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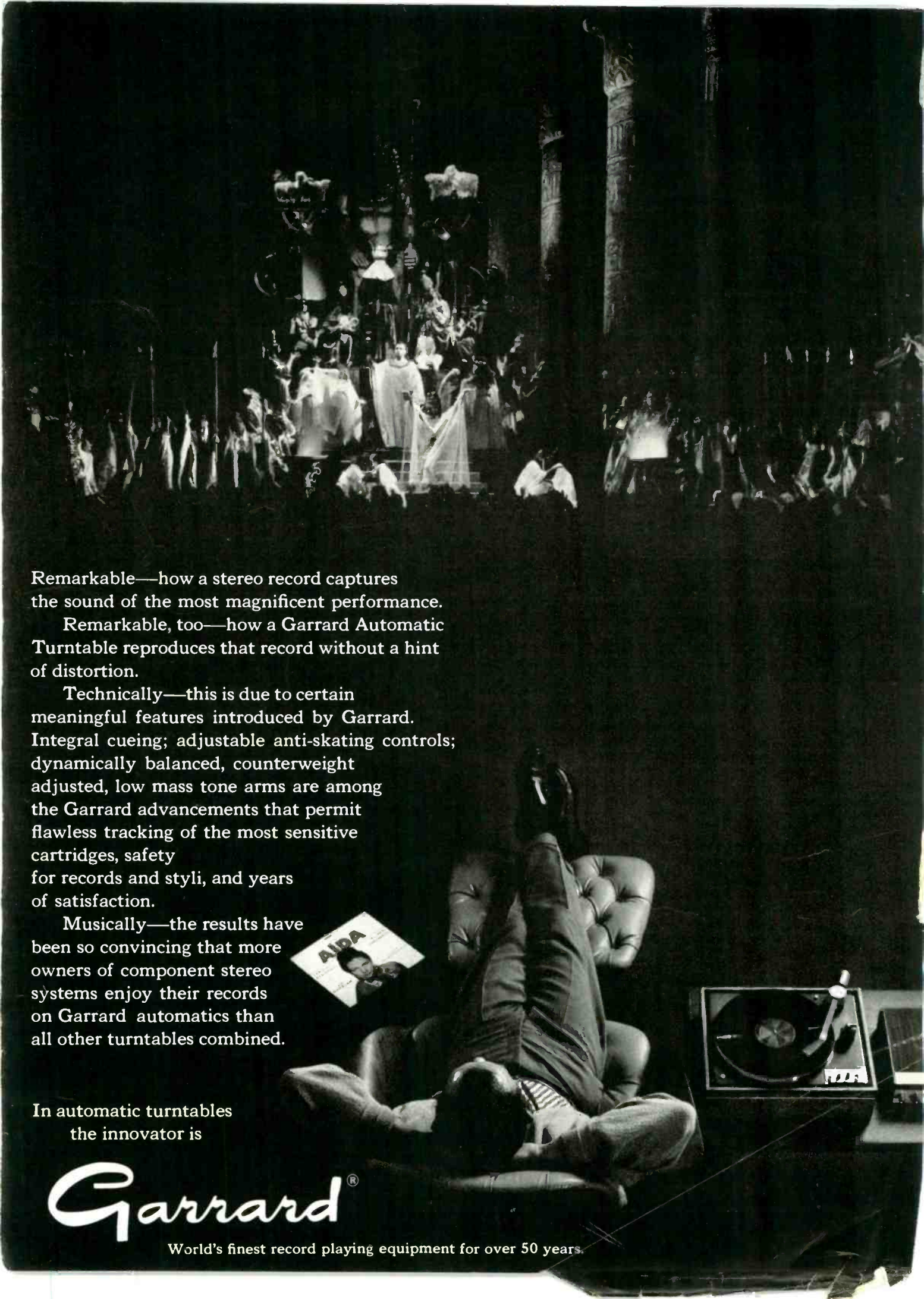
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COVER: ISABELLA COLIRAN-ROSSINI IN MAYR'S OPERA "SAFFO"; OIL PAINTING BY SCHMIDT.
MUSEO TEATRALE ALLA SCALA; PHOTO: FRATELLI MARZARI, MILAN

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EDITORIALLY SPEAKING

By William Anderson

To the undoubted delight of the American paper and printing industries, my morning mail is usually rich in handsomely got up brochures, folders, and reports on activities in the music field by organizations too numerous to mention. Quick scanning finds an unhappily large percentage of them either unbelievable, unreadable, or both, leaving few exceptions for closer scrutiny. One of these exceptions is the "Report on Amateur Instrumental Music in the United States—1965," issued by Chicago's American Music Conference, a non-profit educational organization whose aim it is to help stimulate amateur music activities in schools, communities, and homes. It is well-organized, brief, and to the point. It is also given over almost entirely to the dismal science of statistics, that latter-day numerology that consists of counting things, totting them up, and finding the results Very Significant. For example: there were 33,400,000 musical instruments (of all types) owned in the United States in 1965, as opposed to 26,800,000 in 1955. Musical industry retail sales in 1965 amounted to \$898,300,000 in 1965 (as opposed to \$380,000,000 in 1955). According to the Report, people were playing (among other things) 22,700,000 pianos, 9,000,000 guitars, and 2,200,000 flutes in the U. S. in 1965.

What does all this mean? Almost precisely nothing, I suspect. How many of those eighty-eight-key status symbols lie untouched for months, waiting to be assaulted by *Chopsticks*? How many of those guitars have yet to experience their first real tuning? How many of those flutes are gathering dust atop the TV, still unravished by their first full scale? The Report places self-made music in third place, after reading and card-playing, among the nation's "most popular participative leisure-time activities," which is not saying much. ("Participative" is the key word here, although I fail to see how reading is any more participative than, say, watching baseball on TV.)

Untypically, and to its credit, the Report refrains from making the usual jump from the quantitative to qualitative pronouncements about that tired old Cultural Explosion, but the implication lurks seductively between the lines that here is evidence that American musical culture is flourishing mightily. Not proven. Aside from the fact that we do not know how many of those millions of instruments are actually being played, how often, or what is being played on them, our "non-participative" musical life remains as sickly as ever. Serious musicians and composers (especially), with few exceptions, still find their professions tough going, our opera companies and symphony orchestras could not last a season without the support of large private and foundation grants, and recorded classical music (to come closer to home) still does not pay for itself—and probably never will. Cause for alarm? I don't think so. That happy minority for whom music, participative or otherwise, is a necessity will continue to find it. They always have.

Readers of HiFi/STEREO REVIEW will be saddened to learn of the recent death of Ray Ellsworth, a regular and valued contributor to these pages. A man of great humanity, graceful wit, and indefatigable scholarship, Mr. Ellsworth richly merited the love and esteem not only of the staff of this magazine, but of a large and appreciative audience who found his name on an article a guarantee of reading pleasure. Mr. Ellsworth's last article for us, "When Culture Came to the Palace," will appear in a subsequent issue. We wish there were more.

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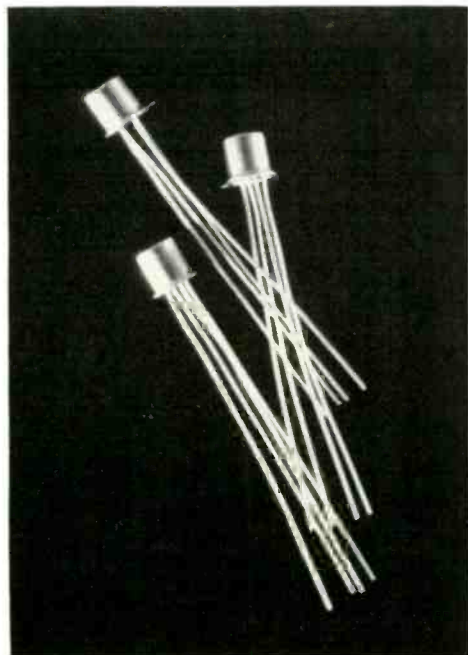
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WHAT TO LOOK FOR IN BUY

✿ The sweeping success of solid-state circuitry in the high fidelity industry has created problems both for the newcomer and the audio expert. ✿ Former standards for selecting superior equipment have, for the most part,



Field Effect transistors . . . to hear more stations more clearly. Many transistor tuners and receivers on the market today are subject to cross modulation . . . powerful stations appear at several points on the dial, obliterating other signals listeners want to receive. Lack of cross modulation resistance is an inherent failing of ordinary transistors. One solution to this problem is to use vacuum tubes or nuvistors in the front end of an otherwise all-transistor tuner. This hybrid design eventually defeats its own purpose, since the tubes generate drift-producing heat, and also wear out much more quickly than transistors. Scott has solved the dilemma with new Field Effect Transistors (FET's), a radically new solid-state device, completely different in operation and results from the ordinary transistor.

Scott was the first and only manufacturer to take advantage of the tremendous potential of these devices, hitherto used only in highly esoteric military and aerospace applications. Basically, the use of FET's permits design of nearly perfect FM and AM tuner front ends . . . free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.

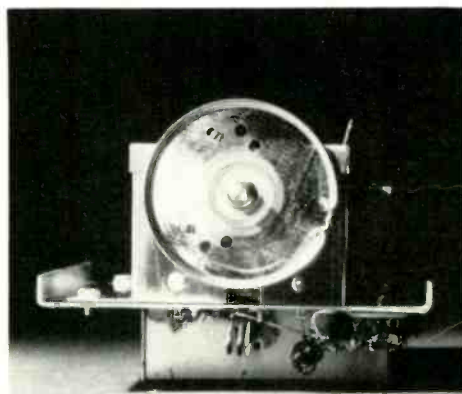
So important is this development to the entire electronics industry that Texas Instruments arranged to have Scott engi-

neers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible.

Because of the universal applicability of this dramatic improvement, it is probable that FET circuitry* will not forever remain a Scott exclusive . . . indeed, many Scott innovations are now accepted industry-wide practices. In this way, the introduction of Field Effect Transistor circuitry continues Scott's policy of contribution, through innovation, to the consumer and to the industry as a whole.

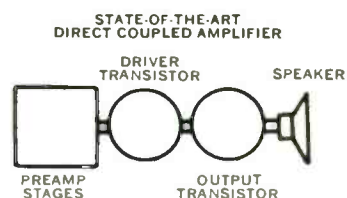
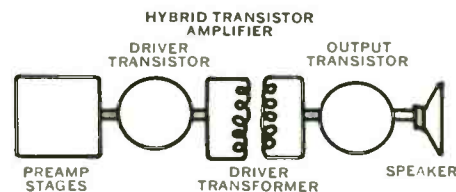
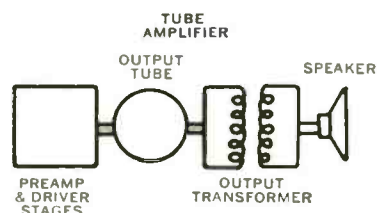
Similarly, Scott FET AM tuner circuitry incorporates Automatic Variable Bandwidth, a unique feature which automatically adjusts tuner bandwidth for the quality of the incoming signal. In addition, the new Scott Signal Sentinel (Automatic Gain Control) increases tuner sensitivity when incoming signal strength decreases, and increases resistance to cross modulation when signals get stronger.

This resistance to overload is the reason that no local-distant switch is found on any Scott tuner or receiver. The remarkable Scott tuner designs can handle strong local stations as well as weak distant ones. Only inferior tuners and receivers require the use of a local-distant switch to compensate for inherent deficiencies.



Silver-plated front end for maximum sensitivity. Silver is the best conductor known . . . and, only by silver-plating the critical front end portion of the FM or AM tuner can you achieve maximum tuner sensitivity with virtually no cross modulation. In addition, silver is far more resistant to corrosion than copper, the second best conductor. The use of Field Effect Transistors in Scott front ends further high-

lights the importance of silver-plating, since FET's are so long-lived that only silver-plated parts can offer corresponding longevity.



State-of-the-art direct coupled circuitry. In the days of vacuum tube amplifiers, large and heavy output transformers were an indication of a better amplifier. In today's transistor amplifiers, however, audio transformers, which include both output and driver transformers, should *not* be present. One of the great potential advantages of transistor over tube circuits is freedom from the distortion inherent in audio transformers.

In a vacuum tube amplifier, transformers are a necessity in order to couple the high impedance of the vacuum tube to the low impedance of the loudspeaker. Such coupling is not needed in transistor component design, because transistors are inherently low impedance devices. It is unlikely that you will find any good modern transistor amplifier employing output or driver transformers.

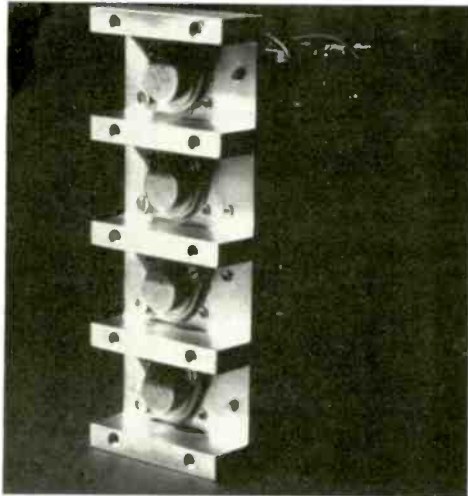
Some manufacturers, as you might expect, obscure the fact that they use output or driver transformers by hiding them. You may have to ask the salesman to take off a cover to make sure that there are no transformers in the unit other than the essential power transformer.

*Patents pending

These two pages are part of Scott's information-packed 1967 full color guide and catalog.

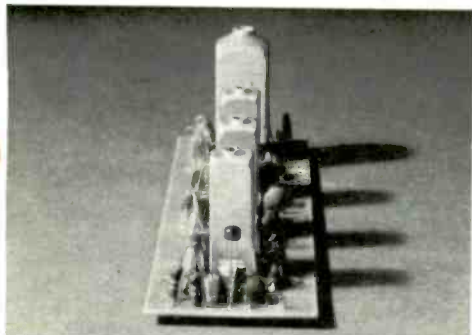
ING STEREO COMPONENTS

fallen by the wayside. ❀❀ Many music lovers have written us, requesting new standards for recognizing the best in today's solid-state equipment. ❀ Here are some guides to help you make a wise choice in your purchase.



Silicon output transistors for effortless instantaneous power. Transistors are made of either silicon or germanium. There is no question about the greater effectiveness of silicon in an amplifier's output stage . . . silicon output transistors are more rugged, more reliable, and have superior high frequency performance capabilities. The differences are so marked that no serious music listener should consider an amplifier that does not use silicon in this critical application.

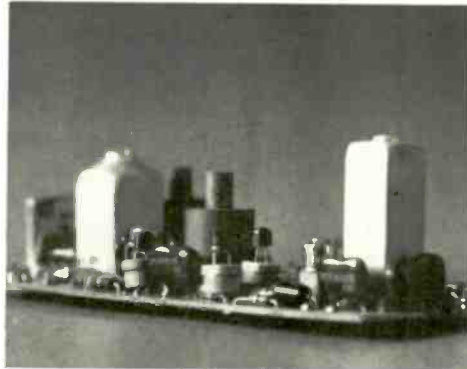
Closely allied to the use of silicon output transistors is the use of heavy heat sinks mounting the power output transistors, in amplifiers rated at 35 or more watts per channel. Only with lower-powered amplifiers is adequate transistor cooling afforded by the chassis itself. When heavy heat sinks are omitted in a powerful amplifier in order to reduce costs, long life and service-free operation are endangered.



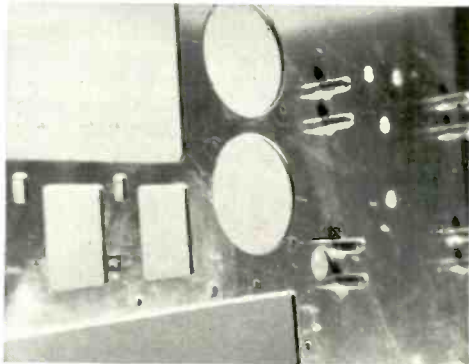
Silicon transistor IF for highest selectivity. The IF section determines the selectivity of the tuner and thereby permits you to

separate weak stations from strong stations located close together on the dial. Only silicon planar transistors can provide the high selectivity and the necessary wide bandwidth for maximum stereo separation with long-term stability.

Another clue to superior tuner design is the use of separate IF amplifiers and limiters. When IF amplification and limiting are accomplished by circuitry designed for these separate respective functions, distortion is greatly reduced and stereo separation is enhanced. Avoid those tuner designs which accomplish limiting by overloading their IF stages.

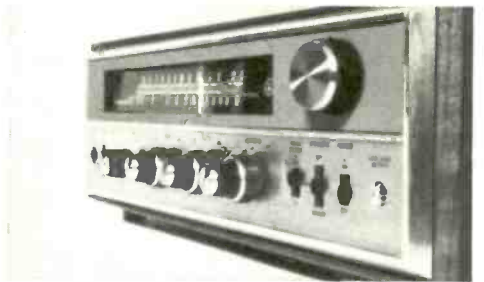


Series-gate, time-switching multiplex circuitry for maximum separation. The best stereo tuners incorporate the time-switching multiplex circuit originated and patented by H. H. Scott. This circuit insures the lowest distortion and best stereo separation. It also minimizes interference from the background music signals an FM stereo station is permitted to broadcast in addition to its stereo programs.



Aluminum chassis for cool operation. Non-magnetic electrolytic aluminum is used as a chassis material on all Scott components, rather than low-cost steel. Alumi-

num acts as a shield against induced hum, and is an ideal dissipator of heat, thus guaranteeing long life through cool operation. In addition, aluminum is non-corroding, making Scott components ideal for use in humid or tropical areas, or in marine applications.



Adequate control features add to your enjoyment. Superior sound is the only reason for high fidelity's existence. And the control features built into a stereo component are your only way of obtaining that character of sound which suits your listening tastes and individual room acoustics. Scott gives you all the controls you need to adjust the sound to your particular requirements . . . complete input facilities for all program sources; special filters to remove unwanted sounds such as record scratch or tape hiss; separate bass, treble, and volume controls; controls that make it possible for you to simulate stereophonic sound on your older monophonic recordings; balance control to correct for differences in volume between channels; special muting controls to eliminate noises between stations . . . all these and so many more are incorporated in Scott components to make your listening more enjoyable.

The manufacturer's reputation is your strongest guarantee. A last, but vital consideration is the manufacturer's record and reputation for innovation, quality, and service.

In investigating this, particularly evaluate the engineering reputation of the firm, its record of responsibility to the consumer, and contributions to the development of the industry . . . all part of true mastery in the stereo high fidelity component field.

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LETTERS TO THE EDITOR

Castrati

● Thank you for Henry Pleasants' article on the *castrati* (July). In years of reading operatic history I had encountered occasional references to the use of surgery to preserve high voices in males, and here and there a few references to some of the famous male sopranos and contraltos, but I had never seen all this information brought together in one place and discussed so thoroughly. Mr. Pleasants is to be commended on the taste and wit with which he handled the subject. I look forward to reading his book on the great singers.

NEWELL P. CRAWFORD
New York, N.Y.

● I was surprised to find Gaetano Berenstadt described as a bass in the Hogarth etching of a scene from Handel's *Flavio* accompanying my article on the *castrati*. Both Franz Haböck, in his *Die Kastraten und ihre Gesangskunst*, and Angus Heriot, in his *The Castrati in Opera*, single him out, along with Porporino (Anton Hubert), as one of the very few non-Italian *castrati* to achieve an international reputation in opera.

Berenstadt was brought to London from Dresden by Handel in 1717 and made his debut as Argante in a revival of Handel's *Rinaldo*, a part originally sung by Giuseppe Boschi, a bass. Otto Erich Deutsch, in his *Handel, a Documentary Biography*, referring to this debut, describes Berenstadt as "an alto, for whom Handel altered Boschi's part of Argante and added some arias." When Berenstadt returned to London in 1723 and 1724 he sang the roles of Adelberto in *Ottone* and Tolomeo in *Giulio Cesare* and the title role in *Flavio*. Deutsch's listings of the casts of these premieres identify Berenstadt consistently as a bass. The Berenstadt entry in *Grove's* is inexplicit but implies a bass.

But when Berenstadt left London his parts were taken by Andrea Pacini and Carlo Scalzi, both *castrati*, and by Antonia Merighi, a contralto. That he called himself Gaetano would seem to support Haböck's assertion that he had been castrated in Italy. The record is confused, but the likelihood is that he was a *castrato* contralto.

HENRY PLEASANTS
New York, N.Y.

The evidence, as Mr. Pleasants' research shows, is both confusing and contradictory.

There is one further factor, though, that implies that Berenstadt was not a castrato, and that is the satiric etching itself. Senesino is shown as an exaggerated, elongated figure, with a huge chest and a tiny head, an almost standard way of satirizing a castrato's appearance. Cuzzoni is pictured as an unusually tiny woman. But Berenstadt is of normal proportions, the only one in the etching who is. One could assume from this that he was normal (i.e., not a castrato) and therefore a bass as some sources have reported him to have been.

Skating and Anti-Skating

● In the exchange between Julian Gorski and myself in your July issue ("Skating and Anti-Skating in Record Players") Mr. Gorski writes that the primary purpose of an anti-skating device is to eliminate the distortion resulting from "the physical deflection of the stylus from its center position," in which condition "the same amount of excursion is not available to the stylus on each side."

If there is justification for the use of an anti-skating device, this isn't it. The tendency of the stylus to ride slightly off cartridge center in an offset arm, known for years, is without significance. The off-center bias of the needle cannot create distortion unless the needle is driven into a non-linear region of operation, and this doesn't happen. The asymmetry is so slight that it is barely visible to the naked eye; a high-compliance stylus is likely to be that much off center to begin with.

The only significant effect of side thrust or "skating force" is that the outer groove wall requires slightly more stylus force—10 to 15 per cent—than the inner. The stylus force can be adjusted to satisfy both groove walls, or 10 to 15 per cent less stylus force can be used (if the arm allows such small adjustments), combined with proper anti-skating. Either method will overcome tracing distortion with equal effectiveness.

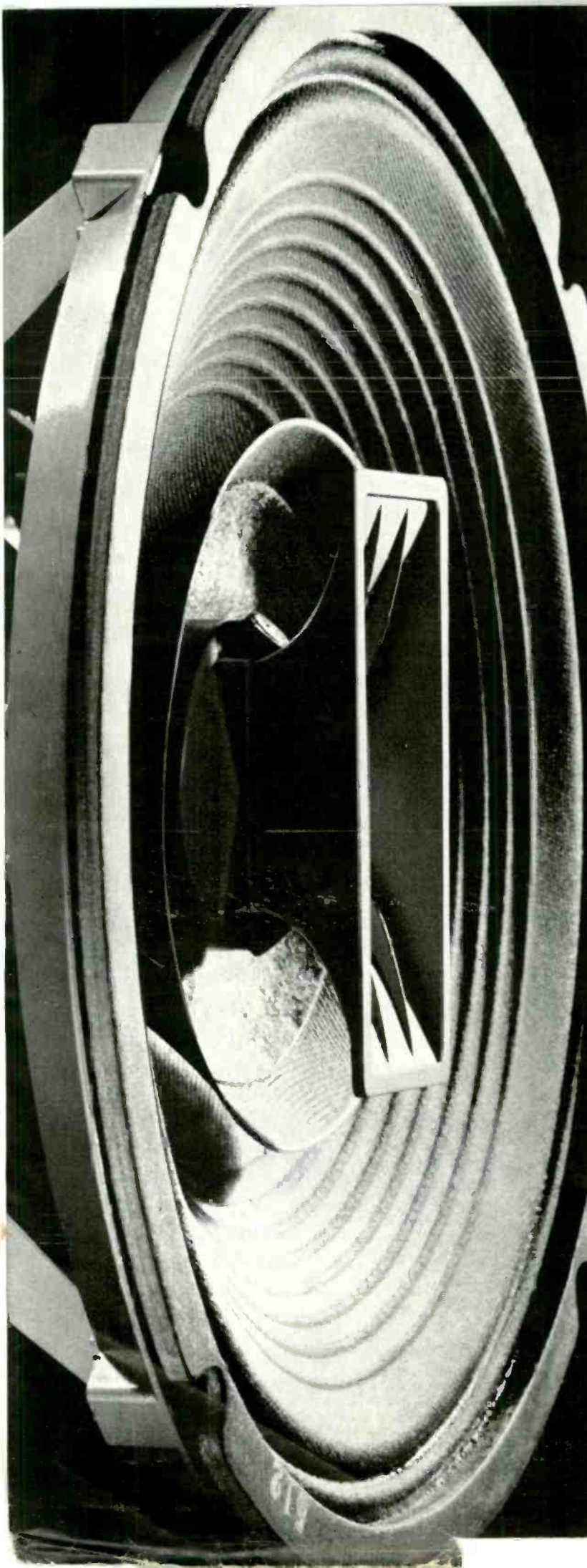
EDGAR VILLCHUR
Acoustic Research, Inc.
Cambridge, Mass.

● With his customary objectivity, Mr. Villchur included a most convincing rebuttal to his own argument in his commentary in the July HiFi/STEREO REVIEW when he cited the conclusions of Professor Hunt, "who feels that some corrective action is warranted,"

(Continued on page 12)

HiFi/STEREO REVIEW

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E-V First compare the E-V/Wolverine LT12 with the very best integrated multi-way speakers you can buy, the Electro-Voice 12TRXB and 12TRX. You'll find it so close in features, performance, and sound quality that you may wonder why anyone pays more!

For instance, the LT12 boasts a one-piece diecast frame. The finest speakers are all diecast to assure permanently perfect alignment of every moving part — no twisting, bending, or sagging can add distortion or shorten speaker life. The tolerances can be held tightly for higher efficiency, smoother response, and more uniform performance.

The LT12 long-throw suspension system, plus "deep-dish" woofer cone design significantly reduces distortion — even at high listening levels. Solid, well-balanced mid-range is assured by the exclusive E-V Radax® dual-cone design.

To complete the LT12, a compression-type tweeter with its patented E-V diffraction horn* spreads pure, sweet highs throughout the listening area. A separate tonal balance control permits remote adjustment of LT12 response to match your room acoustics.

You'll find these same features — and more — on our higher-priced E-V three-way speakers. The difference here is in degree, not in basic design. Our more expensive units have larger magnets and even tighter tolerances for smoother, wider range and higher efficiency. They are well worth the higher investment.

But the similarity of the E-V/Wolverine LT12 to these fine speakers points up a basic advantage over all other competitively priced units — and a matter of deep-seated design philosophy. The question was not "What can we leave out?" but rather, "What more can we include in this remarkable speaker?"

Our advantage is most apparent when you listen and compare the LT12 with other speakers in the same price class. No question about it, unless you pay two or three times more, the E-V/Wolverine LT12 is the finest 12" three-way value you can buy. Hear it now at your nearby high fidelity dealer.

* Pat. No. 197,716

ELECTRO-VOICE, INC.

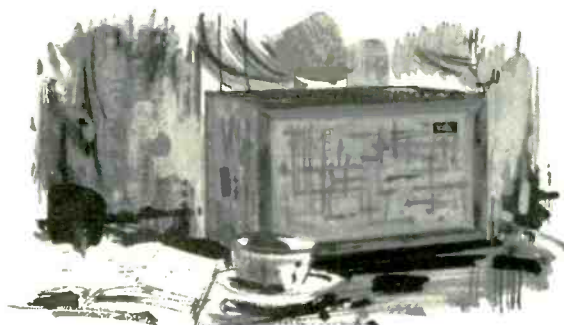
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Electro-Voice®
SETTING NEW STANDARDS IN SOUND



ADC-404

For people more impressed with sound than size and for all who want truly shelf-size units, this new system is as satisfying as it is startling. "Puts out an astonishing amount of clean, wide range, well-balanced sound," found *High Fidelity*. Bass response that defies belief. Less than 12" by 8", ADC-404s won top ratings over systems up to 8 times as big! Heavily built sealed units in handsome walnut. Virtually in a class by themselves among high fidelity speakers. \$56.



ADC-505

NEW! Just introduced, this new system is a full-fledged member of the ADC quality family. Superior to most costly systems of ten years ago, it is priced to fit modern high fidelity budgets. Incorporates many of the ADC technical features that produce broadly-blended smoothness and natural clarity. Frequency response is 45 to 20,000 Hz \pm 4 db in a typical room. Only 19" by 10½" and 8" deep, it goes almost anywhere. Attractive oiled walnut finish. Side by side comparison with other under \$50 systems quickly dramatizes its outstanding value. \$49.95.

Is there a secret reason why ADC speakers keep winning those top ratings?

We rather wish we could explain our success in speakers by referring to some exclusive gadgetry we keep locked in our labs, guarded by alarms, electric eyes, and suspicious police dogs.

Fact is, each of our four speaker systems is engineered differently in terms of its own dimensions and requirements.

What they do have in common is *pleasurable sound*. And we strongly suspect this is what has won us our remarkable succession of top ratings, including two recent ones where the ratings count most.

Pleasurable, of course, means pleasurable to human ears. Lab equipment can still only measure certain aspects of a speaker's performance. Beyond that, the ear must take over. Only the ear can detect those subtle, vital qualities which determine the natural musical performance of a speaker. For in the final test, what we *hear* is what sets a speaker apart from its look-alike, measure-alike competitors.

It's not hard today to design a speaker system that will, by lab readings, have an excellent range and a good, flat curve.

At Audio Dynamics that's where we begin . . . Then we *listen*.

We keep the good, clear, pleasant highs, clean, rich lows and the smooth curve. Then, by ear, we work for a broad *blending* of tweeter and woofer—that parallels the blending of musical instruments.

You hear the music, not the speakers. Highs, lows and middle tones are unmistakably *there*, but you aren't conscious of them separately. Even if you put your ear a yard in front of an ADC speaker, the tones blend. You still hear *music*.

Pleasurable, because it's utterly natural, unstrained. Hour by hour, at any volume. In *your* room.

Simply request "Reports on ADC Speakers" if you would like more on independent evaluations from various sources.

AUDIO DYNAMICS CORPORATION, Pickett District Road, New Milford, Conn.



ADC-18

Among larger speakers for larger rooms, this unique system has won rapid acceptance at the very top. Only 17" wide, it takes little more wall space than a "bookshelf" type put on the floor. *Audio* reports, "one of the fullest 'bottom ends' we have experienced . . . top rank." *High Fidelity* agrees, "one of the finest available . . . eminently satisfying." First system to use an expanded foam, rectangular woofer with twice the air-moving surface of a cone. Modest power requirements. \$195 (previously \$250).



ADC-303A Brentwood

This full "bookshelf" size system is the type most popular today for use in almost any room of normal dimensions. May be used vertically or horizontally, on shelf, floor, or wall. Winner of one of the most impressive comparative tests of the year, it also wins the experts' praise. "Presence without the peaked unnatural response usually associated with that term," reported *HiFi/Stereo Review*. "Very live and open sound." Heavy, handsome walnut cabinet just under two feet by 13" wide. Two adjustment switches. \$95.

We dare you to compare Sonotone's Mark V solid state cartridge with any other stereo cartridge



Here's why you can't afford not to

We're 99% sure you'll prefer the Mark V to all other stereo cartridges. But, just to be 100% sure, we'll allow you \$2.00 toward its purchase price. In every area, the Velocitone Mark V measures up to the best of today's fine stereo cartridges.

And then goes them one better.

Like the Mark V's complete absence of magnetically induced hum. Features Sonotone's virtually indestructible Sono-Flex® needle in choice of three fully ground, highly polished diamonds—0.7 mil, 0.5 mil and elliptical. Survives bends, bounce and mauling without loss of performance quality.

Ask your nearby hi-fi dealer to demonstrate it for you. Fits all high-fidelity changers and turntables. From \$32.50, regular audiophile price. Simply send sale receipt to us and you will receive your \$2.00 by return mail with our compliments for a wise choice.

SONOTONE
audio products

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ELECTRONIC APPLICATIONS DIVISION
EXPORT: SINGER PRODS. CO., INC., N. Y. C.
CABLE: EXREGNIS; N. Y.

(and) says that most proposed anti-skating devices have lacked the elegant simplicity which earns universal adoption."

Also, as Mr. Villchur adds, "that was in 1962." The state of the art has come a long way since then, as have the needs of today's better cartridges. In both respects we believe that Dual has met all but one of Professor Hunt's criteria.

In the Dual 1019, we do indeed provide for corrective action, one that is accurate as verified by your own publication's equipment review, among others. Further, we provide it in an eminently elegant manner; the user need only turn a dial.

However, although the 1019's anti-skating has met with universal acceptance, we cannot meet Professor Hunt's desire for universal adoption. For fairly obvious reasons, we regretfully must leave other manufacturers to their own devices.

JULIAN GORSKI
United Audio-Dual
New York, N.Y.

● Your July issue discussion of skating-force compensation in tone arms was of great interest. Measurements indicate that skating force runs on the order of 10 to 20 per cent of tracking force, depending on a number of variables, including the size of the stylus tip. If 15 per cent is used as an average, this means that the force on the outer groove wall is 15 per cent less and the force on the inner groove wall is 15 per cent more than the nominal tracking force. If the tracking force is set at 1 gram, then the effective force on the outer groove wall would be 0.85 gram and that on the inner groove wall would be 1.15 grams.

It has been suggested that in order to provide the desired minimum tracking force, one should simply increase the tracking-force adjustment by the value of the skating force, or, in the example, by 15 per cent. This means that to obtain 1 gram tracking force on the outer groove, one would have 1.3 grams of tracking force on the inner groove. In order to obtain the minimum required force for proper tracking on the outer groove, one must then accept a 30 per cent excess force on the inner groove, which would result in increased wear on the record and needle tip.

For tracking at 5 or 6 grams, one would not be particularly concerned with such refinement, but when we try to track at $\frac{3}{4}$ gram, an increase in the tracking force to compensate for skating force negates some of the advantages that have been designed into the cartridge. We believe that, for the critical low tracking forces, one should definitely use skating-force compensation.

JAMES H. KOGEN, *Chief Engineer*
Shure Brothers, Inc.
Evanston, Ill.

"Protest" Protest

● In regard to reader Jonathan Roberts' letter to the editor (July), I feel I have several qualifications that allow me to present a slightly different viewpoint than his. First, I am a member of the "younger generation" to which I assume Mr. Roberts belongs. Second, I am a Top-40 disc-jockey on a popular, contemporary-format radio station. In this position I have observed the recent evolution and tributaries formed by protest music, both of a folk and rock-'n'-

(Continued on page 20)

**“They worked miracles
with transistors
in tiny TV and radios.**

**engineered today’s most popular
tape recorders.**

**gave you the
home video tape recorder.**

What is Sony up to now?”

Sony presents
a new generation of
stereo components



Whatever Sony has ever done, developed, designed or produced, has always resulted in something to heighten the enjoyment people derive through sight and sound. For Sony to have done less in stereo high fidelity would have been unexpected and unusual. So, Sony has done the expected with the unusual.

The first truly great solid-state stereo amplifiers. *The TA-1120 solid-state stereo amplifier/preamplifier* achieves the long-awaited breakthrough in solid-state power amplifier design. The result is a component whose performance capabilities surpass those of the most highly proclaimed units ever produced—vacuum tube and solid-state alike.

The power amplifier section has an IHF power rating of 120 watts at 8 ohms, both channels operating (200 watts at 4 ohms). Indicative of its quality is the extremely low distortion achieved at all power levels, from 0.05% at ½ watt to 0.1% at rated output. No less significant are these characteristics: high internal damping (140 at 16 ohms) and S/N ratio (better than 110db.); frequency response: (+ 0db/−1db from 10 to 100,000Hz). For safety's sake, a silicon-controlled rectifier (SCR) protects the transistors against damage due to accidental shorting of the output.

The control preamplifier section, fully worthy of the amplifier's performance, features the most functional arrangement of controls ever conceived. In metal enclosure with brushed aluminum panel, \$399.50. An optional walnut enclosure is available.

The Sony TA-3120 solid-state stereo power amplifier features the same amplifier as employed in the TA-1120. It is the ideal choice in a high quality solid-state power amplifier to go with your solid-state pre-amp, for use with a professional 3-channel tape deck, or for 3-channel systems, \$249.50.

First rumble-free turntable. *The Sony Servomatic* is the first turntable ever to employ a servo control amplifier. Rumble is virtually unmeasurable. Wow and flutter content exceed the most optimistic standards ever prescribed for professional equipment. Motor speed is monitored by a servo control amplifier which maintains rotation of the turntable at constant rpm. The Servomatic is powered by a low speed dc

servo motor operating at about 1/6th of the speed of conventional turntable motors. This reduces rumble-producing mechanical vibration to an absolute minimum at its very source. A belt-drive coupling between the motor and the turntable absorbs all remaining mechanical vibration.

The Servomatic operates a 33½ and 45 rpm. A built-in illuminated strobe disc and speed control permit adjusting the turntable to the precise rpm desired. Model TTS-3000, \$149.50.

First moving coil cartridge with high output. *The Sony VC-8E* is the first cartridge to realize the full quality capabilities of the moving coil, yet providing high enough output (4mv) to eliminate the need for transformer coupling. It is also the first moving coil design to permit simple stylus replacement. The VC-8E combines a low moving mass with unusually high compliance so that it can track in properly designed arms at as low as ½ gram. Performance is characterized by smooth, peak-free, balanced response over the entire audible spectrum and beyond (10 to 25,000Hz). Effective channel separation extends into the high frequencies. With elliptical diamond stylus, \$65.

First truly professional arm designed for the non-professional. *The PUA-237, 12-inch tonearm* combines optimum geometry and mechanical responsiveness for flawless tracking accuracy with the highest compliance cartridges. Despite sensitivity, the PUA-237 exhibits amazing stability. Contributing to this is effective anti-skating compensation at every position on the record, and a lateral stabilizer which locates the center-of-mass in line with pivot and stylus. A built-in cueing device with a silicon-damped piston permits easy location of arm and gentle placement of the stylus in any selected record groove. It also provides a semi-automatic method for lowering the stylus into the lead-in grooves of 7-, 10- and 12-inch records. PUA-237 \$85; PUA-286 (a 16-inch version) . \$99.50.

These new stereo components are now at Sony high fidelity dealers. Stop in and hear them today. For descriptive literature write:

SONY Corporation of America, Dept. H.
580 Fifth Avenue, N.Y., N.Y. 10036

All prices suggested list

"Optimum Stereo Performance... excellent dispersing. It has a 'big sound' at any volume level", Gladden Houck of Electronics World.

"...Crisp and Clean... solid, well balanced bass. Its shape would fit into the decor in many instances far better than the conventional rectangular enclosures" said C. G. McProud, Editor of Audio Magazine.

"...Completely Free from Harshness or Stridency... a very smooth easy-to-listen-to speaker" reported Julian Hirsch.

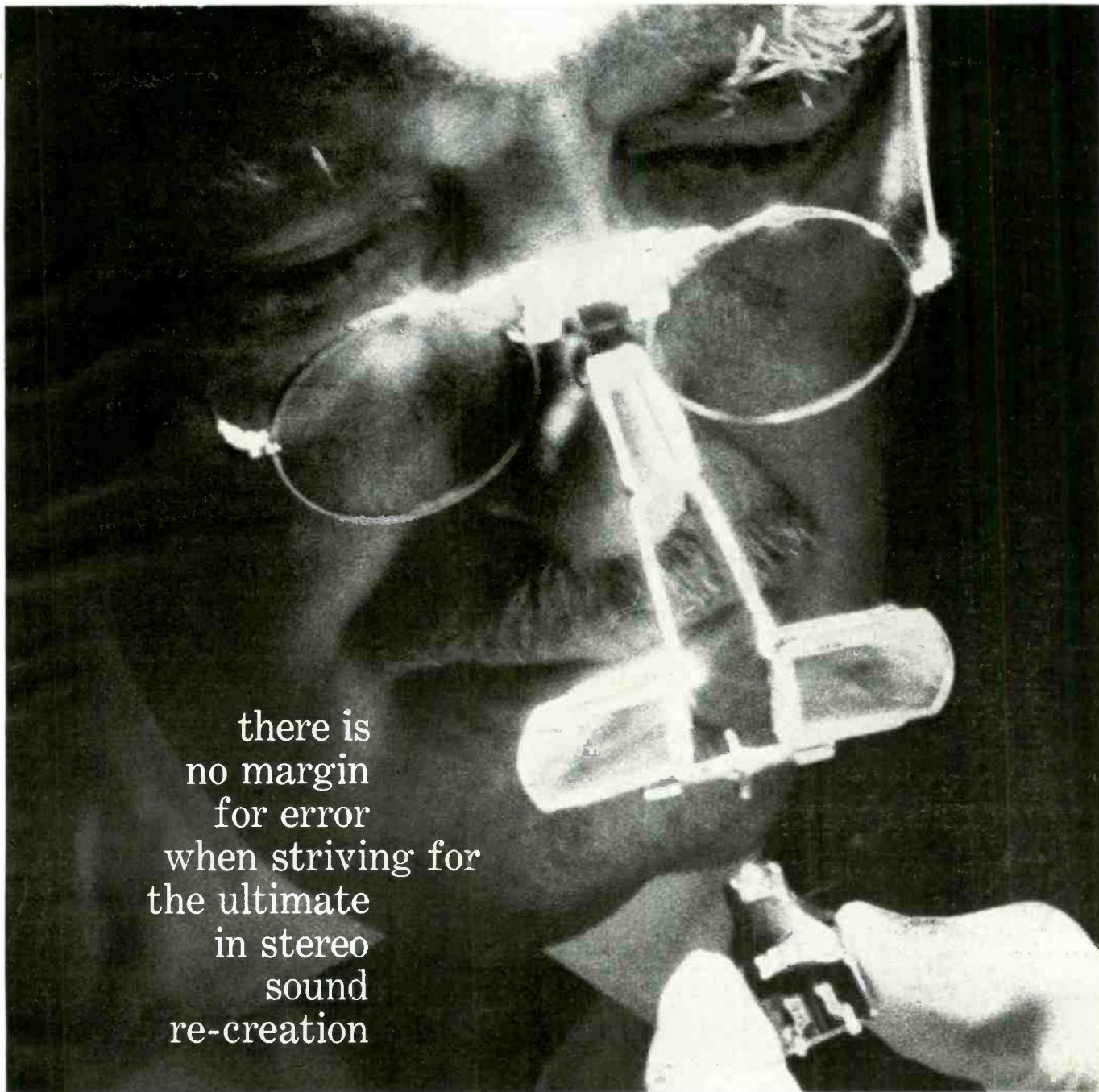
"...Superior Transient Response... extreme clarity, will not break up under any normal or even super normal pushing", stated Larry Zide of American Record Guide.



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for error
when striving for
the ultimate
in stereo
sound
re-creation

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HI-FI PHONO CARTRIDGES

Tiny though it is, the cartridge can make or break a stereo system. For this breath-takingly precise miniaturized electric generator (that's really what it is) carries the full burden of translating the miles-long undulating stereo record groove select the unit equal to your music system from

into usable electrical impulses . . . without adding or subtracting a whit from what the recording engineer created. Knowing this keeps Shure quality standards inflexible. Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204 the premier family of stereo sound reproducers



MS5E
15° tracking, elliptical stylus, 3/4 to 1 1/2 gram tracking. Professional performance—and a very special value at \$35.50.



M80E
Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70. \$38.00.



M44-7
Economical trend-setter. 15° tracking. Low IM and harmonic distortion. 1 1/2-3 gm. tracking. \$19.95.



M3D
Extremely musical. Tracks at pressure to 6 gms. fits any changer. Only \$15.75.

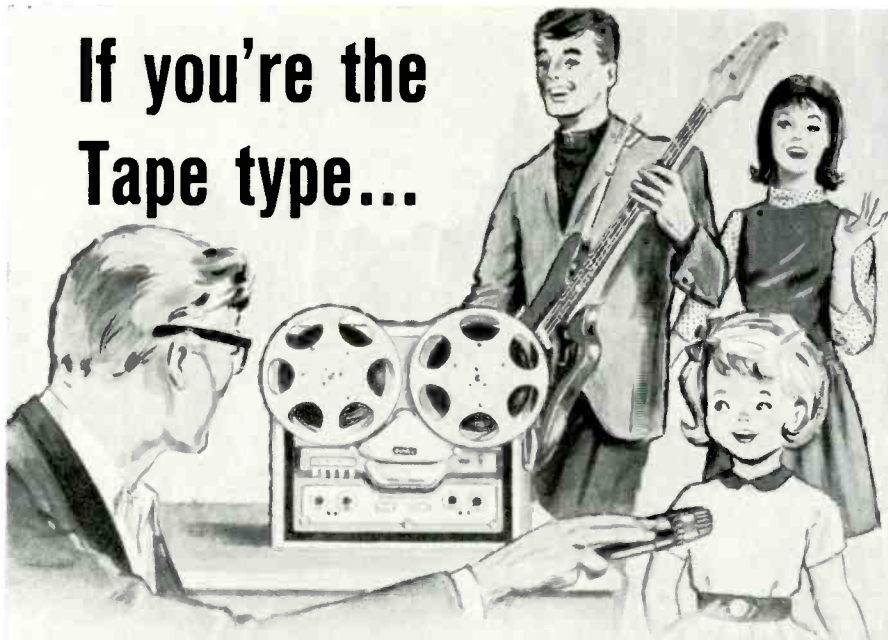


SHURE SME
"The best pick-up arm in the world." Provides features and quality unattainable in any other tone arm. \$100.50. (For 12" records.)

SHURE PERFORMANCE depends on a SHURE replacement STYLUS / . . . Look for "Precision Manufactured by Shure"

Manufactured Under One or More of the Following U. S. Patents and Other Patents: Pending. 2,983,516, 3,055,993, 3,077,521, 3,077,522, D 183,366, D 185,168, D 187,229, D 187,230, D 189,144, D 193,006, D 193,007, D 193,854, D 193,934.

If you're the Tape type...



Look for the Elpa Endorsement



When you have decided to acquire the highest quality components for your sound equipment, you will do well to look for the distinctive ELPA Seal of Endorsement. This seal is your certification of excellence in high fidelity. It is granted only to that equipment which successfully meets the stringent standards of performance and design established by ELPA MARKETING INDUSTRIES, INC.

REVOX — Internationally acclaimed throughout the world for its superb craftsmanship, the Revox Tape Recorder represents the ultimate quality in sound reproduction. Only the highest rated parts are acceptable for the Revox, and constant checking maintains the superb performance of every unit. No wonder that REVOX is the choice of both the seasoned professional and knowledgeable audiophiles.

EDITall — Described as the only completely satisfactory method of editing and splicing tapes. The metalized EDITab is utilized by practically all of the tape cartridge manufacturers. The EDITall is designed to meet the needs of every serious-minded tape recorder owner. Through the patented EDITall block and EDITab splicing tapes, even the amateur hobbyist can edit tape like a "pro".

BEYER — A Beyer Microphone to fit all needs. The Beyer Microphone truly represents the highest expression of technology available in the state of the art today. It is made to deliver years of outstanding operating efficiency, faithful service, sensitive performance, and versatile application in any and all needs.

Look for the Elpa endorsement on every component you select.
It will confirm your judgment of superior quality.



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roll nature. I have come to the carefully drawn conclusion that this type of music is for the most part phoney, imitative, contrived, and commercialized. Moreover, I and a large percentage of my peers, unlike reader Roberts, agree that this is not a "rotten world we live in." True, it is not entirely beautiful, but if this generation can make any contribution it won't be merely listening to protest music.

I am sorry to inform Mr. Roberts, but a large number of record producers, a-&-r men, record companies, and performers aren't in the business for their health. Money is the prime mover, and bearing this in mind, some of the so-called "sincere" protest-song singers appear a trifle hypocritical. Granted, some singers may be thoroughly honest about what they believe, and indeed they are entitled to express their opinions; but to assume that *all* protest records are on the level, and *all* record reviewers who give a record a poor review are indicative of "one-sided, two-faced, narrow-minded adults," as Mr. Roberts does, is not only erroneous and unfortunate, but I think indicative of a one-sided, two-faced, narrow-minded protest-song listener.

RON SCOTT
KOLE Radio
Port Arthur, Tex.

Aaron Copland

● Congratulations on the Great American Composers series! Just read William Flanagan's excellent Copland article (June). Nice to see your reviewer go straight after his attacks on the wonderful world of Rachmaninoff!

MARK SIEGCHRIST
Randolph, Vt.

● I read with great interest William Flanagan's article on Aaron Copland in your Great American Composers series. More of these, please!

RICHARD BARR
Theater 1967
New York, N.Y.

East Meets West

● I have been a regular reader of HiFi/STEREO REVIEW for the last two years and I owe you a debt of gratitude for transforming Western classical music (initial impression: chaotic sound by composers with unpronounceable names) into something beautiful, satisfying, and enjoyable. Your articles on the great composers as well as on the historical aspects have helped immensely in this regard.

I am a graduate student from India (metallurgy, not music) and have played the *sitar* for about seven years. I have read the April article on Indian music and would like to commend Mr. Lyons on an excellent article free of technical errors.

RAVI NADKARNI
Salt Lake City, Utah

Hi-Fi Doctor

● New discoveries in technology breed new diseases! On two occasions during the past year, patients who have learned that I am an audiophile have discussed a severe problem of channel balancing with me. In each case, one stereo channel had much more loudness and presence than the other—in spite of extensive and expensive alterations

(Continued on page 22)

HiFi/STEREO REVIEW

Introducing the Fisher XP-15, the first four-way loudspeaker of acceptable size.

Seven drivers.

The new XP-15 incorporates no less than seven speakers. Two 12" free-piston woofers with 2" voice coils on electrolytic copper cores. Four mid-range units; two 6" for lower mid-range, two 5" for upper mid-range. One tweeter. Each driver an exclusive Fisher design.

Rock-solid 5 cu. ft. cabinet.

The XP-15 weighs 90 pounds! Its sturdy construction eliminates enclosure resonances that could result from low-frequency modulation. The cabinet measures 27" high, 27" wide, 14" deep, and is finished in hand-rubbed oiled walnut.

Four-way system.

The new XP-15 is a true four-way system allowing each component to reproduce only its specific portion of the frequency spectrum. The woofers from 20 to 300 Hz; lower mid-range from 300 to 1000 Hz; upper mid-range from 1000 to 2500 Hz; high frequencies from 2500 to beyond audibility.

Five pounds of copper wire.

There are two air-core coils and two condensers in each network, providing a taper of 12 db per octave at the crossover frequencies. The six low-pass filter coils utilize nearly 5 pounds of copper wire!

Three separate balance switches.

Three switches each with positions for Normal, Increase and Decrease provide unusual flexibility in the all-important lower/upper mid-range and high frequencies. The XP-15 can adapt to any acoustical environment and retain its overall flat response.

All-electrical crossover design.

Each crossover point of the XP-15 (300, 1000, 2500 Hz) is treated like a two-way system. High frequencies above the normal operating range of the woofers and mid-range speakers are filtered out with precisely wound coils. Low frequencies below a driver's operational limit are filtered through high-capacitance condensers. There is a total of twelve electrical elements, reducing IM distortion to an absolute minimum.

Exclusive Fisher soft-dome tweeter.

A 1½ inch hemispherical cotton dome provides superior smoothness of response and uniform dispersion in this outstanding high-frequency driver, especially important in true stereo reproduction.

Sub-enclosure design.

All four mid-range drivers and the soft-dome tweeter are completely sealed off within the main enclosure to prevent interaction with the back-pressure of the woofers.

21 pounds of magnet structure.

Each woofer is powered by a 6 lb. magnet structure. A total magnet weight of 6 lbs. drives the mid-range speakers, and there is a phenomenal 3 lbs. for treble reproduction. These unusually large magnets provide increased power handling capacity, efficiency and tighter control over voice-coil excursion.

At \$299.50, the new XP-15 is the most elaborate speaker system Fisher has ever produced. For more information, and a free copy of the 80-page Fisher reference guide to high fidelity, use postcard on magazine's front cover flap.

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made in speakers, amplifiers, and room decor.

Questioning revealed that each was accustomed to sit in a favorite chair in order to achieve maximum listening pleasure. In each case, the discovery that one ear drum was covered with wax and the other was clear, followed by prompt cleansing of the affected ear, produced a gratifying response.

I have named this the "Stereophonic-Otic" syndrome. Readers take heed! Before you start quizzing your equipment, have your ears checked.

BERNARD JOFFE, M. D.
Chappaqua, N. Y.

How About Bruckner?

● Martin Bookspan's "Basic Repertoire" is for me a constant reference source. I think

he shows remarkable judgment in his choices, but how about Bruckner? If Bruckner's Ninth Symphony is not basic enough by now, heaven help us.

EDWARD SOWINSKI
New York, N. Y.

Heaven's help is on page 49 of this issue.

FM Portables

● I read with a great deal of interest your article "FM Portable Radios: A Guide for Buyers" in the July issue. The article is an intelligent analysis of the market available to a consumer who is interested in purchasing a high-quality portable receiver.

ROBERT E. SILVER
Sterling Hi-Fidelity, Inc.
Long Island City, N. Y.

● Bennett Evans made a ghastly mistake in his otherwise excellent article on FM portable radios. He omitted reference to any portable radios made by Grundig-Majestic. I own a Grundig console and it sounds better than some stereo setups I've heard.

W. R. GARRETT
Augusta, Ga.

Electrical Era

● I so much enjoy and profit from reading your publication. It carries so much important hi-fi information and record reviews. Keep up the good work!

Cheers in particular for the absorbing, informative article (May) by Ray Ellsworth on "The Electrical Era: Recording's Lost Generation." Splendid stuff! It is well worth reminding us—and record companies with unreleased pressings in their vaults—of this neglected era.

GRAHAM HUNTER
West Orange, N. J.

Names 'n' Things

● The names of things seem to be troubling several of your July correspondents, and perhaps they will find the following comments informative.

Practically, Mr. Alston Chase is right when he says that "gramophone" is a British word, equivalent to the American "phonograph." Historically, he isn't. The phonograph, which uses hill-and-dale recording on a cylinder, was invented by Thomas Edison in 1876; "gramophone" was the name given in 1888 by a German-American named Emile Berliner to his invention, which employed lateral recording on a disc. Thus, we all own gramophones, and only collectors of technological curiosa (like myself) own phonographs as well. Thus too, the word "gramophone" has an entirely American genesis; the prestige of that inspired tinkerer, miserable scientist, and utter musical Philistine Thomas Edison accounts for our roughly seventy years of error.

I can, I suppose, sympathize with Mr. Warren G. Charles in his objections to the substitution of Hz for cps; but almost all electrical units are named for individual scientists—volt, watt, ohm, farad (for Faraday), and so forth. In Germany, the term *Herz* has been in use for decades. And the cycles-per-second terminology, especially its abbreviations, had become an inconsistent mess.

C. F. KERRY GAULDER
N. Wilmington, Mass.

Battle of the Tape Speeds

● I would like to voice my disapproval of the recent crop of 3¾-ips prerecorded tapes on the market. Now that the 7½-ips tapes have finally come into their own, we consumers are having to contend with the inferior sonics of the slower speed.

WILLIAM H. COLBECK
Cleveland Heights, Ohio

● I would like to second Robert McNeill's comments in his letter in the May issue and add a few of my own observations about tape speeds. A case in point is the recent tape of the Mahler/Cooke Tenth Symphony. Originally Columbia had intended to issue the tape at 7½ ips as indicated in their advertisements when the recording was first announced—the tape number prefix was

(Continued on page 24)

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On every label available anywhere including Columbia, Capitol, RCA, London, Angel—A Total of 500 odd

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SPECIALS you can save on right now! Entire RCA Red-Seal classical series—\$2.75 Mono, \$3.25 Stereo; Verve Folk & Jazz—\$2.75 Mono, \$3.25 Stereo; Mercury PPS Percussion sound & Classic series—\$5.98 List—Only \$1.99 Mono & Stereo; Mercury Wing Series—List \$2.98—Only \$1.40 Mono & Stereo; Richmond Classics—99¢—Opera series \$1.25; (Mono only) COMPLETE CATALOGS included in every Series mentioned.

Plus you get **SCHWANN** and **HARRISON CATALOGS** sent to members **FREE**, lists 25,000 albums and every available tape. **RECORDING NEWS** lists latest releases, audio equipment, LP's and tapes on club "SPECIALS."

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"Tape catalog needed"

"Tape catalog only"

And while you're at it, I'd like gift memberships for the following people at \$2.50 each with full lifetime privileges.

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Address.....

City & State.....

Name.....

Address.....

City & State.....

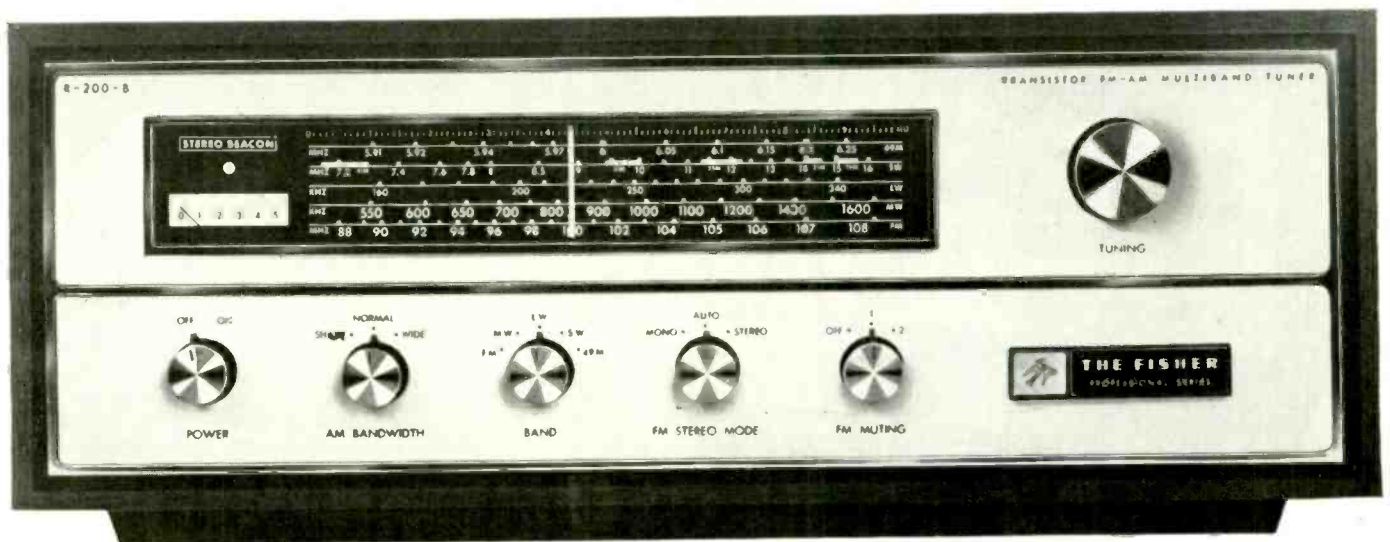
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Address.....

City & State.....

"Within minutes, we were pulling in Radio Moscow, Radio Havana, Radio Prague, the BBC, the Canadian Broadcasting Corporation, CFRB in Toronto, CFCF in Montreal and CHNS in Halifax. Among those we could identify."

— Tape Notes
Tape Recording Magazine



The above is an excerpt from a review, written as a result of a test conducted in New York City, of the new Fisher R-200-B. The first *multi-band* tuner built to high fidelity standards.

This unique solid state instrument incorporates three AM bands for long-wave, medium-wave and short-wave broadcasts.

It also includes an advanced FM stereo tuner with automatic mono-stereo switching and the famous Fisher Stereo Beacon* multiplex decoder.

The R-200-B sells for \$349.50 (cabinet \$24.95).

The lowest price ever offered for a high-fidelity trip around the world.

For more information, use postcard on magazine's front cover flap. **The Fisher**

*Patent pending.

FISHER RADIO CORPORATION, INC., 11-35 49TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

Concertone's NEW 727

Really Swings
'cause it's CORDLESS!



Four-Track Stereo
Four Speeds, AC/DC
For Beach, Car, and Home

Introducing another Great Performer from Concertone—a really swinging portable AC/DC stereo tape recorder...it really swings, 'cause it's cordless!

The powerful new Model 727 functions to professional-quality standards, yet it's compact and rugged enough to be carried almost anywhere—to the beach, to parties, picnics, jam sessions, class lectures, sales meetings...

The 727 operates on either conventional AC or cordless battery power. Weighs only 16 lbs.... it's four-track, four-speed, three separate heads, remote control, twin VU meters, and full stereo built-in high fidelity speakers.

Send for facts today on Concertone's complete swinging line of Great Performers: the new Model 727 "Cordless," the Model 800 series, with "3 Plus 3" Reverse-o-matic®, the new Audio Composium Home Entertainment Centers, and audio components. Write to: Concertone, Dept. HF-866, 9700 Factorial Way, So. El Monte, Calif. 91734.

CONCERTONE

A DIVISION OF ASTRO-SCIENCE CORPORATION



M2Q. However, the work was released in the slow-speed format instead—with H2M as the prefix.

How does the tape sound? Well, apparently Columbia wanted to give the people their money's worth. The volume level on this tape is the loudest I've ever heard on any prerecorded tape. I can well imagine the pre- and post-echoes this tape will acquire with age.

THOMAS E. PATRONITE
Cleveland, Ohio

Connoisseur Society

● Can you please tell me how to get Connoisseur Society records? This is made especially urgent for me by Igor Kipnis' recent glowing review of Ivan Moravec's performances of the Chopin Nocturnes (July).

JAMES W. RACHELS, JR.
Chapel Hill, N.C.

Connoisseur Society records are available from many dealers in New York City and throughout the country. If you cannot obtain them locally, write to the Society directly at 470 West End Avenue, New York, N.Y. 10024.

Sinatra

● I've just read the full page given over to Gene Lees' review of Frank Sinatra's two most recent recordings (May) and found it hugely enjoyable. Never has Lees fallen so completely into self-parody, with all that flubbery-blubbery, weepy sentimentality about Sinatra (one suspects that Lees, like his hero, has never gotten over the word "swing") coupled with some of the most wooden writing I've seen: "I've enjoyed all Sinatra's recent excursions into nostalgia." Please let Mr. Lees review all of Sinatra's work in the future: we, in a world so lacking in humor, need the laughs.

ALEC AUSTIN
Centerline, Mich.

● Mr. Lees feels that Sinatra showed poor taste in recording the song *Everybody Has the Right to Be Wrong*. I disagree. In my humble opinion, Sinatra was as selective here as he has often been in the past. And he claims Sinatra is "the greatest entertainer of our time." Sinatra may be many things, but he is not great and he is certainly not an entertainer. As a voice on a recording he is pleasant to hear, but take away the mike and what have you got?

B. J. MALONE
Toronto, Ont.

● Anent Gene Lees' appraisal of Frank Sinatra: for me, the Sinatra vocal timbre is reedy and thin. I feel that never in the history of show business has anyone been so successful and made so much money with such a mediocre voice.

HOWARD JAY
Birmingham, Mich.

● I consider Gene Lees perhaps one of the finest critics of pop music. And your three others—Morgan Ames, Nat Hentoff, and Joe Goldberg—are good too.

We should remember that popular music and classical music are two entirely different things. What makes Sinatra and Aznavour so good is that they say through their music, "I sing this way because the song reflects my

(Continued on page 26)

Even if you don't know the difference between a tuner and an amplifier or between a phono plug and a phono jack, you can still own a stereo system worthy of an electronics expert.

The new Fisher 440-T all-transistor stereo receiver can bring you Heifetz with studio fidelity five minutes after you've taken it out of its carton—and without any fussing with cables, plugs, jacks, switches and other nonmusical paraphernalia.

Just in case you *do* know about such things, the 440-T is three professional-quality stereo components in one: a high-sensitivity FM-multiplex tuner, a 70-watt amplifier and a master control center. All the stereo electronics you are ever likely to need; all on a *single* chassis that takes up only 16¾ inches of shelf space lengthwise and only 11 inches front to back! Simply connect a pair of good loudspeakers—even your wife can do *that*, with the aid of a dime as a screwdriver—and you're ready for the Beethoven violin concerto.

There is no chance of error, since all the electronic components of the system were designed, matched and connected at the Fisher factory. (Have you ever listened to the hum in some of those home-installed hybrid systems?) The all-transistor Fisher circuitry of the 440-T assures you cool, reliable operation without servicing or adjustments, year after year. And, best of all, the price lets you say fiddlesticks to all budgetary restrictions. Only \$329.50. (Plus \$24.95 for the cabinet, if you want it.)

Other all-in-one Fisher stereo receivers are available from \$229.50 to \$459.50. For more information, and a free copy of the 80-page Fisher reference guide to high fidelity, use postcard on magazine's front cover flap.

For the man who would rather listen to Heifetz than fiddle with separate stereo components.

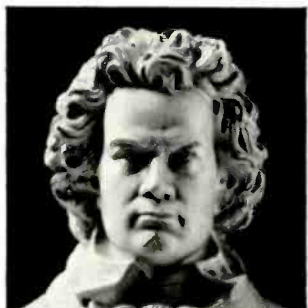


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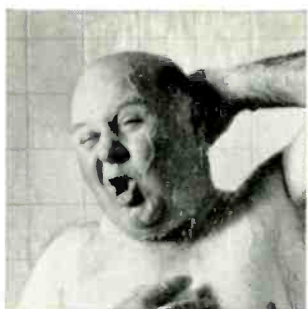
Who would you put in the box?



"Dizzy"?"



Beethoven?



Uncle Louie singing
"Danny Boy"?



Build a world of your own on Scotch® Magnetic Tape

Whatever your listening preference... "Scotch" Brand "Dynarange" Tape helps you create a new world of sound. Delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer... cuts background noise... gives you fidelity you didn't know your recorder had.

Best of all, "Dynarange" is so sensitive it gives you the same full fidelity at a slow $3\frac{3}{4}$ speed that you ordinarily expect only at $7\frac{1}{2}$ ips. Lets you record twice the music per foot! The result? You use less tape... save 25% or more in costs! Lifetime silicone lubrication protects against head wear. Ask your dealer for a demonstration.

Magnetic Products Division **3M** COMPANY

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life." This is the most important idea a popular singer can put across to me in his songs. Most of today's art seems cold and impersonal. We must have a return to art as personal ideas and expression.

BRUCE McDONALD
Canton, Ohio

Miss Marshall's Mozart

● I find the Letters Column one of the most interesting and valuable aspects of your magazine. The letter on Lois Marshall (June) is an example.

Her name was known to me only as the singer of Constanze in Mozart's *Abduction from the Seraglio*, led by Beecham—in general a very unsatisfactory performance. I found I couldn't listen to it, and bought the Deutsche Grammophon album led by Ferenc Fricsay. Listening to this one with pleasure, and hearing Mozart without the imposition of superfluous Beecham "pep." I was nevertheless surprised to find myself thinking that I preferred Lois Marshall's Constanze to Maria Stader's—surprised because I think a lot of Maria Stader, and didn't know Lois Marshall at all. Now your Winnipeg correspondent, Mr. Brian Kells, informs me who she is, and also that I have company in my admiration for her art.

MARTHA BAIRD
New York, N.Y.

Basic Brahms

● How could Martin Bookspan omit from "The Basic Repertoire" (June) the late Eduard van Beinum's reading of the Brahms C Minor Symphony (originally on London, now on Richmond 19016). After you have equalized the disc correctly by reducing the highs, sit back and listen to the most dramatic reading of this symphony on LP. The sound is spacious and breathtaking, with rich bass and clean response down to the lowest note played.

GORDON MESSNER
Beverly Hills, Calif.

Sibelius

● The letter from Mr. Abram Chipman (April) on recordings of the music of Sibelius brought to mind an important work of his which, I am quite sure, has never been recorded commercially, but which occupies a key position in his development. I refer to his *Kullervo* Symphony.

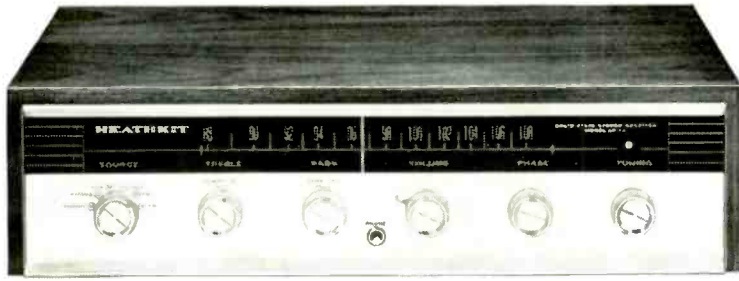
To be sure, Sibelius withdrew it after its premiere during the season of 1892-93. However, his son-in-law, Jussi Jalas, performed it in Finland in 1958, having received indirect authorization to do so from Sibelius shortly before his death.

EDWIN KAMMIN
New York, N. Y.

THIS MONTH'S COVER

The Spanish mezzo-soprano Isabella Colbran, portrayed on our cover in the title role of Simone Mayr's opera *Saffo*, was the first wife of the composer Gioacchino Rossini. Her voice was trained by the famous *castrati* Marinelli and Crescentini, great singers of the age of *bel canto*, which is discussed in Henry Pleasants' article beginning on page 67 of this issue.

Editors Report on Heathkit® Stereo Receivers!



AUDIO March '66 Issue

"At a kit price of \$99.95, the AR-14 represents an exceptional value" . . . "And the low price has not been reached by any apparent sacrifice in quality."

AR-14 30-Watt Solid-State FM /FM Stereo Receiver \$99.95*

AUDIO Also Said: "Although it is seldom the policy of this department to use superlatives in describing any individual piece of equipment, this is one time when it is possible to say that the unit in question is undoubtedly one of the best values we have encountered to date."

"Heath's claims for the AR-14 are relatively modest — 5 uv sensitivity, 10-watt continuous power outputs (15-watt music power), channel separation of 45 db or better and so on. We found that the continuous power output at 1 per cent distortion measured 12.5 watts per channel (both channels operating), sensitivity nearer 3.5 uv, and channel separation 47 db. Frequency response at 1 watt measured 10 to 65,000 Hz ± 1 db, and 5 to 112,000 Hz ± 3 db. At 10 watts output, the two figures changed to 15 to 55,000 Hz and 8 to 92,000 Hz."

"So far we have not yet seen a comparable unit at anywhere near the price, even taking into account the nearly 20 hours required to

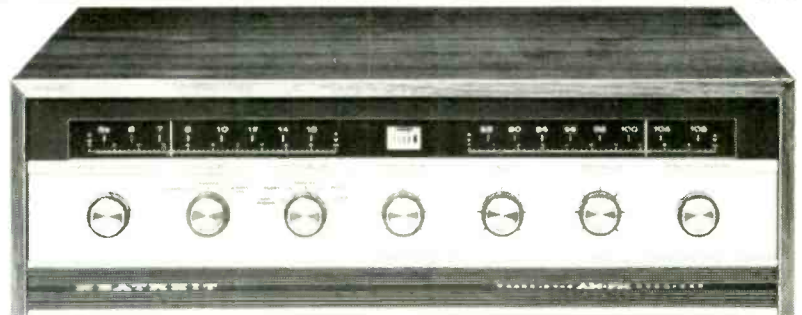
build it. That's part of the fun, though, and sometimes we build kits for the sheer relaxation that results. And this one was well worth it."

AT A GLANCE

- 31 transistor, 10 diode circuit for cool, hum-free operation and smooth, instant transistor sound
- 20 watts RMS, 30 watts IHF music power at ± 1 db from 15 to 50,000 cps
- Wideband FM stereo tuner, plus two power amplifiers and two preamplifiers
- Front panel headphone jack
- Bookshelf size . . . only 3 7/8" H x 15 1/4" W x 12" D
- Install in a wall, your own cabinet or either optional Heath assembled cabinets
- Builds in 20 hours.

- Kit AR-14, 17 lbs. . . . less cabinet for custom mounting \$99.95
 - Model AE-55, 6 lbs. . . . walnut veneer cabinet \$9.95
 - Model AE-65, 6 lbs. . . . beige steel cabinet \$3.95
- *less cabinet

Hi-Fi/Stereo Review Nov. '65
 "It is one of the finest integrated stereo receivers I have seen, comparable to many factory-wired tuners costing far more."



AR-13A 66-Watt Solid-State AM /FM /FM Stereo Receiver \$184.00!

Hi-Fi/Stereo Review Also Said: "It delivered substantially more than its rated 20 watts over the entire audio range. Unlike many transistor amplifiers the AR-13A has low IM distortion at low power levels: under one per cent up to 4 watts, and rising gradually to about 2.5 per cent at 20 watts per channel output. Hum and noise were inaudible: —55 db on the magnetic-phono inputs and —70 db on the high-level inputs, referred to 10 watts output."

"The FM tuner proved to be quite sensitive . . . Drift is negligible, and AFC is hardly needed, although it is provided. The FM stereo channel separation was excellent, exceeding 22 db from 30 to 10,000 cps, and 35 db from 250 to 2,000 cps. None of the wiring or mechanical

assembly was difficult, and the set worked well from the moment it was turned on."

AT A GLANCE

- 46 transistor, 17 diode circuit
- Compact, yet houses two 33-watt power amplifiers . . . two preamplifiers . . . and wideband AM/FM/FM stereo tuner
- Delivers 40 watts RMS, 66 watts IHF music power at ± 1 db from 15 to 30,000 cps
- Built-in stereo demodulator . . . automatically switches to stereo
- Stereo indicator
- Filtered outputs for "beat-free" recording
- Luxurious preassembled walnut cabinet included.

- Kit AR-13A, 35 lbs. \$184.00

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World's Largest Kit Catalog!
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Address _____

City _____ State _____ Zip _____

Prices & specifications subject to change without notice. HF-192

To thrill your eye, we froze the fiery steps of the *Flamenco* in oak and simulated wrought iron. To thrill your ear, we added the very components of our famous A7 "Voice of the Theatre"® studio speaker system. (Considering that the A7 system is twice the size of the *Flamenco*, this in itself was no mean feat!)

To carry out the decor in a room furnishing of major importance, we crafted the matching *Flamenco* equipment cabinet, shown below between the speakers.

The look is unmistakably Spanish. The sound is

unmistakably professional. And the new *Flamenco* is unmistakably one of the most exciting combinations of sound with substance and furniture with flair ever created!

Turn up the amplifier, and the *Flamenco* thunders bull-ring volume of sound without distortion. Let the massive power subside, and the *Flamenco* recreates the softness of Spanish lace. Sound with absolute purity, with smoothness, efficiency, and body without coloration.

With A7 components, the *Flamenco* boasts a

***The leader in sound steps out with
a leader in style***

Altec's Flamenco Ensemble



frequency range of 35-22,000 Hz, power rating of 50 watts peak, impedance of 8 / 16 ohms, and cross-over at 800 Hz. The beautiful *Flamenco* cabinet is also available in your choice of various other Altec-installed speaker components (special order, no extra charge). System prices range from \$226 to \$358, depending on components.

Why not complete your system with the 100-watt Altec 711A, world's first



all-silicon transistor receiver. This sophisticated combination FM tuner-amplifier is in such demand with serious stereo buffs that the first two editions were completely sold out and the third back-ordered. (We are catching up, though!)

Come visit your Altec dealer now. Then sit back and take the olés when you show off your new *Flamenco* system!

PRICES: 848A *Flamenco* speaker system, \$345; 882A oak equipment cabinet, \$359; 711A receiver, \$378. Send for technical information.



A Division of  Ling Altec, Inc.
Anaheim, California



NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

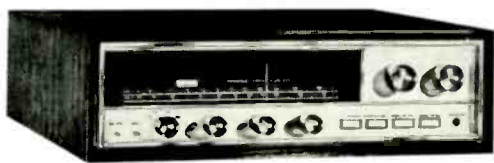


● **Sylvania** is producing the Model RM300, a transistorized bookshelf-size AM/FM radio housed in a cabinet of rosewood solids. The built-in air-suspension speaker is driven by a

12.5-watt (EIA rating) amplifier that has a frequency response of 20 to 20,000 Hz. The unit has a tuning meter, four FM i.f. stages and separate bass and treble controls. Harmonic distortion is less than 1 per cent at 4 watts output. FM sensitivity is 2.5 microvolts (IHF) with full limiting at 8 microvolts. Cross-modulation is -65 db. List price: \$129.95.

Circle 174 on reader service card

● **Sherwood's** Model S-7800 all-silicon transistor AM/FM stereo receiver is rated at 130 watts music power at 4 ohms and 100 watts at 8 ohms with 0.3 per cent harmonic distortion. It incorporates the same stereo FM tuner circuits used in Sherwood's S-3300 and has an FM sensitivity of 1.6 microvolts (IHF). The S-7800 features automatic noise-gated FM stereo/mono switching; a stereo-indicator light; a zero-center tuning meter; a front-panel stereo-headphone jack; and rocker switches for selection of the tape-monitor, noise-filter, loudness-contour, and speaker-switch-



ing functions. Front-panel controls also permit adjustment of interstation muting and phono-preamplifier gain. Other specifications include an IM distortion of 0.1 per cent at 10 watts or less. The power bandwidth at 1 per cent distortion is 12 to 35,000 Hz. Sensitivity at the auxiliary input is 0.2 volt, at the phono input 1.6 millivolts. The hum and noise level (below rated output) is -75 db at the high-level inputs and -63 db at the magnetic-phono input. FM signal-to-noise ratio is 70 db, capture ratio is 2.4 db, and FM distortion is 0.3 per cent at 100 per cent modulation. The S-7800 carries a three-year parts and labor warranty. Chassis size is 16½ x 14½ x 4½ inches. Price: \$399.50 for the custom-mounted chassis, \$408.50 in walnut-grained leatherette case.

Circle 175 on reader service card



● **Roberts** has announced the introduction of Model 1630-8L, an eight-track cartridge tape player combined with a standard four-speed four-track stereo reel-to-reel tape recorder. The 1630-8L has a frequency response of 18 kHz. Other features include a stereo headphone jack and automatic motor shutoff at the end of the reel.

The tape cartridge inserts into a slot below the tone and volume controls, and there are manual and remote-control track selectors. Price: \$339.95.

Circle 176 on reader service card

● **ADC** announces the Model Six Hundred, a completely transistorized, 60-watt stereo FM tuner-amplifier. Front-panel features include a stereo-headphone jack and tape-monitor, mono-stereo, and tuner-phono switches. There are separate bass and treble controls, a balance control, and a pair of speaker on-off switches that may be used with extension speakers. FM sensitivity is 2 microvolts (IHF), separation is 35 db, and the receiver has automatic stereo switching. Continuous power per channel of the amplifier



section is 22 watts (with all speaker impedances) at 0.5 per cent harmonic distortion, 0.8 per cent intermodulation distortion. Frequency response is 10 to 100,000 Hz ±2 db. Power bandwidth at rated distortion is 20 to 20,000 Hz. The Model Six Hundred is 8½ inches deep. List price: \$248. The ADC Sixty amplifier (not shown) has the same specifications and features except that it lacks an FM section. List price: \$149.

Circle 177 on reader service card

● **Sony's** Model 660 two-speed (3¾ and 7½ ips) four-track stereo tape recorder has an automatic end-of-reel reversal system for prerecorded tapes that is activated by the termination of the program material on the tape. A special head monitors all four tracks simultaneously, and when the sound modulations cease for 10 seconds, Sony's Electronic Sensory Perception (ESP) system automatically reverses the tape direction. The ESP feature will function on any tape—old, new, or prerecorded.

Other features of the 660 include: a four-way loudspeaker that comprises two high-compliance woofers in-



stalled on each side of the recorder case and two high-frequency "satellite" speakers that are built into the lid of the case and can be separated up to 15 feet for optimum stereo effect. The solid-state amplifier is rated at 50 watts music power per channel and has separate bass and treble controls. The three motors (two high-torque spooling motors and a two-speed hysteresis-synchronous capstan-drive motor) are controlled by pushbuttons. Relay-operated solenoids control all tape-motion modes. Two illuminated VU meters indicate record and playback levels. Sound-on-sound and microphone and line mixing are available with the addition of Model MX-6S stereo mixer accessory. Frequency response is 50 to 15,000 Hz ±2 db, signal-to-noise ratio is 50 db or better, flutter and wow are less than 0.06

(Continued on page 32)

Proclaiming the Solid State record.

Why.

Using solid state electronics, manufacturers of listening equipment have succeeded in reducing intermodulation and distortion. Now, United Artists has developed a new line of recordings designed especially for solid state equipment. We call it Solid State* so you'll have no trouble remembering it. You'll have no trouble finding

the kind of sounds you like, either—the initial release features six albums with the finest in jazz, popular instrumentals and vocals, even exotic South Pacific music. Meticulous attention has been paid to each performance; the resulting artistic values are impeccable.

Solid State* albums are recorded exclusively with solid state equipment. The recording console contains 28 microphone inputs. All post-mixing is done on transistorized gear and checked on solid state home systems. You will hear an absolutely clean recording with

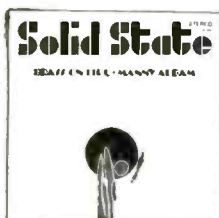
full dynamic range and minimum distortion.

Solid State* is the first line of albums tailor-made for solid state apparatus. At the same time, these recordings are guaranteed to enhance any system of reproduction, from the simplest to the most elaborate. Absolute compatibility is assured.

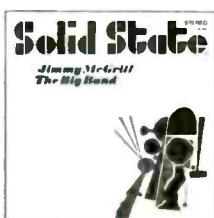
The Solid State* format is one of honest reproduction—without gimmicks—presented in its truest form, to accomplish the ultimate in dynamic range. Available wherever fine records are sold.

Solid State*

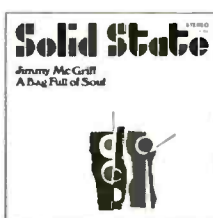
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MANNY ALBAM:
BRASS ON FIRE
Stereo SS18000, Mono SM 17000



JIMMY McGRIFF:
THE BIG BAND
Stereo SS18001, Mono SM 17001



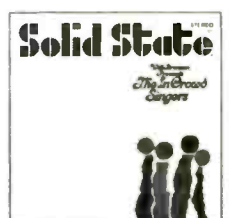
JIMMY McGRIFF:
A BAG FULL OF SOUL
Stereo SS18002, Mono SM 17002



THAD JONES - MEL LEWIS:
THE JAZZ ORCHESTRA
Stereo SS18003, Mono SM 17003



KOKEE BAND:
EXOTICA 1970
Stereo SS18004, Mono SM 17004



WILL BRONSON PRESENTS
THE IN CROWD SINGERS
Stereo SS18005, Mono SM 17005

per cent at 7½ ips and less than 0.1 per cent at 3¾ ips. Price, including two Sony F-96 microphones: less than \$575.

Circle 178 on reader service card

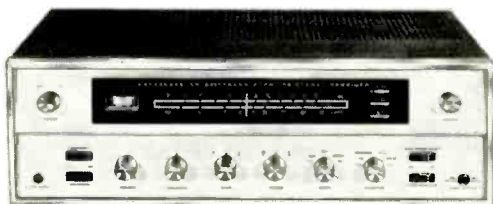


● **Concord's** Model 300 is a compact, two-speed (1 7/8 and 3 3/4 ips), solid-state recorder that can be operated from internal batteries or directly from an a.c. line. It will record in either the forward or reverse direction

at the turn of a single lever. The Model 300 includes a new record circuit that eliminates the need for manual adjustment of recording levels in that it automatically adjusts the gain of the recorder to the level of the microphone signal. A power-selector circuit automatically disconnects the batteries when the unit is used with household current. Frequency range is 60 to 10,000 Hz at 3¾ ips. The unit's dimensions are 3 x 9 x 10 inches, and it weighs 6½ pounds. Accessories include a dynamic microphone with remote control, microphone case, 4-inch reel, and carrying handle. List price: \$125.

Circle 180 on reader service card

● **Lafayette's** LR-800T is a 70-watt solid-state AM-FM stereo receiver with a stereo-search circuit that signals with a tone when a stereo FM broadcast is tuned in. Operating controls include: power on-off, tuning, volume, balance, bass, and treble. The LR-800T has a five-position mode switch, a six-position input selector, and rocker switches for loudness compensation, speaker/headphones,



stereo noise filter, tape monitor, and stereo search. Stereo inputs are provided for tape head, auxiliary, and magnetic, crystal, or ceramic phono cartridges. Specifications include a power output of 70 watts (35 watts music power per channel) and a response of 20 to 20,000 Hz ±1 db at rated output. Harmonic distortion is less than 1 per cent, hum and noise at the high-level inputs are 72 db below rated output. FM sensitivity (IHF) is 2 microvolts, and stereo separation is 35 db. Size (in brown metal case) is 17¾ x 5½ x 14 inches. Price: \$219.95.

Circle 182 on reader service card



● **Geloso** is producing a portable microphone mixer that will take four low-impedance microphones. Each channel has its own level control and a built-in preamplifier. A master output-level control and on-off switch are also provided. Additional units of the mixer may be connected in series to obtain any

number of input channels. The unit will operate on batteries (six 1.5-volt Penlight cells) or on 110-240 volts a.c., with automatic switching. The 9 x 8 x 6-inch unit is covered in scratch-resistant vinyl. Weight is 5½ lbs. Price: \$99.95.

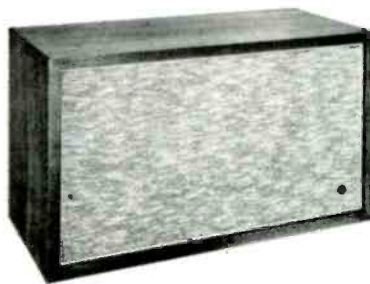
Circle 183 on reader service card



● **Sentry Industries** is producing the Royal Miniature line of 3¾-ips pre-recorded tapes on 3¼-inch reels that play on all standard tape recorders. Available in both four-track stereo and in two-track mono, the tapes have a playing time of half an hour. There is a large variety of popular musical material available. All musical albums are recorded on Mylar. Price, mono or stereo: \$2.99.

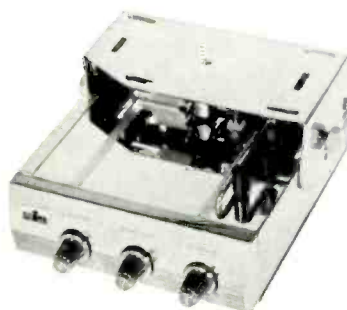
Circle 184 on reader service card

● **Electro-Voice's** E-V 5 bookshelf speaker system has a 10-inch high-compliance acoustic-suspension woofer and a 3½-inch cone tweeter with viscous damping. A continuously variable level control can adjust the high frequencies to



match a variety of room acoustics. The E-V 5 has a power rating of 60 watts peak, 30 watts program material. Impedance is 8 ohms, and frequency response is 30 to 17,000 Hz. Finished in oiled walnut, the E-V 5 measures approximately 22 x 10 x 12 inches. Price: \$88.

Circle 185 on reader service card



● **SBJ** is producing one of the most compact four-track stereo car tape players available—the Auto-Sonic ST-200. The capstan-drive 3¾-ips unit accepts Fidelipac-type cartridges and has a frequency response of better than 100 to 6,000 Hz, ±3 db. Signal-to-noise ratio is better than 35 db, channel

separation is greater than 20 db, and power output is 3 watts per channel with 4-ohm speaker loads. Controls are: volume, balance, tone, play-reset, and track selector. Size is 3¾ x 7 x 8½ inches. Price: \$79.

Circle 186 on reader service card

● **Metra Electronics** is marketing a new home stereo cartridge tape player system that includes a 4-watt-per-channel stereo amplifier with a system frequency response of 60 to 10,000 Hz ±3 db. Distortion is 2 per cent or less,



wow and flutter are 0.3 per cent, and signal-to-noise ratio is 50 db. The oiled walnut cabinets are approximately 10 x 12 x 8 inches. Price: \$250.

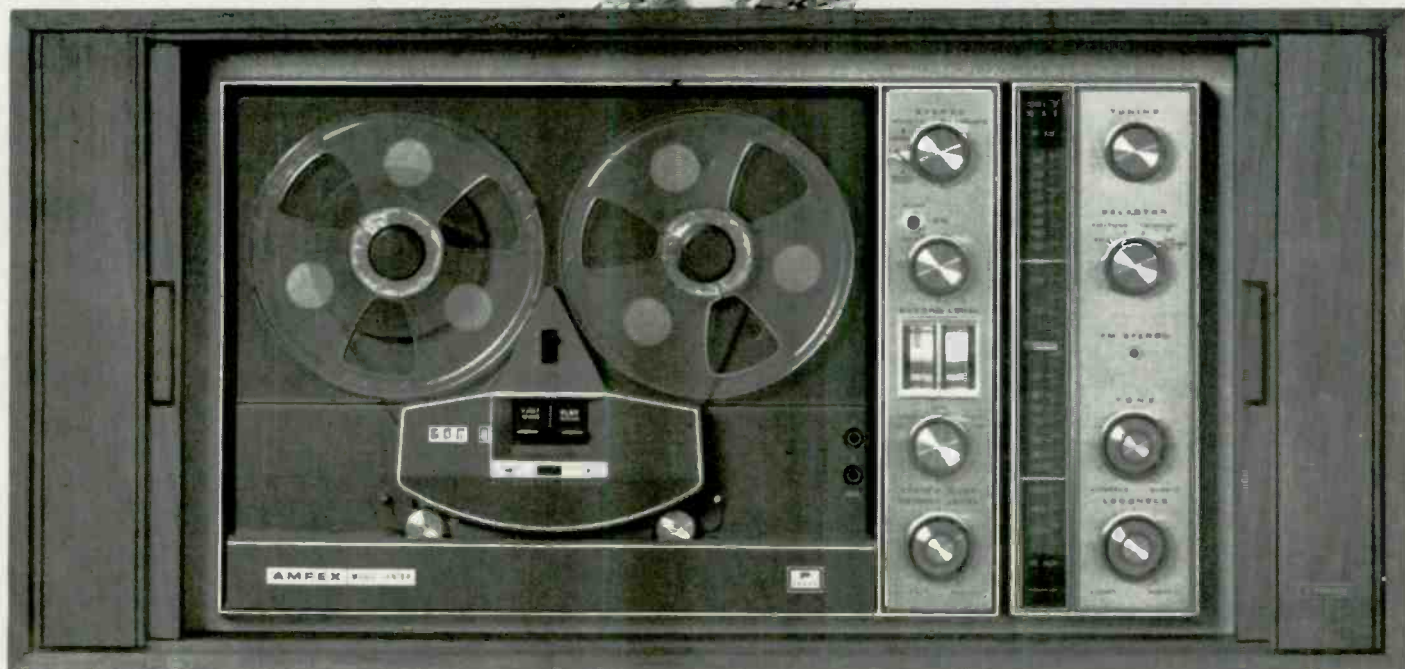
Circle 187 on reader service card

It's all here in one handsome, compact cabinet, the Ampex "Music Center." A quality Ampex stereo tape recorder, plus a built-in solid-state AM/FM Stereo Receiver. Add your own favorite speaker system (chosen from the new Ampex line) and you have a complete home entertainment center.

(There's even an input for a stereo phono, if you still have records you care to listen to!) The tape recorder features automatic reversing, exclusive Ampex dual capstan drive, deep-gap heads, and die-cast aluminum

construction. You can record from microphones, or directly from the AM/FM stereo receiver. (The pause control lets you skip recording unwanted off-the-air material.)

Opened or closed, it's a complete high fidelity stereo recording and playback unit; it's a handsome piece of furniture with strikingly styled tambour doors. It's an open and shut case: the Ampex "Music Center" is a very handsome way to go into stereo tape! See your dealer or write for complete information.



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Hi Fi Q&A



By
**LARRY
KLEIN**



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CIRCLE NO. 10 ON READER SERVICE CARD

34

Tracking and Tracing

Q. Is there any difference between the words "tracing" and "tracking" as used in connection with phonograph cartridges or record players? The terms seem to be used interchangeably.

WAYNE ELLIS
Claremont, Calif.

A. "Tracking" refers to the geometric relationship between the stylus or cartridge and the groove. The term is properly used when referring to 15-degree tracking angle or the tracking error of a tone arm. "Tracing" refers to the ability of the stylus to follow the undulations of the grooves accurately, and it has to do with the cartridge's stylus compliance, tip mass, and so forth. Whereas poor tracking may result in tracing distortion, the terms are not interchangeable and are in no sense equivalents.

Power Improvement

Q. I have a 12-watt-per-channel stereo integrated amplifier about six years old which I use to drive several different speaker systems at more than adequate volume. I am considering replacing the unit with a 30- or 40-watt-per-channel transistor unit. Disregarding sales claims, what could I expect in improved performance to justify the cost?

JOHN MCLEAN
Ontario, Canada

A. What you could expect in terms of improved performance would depend on how good your present 12-watt-per-channel stereo amplifier is to start with. In general, I suspect that you would hear a tighter and cleaner bass response and greater overall clarity. This, of course, would depend on whether your speakers are of high enough quality to allow the difference to come through.

Tandem Tape Recorders

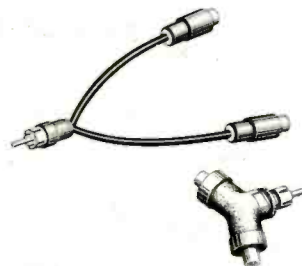
Q. Since I own two tape recorders, I would like to be able to hook both of them up to my hi-fi system. This would allow me to tape long broadcasts without interruptions for reel changes. Can you design a switching setup for me that will let me do this?

JOEL LESTER
Hastings-on-Hudson, N.Y.

A. Because of the very low impedance of the tape-output jacks on most receivers and amplifiers, no switching is necessary. Simply plug in a Y adaptor (two different types are shown) to each

channel's tape output jack and connect both tape recorders simultaneously.

Incidentally, you might check to be sure that when the two recorders' eyes or meters give equivalent signal-level readings, they are actually recording at the same level. In order to prevent a sudden change in volume at the point where the reels are spliced together you may find that you will have to set one machine to record at an apparently lower level (as indicated by its recording-level meter) than you set the other recorder.



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The Live Loudspeaker

Q. I have seen references to a "Live vs. Recorded" method of testing speakers in which a loudspeaker is used as a "live" source. How is this done?

ALBERT GROCCI
Queens, N.Y.

A. The test procedure to which you refer was demonstrated at a recent meeting of the Audio Engineering Society by Edgar Villchur, of Acoustic Research, who originally published a paper on the subject in the October, 1962, Journal of the AES. It is also one of the test methods referred to and used by Consumers Union.

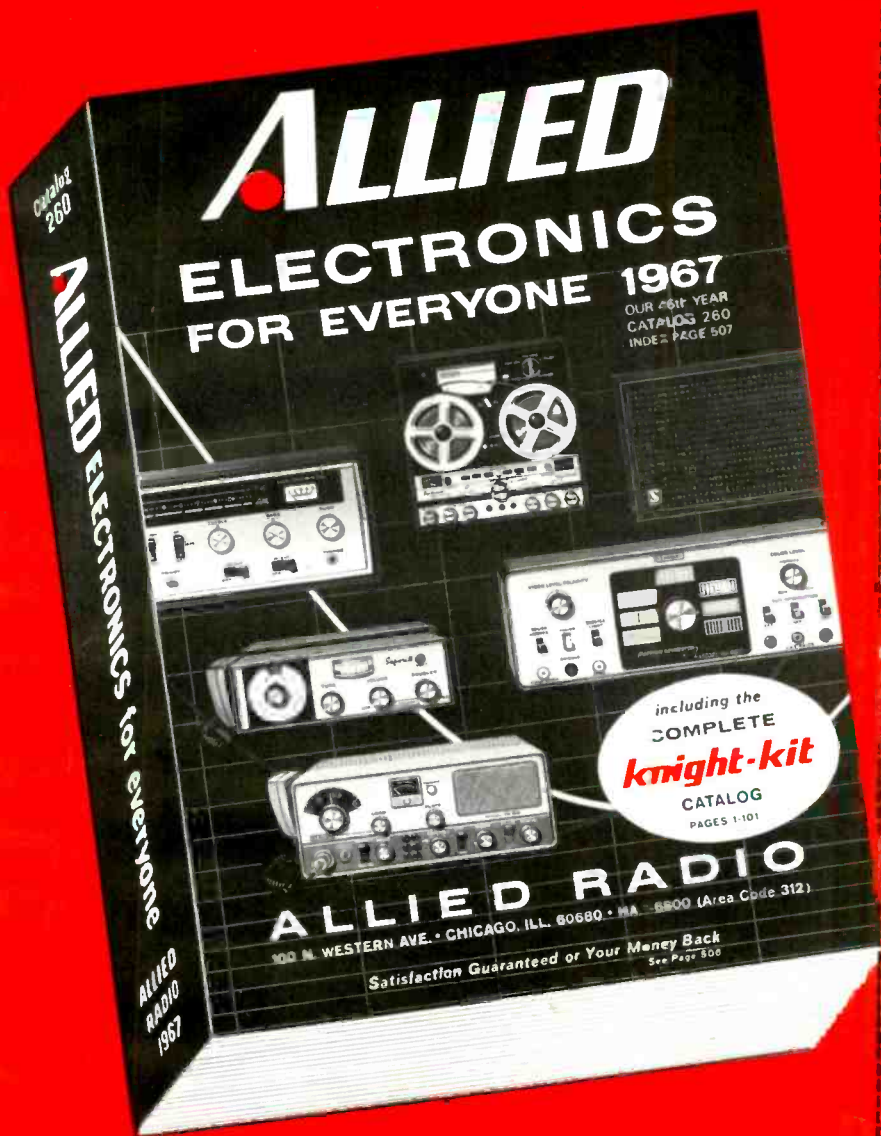
To prepare for this test, wide-range music that has been previously taped on track one of a high-quality tape recorder is played through some "reference" loudspeaker system (which need not be of exceptional quality) in an echoless environment such as an open field or an anechoic chamber. The speaker's output is recorded as accurately as possible on track two of the recorder, using high-quality microphones.

The test comparison is conducted in a normal listening environment. The reference speaker is made to repeat its original performance (plus whatever effects are added by room acoustics) by having the original electrical signal on track one fed to it; this is the "live" sound. The recording of this sound (track two) is played through various speakers under
(Continued on page 37)

HIFI/STEREO REVIEW

CIRCLE NO. 5 ON READER SERVICE CARD →

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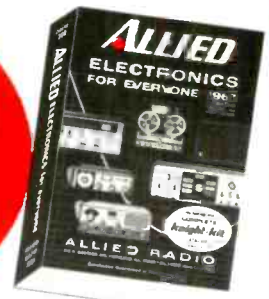
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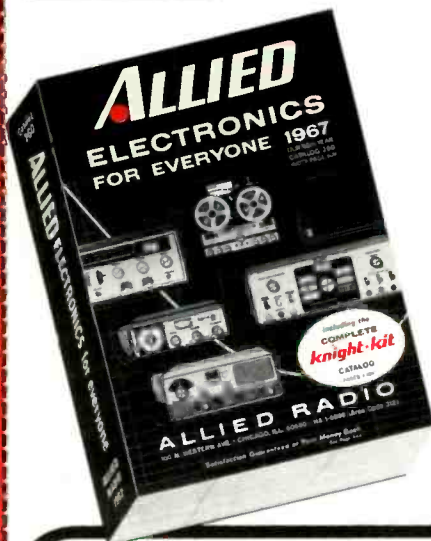
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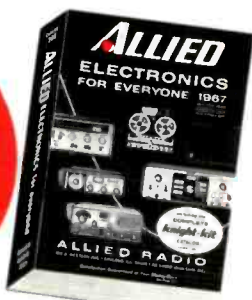
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test, and the speakers are rated by their ability to imitate the sound of the reference speaker. The better the speaker, the better it will be able to imitate the reference speaker.

The virtue of this test is that no judgment need be made as to how "real" the sound is or how closely it corresponds to some remote-in-time live situation. The judgment required is simply whether speaker A or speaker B sounds more like the reference speaker. It does not matter whether you like the sound coming out of the reference speaker or even what the sound is—providing it covers a wide enough range of frequencies. On this same point, it is not necessary to have an ideal speaker as a reference as long as it too produces a wide enough range of frequencies.

Magnetic Ships

Q. I was under the impression that it was inadvisable to carry pre-recorded tapes in ships and airplanes because of the possibility of external fields affecting them. If this is the case, how, for example, are master tapes recorded in Europe brought to the U.S.?

PETER A. BECHTOLD
Highland, Calif.

A. I don't know why the magnetic field in ships and airplanes should be any more intense in the area where the passengers sit or in the luggage areas than they are in your home, for example. In any case, if you're concerned, you can store the tapes in metal film cans.

Stylus-Radius Warning

Q. The jacket of a recently released disc by a well-known record company warns against using a phonograph stylus with a radius that is over 0.7 mil. My elliptical stylus has a 0.9 x 0.2 mil stylus. Is it damaging the grooves or impairing the record reproduction?

KIRBY TIMMONS
Atlanta, Ga.

A. I think the intent of the warning was to prevent the listener from using a 1-mil LP stylus on the stereo disc and that an elliptical stylus was not considered when the warning was issued. While there is some question as to whether the radius of an elliptical stylus should be as large as 0.9 mil (such a dimension may cause the stylus to ride too high on the groove walls to trace some discs properly), in no case will damage to the record occur.

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

CIRCLE NO. 63 ON READER SERVICE CARD →



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Model WB-49 Compact base with walnut sides, mitered edges, recessed mounting board in matte black. $14\frac{1}{2}"$ w x $12\frac{1}{2}"$ d x $3\frac{3}{8}"$ h. **\$8.95.** **Model DC-1T** (not illustrated). Matching smoke-tinted dust cover, allows changer operation. **\$6.95**

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CIRCLE NO. 66 ON READER SERVICE CARD

38



AUDIO BASICS

by HANS H. FANTEL

AUDIO SPECIFICATIONS-I

IN ALMOST any audio discussion, someone will ardently declare that fidelity can't be measured, that numerical performance data are spurious *per se*, and that only the knowing ear can render true judgment. Such statements reflect the oddly persistent view that wherever art is concerned science is out of place. People who hold this attitude fail to recognize that in our phonographic age music and science are inextricably joined, and far more music is heard through electronic means than otherwise. I should think loyalty and devotion to the art of music would also dictate an intelligent awareness of the predominant medium through which music is now heard.

Although it is true that certain subtle nuances of sound defy physical description, the fact remains that numerical measurements are the only workable yardstick of quality in sound reproduction. The listener who waves away all technical information and says, "Numbers mean nothing to me," deprives himself of an objective standard of comparison in choosing his equipment. From a purely economic viewpoint, he handicaps his bargaining position. More important, he foregoes the genuine joy of understanding the process by which music surmounts the barriers of time and space to meet him, at his convenience, in his own home.

It is, of course, entirely possible to enjoy good sound equipment without knowing much about its technical aspects. After all, you don't have to be a cook to enjoy a good meal. Yet some understanding of gastronomy is likely to increase your appreciation of the finer aspects of the culinary art. So it is with audio. The range of pleasure widens when technical awareness is added to musical perception.

All these discursive musings are simply an introduction to a series of columns aimed at explaining, one by one, the main technical performance factors in high fidelity. The idea was prompted by my reader mail. Each month I receive a number of letters from readers who are serious record collectors but find themselves somewhat at a loss when faced with the specifications in audio catalogs or in the technical articles in this magazine.

In my next series of columns I will concentrate on the language and methods of audio measurement. Steering clear of mathematics or circuit theory, I will deal with technical concepts from the listening rather than the engineering viewpoint. In this series, I will try to relate technical factors to musical performance. A certain low-powered amplifier, for example, may do very well for you if your taste runs mainly to Haydn quartets played quietly, yet the same amplifier may leave you dissatisfied if you demand Wagnerian thunder. Similar musico-technical considerations apply to other components as well, and in the forthcoming discussions I will attempt throughout to reconcile the viewpoints of the musician with those of the engineer. In short, the columns will be an attempt to clarify what the specifications *really* tell you.

Certain common specifications, such as frequency response, must be handled differently for various types of components. With amplifiers, for example, frequency response must be approached somewhat differently than with speakers or cartridges. For this reason, I shall always tie the discussion of audio measurements to specific items of audio hardware, starting next month with turntables.

This twin-tonearm **Dual 1019** belongs to a noted audio editor. We can't tell who.



We can tell why.

When testing a 1019 for an equipment report, he found it to be the finest turntable he had ever used. With no exceptions. Not even his "reference" turntable and separately mounted tonearms... essential equipment for making accurate "A-B" comparisons of cartridges.

The 1019's tonearm tracked better... and as low as 0.5 gram. (He didn't need his own gauge to measure tracking force. The 1019's direct-dial numerical scale proved equally accurate.)

skating distortions eliminated

With Dual's continuously variable Tracking-Balance Control, he was able to eliminate the distortions originating from skating, again just by dialing. And these calibrations were also exact.

single play spindle rotates

Rumble, wow and flutter were also better on the 1019. An important factor here was the rotating single play spindle which eliminates both binding and slippage of records that can occur with the usual stationary spindle found on all automatics but Duals.

variable Pitch-Control

Also exclusive to the 1019 is its variable Pitch-Control which allows speed to be varied over a 6% range... more than a half note. This feature is especially important to anyone who tapes from records or uses records to accompany voice or instrument. The 1019's powerful Continuous-Pole motor and massive 7-pound-plus dynamically balanced platter combined to keep speed constant within $\pm 0.1\%$ even when voltage was varied $\pm 10\%$.

automatic cueing

Although the Cue-Control doesn't contribute to performance, it does to operating convenience, not to mention preservation of stylus and record. And it can be used not only for manually lowering and lifting the tonearm anywhere on the record, but also when starting automatically if an ultra-gentle descent is desired.

All equipment reviewers learned all this about the 1019's they tested. It's just that one of them took the next logical step.

test reports available

For ethical reasons, we cannot identify him, other than to note that his words appear in one of the seven test reports on the 1019 published to date... all yours for the asking.

The second tonearm is not available as a standard accessory. One tonearm at a time seems to be highly satisfying for even the most serious of record enthusiasts. And so, we are pleased to add, is the total performance of the Dual 1019 Auto/Professional Turntable. \$129.50



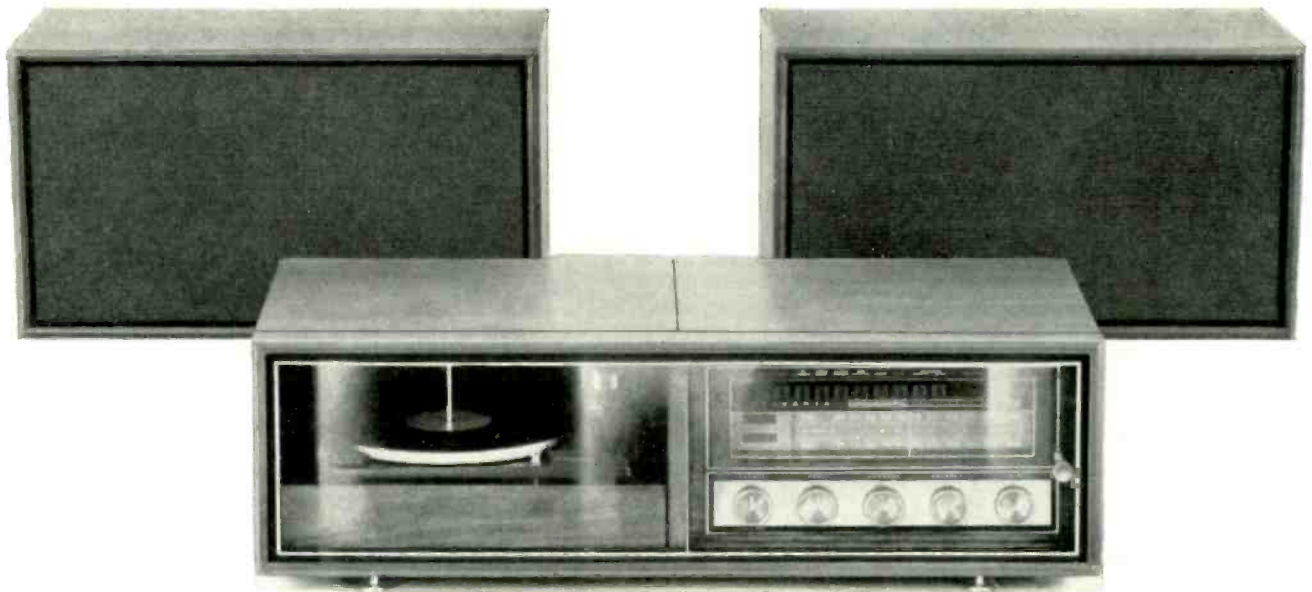
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CIRCLE NO. 62 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPEAKER TESTING REVISITED:** The comments on speaker-measurement techniques by Edgar Villchur of Acoustic Research in these columns in June have inspired some very interesting observations by George L. Augspurger of the Technical Service Department of James B. Lansing Sound, Inc. I am pleased to be able to share Mr. Augspurger's comments on this particularly difficult (and therefore controversial) aspect of equipment testing with the readers of *HIFI/STEREO REVIEW*.

"I'd like to add my comments on the problem of defining a loudspeaker's 'response curve,' particularly in the light of Mr. Villchur's letter published in the June issue. Mr. Villchur's basic premise—that when listening to a music system one hears the direct sound from the loudspeakers plus reflected sound from walls, floor, and ceiling—is perfectly true. But in his further explanation, it seems to me that he has inadvertently made several implications that are more confusing than clarifying.

"The one big factor that Mr. Villchur's letter ignores (but which Hirsch-Houck Labs attempts to include in their loudspeaker tests) is that a loudspeaker is used neither in an anechoic chamber nor in a totally reverberant environment, but in a listening room somewhere between the two. This would still be all right for testing if we knew exactly how to pin down the characteristics of the listening room, but no two are alike! In some rooms, the listener does hear mid-range and highs directly from the speaker itself, with most of the off-axis energy being absorbed by drapes, carpeting, and well-intentioned 'acoustical' treatment. On the other hand, the acoustics of many modern houses (on the West Coast, at least) are almost the same as those of AR's reverberation chamber—that is to say, completely impossible for listening to music.

"Apart from these two extremes, each room has its own balance of direct-to-reverberant sound. The balance is different for different loudspeaker locations, different listening locations, and different frequencies. A test made in a reverberation chamber therefore certainly does not duplicate actual listening conditions. It is a quick and easy way of verifying a loudspeaker's total radiated output, but it

doesn't tell us anything that we cannot learn by other means, and it glosses over all sorts of faults which can easily be identified in free-field (or anechoic chamber) tests.

"For example, a loudspeaker which becomes extremely directional in the high-frequency range may well radiate the same total energy as one that has a much wider distribution pattern. In a reverberation chamber, they measure the same, but in use they sound completely different. A more subtle deficiency is the tendency of many two-way and three-way systems to develop all sorts of irregularities both in frequency response and directionality because of acoustic interaction between the individual sound sources. In a highly reverberant room these tend to be averaged out. But in a listening room they are clearly audible in comparison with another speaker system having a smooth free-field response curve both on and off axis. I'm sure Mr. Villchur agrees, but I think that a casual reader may not realize this from the letter published.

"It follows that the loudspeaker which will sound most nearly the same whether used in a very 'dead' room or a highly reverberant one is the loudspeaker whose off-axis response most nearly matches on-axis readings. Please note that I didn't say anything about a non-directional loudspeaker being a better unit than a fairly directional one.

In some cases, yes—in others, no.

"One final remark, and this is a purely personal observation: I have much less faith than Mr. Villchur in the ability of technical data to *predict* the performance of a loudspeaker system, especially when fairly subtle differences are involved. There are simply too many

variables, too many unknowns, too many ways to deliberately or inadvertently fudge the test data.

"I know of at least three obsolete loudspeaker designs that were nearly perfect by Mr. Villchur's technical standard, yet they perished unmourned in the marketplace. Certain other loudspeaker systems (and I am not referring to either JBL or AR models) are admired by many critical listeners for their 'natural, transparent musical quality,' yet flunk every test devised by an audio engineer. I don't know Mr. Villchur's feeling about this paradox, but I assume that he, like JBL engineers, is continually looking for better and more reliable ways of predicting not only

REVIEWED THIS MONTH

●
Marantz Model 7T Preamplifier
Harman-Kardon SC-440 System
●

how a loudspeaker will sound in terms of brightness, smoothness, etc., but to what degree it will satisfy a critical listener when reproducing readily available program material in a normal listening room."

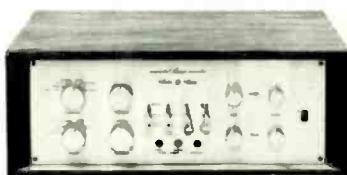
Mr. Augspurger's points are well-taken. I, too, doubt that any measurement (or group of measurements) can fully define or predict a speaker's performance in terms that are meaningful to a listener. Mr. Villchur himself has made extensive use of "live *vs.* recorded" comparisons to prove the fidelity of his loudspeakers, and has devised ingenious variations on this technique using noise and "live" speakers. To me, this is a more convincing demonstration than any amount of purely objective test data.

I would like to add two more coals to the fire. First, it seems to me that reproducing the sound of an instrumental group *in its original environment* with total fidelity is not quite the same as convincing a listener, in his own home, that he is in the original concert hall or studio. Second, even after producing an imposing battery of measurements on, say, a relatively simple, straightforward amplifier, you still have an incomplete definition of its total performance. There are unquestionably some subtle properties of amplifiers that are not clearly understood or measurable but can be distinguished readily by a trained ear. How, then, can we expect to define completely the infinitely more complex loudspeaker by any finite (in human terms) series of measurements? J. H.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

MARANTZ MODEL 7T PREAMPLIFIER



● IN some respects, writing a report on the Marantz Model 7T transistor stereo preamplifier is a difficult task. The fact is, the Model 7T is too good to criticize without resorting to sheer nit-picking. In each of its salient characteristics, we have found other units that are comparable, but we have never encountered one which embodied *all* the performance of the Marantz Model 7T. This sort of near-perfection does, of course, have its price—but as the saying goes, it's only money.

Several hours of laboratory measurements resulted in almost nothing worth presenting in graphical form. Most of the unit's frequency-response curves can be drawn with a straight edge. The only distortions we were able to measure at any reasonable signal level were those inherent in the test equipment. Using the Marantz 7T in a music system for some time did not reveal a single flaw worth criticizing.

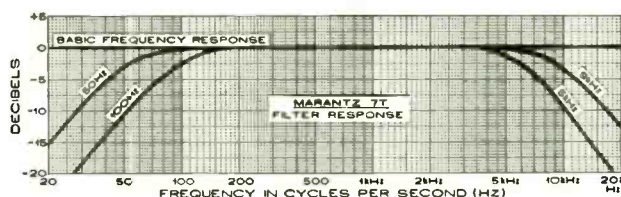
The Marantz Model 7T is a fully transistorized stereo control center that in appearance is very similar to the older vacuum-tube Model 7, which it replaces.

The Marantz Model 7T has eight inputs, selected by a front-panel rotary switch, plus recording and playback connections for a tape recorder controlled by a separate TAPE FUNCTION lever switch. A unique feature is the pair of front-panel jacks for recording and playback connections to a second external tape recorder (in addition to the one built into one's system). These extra jacks make it simple to record a program simultaneously on two recorders, or to copy a tape played on either machine.

The Model 7T has low-level equalized inputs for a

tape head and two magnetic cartridges, plus an unequalized microphone input. There are four high-level inputs, marked TUNER, TV, AUXILIARY 1, and AUXILIARY 2. Input impedance is 47,000 ohms at the phono inputs, and 1 megohm at all the others.

On the rear of the chassis, in addition to the various input jacks, are two pairs of parallel-connected output jacks for driving the power amplifiers, and a pair of parallel-connected center-channel (A + B) output jacks with their own level control. The main outputs will drive loads as low as 600 ohms without distortion. There are five switched a.-c. outlets, and one unswitched outlet, capable of handling a combined load of 1,100 watts. A pair of screwdriver-adjustment controls permits the NAB tape-playback equalization to be trimmed to compensate for head wear in the recorder. As a final touch, there are SCOPE TEST output jacks for checking phase shift or stereo separation with an oscilloscope. If a Marantz Model 10B FM tuner is used in the system, these jacks may be connected directly to the 10B's EXTERNAL SCOPE input jacks

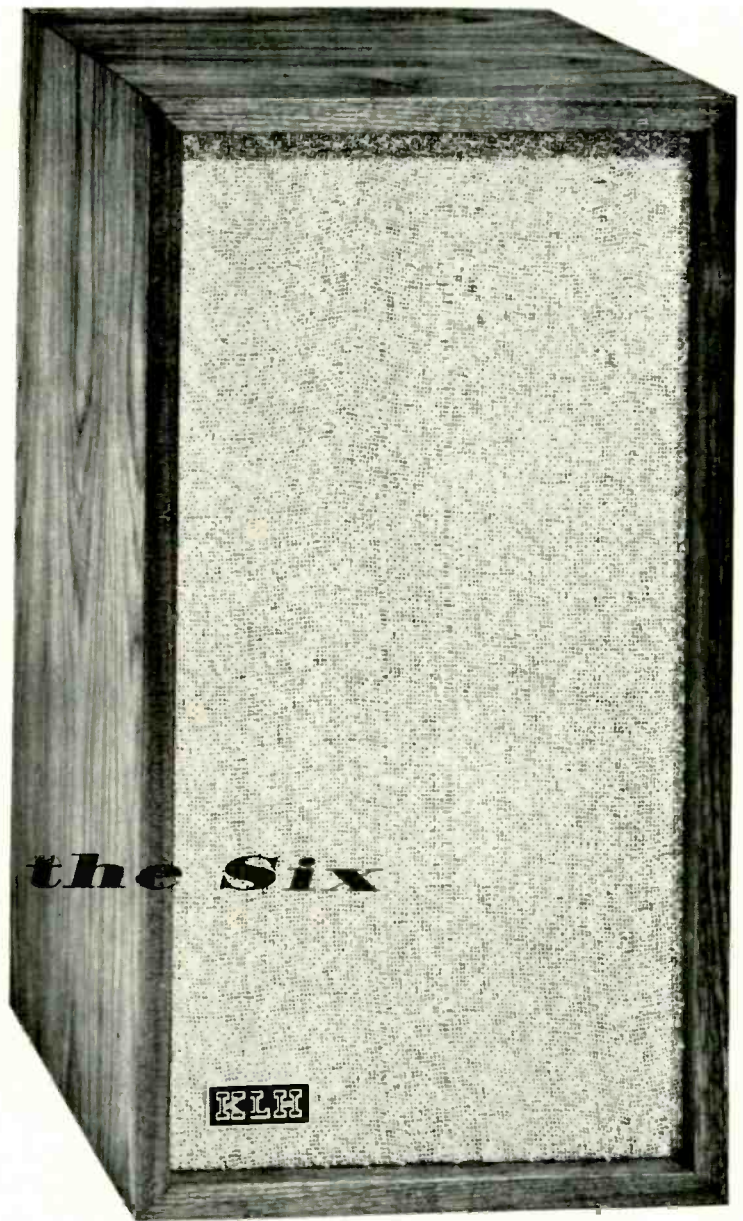


for display of the audio signal on the 10B's cathode-ray tube tuning indicator.

Returning to the front panel of the Model 7T, we find a MODE switch with the conventional settings for playing either right or left channel alone, mixing both for mono reproduction, or for normal or reversed-channel stereo. The tone controls (separate bass and treble controls for each channel) use step switches instead of the usual con-

(Continued on page 44)

We aim at the Six



KLH makes speaker systems that sell from \$50 to \$1140. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

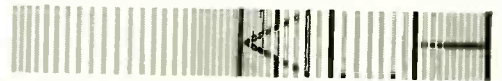
But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it's the best way we know to define high performance. Listen to the Six. We think you'll agree with our definition.

Suggested Price \$134.00. Slightly higher in the West.



KLH RESEARCH AND DEVELOPMENT CORPORATION, 30 CROSS STREET, CAMBRIDGE, MASS. 02139
*A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

tinuously variable potentiometers. The treble controls have five positions of cut and five of boost, while the bass controls have four positions of cut and six of boost.

In the center flat position of each tone control, all tone-control circuitry is by-passed. Each step on the treble controls provides a 2.5-db boost or cut in high-frequency response, and each step of the bass controls corresponds to a 3-db change in low-frequency response. The middle frequencies are unaffected. The bass-boost characteristics are designed to compensate for the ear's apparent loss of lows at reduced volume levels (the so-called Fletcher-Munson effect), and each step of bass boost supplies the compensation for a 5-db reduction in listening levels.

Next to the three-position TAPE FUNCTION lever switch, which has settings for TAPE PLAY/MONITOR and TAPE COPY, there are three more lever switches: the PHONO EQUALIZER, with the old 78-rpm characteristic and the old Columbia LP characteristic in addition to RIAA equalization; a LOW-FREQ FILTER, with cut-off frequencies of 50 and 100 Hz; and a HIGH-FREQ FILTER, with cut-off frequencies of 5 and 9 kHz. The filters all have a 12 db per octave roll-off.

We measured the frequency response of the Marantz Model 7T at ± 0.1 db from 20 to 20,000 Hz. The RIAA phono equalization was within 0.5 db of the ideal characteristic from 30 to 15,000 Hz, and the NAB tape equalization was accurate to within 0.7 db. The filters had near-ideal curves, with no effect on mid-range response and cut-off frequencies were almost exactly as specified.

At 10 volts output (far more than required to drive any power amplifier) the harmonic distortion was under 0.15 per cent between 20 and 20,000 Hz. At lower signal levels, distortion was too low to measure. The IM distortion was less than the residual distortion of our instruments up to 10 volts output.

At maximum gain, a signal of 60 millivolts at a high-level input, or 0.6 millivolt at the phono input, was sufficient to drive the Model 7T to a 1-volt output, which is enough to drive almost any power amplifier to full output. There was no measurable (or audible) crosstalk between inputs. The noise level (a smooth hiss audible only at or near maximum gain) was 84 db below 1 volt output on high-level inputs, and 72 db below 1 volt on phono. No hum was detectable.

In use, there were absolutely no clicks or other switching transients when the controls were operated. All controls had a silky smoothness and positive "feel" which must be experienced to be appreciated. The tone-control curves were excellent for loudness compensation, and even at their extremes did not produce any unnatural effects. The filters were highly effective in removing noise with minimum effect on the program.

Used with a good power amplifier, the Marantz Model 7T provides almost limitless flexibility—more than most of us could use—combined with almost ideal frequency response and linearity characteristics. It could well be a lifetime investment, and Marantz offers a three-year warranty. The Marantz Model 7T sells for \$295. An oiled walnut cabinet is available for \$24.

For more information, circle 188 on reader service card

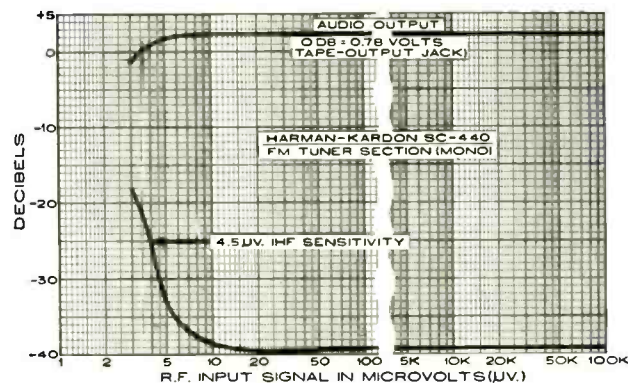
HARMAN-KARDON SC-440 MUSIC SYSTEM



● THE HARMAN-KARDON SC-440 is a complete, integrated music system, including an AM and a stereo FM tuner, a record player, stereo amplifier, and speaker systems. The sloping front panel of the attractive control center contains all the operating controls of what is basically the Harman-Kardon SR-400 receiver. The compact transistor design of this receiver permits it to be packaged in little more space than is required for the four-speed Garrard AT-60 automatic turntable mounted on top of the walnut base.

The receiver-amplifier section of the SC-440 has the usual complement of controls: input selector, volume, balance, and tone controls, as well as slide switches for loudness compensation and speaker muting, plus a headphone jack. The edge-lit slide-rule dial scale has AM, FM, and logging scales and a tuning meter. The stereo FM switching is automatic, with stereo signaled by a pilot light.

At the rear of the unit are inputs for a high-level auxiliary source or tape recorder, and tape-recorder outputs that are unaffected by the tone- and volume-control settings. (There is no provision for monitoring from a three-head recorder.) A ferrite AM antenna is built into the receiver,



and a 48-inch wire is supplied for FM reception. External antennas can be connected for AM and FM reception when necessary.

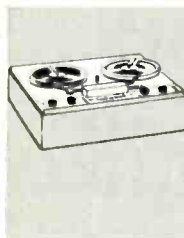
The receiver section of the Harman-Kardon SC-440 is simple in design, but effective in performance. Portions of the i.-f. amplifier are used by both the FM and AM sections, which have separate front-end and detector circuits. The FM multiplex circuit is unusually simple, using only two transistors and four diodes (plus one transistor to turn on the stereo-signal lamp), but it functions, for all practical purposes, as well as many more complex units. The audio amplifiers are direct-coupled to the speakers, without blocking capacitors.

The speakers of the Harman-Kardon SC-440 differentiate it from most integrated music systems. They are full-sized, oiled walnut "bookshelf" units measuring 23 x
(Continued on page 46)



You have never seen (or heard) a tape like this before

- **BASF Recording Tape** is unlike any other high-quality sound tape you can buy today, regardless of cost.
- Manufactured by BASF, the company which originated magnetic tape more than 30 years ago, BASF tape is a completely new experience for the tape user. From exclusive Luvitherm® base to mirror-finish magnetic surface, this exciting product excels, not only in the superb quality of its audio reproduction, but also in its physical characteristics and the unique convenience features it offers.
- **Exceptional performance at all speeds**



With BASF, tape noise is at an absolute minimum, providing full dynamic range and astonishing clarity of sound reproduction. Print-through and drop-outs are virtually eliminated, and high-frequency response is excellent. Extraordinarily supple, BASF tape, clings more closely to the recorder heads insuring consistently superior sound reproduction particularly in multi-track recording.

- **Unique convenience features** — Every

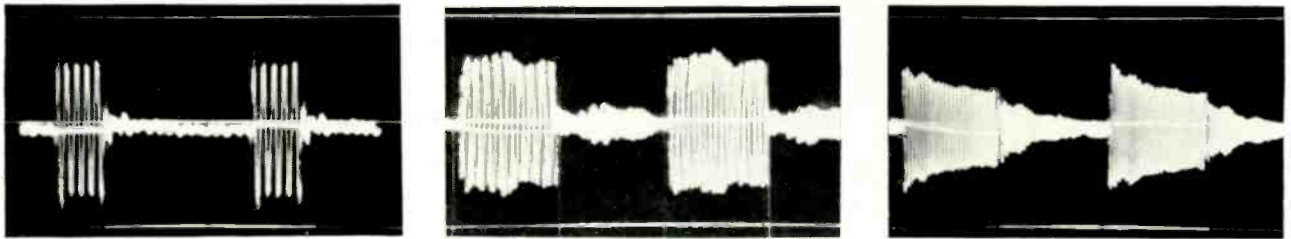
reel of BASF tape comes in a swivel-type Library Box. The tape is sealed in a plastic container to insure factory-to-you cleanliness. Every reel also has these other exclusive features:

- 3 feet of red leader in front
- 3 feet of green leader at the end
- a red label on one side of reel
- a green label on the other
- metallized switching foil in front
- metallized switching foil at the end.

For a really well-organized and attractive tape library you can buy 3 reels of BASF tape in a **handsome, decorator-styled Library Pack** of high impact molded plastic. BASF supplies the Library Pack **FREE** when you buy tape this way.

- **BASF — An Ageless Tape** — BASF tape is ageless because of the outstanding physical properties of exclusive Luvitherm® base. Pre-stressed for added strength and completely unaffected by humidity and changes in temperature, BASF tape will last forever. Buy BASF tape today. You'll never switch again. For complete information write:





Tone-burst response of the SC-440's speakers shown left to right: excellent 1.6-kHz and 300-Hz output, and slight ringing at 800 Hz.

13½ x 10½ inches and weighing about 30 pounds each. They are suitable for floor or shelf mounting, and felt pads are supplied to protect the cabinet finish. Each speaker enclosure contains a 10-inch acoustic-suspension woofer and a 3½-inch cone tweeter, with a tweeter level control on the rear of the cabinet. The speaker has a phono-jack type socket on its rear panel instead of screw terminals, and a pair of 24-foot speaker cables are supplied with phono plugs at both ends.

Since the amplifier of the SC-440 has not been specially designed to complement or compensate for any speaker characteristics, we tested the receiver and speakers separately, as though they were unrelated units. The record player and cartridge (a Grado Model BCR in late models) were not tested, other than by listening, since they are standard units and are not peculiar to this system.

The question of which amplifier measurements are significant when checking a system that includes speakers has not yet been fully resolved, since in terms of audible performance the speakers are going to be the determining factor. But in any case, the output of the SC-440 into 4-ohm loads (which is the impedance of the speakers that come with the unit) measured about 16 watts per channel at 2 per cent distortion over most of the audio range. Harmonic distortion at 1,000 Hz was very low at ordinary listening levels, under 0.3 per cent from 0.1 watt to 8 watts output, and under 0.2 per cent over most of this range of power levels. The IM distortion was about 1 per cent from 0.1 watt to 1 watt, and lower from 1 watt to 9 watts output. The power bandwidth, referred to 10 watts and 2 per cent distortion, was 20 to 20,000 Hz. Listening tests demonstrated that the audio power was more than adequate for the speakers.

The frequency response of the amplifier was ± 1 db from 20 to 20,000 Hz. The tone controls had a range of +8.5 db, -6.9 db at 50 Hz, and +17.7 db, -8 db at 10,000 Hz, more than sufficient for their purpose. The loudness control affected only the low frequencies.

Usable sensitivity of the FM tuner was 4.5 microvolts. Limiting was complete at 10 microvolts, making the receiver usable at lower signal levels than its sensitivity measurement might indicate. Frequency response was ± 1 db from 30 to 15,000 Hz. The FM stereo separation was 25 db at middle frequencies, dropping to about 15 db at higher and lower frequencies.

ERRATUM: In Hirsch-Houck's laboratory report on Dynaco's PAS-3X preamplifier in the July issue there appeared a typographical error in the second from the last paragraph. As printed: "Distortion . . . reached 1 per cent (IM) at 4.4 volts output . . ." The correct figure is 0.1 per cent (IM).—Ed.

The Model HK-40 speaker systems furnished with the SC-440 system are perhaps its most outstanding feature. Their overall frequency response was very smooth, within ± 2 db from 850 to 15,000 Hz, and ± 3 db from 120 to 15,000 Hz. Below 100 Hz the response rose to a broad plateau of about +8 db relative to the mid-range response. Harmonic distortion was under 2.5 per cent down to about 40 Hz, and increased gradually to 10 per cent at 20 Hz. This is exceptional bass performance for a speaker of any price or size. Our measurements were made with 2 watts of power fed to the 4-ohm HK-40 speakers.

The tone-burst response of the HK-40 speakers was excellent, as might be inferred from their very flat middle and high-frequency response. At about 800 Hz there was some ringing, but elsewhere it was about as good as we have observed from a dynamic speaker.

Before testing the Harman-Kardon SC-440, we listened to it for some time. The test results were, therefore, not entirely unexpected. This is an unusually pleasing and listenable music system. The speakers deliver clean, transparent sound throughout the important mid- and high-frequency range. In the bass, the system can be slightly overpowering. The rise below 100 Hz imparted a rather heavy quality in our listening room, which could be moderated at least partially with the bass tone control. The low bass can actually be *felt*, to a degree that we have rarely found in speakers selling for less than \$200, and not in too many at any price. In most installations, it would be advisable to mount the speakers on a wall or shelf rather than on the floor, to reduce the low-bass output.

In spite of the extended bass response, we did not experience any difficulty with turntable rumble or acoustic feedback. The receiver on FM did a fine job with its 48-inch wire antenna. We did not try it with an external FM antenna, since it received a full complement of mono and stereo stations without one. The AM tuner sounded no better or worse than most we have heard—not high fidelity, but inoffensive in overall sound quality.

The complete Harman-Kardon SC-440 music system has a list price of \$449 complete, and it would be difficult to assemble a system of comparable performance from separate components for that price. The same control center is also offered with smaller (8 x 11 x 16½ inches) speaker systems, as the SC-430, at a list price of \$419. We did not measure response on the smaller HK-30 speakers, but listening tests reveal them to have the same overall smooth character as the larger HK-40's, but with a less extended bass response. The HK-30 speakers have a list price of \$70 each; the HK-40 speakers are \$100 each.

For more information, circle 189 on reader service card

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

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



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

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

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

*Reprints on request.

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



\$7800 complete with arm, oiled walnut base,
and dust cover, 33 $\frac{1}{3}$ and 45 rpm
5% higher in the West and Deep South

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

SEPTEMBER 1966

CIRCLE NO. 2 ON READER SERVICE CARD

The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be *useful* under the widest range of conditions?

A few answers

We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

A final step

With the aim of *usefulness* uppermost in mind, what else could we do?

We could offer the listener the opportunity to make adjustments in the

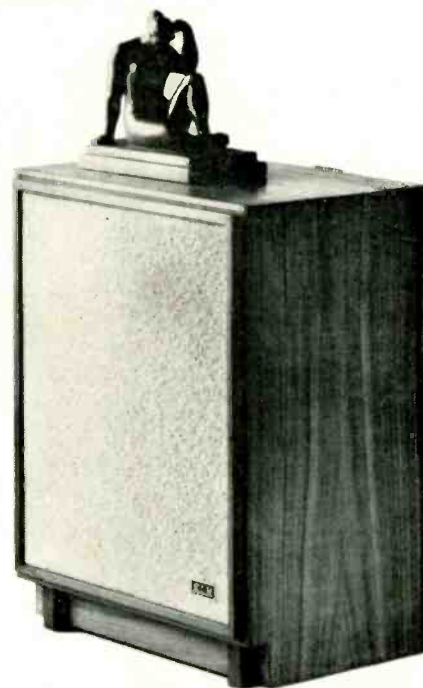
speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

Perfectionist's speaker system

We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way



Suggested Retail Price: \$275.00

design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22 $\frac{1}{4}$ " x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It's at your KLH Dealer now. For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 700.

*A trademark of KLH Research and Development Corp.



111F1/STEREO REVIEW



Bruckner's NINTH SYMPHONY

*A late portrait, in etching,
of Anton Bruckner (1824-1896).*

IN THE SUMMER of 1887, during his sixty-second year, Anton Bruckner completed his Eighth Symphony, and immediately began to work on a ninth. Less than two years earlier Bruckner had at long last experienced a measure of success: his Seventh Symphony, conducted by Hans Richter, had served to introduce his music to the subscription audiences of the Vienna Philharmonic concerts, and the Viennese critic Eduard Hanslick reported after that performance that Bruckner "was called to the stage four or five times after each section of the symphony." From that day (March 21, 1886), Bruckner's position in the hierarchy of nineteenth-century symphonists was assured. Yet it has taken most of the musical world the better part of a century to concede him his deserved place in the musical firmament.

Progress on the Ninth Symphony was uneven, and Bruckner set it aside several times in order to work on other projects, such as the revision of both the Eighth and the First symphonies. He returned to the Ninth Symphony, to devote his full attention to it, in February, 1891. By September, 1894, when Bruckner had passed his seventieth birthday and was already desperately ill, only two movements of the Ninth Symphony were completed—the serene third-movement Adagio lay unfinished on his writing table. At this time Bruckner told a friend: "I have

done my duty on earth. I have accomplished what I could, and my only wish is to be allowed to complete my Ninth Symphony. . . . There remains only the Finale. I trust Death will not deprive me of my pen." He prayed nightly to God for time to complete the Symphony. "If He refuses, then He must take the responsibility for its incompleteness." Bruckner lived nearly two years longer, but at his death, on October 11, 1896, the last movement of the Ninth Symphony was still not finished.

The musical world, unaware that three movements of the Ninth were well-nigh complete, took it for granted that whatever work Bruckner had in progress had died with its creator. More than six years passed, and then came an incredible announcement: Ferdinand Loewe, a disciple of Bruckner, had constructed a playable edition of the first three movements of the Ninth Symphony; furthermore, Loewe would conduct his version in Vienna in February, 1903. The premiere was a sensation. A year later Loewe's edited score of the Ninth Symphony was published, and this was the form in which the music was known to the world for years.

Yet knowledgeable listeners harbored doubts. Some began to suspect that wholesale changes had been made in Bruckner's original orchestration and noted disturbing evidences of highly un-Brucknerian transitions in the



Two conductors widely separated by age and cultural circumstances provide the finest recorded performances of Anton Bruckner's Ninth Symphony: Wilhelm Furtwängler with the Berlin Philharmonic (DGG, mono only) and Zubin Mehta with the Vienna Philharmonic (London stereo/mono). Bruno Walter's reading (Columbia stereo/mono) is rather lightweight.

score. One writer put it this way: "Where are those abrupt, Bruckneresque transitions between the passages? Why do the various phrases end in gentle exhalations? In short, whence comes this odd finesse, this smooth polish, into the work of a composer universally noted for his rugged individuality?" The publication of the ninth volume of a critical edition of Bruckner's works in the early 1930's provided the answers to such questions. The Loewe edition was revealed to be a sandpapered, wholly conventionalized version of a score that contained some of Bruckner's most audacious musical thought: the dynamic scheme had been altered unmercifully, tempo indications and whole patches of orchestration had been changed—even parts of the harmonic structure had been recast.

In April, 1932, both the Loewe version and the Bruckner original version were played at a semi-private concert in Munich with Siegmund von Hausegger conducting the Munich Philharmonic Orchestra. This was probably the most influential performance of Bruckner's music in the twentieth century, for it clearly established the superiority of Bruckner's original manuscript, and served to trigger the modern pursuit of the original versions of all his symphonies.

THE first recording of the original version of the Ninth Symphony was made, appropriately enough, by the forces that first disclosed it to the public—the Munich Philharmonic conducted by Siegmund von Hausegger. As RCA Victor album 627, it was an imposing set of seven twelve-inch 78-rpm discs. The performance was a massive one, and it was splendidly recorded. Throughout the 1940's this was the only available recording of the score. Only in the early 1950's, not long after the beginning of the era of the long-playing record, did Bruckner's Ninth Symphony really come into its own on discs—and, to a large extent, in the concert hall.

Currently there are five different performances of the score listed in the Schwann catalog, and several highly-regarded recordings of the recent past are no longer available, including performances conducted by Jascha Horenstein and Eduard Van Beinum. The most individual among the five available recordings is the performance,

taken from a German radio broadcast, by the Berlin Philharmonic conducted by Wilhelm Furtwängler (Deutsche Grammophon 18854; it is also included in DGG KL 27-31, a five-disc package of Furtwängler performances that also contains music by Bach, Mozart, Beethoven, Haydn, Schubert, and Schumann). Those who experienced Furtwängler's music-making in either the concert hall or the opera house speak of the unique spell this conductor's art cast over performers and audiences alike. Much of this quality comes through in his performance of Bruckner's Ninth, which carries with it something of the aura of a religious rite. Though the playing of the orchestra is first-class, the recorded sound is rather pinched and restricted. The quality of the conductor's reading, however, brushes all other considerations aside.

Two different performances of the score as conducted by Eugen Jochum are listed in the catalog. The broad outlines of both of Jochum's readings are similar: solid, sincere, and somewhat stodgy. The performance led by Bruno Walter (Columbia MS 6171, ML 5571) is not one of this conductor's most successful recordings—a surprising fact in light of the several superb concert presentations of the score that I heard him do with the New York Philharmonic and with the Boston Symphony. His recording, however, is a rather lightweight reading, and the sound is deficient on the bass end. The performance conducted by F. Charles Adler for the SPA label was serviceable at one time, but it is now outclassed by nearly every one of the competing versions.

This leaves the recording by the Vienna Philharmonic Orchestra conducted by Zubin Mehta (London CS 6462, CM 9462—tape L 80170). The young maestro from Bombay has the measure of this symphony: he delivers an extremely moving performance. His tempos are very well chosen, and one senses an inevitability about the unfolding of the music. The orchestral playing is razor-sharp, and the recording is one of the triumphs of London's engineering. The processing of the tape results in a less massive sound than one hears on the stereo disc.

All in all, my recommendation would be the Furtwängler recording, with the Mehta account as a most worthwhile alternative, indeed the only one for tape buffs.

REPRINTS of the 1966 review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.

Compare these new Sherwood S-8800 features and specs! ALL-SILICON reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6 μ v for 30 db quieting. FM signal-to-noise: 70 db. Capture ratio: 2.2 db. Drift \pm .01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16 $\frac{1}{2}$ x 4 $\frac{1}{4}$ x 14 in. deep.

Now, look at the *NEW* Sherwood specs!

Model	V-Vacuum Tube S-ALL-SILICON T-Germanium Transistor	Power (IHF) 2 channels 4 ohms Watts	FM Sensitivity Microvolts	Price	Dollars Per Watt
Sherwood S-8800	S	140	1.6	\$ 359.50	\$ 2.57
Altec 711A	S	100	2.2	378.00	3.78
Bogen RT8000	T	70	2.3	319.95	4.57
Dyna FM-3, PAS-3 & S-70	V	90	4.0	404.85	4.49
Fisher 700T	T	120	1.8	499.50	4.16
Fisher 440T	T	70	2.0	329.50	4.70
Harman-Kardon SR-900B	T	100	1.85	449.00	4.49
McIntosh 1500	V&T	85	2.5	499.00	5.87
Marantz 8B, 7T, & 10B	V&T	75*	2.0	1340.00	17.87
Scott 348	V&T	120	1.9	479.95	4.00
Scott 342	T	65	2.5	299.95	4.61

References "T" or "V&T" (above) may include some silicon transistors. Figures above are manufacturers' published specifications except (*) which are published test findings.



3-YEAR WARRANTY



S-8800 140-watt FM ALL-SILICON Receiver
 \$359.50 for custom mounting
 \$368.50 in walnut leatherette case
 \$387.50 in hand-rubbed walnut cabinet

Sherwood

Sherwood Electronics Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept R9

No other solid state stereo portable has it.

This is the control center of the new EMI/SCOPE "201". No other portable phonograph system can do so much.

With this control center the "201" becomes a complete home entertainment unit: if you have an electric guitar, you can use the guitar input. Two guitars? You've got two inputs.

For mixing or paging there are two microphone inputs. Yes, two of them. Want to listen in private? Use the stereo headphone receptacle. Feel like recording on tape? You have a tape output for that purpose.

And tape *inputs* too.

The auxiliary inputs also take a tuner.

You get all these professional features for only \$199.50.*

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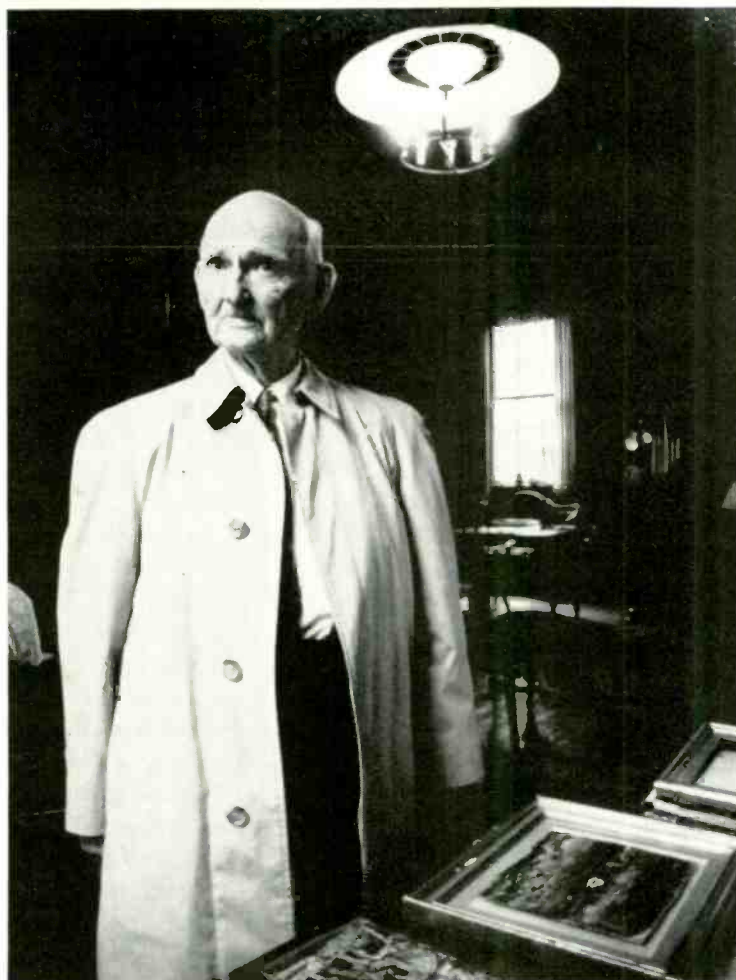


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HIFI/STEREO REVIEW



HI FI/STEREO REVIEW presents the fifth article in the continuing series
THE GREAT AMERICAN COMPOSERS

CARL RUGGLES

A lifetime is not too long to search for the sublime

By ERIC SALZMAN

ABOUT THE only generalization that seems to work for the older generation of American composers—Ives, Ruggles, Varèse, Sessions, Gershwin, Cowell, Thomson, Copland, and others—is that no man's music is like that of any of the others. They are all in some difficult-to-define way recognizably American, but there is no "school"—only individuals. Surely the phrase "rugged individualist" was invented for Carl Ruggles.

Ruggles has been a New Englander for generations. Born on Cape Cod so long ago it seems it must have been in another lifetime, he has been a Vermonter long enough to have become part of the landscape. Ruggles' face, like one of his rugged dissonant scores, is a map of New England—full of deep, furrowed lines of great strength and character. This authentic old Yankee is strong, volatile, opinionated, vital, slow, shrewd, cutting, warm, intense, visionary, unique. So is his music.

One of his oldest friends is the proprietor of Cutleaf Maples, a guest house in Arlington, Vermont, where Ruggles now lives. This is a man who has attended few concerts in his life and who, until recently, had never heard a note by his composer friend. He went over to Maine earlier this year to attend a Bowdoin College festival devoted to the music of Ruggles. Asked what he thought about this craggy, introverted, dense, intense, contrapuntal, dissonant music, he thought a moment and said, "Well, it's Carl. You know how he sits quietly and thinks, and then suddenly bursts out with all that energy and excitement. Well, the music is just like him."

Ruggles is almost the last living representative of the great old pioneering days of modern music. At ninety, he is older than all of the first great masters of the twentieth century, save only Schoenberg and Ives (he is less than two years their junior), and, with Igor Stravinsky, he has

outlived them all. His true contemporaries—he matured late—were his friends Edgard Varèse and Henry Cowell, and, with them and others, he helped to create an American music that was, in the Twenties and Thirties, pretty much the most original, adventurous, and exciting thing around. Then came the great tidal wave of social concern, conservatism, and popularization which dominated American music—for better or for worse—from the late Thirties well into the postwar period. “Advanced” American music—and some of the most daring music being written anywhere then was American—went into a period of eclipse, and Ruggles was neglected and almost forgotten.

In 1932, Ruggles’ friend and champion, the important American critic and musicologist Charles Seegar, wrote: “At the present time any critical study of Carl Ruggles and his work must proceed under this handicap—that the *Sun-Treader*, *magnum opus* of his mature period, which received its premiere in Paris on February 25, 1932, has not yet been performed in New York. . . .” It has still not been performed in New York. It had its American premiere almost thirty-four years after its first hearing: in Portland, Maine, on January 24, 1966, with the Boston Symphony Orchestra under Jean Martinon, a performance arranged through the good offices of Bowdoin College. It was recorded a short time before the performance, mainly through the singular accident that this writer happened to get on a recording-award jury. Ruggles heard the work for the first time at the age of eighty-nine in a tape of this performance; he may never hear it in a live performance.

DURING the Bowdoin College Festival—the first major concert survey of his music—and the American premiere of *Sun-Treader*, Ruggles sat alone in his room. “You don’t know what it’s like,” he said on the telephone immediately afterwards, “sitting by myself eating my heart out.” From Arlington, Vermont, to Portland, Maine, is a long way through ice and snow (a big New England blizzard almost—it would have been the supreme irony—prevented the Boston Symphony from getting to Portland to play the piece at all), and Ruggles’ doctor would not let him make the trip. Not that he is sick; far from it. For a man his age he is incredibly alive, active, and clear-headed. In the guest house he is looked after as a member of the family but without special care. His room is on the first floor and he gets up, down, and around by himself. He has not produced a new composition for many years, but he continues to practice his other principal occupation, painting. This is no mere hobby for Ruggles; his painting is as important in his life as his music. He has been at it for more than thirty-five years; a number of his works have entered major American collections including, notably, New York City’s Whitney Museum of American Art, and the Bowdoin event included a large exhibition of his oils, watercolors, and sketches. Incredibly, some of his

best work has been produced in the last few years, a fine, abstract nude, full of *élan vital*, is dated 1965.

“This is one of my latest,” he says, displaying a handsome abstract charcoal sketch with a big phrase of music smack dab across the middle. “That,” he adds in answer to an inquiry about the notes, “is from my *Flower Music*. It’s a piece I’m working on.

“But tell me about *Sun-Treader*. What was it like? Was it good? How is this Chicago-Boston fellow [Martinon]? Did it have *tempo rubato*? The big phrase; *tempo rubato*; that’s what makes a great performance. Jeezuz. Either you’ve got it or you don’t. You have to be born with it.” And off he goes cussing out imagined bad performances and chuckling over the good ones he will never hear.

Ruggles the man, like Ruggles the composer, is a perfectionist. For him there is great art and great artists—“the real thing”; everything else is “rotten” and “phony.” These are not lightly chosen distinctions; they are the manifestations of passionate involvement. Ruggles is a crusty, craggy, rugged old salt, full of what a colleague once called “pith and vinegar”; he is laconic and biting yet full of excitement, ire, and passion; possessed of boundless, violent scorn and contempt for the faint, the weak-hearted, and the incompetent, but also with boundless, violent admiration for the gifted and great. He is happiest when surrounded by young people—especially when they are female and pretty—and he is as vitally involved with live people and live ideas as with those long since dead.

He is famous for his scatological verses and tales told with great gusto, and he attributes his longevity to a life-long interest in sex. “If it hadn’t been for those stories,” he says, puffing on his pipe, “I’d ‘a’ been dead years ago.” But he has other vital pleasures too: his painting and an irresistible penchant for telling tales on his colleagues. Ruggles was close to the principal artistic and intellectual currents of the Twenties and Thirties. Robert Frost was his neighbor and Carl Sandburg his friend. “She was some gal, that one that wrote poetry,” he says, “you know, the one that lived at the Hotel Brevoort . . . what was her name . . . oh sure, Millay.” His circle numbered many artists: Thomas Hart Benton, who painted him as *Sun-Treader*, and, in later years, Benton’s pupil, Jackson Pollock; Alfred Stieglitz and his wife, Georgia O’Keeffe; Joseph Stella, the painter-poet of the Brooklyn Bridge; and Rockwell Kent, who used Ruggles as the model for Captain Ahab in his illustrations for *Moby Dick*. It was Kent who started him painting through a kind of jocular dare; Kent was going to write music and Ruggles to paint. Kent never went through with his part of the deal, but Ruggles has been at it ever since.

In music, his great friends were the late Henry Cowell, who published his major scores, “Goofy” Varèse, his collaborator in the International Composers Guild,

the first important American organization dedicated to new music, and Charles Ives, who helped underwrite the premiere and publication of *Sun-Treader* and for whose music Ruggles has unbounded love and respect. He is not easy on all his composing contemporaries. "What a punk," he will say of this one, or "that phony" of another or, of a third, "he had talent but he got over it." Sometimes he will temper his judgment: "Fine, very fine. Some really good things in his music." Then, a pause. "Still, I'd 'a' rather written one page of Charlie Ives' music than all that man's work put together."

That is about as temperate as Ruggles ever gets about art and life. In 1932, Seegar wrote about Ruggles "legislating for the universe that lies tremblingly awaiting verdict after verdict." He has not changed. As Seegar put it, "To Carl Ruggles, there are not different kinds of beauty: there is only one kind, and that he prefers to call the 'sublime.'" The search for the sublime is the dominating motif of Ruggles' life and work. It is the real subject matter of the paintings—of the intense, abstracted images of the sea, of flowers, of landscape, of the nudes, of actual notes of music or merely of visual contours and rhythms, all expressed in terms of a swirling rush of paint and color. It is what he loves in Beethoven and Bach, in Whitman and Poe, in Michelangelo and Albert Ryder. It is what he means when he says "there are no straight lines in nature" and when he talks about "the big phrase" and *tempo rubato* and writes the long, jagged, craggy, chromatic lines which mark his music and give it its special qualities of continuous, agonized ecstasy. Look at the

Christian Timmner. St. Paul Symphony concertmaster, gave Ruggles a post-graduate course of sorts during the Minnesota years.



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titles: *Angels, Men and Mountains, Portals, Evocations, Sun-Treader*; the vision is everywhere the same.

It is also this search for the sublime that accounts for his small output. Every work was written slowly and with tremendous care, polished and honed to a gem-like hardness, reworked and recast in the course of an unending quest. *Sun-Treader* alone took six years. It was written—like most of his work—on huge sheets of brown wrapping paper with the lines ruled by hand (some of these sheets of paper with fragments of music on them were later used as surfaces for painting and often the music underneath can be seen peeping through). It has been often said that Ruggles used these giant sheets of paper with great thick staff lines and huge fat notes because of weak eyesight, but he seems rather to have adopted these materials as part of his working method. With the enormous pages of score spread all around him, he could literally view an entire complex contrapuntal conception at once and grasp the exact current state of an evolving, elaborate work in progress. "You know that place in *Sun-Treader*," he points out, "where the canon comes round and overlaps with the cancrizans? It took me pretty near a year to make that turn." He bursts into laughter. One year, six years, a lifetime is not too long to search for the sublime; there is a kind of sublime merriment in it too.

THE Ruggles family came to New England in the seventeenth century and settled near Boston. There were three brothers, but two were childless, so all the American Ruggleses are descended from a common ancestor. A century or so later, an adventurous forebear "went south" and got as far as Marion, Massachusetts, on Buzzards Bay, where the composer was born in 1876. Ruggles had teachers and is very proud of his intensive traditional training but, in most basic respects, he has always been a loner—a "natural," self-taught musician who did things his own way. At the age of six he made a violin out of a cigar box and became something of a local prodigy. Later on he got a junior-size fiddle from a Buzzards Bay lighthouse keeper and did so well with it that he was dressed up in a velvet suit and put up to play for visiting firemen, most notably President Grover Cleveland. Young Ruggles grew up under the strong influence of his grandfather, a local dignitary and politician of some fame and a man of strong character and eccentric individuality. He got his music from his mother, the leading local soprano, and, later, from a New Bedford bandmaster. But the greatest influence in his early years—at least to hear Ruggles tell it himself—was the overwhelming, sublime presence of the ocean; to this day, he maintains an infinite nostalgia for the sea.

But Ruggles left the seaside at an early age and for good. At sixteen he was in the Boston area and on his own; he went to Lexington High School and later to Harvard. The musical orientation was by no means domi-

nant at first. He studied violin and composition but also English literature and, surprisingly, naval architecture. Although he did not contemplate becoming an artist until many years later, he had the natural hand of a draftsman, and he made his living at engraving and calligraphy. His principal teacher was a Central European gentleman by the name of Josef Clauss who put his student through the rigors of the classical disciplines. Later, at Harvard, he studied with Walter R. Spalding and John Knowles Paine, but college music in those days was a gentleman's affair, and Ruggles was far more involved intellectually with the English and literature faculties. When Strauss' *Ein Heldenleben* had its American premiere at the Boston Symphony (amid a good deal of controversy and stimulating discussion in the intellectual community), Ruggles wrote it up—not for the music department, but as a thesis for a literature seminar. It was with one of his English, not music, professors that he used to discuss and argue for hours about new developments in music. There was a good deal of music to be heard in Boston in those days. The local school of composition—Paine, Foote, Loeffler, and others—was competent, although far too genteel and un-sublime to interest Ruggles. But Strauss was new and exciting, and even works as advanced as the Schoenberg *Five Orchestral Pieces* were, thanks to Karl Muck, the great conductor of the Boston Symphony, heard in Massachusetts only a short time after their composition. Ruggles was acquainted with many of the Boston Symphony musicians, and a close friend of this period was the orchestra's official pianist, Alfred De Voto. It was De Voto who introduced him to Charlotte Snell, a young soprano from Lawrence, Massachusetts. Some time before World War I, Ruggles left Boston to take a job as the conductor of an orchestra in Winona, Minnesota; within a year, Charlotte joined him there and they were married.

IT TURNED out that the Winona orchestra had yet to be organized; it was associated with a conservatory whose chief asset was its catalog. It must have been a glorious experience. Ruggles, with no conducting background whatever, was thrown into the leadership of a poorly organized, poorly financed, and poorly staffed orchestra and chorus and, in this somewhat distant outpost of civilization, was expected to produce grand symphonic, choral, and operatic performances. Produce them he did. Ruggles loves to tell the story of an early performance of Gounod's *Faust*, a major undertaking for which extra players had to be hired from the Minneapolis-St. Paul area. The St. Paul Symphony had the status of a major orchestra in those days, and its concertmaster was a certain Christian Timmner, a big, gruff bear of a man who claimed to have been the concertmaster of the Amsterdam Concertgebouw and to have taught Mengelberg "everything he ever knew"—before Mengelberg dumped him and forced him to move far afield to make a living. Timmner had rather

decided ideas about how music should be performed, and he made a habit of shouting out to conductors—in rehearsal or even in performance—"you don't have the slightest idea how to conduct this music." Since some of these conductors were, like Mengelberg, rather famous and powerful men, it is perhaps not altogether surprising that Timmner was unemployable east of the Mississippi River. He was, however, decidedly a catch for Winona, and Ruggles got him to come over, not for any of the rehearsals, but at least for the performance itself. He sat himself down in the first chair just before the first downbeat and shortly thereafter began a stream of verbal abuse that lasted throughout the performance. Afterwards—conductor and concertmaster shared the same dressing room—he let loose a tidal wave of obscenity on poor Ruggles' head. Finally, after half an hour of this, he suddenly relented. "My boy," he said patting the young conductor on the back, "there were some very good moments. I think you may have some talent. Come and study with me and you may learn something yet." For most of the rest of Ruggles' stay in Winona, he regularly made the hundred-mile trip to St. Paul to study with Timmner. It was ostensibly a course in conducting, but it was also a kind of postgraduate course in music. Studying the scores of Beethoven was as valuable a way of studying composition as any; for Ruggles, the real underlying essence of great music has nothing to do with particular periods or styles. Indeed, for him, all great art springs from the same fundamental impulses; he has always considered his music and his painting to be equal expressions of the same basic creative spirit.

Musical life in that part of the United States was centered on the large local German population, which supplied both the musicians and the largest part of the public. The American entry into World War I was a

The University of Miami's 1943 yearbook remembers instructor in composition Ruggles for "the musical quality of his swearing."



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disaster for this community. Many of the musicians were actually interned, and musical life was destroyed. In despair, Carl and Charlotte came back East. Ruggles got a job conducting a workingman's orchestra and chorus associated with New York's Rand School, and they lived briefly in New York and then nearby in New Jersey. For a while he stayed with Mrs. Blanche Walton, a well-known patron of music whose home was often open to musicians. Ruggles never had success with a larger public or even with the musical community, but he always had support from fellow artists, and incredibly, he never lacked help from discerning patrons.

It was Rockwell Kent, a friend from Winona, who introduced him to the White Mountains. Kent had a place on top of a mountain in Vermont, and Carl and Charlotte went up to stay with him. It was there that they heard about an abandoned schoolhouse in Arlington, a small country town a few miles north of Bennington. With the help of a loan from a friend, they bought it and converted it into a picturesque and homely dwelling; the huge main schoolroom became the studio. Carl and Charlotte lived there for more than thirty-five years; most of his paintings and scores are still there.

The early days in Arlington were not easy. Carl took odd jobs and gave some lessons; Charlotte sang in the church choir and was active in town affairs. Still they were not really accepted in the town for many years; after all, those Ruggleses were pretty peculiar people. There was that story about how they kept a pet goose, put a bib on it, and had it eat with them at the dinner table (not only peculiar but true). And that man Ruggles used to sit in his studio all day long, surrounded by huge sheets of wrapping paper with big notes scrawled all over them, and play some awful dissonance over and over. Mighty strange.

Thomas Hart Benton's portrait of Ruggles as "Sun-Treader" is in the collection of Kansas City's Wm. Rockhill Nelson Gallery.



BOWDOIN COLLEGE NEWS SERVICE

With the exception of three or four winters, the Ruggleses divided their time between Vermont and New York. They spent one winter in Jamaica; it was there that Carl started painting in earnest. Another couple of winters were spent in the Southwest as guests of a wealthy patron who had the idea of establishing a kind of New Mexican Arcadia for artists; Carl was bored and they came back East. It was afterwards, in Arlington, that he met his current patron. Harriette Miller, a wealthy New York woman, had more or less adopted the town, but the locals, ever suspicious of peculiar outsiders, did not take to her; instead she put her money on Ruggles, granting him an annuity for life. They are still close friends.

By this time, Ruggles had been composing quite seriously for a number of years. His first big project was an opera based on Gerhart Hauptmann's *The Sunken Bell*; he was quite carried away by the aural and symbolic image of the giant bell that goes tumbling down a hill-

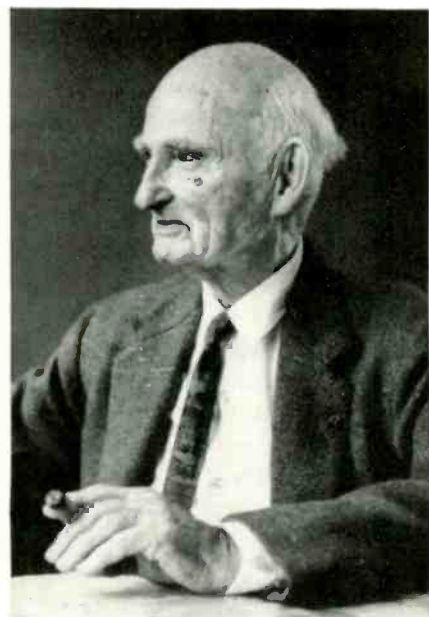
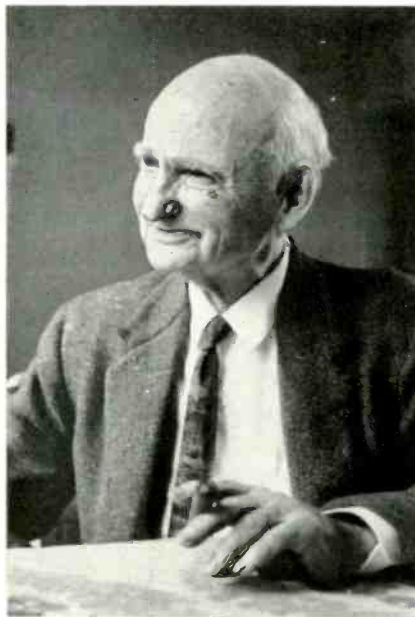
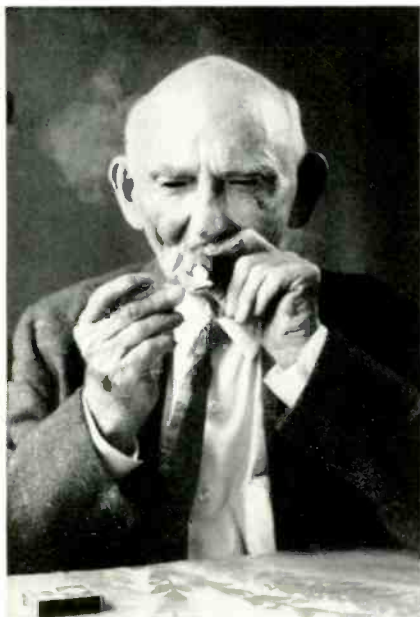


An early photograph of Ruggles in his Arlington, Vermont studio.

(Photograph by John Atherton. Reproduced from the book *Modern Music Makers* by Madeleine Goss. Copyright 1952 by Madeleine Goss. By permission of E. P. Dutton & Co., Inc.)

side into a lake (the subject was later—as Ruggles notes with a superb expression of disdain—set by Ottorino Respighi). Ruggles came to New York after Winona with the specific and somewhat naïve idea of securing a performance of the work at the Metropolitan Opera House. Apparently he received some encouragement in this, but, after years of work, he put it aside. Why? His answer today is that he made a mistake in setting an English translation. "Poetry in translation," he snorts, "is like a boiled strawberry." And that is the end of that topic.

None of Ruggles' early music—none of the apparently extensive work on the opera—is to be seen today. Destroyed? Put away somewhere? It is not quite clear.



"That Newsweek fellow was here for six hours; you shoulda heard what I told him... That Bennington girl came and asked me..."

Only one piece of music from the end of this period survives, the short, charming song *Toys*, with a text by Ruggles himself, written for Charlotte and dedicated to their young son Michael. *Toys* is still somewhat in the *lied* tradition, but it is already strikingly original and fully contemporary in conception; it is more than likely that, as this new expressive, creative world suddenly opened up for Ruggles, the older music began to seem derivative and unrelated to what he knew he had to say.

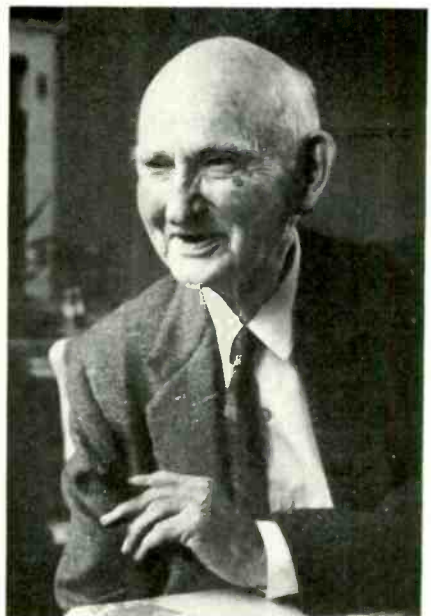
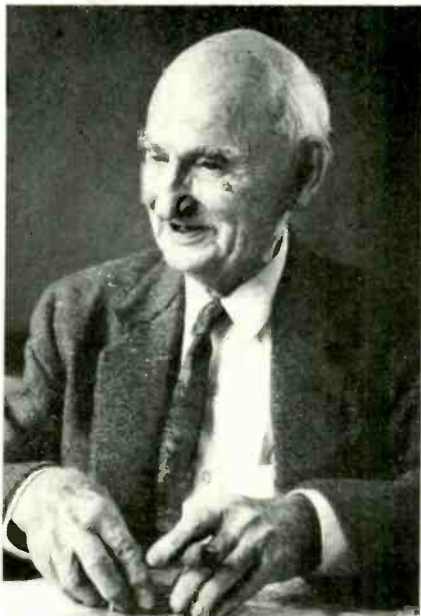
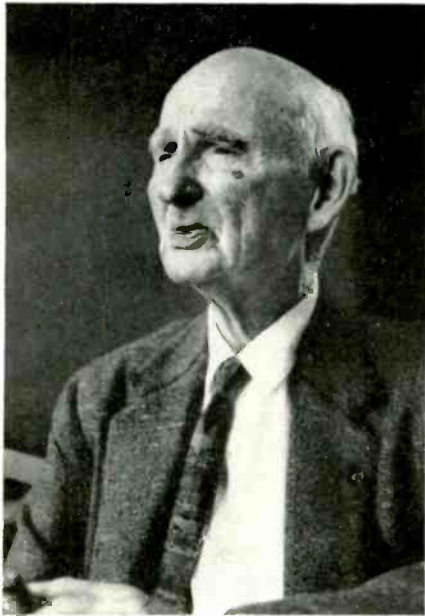
An important turning point in Ruggles' creative career came in the early Twenties when he became involved with the International Composers Guild, a remarkably far-seeing and courageous organization, founded by Edgar Varèse and Carlos Salzedo for the dissemination of new music and new musical ideas. Ruggles discovered, somewhat to his surprise, that *Toys* was considered a rather radical enterprise and that no one was interested in performing it. Finally, someone suggested that he take it to Varèse, who promptly put it on the first Guild program in 1922. It was the beginning of a long association with the Guild, with its successor, the Pan-American Composers Association, and with Varèse himself. New and radical Ruggles works now began appearing with some regularity; *Angels* for muted brass, *Vox Clamans in Deserto* (*A Voice that Crieth in the Wilderness*) for mezzo-soprano and chamber orchestra, *Men and Mountains* for orchestra, *Portals* for strings, *Sun-Treader* for large orchestra.

The exact chronology of the works written during these years—approximately 1919 to 1931—is not entirely clear. Ruggles worked on these various works over a period of years, revising them and often recasting them in various forms. *Angels*, originally written in 1919-1920 and still his best-known work (which is not saying much), exists in several versions. The original score for six muted trumpets caused a sensation at an early Guild concert and at

an International Society for Contemporary Music Festival in Venice in 1925; Ruggles was then almost fifty. The present published version of the work is for four trumpets and three trombones. There is a version for strings which Ruggles now disavows. "You can't play the *Angels* on strings," he says, "on account of the different speeds of vibrato; string players have too wide a vibrato; you can't hear the intervals." He does, however, approve a version for organ which was performed in the Twenties (organists please take note). Remarkably enough—and apparently through the intervention of Varèse—both *Toys* and *Angels* were published in England in the early Twenties, the former by Gray & Company, the latter by Curwen & Sons.

Apparently, *Angels* was originally conceived as the second movement of a larger work entitled *Men and Angels*, the human element to be represented by strings, the divine by brass. After *Angels* was detached from the scheme and given life as a separate work, the other plan was transformed into the three-movement symphonic work now called *Men and Mountains*, obviously inspired by Vermont and with a motto from the poet William Blake: "Great things are done when Men & Mountains meet." The idea of a movement for strings alone has been retained, now as a middle movement mediating between man and the monumental creations of nature. This middle movement, "Lilacs," often performed separately, suggests Whitman; it also evokes Ruggles' favorite image of flowers as a creative image halfway between human aspiration and the sublimity of nature. The three movements are "Men," "Lilacs," and "Marching Mountains."

The other major work of the Twenties is *Portals*, originally for solo strings, later set for a string orchestra divided in thirteen parts; the motto—"What are those of the known but to ascend and enter the unknown"—is from Walt Whitman. In 1931 (although it was actually



... "Mr. Ruggles, what do you think of when you compose?" You know what I said to her? I said, "My dear, you'd be surprised."

years on the way) came *Sun-Treader*: "Sun-treader, Light and Life be thine forever." The line is from Robert Browning's tribute to the dead Shelley in the poem *Pauline*; the score is dedicated to Harriette Miller.

The extraordinary thing about these works is the remarkable growth they show within a few years. *Toys*, for all its innovations, is still a late romantic work. *Angels*, with its close-packed dissonances, already inhabits another musical universe. John Kirkpatrick has pointed out that there is still a trace of the old hymn-tune tradition of Ruggles' youth in the phrases of the top-line melody; indeed the whole piece is a kind of giant six-part chorale, still basically homophonic in conception, but quite new and revolutionary in its realization. Ruggles' mature polyphonic style emerges in *Men and Mountains* and *Portals*—the long, long chromatic, contrapuntal lines woven into incredibly dense, intense textures. Each interval, each relationship—linear and vertical—is calculated with a perfection that rivals that of the great sixteenth-century contrapuntal masters. The closeness of the intervals and the complexity of the relationships is such that the ear can hardly sort out the lines, yet each is so perfectly constructed and the relationships between them so logically managed that the grand underlying simplicity and expressive clarity ultimately assert themselves. Nevertheless, listening to this music is no easy job; performing it is not much easier. It is not that the music is intrinsically hard; it is just that every element is in such perfect and—despite all the intensity—delicate balance that all parts must be brought out equally and perceived in their tense, precise, yet free, non-tonal rapport.

THE apotheosis of this period of Ruggles' work is the *Sun-Treader*. Ruggles likes to say, "If I were to write for the orchestra today, I would write a whole piece for a huge orchestra in three-part counterpoint." But that is

almost exactly what he did in *Sun-Treader*, an orchestral composition conceived virtually without "harmony" in the conventional sense. *Sun-Treader* represents several departures in Ruggles' work. In sheer bulk, it is his major effort; it is scored for a large orchestra (winds mostly in fives), it lasts almost eighteen minutes, and it departs radically from his previous practice of scoring for homogeneous ensembles. It is, in fact, a remarkable essay in orchestral doubling. The long lines are conceived in terms of a thick impasto of mixed colors, sometimes fine and delicate, generally strong, heavy, and thick, constantly shifting in tonal value and weight. The polyphonic interweaving, the density of the chromatic voice-leading, the insistence on a harmonic sound built out of minor seconds and major sevenths, and the palette-knife application of orchestral sonority turn a contrapuntally conceived piece into a work that has the remarkable effect of being composed in densities and intensities of sound.

Other aspects of *Sun-Treader* are equally original and remarkable. The opening idea, which rises in great ecstatic sevenths and ninths in the brass out of an underlying A-flat timpani throb, is not in a fixed tempo but marked *accelerando*. This gathering storm of intensity, which alternates with passages marked "Serene, *tempo rubato*" is more than a giant, striding *Sun-Treader* motto which binds the piece together; it sets the stage for an interaction of tempos which is one of the fundamental ideas of the work. The piece is blocked out in rising and falling lines set into big sectional units, short, reflective, lyric passages interspersed with that great, speaking, shouting dissonant prose—those jagged, striding, reaching lines that well up like the rocky contours of a giant landscape.

This is not easy stuff to listen to now, and it was not any easier to take then. When Nicolas Slonimsky conducted *Men and Mountains* at a Town Hall concert that also included the premiere of Charles Ives' *Three Places*

in *New England*, both pieces were roundly hissed. There was such a racket during the Ruggles that Ives, who was present, jumped to his feet and shouted at one vociferous opponent, "Stop being such a God-damned sissy! Stand up and use your ears like a man!" When Henry Cowell launched his quarterly publication *New Music* in 1927, he selected *Men and Mountains* as the first work to be published; half his subscribers promptly cancelled. But when Ives, who originally had sent in two subscriptions, saw the piece, he promptly sent in a check for twenty-five more. It was also Ives who helped to underwrite the publication of *Sun-Treader* in 1934.

Publication didn't really help matters much. It did help make Ruggles' music better known to the few who cared, but public performances remained rare. Ruggles was represented at the very first Guild concert back in 1922, and his music appeared on Guild programs after that, but there was very little wider resonance in the United States. In 1931, however, Slonimsky conducted two concerts of "advanced" American music at the Salle Gaveau in Paris, including works of Ives, Varèse, and Cowell as well as the *Men and Mountains* of Ruggles. The following year Slonimsky came back to Paris to conduct the Orchestre Symphonique de Paris in the premiere of *Sun-Treader*. (On that occasion Slonimsky cabled New York about the desperate need for extra rehearsals; Ives quietly sent a check.) The orchestral music of Ruggles had a considerable go-around in Europe. Works of Ruggles and other Americans were conducted in Vienna by Anton Webern; other performances took place in Berlin, Budapest, Prague, and Madrid. *Sun-Treader* appeared in the 1936 Festival of the International Society for Contemporary Music at Barcelona, a scant three months before the Spanish Civil War broke out. The most notable event of this historic festival was the premiere of the Berg Violin Concerto (with the American violinist Louis Krasner) on April 19; the Ruggles performance three days later made almost as deep an impression. Europeans were astonished to find such music being written in America; in general, the critics were either strikingly in favor or violently opposed. Indeed, except for certain works of Schoenberg (who was, in any case, in a conservatizing twelve-tone phase at that time) there was really nothing in Europe comparable to the richness and tonal freedom of Ives, the hammer-blows and new spatial forms of Varèse, the open forms and tone-cluster structures of Cowell, or the controlled, free, dense, tense, emotional, "poignant" (to quote Slonimsky) atonalism of Ruggles.

Economic crisis and war put an end to all that, and the "avant-garde" composers in the United States went underground or changed their styles. The International Composers Guild, largely devoted to "advanced" and "ultra-modern" ideas, was challenged (already in the Twenties) by the League of Composers, which had a

much broader base and, being eclectic in its make-up and policy, was open to a much greater variety of influences and kinds of music. The Guild was reorganized in the early Thirties as the Pan-American Association of Composers and maintained its vitality for a number of years. But the trend, even among intellectuals, was toward a more accessible, more tonal, more obviously American kind of music, and the depression economics of the time could not support both kinds. In 1936, with the Guild-Pan-American Association completely dead, Ruggles accepted an invitation to teach at the University of Miami; he remained there for a number of years up until the war period. This rather obscure Florida episode is best remembered by Ruggles for furious fights with the dean of the school about how to teach music; there are also some rather startling stories about Miami nightclubs and a shady group of friends, most of whom seem to have been—at least the way Ruggles tells it—big-time gangsters.

The Florida period was not altogether unfruitful; at this time Ruggles composed (or, at any rate, began) his *Evocations*, "Four Chants for Piano"—made up of a Largo dated 1937 and dedicated to Harriette Miller, an Andante con Fantasia (1941) for John Kirkpatrick, a Moderato Appassionata (1944) for Charlotte, and an Adagio Sostenuto (1940) dedicated to Charles Ives. These four pieces are the most coloristic and "idiomatic" of all of Ruggles' works. His early works tend strongly toward a great abstraction and idealization of instrumental sound conceived in terms of homogeneous textures which are differentiated sharply from one section to another in terms of maximum contrast or unfolded slowly in con-

Like his music, Ruggles' painting is suffused with the strength of poetic vision and the power of his commanding personality.



DON HUNSTEIN FOR COLUMBIA RECORDS

trapuntal color shadings over long periods of time. But the *Evocations* are explicitly invented in terms of piano sound and, in a quite remarkable way, they turn linear ideas into piano texture and sonority, mainly through a careful and precise use of the sustaining pedal.

There is one more major work: *Organum*, for orchestra, completed in 1945, and in many ways the most straight-forward and "effective" of all Ruggles' work. The strong presence of fourths and fifths suggested to Varèse (who christened the work) a kind of modern version of a great medieval aural vision. *Organum* is short, strong, and clear in form; it plays far more easily than *Sun-Treader* and, if it lacks something of the latter's ecstatic vision, it is certainly more direct in its simple strong form and expression. The more difficult works perhaps offer, ultimately, more profound rewards; but the last works, *Evocations* and *Organum*, will certainly be the most played for a while. This is not to say that they are obvious or easy; they are fully achieved works in Ruggles' most mature and expressive style. It is just that one has the sense that, somehow, the worst of the struggle is over; the earlier pieces strive, they reach, they strain—and that is part of their power. The last pieces, although by no means "resigned" in any sense, are somehow more reflective, more secure and closed in their expressive forms, more resolved. The earlier works generate tremendous energies that are—quite intentionally—never fully worked out. The tremendous tension, still in a highly charged state, is almost palpable at the end of each piece; the long-held, chordal dissonances which conclude each work hardly serve to dissipate the terrific energies accumulated in the course of the music; the

sense of unrelieved dissonance and highly charged atmosphere is almost unbearable.

After their return from Florida, the Ruggleses again divided their time between New York (they wintered in a housekeeping suite at the Hotel Chelsea) and Arlington. After 1945, there were no more new works but, as always, Ruggles continued to revise and rework. In addition to the various versions of *Angels*, there are large- and small-orchestra versions of *Men and Mountains*, differing versions of *Portals* (solo strings, ensemble strings, even for orchestra—the last-named apparently unfinished), and revisions of *Sun-Treader* and *Evocations*. Only *Organum*, the most resolved of all the works, has not been tinkered with.

The mystery piece is *Vox Clamans in Deserto*. This work was apparently withdrawn by Ruggles after a disastrously sung premiere in the early Thirties; singers for difficult modern music were even harder to come by in those days than they are now. The official reason given for the disappearance of the work is that it is "under revision," but neither original nor any revision can be seen. There is, however, some reason to hope that the score will be forthcoming in the near future. The other work often given in the older lists, *A Polyphonic Composition for Three Pianos*, does not seem to exist; it was, in all likelihood, a projected composition metamorphosed later into *Evocations*.

FAME and even a few performances finally began to catch up with Ruggles. Postwar developments and the new interest in chromatic and serial ideas helped to awaken a new interest in his music, so obviously prophetic in its utterances. Leopold Stokowski, always a great champion of the early American avant-gardists, performed *Organum* in 1949; a few years later Leonard Bernstein produced *Men and Mountains* in an inexplicably truncated version. Both of these performances were with the New York Philharmonic. In recent years there have been European performances of *Portals* and *Men and Mountains*, generally led by Americans such as Aaron Copland and Gunther Schuller. *Angels* often turns up as a kind of historical *hors d'oeuvre* at concerts of modern avant-garde music. In Vienna, just this past season, a concert of classic American avant-garde music—mainly Ives and Varèse—was prefaced by *Angels*. Without collusion, the work had appeared on the program of an almost identical concert in New York the year before. There is no generally available recording of *Angels* at the present time, nor is there one of *Men and Mountains*. Columbia's recording of *Evocations*, *Lilacs*, and *Portals* goes back more than a dozen years and is inadequate today. The CRI recording of *Organum* with the Japan Philharmonic Symphony Orchestra under Akeo Watanabe goes back five or six years. The only recent recording—and the only one in stereo—is the Naumberg-Columbia *Sun-Treader*

"Christmas Card," a Ruggles watercolor of a field in Vermont, includes the closing passage from his *Evocation No. 2* for piano.



with the "Columbia Symphony Orchestra" (actually a Viennese recording orchestra drawn mainly from the Vienna Symphony under the Hungarian, Zoltán Rozsnyai), the first performance of the piece since the Thirties and still an all-European affair. However, Rozsnyai, who is



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Rockwell Kent presciently chose Carl Ruggles as his model for Captain Ahab in the *Random House* edition of *Moby Dick*.

an *émigré*, has been active in this country and knows a good deal about American music; before making the recording, he went to see Ruggles in Arlington and discussed the work with him, a bit of courtesy and good sense that impressed Ruggles no end. The result is a performance that is extremely knowing and effective from the podium point of view (tempos, phrasing, *etc.*), but the playing is not particularly remarkable, and it is obviously under-rehearsed, especially in view of the fact that the players clearly have no conception of the music at all. (The Boston Symphony Orchestra at the recent Bowdoin Festival performance was, in many ways, far superior.)

Ruggles was elected to membership in the National Institute of Arts and Letters in 1955. Vermont has even finally accepted him as a Vermonter. It takes them a long time to come around, but when they do it, they do it right; the state university gave him an honorary degree in 1960 and a year later, on the occasion of his eighty-fifth birthday, the governor declared March 11 Carl Ruggles Day—citation from the Vermont legislature and all. Ruggles had even earlier local recognition as a painter. Nearby Bennington College, always a pioneer in the

appreciation of Ruggles, held a one-man show of his paintings as early as 1935 and has, on a number of occasions since, performed his music and shown his art. Robert Frost, an Arlington neighbor and a close friend, gave a talk on Ruggles' art and music at the Southern Vermont Art Center in 1949. The schools have generally led the way. Goddard College in Plainfield, Vermont, had a small festival of his painting and compositions a few years ago, and Brandeis University gave him its Creative Arts Medal for 1965. This past winter Bowdoin College devoted its twenty-first Biennial Institute—an event generally devoted to political or social issues—to Ruggles, sponsoring the Boston Symphony's American premiere of *Sun-Treader*, arranging an exhibition of his paintings and sketches, and putting on a series of performances of and lecture-seminar discussions about the music. (Participants included Virgil Thomson, John Kirkpatrick, Alfred Frankenstein, and the present writer.)

A great deal has been made of the principle of non-repetition in Ruggles' music—with obvious reference to the "total chromaticism" and twelve-tone technique of Schoenberg and the modern Viennese. There is a general principle operative in the construction of the lines in Ruggles' music: that no tone be conspicuously repeated before at least ten other different tones have been heard. This is really only an aural rule of thumb, not a systematic law; within the richness of the melodic fantasy that shaped these lines, it is perfectly clear that his ear requires a constant succession of new and fresh pitch elements; the effect is that of always reaching out toward some new, higher, and more intense level. These melodies are usually long and generally cover a wide range, but not necessarily with the big, jagged contour skips that characterize Viennese "expressionism." In spite of rather superficial similarities to Schoenberg, this is music that is almost impossible to locate in terms of any historical progression of influences and relationships. Much of Ruggles' early music precedes the first twelve-tone works of Schoenberg which came out—in Vienna—only in 1924 and 1925. If there is a valid analogy with any one of the Viennese group, it is rather with Webern, the European composer of the period who achieved a similar level of consistency and purity of vision. But this is only one of those intriguing historical parallels between two small bodies of work, both highly elaborated in every detail and visionary in their large poetic intensity.

In any case, there can be no question that Ruggles arrived at his own mode of speech independently and essentially in isolation. Ruggles' music is, of course, of his times but, in particular, it comes from no one and nowhere; further, it leads to no one. It is possible that Ruggles may have influenced one or two American composers; Lou Harrison's earlier chromatic music is said to have reflected his admiration for Ruggles, and there are analogies in the work of Roger Sessions and Elliott

RUGGLES ON DISC

Sun-Treader. (With *Helps: Symphony No. 1.*) Columbia Symphony Orchestra, Zoltán Rozsnyai cond. COLUMBIA MS 6801, ML 6201.

Organum for Orchestra. (With *Moore: In Memoriam; Ward: Symphony No. 2.*) Japan Philharmonic, Akeo Watanabe cond. COMPOSERS RECORDINGS INC. CRI 127.

Evocations; Lilacs; Portals. (With *Cowell: Toc-canta.*) John Kirkpatrick, piano (in *Evocations*); Juilliard String Orchestra, Frederick Prausnitz cond. COLUMBIA ML 4986.

Toys. Judith Litante (soprano); unidentified accompanist. (With *Lilacs, Pan American Orchestra, Nicolas Slonimsky cond.*) 78 rpm (out of print).

Angels. (With *Brant: Millennium II; Riegger: Music for Brass Choir.*) Lehigh University Instrumental Ensemble, Jonathan Elkus cond. Office of Publications, Lehigh University, Bethlehem, Pennsylvania.

Suggestion Box: The major missing work is the symphony *Men and Mountains*, and I would suggest that it enter the stereo catalog soon under the baton of Gunther Schuller, who has conducted the work several times recently in concert here and abroad. We could also do with a new stereo *Angels* and a new Kirkpatrick performance of the *Evocations* (he plays this music better than ever today). A new recording of *Portals* is in order; one of *Organum* under the direction of Leopold Stokowski, who helped to inspire the work and gave it its first performance, would be a tribute to both composer and conductor and a boon for the rest of us. E. S.

Carter. But the directness and hard power of the Ruggles' speech—a remarkable way of building tremendous static energy through the arc of those great linear gestures held immobile and locked in place by the tension of the dissonances—are his own secrets. That discredited word "dissonance" really does have a meaning here that comes out of his way of building densities through the accumulation of tightly interwoven line. Energy is constantly generated but always held in tension, never quite fully released. Here is the source of the dynamism, of the draining energy of this music; an involvement with these works—and one must approach them with a sense of active involvement—it is an exhausting experience.

Ruggles—at the venerable age of a scriptural patriarch, but very much alive and kicking—has become something of an object of pilgrimage. His friends are passionately devoted to him, and he has an astonishing rapport with young people—mere babes, a fraction of his age. He is suspicious of strangers and full of disdain for those he will not admit into his charmed circle of greats; he will be abrupt with a famous person who comes to honor him and open up to a college kid who somehow vibrates on the right transcendental wavelength. He will fence with

a newcomer until he can size him up; then he will either toss him out as a phony or, quite suddenly, all barriers will quickly fall: in one moment, you have been his friend all his life. Journalists are definitely suspect. ("That *Newsweek* fellow was here for six hours; you shoulda heard what I told him," and he goes into great shouts of laughter.) Pretty girls are, of course, automatically admitted without further ado. ("That Bennington girl came and asked me, 'Mr. Ruggles, what do you think of when you compose?' You know what I said to her? I said, 'My dear, you'd be surprised.'")

Still, he is quite alone. All of his old colleagues are gone now. The governor called him on his birthday and sent him a warm letter. But this was the first birthday that he didn't hear from Henry Cowell; Cowell, who was



Conductor Jean Martinon and Bowdoin College President James S. Coles at the American premiere of Carl Ruggles' *Sun-Treader*.

twenty-one years his junior, was born on the same day, and on March 11 they always used to get together or talk on the phone. This year Sidney Cowell, the composer's widow, came up from Shady, New York, and brought him the last few pages of music that Cowell had written before his death. Ruggles, who is anything but the sentimental type, was obviously moved.

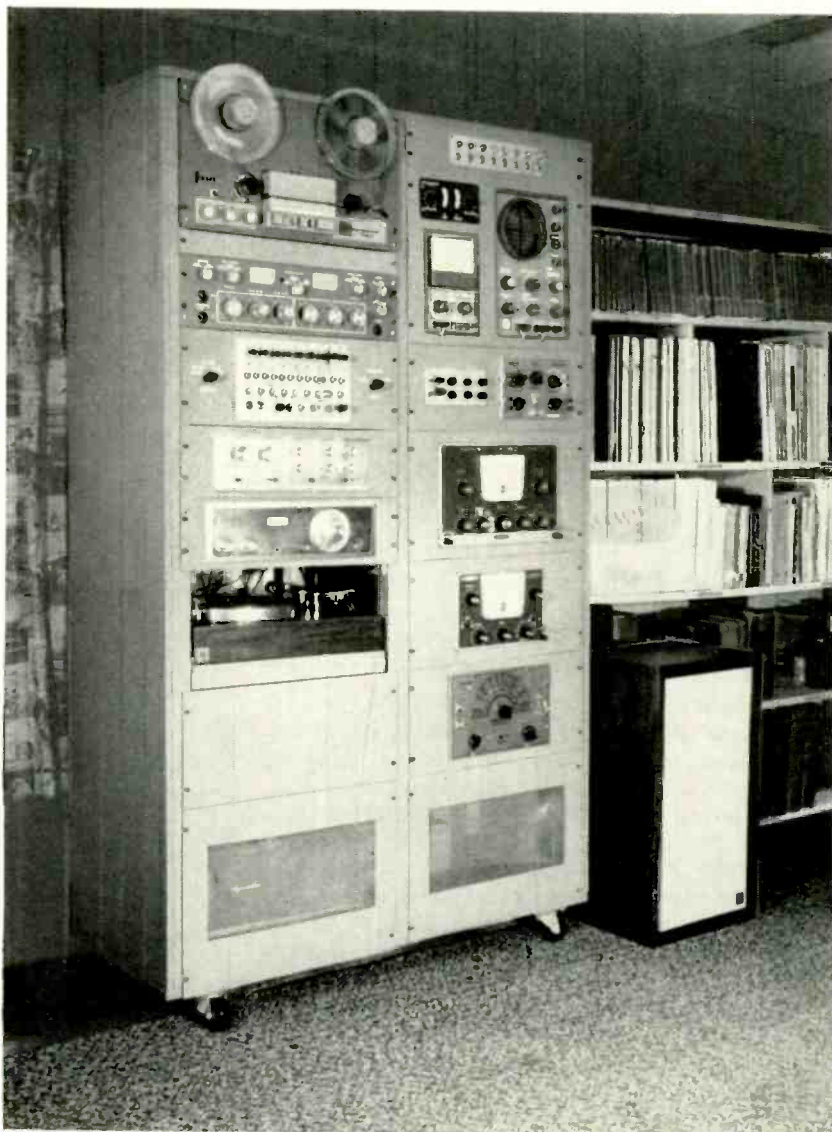
It was Henry Cowell who told the story of finding Ruggles alone in his schoolhouse studio, seated at the piano and furiously banging out a fiercely dissonant chord over and over again. Ruggles' absorption was complete, and for a long time Cowell did not dare to break the spell. Finally, unable to stand it any longer, he shouted over the din, "Carl, I've been here over an hour; what the hell are you doing banging out that chord?" Without stopping Ruggles shouted back, "I'm giving it the test of time."

Ruggles—the man and his art—has also withstood the test of time.

Eric Salzman, himself a composer and distinguished music critic of the *New York Herald Tribune*, lectured this summer at the Bayreuth Master Classes on contemporary music in the theater.

INSTALLATION OF THE MONTH

STARK STEREO



A GRADUATE STUDENT in philosophy of religion at Princeton University, Craig Stark, of Somerset, N.J., spends most of his time working on a doctoral thesis on Plato. He relaxes in a more up-to-date way, however, by building, testing, and modifying his stereo equipment. To facilitate experimentation and add a professional touch, he has housed his system in a home-built console designed to accommodate standard 19-inch rack-panels and has supplemented the components with an array of test instruments.

For audio equipment Mr. Stark has chosen: a Magnecord 1024 recorder (with 1028 four-digit counter and reel retainers), two Shure 51 microphones, Dynakit PAS-3X stereo preamplifier, Scott LT-110B stereo FM tuner fed by a Finco FMSL-12 antenna, AR turntable with Empire 880PE cartridge and Elpa Dust Bug, two Dynakit Mark IV power amplifiers (behind the screen in the lower left compartment), two AR-3 speaker systems, and a pair of Koss PRO-4 headphones. The test instruments, which can be connected directly to the built-in components or to external equipment (through a spe-

cially built switch and jack panel), include: an Eico oscilloscope, sine-wave generator, audio VTVM and electronic switch; Lafayette stereo-balance meters; and Heathkit harmonic distortion meter and sine-wave generator. An A.C. switch panel turns the units on and off individually and through a master power switch.

"While my system reflects considerable interest in the technical aspects of music reproduction," Mr. Stark writes, "the overall goal is not forgotten: the re-creation in the home of the aural experience of the concert hall. I find that the proper performance of components is a necessary, but unfortunately not a sufficient, condition. Thus, I am at present experimenting with a home-built volume expander (left of electronic switch) in an effort to compensate for the compression used in recordings and broadcasts. In the last analysis, however, the music of Mozart is far more exciting to me than a flat frequency-response curve from my tape recorder."

Mr. Stark plans to add a switch-selected equalization and bias-adjustment panel to his recorder for optimum results from various kinds of recording tape.

Install your own STEREO TEST SWITCH

Many audio problems concerning channel balancing, stereo signals, and phasing can be quickly and effectively solved with this simple addition to your system

By HERMAN BURSTEIN



IT MUST BE admitted that the advent of stereo recording—and, as a natural consequence, of stereo broadcasting—has not made life any easier for the audio enthusiast. The undoubted benefits of better sound aside, the stereo era has also made listeners even more *sound conscious* than they ever were before. Getting the very best out of a stereo setup is one of today's great indoor sports, but it presents some problems that were unknown in the old mono days. This does not mean that every owner of a good stereo set need turn himself into an electrical engineer merely in order to operate it, but there are some questions of common concern to the stereophile that careful listening alone cannot answer. For example:

- The stereo light on my FM tuner indicates stereo, but the program sounds mono. Is it really stereo?
- The channels of some of my discs, tapes, and stereo broadcasts seem to be out of phase. How can I check?
- Is the overall phasing of my system correct?
- Is my new phono cartridge properly wired in phase?
- How can I make sure of feeding signals of equal strength to my stereo speakers?

A Note of Caution

SOME transistor amplifiers do not have a common speaker output ground for the two channels, and the manufacturer warns that the grounds must *not* be connected to each other as this will harm the amplifier. Do not attempt to use the Stereo-Test Switch with such an amplifier, because the switch requires the two common or "0" speaker-output terminals be joined. If you are in doubt as to whether your transistor amplifier falls into that category, check with the manufacturer *before* attempting to connect the Stereo-Test Switch.

A few tube amplifiers, because of their output circuit configurations, may also raise a special problem. In these amplifiers, the 4-ohm tap rather than the common or "0" tap is grounded (the purpose is to produce an L + R signal between the two 16-ohm taps, and thereby permit a center-channel speaker or mono auxiliary speaker to be used). Because of variations in the feedback arrangements and other possible idiosyncrasies of these circuits, it again would be best to check with the manufacturer before attempting to wire in the Stereo-Test Switch.

All of these questions can be answered—without benefit of test equipment or an engineering degree—by making a simple and inexpensive addition to your stereo system: the Stereo Test Switch. All you need are a few wires leading to your stereo amplifier, some type of on-off switch, and a little ingenuity in mounting the switch conveniently. The accompanying diagram shows how the test switch is installed between the amplifier and the speakers.

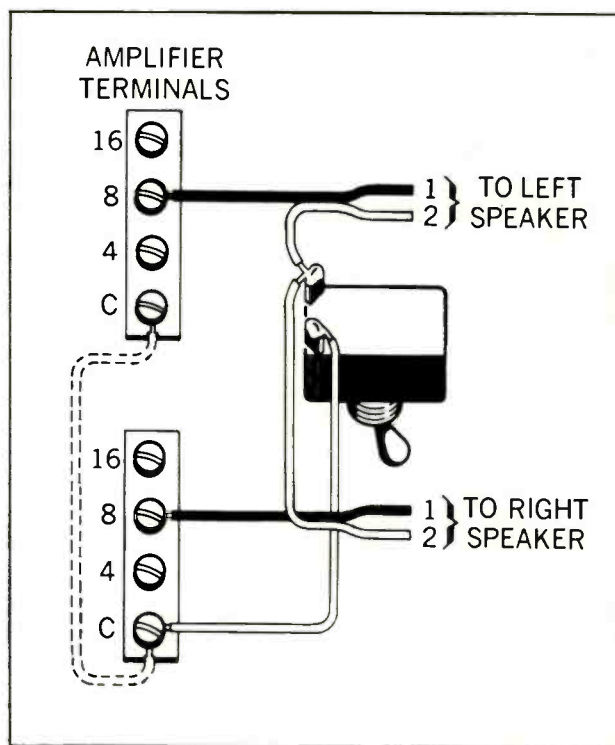
The principle on which the switch operates is quite simple: when in the TEST position it permits your stereo speakers to reproduce the left-channel signal minus the right-channel signal (L-R)—in other words, only that part of the total signal that contains the stereo information. With the switch in the NORMAL (or ON) position, the speakers are connected to the amplifier as they should be for ordinary stereo listening. In the TEST position, the switch disconnects the "common" leads of both speakers from the amplifier and joins them together. The two speakers are then in series with each other and connected between the "hot" output taps (the 4-, 8-, or 16-ohm terminals) of the left and right amplifier channels.

When identical signals—identical in strength, frequency, and phase—appear at the output of each channel, there will be identical signal voltages (with respect to ground or common) at the two "hot" speaker-output terminals, and hence there will be no voltage *difference* between the two taps. Speakers connected between these taps (as they are in the TEST position of the switch) should therefore produce no sound. This is the case when a mono signal is fed to both amplifier channels and both channels are operating at the same strength. When the signals at each output are *not* identical—differing in strength, frequency, or phase—there will be a signal voltage between the two "hot" speaker terminals, and the speakers will produce sound. And this, of course, is what occurs when the right and left components of a full stereo signal are fed to the two channels. Now, to what this handy switch can do for you.

(Continued overleaf)

● *The sound of a difference signal:* Stereo FM stations broadcast a difference signal (L-R) on the 38-kHz sub-carrier. After the tuner's multiplex section has extracted the L-R signal from the subcarrier, it is electrically added to and subtracted from the main channel's L+R (mono) signal in order to provide the proper left and right stereo signals. To hear what the L-R signal sounds like, simply play a stereo broadcast, tape, or disc and flip the Stereo Test Switch to the TEST position: you will get a tinny, bodiless sound considerably lower in volume than a normal stereo or mono program.

● *Testing for stereo:* If you have wondered at times whether you are really getting a stereo signal when playing



STEREO TEST SWITCH

a disc or tape labeled as such, or when your FM tuner indicates "stereo," put the Stereo Test Switch in the TEST position and switch your tuner or amplifier to the mono or L+R position. The speakers should have very little sound output. Leaving the switch in the TEST position, switch your audio system back to the stereo mode. If the sound level increases, the program source is in stereo. If not, the program is mono.

● *Testing for phasing:* It is important, for optimum fidelity, that the two channels of your stereo system be in phase. If the inward and outward movements of each speaker cone are not properly related you will lose proper stereo perspective. It is possible for incorrect phasing to occur anywhere in the total system—the program material itself (whether tape, disc, or broadcast), the tape heads,

the phono cartridge, or the amplifier and speaker connections. Murphy's Law (if anything can possibly go wrong, it will) seems to be as much at work in matters of phasing as anywhere else.

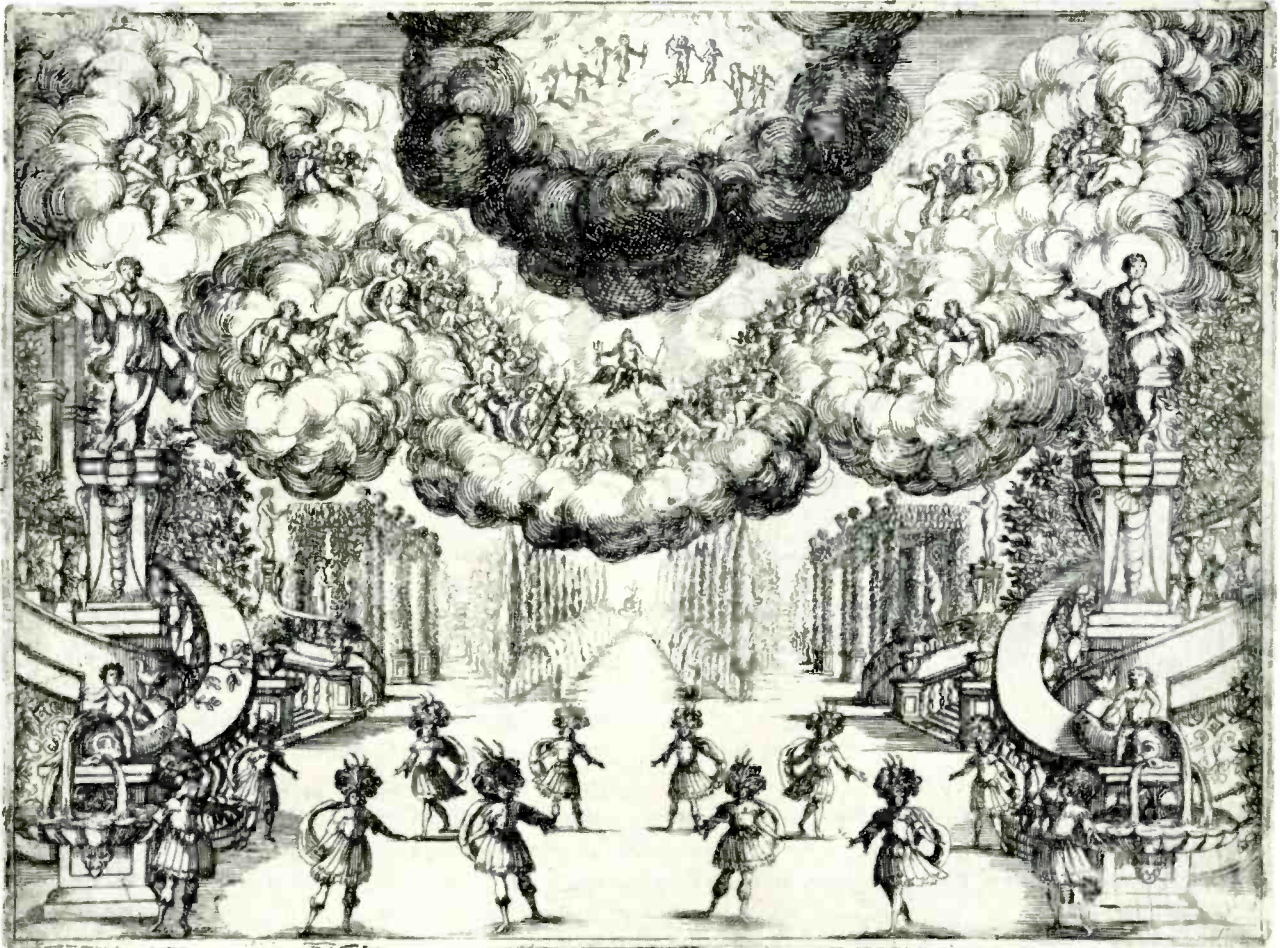
The Stereo Test Switch, however, is designed to reveal phasing errors. For example, assume that you are playing a stereo disc and the sound either seems generally without orientation or the soloist seems to be spread or split between the two speakers rather than centered between them. If the sound level doesn't drop considerably when you flick the switch to the TEST position, you can be sure that something is out of phase somewhere. The same phasing-check procedure is used with a stereo tape or broadcast.

The test switch is just as effective in checking phasing of an individual component as it is in checking the entire system. For example, you may have just installed a new phono cartridge and are uncertain whether the cartridge pins are properly connected to the leads in the cartridge shell. Put on your turntable a stereo disc that you know has correct phasing and true stereo content. Flick the test switch to the TEST position. Assuming that the rest of your system is correctly in phase (previously checked), the sound level should drop substantially. If it does not, the cartridge is connected out of phase and you should reverse the hot and ground leads on the left-channel (or the right-channel) pins of the cartridge.

● *Balancing channel levels:* If your stereo speakers are of the same brand and model, and the mid-range level controls (if any) are set alike, their efficiencies are doubtless equal. The problem is to feed signals of equal strength to the two speakers. It must be recognized that the two sections of the ganged volume control found in many stereo amplifiers do not always track in perfect unison. While at some settings the two sections of the ganged control will produce equal volume from the two channels, at other settings one channel or the other may be favored, and it may be necessary to readjust the balance control (or one section of the dual volume control if there is no balance control) for every change of volume.

The Stereo Test Switch enables you to make this adjustment swiftly and accurately. Set the volume control to the desired level. Switch the stereo system to mono (A+B) and set the test switch in the TEST position. Then, using a disc, tape, or broadcast program source, adjust the balance control (or one section of the dual volume control) for *minimum* sound from the speakers. At this point the electrical signals at the outputs of each channel of your power amplifier are most nearly equal. Restore the test switch to NORMAL (ON) position, and the volume level of the two speakers will be balanced.

Herman Burstein, an accountant by profession, is a long-time audio enthusiast whose articles, particularly in the tape field, have appeared regularly in the pages of HiFi/STEREO REVIEW.



THE AGE OF BEL CANTO

In this article adapted from his forthcoming book *The Great Singers* (to be published this month by Simon and Schuster) author Pleasants places the art of florid song in historical perspective, tracing its origin, development, and artistic significance for both singers and audiences of the Age of Bel Canto.

By HENRY PLEASANTS

FEW DEVICES of musical terminology are employed less precisely than *bel canto*; there is none whose origin is so dubious. It means simply, and in rather curiously idiomatic Italian, "beautiful song," and it is associated with a kind of singing that flourished in Italian throats in the seventeenth and eighteenth centuries when song was expected to be beautiful—and not much else. But at that time, when the whole purpose of *canto* was that it be *bel*, the term did not exist. It would have been redundant.

Just when it came into general usage has never been determined. The *Oxford English Dictionary*, however,

offers an important clue to the origin of the term, citing an article in the *New York Daily Chronicle* (1908) about the complaints of music critics that "audiences do not want Wagner..." and that "the public flocks to the Italian *bel canto*."

There were, in the latter half of the nineteenth century, many connoisseurs who felt that the kind of singing required by Wagner—or accorded him by many Wagnerian singers—was not beautiful, just as there were many Wagnerians who felt that singing should be more than merely beautiful. It is probably a reasonable supposition, therefore, that the term *bel canto* evolved from



COLLECTION JAS. GOODFRIEND

A variety of social intercourse was once as much a part of opera-going as anything taking place on stage. Hogarth's "Laughing Audience," more democratic than most, was representative.

the sulfur of pro- and anti-Wagnerian invective, employed by the Wagnerians pejoratively, by others as a symbol of the assumed virtues of the older Italian vocal tradition.

But the term is nonetheless exposed, in its non-pejorative usage, to appropriation by any teacher satisfied that he possesses the secret of beautiful singing or by any singer who thinks that he sings beautifully. When teachers and singers use it they have in mind, as a rule, a mellifluous kind of singing aimed at an agreeable, well-rounded tone, an even scale from bottom to top, an unbroken *legato*, a nicety of intonation, an eloquence of phrase and cadence, a purity of vowels, and a disciplined avoidance of shouting, nasality, harsh or open sounds, disjointed registers, undue vehemence, and any other evidence of vulgarity or bad or negligent schooling. Within this frame of reference *bel canto* can be applied even to the best singers of Wagner.

But most of those who use the term pride themselves on representing, in their singing or in their pedagogy, a survival and perpetuation of the principles of vocalism developed in Italian opera in the seventeenth and eighteenth centuries. In some considerable degree they do. The basic criteria of good singing evolved in Italy have never been abandoned, however much they may have been relaxed. But while the old criteria have survived, they have been applied to operatic objectives conspicuously different from those of the early Italian singers.

Prior to the dawn of grand opera in the mature works of Rossini, Cherubini, Halévy, Spontini, Auber, Doni-

zetti, Bellini, Meyerbeer, and Weber in the first decades of the nineteenth century—with all their delight in spectacular melodrama—good singing, or *bel canto*, was its own objective, and it bred its own lyrical and dramatic excitement. One looked not so much to the composer or the librettist as the source of suspense and tension as to the singer, and the soloist had to make do without the harmonic vocabulary and the articulate orchestra of nineteenth century opera. He was on his own.

He had to develop his own devices and techniques, and he employed them to a large extent improvisationally, whether in the theater, at court, in the church, or in the salon. The mere aria or cantata, the printed—or, as was more usual, the handwritten—notes, provided a melodic skeleton or frame completed by the singer from his own repertoire of ornaments, embellishments, graces, roulades, trills, *portamenti*, arpeggios, octave skips, melodic deviations and alterations, variations, cadences, etc.

The principal setting for such exhibitions of vocal virtuosity was the theater, either the appurtenance of a court or an urban establishment open to the public but guaranteed by aristocratic subscribers who were also the box holders. A kind of opera dedicated to mythological and classical subjects, known as *opera seria*, provided the dramatic and scenic setting. This, in its barest essentials, was the European lyric theater, at least outside of France, in the seventeenth and eighteenth centuries; and it is the vocal art that flourished there to which the musical historian refers when he speaks of "the age of *bel canto*."

WE DO not and cannot hear the devices of *bel canto* with eighteenth-century ears, nor are they now commonly employed with the purposes and objectives of the greatest of the seventeenth- and eighteenth-century singers. We tend today to think of florid song as a purely mechanical, decorative, emotionally empty, vain display of vocal prowess. It was denounced on these grounds in the nineteenth century, particularly in Germany. But in fact most, if not all, of the devices of *bel canto* originated in an expressive purpose.

Brilliant roulades, or "divisions," lent themselves to the expression of fury, rage, vengeance, and resolve, or, given the requisite harmony and figuration, jubilation and satisfaction. Trills and turns served to give emphasis to closes and cadences. Appoggiaturas brought dignity and gravity and sustenance to a long melodic line. Slurs, *portamenti*, and rapid scale passages, diatonic and chromatic, could give weight and pathos to a climactic note. And embellishments could be fashioned according to situation and personality, thus becoming a constituent element of characterization.

The expressive purposes of florid song, and the basic devices employed in their service, were well established and generally understood by singers and listeners alike well before the end of the seventeenth century. Indeed,

they would seem to have emerged almost simultaneously with the new fashion of monodic song in Italy just before and after the turn of the seventeenth century. It was this fashion that marked the end of the contrapuntal era. From it is dated the "modern" era of European music, and from it evolved the melodic conventions of Baroque opera and of vocal music in the church and the salon.

Giulio Caccini (ca. 1560-ca. 1615), also known, from his birthplace, as Giulio Romano, was the most decisively influential figure in this evolution. Rebelling against the artificiality of the multiple-voiced music of his time, and particularly against the want of any expressive relationship between text and melodic contour, he devised a style of solo singing over an instrumental accompaniment (*stile rappresentativo*) in which the florid conventions of multiple-voiced song were harnessed to prosody and made subservient to the elucidation of text and to the expression of the appropriate emotions.

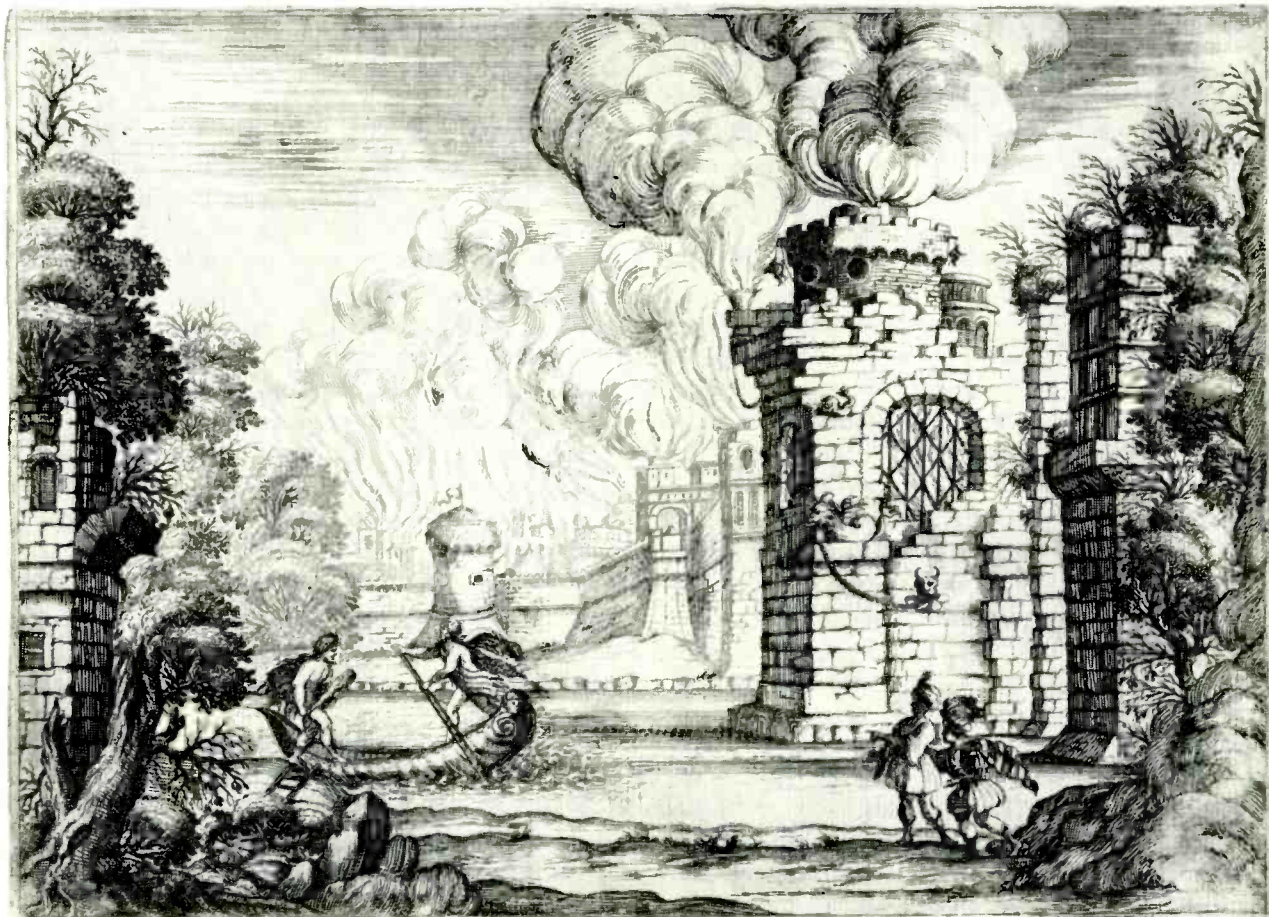
It was Pier Francesco Tosi (ca. 1650-1730), however, who, nearly a century later—after Caccini's innovations had been exposed to elaboration by several generations of vocal virtuosos—left us the most useful documentation of the devices and the basic criteria of florid song in the Baroque era. Tosi's *Observations on the Florid Song*

(*Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato*) was published in the original Italian in Bologna in 1723 and translated into English by John Ernest Galliard twenty years later. Tosi's basic philosophy of the vocal art is summarized in the consoling words he offers to those who come to it without an extraordinary endowment.

"Let him who studies under the disadvantage of an ungrateful genius remember for his comfort that singing in tune, expression, *messa di voce* [a gradual swelling and diminishing of the volume of the tone of the voice on a single note], the appoggiaturas, trills, divisions, and accompanying himself are the principal qualifications; and no such insuperable difficulties but what may be overcome. I know they are not sufficient to enable one to sing in perfection, and that it would be weakness to content one's self with only singing tolerably well; but embellishments must be called to their aid, which seldom refuse the call, and sometimes come unsought. Study will do the business."

Such were the basic devices with which the singers of the age of *bel canto* sought to animate, vary, and embellish a simple melodic line. Their employment was governed by fairly rigid conventions, the latter dictated, in turn, by the plan of the *da capo* aria (in two contrasted parts, closing with a repetition of the first part), the dominant song form of *opera seria*. It was only the improvisatory

The staging of bel canto operas was built around static but enormously impressive tableaux. Such sets as shown below and on page 67 were typical: Ercole in Tebe (libretto by Moniglia, music by Melani), Florence, 1661. Etchings are by Valerio Spada.



art of the singers that saved this essentially static and easily tedious form from intolerable monotony. But, at the same time, the *da capo* aria provided a congenial setting for the *ex tempore* invention that placed the singers above most of the composers as the creative source of *opera seria*. Here is how Tosi would have his singers approach a *da capo* aria:

"Among things worthy of consideration, the first to be taken notice of is the manner in which all airs divided into three parts are to be sung. In the first part they require nothing but the simplest ornaments, of a good taste and few, that the composition may remain simple, plain and pure; in the second part they expect that to their purity some artful graces be added, by which the judicious may hear that the ability of the singer is greater; and in repeating the air, he that does not vary it for the better is no great master.

"Let a student, therefore, accustom himself to repeat them always differently, for, if I mistake not, one that abounds in invention, though a moderate singer, deserves much more esteem than a better who is barren of it; for this last pleases the connoisseurs but for once, whereas the other, if he does not surprise by the rareness of his productions, will at least gratify your attention with variety."

Bel canto was, in other words, a performer's art, with the composer serving the singer as the song writer or arranger serves the popular singer or instrumental jazz soloist today, and with the singer granted a liberty to depart from the written notes conceivable today only in popular music or in the art of the older generation of Jewish cantors. In the composition of an opera, and in rehearsal, all was shaped to the singer's art and convenience. In performance he was on his own and, to some extent at least, his own composer. He was expected, even required, to depart from the letter of the score, and he was judged by the imagination, taste, daring, and refinement of his invention. This view of the singer's inventive privilege and responsibility persisted well into the nineteenth century.

We do not know, and we never shall know, just how all this worked out in performance. The *opere serie*, in which the art of the great singers of the seventeenth and eighteenth centuries flourished, are virtually extinct, even the *opere serie* of such masters as Handel, Gluck, and Mozart (*Idomeneo* and *La Clemenza di Tito*). And the occasional revival or excavation can give us only the frame and the form, but not the substance. The genius of the singers who animated them is gone. The castrated male sopranos, mezzo-sopranos, and contraltos, who were their principal ornament, have been extinct for a century and a half. There are few female and no male singers who now meet the virtuoso requirements, and none of either sex, probably, sufficiently identified with the idiom to improvise with either the invention or the stylistic security of those earlier singers.

Hundreds, even thousands, of scores are available in the libraries. We know what was written. But we also know that what is missing was supplied by the singers.

We even know, in a general way, what it was that the singers added, sometimes even specifically, thanks to the written recollections of contemporary composers and lay listeners.

But the actual sounds—the music of the phrase, with all those expressive resources of dynamics and inflection that elude documentation, and the effect that the sound had upon the listener—we can only surmise from contemporary accounts, and these are difficult to evaluate. We who have been brought up on Verdi, Wagner, Strauss, and Puccini can hardly identify with the reactions of writers long dead when Verdi and Wagner were born.

Our problem is that we have become accustomed—thanks to the achievements of composers, primarily German, from Bach to Strauss—to think of music in terms of written composition. We think of the performer as the more or less self-effacing servant of the composer, as an interpreter rather than as a creator in his own right. We tend to forget that in the time of the fullest flower of European music many of the greatest composers—Bach, Mozart, Beethoven, Spohr, Mendelssohn, Liszt, and Chopin, for example—were also the greatest performers, that these composers were also celebrated for their improvisation, and that composition often proceeded from their requirements as professional virtuosos.

COMPOSERS and librettists of the age of *bel canto* have been taxed with their failure to provide a cohesive, cumulative, credibly motivated dramatic structure. And from the point of view of the modern critic the censure is just. Operas were little more than concerts in costume, pursuing a rigid course of predictable situations, developed in such a way that each member of the cast received the solo opportunities due his station in the vocal hierarchy. Even the positions the singers could occupy on the stage—center, right, left—were determined by rank and according to protocol, and they seldom left them.

It should be remembered, however, that the librettist's purpose was to supply situations rather than continuity. He was serving the singers, not drama as we understand it, and the situations, in themselves, could be dramatic enough: the revelation to a principal character of some unexpected change of fortune, for better or worse, prompting a few moments of reflection, expressed in a recitative, and then an exposition of the appropriate emotional reaction—rage, resolve, tenderness, nostalgia, remorse, despair, jubilation, *etc.*—as the case might be, usually concluding with an extensive cadenza and a vehement exit.

With a structure at once so arbitrary and so loose, however, and with everything geared to the singers' virtuosity and convenience, extensive tampering with book and music was both possible and inevitable. Arias from other operas and by other composers were introduced at the discretion of the singers. Even the rightful composer

Right: Born Gertrud Elisabeth Schmeling in 1749. Madame Mara became court singer to Frederick the Great in Berlin and later adorned Italian opera in England.



Below: Karl Heinrich Graun (1704-1759) started out as a tenor, but later became the resident composer for the opera house of Frederick the Great in Berlin.



Above: Niccolò Jommelli (1714-1774) was Kapellmeister and composer of operas at the Duke of Württemberg's court in Stuttgart.



Left: Faustina Bordoni (1700-1781) was one of Handel's leading sopranos, later the wife of composer Johann Adolph Hasse and prima donna at the court opera in Dresden.

took no umbrage at being asked to delete an aria and replace it with another if the original were inconvenient to the singer of the moment.

In its formative years in the seventeenth century, *opera seria* was more spectacle than music, and the early Venetian stage mechanics and scene painters contrived wondrous representations of battles, earthquakes, floods, thunder and lightning, conflagrations, and fat clouds bursting to reveal heavenly choirs. Live animals were brought upon the stage, birds released, etc. The importance of spectacle in relation to the music declined as the art of the vocal virtuoso matured and as the singer became the attraction, but visual delights continued to be provided in the form of elaborate sets and drops and resplendent costuming, with much emphasis on flowing robes, elaborate coiffures, gloriously plumed helmets—and no emphasis at all on period authenticity. Further variety was provided by ballet divertissements and scenes of *opera buffa* given between the acts, the function of the latter being documented by their original designation as *intermezzi*. (Pergolesi's *La serva padrona*, for example, is the oldest surviving specimen of these diversions.)

Not even this wealth of scenic, terpsichorean, and musical diversion would have sufficed to enliven so many hours had audiences assembled in darkened theaters, as they do today, to devote their entire attention to a musical performance in respectful and dutiful silence. In the seventeenth and eighteenth centuries such reverence was neither demonstrated nor expected. The theater was the meeting place of society; and the box, or loge, often owned by a family and passed on from generation to generation, was a living room, or salon, away from home.

The houses were usually well lighted—as they continued to be until comparatively recently—and all the rites of social intercourse were celebrated in the boxes, the more elaborate of them equipped with an anteroom where refreshments could be served, business and politics discussed, introductions made, and so on. There were conversation, gossip, drinking, dining, gambling, love-making, eavesdropping, and spying while the performance was in progress, especially during the recitatives.

Obviously, in such circumstances, listening to music was an intermittent preoccupation. There might be silence and rapt attention while the *castrato* star or prima donna

of the day sang the principal arias and duets, but the remainder of the cast would sing to a background of social chatter and box-hopping. "The noise," Dr. Charles Burney recalled of an evening in Milan in 1773, "was abominable, except while two or three airs and a duet were singing, with which everyone was in raptures."

Such behavior is conceivable only if we acknowledge that in the age of *bel canto* people did not "go to the opera" as we do today. They went to a social gathering for which operatic and other entertainment was provided. Nor was the gathering as exclusive as we may tend to picture it. Opera was performed in public as well as in private theaters. Excepting the court theaters, which were usually open to the public under a variety of arrangements, it was a commercial enterprise. The aristocracy and the mercantile rich were the guarantors and box-holders, but there were other, less expensive accommodations, often in the parterre, with or without seats. In Italy, opera was the diversion and passion of all classes—which need not imply that it was always listened to reverently. Hissing, whistling, and catcalls were the reward of those performers considered inadequate.

The singers led an itinerant life. The "season" in Italy, and throughout most of Europe, was from December 26 to the beginning of Lent—in other words, the carnival season of Catholic countries—and singers were engaged for the season at a specific theater. Supplementary seasons might be held in some theaters between Easter and June 15 and between September 1 and November 30. And festivals indigenous to certain localities might be the occasion for a special season of opera. Composers were similarly engaged to provide a new opera, to establish residence for the time being, to work out the details of the new work with the singers, to supervise rehearsals, and to direct the first three performances from the harpsichord.

In Germany, Spain, Portugal, Austria, Scandinavia, and Russia—and in some Italian kingdoms, principalities, and duchies—both singers and composers could become fixed members of a court establishment: Farinelli in Madrid, La Mara in Berlin, Faustina in Dresden, for example; and, among the composers, Hasse in Dresden, Haydn at Esterháza, Jommelli in Stuttgart, Graun at Berlin. Traetta at Parma, and Sarti at St. Petersburg. But their contracts normally included a "leave" clause permitting their absence for stipulated periods, during which they could nourish their international reputations while, at the same time, bringing a reflected glory to their aristocratic employers.

Nor was the singers' activity restricted to opera. Those employed at courts were expected to sing at private musicales for the delectation of their employer and his guests, and to participate in religious and secular musical festivities, hence the terms *virtuoso di camera* or *Kammersänger* (chamber singer) usually applied to them. From

the earliest days of *bel canto*, special airs, originally known as *cantate*, were provided for vocal chamber music. There were public concerts, too, variously designated as *concert spirituel*, *accademia*, and *Akademie*, modelled on the *concerts spirituels* founded in Paris in 1725.

A format of overtures, symphonies, instrumental and vocal solos and duets (including opera arias) emerged which was typical of public concerts until comparatively recently. The song recital, as we know it now, did not exist. When we read of a singer's "giving a concert," we may assume there was an orchestra and one or more assisting artists even if no other participants are mentioned. Not until Liszt's heyday did a virtuoso presume to carry an entire program on his own shoulders. Franz Liszt himself thought it a daring and even cavalier enterprise, and others, including singers, were reluctant to follow his example.

But the *bel canto* virtuoso's most congenial arena was always the opera. One speaks of an arena advisedly. Denied the concentrated attention now accorded even mediocre performers as a matter of course and courtesy, and required to compete with such compelling distractions of social intercourse as conversation, dining, drinking, and gambling, the singing star may be pardoned for having sought to surprise and astound. And the accomplishments which could always be counted upon to secure these objectives were inevitably athletic as well as musical.

The chaste delivery of a lovely air, sparingly embellished and free of extraneous melodic deviations, may have assured him the approbation of the connoisseurs, but a *mesa di voce* of lung-bursting length, roulades of stunning rapidity, incisive and prolonged trills, and ascents to improbable vocal heights provided a more predictable guarantee of the public's attention and applause, just as the resplendent high note does today.

FEATS of derring-do stimulate emulation in every field. Even those for whom such aspiration is distasteful are encouraged to follow suit, if only to prove that they can. This is particularly true of male singers, with whom vocal prowess is associated inevitably with virility. But the musical world, including the vocal world, has never been without performers who could combine their athletic accomplishments with a respect for the bounds of taste and propriety. Nor has it ever been without those once great artists who have sensed and pronounced in their own decline the end of all virtuous tradition.

As we review the lives of the *castrati* and their *prime donne*, particularly of those who flourished between 1720 and 1790, when the art of florid song was at its height, and as we learn how their contemporaries were touched and delighted by their singing, it must become evident that many of them offered more than mere blandishment, and that the greatest of them served an ideal of beauty in music as noble as any.



Recent developments in the recording industry indicate that we may be heading into a period of truly classical confusion in the marketplace, raising a question for manufacturer and consumer alike:

HOW MUCH DOES A RECORD COST?

By JAMES GOODFRIEND

RECORD-INDUSTRY professionals approach the question of pricing with an armload of figures and a pocketful of trepidation. The question "How much does a record cost?" has been asked since the inception of the record business, and it is one that is likely to be asked with stultifying repetition in the next few months, as three new low-price classical record lines debut, with a fourth expected by the end of the year.

Well, how do the professionals, those who make records and sell records, answer the question? Some insist that there is no single answer, for no two records bear the same production costs or carry the same commercial appeal. Others opt for one definite price—but a price that frequently bears little resemblance to any of the customary selling prices of the records they represent. Behind all the figures, though, behind all the calculations and estimates, there lies another question, one with only two possible answers. It is the answer given to that question that determines all pricing and perhaps the future of the record business as well. The question is: "On what do you base the selling price of a record: on its costs, or on its marketing appeal?"

Such a question, at once both theoretical and internal to the trade, is not the sort that usually gets aired publicly, nor would it have much interest for the customers of any normal business. But the record business is not a normal business. Some of its customers are better informed about certain of its aspects than some of its manufacturers. No other industry competes with itself so assiduously, not merely between companies, but within a single company, with a multiplicity of similar products. No industry can find so many reasons other than simple profit for the issuance of a new product. Perhaps no industry is so immediately sensitive to the tastes and whims of its customers and critics. No industry is more incessantly haunted by the commercial necessity of newness, and yet none is subject to greater pressures for the continuance or reissue of a product commercially out of date. The record industry carries its entire past on its shoulders, because it is continually trying to sell pieces of

that past as well as its up-to-the-minute present and its hopes for the future. It must only find the right price. The price of a record, then, is a matter of concern to both manufacturer and consumer. The consumer is quick to find out how much he will have to pay for a record, but he has never been told why, nor asked if he thought it was worth it.

There are only two ways to price a record. Either the company looks at its recording and production costs, examines its overhead, takes into account its costs of selling, distribution, and promotion, and fixes an overall price that allows it to exceed the break-even point more often than it falls short of it; or it decides that, relative only to the marketplace, there is an optimum selling price for a record, and all costs must be adjusted to meet that price. It is a case of deciding which is the horse and which the cart. The current prices of "standard" records are representative of the first method of pricing. They were established at the beginning of the LP era and have merely fluctuated, mostly upwards, from that predetermined point. Taking a company's catalog as a whole, the set prices show a definite relation to the costs involved. But marketing research, in phonograph records as elsewhere, has shown that there *is* an optimum price, one that will bring in maximum financial return, and that price has little relation to the cost of the record. Which is the cart and which the horse? A battle is now about to be waged between the cheap classical record and the expensive one. It is significant that just about every company that can afford it is on both sides of the question, so unsure are they which is the way of the future.

Suppose we look at some of the costs that go into the making of a "standard"-price record. One begins with the artist's fee, the area of greatest variability. A soloist might record for as little as \$300 (or thirty times that), a chamber orchestra for \$5,000, a huge symphonic assemblage for \$20,000. Any of these sums could be over-all fees or merely advances against royalties. It would not be out of line to choose \$8,000 as a representative figure. Studio and engineering costs may add another

\$900, and tape editing another \$500. Even companies who own their own studios and editing rooms and employ their own engineers bill themselves per record for these services. Printed music, a small item, can be another \$100. Approximately \$9,500, then, excluding overhead, produces a master tape. Overhead costs here are salaries, office rental, secretarial assistance, transportation, research materials, telephone bills, and miscellaneous furniture of the producer and whoever else has been involved in the record to this point. Better add at least another \$2,000.

The cost of preparing a basic record jacket is estimated at between \$1,500 and \$2,000, including the necessary overhead, the liner notes, design, typography, and the rest. Some companies do it for less. Master discs must be cut (\$350) and plated (\$250), ready to produce the stampers from which the finished discs will be pressed. The total of what may be called the "tooling costs" of the record, then, are about \$14,000.

The manufacturing cost of a record and jacket runs to about \$.45 per unit. Add to this a royalty of about \$.25, a possible payment to the American Federation of Musicians Pension Fund of about \$.13, and a possible mechanical royalty (payment to the publisher and composer of copyrighted music) of about \$.10. Total unit cost for these items is about \$.93. Advertising, of course, is additional, and so is the entire complicated and expensive operation of storing, shipping, promoting, distributing, and selling the record (including, once again, overhead). It is difficult to get a figure for this, but for the sake of argument, suppose we add \$.17 per record. The resulting mathematics beautifully explain why a record company is in no great hurry to do that new recording of your favorite Glazounov symphony. The list price of the record is \$5.79, but the manufacturer must make back his money and (hopefully) show a profit on a figure of about \$2.62, which is what he sells the record for to the distributor. How many does he have to sell to break even? Simple arithmetic yields a figure of about 9,500. How many does he sell? Once in a very blue moon 500,000; rarely, 50,000; all too often, 5,000; and not so infrequently, 500.

Taking it for granted that over a period of time a profit *can* come from this—through smaller artist payments, better-than-average sales, small economies, and the occasional hit record—how can a company price its records at less than half the standard figure and still hope to stay in business? Suppose we turn the horse and cart around. The price to the distributor is approximately \$1.15 (and the distributor is not even sure he likes the deal at that price); that is the figure to be met. The company can reduce cover design costs to, say, \$800 by adopting a single design format for all covers and thereby reducing expensive creative man hours. An absolutely uniform design can reduce it even further. The jacket can be made of thinner cardboard than usual and printed in one

or two colors rather than four. The inner sleeve can be paper rather than plastic. The pressing can be made of not-quite-so-virgin vinyl, or possibly of styrene (which provides an initially quieter surface but wears badly). The sales and promotion force can be trimmed to the bone; advertising can be limited. All these economies produce an outward change of appearance in the record and the record company's image, easily visible to consumers and dealers. And all of them together will not cut costs sufficiently to meet the necessary price.

The entire low-price record business is predicated on the knowledge that it is possible to bypass most of the \$14,000 tooling or production costs. Master tapes are available in Europe at a cost of anywhere from \$300 to \$1,000, sometimes against a royalty, sometimes for a flat fee. The European company has produced the tapes at its own expense for record sale in Europe; the money has already been spent. Any recouping the foreign company can manage through leasing the tapes for release in other countries is to its advantage. Hence, an enormous amount of material from independent (not permanently affiliated with an American company) European record companies is available.

There are other sources of recorded material. The large American and European companies have an enormous backlog of withdrawn masters, and a certain supply of never issued ones. Since, again, the money has already been spent for the original production, the masters constitute low-cost reissue material. Smaller companies have also gone out of business from time to time, retaining as a salvable asset their master tapes; more grist for the mill. Done with considerable discretion, certain kinds of music can be recorded in certain places at considerably below an \$11,000 cost. Some solo performers and small groups can be persuaded to record for very small fees indeed. Some lesser-known orchestras will program a desired work in a concert, rehearse it at their own expense, and record it for not much more than engineering fees. Some may even put up part of the production costs. There are a dozen such ramifications, and through them the necessary selling price can be met.

NOT very much of this is new. Low-price records have been around for years, constituting a certain small percentage of the record business. Customers have always recognized them. The "standard" records were those with the big-name artists, the well-known orchestras, the familiar trademarks. They were either new to the ears or reissues of selected "historical" performances. The jackets were of heavy cardboard, color ran riot in the printing, and every cover design was different from every other cover design. The cheap records were monotonous and just a little shabby in appearance. The albums looked thin and one was much like another. The names of the soloists, conductors, and orchestras were frequently un-



familiar, as was the trademark. The date of the recording was an unknown, and something of which to be suspicious. The repertoire was the most conventional possible, with an occasional sprinkling of something too far out to be of interest.

But today the picture is a little different. It would not be inaccurate to credit Nonesuch Records with revolutionizing the industry concept of a cover for an inexpensive record. The Nonesuch covers are witty and well done, but most important of all, they look like—and are—expensive covers. Their influence is being felt and acted upon throughout the industry. The record pressings today are not necessarily inferior; many are first-rate, and at least one company will advertise the fact that its new low-price line is processed and manufactured in the identical way and with the same equipment as its standard line. Today's low-price records are varied in their date of origin; some are old, some are castoffs, but many are strikingly new and brilliantly recorded. The repertoire has undergone the most amazing change: virtually every period and style of classical music is today represented by a \$2.50 record. And now, suddenly, major orchestras, major conductors, major soloists begin to appear on the records.

Such improvements in a product are to the good, albeit not all low-price lines show all improvements. But they lead to a single inescapable question: How is the prospective purchaser to tell the difference between a \$2.50 record and a \$5.79 record? There is no longer anything to indicate that one is worth more than twice the price of the other, or that \$5.79 is a just price for a record at all. The low-price lines retain only one distinctive characteristic (apart from price itself), and that is an intentional similarity of cover design within a company's catalog. It should not take long for someone to discover the tactical advantage of abandoning that trend. The professional, of course, will know the difference; that record X was recently recorded in New York (or Boston, or Philadelphia) at a cost of so many thousands of dollars, and record Y was picked up on a lease from a French company for little more than a song. But the prospective purchaser of one of these two records will prob-

ably not be aware of that distinction, and even if he is aware of it, why in the world should it make the least difference to him? Is a new recording of the Boston Symphony under Leinsdorf worth twice the price of a new recording of the London Symphony under Monteux? Is an older Schwarzkopf singing Brahms twice as valuable as a younger Schwarzkopf singing Mozart? Is a Nielsen Second Symphony less than half as desirable as a Nielsen Third?

The situation has been additionally complicated by those companies that continue to play on what is by now a very old joke: records that carry a high list price but are on sale everywhere and forever at a very low price. Obviously, there is nothing (short of the Federal Trade Commission) to keep a company from setting any price it chooses on its product and at the same time seeing to it that its records are sold at quite a different price. There are always innocents abroad, people who equate a discount with a bargain, and allow of no exceptions to the rule. But the end result of this practice has been to further obliterate, in the public mind, any idea of a standard value for a record.

The best word to describe the state of the record industry now and for the next few months is "confused." But sufficient trends are visible to define what might be called the "Orwell point," the point at which one is able to make a gloomy prophecy. The overall quality of low-price records will probably continue to improve; those that have as their sole virtue the fact that they are inexpensive will gradually pass from the scene. The sale of low-price records will increase, and the sale of high-price records, barring a few certain categories, will decrease—enormously. At some point one of the major companies will cut the resulting Gordian Knot and reduce the price of all its records (at least, all its classical records) to a uniformly low figure. Its doing so will be very much like knocking over the first of a long line of tin soldiers; few, if any, will continue to stand.

The remainder of the industry will follow suit; it will have to. There being no way to lessen recording costs further, new recording will be cut drastically, limited

to sure-fire items. Small companies will find no way to make a profit at the new low price and many will drop out of the business. Those with sizable catalogs or ironclad agreements with European or Japanese suppliers will continue to sell such material for a time. But the supply will get more and more limited and expensive. Eventually, they too will sell out to one of the majors. There will be a small increase in unemployment, and a big decrease in income for members of the American Federation of Musicians. If there is little or no recording to be done, recording jobs will be few and far between. American classical musicians are priced almost out of the market now and may be entirely so in the future.

Record stores, being an expensive way of marketing records, will come to be almost non-existent (there has been a trend in this direction for the last several years). Their place will be taken completely by discount and chain stores, mail-order houses, and record clubs. Such uninformative methods of selling will, of course, put pressure on the companies to produce records that can be sold easily (on name and appearance alone), and the companies, too, keeping accurate sales figures, will find out what part of their output has a lower commercial potential than the rest. Such records will be withdrawn, leaving a small, regularly selling repertoire, perhaps not the same repertoire that accounts for the greater part of classical sales today, but related to it, and probably even more limited. Then, inevitably, one company will find sufficient reasons to raise its prices, and others will soon follow suit. At this point, perhaps, a number of music enthusiasts, revolted by all the crass commercialism, will have reached a state of wanting to do something about it. They will initiate a couple of small record companies devoted to the production of esoterica, and give the rest of us reason to murmur something like *plus ça change, plus c'est la même chose*.

So endeth the vision of Gloomy Gus. But there is more to the story of pricing and selling records than this. The record industry has often been accused of overproduction, but it might as fairly, and more profitably, be accused of underselling. The maximum sale reached in this country for *any* LP is about four million—2 per cent of the population. The maximum sale reached by any *classical* LP (and that one was a freak) is about one million— $\frac{1}{2}$ of 1 per cent of the population. It is a pertinent economic fact that the cost of manufacturing an item is intimately related to the number of people who can be expected to buy it.

It is no longer a secret that the so called "cultural explosion" in the United States is a farce. There was a chance, while John Kennedy was in the White House, that classical music might achieve a fashionable status at little or no expense to the individuals and organizations who purvey it. That chance is obviously over, but the record industry, for one, has not altered its myopic

vision of what constitutes the record-buying public. Its members continue to fight over the $\frac{1}{2}$ of 1 per cent who presently buy classical records, offering to the buyer every inducement to buy one record rather than another. And it is *rather* than another, because the poor man simply doesn't have sufficient cash to buy them all.

Without bothering to search for accurate figures, it is perfectly obvious that more people own cars than buy records, more own television sets than buy records, more may even own electric carving knives than buy records. A recent press release from an instrument manufacturer, one *owned* by Columbia Records, advises us that one out of every seven Americans plays a musical instrument. It doesn't matter what you mean by "play"; the implication is that at least one out of every seven (14.3 per cent) is a potential customer for musical instruments. Is it easier to play a guitar than a phonograph? Is it cheaper? There are an enormous number of people who have the money to buy records and the leisure to enjoy them, but they don't buy them. Perhaps if they were given some reason to they would. Providing such a reason is called creating a market; it was done quite successfully for hula hoops.

THE status of recordings as a cultural phenomenon in this country is rotten. People's attention has simply not been drawn to them. The National Academy of Recording Arts and Sciences is an organization unknown outside the recording field and not taken very seriously even within it. A NARAS award has less commercial significance for a record in the United States than does France's *Grand Prix du Disque*. To have a library of classical records in the house as a cultural advantage for the children is probably no more common today than it was twenty-five years ago. It is a bad argument (and bad business) to admit that the excessive sales of the latest pop single to eleven-year-old girls pays for a recording of the Schoenberg quartets. The Schoenberg quartets should pay for themselves. The true appreciation and understanding of cultural classics is always the concern of a small minority, but status is something else. Status is what makes a man admire and purchase the works of William Shakespeare when he has never read them. It is the wrong reason, unquestionably, but for every dozen who buy a classic for the wrong reason, one, since he has it at hand, may learn to appreciate it for the right reason.

The record industry, and the record-buying public (since it is to their interest as well), have ahead of them a job of public relations and education; to achieve for recorded music the status that will permit it to reach its rightful audience. When the appeal of records is broad based, price will take care of itself, and a workable relationship between desirable low price and recognizable high cost may be established. Then, and only then, may the record companies both eat their cake and have it too. As things stand now, the cupboard will soon be bare.

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



CLASSICAL

ESSENTIAL VERDI: AN OPULENT PERFORMANCE OF *NABUCCO*

An early work excellently documented for London by conductor Lamberto Gardelli

ALTHOUGH the several influences of Rossini, Bellini, and Donizetti may haunt the pages of *Nabucco*, the sure hand of the emerging master is already evident in Giuseppe Verdi's third opera (1842). As London's excellent new recording of the work makes clear, this is an uneven and unsubtle score set to a powerful though not always convincing—or even understandably motivated—libretto, but occasional crudities cannot disguise the fact that it is musically cohesive and genuinely exciting. Italian Irredentism is rampant—Verdi's consuming patriotism discerned the analogy between the bondage of the ancient Hebrews and the oppression in pre-unification Italy. The unabashedly Italian character of the music, its numerous *marziale* passages, and the frequent exhortations against the invading *stranieri* radiate a Garibaldi atmosphere—an effect consciously created in the face of oppressive censorship, and certainly one not lost on the opera's original audience.

Nabucco is not only the first in a long line of great baritone roles; he is also both a concerned father and a disturbed monarch—two emotional predicaments which inspired much of Verdi's best music. Tito Gobbi is ideally cast for this meaty, many-sided characterization. Even if his tone is rather unyielding at times and he needs all his resourcefulness to encompass the vocal range, he brings to the part a variety of coloration and depth of illumination that are unsurpassed among today's Italian baritones.

In her recording debut, the

young Greek soprano Elena Suliotis shows enormous promise. The role of Abigaille is a demanding one: the vocal line requires intricate runs, ornamentations, and two-octave interval skips which Miss Suliotis handles boldly, without strain, and almost always accurately. She is still a somewhat unpolished singer, and the impression persists that she was catapulted into big assignments without the benefit of sufficient seasoning. Nevertheless, after a rather precarious start in this role, she seems to thrive on the challenge, and in the great third-act confrontation ("*Donna, chi sei?*") she matches Gobbi's strong contribution point for dramatic point.

The role of the Hebrew priest Zaccaria may have its dramatic limitations, but its interpreter has an opportunity to deliver a lot of moving and magnificent music while standing virtually still. Carlo Cava is more than adequate here and, in his final aria, "*Del futuro nel buio discerno*," he rises to true eloquence. Bruno Prevedi handles the relatively modest role of Ismaele with distinction, but Dora Carral is a rather insignificant Fenena.

A few excessively hard-driven instances aside, the leadership of Lamberto Gardelli deserves the highest praise: he gets exciting results and handles the stirring score with great conviction. The important choral passages are also excellently done. Except for two brief and justifiable cuts in the final act, the opera is given complete, and it is opulently recorded in a gratifyingly natural and relatively un gimmicked fashion. In supplanting the quite respectable



TITO GOBBI
Ideally cast as Nabucco

but now sonically outdated 1951 performance on Cetra 1216, this documentation of essential Verdi must win well-deserved thanks for London. May its commercial success pave the way for such other Verdi milestones as *Ernani* and *I Vespri Siciliani*!

George Jellinek

© ④ VERDI: *Nabucco*. Tito Gobbi (baritone), Nabucco; Elena Suliotis (soprano), Abigaille; Carlo Cava (bass), Zaccaria; Bruno Prevedi (tenor), Ismaele; Dora Carral (soprano), Fenena; Walter Kräutler (tenor), Abdallo; Giovanni Foiani (bass), High Priest. Chorus and Orchestra of the Vienna Opera, Lamberto Gardelli cond. LONDON OSA 1382 three discs \$17.37, A 4382* \$14.37.

BACH'S ST. JOHN PASSION IN A DRAMATIC READING

New Telefunken release uses historically authentic voices and instruments to moving effect

AS MORE and more performers learn about the proper musical practices and performing techniques of an earlier time, so, as a consequence, do an increasing number of recordings find themselves striving for that elusive label of "authenticity."

The latest of these, an interpretation under the Telefunken label of J. S. Bach's *St. John* Passion, seems to me to be inordinately successful in that respect. The main points of Baroque performance practice have been thoroughly covered, including the correct ornaments, phrasing and articulation, double-dotting, and sensible dynamics and tempos. With an orchestra of twenty-two players (four first violins, four second, etc.), all performing on authentic instruments of the period (or reproductions of them), plus an all-male choir (twenty-four to twenty-seven boys, fourteen to sixteen men), this new version of the Passion, under the direction of Hans Gillesberger, approximates both the forces and the sounds current in Bach's own time.

Perhaps the most dramatic concept of all in this recording is the use of boys as soloists in the alto and soprano arias, rather than the usual women soloists. This is one aspect of Baroque performance practice that has not previously been tried in other Bach recordings. Bach, of course, wrote these arias for boys, and it is enlightening to hear them sung by the anonymous soloists of the Vienna *Sängerknaben* (the democratic principles of that school do not allow for any favoritism through the listing of individual singers). Not all listeners will prefer such a sound, and prospective buyers should be warned that boys' voices lack the surety of the professional female soloist, as well as the refinements of vocal technique and tone production. Nevertheless, it is a fascinating and moving

experience to hear these boys (though I wish they had been able to manage their cadential trills instead of leaving them out). I would even go so far as to say that the rendition of "*Es ist vollbracht*" is by itself worth the price of the album.

The clarity of the choral and orchestral work is notable, although less unusual. The direction itself is extraordinarily well paced, perhaps better so than in competing versions, for the emphasis is on both the dramatic action, with the recitatives rapidly declaimed by an extremely sensitive Evangelist, and on a natural-sounding, unassuming devotional approach. The chorales are magnificent in their simplicity and fervor, the crowd scenes exciting.

Not every element, however, is ideal. The bass who sings Jesus is a singer of considerable competence, but he is no Fischer-Dieskau. Nor do a few of the instrumental soloists—the flutists, for example—sound entirely comfortable on their eighteenth-century instruments, though the majority, it must be stated, belie the usual descriptions of the sound of "ancient instruments." The *secco* recitatives—and, in fact, all the continuo work—use the organ as the sole keyboard instrument (as did the recent version in DGG's Archive series), with results that tend toward a certain monotony.

To sum up, this *St. John* Passion may not be to everyone's liking, especially to those without interest in the historical approach. For those with curiosity, however, it is a continually intriguing and satisfying production whose overall musical accomplishments are fully as well realized as are the efforts to provide the kind of performance that might have been heard in Bach's lifetime. Igor Kipnis

© ④ BACH: *The Passion According to St. John*. Kurt Equiluz (tenor), Evangelist; Max van Egmond (bass), Jesus; Jacques Villisech (bass), Pilate; Bert van t'Hoff (tenor), Servant; Siegfried Schneeweis (bass), Peter; soprano and alto soloists of the Wiener Sängerknaben (arias); Concentus Musicus of Vienna; members of the Leonhardt Consort; Gustav Leonhardt (organ); Wiener Sängerknaben and Chorus Viennensis, Hans Gillesberger cond. TELEFUNKEN SKH 19 three discs (five sides) \$14.48, KH 19* \$11.48.

ENTERTAINMENT

HADJIDAKIS-BYERS: THE SOUND OF GREECE

Ethnic flavor and sophisticated arrangements are charmingly combined in new Fontana album

THERE IS an unsung (or at least undersung) genius racing around the music business of New York and Hollywood. His name is Billy Byers. He is the most prolific ghost writer in American music, and though one of

KURT THEINER: TELEFUNKEN



*The Vienna Boys Choir:
authentic voices for
the St. John Passion*

the finest arrangers in this (or any) country, he seems to be content to continue in this state of partial obscurity, letting others receive credit for the products of his talent. Sometimes, mind you, he does get a modicum of attention: on Quincy Jones' score for *The Pawnbroker* there was the notation "Arranged by Billy Byers," and the same little credit appears on the album of Johnny Mandel's score for *Harper*. In the case of *Harper*, however, because Mandel was under heavy time pressure, Byers did some of the composing too.

Why Byers lets matters go on like this (as long as ten years ago he orchestrated the score of Brigitte Bardot's *And God Created Woman* in France) mystifies his friends. But, says Byers with a shrug, "It's been useful to me. I've obtained assignments and met people I wouldn't have on my own." A tartly witty man whose humor may have too much sting in it for some people's liking, he adds with a laugh: "I'm not exactly the delight of the social circuit."

Byers seems to be able to write anything. He writes for singers. He writes for bands (he's done some albums for Count Basie). He writes for television. He writes for movies. He is at home in both jazz and classical idioms. For his own pleasure he composes atonal chamber music which he never shows to anybody, so nobody plays it. And now we find him writing in a Greek idiom in a new Fontana release titled "Gioconda's Smile." The melodies are by Manos Hadjidakis, who did the scores for *Never on Sunday* and *America, America*, among others, and who is possibly Greece's best composer. The titles of the tunes, such as *Portrait of My Mother* and *Lonesome Return*, reflect the programmatic nature of the music. And the liner notes say, in very small type, "Arranged by Billy Byers."

The tunes themselves are lovely, but it is the way they are orchestrated that makes the album so effective. A bouzouki (a Greek variant of the guitar), a mandolin, and a harpsichord are used in the context of a string orchestra.

ROYAL GREEK EMBASSY INFORMATION SERVICE



POPSIE, NEW YORK



*Composer Manos Hadji-
dakís (left) and arranger
Billy Byers (right)*

The orchestra sounds large. Actually, there are only sixteen strings. But it sounds like more because of the way Byers writes, and because the playing is impeccable: Jerome Richardson and Milton Hinton contracted the dates, and they hired such good string players that you'd swear the album was recorded in Los Angeles or London rather than New York City. Byers rehearsed the orchestra in the studio, then Hadjidakis conducted the actual takes.

The album is charming, warm, lovely. Despite the sophistication of the writing, the ethnic flavor of the music isn't lost. One ends up wondering: Is there no style in which Byers isn't comfortable? But the disc poses a more important question: When are the record companies and movie people going to start giving Byers the credit he deserves? When will he start receiving assignments directly, and under his own name? It's time the real Billy Byers stood up.

Gene Lees

© © MANOS HADJIDAKIS: *Gioconda's Smile*. Orchestra, Manos Hadjidakis cond. *Les nuages; Rain; The Athletes*, and nine others. FONTANA SRF 67547 \$4.79, MGF 27547* \$3.79.

THE REAL THING: FOLKSONGS OF BRITAIN

Three new releases in the Caedmon series reveal the astonishing richness of an ancient tradition

IN 1950, Alan Lomax, the prodigious collector of American folk-song performances, began to roam and record throughout the British Isles. So richly diversified and vigorous were his discoveries that British collectors, notably Peter Kennedy, were spurred to follow his example. Ultimately, under the aegis of the BBC, Lomax, Kennedy, Seamus Ennis, and Hamish Henderson amassed a huge collection. Five albums from that cornucopia have already been released here by Caedmon, and now there are three more: "Sailors and Servingmaids," "Fair Game and Foul," and "A Soldier's Life for Me."

The new additions are fully up to the illuminating and bracingly entertaining quality of their predecessors and prove once more, as the notes put it, that "the only way in which the ballads of the people can be understood and appreciated properly is by listening to traditional country singers such as these."

Lomax and his energetic colleagues found their singers in pubs and in isolated cottages in England, Scotland, Wales, and Ireland. "Sailors and Servingmaids" is particularly intriguing in terms of the time-span of its songs. Some go back as far as the Norse oarsmen, and there are later ballads of superstitious medieval sailors as well as of

those who manned the nineteenth-century clipper ships.

In one sense, these songs are a social history, chronicling the changes in the nature of the sailing man and the conditions under which he worked. They also tell of loved ones lost at sea; of sailors as masters of seduction; of battles at sea; of drinking contests on land; of cruel captains; of those who sailed with very mixed feelings as emigrants; and of such eerie figures from the sea as the Silkies, beings who live far beneath the ocean and put on seal-skins to disguise themselves on their way to the land.

"Fair Game and Foul," rich in broadside ballads, is about poachers and highwaymen, murderers and rebels, unfaithful wives and jealous lovers. As in the other two albums, the singers grew up with these ballads and perform them as if they were telling family histories. The heroes and villains, the tragedies and triumphs, are real to these men and women; and it is this use of folk song as a way of maintaining vital continuity with values and mores of the past that makes these albums indeed a living history of British folk song.

The final volume, "A Soldier's Life for Me," also rooted in broadside ballads, brings us a gallery of untouched portraits of fighting men—soldiers sent to wars whose purpose was not their own, women who dressed in men's clothing in order to be with their lovers in battle, men at the moment of death, privates persecuted by their officers, and women spewing their revulsion of all wars.

During the present renaissance of interest in folk music, many city-bred performers become polished "professionals" so quickly that it is exceedingly valuable to be able to turn for a corrective to the sounds of the folk themselves. These singers, their voices often rough in texture and sometimes cracked with age, are nonetheless vibrant with conviction; they take pride in their heritage and in themselves as preservers of that heritage. Each volume includes a booklet with full texts, melody lines, and historical background. Heretofore known mainly as a spoken word label, Caedmon is now contributing importantly to a broader and deeper understanding of a major source of our folk music with this invaluable series. Nat Hentoff

© THE FOLKSONGS OF BRITAIN, Volume Six: *Sailors and Servingmaids*. Timothy Walsh, Bill Barber, Elizabeth Cronin, others (vocals). *Paddy West; The Alehouse; Warlike Seamen; Andrew Ross*; and twenty others. CAEDMON TC 1162 \$5.95.

© THE FOLKSONGS OF BRITAIN, Volume Seven: *Fair Game and Foul*. Jim Baldry, Jessie Murray, Thomas Moran, others (vocals). *Young Willie; The Butcher Boy; The Lion's Den; Oxford City*; and sixteen others. CAEDMON TC 1163 \$5.95.

© THE FOLKSONGS OF BRITAIN, Volume Eight: *A Soldier's Life for Me*. John Strachan, Phil Tanner, Mary Doran, others (vocals). *The Dying Soldier; Bold General Wolfe; Muddley Barracks; My Son Tim*; and eighteen others. CAEDMON TC 1164 \$5.95.



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Classic Comments

LEO SLEZAK, the great Viennese tenor, was singing the title part in *Lohengrin*. In Act III he discovered that the swan-boat, in which he was to make his exit, had been towed off stage without him. With complete composure, he turned to a member of the chorus and asked, loudly, "Tell me, what time does the next swan leave?"



ARRIVALS AT THE RIVER

AM	PM	AM	PM	AM	PM
12:49	1:04	1:20	1:25	B	B
1:55	2:10	2:26	2:28	B	B
3:50	4:20	4:40	4:43	B	B
5:32	5:53	6:13	6:16	A	B
7:01	7:20	7:40	7:43	A	B
8:29	8:44	9:04	9:07	B	B
9:59	10:28	10:48	10:51	B	B
11:26	11:46	12:05	12:08	B	B
12:57	1:16	1:35	1:38	B	B
3:06	3:27	3:46	3:49	B	B
4:34	4:51	5:10	5:13	B	B
5:52	6:11	6:30	6:33	B	B
7:21	7:40	7:59	8:02	B	B
8:50	9:09	9:28	9:31	B	B
10:18	10:37	10:56	10:59	B	B
11:28	11:45	12:04	12:06	B	B

DEPARTURES AT THE RIVER

AM	PM	AM	PM	AM	PM
3:14	3:51	3:50	3:52	B	B
4:50	4:15	4:35	4:37	B	B
5:40	5:05	5:25	5:27	B	B
6:54	6:45	6:44	6:46	B	B
8:18	8:33	8:32	8:34	B	B
9:42	9:59	9:58	9:59	B	B
11:06	11:24	11:23	11:24	B	B
12:31	12:49	12:48	12:49	B	B
1:55	2:12	2:11	2:12	B	B
3:20	3:41	3:40	3:41	B	B
4:44	5:05	5:04	5:05	B	B
6:08	6:29	6:28	6:29	B	B
7:32	7:53	7:52	7:53	B	B
8:56	9:16	9:15	9:16	B	B
10:20	10:41	10:40	10:41	B	B
11:44	12:05	12:04	12:05	B	B

*Recorded in *Dynagroove* sound.

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Comments on Classics: New Recordings from RCA Victor Red Seal

Two years in the planning, the first complete, uncut *Lohengrin* ever recorded. The Boston Symphony increased to 136 musicians under Leinsdorf. 180-voice chorus. Spectacular stereo effects. Kónya, today's most renowned *Lohengrin*, heads notable cast that includes Amara, Gorr, Dooley, Hines and Marsh. 5 L.P.s and libretto.*



The *New York Herald Tribune* asked: "Can a guitar replace the Beatles?" If it does, a big share of the credit will go to Julian Bream—who plays to packed halls in cities and on campuses throughout the world. Here you'll hear the tonal subtlety and technical brilliance that have made Bream an idol of lovers of the Baroque.



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An exciting encore from Caballé—her second Red Seal album of Spanish songs. This spectacular soprano sings the love songs and eighteenth-century theater songs of her native Spain—as evoked by Enrique Granados, one of Spain's most celebrated composers—with the fire and spirit only a Spaniard can achieve.



Dazzling virtuosity and fabulous technique are the hallmarks of Lewenthal, whose first Red Seal album—*Piano Music of Alkan*—drew nation-wide notice, and acclaim from *Life* and *Time*. In this, his second recording, he brings the same brilliance to two seldom-heard, and never-before-recorded works. 8-page program notes.*



For students and lovers of modern music, atonal or otherwise, this 2-record set is a gold mine of intriguing techniques and captivating rhythms by some of our leading American composers. Among the pieces that Robert Helps plays are Babbitt's extraordinary "Partitions" and Bacon's "The Pig Town Fling."*





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Guest Reviewer: ARTHUR COHN

J. S. BACH: *The Passion According to St. John* (see Best of the Month, page 78)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Christ on the Mount of Olives* ("Christus am Ölberge"). Judith Raskin (soprano); Richard Lewis (tenor); Herbert Beattie (bass); Temple University Choirs; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6841 \$5.79, ML 6241 \$4.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Ideal

With much of its strongly operatic writing anticipating *Fidelio*, Beethoven's only oratorio may not rank with his monumental creations, but it is a beautiful work in which soloists, chorus, and orchestra alike are rewardingly and effectively served. In this opulently recorded effort Ormandy stresses the dramatic elements in the score and, aided by a luminous orchestral performance that has been accorded great prominence by the engineers, offers a vital, incisive, and excitingly propulsive statement of the music. His soloists are very fine: Judith Raskin peels off the florid music with her accustomed tonal radiance; Richard Lewis interprets his eloquent part with his usual taste and expressivity if not always with complete smoothness of tone production; and Herbert Beattie is assured and resonant in his smaller role.

Good as the present disc is, it is not really superior to Westminster WST 17033, a 1963 release. Here, the late Hermann Scherchen favors a broader, less incisive and more contemplative approach which, however, is equally dramatic in its own more subdued way. The Westminster soloists (Maria Stader, Jan Peerce, and Otto Wiener) are at least as effective as Columbia's, and the Viennese chorus holds a slight edge over its excellent Philadelphia counterpart. In point of overall performance it is hard to choose between two such satisfying versions, but Columbia has the benefit of a stunning orchestral performance and of a richer, dynamically wider-ranging recorded sound.

G. J.

Explanation of symbols:

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

Ⓢ Ⓜ BEETHOVEN: *Fidelio*. Gladys Kuchta (soprano), Leonore; Julius Patzak (tenor), Florestan; Heinz Rehfuss (bass), Don Pizarro; Erich Wenk (baritone), Don Fernando; Melitta Muszely (soprano), Marzelline; Helmut Kretschmar (tenor), Jaquino; Karl Kümmel (bass), Rocco. Symphony Orchestra and Chorus of the Norddeutscher Rundfunk, Hamburg, Carl Bamberger cond. NONESUCH HB 73005 two discs \$5.00, HB 3005* \$5.00.

Performance: Routine
Recording: Fairly good
Stereo Quality: Satisfactory



LUDWIG VAN BEETHOVEN
Engraving after Louis Letronne, 1815

Up until the final scenes, this *Fidelio* (not a new recording, but legitimate stereo) succeeds in maintaining a level of unspicacious reliability that one might call average-German-opera-house. But the climactic confrontations, from Pizarro's "Er sterbe! doch erst soll er wissen" through "O namenlose Freude," tax the capacities of the cast to the limit—and beyond. When it is all over, one is left with recollections of felicities here and there, but more emphatically with the sense of having heard a very strenuous effort.

Julius Patzak, a truly great Florestan of yesteryear, gives intermittent hints of past mastery when he finds the vocal line manageable. Heinz Rehfuss is a Pizarro of elegant nastiness in Act One, but he too is overpowered by the demands of the final scenes. Kuchta's Leonore is well thought out and creditably sung, and the other principals are at least adequate. Bamberger has the performance under good control. His

tense yet unhurried direction would have generated greater excitement with the benefit of more distinguished vocal assistance.

This is an almost uncut performance—only some dispensable lines in the dialogues are missing. Crowding nearly thirty minutes to a side results in an attractively priced set, but the recording is frequently cramped in the ensembles and occasionally distorted; there is also a fair measure of surface noise.

G. J.

Ⓢ Ⓜ BEETHOVEN: *Piano Concerto No. 5, in E-flat, Op. 73* ("Emperor"). Glenn Gould (piano); American Symphony Orchestra, Leopold Stokowski cond. COLUMBIA MS 6888 \$5.79, ML 6288* \$4.79.

Performance: Individual
Recording: Good enough
Stereo Quality: Good

Those who heard Glenn Gould with Leonard Bernstein and the New York Philharmonic a few seasons ago in the Brahms D Minor Concerto will not forget the near-scandalous results of the pulling and hauling between soloist and conductor when it came to matters of tempo, for Mr. Gould had ideas strongly at variance (on the slow side) with the usual pacing of that formidable masterpiece. His ideas on Beethoven's "Emperor" are not quite as disturbing, but they certainly are not in accord with the contemporary purist concept. Turning to the Serkin recording for comparison, I find Gould two and a half minutes slower in the first movement and a little less than two minutes slower in the combined slow movement and finale.

I have read accounts of how the Beethoven concertos, as well as much of the standard Romantic keyboard repertoire, were performed a century ago, and it seems that were we to hear even the composers themselves (Brahms, for instance) play their own work, we would be rather shocked at the freedom of rubato and phrasing as compared with our own strict modern style.

Conceivably, Mr. Gould, together with the highly cooperative Leopold Stokowski, has set out on this disc to re-create a nineteenth-century-style performance of the "Emperor." At least, that is the only justification I can find for this reading. The result may be historically interesting, but as a musical experience, it's just plain unsettling. The recorded sound is good, though Mr. Gould's vocal obbligato becomes somewhat obtrusive at times. However, he has excellent disc company from this standpoint in Rudolf Serkin!

D. H.

(Continued on page 86)

This Is Be Kind to Tobias Thromgood Month.



Tobias Thromgood thought he had the world's largest record collection. And, he would tell his friends, "the greatest, too."

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"Did you know that Nielsen's Sixth Symphony is now available in stereo?" she queried.

"No," said Tobias.

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of Beethoven's Nine Symphonies by Ormandy and the Philadelphians?" she continued.

"No," said Tobias.

To make matters worse, she went on: "And E. Power Biggs has recorded Chopin's *Prelude in C Minor*... and there's a Bernstein edition of Mahler's Seventh Symphony... and..."

Tobias interrupted. He hated his Aunt Minnie Thromgood when she tended to boast.

"What makes you so sure?" he barked.

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Tobias was enraged. He started to rush down to the

Columbia Records dealer. But his front door was blocked by thousands of records that he had forgotten to put away.

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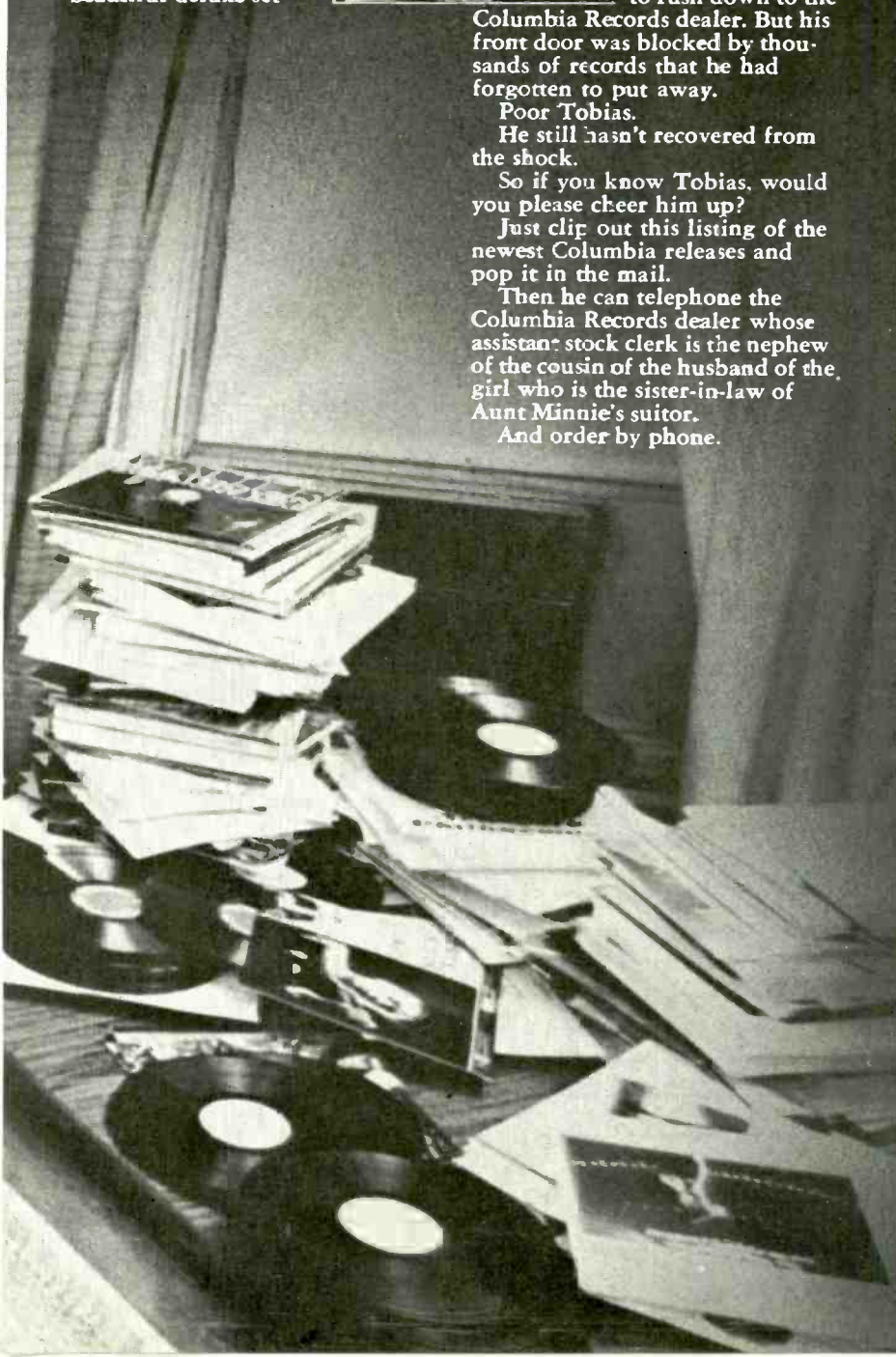
He still hasn't recovered from the shock.

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Andre Kostelanetz Plays the Light Music of Shostakovich—Galop from "Moscow, Cheremushki"; Polka from "Ballet Suite No. 2"; Barrel-Organ Waltz from "The Gadfly"; Galop from "Ballet Suite No. 1"; Nocturne from "The Gadfly"; Moderato non troppo, Overture Waltz, Waltz from Act III from "Moscow, Cheremushki"; Folk Festival from "The Gadfly"; Music Box Waltz from "Ballet Suite No. 1"; Galop from "The Gadfly"; Polka from "The Golden Age"; Dance from "Ballet Suite No. 1" Introduction from "The Gadfly"; Galop from "Ballet Suite No. 2."

Smetana: The Moldau; Overture and Three Dances from "The Bartered Bride"/Dvořák: Carnival Overture; Two Slavonic Dances—*New York Philharmonic, Leonard Bernstein, Conductor.*

Bernstein: "The Age of Anxiety," Symphony No. 2 for Piano and Orchestra—*Philippe Entremont, Piano; New York Philharmonic, Leonard Bernstein, Conductor.*

Chopin: Fantaisie-Impromptu, Op. 66; Nocturne in E-Flat Major, Op. 9, No. 2/Liszt: Liebestraum/Debussy: Golliwog's Cake-Walk from "Children's Corner Suite"; Clair de lune/Tchaikovsky: Song Without Words, Op. 2, No. 3/Daquin: Le Coucou/Prokofiev: March from "Love for Three Oranges"/Rachmaninoff: Prelude in C-Sharp Minor, Op. 3, No. 2/Mendelssohn: Scherzo in E Minor, Op. 16, No. 2/Albéniz: Sevilla from "Suite Española"/Gershwin: Prelude No. 2—*Philippe Entremont, Piano.*

Grieg: Peer Gynt Suite No. 1/Bizet: L'Arlésienne Suite No. 1—*Cleveland Orchestra, George Szell, Conductor.*

Bruckner: Symphony No. 3 in D Minor—*Cleveland Orchestra, George Szell, Conductor.*

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© ® **BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral").*** Pittsburgh Symphony Orchestra. William Steinberg cond. COMMAND CC 11033 SD \$5.79, 11033* \$4.79.

Performance: Virile
 Recording: Straight from the shoulder
 Stereo Quality: Excellent

There are more than a dozen currently available disc versions of the Beethoven "Pastoral" Symphony—a reading for every taste, so to speak, whether one wants a bracing north-west blow (Toscanini) or a May zephyr (Bruno Walter). The new William Steinberg Command recording follows in essence the Toscanini pattern, though with a first-movement repeat to add a certain degree of expansiveness to the whole. Here, then, is a bracing spring day in and around the Vienna woods, well played and beautifully recorded. D. H.

BEREZOWSKY: *Christmas Festival Overture* (see KAY)

BERG: *Le Vin—Concert Aria* (see MAHLER)

© ® **BERWALD: *Piano Quintets: No. 1, in C Minor; No. 2, in A Major.*** Robert Riefing (piano); Benthien Quartet. NONE-SUCH H 71113 \$2.50, H 1113* \$2.50.

Performance: Excellent
 Recording: Good
 Stereo Quality: Okay

The unexpected success attending the None-such recording of the *Sérienue* and *Singulière* Symphonies (see my review on page 90 of the February 1966 issue) by the little-known classical-Romantic Swedish composer Franz Berwald (1796-1868) has clearly prompted this follow-up release of the two piano quintets. They were written in the early and middle 1850's—after Schumann's but before Brahms'. Berwald wrote that one of the most memorable experiences of his life was hearing Franz Liszt at Weimar play his C Minor Quintet at sight.

The piano writing is brilliantly effective, and the integration of keyboard and string textures is knowingly accomplished, but neither of these Berwald works is endowed with the striking power and originality of the composer's symphonies mentioned above, nor for that matter of his string quartets. Stylistically the quintets seem to be hybrids—related to Fauré, by way of Schubert, Mendelssohn, and Schumann (there is a reserve and classical elegance in Berwald's musical language that is in spirit more Gallic than German). The C Minor is the more striking of the two works here, with its contrasting stormy and idyllic passages in the first movement and its imaginative Adagio. The brighter A Major Quintet reaches a high point of originality and fancy in the finale.

With the distinguished Norwegian pianist Robert Riefing presiding, these Paris-originated performances—recorded for the French Cynus label—are full of vitality, rhythmic verve, and tonal elegance. The sound is true-to-life and nicely balanced. D. H.

© ® **BLISS: *Quintet for Clarinet and Strings; Quintet for Oboe and Strings.*** (Continued on page 88)

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Performance: Sensitive and musically
Recording: Okay
Stereo Quality: Okay

While I object neither to the extreme conservatism nor to the obvious eclecticism of these two scores by Sir Arthur Bliss. I am rather put off by the uneventful blandness of the music itself, its highly specific and formulaized technique, and, most of all, the absence of any identifiably urgent creative impulse. The Oboe Quintet has, perhaps, a bit more shape than the clarinet piece, and all of the music falls pleasantly and evenly on the ear—but even as I make these last remarks I am aware of my own altruistic search for "something nice to say."

The playing is, in general, uncommonly beautiful, although the very neutrality of the musical discourse—as well as the extremely idiomatic and grateful instrumental writing—tends to emphasize the quality of the performance. The recorded sound is more than presentable, although its reticence seems to me rather unsuitable for music of this character—or, rather, lack of it. W. F.

BRONS: *String Quartet* (see PIJPER)

Ⓢ Ⓜ BRUCKNER: *Symphony No. 4 in E-flat ("Romantic")*. London Symphony Orchestra, István Kertész cond. LONDON CS 6480 \$5.79, CM 9480* \$4.79.

Performance: Brilliant
Recording: Bright and clean
Stereo Quality: Good

Those who want their Bruckner "Romantic" Symphony brisk, crisp, and sparkling will find this recorded performance led by István Kertész much to their liking, for although Otto Klemperer's single-disc reading is very close to that of Kertész in pacing, his orchestral balances (as recorded by Angel) decidedly favor Bruckner's brassy aspect, and he indulges in greater tempo fluctuation.

Kertész seems intent on weaving a tonal fabric that is unified from first movement to last, creating in the process an Austrian pastoral imagery unshadowed by visions of Baroque cathedrals and another world. On these terms, I would say that Kertész has done a highly successful job, enjoying, in addition, the benefit of far cleaner and better integrated sound than Klemperer.

Those who, like myself, favor a more lyrically expansive treatment of the Bruckner "Romantic" Symphony will have to take an extra LP side: the fine Bruno Walter-Columbia Symphony two-record album. But it includes as the fourth side a stunning version of the Overture and Venusberg Music from Wagner's *Tannhäuser*, which I had always regarded as unpalatable until I heard this rendering. The Columbia sound is not one whit inferior to London's. Thus Bruckner enthusiasts have their choice of two sharply contrasting but equally convincing versions of the most accessibly lyrical of all that master's symphonies. And for those coming to know Bruckner for the first time, the "Romantic" Symphony is unquestionably the most effective introduction. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CHOPIN: *Sonata, Op. 65*. PROKOFIEV: *Sonata, Op. 119*. Gregor Piatigorsky (cello). Rudolf Firkusny (piano). RCA VICTOR LSC 2875 \$5.79, LM 2875 \$4.79.

Performance: Masterly
Recording: Superb
Stereo Quality: Excellent

In view of the performers and repertoire involved, one can place this disc on the turntable, knowing almost precisely what one is going to hear in the way of musicianship and interpretation. The instrumental craftsmanship is unerring, and there is an almost obvious mutually deferential attitude on the part of the artists so that there will be no upstaging of one another. The resultant ensemble work is just about ideal in terms of traditional balance and what is more important, attention to compositional detail.

The Chopin Sonata is everything that it

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should be—richly but still quite elegantly romantic and exquisitely shaped as to musical form. Whether the essentially old-school approach of either of these players is as suitable to the rougher-hewn lyricism of Prokofiev is a matter, I think, of one's personal view of the composer's manner. I have always found an admixture of the bitter—even a tinge of the satirical—with the sweet in even the most overtly lyrical aspects of his music, and I miss something of that quality in this performance. But given the Piatigorsky-Firkusny approach—and its undeniable validity—I shouldn't think you would have to look any further for an ideal realization of it.

RCA Victor's recorded sound and its stereo realization are both perfection itself. W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ COUPERIN: *Les Nations: No. 1, in E Minor ("La Française"); No. 3, in D Minor ("L'Impériale")*. Quadro Amsterdam (Frans Brüggem, flute and recorder; Jaap Schröder, violin; Anner Bylsma, cello; Gustav Leonhardt, harpsichord); Marie Leonhardt (violin); and Frans Vester

(flute). TELEFUNKEN SAWT 9476 A \$5.79. AWT 9476 A \$5.79.

Performance: Excellent
Recording: Superior
Stereo Quality: Fine

The first and third of Couperin's four sets of suites published under the title *Les Nations* are here given exceptionally good performances—they compare very favorably with the earlier set by Thurston Dart and the Jacobean Ensemble on L'Oiseau-Lyre. These suites are long ones, consisting of an Italian-style opening sonata and a whole chain of dances, and the music is fraught with interpretive problems. Unlike Dart, who uses two violins, gamba, and harpsichord, the Quadro Amsterdam varies its top voices, alternating them between two violins, flutes, and recorder in different combinations, but the string continuo voice here is a cello rather than the gentler and more transparent gamba. The L'Oiseau-Lyre recording has one other advantage, the imaginative harpsichord realizations of Dart; Gustav Leonhardt here is surprisingly staid in his treatment. Otherwise, Telefunken has the edge in clean, beautifully balanced reproduction, and Frans Brüggem embellishes repeats with just the right spirit. All the fitting stylistic apparatus is brought into play—rhythmic alterations such as double-dotting and *notes inégales*, immaculate treatment of the ornaments. This disc can be most highly recommended for any Baroque library. I. K.

Ⓢ Ⓜ DANZI: *Quartet No. 1, in C Major, Op. 40; Quartet No. 2, in D Minor, Op. 40*. Arthur Grossman (bassoon); Martin Friedmann (violin); Guillermo Figueroa (viola); Ennio Orazi (cello). LYRICHORD LLST 7154 \$5.95, LL 154* \$4.98.

Performance: Competent
Recording: Excellent
Stereo Quality: First-rate

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DANZI: *Quintet in B-flat Major, Op. 56, No. 1; Quintet in G Minor, Op. 56, No. 2; Quintet in E Minor, Op. 67, No. 2*. The New York Woodwind Quintet. NONE-SUCH H 71108 \$2.50, H 1108* \$2.50.

Performance: Exceptional
Recording: Excellent
Stereo Quality: Fine

Franz Danzi (1763-1826), a German who was brought up under the strong influence of the Mannheim orchestra and who worked in Germany variously as cellist, court conductor, and opera composer, wrote some fifty pieces for chamber ensemble. His style in these compositions is light, graceful, and extremely polished, often reminiscent of Mozart, Beethoven, and Weber. Danzi had an affinity for winds, and his best writing, more in evidence on the Nonesuch recording than on Lyrichord, makes diverting entertainment. The bassoon quartets on the latter disc may make a slightly milder impression than the quintets because the performance there is a little weak in both personality and virtuosity. A far more persuasive demonstration of Danzi's abilities is made through the astonishing virtuosity of the New York Woodwind Quintet on their disc. The group's hair-trigger precision, exceptional sense of balance, and rhythmic verve combine
(Continued on page 90)

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to create sheer delight for the ear. Both discs are well recorded, Lyrichord's having dryer but not unpleasant acoustics, and stereo is well used. *I. K.*

DE LEEUW: *String Quartet No. 1* (see PIJPER)

DELLO JOIO: *New York Profiles* (see KAY)

FINZI: *Dies Natalis* (see HOLST)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HANDEL: *Dixit Dominus (Psalm 109)*. Teresa Zylis-Gara (soprano); Janet Baker (mezzo-soprano); Martin Lane (countertenor); Robert Tear (tenor); John Shirley-Quirk (baritone); John Langdon (organ); Andrew Davis (harpsichord); Choir of King's College, Cambridge; English Chamber Orchestra. David Willcocks cond. ANGEL S 36331 \$5.79. 36331* \$4.79.

Performance: Superb
Recording: Excellent
Stereo Quality: First-rate

This splendidly virile setting of Psalm 109 was written by Handel when he was in Rome in 1707. Many things about it—the variety of the eight movements, the strength of the choruses, the dramatic expressiveness—are amazing for a composer twenty-two years of age, and the finished construction of the work reveals the hand of the master to come far more than one might expect. This is the work's second recording, and though the previous performance by Eberhard Wenzel for the Cantate label was in nearly all respects good, particularly the choral singing, this interpretation by David Willcocks is not only cleaner but even more vital. I was particularly impressed by Willcocks' powerful handling of the choruses and stylish conducting of the orchestra. Among the soloists, John Shirley-Quirk in his brief role is in fine voice, and so is Janet Baker; Teresa Zylis-Gara, who appeared as soprano soloist in the recent Angel recording of Bach's Easter Oratorio, sings prettily, but does not articulate the fast notes of her roudales carefully enough. Angel's reproduction is splendid, and the separation of the first and second violins is particularly commendable. The disc can be recommended wholeheartedly. Both text and translation are included. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HENZE: *Symphony No. 1 (1947); Symphony No. 2; Symphony No. 3; Symphony No. 4; Symphony No. 5 (1962)*. Berlin Philharmonic. Hans Werner Henze cond. DEUTSCHE GRAMMOPHON SLPM 139203/4 two discs \$11.58, 39203/4 \$11.58.

Performance: Sensitive, persuasive
Recording: Superior
Stereo Quality: Excellent

Among the postwar generation of younger European composers, Hans Werner Henze (b. 1926) is, along with Pierre Boulez, and in an almost diametrically opposed way, the most remarkable. This new issue of the young German's work in the symphonic medium suggests to me that there is something downright daring and unorthodox in his views and in his application of con-

temporary musical styles. He has rejected neither polarity of twentieth-century musical thought: neither the implications of organized twelve-tone serialism nor the now generally *déclassé* concepts of Stravinsky's neo-classicism. This composer swims with all currents and, at the same time, against them all. He accepts at once Stravinsky's *Le Sacre du printemps* and *Symphony of Psalms*, the modal mysticism of Messiaen, and the theoretical tenets of Arnold Schoenberg. Yet unlike so many of today's composers, he has seen no need for synthesis. He moves from the stylistic implications of one school to those of another with only an almost instantaneously vivid and personal lyrical vision to unify the anomalies.

I don't know how it all happens, really. I wish I did. For Henze seems to have a theatrical instinct so unerring that he commands with conviction and ease all of the major stylistic trends of contemporary musi-



HANS WERNER HENZE
For contemporary music,
a daring and
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cal thought. He has, as the sleeve annotation puts it, "turned his back on the German musical world," but it is equally clear that he has taken much of it with him.

Certainly Deutsche Grammophon's release of the five symphonies gives us as complete an image of Henze's talent as any work not immediately involved with the theater can: the exquisitely sensitive lyric flow, the delicately exotic sense of orchestral color, the remarkably dance-like sense of rhythmic animation, and the evolving sense of a young composer in growing control over his diverse selection of musical materials. If the extraordinary range and complexity of twentieth-century European thought has found a consolidating humanistic voice, Hans Werner Henze, at the relatively tender age of forty, is that voice.

The performances sound both immaculate and subtle, and the recorded sound and stereo effect are equal to the best we have had from Deutsche Grammophon. *W. F.*

Ⓢ Ⓜ HINDEMITH: *Ludus Tonalis*. Käbi Laretei (piano). PHILIPS PHS 900096 \$5.79, PHM 500096 \$4.79.

Performance: Sturdy
Recording: Bright
Stereo Quality: Good

In my early student days, when I first came to New York, I remember attending a symposium of new student works at the Juilliard School of Music and noting to my astonishment—it was late in the 1940's—that all the serious young men were carrying Hindemith's *Ludus Tonalis* around quite as if it were the Bible. If their obvious contemplation of these neo-Bach, prelude-

and-fugue-type compositions as the Truth and the Light surprised me then, it surprises me even more in retrospect because the pieces have now quite clearly fallen into the never-heard-from-since department.

This neglect is perhaps neither just nor fair—especially in view of some of the subsequent embodiments of Truth and Light that have replaced this work and held their ground with such tenacity. But there is, indeed, something that puts one off about a work of this kind by a composer of Hindemith's sort.

Still, encountering the work again after all these years, one can accept it as a calculated summation of Hindemith's personal neo-classicism with less rancor, and listen to the music for its own values—which are, of course, variable. Some of the loveliest music can be found, unsurprisingly, in the relatively free "interludes."

The project, then, as a subject for record-

ing, is both interesting and valuable. I would not take a dying oath that pianist Laretei has played the music in a manner that would either delight the late composer or that is totally suitable to the music. She goes after clangorous, bell-like piano sonorities that one associates more with the piano writing of Stravinsky. Their suitability to Hindemith's free-flowing, long-lined polyphony is questionable.

Both recorded sound and stereo treatment are clean and precise. *W. F.*

RECORDING OF SPECIAL MERIT

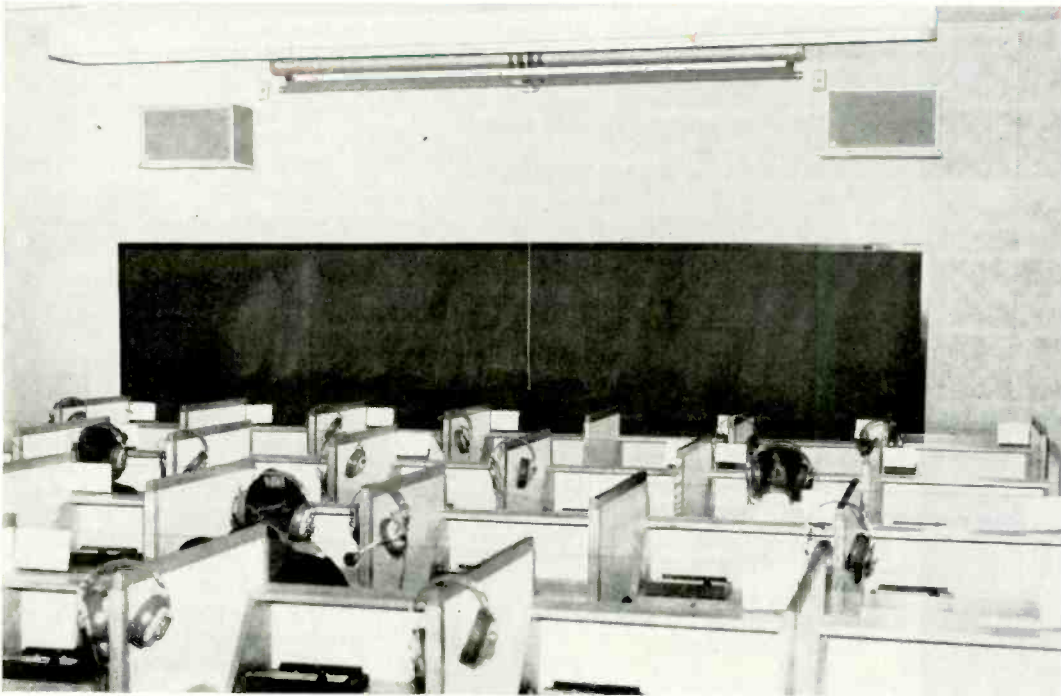
Ⓢ Ⓜ HOLST: *Choral Fantasia, Op. 51; Psalm 86*. FINZI: *Dies Natalis*. Janet Baker (soprano); Wilfred Brown (tenor); Ian Partridge (tenor); Ralph Downes (organ); The Purcell Singers; The English Chamber Orchestra, Imogen Holst cond. (in the Holst). Christopher Finzi cond. (in the Finzi). EVEREST SDBR 3136 \$4.79, LPBR 6136* \$4.79.

Performance: Authentic and satisfying
Recording: So-so
Stereo Quality: Minimal

These sensitive choral and vocal works are far from conventional either in terms of beauty or of the instrumental frameworks employed. Gustav Holst's "Choral Fantasia" uses brass, percussion, and organ with the string body, his psalm is for string orchestra and organ, and Gerald Finzi's five-movement cantata utilizes a string orchestra. Both composers might be called persuasively elusive; all three pieces are perfect examples of how to treat solo and massed voices

(Continued on page 92)

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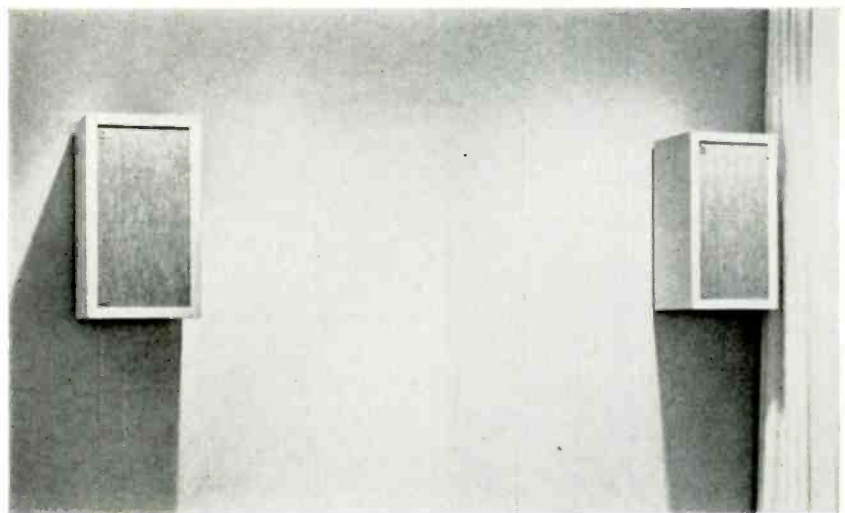
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with a sense of broader meanings, without attempting to preserve some academic *status quo*.

The piece by Finzi (he died at the age of fifty-five) is the best of his exceedingly small catalog. It is superbly moving music, and a music without floridity; he was a composer devoted to classicism in the large sense, with perceptive regard for the progress of harmonies. Over all there is a singular specialness to this work that avoids luxuriances and conveys warm and sincere emotions.

Holst's Opus 51 is introspective, music that reminds one time and again of the brooding measures of his orchestral *Egdon Heath*. The focal point of the piece is made immediately clear in the opening pair of measures, but there are wider expressions detailed as the music progresses. Though Holst tends to reflect the divergent moods of the text in his music, there are no pat parallels. A fantasia might permit this, but Holst's composition is really symphonic in scope. The psalm is also dark-colored, modal, and fluid.

The top credits for this release belong to Wilfred Brown (who interprets Finzi's music magnificently) and to the string players. There is a rather pinched sound and a muddiness in the organ in several places, and no credit is given on cover or liner copy to several of the performers—an unfair omission. But one can do with these mishaps in return for music with so much style, finish, and gentle, quiet beauty. *Arthur Cohn*

•
© (M) KAY: *Fantasy Variations*. BEREZOWSKY: *Christmas Festival Overture*. DELLO JOIO: *New York Profiles*. Oslo Philharmonic. Arthur Bennett Lipkin cond. COMPOSERS RECORDINGS, INC. CRI SD 209 \$5.95, CRI 209 \$5.95.

Performance: Highly credible
Recording: Good
Stereo Quality: Good

Each of the three works recorded here represents a breed of neo-classic or neo-romantic conservatism that, from the present vantage point of our century, is difficult to regard with objectivity and, for some of us, almost impossible to listen to without a certain nostalgia.

Ulysses Kay's *Fantasy Variations* (1963) is the most complex and sophisticated of the three—but its essence is thoroughly tonal, its smooth contrapuntal workmanship traditional, its formal continuity personal and ingenious but otherwise "normal." It is the admirably honest and growing work of a composer who continues to remain himself.

Dello Joio's *New York Profiles* date back to 1949 when our musical scene was in somewhat less of a state of turmoil, but the piece was pretty much old hat even then. Today the music makes one squirm a little. I fear. Its directly pictorial evocations of various New York landmarks—The Cloisters, The Tomb (Grant's, I both fear and assume), Little Italy and the San Gennaro Festival on Mulberry Street—make it sound like an only somewhat better-bred cousin of works like *An American in Paris* or *The Grand Canyon Suite*.

Neither time nor custom nor the fashion of today will get a hint of condescension or apology from me where Nicolai Berezowsky's exquisitely endearing little *Christmas Festival Overture* (1943) is concerned. Berezowsky, who died in 1953, was one of

the most winningly flawless of the Franco-Russian neo-classic school that flourished between the two world wars. His music was also touched by a wonderfully personal and beguiling modesty at its very best. The *Christmas Festival Overture* is a lovely case in point: tasteful, refined, elegant, moving. One couldn't imagine altering a note of it, and for all its brevity it is quite worth the price of the record in itself.

The performances sound convincing and the recorded sound and stereo are good.

W. F.

RECORDING OF SPECIAL MERIT

© (M) MAHLER: *Symphony No. 6, in A Minor ("Tragic")*. BERG: *Concert Aria: Le Vin*. Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7044 two discs \$11.58, LM 7044* \$9.58.

Performance: Good Mahler
Recording: Impressive
Stereo Quality: First-rate

Composed in 1903-1904, Mahler's Sixth Symphony was not performed in America until 1947, when the late Dimitri Mitropoulos conducted it with the New York Philharmonic. As fate would have it, the Sixth is also the last of the Mahler symphonies to be recorded in stereo.

Like the Fifth and Seventh symphonies (and the first movement of the Eighth), this so-called *Tragic* Symphony finds Mahler preoccupied in the end movements with the most elaborate polyphonic procedures together with the communication of his musico-dramatic message. As with the Seventh, I find the less complex middle movements the most convincing—a darkly menacing scherzo and an intensely soulful slow movement cut out of the same cloth as the *Kinder-totenlieder* (composed at about the same time). Except for this latter movement, the color strikes me as being predominantly iron-gray, with persistent and brutal rhythmic figures from a veritable army of percussion providing most of the contrast.

This symphony is a formidable chunk of listening, make no mistake about it, and Erich Leinsdorf's mixing with the Boston Symphony makes a strong case for the score—if not with quite the hair-raising tension that I heard from Mitropoulos in 1947 and 1955. In accordance with the newly published critical edition by the International Gustav Mahler Society, the Scherzo is placed second rather than third in the order of movements, and the third hammer stroke in the finale is deleted. The recorded sound is altogether splendid in its kinetic force, transparency, and fine detail.

The fourth side of the album, containing a mere twelve minutes of playing time, is devoted to Alban Berg's masterpiece of sensuality and intellect—a setting for soprano and orchestra of three of the five verses of Baudelaire's sinister and poetic sequence *Le Vin*, composed in 1928-1929. Though sung originally in Stefan George's German translation as *Der Wein*, the music was published with both German and French texts, and in this second stereo recording Miss Curtin has chosen to use the French, whereas Bethany Beardslee sings the German in the Columbia album directed by Robert Craft (M2S 620, M2L 271). The Curtin-Leinsdorf

(Continued on page 94)

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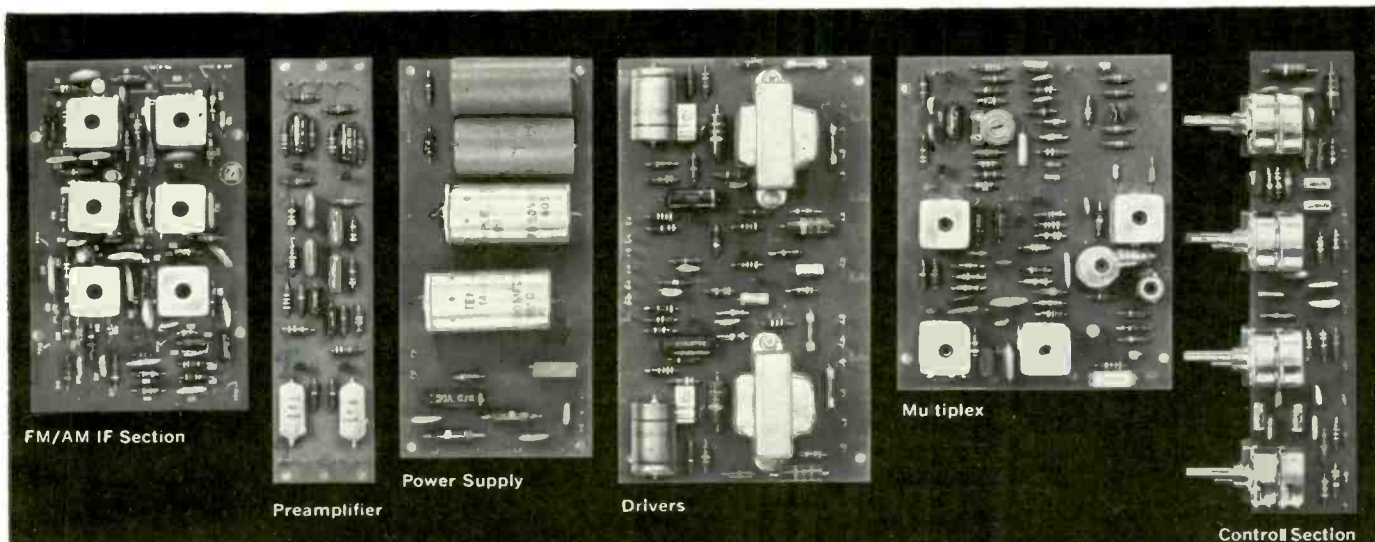
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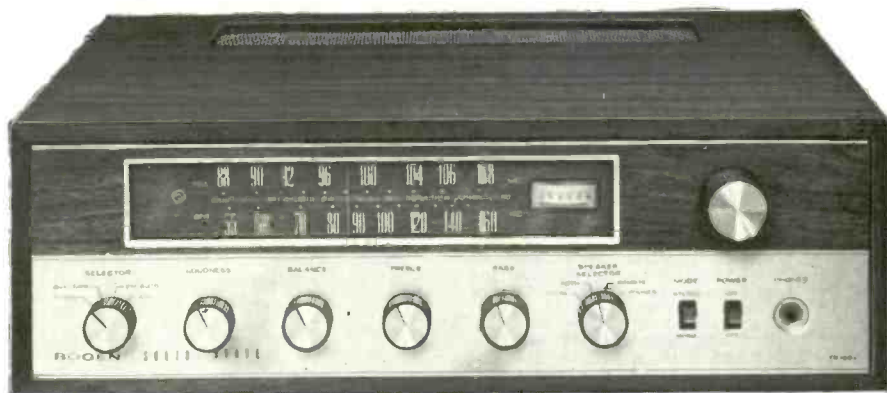
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collaboration is more sensuously atmospheric, though the French enunciation is not always clear. The Beardslee and Craft combination is considerably richer in textural detail, but the singer's voice is decidedly antiseptic by comparison. D. H.

RECORDING OF SPECIAL MERIT

© (M) MOZART: *Serenade No. 9, in D Major (K. 320, "Posthorn")*; *Symphony No. 28, in C Major (K. 200)*. Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA DL 710129 \$5.79. DL 10129 \$4.79.

Performance: Crisp and vital
Recording: Bright and clear
Stereo Quality: Fine

Together with the "Haffner" (K. 250), the "Posthorn" Serenade stands as Mozart's most elaborate work of this type—in essence a full-fledged symphony with a concertosuite serving as central interlude. The spirit here is by turns festive and bucolic, and this musical essence is communicated with the utmost crispness and transparency by Rudolf and his players. The same sparkling approach holds throughout the terse and charming *Symphony No. 28*.

Although Colin Davis and the English Chamber Orchestra have recorded the C Major Symphony in stereo for Oiseau-Lyre, this is the only stereo recording by a major orchestra of the "Posthorn" Serenade. Not the least of its distinctions, over and above its general sonic and musical excellence, is the use of a recorder and of a real posthorn in the first and second trios, respectively, of the penultimate Minuet. In all respects this is a most delightful and refreshing disc.

D. H.

© PIJPER: *String Quartet No. 3*. DE LEEUW: *String Quartet No. 1*. SCHAT: *Introduction and Allegro in Old Style*. BRONS: *String Quartet*. Gaudeamus Quartet. ODEON SAXH 8 \$6.79.

Performance: Sounds good
Recording: Good
Stereo Quality: Fine

There is something curiously quaint about this recording of new Dutch music. One has the image of conservative old Willem Pijper, who died in 1947, holding his finger in the dike until life ebbed, after which the international post-Webernite movement came first trickling and then rolling over the lowlands.

Probably it didn't happen that way at all, but the recording creates that strange impression. Pijper's Quartet No. 3, which opens the show, is an adroit if rather heavy-handed bit of whimsy which sounds like an amalgam of Ravel's *La Valse* and the side of Arnold Schoenberg that seemed to fancy Johann Strauss. It's a solidly tonal, "traditional" work.

But then, quite without preparation, we bang into the younger generation. Ton de Leeuw (b. 1926) has written a peculiarly clumsy post-Webernite specimen (the shortest movement lasts, of course, only twenty seconds!) while Peter Schat (b. 1935) regales us with an *Introduction and Adagio in Old Style*. Although the title might lead one to expect a work like Ravel's *Tombeau de Couperin*, it gets (revealingly) short shrift in the liner notes: "Although he uses the serial technique here, the work is only an initial phase of Schat's development as a

composer." The point is—well, I won't say clear, but at least a little less baffling. It must be that it is *Schat's* Old Style—not Couperin's or Pijper's, or anybody else's. Since Schat is thirty-one, the title of his work constitutes a conceit (poetic, of course) that is positively endearing. As for the music, seeing that the composer has chosen to bestow upon it, with the title, so obvious a put-down, I will refrain from comment.

Now for Carel Brons (b. 1931) and his string quartet. The liner notes say: "[It] consists of four movements, with varying sections constituting each separate movement . . . the sections can be compared to blocks in which sequences of tone pitches are used. The blocks are frequently transposed, in their entirety or in part, either in higher or lower registers. The rhythm always develops from micro-cells, the latter being particularly conspicuous by the repetitions on the same tone level."

My final impression is that the Dutch are



MAX RUDOLF
Delightful and refreshing Mozart

somewhat confused by the whole post-Webernite scene. I also get the eerie feeling that it doesn't quite suit their temperament, if the music on this record is a fair sample. In any case, it seems to me a matter of maximum urgency that Milton Babbitt—or, if worst comes to worst, Benjamin Boretz—be jetted over there before it's too late. Although it is rumored that even in the United States there are only seventy-one trained musicians who even partially understand the post-Webernite doctrines, the Dutch might at least get the technical jargon down a little more nicely. W. F.

PROKOFIEV: *Sonata, Op. 119* (see CHOPIN)

© (M) PURCELL: *The Fairy Queen, The Indian Queen, and King Arthur (excerpts)*; *Bonduca: Overture and Air*; *The Old Bachelor: Bourvée; Abdelazer: Rondeau; Pausanias: Sweeter than Roses; The Married Beau: Jig; Distressed Innocence: Air; Amphitryon: Sarabande; The Double Dealer: Air*. Joan Carlyle (soprano); Colin Tilney (harpsichord continuo); Derek Simpson (cello continuo); Bath Festival Orchestra (Continued on page 96)

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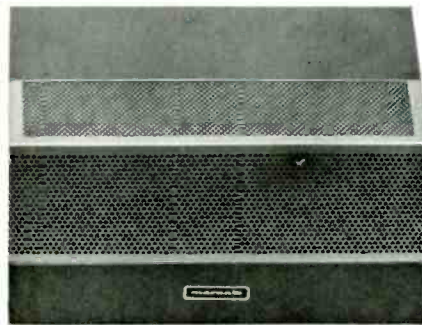
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Performance: Worthy
Recording: Excellent
Stereo Quality: Very good

From the standpoint of style, rhythmic vigor, and sensitivity to the Purcellian idiom, this disc entitled, "Music for the Theatre," is a fine one. As a collection, however, it will probably be most attractive to those coming to Purcell for the first time, since the program presents selections from the composer's theatrical compositions lumped together without much rhyme or reason. There are four bands, each containing a parcel of excerpts including vocal selections, the final group devoted—again no separate bands—to incidental music from eight plays.

The Purcell enthusiast in all likelihood already owns the complete *Fairy Queen*, *Indian Queen*, and *King Arthur*, and there would be good reason for him to be frustrated by the present arbitrary arrangement. The recording is quite satisfactory, and the contents are described on the back of the jacket with more than the usual detail. No texts are provided. I. K.

SCHAT: *Introduction and Allegro in Old Style* (see PIJPER)

© ® SCHOENBERG: *The Music of Arnold Schoenberg, Volume 4. Zwei Gesänge Op. 1; Vier Lieder, Op. 2; Das Buch der Hängenden Gärten, Op. 15; Drei Klavierstücke, Op. 11; Fünf Klavierstücke, Op. 23; Sechs Kleine Klavierstücke, Op.*

19; *Suite für Klavier, Op. 25; Klavierstück, Op. 33a; Klavierstück, Op. 33b.* Glenn Gould (piano); Donald Gramm (bass-baritone); Ellen Faull (soprano); Helen Vanni (mezzo-soprano). COLUMBIA M2S 736 two discs \$11.58, M2L 336 \$9.58.

Performance: Varied
Recording: Very good
Stereo Quality: Effective

Despite interpretive viewpoints with which one may differ, this latest volume in Columbia's admirable project maintains the high standards of the previous releases in the series. I do not recall any earlier recording of the Opus 1 songs, but all the rest of the music has been, more or less, available. It is good to have the complete piano music in the catalog again—the late Edward Steuermann's performance of Schoenberg's six works for piano has been deleted (a shame, for in phrasing and in coloration his interpretations were quite special), and Lili Kraus' "Das Gesammte Klavierwerk" on Bärenreiter has too (no great loss, since she played with hard tone and severe rigidity). Gould's portrayal of this music is extremely clear, except that he restricts the passionate splendor that parts of these works possess. I recall the truly rich quality of the portions recorded by Charles Rosen (on Epic). Odious or not, the comparison must be made: Rosen imbued Schoenberg with Schubertian poetry and showed it could be done; Gould does not, and the return to Germanic stolidity makes me resist.

Each of the fifteen songs in *The Book of the Hanging Gardens* is a flexible conception, yet the set forms an entity. The music is not dodecaphonic, but exemplifies tonality on the wing—key anchorage is replaced by a principal idea which has magnetic attraction. And, like most of Schoenberg's vocal music, the voice is not solo but part of a chamber duo. Helen Vanni's rendition here is good, though not nearly as effective as Bethany Beardslee's and Robert Helps' performance on Son-Nova. The other sets of songs have a common technical point: rich textures and expanded tonality. Their expressiveness is beautifully realized by both Gramm and Faull. Gould's part in all three vocal works should not be underrated; it is potent and much better than his work in the solo pieces. As usual, Columbia's booklet is handsome, thorough, educational, and fortunately devoid of any technical gibberish that even learned musicians cannot understand. Arthur Cohn

SCHULLER: *Seven Studies on Themes of Paul Klee* (see below)

© ® STRAVINSKY: *Agon*. SCHULLER: *Seven Studies on Themes of Paul Klee.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2879 \$5.79, LM 2879* \$4.79.

Performance: Professional
Recording: Fully detailed
Stereo Quality: Appropriate

The subtitle of Stravinsky's *Agon* is "Ballet for Twelve Dancers," and listening to this extraordinary work, which fuses enlarged tonality with serial techniques, one has the feeling that the scoring is only for a dozen musicians. Despite a full array of instruments (triple woodwinds, four

(Continued on page 98)

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horns, four trumpets, three trombones, harp, mandolin, piano, percussion, and strings). not a single measure is for the full orchestra or anything approaching all instruments available. The scoring is wondrous, daring, spanking new—fifteen pieces with as many varieties of instrumental design. The vertical, horizontal, and rhythmic aspects are just as fascinating, and a constant state of discovery rewards the attentive listener. It is proof that Stravinsky's twelve-tone approach is entirely his own, not someone else's. And his dodecaphonic music has heart as well as brain.

However, the joys of the score are not fully brought out in this recording. There is an almost impersonal quality in the performance, caused by a neutrality of accentual emphasis which strikes a middle-of-the-road balance. Further, the sudden *pianos* which dot the score are exceedingly flabby, though the volatile *sforzati* are not. Incomprehensibly, Leinsdorf eliminates most of the indicated repeats of sections, thereby nullifying the precisely measured formal balances.

Gunther Schuller's musical conceptions of Klee pictures (based on translations of their design, structure, color, or mood) are forceful, direct examples of superb program music. The system Schuller followed is often almost literal (*Abstract Trio* is practically only for trio combinations, for example), but sometimes involves psychological paraphrasing (*Little Blue Devil* turns into a jazz personality). The entire suite is marked by an orchestral imaginativeness of striking originality. The mere cleverness and trickery that mar so many works of this kind have brought programmatic music into disrepute—Schuller makes the medium an honest one.

Arthur Cohn

RECORDING OF SPECIAL MERIT

© ® STRAVINSKY: *Pulcinella*. Irene Jordan (soprano); George Shirley (tenor); Donald Gramm (bass); Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6881 \$5.79, ML 6281 \$4.79.

Performance: Exciting and compelling

Recording: Superb

Stereo Quality: Good

Stravinsky's score for this work indicates that it is "after" Pergolesi, but it can be better described as "an absorption of Pergolesi." For the greater part of this "Ballet with Song" the Pergolesi melodic lines are not remodeled, but the harmonic fabric is adjusted, refurbished, tightened, and neatly recolored. In its own particular way this approach is just as revolutionary as the violence of *Le Sacre du printemps*, since it shows a creative artist using the values obtained from older, proved conditions and restating them according to new standards. The barbaric splendor of Russian paganism is not lost because Stravinsky shifted from primordial technique to a style directly opposite. There is potency in *Pulcinella*, but it is nimble, not heavy; coolness replaces heat. How fresh it sounds, almost a half-century since its conception!

The performance is just as fresh and clear, and certainly welcome. Some time back Stravinsky had recorded the complete *Pulcinella* for Columbia (ML 4830) with the Cleveland Orchestra but it cannot compare with this new tonally rich, rhythmically incisive production. There have been argu-

ments that Stravinsky is only a fair-to-middling conductor (of any music), but I cannot agree. There can be no denial of the expertness of direction or playing in this instance, and one must be grateful for this new recording of Stravinsky conducting Stravinsky. (The only thing not new is the liner note, an exact duplicate of Robert Craft's annotation for the earlier disc.

Arthur Cohn

RECORDING OF SPECIAL MERIT

© ® VAUGHAN WILLIAMS (arr.): *English Folk Songs. Just as the Tide Was Flowing; The Captain's Apprentice; The Lark in the Morning; An Acre of Land; The Unquiet Grave; The Carter; As I Walked Out; On Christmas Night; Six Studies in English Song for Viola and Piano; Dives and Lazarus; The Cuckoo and the Nightingale; Bushes and Briars; Wassail*



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Song. Rosamond Strobe (soprano); Patrick Shuldham-Shaw (baritone); Jean Stewart (viola); Daphne Ibbott (piano); the Purcell Singers, Imogen Holst cond. EVEREST 3137 \$4.79, 6137 \$4.79.

Performance: Exquisite

Recording: Excellent

Stereo Quality: Good

If exquisitely and sensitively arranged—and most artfully and tellingly selected—English folk music is at all to your taste, you can scarcely go wrong with this new release from Everest. The arrangements were all made with tender loving care by the late Ralph Vaughan Williams. Although it would be difficult to recognize the fact listening to them cold, the songs date from centuries when few who sang them could either read or write. They were merely passed down orally through generations in gradually modified forms and ultimately caught up with and transcribed by trained musicians.

The Vaughan Williams arrangements, and indeed the style in which the Purcell Singers perform them, sully this simplicity of origin with a minimum of slick adornment. As a matter of fact, only in the unsung *Six Studies in English Song for Viola and Piano* does the barest note of modal harmonic

sophistication creep in, but even here the effect is lovely, plain, and unsentimental. The record is a joy to the ear and a boon to those who love English folk song. Recorded sound and stereo effect are both fine. *W. F.*

VERDI: *Nabucco* (see Best of the Month, page 77)

Ⓢ Ⓜ VIVALDI: *Concerto, in A Major, for Strings and Continuo* (P. 235); *Concerto, in G Minor, for two Cellos, Strings, and Continuo* (P. 411); *Concerto, in B-flat Major, for Oboe, Violin, Strings, and Continuo* (P. 406); *Concerto, in E Minor, for Bassoon, Strings, and Continuo* (P. 137); *Concerto, in D Minor, for Viola d'Amore, Lute, Strings, and Continuo* (P. 266). Betty Hindrichs and Rolf Dommisch (cellos); Jacques Chambon (oboe); Georg-Friedrich Hendel (violin); Maurice Allard (bassoon); Günter Lemmen (viola d'amore); Franz Probst (guitar); Chamber Orchestra of the Saar, Karl Ristenpart cond. NONESUCH 71104 \$2.50, 1104* \$2.50.

Performance: Spirited
Recording: Good
Stereo Quality: All right

None of these works is new to records, but the performances overall lean to a better brand of Vivaldi playing than one usually hears on discs. Ristenpart is consistently lively in his tempos. Romantic elements are for the most part suppressed in favor of a well-articulated Baroque style, and the soloists are all of high quality. One slight drawback is the lack of added embellishment in slow movements (Günter Lemmen, the viola d'amore player who has recorded P. 266 before, is the principal exception, and his contribution is excellent), and these movements consequently are not as interesting as they might have been. The guitar playing in that same D Minor Concerto is also competent, although the lute would have been preferable, but altogether this collection of diverse concertos is an enjoyable experience. The high-level recording is somewhat overresonant but satisfactory, with the soloists rather close-up. *I. K.*

Ⓢ Ⓜ VIVALDI: *Dixit Dominus; Sinfonia al Santo Sepolcro* (P. *Sinf.* 21). Karla Schlean (soprano); Adele Bonay (contralto); Ugo Benelli (tenor); Gastone Sarti (bass); Vienna Kammerchor and Vienna State Opera Orchestra (in *Dixit*); I Solisti di Milano (in *Sinfonia*), Angelo Ephrikan cond. VANGUARD BACH GUILD BGS 70678 \$5.79. BG 678 \$4.79.

Performance: Adequate but not very stylish
Recording: Very good
Stereo Quality: Fine

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ VIVALDI: *Gloria; Kyrie*. Sara Mae Endich and Adele Addison (sopranos); Florence Kopleff (contralto); Robert Shaw Chorale and Orchestra. Robert Shaw cond. RCA VICTOR LSC 2883 \$5.79, LM 2883* \$4.79.

Performance: Impressive
Recording: Excellent
Stereo Quality: Fine

Vivaldi's setting of Psalm 109, *Dixit Dominus*, like the much better known *Gloria*, is most typical of the composer in its con-

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certo-like movements. I don't believe it sustains the level of inspiration of the *Gloria*, however. Perhaps the performance is responsible for my less favorable impression, for it has the usual faults of Italian-directed interpretations of this repertoire: unsteadiness in some of the solo vocal and the choral work (the chorus, in fact, is Viennese); a lack of application of Baroque stylistic principles of ornamentation, embellishment, and rhythmic alteration; and a general underplaying of Baroque harmonic tension. In general, this recording of the *Dixit*, the first in stereo, may be described as competent but not distinguished. The same may be said about the performance of the brief *Sinfonia*, a haunting piece: it is treated too Romantically here, the tempo of the fugue is too slow for an *allegro*, and the orchestral playing is only adequate.

I have no such qualms about Robert Shaw's excellent performance of the *Gloria* and the relatively unknown *Kyrie* (this is only its second recording). The conductor's accustomed precision is well demonstrated here, the orchestral playing is first-rate, and the choral work leaves nothing to be desired (some of the ensemble singing might be described as overpolished). The solo vocalists, too, are fine, and though I think some embellishing of the arias might have been an improvement, I would not hesitate to label this *Gloria* the best available on records. RCA Victor's sound, with the small exception of a rather reticently recorded harpsichord continuo, is splendid. Texts and translations are supplied for both discs. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ WAGNER: *Lohengrin*. Sándor Kónya (tenor). Lohengrin; Jerome Hines (bass), King Henry; William Dooley (baritone). Telramund; Lucine Amara (soprano), Elsa; Rita Gorr (mezzo-soprano), Ortrud; Calvin Marsh (baritone), Herald. Chorus Pro Musica, Boston Symphony Orchestra. Erich Leinsdorf cond. RCA VICTOR LSC 6710 five discs \$28.95, LM 6710* \$23.95.

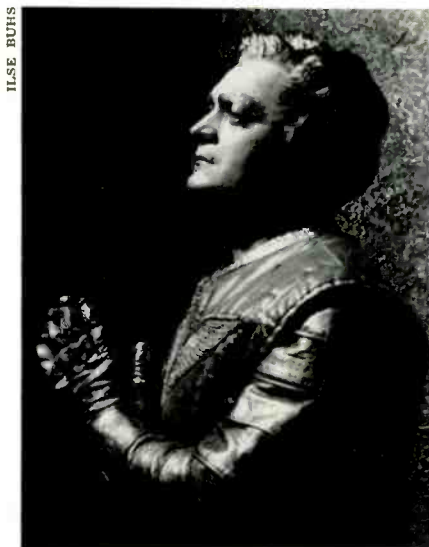
Performance: Good, with reservations
Recording: Very good
Stereo Quality: Very good

Of all of Richard Wagner's operas, *Lohengrin* can least afford the exaggeratedly declamatory kind of singing that for many years passed for the so-called "Wagnerian style." Wagner himself believed in no such thing; in specific reference to *Lohengrin* he insisted (in a letter to Franz Liszt September 8, 1850) that "the singers need only to sing the notes, exactly according to their value in the given tempo, in order to achieve the right declamatory expression." To put this in the plainest possible terms, Wagner's vocal music, like all vocal music, must be sung and not, to use W. H. Henderson's phrase, "cackled in the Bayreuth staccato."

Mindful of his grandfather's views when preparing a new production of *Lohengrin* for Bayreuth in 1958, Wieland Wagner assigned the title role to Sándor Kónya, a lyric tenor who had, up to that time, never sung a Wagnerian part. Since then, Kónya has done Lohengrin more than two hundred times, and is generally recognized as its outstanding exponent. Now his eloquent interpretation has been preserved on records, and it is revealed here as a portrayal com-

pletely integrated in song and action, a triumph of expressiveness through legato singing and tonal modulations. From the tender "Nun sei bedankt, mein lieber Schwan" to the poignant phrases of the Farewell and in the contrasting moods in which the heroic side of the character is accentuated with conviction, Kónya's Lohengrin ranks among the most successful total realizations available on records, and that alone is enough to justify acquisition of the set.

This is the first recording of a major opera made in the United States in at least seven years. Its production (undertaken in Boston during the summer of 1965, following a "live" performance at the Tanglewood Festival) was preceded by lengthy and thoughtful preparations. By and large, the casting may be considered appropriate to the magnitude of the task, but the final result—except for Kónya's very solid contribution—falls short of expectations. This is



SÁNDOR KONYA AS LOHENGRIN
A portrayal integrated in song and action

Lucine Amara's first encounter with Elsa, and under the circumstances her achievement is admirable: touchingly phrased, and sensitively interpreted, particularly in the Bridal Chamber scene. But her voice is too light for the role; the fragile impression conveyed is right for the character but frequently insufficient in weight for the music.

Both Jerome Hines and Rita Gorr are seasoned interpreters of their roles, but neither is heard in the best vocal form here. Both artists struggle with the upper reaches of their tessituras, and the shrill tone quality produced by Rita Gorr in her final scene is particularly trying. Still, both are artists of consequence, and their portrayals are redeemed by the weight of interpretive authority. Calvin Marsh does well by the Herald's music, and William Dooley brings forceful dramatic presence to the role of Telramund, though his vocal projection is tonally not pleasurable, particularly when pitted against the weight of the orchestra.

The engineers have allowed a great deal of prominence here to orchestral sound—at times to the disadvantage of the singers—but the textures and sonorities of the Boston Symphony Orchestra are a distinct joy to hear. Leinsdorf's direction has his characteristic virtues of clarity and precision. His tempos are brisk and even sound a shade

hurried in portions of the Ortrud-Telramund scene and in the introduction to Act III. But propulsiveness can be a desirable approach in this long opera. Leinsdorf succeeds in keeping the proceedings from becoming dull, and where expressiveness, color, or power are called for, his leadership is never wanting. Special mention must be made of the exceptionally fine work of the Boston Pro Musica Chorus.

Comparison with the rival stereo set (Angel S 3641 with Jess Thomas, Elisabeth Grümmer, Christa Ludwig, and Dietrich Fischer-Dieskau, Rudolf Kempe conducting) reveals the distinct superiority of Kónya's Lohengrin, although Jess Thomas, too, is a very fine interpreter. Both conductors are outstanding, and while my preference is for Leinsdorf, others may be drawn to Kempe's more relaxed view. RCA Victor has a slight edge in recorded sound, but in the other principal singers Angel rates higher. It would seem desirable, under the circumstances, for RCA Victor to make available a single disc of highlights containing the entire Bridal Chamber scene and most of Lohengrin's music in Act III.

It remains to be said that the RCA Victor set includes a passage for tenor and ensemble, immediately following the *Grals-erzählung*, that is so seldom given in performance that it cannot even be found in the Schirmer score. *G. J.*

COLLECTIONS

Ⓢ Ⓜ THE ART OF THE BAROQUE ORCHESTRA, Volume I. Pergolesi (attrib.): *Concerto No. 1, in G Major, for Flute, Strings, and Continuo*. Vivaldi: *Concerto, in C Major, for Two Clarinets, Two Oboes, Strings, and Continuo* (P. 74). A. Scarlatti: *Sinfonia No. 11, in D Major* ("Concertato," 1715), *for Trumpet, Flute, Strings, and Continuo*. Tartini: *Symphony in A Major* (c. 1770). Albinoni: *Concerto à 5, in D Major, for Two Oboi d'Amore, Bassoon, Two Horns, Strings, and Continuo*. Harold Jackson (trumpet); Richard Adeney (flute); Sidney Sutcliffe (oboe); Roger Lord and Natalie James (oboi d'amore); Jack Brymer and Stephen Waters (clarinets); Alan Civil and Alfred Cursue (horns); John Shinebourne (cello); Cecil James (bassoon); Norman Kay (harpsichord); The London Baroque Ensemble, Karl Haas cond. VANGUARD EVERYMAN SRV 192SD \$1.98, SRV 192 \$1.98.

Ⓢ Ⓜ THE ART OF THE BAROQUE ORCHESTRA, Volume II. Bach: *Sinfonia in F Major* (BWV 1071); *Sinfonia, in D Major, for Violin and Orchestra* (BWV 1045); *Harpsichord Concerto No. 6 in F Major* (BWV 1057). Handel: *Concerto No. 6, in B-flat Major, for Harp and Orchestra, Op. 4*. Eli Goren (violin); Christopher and Stanley Taylor (recorders); George Malcolm (harpsichord); Maria Korchińska (harp); Charles Spinks and John Lambert (harpsichord continuo); London Baroque Ensemble, Karl Haas cond. VANGUARD EVERYMAN SRV 199SD \$1.98, SRV 199* \$1.98.

Performance: Mostly enjoyable
Recording: Good
Stereo Quality: Satisfactory

These two discs were originally released in England on the Pye label in 1958 and 1959. (Continued on page 103)

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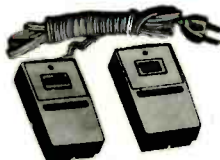
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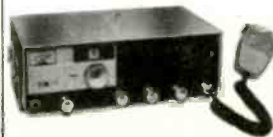
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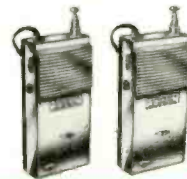


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and at least one of them has been considerably valued by collectors here. The repertoire of both records is largely familiar through other collections, although in the case of the Bach-Handel volume, the pieces are somewhat more esoteric: the Bach *Sinfonia* made up of movements from the first Brandenburg Concerto, the harpsichord concerto that is a transcription of the fourth Brandenburg, and a superb Bach *Sinfonia*, never before recorded, that is one of the most exciting Baroque pieces I have ever heard. Unfortunately, the latter is also the least well played: the immense difficulties in the solo violin part are not surmounted. Overall, however, the orchestral playing is sprightly, understanding, and stylish, even if not always as polished as I would like. Standouts among the soloists are George Malcolm (in the Bach concerto), Richard Adeney (Pergolesi), and Harold Jackson (Scarlatti). The two discs have enough variety to satisfy any listener, and considering the price, they are bargains besides. The recording, while not up to the highest standards, is satisfactory. I. K.

RECORDING OF SPECIAL MERIT

© MONTSERRAT CABALLÉ: *Montserrat Caballé Sings Zarzuela Arias*. Serrano: *La canción del olvido: Marinela, Marinela*. Chapí: *El rey que rabió: Mi tío se figura. El Barquillero: Cuando está tan bondo. Vives: Bobemios: No quiero que sepa. Fernández: El cabo primero: Yo quiero a un hombre. Arrieta: Marina: Pensar en él. Luna: El niño judío: De España vengo. Guerrero: La rosa del Azahar: No me duele que se vaya. Penella: Don Gil de Alcalá: Bendita Cruz*. Montserrat Caballé (soprano); orchestra, Eugenio Marco cond. RCA VICTOR LSC 2894 \$5.79, LM 2894* \$4.79.

Performance: Gorgeous
Recording: Very good
Stereo Quality: Natural

With the exquisite singing art Montserrat Caballé displayed in her Bellini-Donizetti recital now placed at the service of music with which she as a Spaniard has maximum emotional identification, the delightful results of this program are hardly surprising. The music is drawn from zarzuela's top riches, embracing Arrieta's eclectic romanticism, the *verismo*-oriented Vives air, the Offenbachian "Mi tío se figura," and the more outspokenly Hispanic expressions of Serrano, Penella, and Luna. (The latter's "De España vengo," an absolutely irresistible piece, is known from previous wonderful recordings by Conchita Supervia and Victoria de los Angeles.) Here again it is proved that zarzuela owes much to many, but its music is colorful and eminently enjoyable. This is especially so when the interpreter has Miss Caballé's spellbinding qualities. Her plush, strikingly colorful voice has never sounded more luxuriant, and her tasteful, graceful way with the intricate Spanish *floriture* is a joy in itself. Good accompaniments, valuable texts and translations, and an informative essay on the zarzuela are supplied. The disc is a must. G. J.

RECORDING OF SPECIAL MERIT

© KODÁLY GIRLS' CHOIR: *Hungarian Songs*. Kodály: *The Gypsy; Nights*

SEPTEMBER 1966

← CIRCLE NO. 42 ON READER SERVICE CARD

on the Mountain; Dancing Song; Fancy; *Wainamoinen Makes Music; King Ladislaus' Men; Psalm 150: Angels and Shepherds; Whitsuntide*. Bartók: *Bread-baking; Wandering; Bird Song; Regret*. Kodály Girls' Choir, Ilona Andor cond. ANGEL S 36334 \$5.79, 36334 \$4.79.

RECORDING OF SPECIAL MERIT

© KODÁLY CHORUS OF DEBRECEN: *Choral Works by Kodály. Nights on the Mountain; Two Folk Songs from Zobor; Deceiving Sunray; Wainamoinen Makes Music; Evening; Dirge; Toast on St. John's Day; Too Late; Imploving; Székely Lament; Wish for Peace, 1801*. The Kodály Chorus of Debrecen, Gyorgy Gulyas cond. QUALITON LPX 1211 \$5.98.

Performance: Outstanding on both
Recording: Both satisfactory
Stereo Quality: Good (Angel)

Both performing groups bear the name of Zoltán Kodály—a distinct honor in Hungary, and one that must be earned. The Kodály Chorus of Debrecen (Hungary's third largest city) is a mixed group, but several selections of the program are performed by girls' voices only. The Angel disc was recorded during the Girls' Choir's visit to the Aldeburgh Festival of 1965, to which they had been invited by Benjamin Britten.

Listeners familiar with recordings of the Budapest Madrigal Ensemble (Monitor MC 2054) and the Budapest Children's Choir (RCA Victor LSC 2861)—which, incidentally, contain a few of the selections heard in these new releases—will find here the same uncanny combination of virtuoso polish and joyful, enthusiastic music-making. Although the Angel disc offers only compositions for children's voices (the members of the Girls' Choir range from thirteen to eighteen), it is anything but limited in scope. For one thing, it offers both Bartók and Kodály, and what these composers wrote for this particular medium is not only delightful but diversified and demanding as well. For another, the program is a mixture of folkloric ballads, teasing songs, choral dramatizations, hymns, and even a setting of Shakespeare ("Tell me where is fancy bred," sung in English).

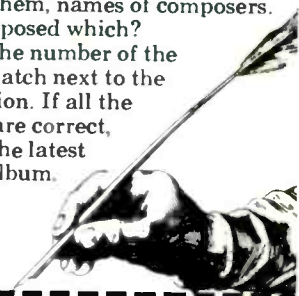
The Qualiton release contains the full, four-part version of the brilliantly evocative, wordless *Nights on the Mountain*. (Angel offers only the first section.) Also common to both discs is *Wainamoinen Makes Music*, a haunting musical treatment of an episode from the Finnish epic saga *Kalevala* (accompanied by harp on Angel, by piano on Qualiton). Otherwise, the Qualiton disc was put together with more dedication than practicality, since the melancholy mood is too predominant, and there are no annotations whatever to guide the non-Hungarian listener.

Choral singing, thanks to Kodály's lifelong enthusiasm and achievement and to the dedication and expertise of his pupils, is on a very high level in Hungary. Both discs reveal remarkable ensemble precision, virtuosic treatments of dance rhythms and intricate polyphony, and literally "breathless" tone quality in sustained passages. Both are warmly recommended, but the Angel disc has a more generalized appeal. It also benefits from the added clarity of stereo. G. J.

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- 5. Hertel

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THE SEASON for phonograph records, as for opera, concerts, fencing, and football, begins in the fall. Since schedules and scorecards have proved to be valuable items for keeping track of the latter, the following forecast of records to come may aid the collector in disposing of his money wisely. No such advance listing can be complete or completely accurate, for many changes are made at the last moment. The overwhelming majority of the records listed below, however, should be available before Christmas. Couplings, except where all pieces are by the same composer, are not indicated; performers, where known, are. Good hunting!

• **ALBRECHTSBERGER:** *Harp Concerto; Trombone Concerto; Sonatas for Strings* (QUALITON).

• **ARNE:** *Harpsichord Concerto No. 5; Organ Concerto No. 4*, Salter (DGG ARCHIVE).

• **BACH, C. P. E.:** *Magnificat in D*, Haefliger, Detel (DGG ARCHIVE). *Orchestral Suites*, Casals (COLUMBIA).

• **BACH, J. S.:** *Lute Suites Nos. 1 & 2*, Bream (RCA VICTOR); *Lute Music*, Gerwig (NONESUCH); *Inventions*, Malcolm (NONESUCH); *Harpsichord Music*, Gallig, Vols. 3 & 4 (VOX); *Organ Music*, Kraft, Vols. 4 & 5 (VOX); *3 Cello Sonatas*, Kurtz and Pelleg (MONITOR); *Harpsichord Concertos* (TURNABOUT); *Cantatas 10 & 47* (LYRICHORD); *Cantatas 78 & 106*, Gonninwein (ANGEL); *Cantatas* (10 records, unspecified) (VANGUARD EVERYMAN); *Cantatas 137 & 140*, Richter (TELEFUNKEN); *French Suites*, Nef, (L'OISEAU-LYRE).

• **BARBER:** *Cello Concerto*, Garbousova & Waldman (DECCA); *Adagio for Strings, Essay for Orchestra No. 2, School for Scandal Overture, Medea's Meditation & Dance*, Schippers (CBS).

• **BARTÓK:** *Violin Concerto* (1938); *6 Duos for 2 Violins*, Menuhin (ANGEL); *Songs* (QUALITON).

• **BEETHOVEN:** *Missa Solemnis*, von Karajan (DEUTSCHE GRAMMOPHON); *Symphonies* (complete), Ormandy (COLUMBIA); *Symphony No. 9*, Schmidt-Isserstedt, Sutherland & Horne (LONDON); *Mass in C, Op. 86* (BAROQUE); *Quartets, Op. 18*, Fine Arts Quartet (EVEREST); *Trio in C Minor, Op. 1, No. 3; Cello Sonata in F*, Casals (PHILIPS); *Piano Sonatas Nos. 8 & 14*, Moravec (CONNOISSEUR SOCIETY).

• **BOULEZ:** *Le Marteau sans maître*, Boulez (TURNABOUT).

• **BOYCE:** *Symphonies*, Baumgartner (DGG ARCHIVE).

• **BRAHMS:** *Symphony No. 1*, Krips (EVERYMAN); *Symphony No. 4*, Rudolph (DECCA); *Piano Concerto No. 1*, Rubinstein & Leinsdorf (RCA VICTOR); *Hungarian Dances*, Schmidt-Isserstedt (EVERYMAN); *Piano Music* (completing volume), Katchen (LONDON); *Sonatas for Viola and Piano*, Trampler & Webster (HELIODOR); *Symphony No. 3*, Bernstein (COLUMBIA).

• **BRITTEN:** *Serenade for Tenor, Horn & Strings*, Bressler & Waldman (DECCA); *Piano Concerto No. 1*, Mitchell & Strickland (DECCA).



• **BRUCKNER:** *Symphony No. 7*, Schuricht (NONESUCH).

• **CHOPIN:** *Piano Concerto No. 2*, Pressler (MONITOR), Rosen (EPIC); *Waltzes*, Darré (VANGUARD); *Scherzos & Impromptus*, Darré (VANGUARD); *Preludes*, Moravec (CONNOISSEUR SOCIETY).

• **COUPERIN:** *Four Trio Sonatas*, Petit (SOCIÉTÉ FRANCAISE DU SON).

• **DALLAPICCOLA:** *Canti di prigionia*, Jurgens (TELEFUNKEN).

• **DEBUSSY:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Oistrakh & Baur (PHILIPS); *Martyre de St. Sébastien* (COLUMBIA).

• **DEMANTIUS:** *St. John Passion; Prophecy*, Hilversum (NONESUCH).

• **DONIZETTI:** *Lucrezia Borgia*, Caballé, Perlea (RCA VICTOR).

• **DUSSEK:** *Concerto No. 10 for 2 Pianos* (BAROQUE).

• **ELGAR:** *Quartet in E Minor*, Claremont Quartet (NONESUCH).

• **FAURÉ:** *Requiem*, St. Eustache Choir (NONESUCH); *Piano Quartet No. 1; Trio in D Minor*, Pro Arte Quartet (L'OISEAU-LYRE).

• **FINE:** *Music of*, Leinsdorf (RCA VICTOR).

• **FRANCK:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Komlos & Miklos (QUALITON).

• **GADE:** *Symphony No. 1; Echoes of Ossian* (TURNABOUT).

• **GILBERT & SULLIVAN:** *The Sorcerer*, D'Oyly Carte (LONDON).

• **GLUCK:** *Orfeo ed Euridice*, Forrester, Stich-Randall, Mackerras (VANGUARD); *The Reformed Drunkard* (BAROQUE).

• **GRANADOS:** *Songs*, Caballé (RCA VICTOR).

• **GRAUPNER:** *Concerto for 2 Flutes* (DGG ARCHIVE).

• **HANDEL:** *Messiah*, Raskin, Kopleff, Shaw (RCA VICTOR); *6 Chandos Anthems*, Boatwright, Bressler, Mann (VANGUARD); *Italian Cantatas* (EVEREST); *Concerti Grossi, Op. 6*, Schneider (RCA VICTOR); *Concerti Grossi, Op. 3*, Douatte (MONITOR).

• **HAYDN:** *The Seasons*, Stich-Randall, Goehr (NONESUCH); *Symphonies Nos. 6 & 8* (QUALITON); *Symphonies*

RECORD FORECAST: FALL 1966

Nos. 15, 16, 17, Boettcher (TURNABOUT); *Symphonies Nos. 31 & 73*, Hungarian Chamber Orchestra (QUALITON); *String Quartets, Op. 54*, Juilliard Quartet (EPIC); *String Quartets*, Dekany Quartet, Vol. 5 (VOX); *Piano Sonatas Nos. 20, 23, 52*, Gallig (NONESUCH); *Piano Sonatas*, Klien & Gallig, Vols. 3 & 4 (VOX).

• **HAYDN, M.:** *Bassoon Concerto*, Zukerman (TURNABOUT).

• **HINDEMITH:** *Mass* (1963); *Motets*, Whikehart Chorale (LYRICHORD).

• **HOLST:** *Savitri; Hymns from the Rig Veda* (ARGO).

• **IVES:** *Choral Music*, G. Smith Singers (COLUMBIA).

• **JOLIVET:** *Concerto for Trumpet, Piano & Strings; Concerto No. 2 for Trumpet, Brass, Piano & Perc.; Cello Concerto*, Jolivet (WESTMINSTER).

• **KODÁLY:** *Symphony No. 1; Ballet Music*, Ferencsik (QUALITON).

• **LALO:** *Cello Concerto*, Navarra, Munch (EPIC).

• **LEONCAVALLO:** *Pagliacci*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).

• **LISZT:** *Piano Concerto No. 1*, Rosen (EPIC); *Années de pèlerinage (I & II); Portraits, etc.*, Farnadi (WESTMINSTER); *Hexameron, Norma Fantasy, etc.*, Lewenthal (RCA VICTOR); *Songs* (QUALITON).

• **MAHLER:** *Symphony No. 1*, Barbirolli (EVERYMAN); *Symphony No. 8*, Bernstein (COLUMBIA).

• **MARTIN:** *Concerto for 7 Winds*, Martinon (RCA VICTOR); *Piano Preludes*, Mitchell (DECCA).

- **MASCAGNI:** *Cavalleria Rusticana*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).
- **MENDELSSOHN:** *Piano Concerto No. 1*, Pressler (MONITOR); *Chamber Music, Vol. 1* (VOX); *Symphonies for Strings Nos. 9 & 10*, Marriner (ARGO).
- **MESSIAEN:** *Trois Petites Liturgies*, Couraud (MUSIC GUILD); *La Nativité du Seigneur*, Preston (ARGO).
- **MILHAUD:** *Le Boeuf sur le toit*, Dorati (MERCURY).
- **MOZART:** *Die Entführung aus dem Serail*, Rothenberger, Popp, Krips (AN-

- **IA de los Angeles. Barbirolli (ANGEL).**
- **RACHMANINOFF:** *Symphony No. 2*, Previn (RCA VICTOR).
- **RAVEL:** *Violin Sonata*, Oistrakh & Baur (PHILIPS); *Bolero*, von Karajan (DEUTSCHE GRAMMOPHON).
- **ROSSINI:** *Semiramide*, Sutherland, Hoine, Bonyng (LONDON).
- **RIMSKY-KORSAKOV:** *Mlada* (ULTRAPHONE).
- **ROUSSEL:** *Suite in F*, Munch (WESTMINSTER).
- **SAINT-SAËNS:** *Cello Concerto No. 1*, Navarra & Munch (EPIC).

Releases planned for the coming months by the record companies promise a bumper crop

By JAMES GOODFRIEND



GEL); *Requiem*, Leinsdorf (RCA VICTOR); *Piano Concertos*, Kraus & Simon, Vol. 2 (EPIC); *Piano Concerto No. 9*, K. 271, Kraus (MONITOR); *Piano Concertos Nos. 19 & 27*, K. 459 & 595; Haskil (HELIODOR); *Sinfonia Concertante*, Boehm (DEUTSCHE GRAMMOPHON); *Serenade No. 10*, K. 361, Stokowski (VANGUARD); *Divertimento No. 1; Cassation No. 1; Serenade No. 1*, Paumgartner (ANGEL); *Divertimento in E-flat*, K. 563 (DEUTSCHE GRAMMOPHON); *Dances & Marches*, Boskovsky, Vol. 6 (LONDON); *Divertimento No. 17*, K. 334, Lane (COLUMBIA); *Quintets*, Budapest Quartet (COLUMBIA).

- **MOUSSORGSKY:** *Khovantschchina*, Kirov Opera (ULTRAPHONE); *Pictures at an Exhibition* (Ravel arr.), von Karajan (DEUTSCHE GRAMMOPHON).
- **NIELSEN:** *Symphony No. 2; Clarinet Concerto*, Goodman & Gould (RCA VICTOR); *Symphony No. 6*, Ormandy (COLUMBIA); *Saga-Dream; Helios Overture; Serenata in Vano; Little Suite* (TURNABOUT).
- **PISANDEL:** *Violin Concerto* (DGG ARCHIVE).
- **POULENC:** *Babar the Elephant*, Ustinov & Prêtre (ANGEL).
- **PROKOFIEV:** *The Gambler* (ULTRAPHONE); *The Story about a Real Man* (ULTRAPHONE); *The Betrothal in a Monastery* (ULTRAPHONE); *Piano Concertos Nos. 1 & 2*, Browning & Leinsdorf (RCA VICTOR); *Solo Piano Music* (complete), Sandor (VOX); *War and Peace* (HELIODOR); *Concertos Nos. 1 & 3*, Graffman & Szell (COLUMBIA).
- **PURCELL:** *Dido and Aeneas*, Victor-

- **SATIE:** *Parade*, Dorati (MERCURY).
- **SCHOENBERG:** *Music of*, Vol. 5, Craft (COLUMBIA).
- **SCHUBERT:** *Symphony No. 9*, Schuricht (EVERYMAN); *Trio in E-flat, Op. 100*, Trio di Trieste (DEUTSCHE GRAMMOPHON); *Quintet in A, "Trout"* (DEUTSCHE GRAMMOPHON); *Sonatas in C Minor, Op. Posth. & C Major; German Dances, Op. 33*, Brendel (VANGUARD); *Mass No. 5 in A-flat*, Stader, Ratzinger (DEUTSCHE GRAMMOPHON); *4-Hand Piano Music*, Demus & Badura-Skoda (DEUTSCHE GRAMMOPHON); *Songs*, Raskin (EPIC); *Songs*, Fischer-Dieskau (ANGEL).
- **SCHUMANN:** *Symphony No. 1; Manfred Overture*, Klemperer (ANGEL).
- **SCHÜTZ:** *Musicalische Exequien* (EVERYMAN); *Christmas Oratorio* (EVERYMAN); *St. Luke Passion*, Mausberger (DGG ARCHIVE).
- **SHOSTAKOVICH:** *Lady Macbeth of Mzensk* (ULTRAPHONE); *String Quartets Nos. 7 & 8* (BAROQUE).
- **SIBELIUS:** *Symphonies (complete)*, Watanabe (EPIC); *String Quartet Op. 56*, Claremont Quartet (NONESUCH).
- **SOLER:** *Concerto; Fandango; Sonatas*, Puyana (MERCURY).
- **STAMITZ:** *Bassoon Concerto*, Zukerman (TURNABOUT).
- **STOELZEL:** *Concerto Grosso* (DGG ARCHIVE).
- **STRAUSS, J.:** *Waltzes & Polkas*, Sawallisch (PHILIPS).
- **STRAUSS, R.:** *Don Quixote*, Fournier, von Karajan (DEUTSCHE GRAMMOPHON).
- **STRAVINSKY:** *Perséphone*, Stravin-

- sky, Zorina (COLUMBIA); *Jeu de Cartes; Symphony in C*, Davis (PHILIPS).
- **TCHAIKOVSKY:** *Orchestral Suites* (complete), Dorati (MERCURY); *Sextet "Souvenir de Florence"*, Guarneri Quartet (RCA VICTOR); *Arias*, Wunderlich (ANGEL).
- **TELEMANN:** *St. Matthew Passion*, Redel (PHILIPS); *Flute Concertos in C & D*, Rampal & Ristenpart (EPIC); *Tageszeiten*, Koch (HELIODOR).
- **VARÈSE:** *Arcana*, Martinon (RCA VICTOR).
- **VAUGHAN WILLIAMS:** *Dona Nobis Pacem; Flos Campi*, Abravanel (VANGUARD); *Symphony No. 6; Dives & Lazarus*, Abravanel (VANGUARD); *Hodie (Christmas Cantata)* (ANGEL).
- **VERDI:** *Falstaff*, Fischer-Dieskau, Bernstein (COLUMBIA).
- **VICTORIA:** *Missa Quarti Toni; Motets* (MUSIC GUILD).
- **VIVALDI:** *La Cetra, Op. 9*, I Musici (PHILIPS).
- **WAGNER:** *Die Walküre*, Nilsson, Crespín, Hotter, Solti (LONDON); *Siegfried Idyll*, Schuricht (EVERYMAN); *Overtures*, Szell (COLUMBIA).
- **WESLEY:** *Music of*, Salisbury Cathedral Choir (LYRICHORD).

COLLECTIONS

- **AMOR ARTIS CHORALE:** Baroque Christmas Choral Music (DECCA).
- **ANGERER:** Old Vienna Dances (NONESUCH).
- **ARCHIVE OF PIANO MUSIC:** from piano rolls of Hofmann, Paderewski, Busoni, Granados, Hess, Gershwin, etc. (EVEREST).
- **ART OF THE CANTOR:** Rosenblatt, Vigoda, & Kusevitsky (RCA VICTOR).
- **BOSTON SYMPHONY CHAMBER PLAYERS:** Music of Fine, Copland, Carter, Piston, Mozart, Brahms & Beethoven (RCA VICTOR).
- **CALLAS:** Arias (ANGEL).
- **CHRISTMAS IN PROVENCE:** RDT Children's Chorus (DEUTSCHE GRAMMOPHON).
- **HAMILTON COLLEGE CHOIR:** *Music for Chorus, Brass & Organ* (CONNOISSEUR SOCIETY).
- **KOUSSEVITZKY:** Music of Brahms, Shostakovich, Hanson, Tchaikovsky, Rachmaninoff, Rimsky-Korsakov, and Foote (RCA VICTOR).
- **LORENGAR:** Old Spanish Romances (DEUTSCHE GRAMMOPHON).
- **MUSIC OF SHAKESPEARE'S TIME:** Dolmetsch Consort, Wenzinger (NONESUCH).
- **NEW YORK PRO MUSICA:** Florentine Music (DECCA).
- **OPENING NIGHTS AT THE MET:** Various Artists (RCA VICTOR).
- **PRICE:** Prima Donna (RCA VICTOR); My Favorite Hymns (RCA VICTOR).
- **RAMPAL:** Musical Soirée at Versailles (MERCURY).

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4

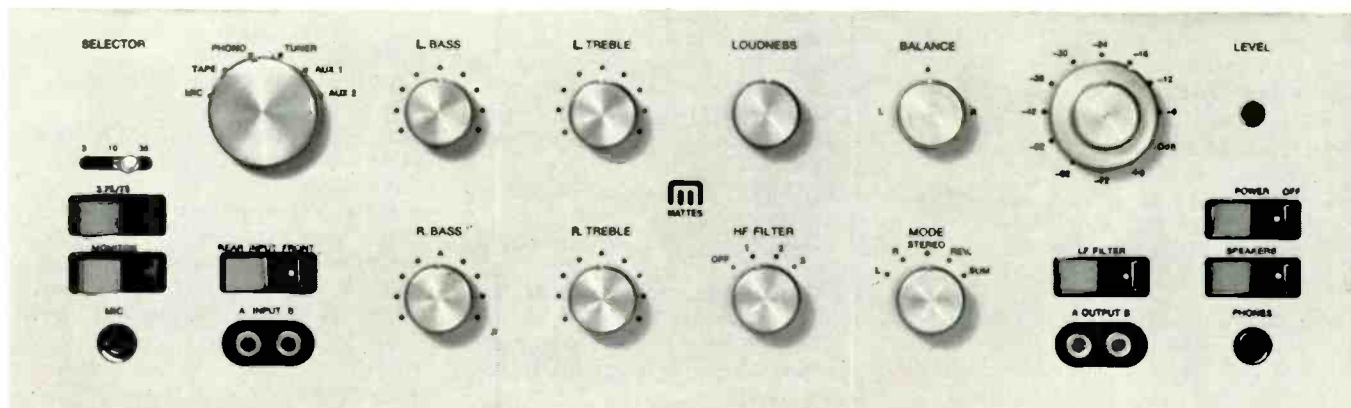
Any signal source, including microphone, magnetic cartridge, tape head or tuner may be connected at the front panel of the SSA/200, then instantly compared to the regular source connected at the rear. Any one of over 6000 tone control settings may be set or reset easily on 9-position selectors. Their range, at 20 and 20,000 hz, is a phenomenal 48 db.

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6

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and at least one of them has been considerably valued by collectors here. The repertoire of both records is largely familiar through other collections, although in the case of the Bach-Handel volume, the pieces are somewhat more esoteric: the Bach *Sinfonia* made up of movements from the first Brandenburg Concerto, the harpsichord concerto that is a transcription of the fourth Brandenburg, and a superb Bach *Sinfonia*, never before recorded, that is one of the most exciting Baroque pieces I have ever heard. Unfortunately, the latter is also the least well played: the immense difficulties in the solo violin part are not surmounted. Overall, however, the orchestral playing is sprightly, understanding, and stylish, even if not always as polished as I would like. Standouts among the soloists are George Malcolm (in the Bach concerto), Richard Adeney (Pergolesi), and Harold Jackson (Scarlatti). The two discs have enough variety to satisfy any listener, and considering the price, they are bargains besides. The recording, while not up to the highest standards, is satisfactory. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MONTSERRAT CABALLÉ: *Montserrat Caballé Sings Zarzuela Arias*. Serrano: *La canción del olvido*; *Marinela*; *Marinela*. Chapi: *El rey que rabió*; *Mi tío se figura*. El Barquillero: *Cuando está tan bondo*. Vives: *Bohemios*; *No quiero que sepa*. Fernández: *El cabo primero*; *Yo quiero a un hombre*. Arrieta: *Marina*; *Pensar en él*. Luna: *El niño judío*; *De España vengo*. Guerrero: *La rosa del Azafrán*; *No me duele que se vaya*. Penella: *Don Gil de Alcalá*; *Bendita Cruz*. Montserrat Caballé (soprano); orchestra, Eugenio Marco cond. RCA VICTOR LSC 2894 \$5.79, LM 2894* \$4.79.

Performance: Gorgeous
Recording: Very good
Stereo Quality: Natural

With the exquisite singing art Montserrat Caballé displayed in her Bellini-Donizetti recital now placed at the service of music with which she as a Spaniard has maximum emotional identification, the delightful results of this program are hardly surprising. The music is drawn from zarzuela's top riches, embracing Arrieta's eclectic romanticism, the *verismo*-oriented Vives air, the Offenbachian "Mi tío se figura," and the more outspokenly Hispanic expressions of Serrano, Penella, and Luna. (The latter's "De España vengo," an absolutely irresistible piece, is known from previous wonderful recordings by Conchita Supervia and Victoria de los Angeles.) Here again it is proved that zarzuela owes much to many, but its music is colorful and eminently enjoyable. This is especially so when the interpreter has Miss Caballé's spellbinding qualities. Her plush, strikingly colorful voice has never sounded more luxuriant, and her tasteful, graceful way with the intricate Spanish *foiture* is a joy in itself. Good accompaniments, valuable texts and translations, and an informative essay on the zarzuela are supplied. The disc is a must. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ KODÁLY GIRLS' CHOIR: *Hungarian Songs*. Kodály: *The Gypsy*; *Nights*

SEPTEMBER 1966

← CIRCLE NO. 42 ON READER SERVICE CARD

on the Mountain; *Dancing Song*; *Fancy*; *Wainamoinen Makes Music*; *King Ladislaus' Men*; *Psalm 150: Angels and Shepherds*; *Whitsuntide*. Bartók: *Bread-baking*; *Wandering*; *Bird Song*; *Regret*. Kodály Girls' Choir, Ilona Andor cond. ANGEL S 36334 \$5.79, 36334 \$4.79.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ KODÁLY CHORUS OF DEBRECEN: *Choral Works by Kodály*. *Nights on the Mountain*; *Two Folk Songs from Zobor*; *Deceiving Sunray*; *Wainamoinen Makes Music*; *Evening*; *Dive*; *Toast on St. John's Day*; *Too Late*; *Implying*; *Székely Lament*; *Wish for Peace*. 1801. The Kodály Chorus of Debrecen. Gyorgy Gulyas cond. QUALITON LPX 1211 \$5.98.

Performance: Outstanding on both
Recording: Both satisfactory
Stereo Quality: Good (Angel)

Both performing groups bear the name of Zoltán Kodály—a distinct honor in Hungary, and one that must be earned. The Kodály Chorus of Debrecen (Hungary's third largest city) is a mixed group, but several selections of the program are performed by girls' voices only. The Angel disc was recorded during the Girls' Choir's visit to the Aldeburgh Festival of 1965, to which they had been invited by Benjamin Britten.

Listeners familiar with recordings of the Budapest Madrigal Ensemble (Monitor MC 2054) and the Budapest Children's Choir (RCA Victor LSC 2861)—which, incidentally, contain a few of the selections heard in these new releases—will find here the same uncanny combination of virtuoso polish and joyful, enthusiastic music-making. Although the Angel disc offers only compositions for children's voices (the members of the Girls' Choir range from thirteen to eighteen), it is anything but limited in scope. For one thing, it offers both Bartók and Kodály, and what these composers wrote for this particular medium is not only delightful but diversified and demanding as well. For another, the program is a mixture of folkloric ballads, teasing songs, choral dramatizations, hymns, and even a setting of Shakespeare ("Tell me where is fancy bred," sung in English).

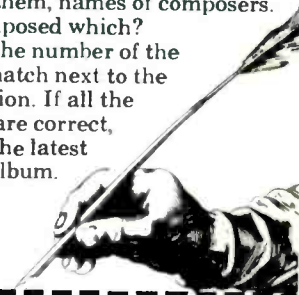
The Qualiton release contains the full, four-part version of the brilliantly evocative, wordless *Nights on the Mountain*. (Angel offers only the first section.) Also common to both discs is *Wainamoinen Makes Music*, a haunting musical treatment of an episode from the Finnish epic saga *Kalevala* (accompanied by harp on Angel, by piano on Qualiton). Otherwise, the Qualiton disc was put together with more dedication than practicality, since the melancholy mood is too predominant, and there are no annotations whatever to guide the non-Hungarian listener.

Choral singing, thanks to Kodály's lifelong enthusiasm and achievement and to the dedication and expertise of his pupils, is on a very high level in Hungary. Both discs reveal remarkable ensemble precision, virtuosic treatments of dance rhythms and intricate polyphony, and literally "breathless" tone quality in sustained passages. Both are warmly recommended, but the Angel disc has a more generalized appeal. It also benefits from the added clarity of stereo. G. J.

A Short Quiz for the Conoscente

Below, five musical masterpieces available on MACE RECORDS; beneath them, names of composers. Who composed which?

Place the number of the correct match next to the composition. If all the answers are correct, you win the latest MACE album.



- Stabat Mater
- The Christmas Tree
- Wie Schon Leuchtet der Morgenstern
- Symphony in D Major
- Overture to Orlanda Paladino

1. Bach
2. Haydn
3. Pergolesi
4. Liszt
5. Hertel

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CIRCLE NO. 43 ON READER SERVICE CARD

THE SEASON for phonograph records, as for opera, concerts, fencing, and football, begins in the fall. Since schedules and scorecards have proved to be valuable items for keeping track of the latter, the following forecast of records to come may aid the collector in disposing of his money wisely. No such advance listing can be complete or completely accurate, for many changes are made at the last moment. The overwhelming majority of the records listed below, however, should be available before Christmas. Couplings, except where all pieces are by the same composer, are not indicated; performers, where known, are. Good hunting!

• **ALBRECHTSBERGER:** *Harp Concerto; Trombone Concerto; Sonatas for Strings* (QUALITON).

• **ARNE:** *Harpsichord Concerto No. 5; Organ Concerto No. 4*, Salter (DGG ARCHIVE).

• **BACH, C. P. E.:** *Magnificat in D*, Haefliger, Detel (DGG ARCHIVE). *Orchestral Suites*, Casals (COLUMBIA).

• **BACH, J. S.:** *Lute Suites Nos. 1 & 2*, Bream (RCA VICTOR); *Lute Music*, Gerwig (NONESUCH); *Inventions*, Malcolm (NONESUCH); *Harpsichord Music*, Gallig, Vols. 3 & 4 (VOX); *Organ Music*, Kraft, Vols. 4 & 5 (VOX); 3 *Cello Sonatas*, Kurtz and Pelleg (MONITOR); *Harpsichord Concertos* (TURNABOUT); *Cantatas 10 & 47* (LYRICHORD); *Cantatas 78 & 106*, Gonnenwein (ANGEL); *Cantatas* (10 records, unspecified) (VANGUARD EVERYMAN); *Cantatas 137 & 140*, Richter (TELEFUNKEN); *French Suites*, Nef, (L'OISEAU-LYRE).

• **BARBER:** *Cello Concerto*, Garbousova & Waldman (DECCA); *Adagio for Strings, Essay for Orchestra No. 2, School for Scandal Overture, Medea's Meditation & Dance*, Schippers (CBS).

• **BARTÓK:** *Violin Concerto* (1938); 6 *Duos for 2 Violins*, Menuhin (ANGEL); *Songs* (QUALITON).

• **BEETHOVEN:** *Missa Solemnis*, von Karajan (DEUTSCHE GRAMMOPHON); *Symphonies* (complete), Ormandy (COLUMBIA); *Symphony No. 9*, Schmidt-Isserstedt, Sutherland & Horne (LONDON); *Mass in C, Op. 86* (BAROQUE); *Quartets, Op. 18*, Fine Arts Quartet (EVEREST); *Trio in C Minor, Op. 1, No. 3; Cello Sonata in F*, Casals (PHILIPS); *Piano Sonatas Nos. 8 & 14*, Moravec (CONNOISSEUR SOCIETY).

• **BOULEZ:** *Le Marteau sans maître*, Boulez (TURNABOUT).

• **BOYCE:** *Symphonies*, Baumgartner (DGG ARCHIVE).

• **BRAHMS:** *Symphony No. 1*, Krips (EVERYMAN); *Symphony No. 4*, Rudolph (DECCA); *Piano Concerto No. 1*, Rubinstein & Leinsdorf (RCA VICTOR); *Hungarian Dances*, Schmidt-Isserstedt (EVERYMAN); *Piano Music* (completing volume), Katchen (LONDON); *Sonatas for Viola and Piano*, Trampler & Webster (HELIODOR); *Symphony No. 3*, Bernstein (COLUMBIA).

• **BRITTEN:** *Serenade for Tenor, Horn & Strings*, Bressler & Waldman (DECCA); *Piano Concerto No. 1*, Mitchell & Strickland (DECCA).



• **BRUCKNER:** *Symphony No. 7*, Schuricht (NONESUCH).

• **CHOPIN:** *Piano Concerto No. 2*, Pressler (MONITOR), Rosen (EPIC); *Waltzes*, Darré (VANGUARD); *Scherzos & Impromptus*, Darré (VANGUARD); *Preludes*, Moravec (CONNOISSEUR SOCIETY).

• **COUPERIN:** *Four Trio Sonatas*, Petit (SOCIÉTÉ FRANCAISE DU SON).

• **DALLAPICCOLA:** *Canti di prigionia*, Jurgens (TELEFUNKEN).

• **DEBUSSY:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Oistrakh & Baur (PHILIPS); *Martyre de St. Sébastien* (COLUMBIA).

• **DEMANTIUS:** *St. John Passion: Prophecy*, Hilversum (NONESUCH).

• **DONIZETTI:** *Lucrezia Borgia*, Caballé, Perlea (RCA VICTOR).

• **DUSSEK:** *Concerto No. 10 for 2 Pianos* (BAROQUE).

• **ELGAR:** *Quartet in E Minor*, Claremont Quartet (NONESUCH).

• **FAURÉ:** *Requiem*, St. Eustache Choir (NONESUCH); *Piano Quartet No. 1; Trio in D Minor*, Pro Arte Quartet (L'OISEAU-LYRE).

• **FINE:** *Music of*, Leinsdorf (RCA VICTOR).

• **FRANCK:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Komlos & Miklos (QUALITON).

• **GADE:** *Symphony No. 1; Echoes of Ossian* (TURNABOUT).

• **GILBERT & SULLIVAN:** *The Sorcerer*, D'Oyly Carte (LONDON).

• **GLUCK:** *Orfeo ed Euridice*, Forrester, Stich-Randall, Mackerras (VANGUARD); *The Reformed Drunkard* (BAROQUE).

• **GRANADOS:** *Songs*, Caballé (RCA VICTOR).

• **GRAUPNER:** *Concerto for 2 Flutes* (DGG ARCHIVE).

• **HANDEL:** *Messiah*, Raskin, Kopleff, Shaw (RCA VICTOR); 6 *Chandos Anthems*, Boatwright, Bressler, Mann (VANGUARD); *Italian Cantatas* (EVEREST); *Concerti Grossi, Op. 6*, Schneider (RCA VICTOR); *Concerti Grossi, Op. 3*, Douatte (MONITOR).

• **HAYDN:** *The Seasons*, Stich-Randall, Goehr (NONESUCH); *Symphonies Nos. 6 & 8* (QUALITON); *Symphonies*

RECORD FORECAST: FALL 1966

Nos. 15, 16, 17, Boettcher (TURNABOUT); *Symphonies Nos. 31 & 73*, Hungarian Chamber Orchestra (QUALITON); *String Quartets, Op. 54*, Juilliard Quartet (EPIC); *String Quartets*, Dekany Quartet, Vol. 5 (VOX); *Piano Sonatas Nos. 20, 23, 52*, Gallig (NONESUCH); *Piano Sonatas*, Klien & Gallig, Vols. 3 & 4 (VOX).

• **HAYDN, M.:** *Bassoon Concerto*, Zukerman (TURNABOUT).

• **HINDEMITH:** *Mass* (1963); *Motets*, Whitehart Chorale (LYRICHORD).

• **HOLST:** *Savitri; Hymns from the Rig Veda* (ARGO).

• **IVES:** *Choral Music*, G. Smith Singers (COLUMBIA).

• **JOLIVET:** *Concerto for Trumpet, Piano & Strings; Concerto No. 2 for Trumpet, Brass, Piano & Perc.; Cello Concerto*, Jolivet (WESTMINSTER).

• **KODÁLY:** *Symphony No. 1; Ballet Music*, Ferencsik (QUALITON).

• **LALO:** *Cello Concerto*, Navarra, Munch (EPIC).

• **LEONCAVALLO:** *Pagliacci*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).

• **LISZT:** *Piano Concerto No. 1*, Rosen (EPIC); *Années de pèlerinage (I & II); Portraits, etc.*, Farnadi (WESTMINSTER); *Hexameron, Norma Fantasy, etc.*, Lewenthal (RCA VICTOR); *Songs* (QUALITON).

• **MAHLER:** *Symphony No. 1*, Barbirolli (EVERYMAN); *Symphony No. 8*, Bernstein (COLUMBIA).

• **MARTIN:** *Concerto for 7 Winds*, Martinon (RCA VICTOR); *Piano Preludes*, Mitchell (DECCA).

- **MASCAGNI:** *Cavalleria Rusticana*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).
- **MENDELSSOHN:** *Piano Concerto No. 1*, Pressler (MONITOR); *Chamber Music*, Vol. 1 (VOX); *Symphonies for Strings Nos. 9 & 10*, Marriner (ARGO).
- **MESSIAEN:** *Trois Petites Liturgies*, Couraud (MUSIC GUILD); *La Nativité du Seigneur*, Preston (ARGO).
- **MILHAUD:** *Le Boeuf sur le toit*, Dorati (MERCURY).
- **MOZART:** *Die Entführung aus dem Serail*, Rothenberger, Popp, Krips (ANGEL);

Releases planned for the coming months by the record companies promise a bumper crop

By JAMES GOODFRIEND

- GEL); *Requiem*, Leinsdorf (RCA VICTOR); *Piano Concertos*, Kraus & Simon, Vol. 2 (EPIC); *Piano Concerto No. 9*, K. 271, Kraus (MONITOR); *Piano Concertos Nos. 19 & 27*, K. 459 & 595; Haskil (HELIODOR); *Sinfonia Concertante*, Boehm (DEUTSCHE GRAMMOPHON); *Serenade No. 10*, K. 361, Stokowski (VANGUARD); *Divertimento No. 1; Cassation No. 1; Serenade No. 1*, Paumgartner (ANGEL); *Divertimento in E-flat*, K. 563 (DEUTSCHE GRAMMOPHON); *Dances & Marches*, Boskovsky, Vol. 6 (LONDON); *Divertimento No. 17*, K. 334, Lane (COLUMBIA); *Quintets*, Budapest Quartet (COLUMBIA).
- **MOUSSORGSKY:** *Khovantschina*, Kirov Opera (ULTRAPHONE); *Pictures at an Exhibition* (Ravel arr.), von Karajan (DEUTSCHE GRAMMOPHON).
- **NIELSEN:** *Symphony No. 2; Clarinet Concerto*, Goodman & Gould (RCA VICTOR); *Symphony No. 6*, Ormandy (COLUMBIA); *Saga-Dream; Helios Overture; Serenata in Vano; Little Suite* (TURNABOUT).
- **PISANDEL:** *Violin Concerto* (DGG ARCHIVE).
- **POULENC:** *Babar the Elephant*, Ustinov & Prêtre (ANGEL).
- **PROKOFIEV:** *The Gambler* (ULTRAPHONE); *The Story about a Real Man* (ULTRAPHONE); *The Betrothal in a Monastery* (ULTRAPHONE); *Piano Concertos Nos. 1 & 2*, Browning & Leinsdorf (RCA VICTOR); *Solo Piano Music* (complete), Sandor (VOX); *War and Peace* (HELIODOR); *Concertos Nos. 1 & 3*, Graffman & Szell (COLUMBIA).
- **PURCELL:** *Dido and Aeneas*, Victor-

- ia de los Angeles. Barbirolli (ANGEL).
- **RACHMANINOFF:** *Symphony No. 2*, Previn (RCA VICTOR).
- **RAVEL:** *Violin Sonata*, Oistrakh & Baur (PHILIPS); *Bolero*, von Karajan (DEUTSCHE GRAMMOPHON).
- **ROSSINI:** *Semiramide*, Sutherland, Horne, Bonyng (LONDON).
- **RIMSKY-KORSAKOV:** *Mlada* (ULTRAPHONE).
- **ROUSSEL:** *Suite in F*, Munch (WESTMINSTER).
- **SAINT-SAËNS:** *Cello Concerto No. 1*, Navarra & Munch (EPIC).



- **SATIE:** *Parade*, Dorati (MERCURY).
- **SCHOENBERG:** *Music of*, Vol. 5, Craft (COLUMBIA).
- **SCHUBERT:** *Symphony No. 9*, Schuricht (EVERYMAN); *Trio in E-flat, Op. 100*, Trio di Trieste (DEUTSCHE GRAMMOPHON); *Quintet in A, "Trout"* (DEUTSCHE GRAMMOPHON); *Sonatas in C Minor, Op. Posth. & C Major; German Dances, Op. 33*, Brendel (VANGUARD); *Mass No. 5 in A-flat*, Stader, Ratzinger (DEUTSCHE GRAMMOPHON); *4-Hand Piano Music*, Demus & Badura-Skoda (DEUTSCHE GRAMMOPHON); *Songs*, Raskin (EPIC); *Songs*, Fischer-Dieskau (ANGEL).
- **SCHUMANN:** *Symphony No. 1; Manfred Overture*, Klemperer (ANGEL).
- **SCHÜTZ:** *Musicalische Exequien* (EVERYMAN); *Christmas Oratorio* (EVERYMAN); *St. Luke Passion*, Mausberger (DGG ARCHIVE).
- **SHOSTAKOVICH:** *Lady Macbeth of Mzensk* (ULTRAPHONE); *String Quartets Nos. 7 & 8* (BAROQUE).
- **SIBELIUS:** *Symphonies* (complete), Watanabe (EPIC); *String Quartet Op. 56*, Claremont Quartet (NONESUCH).
- **SOLER:** *Concerto; Fandango; Sonatas*, Puyana (MERCURY).
- **STAMITZ:** *Bassoon Concerto*, Zukerman (TURNABOUT).
- **STOELZEL:** *Concerto Grosso* (DGG ARCHIVE).
- **STRAUSS, J.:** *Waltzes & Polkas*, Sawallisch (PHILIPS).
- **STRAUSS, R.:** *Don Quixote*, Fournier, von Karajan (DEUTSCHE GRAMMOPHON).
- **STRAVINSKY:** *Perséphone*, Stravin-

- sky, Zorina (COLUMBIA); *Jeu de Cartes; Symphony in C*, Davis (PHILIPS).
- **TCHAIKOVSKY:** *Orchestral Suites* (complete), Dorati (MERCURY); *Sextet "Souvenir de Florence"*, Guarneri Quartet (RCA VICTOR); *Arias*, Wunderlich (ANGEL).
- **TELEMANN:** *St. Matthew Passion*, Redel (PHILIPS); *Flute Concertos in C & D*, Rampal & Ristenpart (EPIC); *Tageszeiten*, Koch (HELIODOR).
- **VARESE:** *Arcana*, Martinon (RCA VICTOR).
- **VAUGHAN WILLIAMS:** *Dona Nobis Pacem; Flos Campi*, Abravanel (VANGUARD); *Symphony No. 6; Dives & Lazarus*, Abravanel (VANGUARD); *Hodie (Christmas Cantata)* (ANGEL).
- **VERDI:** *Falstaff*, Fischer-Dieskau, Bernstein (COLUMBIA).
- **VICTORIA:** *Missa Quarti Toni; Motets* (MUSIC GUILD).
- **VIVALDI:** *La Cetra, Op. 9*, I Musici (PHILIPS).
- **WAGNER:** *Die Walküre*, Nilsson, Crespin, Hotter, Solti (LONDON); *Siegfried Idyll*, Schuricht (EVERYMAN); *Overtures*, Szell (COLUMBIA).
- **WESLEY:** *Music of*, Salisbury Cathedral Choir (LYRICHORD).

COLLECTIONS

- **AMOR ARTIS CHORALE:** Baroque Christmas Choral Music (DECCA).
- **ANGERER:** Old Vienna Dances (NONESUCH).
- **ARCHIVE OF PIANO MUSIC:** from piano rolls of Hofmann, Paderewski, Busoni, Granados, Hess, Gershwin, etc. (EVEREST).
- **ART OF THE CANTOR:** Rosenblatt, Vigoda, & Kusevitsky (RCA VICTOR).
- **BOSTON SYMPHONY CHAMBER PLAYERS:** Music of Fine, Copland, Carter, Piston, Mozart, Brahms & Beethoven (RCA VICTOR).
- **CALLAS:** Arias (ANGEL).
- **CHRISTMAS IN PROVENCE:** RDT Children's Chorus (DEUTSCHE GRAMMOPHON).
- **HAMILTON COLLEGE CHOIR:** *Music for Chorus, Brass & Organ* (CONNOISSEUR SOCIETY).
- **KOUSSEVITZKY:** Music of Brahms, Shostakovich, Hanson, Tchaikovsky, Rachmaninoff, Rimsky-Korsakov, and Foote (RCA VICTOR).
- **LORENGAR:** Old Spanish Romances (DEUTSCHE GRAMMOPHON).
- **MUSIC OF SHAKESPEARE'S TIME:** Dolmetsch Consort, Wenzinger (NONESUCH).
- **NEW YORK PRO MUSICA:** Florentine Music (DECCA).
- **OPENING NIGHTS AT THE MET:** Various Artists (RCA VICTOR).
- **PRICE:** Prima Donna (RCA VICTOR); My Favorite Hymns (RCA VICTOR).
- **RAMPAL:** Musical Soirée at Versailles (MERCURY).

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4

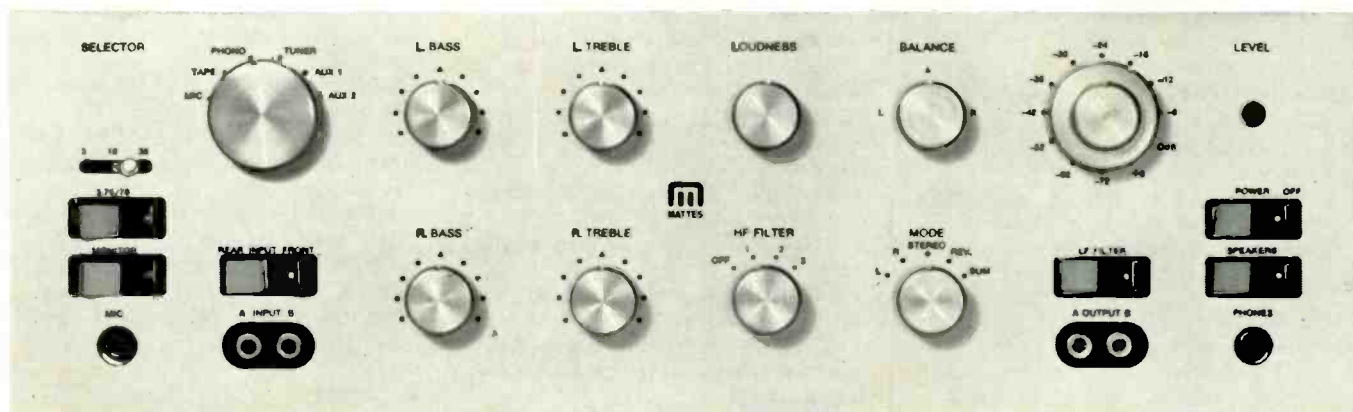
Any signal source, including microphone, magnetic cartridge, tape head or tuner may be connected at the front panel of the SSA/200, then instantly compared to the regular source connected at the rear. Any one of over 6000 tone control settings may be set or reset easily on 9-position selectors. Their range, at 20 and 20,000 hz, is a phenomenal 48 db.

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6

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and at least one of them has been considerably valued by collectors here. The repertoire of both records is largely familiar through other collections, although in the case of the Bach-Handel volume, the pieces are somewhat more esoteric: the Bach *Sinfonia* made up of movements from the first Brandenburg Concerto, the harpsichord concerto that is a transcription of the fourth Brandenburg, and a superb Bach *Sinfonia*, never before recorded, that is one of the most exciting Baroque pieces I have ever heard. Unfortunately, the latter is also the least well played: the immense difficulties in the solo violin part are not surmounted. Overall, however, the orchestral playing is sprightly, understanding, and stylish, even if not always as polished as I would like. Standouts among the soloists are George Malcolm (in the Bach concerto), Richard Adeney (Pergolesi), and Harold Jackson (Scarlatti). The two discs have enough variety to satisfy any listener, and considering the price, they are bargains besides. The recording, while not up to the highest standards, is satisfactory. I. K.

RECORDING OF SPECIAL MERIT

© MONTSERRAT CABALLÉ: *Montserrat Caballé Sings Zarzuela Arias*. Serrano: *La canción del olvido*; *Marinela*. Marinela. Chapí: *El rey que rabió*; *Mi tío se figura*. El Barquillero: *Cuando está tan bondo*. Vives: *Bohemios*; *No quiero que sepa*. Fernández: *El cabo primero*; *Yo quiero a un hombre*. Arrieta: *Marina*; *Pensar en él*. Luna: *El niño judío*; *De España vengo*. Guerrero: *La rosa del Azafrán*; *No me duele que se vaya*. Penella: *Don Gil de Alcalá*; *Bendita Cruz*. Montserrat Caballé (soprano); orchestra, Eugenio Marco cond. RCA VICTOR LSC 2894 \$5.79, LM 2894* \$4.79.

Performance: Gorgeous
Recording: Very good
Stereo Quality: Natural

With the exquisite singing art Montserrat Caballé displayed in her Bellini-Donizetti recital now placed at the service of music with which she as a Spaniard has maximum emotional identification, the delightful results of this program are hardly surprising. The music is drawn from zarzuela's top riches, embracing Arrieta's eclectic romanticism, the *verismo*-oriented Vives air, the Offenbachian "Mi tío se figura," and the more outspokenly Hispanic expressions of Serrano, Penella, and Luna. (The latter's "De España vengo," an absolutely irresistible piece, is known from previous wonderful recordings by Conchita Supervia and Victoria de los Angeles.) Here again it is proved that zarzuela owes much to many, but its music is colorful and eminently enjoyable. This is especially so when the interpreter has Miss Caballé's spellbinding qualities. Her plush, strikingly colorful voice has never sounded more luxuriant, and her tasteful, graceful way with the intricate Spanish *foriture* is a joy in itself. Good accompaniments, valuable texts and translations, and an informative essay on the zarzuela are supplied. The disc is a must. G. J.

RECORDING OF SPECIAL MERIT

© KODÁLY GIRLS' CHOIR: *Hungarian Songs*. Kodály: *The Gypsy*; *Nights*

on the Mountain; *Dancing Song*; *Fancy*; *Wainamoinen Makes Music*; *King Ladislaus' Men*; *Psalm 150*; *Angels and Shepherds*; *Whitsuntide*. Bartók: *Bread-baking*; *Wandering*; *Bird Song*; *Regret*. Kodály Girls' Choir, Ilona Andor cond. ANGEL S 36334 \$5.79, 36334 \$4.79.

RECORDING OF SPECIAL MERIT

© KODÁLY CHORUS OF DEBRECEN: *Choral Works by Kodály*. *Nights on the Mountain*; *Two Folk Songs from Zobor*; *Deceiving Sunray*; *Wainamoinen Makes Music*; *Evening*; *Dirge*; *Toast on St. John's Day*; *Too Late*; *Implying*; *Székelly Lament*; *Wish for Peace, 1801*. The Kodály Chorus of Debrecen, Gyorgy Gulyas cond. QUALITON LPX 1211 \$5.98.

Performance: Outstanding on both
Recording: Both satisfactory
Stereo Quality: Good (Angel)

Both performing groups bear the name of Zoltán Kodály—a distinct honor in Hungary, and one that must be earned. The Kodály Chorus of Debrecen (Hungary's third largest city) is a mixed group, but several selections of the program are performed by girls' voices only. The Angel disc was recorded during the Girls' Choir's visit to the Aldeburgh Festival of 1965, to which they had been invited by Benjamin Britten.

Listeners familiar with recordings of the Budapest Madrigal Ensemble (Monitor MC 2054) and the Budapest Children's Choir (RCA Victor LSC 2861)—which, incidentally, contain a few of the selections heard in these new releases—will find here the same uncanny combination of virtuoso polish and joyful, enthusiastic music-making. Although the Angel disc offers only compositions for children's voices (the members of the Girls' Choir range from thirteen to eighteen), it is anything but limited in scope. For one thing, it offers both Bartók and Kodály, and what these composers wrote for this particular medium is not only delightful but diversified and demanding as well. For another, the program is a mixture of folkloric ballads, teasing songs, choral dramatizations, hymns, and even a setting of Shakespeare ("Tell me where is fancy bred," sung in English).

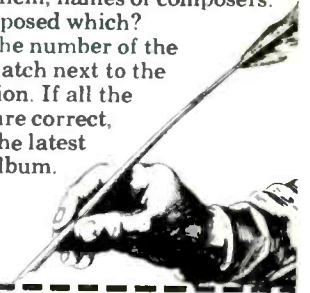
The Qualiton release contains the full, four-part version of the brilliantly evocative, wordless *Nights on the Mountain*. (Angel offers only the first section.) Also common to both discs is *Wainamoinen Makes Music*, a haunting musical treatment of an episode from the Finnish epic saga *Kalevala* (accompanied by harp on Angel, by piano on Qualiton). Otherwise, the Qualiton disc was put together with more dedication than practicality, since the melancholy mood is too predominant, and there are no annotations whatever to guide the non-Hungarian listener.

Choral singing, thanks to Kodály's lifelong enthusiasm and achievement and to the dedication and expertise of his pupils, is on a very high level in Hungary. Both discs reveal remarkable ensemble precision, virtuosic treatments of dance rhythms and intricate polyphony, and literally "breathless" tone quality in sustained passages. Both are warmly recommended, but the Angel disc has a more generalized appeal. It also benefits from the added clarity of stereo. G. J.

A Short Quiz for the Conoscente

Below, five musical masterpieces available on MACE RECORDS; beneath them, names of composers. Who composed which?

Place the number of the correct match next to the composition. If all the answers are correct, you win the latest MACE album.



- Stabat Mater
- The Christmas Tree
- Wie Schon Leuchtet der Morgenstern
- Symphony in D Major
- Overture to Orlanda Paladino

1. Bach
2. Haydn
3. Pergolesi
4. Liszt
5. Hertel

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THE SEASON for phonograph records, as for opera, concerts, fencing, and football, begins in the fall. Since schedules and scorecards have proved to be valuable items for keeping track of the latter, the following forecast of records to come may aid the collector in disposing of his money wisely. No such advance listing can be complete or completely accurate, for many changes are made at the last moment. The overwhelming majority of the records listed below, however, should be available before Christmas. Couplings, except where all pieces are by the same composer, are not indicated; performers, where known, are. Good hunting!

• **ALBRECHTSBERGER:** *Harp Concerto; Trombone Concerto; Sonatas for Strings* (QUALITON).

• **ARNE:** *Harpsichord Concerto No. 5; Organ Concerto No. 4*, Salter (DGG ARCHIVE).

• **BACH, C. P. E.:** *Magnificat in D*, Haefliger, Detel (DGG ARCHIVE). *Orchestral Suites*, Casals (COLUMBIA).

• **BACH, J. S.:** *Lute Suites Nos. 1 & 2*, Bream (RCA VICTOR); *Lute Music*, Gerwig (NONESUCH); *Inventions*, Malcolm (NONESUCH); *Harpsichord Music*, Gallig, Vols. 3 & 4 (VOX); *Organ Music*, Kraft, Vols. 4 & 5 (VOX); 3 *Cello Sonatas*, Kurtz and Pelleg (MONITOR); *Harpsichord Concertos* (TURNABOUT); *Cantatas 10 & 47* (LYRICHORD); *Cantatas 78 & 106*, Gonninwein (ANGEL); *Cantatas* (10 records, unspecified) (VANGUARD EVERYMAN); *Cantatas 137 & 140*, Richter (TELEFUNKEN); *French Suites*, Nef, (L'OISEAU-LYRE).

• **BARBER:** *Cello Concerto*, Garbousova & Waldman (DECCA); *Adagio for Strings, Essay for Orchestra No. 2, School for Scandal Overture, Medea's Meditation & Dance*, Schippers (CBS).

• **BARTÓK:** *Violin Concerto* (1938); 6 *Duos for 2 Violins*, Menuhin (ANGEL); *Songs* (QUALITON).

• **BEETHOVEN:** *Missa Solemnis*, von Karajan (DEUTSCHE GRAMMOPHON); *Symphonies* (complete), Ormandy (COLUMBIA); *Symphony No. 9*, Schmidt-Isserstedt, Sutherland & Horne (LONDON); *Mass in C, Op. 86* (BAROQUE); *Quartets, Op. 18*, Fine Arts Quartet (EVEREST); *Trio in C Minor, Op. 1, No. 3; Cello Sonata in F*, Casals (PHILIPS); *Piano Sonatas Nos. 8 & 14*, Moravec (CONNOISSEUR SOCIETY).

• **BOULEZ:** *Le Marteau sans maître*, Boulez (TURNABOUT).

• **BOYCE:** *Symphonies*, Baumgartner (DGG ARCHIVE).

• **BRAHMS:** *Symphony No. 1*, Krips (EVERYMAN); *Symphony No. 4*, Rudolph (DECCA); *Piano Concerto No. 1*, Rubinstein & Leinsdorf (RCA VICTOR); *Hungarian Dances*, Schmidt-Isserstedt (EVERYMAN); *Piano Music* (completing volume), Katchen (LONDON); *Sonatas for Viola and Piano*, Trampler & Webster (HELIODOR); *Symphony No. 3*, Bernstein (COLUMBIA).

• **BRITTEN:** *Serenade for Tenor, Horn & Strings*, Bressler & Waldman (DECCA); *Piano Concerto No. 1*, Mitchell & Strickland (DECCA).



• **BRUCKNER:** *Symphony No. 7*, Schuricht (NONESUCH).

• **CHOPIN:** *Piano Concerto No. 2*, Pressler (MONITOR), Rosen (EPIC); *Waltzes*, Darré (VANGUARD); *Scherzos & Impromptus*, Darré (VANGUARD); *Preludes*, Moravec (CONNOISSEUR SOCIETY).

• **COUPERIN:** *Four Trio Sonatas*, Petit (SOCIÉTÉ FRANCAISE DU SON).

• **DALLAPICCOLA:** *Canti di prigionia*, Jurgens (TELEFUNKEN).

• **DEBUSSY:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Oistrakh & Baur (PHILIPS); *Martyre de St. Sébastien* (COLUMBIA).

• **DEMANTIUS:** *St. John Passion; Prophecy*, Hilversum (NONESUCH).

• **DONIZETTI:** *Lucrezia Borgia*, Caballé, Perlea (RCA VICTOR).

• **DUSSEK:** *Concerto No. 10 for 2 Pianos* (BAROQUE).

• **ELGAR:** *Quartet in E Minor*, Claremont Quartet (NONESUCH).

• **FAURÉ:** *Requiem*, St. Eustache Choir (NONESUCH); *Piano Quartet No. 1; Trio in D Minor*, Pro Arte Quartet (L'OISEAU-LYRE).

• **FINE:** *Music of*, Leinsdorf (RCA VICTOR).

• **FRANCK:** *Violin Sonata*, Friedman & Previn (RCA VICTOR), Komlos & Miklos (QUALITON).

• **GADE:** *Symphony No. 1; Echoes of Ossian* (TURNABOUT).

• **GILBERT & SULLIVAN:** *The Sorcerer*, D'Oyly Carte (LONDON).

• **GLUCK:** *Orfeo ed Euridice*, Forrester, Stich-Randall, Mackerras (VANGUARD); *The Reformed Drunkard* (BAROQUE).

• **GRANADOS:** *Songs*, Caballé (RCA VICTOR).

• **GRAUPNER:** *Concerto for 2 Flutes* (DGG ARCHIVE).

• **HANDEL:** *Messiah*, Raskin, Kopleff, Shaw (RCA VICTOR); 6 *Chandos Anthems*, Boatwright, Bressler, Mann (VANGUARD); *Italian Cantatas* (EVEREST); *Concerti Grossi, Op. 6*, Schneider (RCA VICTOR); *Concerti Grossi, Op. 3*, Douatte (MONITOR).

• **HAYDN:** *The Seasons*, Stich-Randall, Goehr (NONESUCH); *Symphonies Nos. 6 & 8* (QUALITON); *Symphonies*

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Nos. 15, 16, 17, Boettcher (TURNABOUT); *Symphonies Nos. 31 & 73*, Hungarian Chamber Orchestra (QUALITON); *String Quartets, Op. 54*, Juilliard Quartet (EPIC); *String Quartets*, Dekany Quartet, Vol. 5 (VOX); *Piano Sonatas Nos. 20, 23, 52*, Gallig (NONESUCH); *Piano Sonatas*, Klien & Gallig, Vols. 3 & 4 (VOX).

• **HAYDN, M.:** *Bassoon Concerto*, Zukerman (TURNABOUT).

• **HINDEMITH:** *Mass* (1963); *Motets*, Whitehart Chorale (LYRICHORD).

• **HOLST:** *Savitri; Hymns from the Rig Veda* (ARGO).

• **IVES:** *Choral Music*, G. Smith Singers (COLUMBIA).

• **JOLIVET:** *Concerto for Trumpet, Piano & Strings; Concerto No. 2 for Trumpet, Brass, Piano & Perc.; Cello Concerto*, Jolivet (WESTMINSTER).

• **KODÁLY:** *Symphony No. 1; Ballet Music*, Ferencsik (QUALITON).

• **LALO:** *Cello Concerto*, Navarra, Munch (EPIC).

• **LEONCAVALLO:** *Pagliacci*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).

• **LISZT:** *Piano Concerto No. 1*, Rosen (EPIC); *Années de pèlerinage (I & II); Portraits, etc.*, Farnadi (WESTMINSTER); *Hexameron, Norma Fantasy, etc.*, Lewenthal (RCA VICTOR); *Songs* (QUALITON).

• **MAHLER:** *Symphony No. 1*, Barbirolli (EVERYMAN); *Symphony No. 8*, Bernstein (COLUMBIA).

• **MARTIN:** *Concerto for 7 Winds*, Martinon (RCA VICTOR); *Piano Preludes*, Mitchell (DECCA).

- **MASCAGNI:** *Cavalleria Rusticana*, La Scala, von Karajan (DEUTSCHE GRAMMOPHON).
- **MENDELSSOHN:** *Piano Concerto No. 1*, Pressler (MONITOR); *Chamber Music, Vol. 1* (VOX); *Symphonies for Strings Nos. 9 & 10*, Marriner (ARGO).
- **MESSIAEN:** *Trois Petites Liturgies*, Couraud (MUSIC GUILD); *La Nativité du Seigneur*, Preston (ARGO).
- **MILHAUD:** *Le Boeuf sur le toit*, Dorati (MERCURY).
- **MOZART:** *Die Entführung aus dem Serail*, Rothenberger, Popp, Krips (AN-

- *ia de los Angeles. Barbirolli (ANGEL).*
- **RACHMANINOFF:** *Symphony No. 2*, Previn (RCA VICTOR).
- **RAVEL:** *Violin Sonata*, Oistrakh & Baur (PHILIPS); *Bolero*, von Karajan (DEUTSCHE GRAMMOPHON).
- **ROSSINI:** *Semiramide*, Sutherland, Horne, Bonyng (LONDON).
- **RIMSKY-KORSAKOV:** *Mlada* (ULTRAPHONE).
- **ROUSSEL:** *Suite in F*, Munch (WESTMINSTER).
- **SAINT-SAËNS:** *Cello Concerto No. 1*, Navarra & Munch (EPIC).

Releases planned for the coming months by the record companies promise a bumper crop

By JAMES GOODFRIEND



GEL); *Requiem*, Leinsdorf (RCA VICTOR); *Piano Concertos*, Kraus & Simon, Vol. 2 (EPIC); *Piano Concerto No. 9*, K. 271, Kraus (MONITOR); *Piano Concertos Nos. 19 & 27*, K. 459 & 595; Haskil (HELIODOR); *Sinfonia Concertante*, Boehm (DEUTSCHE GRAMMOPHON); *Serenade No. 10*, K. 361, Stokowski (VANGUARD); *Diverimento No. 1; Cassation No. 1; Serenade No. 1*, Paumgartner (ANGEL); *Diverimento in E-flat*, K. 563 (DEUTSCHE GRAMMOPHON); *Dances & Marches*, Boskovsky, Vol. 6 (LONDON); *Diverimento No. 17*, K. 334, Lane (COLUMBIA); *Quintets*, Budapest Quartet (COLUMBIA).

- **MOUSSORGSKY:** *Khovantshchina*, Kirov Opera (ULTRAPHONE); *Pictures at an Exhibition* (Ravel arr.), von Karajan (DEUTSCHE GRAMMOPHON).
- **NIELSEN:** *Symphony No. 2*; *Clarinet Concerto*, Goodman & Gould (RCA VICTOR); *Symphony No. 6*, Ormandy (COLUMBIA); *Saga-Dream*; *Helios Overture*; *Serenata in Vano*; *Little Suite* (TURNABOUT).
- **PISANDEL:** *Violin Concerto* (DGG ARCHIVE).
- **POULENC:** *Babar the Elephant*, Ustinov & Prêtre (ANGEL).
- **PROKOFIEV:** *The Gambler* (ULTRAPHONE); *The Story about a Real Man* (ULTRAPHONE); *The Betrothal in a Monastery* (ULTRAPHONE); *Piano Concertos Nos. 1 & 2*, Browning & Leinsdorf (RCA VICTOR); *Solo Piano Music* (complete), Sandor (VOX); *War and Peace* (HELIODOR); *Concertos Nos. 1 & 3*, Graffman & Szell (COLUMBIA).
- **PURCELL:** *Dido and Aeneas*, Victor-

- **SATIE:** *Parade*, Dorati (MERCURY).
- **SCHOENBERG:** *Music of*, Vol. 5, Craft (COLUMBIA).
- **SCHUBERT:** *Symphony No. 9*, Schuricht (EVERYMAN); *Trio in E-flat, Op. 100*, Trio di Trieste (DEUTSCHE GRAMMOPHON); *Quintet in A, "Trout"* (DEUTSCHE GRAMMOPHON); *Sonatas in C Minor, Op. Posth. & C Major; German Dances, Op. 33*, Brendel (VANGUARD); *Mass No. 5 in A-flat*, Stader, Ratzinger (DEUTSCHE GRAMMOPHON); *4-Hand Piano Music*, Demus & Badura-Skoda (DEUTSCHE GRAMMOPHON); *Songs*, Raskin (EPIC); *Songs*, Fischer-Dieskau (ANGEL).
- **SCHUMANN:** *Symphony No. 1; Manfred Overture*, Klemperer (ANGEL).
- **SCHÜTZ:** *Musicalische Exequien* (EVERYMAN); *Christmas Oratorio* (EVERYMAN); *St. Luke Passion*, Mausberger (DGG ARCHIVE).
- **SHOSTAKOVICH:** *Lady Macbeth of Mzensk* (ULTRAPHONE); *String Quartets Nos. 7 & 8* (BAROQUE).
- **SIBELIUS:** *Symphonies (complete)*, Watanabe (EPIC); *String Quartet Op. 56*, Claremont Quartet (NONESUCH).
- **SOLER:** *Concerto; Fandango; Sonatas*, Puyana (MERCURY).
- **STAMITZ:** *Bassoon Concerto*, Zukerman (TURNABOUT).
- **STOELZEL:** *Concerto Grosso* (DGG ARCHIVE).
- **STRAUSS, J.:** *Waltzes & Polkas*, Sawallisch (PHILIPS).
- **STRAUSS, R.:** *Don Quixote*, Fournier, von Karajan (DEUTSCHE GRAMMOPHON).
- **STRAVINSKY:** *Perséphone*, Stravin-

- *sky, Zorina (COLUMBIA); Jeu de Cartes; Symphony in C*, Davis (PHILIPS).
- **TCHAIKOVSKY:** *Orchestral Suites* (complete), Dorati (MERCURY); *Sextet "Souvenir de Florence"*, Guarneri Quartet (RCA VICTOR); *Arias*, Wunderlich (ANGEL).
- **TELEMANN:** *St. Matthew Passion*, Redel (PHILIPS); *Flute Concertos in C & D*, Rampal & Ristenpart (EPIC); *Tageszeiten*, Koch (HELIODOR).
- **VARESE:** *Arcana*, Martinon (RCA VICTOR).
- **VAUGHAN WILLIAMS:** *Dona Nobis Pacem; Flos Campi*, Abravanel (VANGUARD); *Symphony No. 6; Dives & Lazarus*, Abravanel (VANGUARD); *Hodie (Christmas Cantata)* (ANGEL).
- **VERDI:** *Falstaff*, Fischer-Dieskau, Bernstein (COLUMBIA).
- **VICTORIA:** *Missa Quarti Toni; Motets* (MUSIC GUILD).
- **VIVALDI:** *La Cetra, Op. 9*, I Musici (PHILIPS).
- **WAGNER:** *Die Walküre*, Nilsson, Crespin, Hotter, Solti (LONDON); *Siegfried Idyll*, Schuricht (EVERYMAN); *Overtures*, Szell (COLUMBIA).
- **WESLEY:** *Music of*, Salisbury Cathedral Choir (LYRICHORD).

COLLECTIONS

- **AMOR ARTIS CHORALE:** Baroque Christmas Choral Music (DECCA).
- **ANGERER:** Old Vienna Dances (NONESUCH).
- **ARCHIVE OF PIANO MUSIC:** from piano rolls of Hofmann, Paderewski, Busoni, Granados, Hess, Gershwin, etc. (EVEREST).
- **ART OF THE CANTOR:** Rosenblatt, Vigoda, & Kusevitsky (RCA VICTOR).
- **BOSTON SYMPHONY CHAMBER PLAYERS:** Music of Fine, Copland, Carter, Piston, Mozart, Brahms & Beethoven (RCA VICTOR).
- **CALLAS:** Arias (ANGEL).
- **CHRISTMAS IN PROVENCE:** RDT Children's Chorus (DEUTSCHE GRAMMOPHON).
- **HAMILTON COLLEGE CHOIR:** *Music for Chorus, Brass & Organ* (CONNOISSEUR SOCIETY).
- **KOUSSEVITZKY:** Music of Brahms, Shostakovich, Hanson, Tchaikovsky, Rachmaninoff, Rimsky-Korsakov, and Foote (RCA VICTOR).
- **LORENGAR:** Old Spanish Romances (DEUTSCHE GRAMMOPHON).
- **MUSIC OF SHAKESPEARE'S TIME:** Dolmetsch Consort, Wenzinger (NONESUCH).
- **NEW YORK PRO MUSICA:** Florentine Music (DECCA).
- **OPENING NIGHTS AT THE MET:** Various Artists (RCA VICTOR).
- **PRICE:** Prima Donna (RCA VICTOR); My Favorite Hymns (RCA VICTOR).
- **RAMPAL:** Musical Soirée at Versailles (MERCURY).

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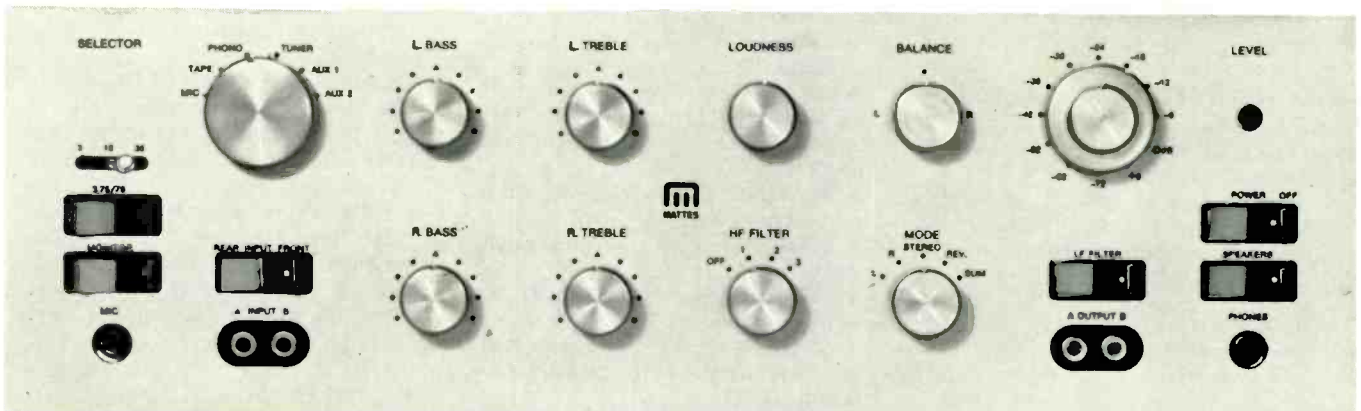
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ NANCY AMES: *As Time Goes By*. Nancy Ames (vocals), orchestra. *As Time Goes By*; *Once in a While*; *Speak Low*; and seven others. EPIC BN 26197 \$4.79, LN 24197 \$3.79.

Performance: Exaggerated
Recording: Very good
Stereo Quality: Good

Nancy Ames sounds as if she learned her trade by singing along with Rosemary Clooney records. She has many tricks of phrasing and certain characteristics of voice placement that sound too much like Clooney to be coincidental. Clooney has always had a weakness for exaggerated phrasings; Miss Ames goes even beyond that, and what we get is phrasing for the sake of phrasing, phrasing that makes no sense in terms of the lyric's meaning. Sometimes she lies so far back on the rhythm that the melody clashes with the harmony.

But her voice is very attractive. There's a quality of warmth to it—and if you have warmth, you don't have to gimmick your singing like this to put meaning across. She could be very good, under the direction of a strong a-&-r man with intelligence and taste.

The arranger is given no credit on the album. This is unfair—the charts are quite good. G. L.

Ⓢ CHARLES AZNAVOUR: *Les meilleures chansons de Charles Aznavour*. Charles Aznavour (vocals); orchestra. *On ne sait jamais*; *Tu étais jolie*; *Parce que*; *Vivre avec toi*; and twelve others. DUCRETET-THOMSON 310 V 028 \$5.79.

Performance: Good
Recording: Fair

Charles Aznavour went through a period of Americanization a few years ago—a sort of jazz period. During that time he deviated somewhat from his basically Mediterranean approach. This album contains material from that period. In one tune, *Pour faire une jam*, Aznavour even makes a stab at Mel Tormé-style scat singing. Tormé does this kind of thing better.

The fact is that Aznavour, who has been recording for Barclay in France and Reprise in America, has grown considerably since these performances. Like Frank Sinatra,

Aznavour periodically rerecords his songs, and there are more recent and—in my opinion—stronger performances of this material. For those who find possession of all available Aznavour discs a must, this imported pressing will be important. For those just discovering him, "The Aznavour Story," a Reprise release of material recorded originally for Barclay, is a better introduction. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE BROTHERS FOUR: *A Beatles Songbook*. Dick Foley, Bob Flick, John Paine, Mike Kirkland (vocals); orchestra, Peter Matz cond. *Norwegian Wood*;



THE BROTHERS FOUR: BOB FLICK, JOHN PAINE, RICHARD FOLEY, & MIKE KIRKLAND
A first-rate program of Beatles songs

Yesterday; *All My Loving*; *Nowhere Man*; *I'll Follow the Sun*; *We Can Work It Out*; and five others. COLUMBIA CS 9302 \$4.79, CL 2502 \$3.79.

Performance: Excellent
Recording: Superb
Stereo Quality: Clean

Of all the albums of Beatles songs I've heard, this is the best. It has everything going for it: excellent four-voice arrangements by Milt Okun (a stalwart of the folk-music field who has kept many a group of folkies from sounding as awful on records as they actually are) and charming orchestrations by the brilliant Peter Matz. Their work fits together hand in glove. And the Brothers Four, who have given me considerable boredom with their folkum in the past, sing the material as if they'd spent two weeks listening to the HiLo's. Not that

the charts are that complex: I doubt whether the brothers actually could execute a HiLo's arrangement. But they achieve a warm, clean, soft blend, and if the solo singing is a little insecure, most of the material is unison or harmony, and it's good.

A great deal of thought and care went into this album, much of it producer Teo Macero's. This is the way pop-music albums should be made. First-rate work by everybody. This is a delightful, intimate recording of contemporary light music. G. L.

RECORDING OF SPECIAL MERIT

Ⓜ NAT KING COLE TRIO: *The Vintage Years*. Nat King Cole (piano and vocals), Oscar Moore (guitar), Johnny Miller (bass). *When I Take My Sugar to Tea*; *The Frim Fram Sauce*; *You're Nobody Till Somebody Loves You*; *I Miss You So*; *You're the Cream in My Coffee*; *That's What*; *But She's My Buddy's Chick*; *Naughty Angelina*; *Baby, Baby All the Time*; *The Best Man*; *I Think You Get What I Mean*. CAPITOL T 2529 \$4.79.

Performance: Warm
Recording: Excellent reprocessing

Popular music dates rapidly, and many of the records I listened to in my adolescence now bore me stiff. Nat Cole is one of the few exceptions. From the beginning, he sang with impeccable taste, if sometimes with faulty intonation, and his piano-playing remains to this day a bubbling, clean, clear effusion of pleasure.

It is generally forgotten, and it shouldn't be, that this trio established the piano-bass-drums instrumentation that dominated thinking in and about trios for nearly two decades. You still encounter the occasional trio that uses that combination, though it seems to be fading out of use now.

This album, produced by Dave Cavanaugh, is a follow-up to one issued by Capitol last year. It's not quite as good, but only because Cavanaugh scooped off some of the top cream of the trio's catalog for that first disc. It is nonetheless far better than most of what is being pumped into the American ear by the unimaginative record industry of the present time.

All the tunes in this package (they're listed in full above) were recorded in 1945, 1946, and 1947, and thus they represent a period before Cole's singing had acquired its full finesse. But it was already good, very good, and his piano playing was then at the top of its form. Thank you very much, Mr. Cavanaugh. G. L.

(Continued on next page)

Explanation of symbols:

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



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© (M) **BOBBY DARIN:** *The Shadow of Your Smile*. Bobby Darin (vocals); orchestra, Shorty Rogers and Richard Wess cond. *The Shadow of Your Smile*; *The Sweetheart Tree*; *The Ballad of Cat Ballou*; and eight others. ATLANTIC SD 8121 \$4.79, D 8121* \$3.79.

Performance: Bored
Recording: Poor balance
Stereo Quality: Off center

There was a time when Bobby Darin showed promise. Despite bad intonation, affectations of pronunciation, and other faults, there was an inescapable quality of energy in his singing. But the energy has faded, the intonation hasn't improved much (as witness his work in *The Shadow of Your Smile*), and the affectations are still there. Darin sounds like he's doing it all by rote now—thinking back on how he used to sing and trying to reproduce it. The effect is tired. Shorty Rogers' arrangements for side one of the album are hackneyed; those of Richard Wess for side two are only a little better. G. L.

MANOS HADJIDAKIS: *Gioconda's Smile* (see Best of the Month, page 78)

© (M) **LIVING VOICES:** *The Singing Nun*. Living Voices (vocals). Anita Kerr cond.; rhythm accompaniment. *Dominique: Avec toi*; *Sister Adele*; *Raindrops*; *It's a Miracle*; *Beyond the Stars*; and four others. RCA CAMDEN CAS 974 \$2.49, CAL 974 \$1.89.

Performance: Orderly
Recording: Good
Stereo Quality: Unnatural

In this album of songs from the film *The Singing Nun*, vocal arranger-conductor Anita Kerr oversees a small choral group with her expected skill. But though the singing is clean, this is not Miss Kerr's best work.

Record producers can cut corners by hiring the bare minimum of singers for work of this kind, usually eight to ten voices. This is often adequate if the voices back a soloist, but in an all-choral album such as this, the result is sketchy and somehow cheap. Eight more voices would have given body to the sound.

After a couple of years of profit-grabbing, there's now very little left of the original *Soeur Sourire*. Randy Sparks, former head of the New Christy Minstrels, has written English lyrics to most of the songs. Two tunes in the album have nothing whatever to do with the Belgian nun; Sparks wrote them. This is highly profitable from the standpoint of writer and publisher, to be sure, but depressing if you're familiar with *Soeur Sourire's* touching original album.

Sparks' lyrics lack all trace of *Soeur Sourire's* charm. But then, Sparks made no attempt whatever to translate her thoughts. Presumably, this is what Sparks thinks she meant, but where her lyrics are shy, happy, reverent, and sensitive, Sparks' are dull.

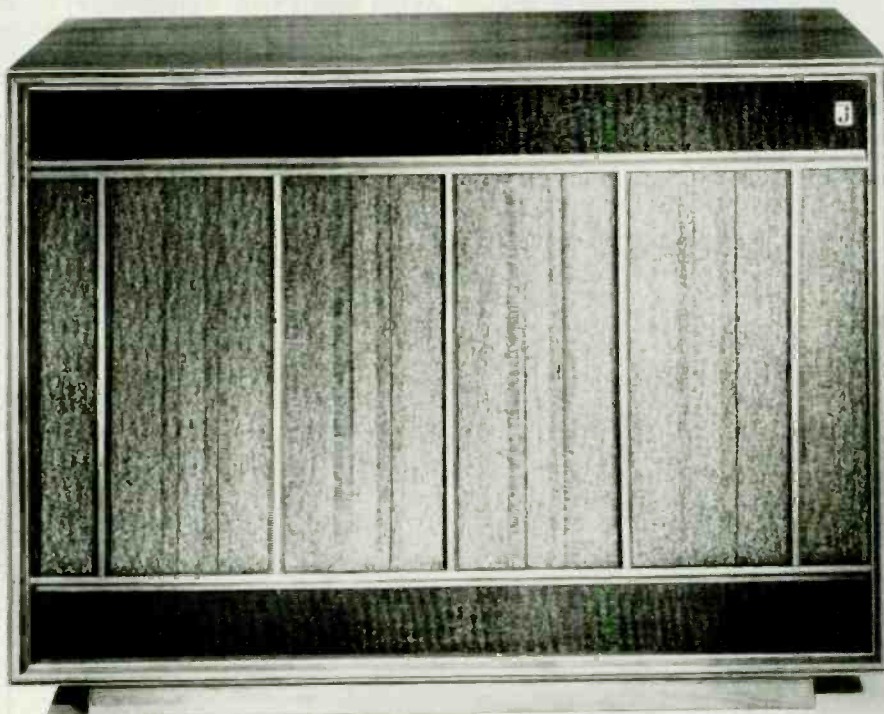
Whatever prettiness this album has is owing to the competence of Anita Kerr. It can be heard in passages where the group sings in French, most notably the beautiful ballad *Je voudrais*. The rest of the album comes under the heading *Make-a-Buck*. Better stick to the originals (Philips PCC 203, PCC 603—mono preferred). M. A.

(Continued on page 110)

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CIRCLE NO. 31 ON READER SERVICE CARD
110

Ⓢ Ⓜ PHIL OCHS: *In Concert*. Phil Ochs (vocals, guitar). *Bracero*; *Canons of Christianity*; *Santo Domingo*; *When I'm Gone*; and seven others. ELEKTRA EKS 7310 \$5.79, EKL 310* \$4.79.

Performance: More political than musical
Recording: Excellent
Stereo Quality: Good

Selected from performances at concerts in Boston and New York in the winter of 1965-1966, this latest Phil Ochs collection shows no musical growth at all when compared to his earlier releases. His voice remains bland and limited in range and resourcefulness. In his political songs, which are in the majority here, Ochs' lyrics are seldom more than opinions. He sings of the impersonal "multiversity," of *braceros*, of this country's foreign policy, of the masks that liberals wear, and of revolution. But attitudes alone do not make for songs that transcend the polemical occasion. It is only in compositions that are more introspective—*There but for Fortune*, *Changes*, and *When I'm Gone*—that Ochs discloses a sense of imagery, a sense of the textures of words and feelings. And on those tracks, his voice *does* become more persuasive, more musical. Obviously it is not impossible to transmute topical concerns into real music—witness the "freedom songs." But Ochs has yet to realize sufficiently that this process requires more than a stance of righteousness. N. H.

Ⓢ Ⓜ PATTI PAGE: *Sings America's Favorite Hymns*. Patti Page (vocals); the Jordanaires (vocal accompaniment); organ or piano. *The Old Rugged Cross*; *Nearer, My God, to Thee*; *In the Garden*; and eight others. COLUMBIA CS 9305 \$4.79; CL 2505 \$3.79.

Performance: Clean
Recording: Good
Stereo Quality: All right

Patti Page's mild, uncluttered singing style makes her a suitable choice to record an album of hymns. All the selections here are musical by-words familiar to anyone who has spent time in Protestant churches. The arrangements are exactly those you'd hear in church, except that singers of Miss Page's precise intonation and professionalism are seldom heard in most congregations.

Two selections are narrated, *The Lord's Prayer* (as the organ plays Albert Hay Malotte's classic setting in the background) and *The Twenty-Third Psalm*, which is unaccompanied. Not only is Miss Page's speaking voice calm and sweet, it's interestingly devoid of the country inflections that fill her singing style.

There's gold in the hills of religious records, and many small companies do a thriving business in them. From the look of recent release lists, perhaps the big companies have noticed. M. A.

Ⓢ Ⓜ FRANKIE RANDALL: *I Remember You*. Frankie Randall (vocals), orchestra. Frank Hunter, Manny Albam, and Joe Rene cond. *I'll Be Seeing You*; *Days of Wine and Roses*; *I Remember You*; and nine others. RCA VICTOR LSP 3513 \$4.79, LPM 3513 \$3.79.

Performance: Skilled
Recording: Dry but good
Stereo Quality: Clean

In the field of quality popular music, a curious problem has bothered male singers for the last twenty years: how to utilize the sound aesthetic principles delineated by Frank Sinatra without sounding like him. Only Tony Bennett has solved it successfully. A generation of singers—Bobby Darin, Steve Lawrence, and Buddy Greco are examples—have squirmed to develop sounds of their own, and haven't been really successful. Frankie Randall has listened to all three of *them* and, like Tommy Leonetti, has picked up tricks from all of them. Eclecticism doesn't bother me in principle, but it is disturbing when it's as obvious as it is here—a singer who sounds like three different people, all three of whom sound like junior Sinatras. Randall is a talented young man, but he has a lot of dues to pay to find himself. He might start by dropping the keys of all his tunes about a third; it'll get him down out of his strain register, and just might get him away from the Greco-Lawrence sound. G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TOM RUSH: *Take a Little Walk with Me*. Tom Rush (vocals and guitar), Al Kooper (electric guitar, celesta), Bruce Langhorne (electric or acoustic guitar), Roosevelt Gook (piano), Harvey Brooks (electric bass), Bill Lee (bass), Bobby Gregg (drums). *Statesboro Blues*; *Money Honey*; *Love's Made a Fool of You*; *Sugar Babe*; *Galveston Flood*; and six others. ELEKTRA EKS 7308 \$5.79, ELK 308* \$4.79.

Performance: Convincing
Recording: Good
Stereo Quality: Good

Side one of this album is very much the kind of thing John Hammond, Jr., has done: versions of songs by men like Willie Dixon, Elvis Presley, Buddy Holly, and Bo Diddley, with all the electronic r-& b-flourishes. But I think that Rush, who looks on the cover to be just as white and young as Hammond, does his much better, with more conviction and less affectation. I wonder if it's he playing the wonderful, rocking guitar figure on *Who Do You Love?*

Side two, quieter and with the electronic plug pulled, is the sort of thing a good many citybillies are recording these days. Rush does these quite well, too, and I found Eric Von Schmidt's *Josua Gone Barbados* especially lovely. Because of both sides, I will look forward to Rush's next album. J. G.

Ⓢ Ⓜ NINA SIMONE: *Nina Simone with Strings*. Nina Simone (vocals, piano); orchestra. *I Loves You Porgy*; *Blackbird*; *Baubles, Bangles, and Beads*; and seven others. COLPIX SCP 496 \$4.79, CP 496 \$3.79.

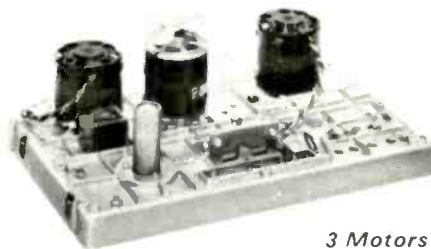
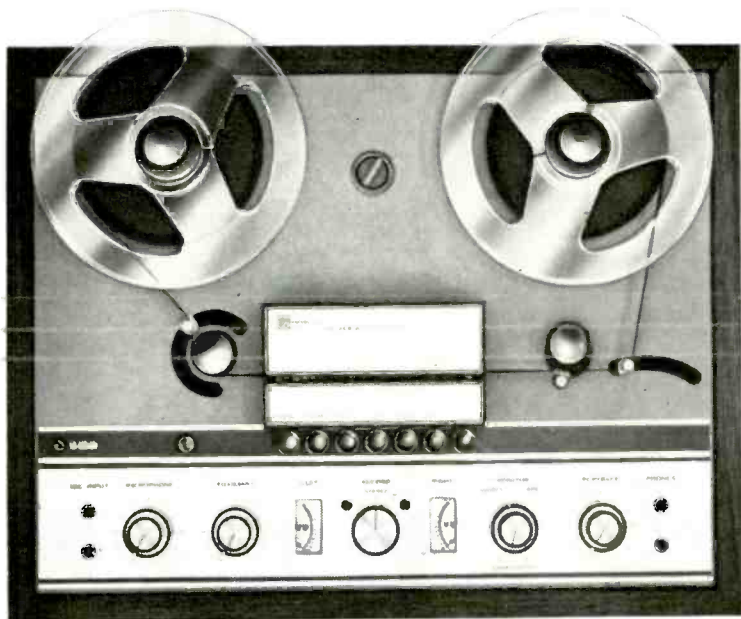
Performance: Uneven
Recording: Uneven
Stereo Quality: Good

Nina Simone's taste is such a sometime thing that she can do a lovely warm job on *The Man with a Horn* and then butcher the beautiful Alan Brandt-Bob Haymes song *That's All*.

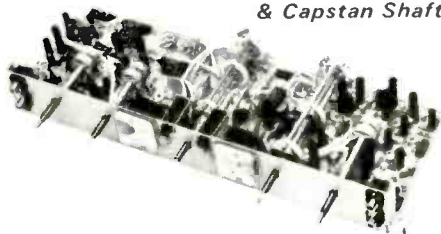
It is one of the premises of jazz that you depart from the melody when you have something to contribute. But Miss Simone messes with Haymes' tune when her own contributions are distinctly inferior to what he wrote.

(Continued on page 112)

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She opens the song, for example, by abandoning the melody entirely and tediously repeating a single note. Then she cavalierly omits the second eight bars entirely. The tune's release here bears little resemblance to its original melody, and again Miss Simone's variation is less interesting than the song itself. And in the last eight bars, she goes back to that same dumb repeated note. Perhaps she omitted the eight bars because, even shortened in this way, the track runs two minutes and twenty-four seconds. But the answer shouldn't have been a cut.

On this disc Miss Simone repeats *I Loves You Porgy*, which was one of her earlier successes; her original recording of it was better. The string writing here is drab, and the orchestra plays badly. Indeed, most of the charts in the album are sub-standard.

But *Pig's Foot and a Bottle of Beer*, a rough-and-tumble portrait of life in Harlem that only a militant spokesman for full civil rights like Miss Simone could get away with, is a strong piece of material strongly performed, and *Man with a Horn* is haunting.

I've heard knowledgeable listeners get into hot arguments over Miss Simone—whether she's a great talent or a crashing bore. The argument is futile. She alternates between the two.

G. L.

Ⓢ Ⓜ VERDELLE SMITH: *In My Room*. Verdelle Smith (vocals), orchestra. *In My Room*; *You Only See Her*; *Autumn Leaves*; and eight others. CAPITOL ST 2476 \$4.79, T 2476* \$3.79.

Performance: Interesting
Recording: Good
Stereo Quality: Good

There is some interesting material in this album. Miss Smith, a gospel-rooted rock-and-roll singer whose producers, Paul Vance and Lee Pockriss, obviously are advising her to go straight, has a very personal sound and a certain amount of intelligence in her approach to material. She has a quaky vibrato that badly needs cleaning up, and there's a sort of indefinite quality about her at times, but she has real potential for better things.

Some of the material—the title song and *Oh How Much I Love You*, both of which are foreign in origin—offers further indication that the field of junk popular music is continuing to mature. No doubt it will evolve into something quite good, whereupon the industry will probably invent something repellent to replace it. Oh well.

G. L.

Ⓢ Ⓜ STEEL BANDITS: *Steel Band Bamboushay from the Virgin Islands, USA*. Steel Bandits (instrumentals); Lionel Samuel, leader. *Come Back to the Virgin Isles*; *Yellow Bird*; *Poor Man's Meringue*; and nine others. WESTINDY ML 1003 \$3.98.

Performance: Harsh
Recording: All right

The instruments of a steel band, which originated in Trinidad, are fashioned from oil drums, hand-hammered and chiseled to produce sounds of varying depths. The instruments depend upon their percussive effects, rather than their limited tonal possibilities. But there's little to recommend the Steel Bandits, rhythmically. Their playing is heavy, uninterruptedly loud, and monotonous to the point of bruising your ears. Unless you have a specific taste for steel bands, forget this album.

M. A.

JAZZ



RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DON CHERRY: *Complete Communion*. Don Cherry (cornet), Leandro "Gato" Barbieri (tenor saxophone), Henry Grimes (bass), Edward Blackwell (drums). *Complete Communion*; *Elephantasy*. BLUE NOTE ST 84226 \$5.79, 4226* \$4.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Good



BLUE NOTE

DON CHERRY

Strong and cohesive work on the cornet

Don Cherry, as you probably remember, was first known as the man who went West with Ornette Coleman, playing his little pocket trumpet. At that time, many felt him to be a sort of surrogate Coleman, with few ideas of his own. When he later, rather briefly, joined Sonny Rollins, moans went up. But here he is, some time later, with a rhythm section (a superb one) that has worked with Rollins and Coleman, and an Argentinian tenor saxophonist obviously influenced by both men.

Coleman's influence is heavy on this record, but salutary. The two long pieces (each in four parts) both reflect him, especially the marvelous opening part of *Elephantasy*. Leandro Barbieri is a good, potent saxophonist in this mode.

But the revelation is Cherry. What used to sound half-formed, imitative, and tentative in his work has now become a unified, cohesive, strongly stated whole. He may yet become the important trumpeter too many people were prematurely willing to call him.

J. G.

Ⓢ Ⓜ KID HOWARD: *At the San Jacinto Hall*. Avery Kid Howard (trumpet), Jim Robinson (trombone), George Lewis (clari-

net), George Guesnon (banjo). Alcide Pavageau (bass), Cie Frazier (drums). *Sing On; Blues for Old San Jacinto; Royal Garden Blues; Old Rugged Cross*; and four others. GHB RECORDS GHB 23 \$4.98.

Performance: Authoritative, comfortable
Recording: Good

Recorded in 1963, this is a thoroughly satisfying session of vintage Negro New Orleans jazz. For the occasion. San Jacinto Hall, founded in 1903 but in recent years a location for the electronically amplified way of life and dance, was turned over briefly to the kind of musicians who reigned there in the early decades of the century. The resultant nostalgia of place appears to have been at least a partial cause for the exceptionally mellow mood of the recording. The beat moves with what could be called calm joy by contrast with the more nervous, more jagged rhythms of white adaptations of this idiom. As a pleasant corollary, there is the relaxed polyphonic interplay between the horns. The most notable soloist is clarinetist George Lewis, who embodies that description of the earliest New Orleans players as "singing horns." GHB Records' address is P.O. Box 748, Columbia, South Carolina. N. H.

© ® ERIC KLOSS: *With Don Patterson*. Eric Kloss (alto and tenor saxophones), Don Patterson (organ), Pat Martino (guitar), Billy James (drums). *Close Your Eyes; Old Folks; 'S 'Bout Time; That's the Way It Is; All Blues; Embraceable You*. PRESTIGE S 7442 \$4.79, 7442* \$3.79.

Performance: Impressive
Recording: Excellent
Stereo Quality: Very good

At sixteen, Eric Kloss of Pittsburgh sounds much more experienced musically and emotionally than one might expect. He communicates unfeigned, believable intensity, both in blazing swingers and passionate ballads. He has an excellent sense of swing, a crisp command of improvisatory structure, and a forceful sound (with particular stress on the high register of both alto and tenor saxophones). What Kloss lacks so far is an unmistakably personal style, but he is, after all, only sixteen. I wonder, however, why one so young is so unadventurous. His playing here is strictly within the modern mainstream and takes hardly any account of the current exploratory fervor among other young men in jazz. Certainly it is his choice to make, but I hope he does not become prematurely old musically before he has had a chance to try other routes than those already made smooth by a preceding generation of jazzmen.

Kloss' accompaniment is robustly suited to his mainstream predilections. Billy James is an unusually loose—but not careless—drummer, whose sizzling beat sounds as if he were stoking a fire. Pat Martino's guitar is earthy and fluent, and Don Patterson's accompaniment and solos are admirably self-disciplined. N. H.

© ® FREDDIE MCCOY: *Lonely Avenue*. Freddie McCoy (vibraphone). Gil Askey (trumpet), Tate Houston (baritone saxophone), Napoleon Allen (guitar), Richard Harris (trombone), James Thomas (organ), Martin Rivera (bass), Ray Lucas (drums). *Lonely Avenue; Collard Greens; Feeling Good; When Sunny Gets Blue*; and

four others. PRESTIGE S 7395 \$5.79, 7395* \$4.79.

Performance: Exhilarating
Recording: Good
Stereo Quality: Okay

Freddie McCoy is a young vibraphonist whose main influences seem to be Milt Jackson and the best of the small rhythm-and-blues bands. He is most obviously Jacksonish on the ballads, despite a celeste-like sound in the upper register I've heard from no one else. Indeed, his *Willow Weep for Me* invites comparison to the Jackson-Monk classic, and to say that he comes out second best to that is no denigration of his talent.

He has arranged his own originals—Gil Askey is responsible for all other tracks—in an exciting manner halfway between funk

and frug. If Buddy Johnson played at Arthur, the New York discotheque, he might sound much like this. It is an auspicious debut for McCoy. J. G.

© ® HORACE SILVER: *The Cape Verdean Blues*. Horace Silver (piano), Joe Henderson (tenor saxophone), Woody Shaw (trumpet), Bob Cranshaw (bass), Roger Humphries (drums), J. J. Johnson (trombone) on three tracks. *The Cape Verdean Blues; The African Queen; Pretty Eyes; Nutville; Bonita; Mo' Joe*. BLUE NOTE ST 84220 \$5.79, 84220* \$4.79.

Performance: Cohesive, swinging
Recording: Excellent
Stereo Quality: Very good

(Continued on next page)

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As this consistently satisfying album makes clear, Horace Silver has secured himself against the tides of jazz change. Like Thelonious Monk, he has developed and perfected his own body of music, and it has proved durable. In this set, his most engaging pieces are the infectious *Cape Verdean Blues* (a seamless joining of jazz, Latin, and calypso elements); the soft, slow *African Queen*, which Leonard Feather aptly characterizes in the notes as "stealthy"; and the charming *Pretty Eyes*, a jazz waltz.

On piano, Silver's playing, like his composing, is marked by strength and clarity of line, vitality of harmonic texture, and a sharp-edged beat. His regular associates include Joe Henderson and Woody Shaw, who have evolved into hornmen of freshness and substance. In two of his three appearances (*Nutville* and *Bonita*), veteran J. J. Johnson is considerably more spontaneous and emotionally involved than in his other recordings of recent years. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ VICTORIA SPIVEY AND THE EASY RIDERS JAZZ BAND: *Victoria Spivey/The Easy Riders Jazz Band*. Victoria Spivey (vocals); Fred Vigorito (trumpet); Big Bill Bissonnette (trombone); Noel Kalet, Sammy Rimmington (clarinet); Bill Sinclair (piano); Dick Griffith (banjo); Dick McCarthy (bass); Art Pulver (drums). *Four or Five Times; See See Rider; Careless Love; That Teasin' Rag*; and six others. GHB RECORDS GHB 17 \$4.98.

Performance: Tart, vigorous
Recording: Very good

Victoria Spivey, basically a blues singer, began recording in the 1920's. She's still a penetrating performer. Her strong, vibrant, slightly metallic voice and her easy command of an incisive beat make the six tracks on which she appears the most durable sections of the album. The other four are instrumentals. The Easy Riders Jazz Band, heard throughout, is a Connecticut-based company of revivalists dedicated to the New Orleans jazz tradition. They have a considerable understanding of the music, but when left on their own, they do sound more like the amiable enthusiasts they are than musicians for whom New Orleans jazz is an ineradicable part of a life style. However, the Easy Riders play with gusto, and when joined by the irrepressible Miss Spivey, they are lifted by her energy and experience and become more than competent accompanists. N. H.

JAZZ COLLECTIONS

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ THE GREAT BAND ERA. Various orchestras. *I'm Getting Sentimental over You; Christopher Columbus; Blueberry Hill; I Hear a Rhapsody; Frenesi*; and one hundred fifteen others. READER'S DIGEST RDS 4-25* ten discs \$25.96, RD 4-25 \$17.96.

Ⓢ Ⓜ THE SWING YEARS. Various orchestras. *Begin the Beguine; Tuxedo Junction; Summit Ridge Drive; Opus One; Stardust*; and sixty-seven others. READER'S DIGEST RDS 4-21* six discs \$14.99, RD 4-21 \$12.99.

Performance: Memorable
Recording: Good, but dated

It's easy to say that popular music has deteriorated in recent times: just compare all the dreadful top songs by which we've been inundated in the last ten years with the George Gershwin and Rodgers-and-Hart songs that constituted the hit parade of the 1930's. But unfortunately, it's not quite that simple. Over the years, popular music has improved in several important ways, even though it has indeed deteriorated in others. The fact is that we have many kinds of popular music today: junk pops performed by rock-and-roll groups, quality pops performed by the likes of Tony Bennett and Jack Jones, and various hybrids. In the era of big bands we had only one kind, though it had its minor subdivisions: good bands like those of Benny Goodman and Jimmie Lunceford; bad bands like those of Guy Lombardo and Wayne King; and a few that fell in the middle, like that of Sammy Kaye, which was custom-

popular music: we have always favored both the excellent and the abominable, and to the present day they share a somewhat uneasy coexistence. If you think silly songs are the curse of the present decade, then listen to Freddy Martin's 1941 recording of *The Hut-Sut Song*, his 1942 record of *Rose O'Day*, or the King Sisters' 1944 record of *Mairzy Doats*, all of which are in the first album. The first record in the first collection has six tunes from 1936; Bill Simon of the *Reader's Digest* and Brad McCuen of RCA Victor, who produced these packages out of the latter company's archive material, had trouble with that year simply because it was so loaded with bad novelty songs. As it is, they had to include *The Music Goes Round and Round*, by Tommy Dorsey and the Clambake Seven, with Edythe Wright doing the vocal. Yet out of that same year came Benny Goodman's recording (vocal by Helen Ward) of *These Foolish Things*, one of the truly great American songs.

Not that all novelty tunes are or were bad; some are clever bits of satire, such as Harold Arlen and Johnny Mercer's *Ac-cent-tchu-ate the Positive*, recorded in 1945 by Artie Shaw, or *Daddy*, recorded in 1941 by Sammy Kaye. The latter, by the way, was written by Bobby Troup, then a twenty-one-year-old senior at the University of Pennsylvania. Most of the good songs, of course, were ballads, and a lot of good ones came out in the ten years covered by the first collection: *I Guess I'll Have to Dream the Rest*, *Poinciana*, *Skylark* (recorded in 1942 by Earl Hines, with Billy Eckstine as vocalist), and *With the Wind and the Rain in Your Hair*, recorded by Bob Chester (remember him?) in 1940. Here too is Vaughn Monroe singing *Racing with the Moon* (in the second of these packages) and *Tangerine*, a 1942 tune whose title has always slightly bugged me—after all, why not write a song about a girl named Banana, or Grapefruit, maybe? Would you believe Pomegranate? Monroe also does *When the Lights Go On Again*, and Artie Shaw does *I Don't Want to Walk without You*, both instantly evoking the anguished uncertainty of the war years.

On the strength of these collections, Artie Shaw was certainly one of the major figures of that era. As Woody Herman has pointed out, Shaw was always an intelligent and articulate man, deeply aware of music outside the narrow confines of the pop field. He has perhaps been given less than his due as an influence upon our popular music. 'Way back when arrangers were naively considered unusual if they knew a little about classical orchestration, Shaw was using charts (in *Frenesi*, for example) that utilized strings over a jazz rhythm section, a French horn, and classical woodwind sounds—all standard procedure now. In *Summit Ridge Drive*, made by Shaw and his Gramercy Five, he even included a harpsichord.

The recorded sound is, for the most part, better than on the originals. Modern electronic techniques have been used by McCuen to bring out things the listener of that era never knew were there. On Glenn Miller's *At Last*, there is a guitar-and-piano counterline beneath the passage for muted trombones. On the playback equipment and with the manufacturing techniques of the period, that figure was completely lost: I was quite startled to hear it on this reissue.

These are two superb collections of musical Americana. G. L.

DOWN BEAT



ARTIE SHAW
A major figure of the Swing Era

arily a corn band, but occasionally could make very good music.

This is brought home in these two massive packages of old material issued by the *Reader's Digest*, which, whether you know it or not, is one of the world's major record labels. The nostalgic ten-disc package is devoted largely to the popular hits of the decade 1935-1945, and the six-disc set—a follow-up package assembled because the first one sold so astonishingly well—is devoted for the most part to the swing bands. The one package is oriented toward the hit parade of the era, the second to the swing interpretation of it, even though there are, in the second collection, tracks by Wayne King and his ilk.

There are some amazingly good goodies in the lot, such as Fats Waller's 1936 recording of *All My Life*, and some marvelously bad goodies, such as Guy Lombardo's recording, made the same year, of *When Did You Leave Heaven?*, featuring the incredible singing of Carmen Lombardo. Waller is still enjoyable as an undated, fresh musical experience; the Lombardo record, and many of the other tracks, can be enjoyed in the same way one enjoys a corny Boris Karloff-Bela Lugosi flick on TV.

These juxtapositions remind one that there is a permanent duality in American

FOLK



RECORDING OF SPECIAL MERIT

Ⓜ TOM ASHLEY AND TEX ISLEY: *Tom Ashley and Tex Isley*. Tom Ashley (vocals, banjo, second guitar); Tex Isley (lead guitar, autoharp). *Faded Roses; The House Carpenter; Wild Bill Jones; Hard Luck Blues*; and ten others. FOLKWAYS FA 2350 \$5.79.

Performance: Relaxed, authoritative
Recording: Good

Tennessee-born Tom Ashley was on the road with a medicine show by the time he was sixteen in 1911. He recorded during the 1920's and early 1930's, and kept working the medicine-show circuit until 1943. In recent years, initially because of Ralph Rinzler's informed interest in his work, Ashley has been "rediscovered" by urban folk-music enthusiasts, and he now tours folk festivals and folk clubs.

Rinzler's most recent recording of Ashley—with the expert instrumental backing of Tex Isley—underlines the scope of Ashley's material and his continuing zest, wit, and astute timing as a performer. There are songs of rambling, rural pieces, sentimental ballads, murder tales, a Child Ballad, and a delightfully wry talking blues. Throughout his life, Ashley has been both a carrier of heterogeneous Southern folk traditions and an entertainer. To him the two functions have been inseparable; and, as a result, there is no self-conscious "art" in his performances. They are as warm, seasoned, and roughly grained as this spry, gentle man himself. N. H.

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ JIMMY DAVIS: *Maxwell Street*. Maxwell Street Jimmy Davis (vocals, guitar). *Two Trains Running; I Got My Eyes on You; She's My Babe; Drifting Blues*; and eight others. ELEKTRA EKS 7303* \$5.79. EKL 303 \$4.79.

Performance: Brooding, intimate
Recording: Very good

Ⓢ Ⓜ JUNIOR WELLS: *Hoodoo Man Blues*. Junior Wells (vocals, harmonica). Friendly Chap (guitar). Jack Myers (bass). Billy Warren (drums). *Good Morning Schoolgirl; Hey Lawdy Mama; We're Ready; Yonder Wall*; and eight others. DELMARK DS 9613 \$4.79, DL 612* \$4.79.

Performance: Bold, virile
Recording: Good
Stereo Quality: Very good

These two albums are further documentations of Chicago's central place as a haven for urban Negro blues. At forty, Charles Thomas, better known as Maxwell Street Jimmy Davis, is a fixture on that blues thoroughfare in Chicago where he runs a

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small restaurant. Originally from Mississippi, and a veteran of medicine shows touring the rural South, Thomas has been based in the North since 1946. His style, however, is still basically that of the Mississippi Delta. As Pete Welding points out in the notes, "His voice, dark-shadowed and heavy, is shot through with a brooding, inconsolable anguish that imparts intense force to his singing." And like the Delta bluesmen, he has a manner that is "crying, introspective, pain-filled... with wordless moans and cries that often carry far greater significance and emotional meaning than do the words themselves." From these Mississippi roots come aching stories of the loneliness and impermanence of city life, in which Davis' guitar is as powerful a narrator as his voice.

Junior Wells, thirty-one, comes from Memphis, and though he too reveals direct links to the Negro country-blues tradition, his approach is considerably more urbanized than Maxwell Street Jimmy's. Wells' rhythms are more driving, and he has more of the resilient toughness of the city bard. Wells is also a slashing, powerful harmonica player; and the presence of the harmonica, along with a hypnotically insistent rhythm section, makes his performances more immediately exciting than those of Maxwell Street Jimmy. But both men dig as deeply inside themselves as they can, and both reward close attention. It depends on your own temperament whether introspective Maxwell Street Jimmy or the more aggressive Junior Wells will hit you harder. It will be difficult to forget either man. N. H.

Ⓜ MANCE LIPSCOMB: *Vol. 3/Texas Songster in a Live Performance*. Mance Lipscomb (vocals, guitar). *Take Me Back Babe; Blues in G; Willie Poor Boy; Nobody's Fault but Mine*; and ten others. ARHOOLIE F1026 \$4.98.

Performance: Intimate, self-assured
Recording: Good

Now seventy-one, Mance Lipscomb of East Texas spent most of his life at farming and other hard labor. He was discovered by folk collectors Mack McCormick and Chris Strachwitz some six years ago, and since then has done much recording—including a series for Strachwitz's Arhoolie label—and become part of the coffee-house and folk-club circuit. During his farming years, he was a musician by night and, as an entertainer, his repertoire was quite heterogeneous. At ease in the blues, he is equally knowledgeable with old pop and minstrel tunes, dance pieces, ballads, and comic vignettes. The breadth of his material is in evidence here—from *Shine On Harvest Moon* through *Rag in G to Motherless Children*. His voice is soft, burry and, though limited in range of color, it has its own kind of poignant force. Lipscomb doesn't dig as deeply into himself or his songs as Lightnin' Hopkins or Son House, but he does provide an illuminating kaleidoscope of olden days and ways as they were experienced by a rural songster who cut across categories and influences, singing only to please. N. H.

RECORDING OF SPECIAL MERIT

Ⓜ MANITAS DE PLATA: *Flamenco Guitar, Volume 2*. Manitas de Plata (guitar), José Reyes, Manero Ballardo (sing-

ers). *Fandangos; Tarantas y Bulerias; Gypsy Rumba; Moritas Moras*. CONNOISSEUR SOCIETY CS 965 \$5.79, CM 965* \$4.79.

Performance: Brilliant
Recording: Excellent
Stereo Quality: Excellent

Another recording by Manitas de Plata, the brilliant, astringent flamenco guitarist. He is always technically astonishing, and his hard, cool sound is a bracing change from often bathetic performers. Connoisseur Society, as is their custom, has recorded him superbly. And on this album, there is the extra filip of a *Gypsy Rumba* that has a rocking enough beat to make it a hit.

But all of side two is given over to a slow, sad lament lasting nineteen minutes and fourteen seconds, which I think might become wearing to those who are not hardcore flamenco enthusiasts. For that reason, I prefer the Vanguard record I reviewed in

LUCIEN CLERGEUE



MANITAS DE PLATA

A brilliant, astringent flamenco guitar

these pages a few months back. Those who are hooked on Manitas, however, should have this album too. J. G.

Ⓜ EUGENE RHODES: *Talkin' About My Time*. Eugene Rhodes (vocals, guitar). *Don't Talk Me to Death; I Keep Wondering; See That My Grave Is Kept Clean; Fast Life*; and eight others. FOLK-LEGACY FSA 12 \$4.98.

Performance: Persuasive
Recording: Very good

Eugene Rhodes is serving a long term at the Indiana State Prison, where Bruce Jackson recorded these performances. An itinerant singer in his younger years, Rhodes came to know many of the major early blues singers, and he learned a number of the songs in this set from such now-fabled figures as Blind Lemon Jefferson and Blind Boy Fuller. Rhodes' voice is deep and resonant, and his guitar playing is unobtrusively astute. As a man who prefers "good, smooth blues" to "screaming and loud hollering," he sings without the stinging, scraping power that characterizes the less inhibited of the old-time wanderers, but he communicates with candor and emotional substance on his own terms. Bruce Jackson's notes include histori-

cal and biographical information, complete texts, and the transcripts of the spoken interludes that provide revealing insights into the essentially reflective and gentle nature of the man. N. H.

Ⓜ BUFFY SAINTE-MARIE: *Little Wheel Spin and Spin*. Buffy Sainte-Marie (vocals, guitar, mouthbow); Russ Savakus (bass); Bruce Langhorne (electric guitar); Patrick Sky, Eric Weissberg (guitar); ensemble, Felix Pappalardi cond. *House Carpenter; Lady Margaret; Sir Patrick Spens; Winter Boy; Waly, Waly*; and seven others. VANGUARD VSD 79211 \$5.79, VRS 9211 \$4.79.

Performance: Varies
Recording: Very good
Stereo Quality: Okay

Buffy Sainte-Marie, sad to say, is no longer in my heart. I was enormously impressed with some of her early efforts like *Now That the Buffalo's Gone* and *Cod'ine*, and thought of her as a kind of Brechtian Libby Holman. But her records have progressively declined, and on this, her third, I find her mannered anger oppressive.

And she seems not to know who she is. *Timeless Love*, with lush string backing, is an obvious stab at the charts that owes more than a little to the Lennon-McCartney *Yesterday*, and then she turns right around and gives us *My Country 'Tis Of Thy People You're Dying*, a broadside that has almost too much undigested pamphleteering to be put into song.

Elsewhere, I find that she is far more effective when accompanied than when she is not, and that there are two or three little melodic phrases that turn up in every song she writes. Her *Poor Man's Daughter* is a nice piece of irony, and *Sometimes When I Get to Thinkin'* is almost embarrassing in the light it sheds on the relationship between love songs and hymns in country music. But I still don't know whether she is versatile, unformed, deliberately ugly, all of these, or none of these. J. G.

Ⓜ ARNOLD KEITH STORM: *Take The News To Mother*. FOLK-LEGACY FSA 18 \$4.98.

Performance: Straight-faced
Recording: Excellent

Mr. Storm, a country boy from Indiana who has been collecting sad songs from the Gay Nineties and beyond, has put them together here in a lugubrious album where mother waits in vain for her wandering son, the miner's child warns her doomed father, "Oh, Daddy, don't work in the mines today," blind children expire obligingly in the last stanzas of ballads and proceed directly to heaven, orphans lie down dead in freezing city streets, and cowboys perish trying to round up stampeding herds. Mothers figure largely in these excruciating ballads, and their hearts are always broken despite all their pleading that their sons restrain themselves from wandering off on freight trains.

These paeans of gloom evidently were so popular in their day that *Take The News To Mother* by Charles K. Harris (you will remember him as the composer of *Hello, Central, Give Me Heaven*) was drafted again for service in World War I after jerking tears from the populace all during the Civil War.

To crown these requiems of private sorrow, Mr. Storm has contributed a mass disaster ballad of his own devising, covering the explosion of a propane gas tank at the Coliseum in Indianapolis in 1963, which killed seventy people and hospitalized hundreds. He sings all this in a sweet, pure voice with absolutely no emotion while accompanying himself on the guitar and harmonica. If it's songs of disaster you're after, here is the disc for you. P. K.

Ⓜ MUDDY WATERS: *The Real Folk Blues*. Muddy Waters (vocals, guitar); unidentified accompaniment. *Mannish Boy*; *Walking in the Park*; *Rollin' and Tumblin'*; *Little Geneva*; and eight others. CHESS LP 1501 \$3.79.

Performance: Powerful
Recording: Fair to good

Although neither recording dates nor personnel are given, this is clearly a collection of Muddy Waters singles that must go back

ten years and maybe even longer. The recording quality varies considerably, sometimes to such an extent that the backgrounds are clouded, and Waters himself sounds so pinched that I was doubtful at first that it was actually he that was singing. And yet, despite these technical defects, the enormous strength of Waters—as a man and as a musician—comes through. Muddy has come a long way from Mississippi—he now travels to colleges throughout the country, tours Europe, and makes his home in Chicago. But the elemental concerns that characterized his earliest recordings have not become at all attenuated during his city years. He is (as the psychiatrists might say) in full contact with his emotions, and those emotions are direct and unabashed.

Most of today's teenagers would never have heard of Muddy Waters had it not been for such of his British disciples as the Rolling Stones. Hopefully, some of them may now get his blues message first-hand. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SONNY BOY WILLIAMSON: *Sonny Boy Williamson and the Yardbirds*. Sonny Boy Williamson (vocals, harmonica) and the Yardbirds. *Pontiac Blues*; *Do the Weston*; *Twenty-Three Hours Too Long*; *Baby Don't Worry*; and four others. MERCURY MG SR 61071 \$4.79, MG 21071* \$3.79.

Performance: Sonny Boy commands the blues

Recording: Good
Stereo Quality: Good

The late Sonny Boy Williamson was a major influence on many American Negro blues singers and harmonica players. In the last years of his life, he experienced a heartening recognition of his work by European audiences, traditionally more aware of the value of our authentic bluesmen than are all but a nucleus of American listeners who have recently been joined by folk enthusiasts. In

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1963, after a triumphant tour of England with the American Folk and Blues Festival, Williamson recorded an album with the Yardbirds, a British rock group whose style has been shaped by American Negro blues influences.

In the album, recorded at the Craw-Daddy Club in London, the Yardbirds wisely remained in the background, laying down a sturdy beat for the intensely individualistic singing and playing of Sonny Boy Williamson. By itself, the set is a valuable addition to Sonny Boy's discography. *N. H.*

Ⓜ STELIOS ZAFIRIOUS: *Greece Revisited*. P. Livadaros. Sophia Sideri, and others (vocals), and unidentified instrumental accompaniment. *You Look into My Eyes*; *Actress*; *I Became an Immigrant*; *Fairy Sea*; and eight others. LONDON TW 91388 \$3.79.

Performance: Stylish and idiomatic
Recording: Good

A collection of buoyant urban Greek bouzouki music—based on folk roots—this album presents a stimulating fusion of sinuous rhythms, tangy instrumental textures, and sensually dramatic male and female vocals. Unfortunately, the non-Greek listener is helped not at all by the meager notes. The lyrics are not even paraphrased, let alone translated in full. All we are told about the history and nature of bouzouki music is that it was originally sad and now it's happy. I continue to wonder why some record companies seem deliberately to discourage sales of music from unfamiliar cultures. I don't mean that all notes should be as detailed as Folkways', but the nonspecialist does deserve more than a charming color picture of a Greek village as a guide to the contents of the record. *N. H.*

FOLK COLLECTIONS

THE FOLKSONGS OF BRITAIN, Volumes 6-8 (see Best of the Month, page 80)

Ⓜ SONGS AND BALLADS OF THE BITUMINOUS MINERS. G. C. Gartin. Michael Barry, David Morrison, James T. Downer, and others (vocals); guitar and fiddle accompaniment. *Blue Monday*; *The Coal Loading Machine*; *Drill Man Blues*; *Payday at the Mine*; and fourteen others. THE LIBRARY OF CONGRESS AFS L60, \$4.95 (by check or money order to the Library of Congress, Music Division, Recording Laboratory, Washington, D.C. 20540).

Performance: Rugged
Recording: Fair to good for its time

A selection from George Korson's field recordings of bituminous miners in 1940, this set is of absorbing historical and musical interest. The songs, performed by gnarled but still insistent voices, tell of the miners' work, grievances, strengths, and ways of relaxation. There are tales of disasters and of exploitative employers as well as joyful, proud memories of the emerging power of the United Mine Workers. Musically, the songs reflect vigorous intermixtures of regional and ethnic influences. Negroes, for example, played a major part in the development of folk music in the bituminous fields, which was not the case among anthracite miners. An accompanying booklet contains complete lyrics. *N. H.*



THEATER • FILMS

Ⓜ GREAT MOMENTS IN SHOW BUSINESS. Walter Huston, Eddie Cantor, Cliff Edwards, Burns & Allen, Gene Raymond, Al Jolson, Dick Powell, Fred Astaire, Eddie "Rochester" Anderson, Clayton, Jackson, and Durante (performers). Epic FLS 1505 \$5.79, FLM 13105* \$4.79.

Performance: Popcorn
Recording: Meddled with
Stereo Quality: Phony



AL JOLSON

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Are you a member of the Moxie generation? Does the word "Vitaphone" bring tears of nostalgia to dimming eyes? Are you losing sleep watching old musicals on late-night television? Here is the remedy for you. A whirl of the turntable, and "electronically rechanneled" stereo (it adds echo to, and heightens the hiss from, old 78's) will whisk you back to those dear old days. Hear Dick Powell croon *Lullaby of Broadway* from the *Gold Diggers of 1933*! Relive feeble-minded moments from the heyday of radio with George Burns and Gracie Allen! Mourn for your lost youth as Walter Huston quavers out *September Song*! Stop rummaging in closets for those cracked ten-inchers of Al Jolson, Eddie Cantor, Fred Astaire, and Bill Robinson; they're all here—even Cliff Edwards singing *It's Only a Paper Moon*. And the high point is Clayton, Jackson, and Durante delivering *Can Broadway Do without Me?* (recorded in 1929). Personally, I had a wonderful time, even reading the liner note, which gets the dates a little mixed and describes the insipid sound of Gene Raymond singing *Twinkle, Twinkle, Little Star* as a "charming souvenir of his considerable vocal talent." Ah, those care-free, uncritical depression days! *P. K.*

Ⓜ THE TEN COMMANDMENTS (Elmer Bernstein). Orchestra, Elmer Bernstein cond. UNITED ARTISTS UAS 6495 \$5.79, UAL 6495* \$4.79.

Performance: Inflated
Recording: Superior
Stereo Quality: Theatrical

The score of this blockbusting Biblical epic is a luscious borscht of mammoth, tendentious symphonic passages, Egyptian belly dances, two overtures, and a theme for every character from Moses to Nefretiti, because Mr. DeMille, like Wagner, wanted it that way. It is recreated by its composer, leading a mammoth Hollywood orchestra; and it seems to go on as long as the movie. Mr. Bernstein, writing passionately about the film on the album jacket, discloses that he collected "two notebooks full of notes" from the director in the course of making *The Ten Commandments*. Can these be the ones in the score? *P. K.*

Ⓜ WAIT A MINIM! (Leon Gluckman). Original-cast album. Andrew Tracey, Paul Tracey, Kenrew Lascelles, Michel Martel, Nigel Pegram, April Olrich, Dana Valery, Sarah Atkinson (vocals, instrumentals); Andrew Tracey cond. LONDON AMS 88002 \$6.79, AM 58002* \$5.79.

Performance: Stimulating
Recording: Good
Stereo Quality: Expert

The baffling thing about this spirited entertainment is how the cast ever got out of South Africa alive in the first place. According to the program notes, every item in the show was performed in both the Union of South Africa and Rhodesia. These include ballads hooting at *apartheid*, bigotry, and hypocrisy of every sort as well as lampoons on the absurdity of human ways in general.

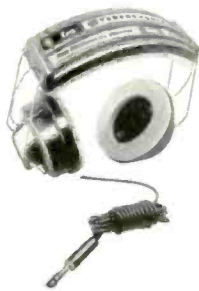
On stage, the songs and dances are divided by nationality into sets that go for the weak underbellies of Swiss, German, American, French, Italian, Indian, and Japanese, as well as South African, customs and conventions. The performers are as versatile, vigorous, and gifted an octet as you're ever likely to encounter, and they maintain their individualities (as the sometimes interchangeable performers in our own local reviews do not). In the course of preparing *Wait a Minim!*, each of them learned to play a staggering number of instruments on which they accompany themselves: Portuguese guitar, Sousaphone, Japanese koto, zither, Indian tanpura drone, and Scotch bagpipe, among others. They are really terrific, and the charm and hilarity of their offering never droop.

Since almost all the satirical humor here is visual, however, the recording can offer only a pallid notion of this show's spirit. Numbers like *Dirty Old Town* and *A Piece of Ground* manage to hint at the viewpoint and to display the vocal gifts of such performers as Dana Valery, Nigel Pegram, and Michel Martel, and the flavor of several South African folk songs and dances comes through uninjured. But the real delight of *Wait a Minim!* is so much in the visual humor counterpointing the straight-faced musical numbers that the recording is likely to appeal only to those who have seen the show. *P. K.*

(Continued on page 120)

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Popular Science Magazine June 1966 Review of New ACOUSTECH ADD-A-KIT

PERSONAL-USE REPORT:

Kit Makes Super Hi-Fi Solid-State Amplifier

By RONALD M. BENREY

The Acoustech XI is a kit-built all-transistor amplifier that will outperform most factory-assembled rigs you can buy today. Its frequency response extends well past the upper and lower measuring limits of my test instruments. Distortion, even at the maximum power output of 35 watts per channel, is virtually inaudible.

I listened to the amplifier drive both low-efficiency AR-3 acoustic-suspension speakers and high-efficiency Jensen 600-XLs. The sound from both types of speakers was remarkably clear and brilliant, an indication of excellent transient response.

The basic power-amplifier kit costs \$130; the add-on preamp module \$90. They are made by Acoustech, Inc., 139 Main St., Cambridge, Mass.



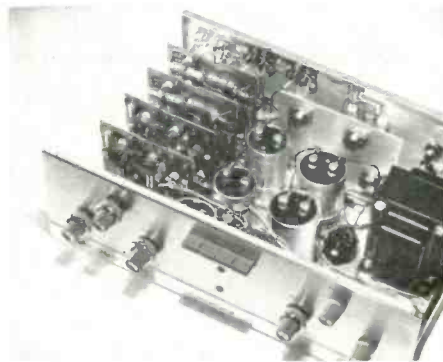
Components and hardware are packaged in numbered plastic bags (like one shown above) that are stapled to a fuzzy-surfaced, solder-resistant cloth. You open one bag at a time to carry out a group of instructions.



The cloth makes an excellent work surface since small bits of hardware and tiny electronic parts won't roll or slide off it. Tricky-to-wire parts of the circuitry come pre-assembled on plug-in printed-circuit boards.



Step 1. Kit is designed so you can stop after wiring the easy-to-assemble power-amplifier stages, if you already own a hi-fi preamplifier. Construction time: about five hours.



Step 2. You can add on the preamplifier arc control circuitry when you build the power amplifier, or do it at a later date. The conversion takes about 12 hours, most of it spent in wiring the complex selector switches.

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SPOKEN WORD



• **BORN TO LIVE: HIROSHIMA.** Written, compiled, and edited by Studs Terkel and Jim Unrath. Produced by Radio Station WFMT, Chicago. FOLKWAYS FL 9818 \$5.79.

Performance: Whirlwind
Recording: Good

WFMT won the Peabody Award last year for its radio entertainment, and if this is an example of the standards that station is meeting in Chicago, the prize was thoroughly deserved. Don't let the title of this documentary put you off. It's not some morbid rehash of post-atomic devastation. The program takes off from the words of a woman who suffered radiation burns in Hiroshima when we dropped the bomb, but it goes on from there to become a mighty paean in praise of living. Terkel is a restless host who turns from the sounds of jazz to the voices of novelists and poets and philosophers and architects, to the stanzas of folksongs, and ultimately to the Hymn to Joy in Beethoven's Ninth as he seeks answers to the lonely sound of a Chicago youth's gloomy statement, "You were born to die, that's all."

Ballads by Brendan Behan, verses from Carl Sandburg's *The People Yes*, Negro spirituals, and statements on the need for the individual to identify himself with the fate of the human race are invoked in a polyphonic pattern of song and the spoken word which sometimes verges on the pretentious but is never pedestrian. Among the dozens of voices heard are those of Lillian Smith, James Baldwin, Miriam Makeba, Pete Seeger, Sean O'Casey, Shanta Gandhi, Mahalia Jackson, John Ciardi, Enrico Caruso, Bertrand Russell, Buckminster Fuller, Harlow Shapley, and Sandburg himself. They leave you feeling maybe old Carl is right when he asserts that "Man will yet win. Brother may yet line up with brother."
P. K.

• **ROBERT BROWNING: My Last Duchess and Other Poems.** James Mason (reader). CAEDMON TC 1201 \$5.95.

Performance: Superior
Recording: Fine

With his flair for portraiture through the voice, James Mason brings such characters as Rabbi Ben Ezra, the duke of "My Last Duchess," the friar of the "Soliloquy of the Spanish Cloister," and others to sharp, believable life. In "How They Brought the Good News from Ghent to Aix," an exercise in galloping meter which I have detested since early childhood, he properly emphasizes the rhythm and forgets the sense of the poem, such as it is. Also read in this well-programmed collection are "Home Thoughts From Abroad," "The Lost Leader"—with its angry indictment of Wordsworth for becoming a member of the British establishment—"Memorabilia," and that dispirit-

ingly cheerful favorite of the early riser, the song from "Pippa Passes," wherein "all's right with the world"—Browning's world, anyhow.
P. K.

• **ROBERT FROST: Reads from His Own Works.** Robert Frost (reader). DECCA DL 9127 \$4.79.

Performance: Genial
Recording: Good

This Frost recording is an excellent introduction to the Yale Series of Recorded Poets, now commercially available on the Decca label. This disc was recorded when the poet was at the top of his form, a few years before he died, and in notably excellent spirits. He not only reads those wholesome old favorites about birch trees, snow-covered woods, wood-chopping, seed-sowing, and other reliable country topics (always with the added ingredient of a fresh and penetrating wisdom), but intersperses his readings with a score of anecdotes. Mr. Frost in a garrulous humor was an entertaining guest indeed.

Frost liked to refer to himself as one who "made" rather than "wrote" poems, and many of his verses do convey the feeling of having been hewn out of some substance more solid and enduring than mere words. He also called himself a "sayer" rather than a "reader" of poems, and that feeling too is definitely projected in these good-humored, unstudied recitals, all in the gruff New England twang so appropriate to the particular style of truth-telling he cultivated and perfected in his lifetime.
P. K.

• **SHAKESPEARE: The Merry Wives of Windsor.** Anthony Quayle. Micheál MacLiammóir, Joyce Redman, Murray Melvin, Alec McCowen, others (players). Howard Sackler, director. CAEDMON SHAKESPEARE RECORDING SOCIETY 203 three discs \$17.85 stereo and mono.

Performance: Exhilarating
Recording: Superb
Stereo Quality: Lively

The Merry Wives of Windsor is supposed to have been written around 1597 at Queen Elizabeth's request in order to revive the character of Falstaff, who had so endeared himself to audiences (and the Queen) in the *Henry IV* plays. Shakespeare not only brought back the fat and befuddled old knight, but took the opportunity to write a series of variations on the theme of human gullibility and at the same time to aim some well-deserved shafts at the clergy and the medical profession.

Howard Sackler is far more successful than others have been in pulling together the mixed ingredients of this sometimes exasperating script, with its stretches of comedy in a slang so long forgotten that you almost need a glossary to follow the banter. Quayle repeats his Falstaff of the *Henry IV* recordings, an irresistible Don Quixote who is a natural victim for the pranks of the vengeful ladies. The merry wives themselves—Joyce Redman as Mistress Ford and June Jago as Mistress Page—are loftier and lustier than I've ever heard them, and Micheál MacLiammóir has a high old time dishing up the Frenchified dialect of Dr. Caius. Aubrey Richards is a droll parson and Alec McCowen a perfect cartoon of the priggish suitor Fenton.
P. K.

MORE ENTERTAINMENT REVIEWS

★ IN BRIEF ★

DATA

© ® DAVE BRUBECK: *My Favorite Things*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Gene Wright (bass), Joe Morello (drums). *Little Girl Blue; Why Can't I?; Over and Over Again; My Romance*; and four others. COLUMBIA CS 9237 \$4.79, CL 2437 \$3.79.

© ® SHIRLEY HORN: *Travelin' Light*. Shirley Horn (vocals, piano); Joe Newman and Jerome Richardson (saxophone, flute); Kenny Burrell (guitar); Marshall Hawkins (bass); Bernard Sweeney (drums). *Travelin' Light; Sunday in New York; Big City*; and nine others. ABC PARAMOUNT ABCS 538 \$4.79, ABC 538* \$3.79.

© SHAKESPEARE: *The Winter's Tale (abridged)*. Christopher Casson, Chris Curran, Fred Johnson, Eve Watkinson, others (players); Christopher Casson and William Styles, directors. SPOKEN ARTS 894 \$5.95.

© THIS LAND IS MINE. Unidentified choir. *We Protest for Our Land; Go Underground; We Are the Youth; The Belt is Mine*; and twelve others. FOLKWAYS FH 5588 \$5.79.

© ® ANDY WILLIAMS: *Andy Williams' Newest Hits*. Andy Williams (vocals); orchestra and chorus, Robert Mersey cond. *A Fool Never Learns; Almost There; Don't You Believe It*; and nine others. COLUMBIA CS 9183 \$4.79, CL 2383 \$3.79.

© ® NANCY WILSON: *From Broadway with Love*. Nancy Wilson (vocals); orchestra, Sid Feller cond. *Hey There; He Loves Me; Young and Foolish*; and nine others. CAPITOL ST 2433 \$4.79, T 2433* \$3.79.

COMMENTARY

This album consists of Richard Rodgers songs, some of them little-known, all but the title tune written with Lorenz Hart. Perhaps because the tracks were recorded over a long period of time, they range in quality from excellent to banal. Overall, the disc is below the quartet's average. There is little difference between the mono and the stereo pressings. J. G.

Shirley Horn is a highly musical and tasteful singer from Washington, D. C. This is her third album, her first for ABC Paramount. Unfortunately, little thought has gone into this one, and the squeak of a tight budget can be heard throughout. It's time someone took Miss Horn away from the piano, gave her voice proper accompaniment, and gave us a great album. G. L.

A clever editor has excerpted the best moments of this play for a fifty-minute version, and it is beautifully acted here. The role of the chorus is gracefully done by Christopher Casson, who also finds time to squeeze in a couple of songs, and the other players are in splendid form. I hate condensations, but if we must have them, let them be on this high level. P. K.

Recorded in Tanganyika by an impromptu choir of young refugees from South Africa, these songs testify to the unyielding determination of the South African Liberation Movement. They are sung to simple, lyrical popular tunes, but beneath the surprising gentleness of the performances there are rage and courage. N. H.

Williams sings well on this album, even though he sounds a bit tired in places. But the selections are mostly commercial and colorless, and the arrangements are trite. There are three good songs: *Quiet Nights* (with Gene Lees' original lyric); *Emily*, by Johnny Mandel; and *Noelle*, which was written for Williams' daughter. M. A.

This is Miss Wilson's second album of Broadway songs. The competent, lifeless arrangements are Sid Feller's. Miss Wilson's interpretations are limited to cuteness, and even her gorgeous voice sounds shot. I don't understand why Miss Wilson's art diminished as her success was reaching its peak. M. A.

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D'OYLY CARTE COMPANY

KO-KO, LORD HIGH EXECUTIONER: Peter Pratt in *The Mikado*

RICHMOND'S G & S BONANZA

By Paul Kresh

SOMEbody once gave me the Modern Library book called *The Complete Plays of Gilbert and Sullivan*, inscribed with the ominous comment, "Now you'll lose all your friends." Through the magic of the microgroove phonograph record, this can now happen to you, too—and at bargain prices. London has been busy rereleasing its old G & S monophonic recordings in bright new dubbings on the Richmond label, so that for less than the price of a ticket to a live D'Oyly Carte performance you can spend an evening in the scrupulous tradition of the old Savoy Theatre in London—visiting Castle Adamant with Princess Ida at her all-girl school; or suffering with Jack Point, the jester, as he permits his sweetheart Elsie to marry the Colonel Fairfax she does not love to spare the latter's life in *The Yeomen of the Guard*; or joining the twenty love-sick maidens to follow the "fleshy poet" Reginald Bunthorne about while he moons over a milkmaid in that caricature of Oscar Wildean aesthetics entitled *Patience*; or writhing with Sir Reuthven Murgatroyd as he tries to keep up his family's reputation for evil by committing a crime a day in *Ruddigore*. You can also rehearse the whole breach-of-promise suit in *Trial by Jury* as often as you please, mouthing every single word as you go, with no neighbor in the audience to stare reprovingly.

Alert collectors will already have on their shelves the earlier Richmond releases of *H.M.S. Pinafore* (RS 62003), *The Mikado* (RS 62004), *Iolanthe* (RS 62005) and *The Gondoliers* (RS 62010).

so if the company will now let us have *The Pirates of Penzance* and London's lovely complete version of *The Sorcerer*, with its wicked portrayal of the title role by Peter Pratt, we can all rest easy, basking in a collector's sense of completeness. (As the world grows older, I am almost ready to give up my life-long dream that the D'Oyly Carte will yet grace us with unabridged recorded performances of *Utopia Limited* and *The Grand Duke*, the least known but most delightful of all these operettas.)

For G & S worshipers on the run, there are also the highlights, two shows per disc, but these are terribly frustrating to aficionados. Although intelligently edited to include most of the popular favorites, they never seem to have room for the one you particularly wanted to hear. And since the real joy of these scores is the way they are developed and expanded for soloists, chorus, and orchestra in their elaborate finales, the appetite of the initiated Savoyard is just getting whetted when it's all over. The company has tried to make up for this built-in difficulty by also releasing the disc "Choruses from the Savoy Operas" (R 23060), but what with the different recording levels and the constant onslaught of full-blown polyphonic renditions from so many different sources, it's a rather wearing experience. It may be true that some of the madrigals, comic patter songs, and love duets, as well as the grand choral passages from the various productions, are virtually interchangeable, but they are almost unendurable when programmed all of a piece.

And for those who can take their Gilbert and Sullivan or let it alone, there's still another single record called "The World of Gilbert and Sullivan" (R 23059). This is made up of patter-songs and ballads from the plays, with the platform shared by Martyn Green and Peter Pratt, two of the greatest comic stars the D'Oyly Carte ever boasted, and will probably be enough, if not more than enough, for any casual collector.

For those of us, however, who consider the polished, precise lines and lyrics of Gilbert's biting lampoons on Victorian life and Sullivan's lilting, lavishly melodious and saltily orchestrated scores still fresh and relevant today, even all the records in this series will not be enough. Recording technique has advanced so far and so rapidly since these were made (in the 1940's and early 1950's) that it comes as something of a jolt to realize how thin (despite the help of Richmond's engineers) the highly drilled chorus and orchestra sound in these albums today, compared with the overwhelming brilliance and clarity of the new stereo versions—a brilliance and clarity, alas, tempered by the unseasoned performances of soloists who are trying to replace the old masters. In the younger group, the tenors and soubrettes are perhaps better singers, but no one has come near matching Martyn Green's stylized cartoons of the poet Bunthorne, or the jester Jack Point, or the alarmed Sir Reuthven, or that legal stickler the Lord Chancellor in *Iolanthe*. As King Gama, the surly philanthropist of *Princess Ida*, or the slippery family magician John Wellington Wells in *The Sorcerer*, Peter Pratt is almost equally skilled, and he carries the tunes a bit better.

In these revivals, too, one encounters with delight the fierce portraits of such sadistic ogres (if such a phrase can be applied to these comparative innocents in our violent age) as the Mikado of Japan and Sir Roderick Murgatroyd, the ghost who comes back to persecute his progeny, fleshed out by the rich bass of Darrell Fancourt. The coy but indomitable ladies, from Jane and Saphir in *Patience* to *Ruddigore*'s Mad Margaret, are performed with great style, comic insight, and awareness of the operatic manners being parodied by Muriel Harding, Ella Halman, the late Ann Drummond-Grant, and Margaret Mitchell (who played her ingenues with a merciful minimum of coquetry). Another pleasure of these reissues is the vigorous singing of Leonard Osborn and Alan Styler. One must choose, therefore, between the choral and instrumental color, sweep, and realism of the new recordings, some of which offer the added boon of spoken dialogue, and the expert characterizations of the old. (A few, though, like *Princess Ida*, have not yet been recorded for stereo.) Perhaps a stronger company some day will merge these various virtues and render all existing albums obsolete.

There are those who insist that the old 78's on RCA Victor, with George Baker in the comedy roles, have never been surpassed, but these relics sound

pretty dim and scratchy to me. Musical purists, who care more for Sullivan than for Gilbert and prefer to hear his melodies performed by superior soloists rather than revel in the marionette-like precision in which the D'Oyly Carte excels, should enjoy the G & S series on the Angel label, with Sir Malcolm Sargent and some very fine singers indeed, but all of it rather humorless and slow.

Purchasers of the Richmond albums who want to follow the words, by the way, will need a book, since at these prices no texts are included. I'll be glad to lend you mine, but I think I'd rather like to have it back when you're through. Friends may forsake me, but the comfortable comic world of *Patience*, *Princess Ida*, and *Ruddigore* never will. Well, hardly ever, anyhow. *Paul Kresh*

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Ⓜ **GILBERT AND SULLIVAN:** *Choruses from the Savoy Operas*. D'Oyly Carte Opera Company Chorus, William Cox-Ife, chorus master; Isidore Godfrey cond. RICHMOND R 23060 \$2.39.

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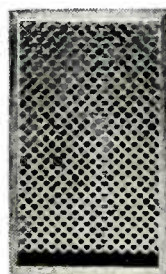
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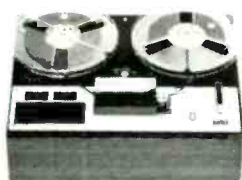
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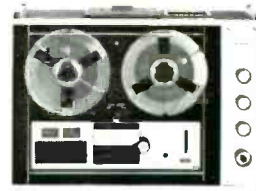
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

© FALLA: *El amor brujo*; *The Three-Cornered Hat: Dances from Parts I and II*. Grace Bumbry (mezzo-soprano); Berlin Radio Symphony Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON DGC 9115 \$7.95.

Performance: More polish than style
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 43'56"

As with much of the four-track tape catalog, it comes as a shock to find only the Leontyne Price-Fritz Reiner recording of *El amor brujo* as an available alternate to this new DGG release, whereas there are three additional disc versions available, including most notably the gorgeously colorful and stylish performance by Shirley Verrett and the Philadelphia Orchestra with Leopold Stokowski conducting.

Lorin Maazel gets some marvelously polished playing from the Berlin Radio Orchestra, and Grace Bumbry does quite respectably by the three major vocal solos. But there is little of the torrid, rough-hewn Andalusian gypsy quality in either the playing or the singing here—and that is the one all-important element needed to communicate the essential vitality of Falla's masterly score.

The dance episodes from *The Three-Cornered Hat* come off under Maazel's baton with polish, élan, and great transparency of texture; but here he is up against three strongly competitive four-track tape versions of the complete ballet—Frühbeck de Burgos on Angel, Ansermet on London, and Jorda on Everest. The DGG engineers have produced smooth, well-balanced sound on their tape; but their competitors, both in *El amor brujo* and in *The Three-Cornered Hat*, are even more effective from the standpoint of sheer sonic brilliance. *D. H.*

© HAYDN: *Symphonies: No. 99, in E-flat; No. 100, in G Major ("Military"); No. 101, in D Major ("Clock"); No. 102, in B-flat; No. 103, in E-flat ("Drum Roll"); No. 104, in D Major ("London")*. Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD EVERYMAN VEF 1916 \$9.95.

Performance: Rough-hewn
Recording: 1956 vintage
Stereo Quality: Adequate
Speed and Playing Time: 3¾ ips; 163'29"

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

The original taping is a decade old; the orchestral playing—not to speak of the interpretation—has little of the polish and nuance offered in the directly competitive 3¾-ips Angel tapes by the late Sir Thomas Beecham. But the musical texts employed by the eminent Danish conductor-musicologist Mogens Wöldike are the authentic Haydn as opposed to the inaccurately edited ones employed by Beecham. There is a curious appeal, too, in the forthright, rough-hewn honesty of the Wöldike readings, most especially in the "Drum Roll"—to my mind the most strikingly powerful and dramatic of the late Haydn symphonies. *D. H.*



RAFAEL KUBELIK
Grace and strength for Mendelssohn

RECORDING OF SPECIAL MERIT

© MENDELSSOHN: *A Midsummer Night's Dream: Incidental Music, Opp. 21/61*. Edith Mathis (soprano); Ursula Boese (contralto); Bavarian Radio Symphony Chorus and Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON DGC 8959 \$7.95.

Performance: Elegantly romantic
Recording: Splendid
Stereo Quality: Lovely
Speed and Playing Time: 7½ ips; 41'5"

This is not only the first absolutely complete four-track tape issue of Mendelssohn's *Midsummer Night's Dream* music, but it is free of the obtrusively coy narration that marred the very nearly complete Leinsdorf-Boston Symphony tape for RCA.

Rafael Kubelik is wholly in his element

when it comes to this kind of music, bringing to its pages just the right blend of magical grace and tensile strength. The singers use Mendelssohn's original German text, but this is no impediment to the lovely sounds produced by both excellent soloists, as well as by the fine women's chorus.

The recorded sound, both overall and regarding details of vocal-orchestral balance, is sheer perfection. *D. H.*

© PROKOFIEV: *Tale of the Stone Flower (Ballet: excerpts)*. Suisse Romande Orchestra, Silvio Varviso cond. LONDON LCL 80174 \$7.95.

Performance: Enjoyable
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 51'21"

Prokofiev's 1949 ballet *The Stone Flower*, whose plot revolves around a young jeweller of the Ural Mountains, his fiancée, and the fairy-like Queen of the Copper Mountains, is not on the level of his *Romeo and Juliet*, but at its best it is high-quality ballet music. The composer, to judge from this set of extended excerpts (the only such recording), has in a few places obviously sought to be popular, with results that sound like updated Tchaikovsky; elsewhere, one hears the wit and pungency, the mechanistic element, and the typical lyrical line that are characteristic of Prokofiev. The whole, in spite of the few ordinary spots, is enjoyable, and so is the performance here. Although there is greater bass response in the disc version, the reproduction on tape is quite natural (especially with a stiff bass boost). *I. K.*

RECORDING OF SPECIAL MERIT

© SCHUBERT: *Quintet in A Major, Op. 114 ("Trout")*. Peter Serkin (piano); Alexander Schneider (violin); Michael Tree (viola); David Soyer (cello); Julius Levine (double bass). VANGUARD VTC 1713 \$7.95.

Performance: Among the best
Recording: Very good
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 40'3"

Of the most recent recordings of the "Trout," this has generally been hailed as the finest. For my part, I do not altogether admire Schneider's sometimes rough and accented playing, and one can imagine a degree more *Gemütlichkeit* in certain movements. Overall, however, this interpretation is an exceptionally worthy one, with notable playing from Peter Serkin. The bright tape sound results in a slightly glassy piano treble; the disc version boasts a more prominent bass,

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but a bass boost to the tape restores what seems lacking. The balance of instruments, though slightly spotlighted, is generally quite effective. I. K.

RECORDING OF SPECIAL MERIT

© VERDI: *Don Carlo*. Carlo Bergonzi (tenor), Don Carlo; Renata Tebaldi (soprano), Elizabeth; Nicolai Ghiaurov (bass), Philip II; Dietrich Fischer-Dieskau (baritone), Rodrigo; Grace Bumbry (mezzo-soprano), Eboli; Martti Talvela (bass), Grand Inquisitor; Jeannette Sinclair (soprano), Tebaldo; Kenneth MacDonald (tenor), Count di Lerma; Tugomir Franc (bass), Friar; John Wakefield (tenor), Royal Herald; Joan Carlyle (soprano), Celestial Voice; Chorus and Orchestra of the Royal Opera House, Covent Garden. Georg Solti cond. LONDON LOV 90116 two reels \$25.95.

Performance: Superior production
Recording: Mostly excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 197'17"

This dramatically paced production features first-rate conducting and a cast of uniformly high quality. The only slight disappointment is Tebaldi, who is occasionally edgy and below pitch, but insofar as warmth and expression are concerned, her interpretation is as distinguished as that of the remaining principals. The orchestral playing is vibrant and properly lyrical, and the recording is up to London's best standards. The tape, like several others from Ampex this month, requires a bass boost to match the disc set. A libretto is included. I. K.

© WAGNER: *Lohengrin*. Jess Thomas (tenor), Lohengrin; Elisabeth Grümmer (soprano), Elsa; Dietrich Fischer-Dieskau (baritone), Telramund; Christa Ludwig (mezzo-soprano), Ortrud; Gottlob Frick (bass), King Henry; Otto Wiener (bass), Royal Herald; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Rudolf Kempe cond. ANGEL Y55 3641 \$24.98.

Performance: Commendable
Recording: Good for 3¾ ips
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 209'40"

This *Lohengrin*, first released in disc form in December, 1963, is on the whole an excellent performance by a particularly competent cast. It is tempting to reflect that there have been more impressive exponents of the title role and of Elsa in the past, but no such reservation can be applied to the characters of Telramund and Ortrud, whose lengthy second-act scene here is unusually gripping and totally convincing, both dramatically and musically. Kempe's direction is good overall (he seems almost inspired by the histrionics of Ludwig and Fischer-Dieskau) if not consistently commanding as an interpretation. For a 3¾-ips tape, the reproduction, considered on its own, is satisfactory, though a certain amount of listening fatigue sets in during the heavier passages because of lack of clarity. The disc version, as usual, exhibits wider response, but the tape does have advantages: a lower price (by \$4.00), and only one interruption. Interested buyers should be warned that in the first production run of the tape, the processing was faulty at the outset of the second sequence; the subsequent issue, ex-

cept for slight tape hiss, is fine. The libretto can be obtained by sending in the postcard supplied with the tape box. I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

© RAY CHARLES: *Crying Time*. Ray Charles (vocals, piano); the Raelets (vocal accompaniment); unidentified orchestra and chorus. *Let's Go Get Stoned*; *You're Just About to Lose Your Clown*; *No Use Crying*; and nine others. ABC PARAMOUNT ABX 852 \$5.95.

Performance: Mellow
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 38'17"

Singer-pianist Ray Charles seems able to digest whatever sort of material he agrees to perform—blues, rock-and-roll, country-and-western, or quality standards—translate it into his own unique terms, and deliver it with utter conviction. He's a one-of-a-kind performer, as evidenced by the many who try, and fail, to imitate him.

Charles' voice is strangely limber and unafraid; his phrasing is loose but masterly. He has an unerring instinct about where to set tempos, and is one of the all-time great foot-in-the-gutter organ and piano players. Whether humorous, mocking, or sad, he's always persuasive.

This is an excellent Charles collection. It appears to have been gathered from several record dates, using various settings. *Tears* and Percy Mayfield's powerful tune *You're in for a Big Surprise* are beautifully orchestrated. Unfortunately, the arranger is anonymous. Several songs are Charles' special brand of blues, using his own band and the Raelets.

The only loser is *Crying Time*, a corny hillbilly tune that even Charles can't bring to life. Among the best are *Going Down Slow*, about a man who's losing his health, and *Drifting Blues*. This is a wonderful and moving album by one of the finest performers in the business. M. A.

RECORDING OF SPECIAL MERIT

© MILT JACKSON: *At the Museum of Modern Art*. Milt Jackson (vibraphone), James Moody (reeds), Cedar Walton (piano), Ron Carter (bass), Candy Finch (drums). *Novamo*; *Simplicity and Beauty*; *Flying Saucer*; and six others. LIMELIGHT LIX 86024 \$5.95.

Performance: Rare
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 37'52"

This album was recorded "live" at New York's Museum of Modern Art. When you record before an audience, there are no honest retakes. You have one shot. Perhaps this is why a "live" album that comes together well generates a vitality rarely heard in a recording studio. At any rate, this is a concert that worked, and we are fortunate that it was caught on tape.

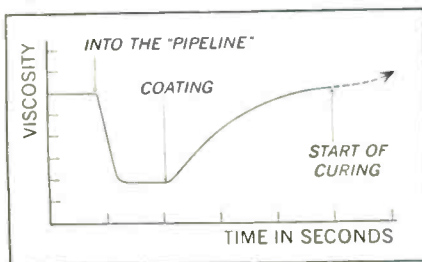
Although he is an unquestionably fine musician, Milt Jackson sometimes goes stale when playing with the Modern Jazz Quartet. Here, he plays with an entirely different
(Continued on page 128)



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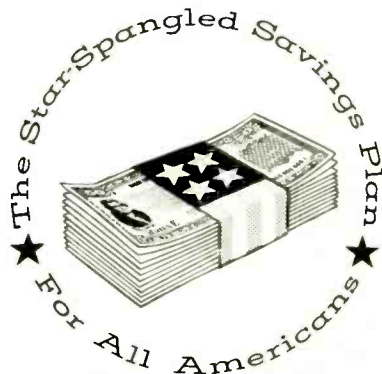


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group, and the result is some of his best work in quite a while. I'm a fan all over again.

James Moody's flute playing is inexplicably sharp in the opener, *The Quota*. Later, he more than makes up for it, especially in his vocal on *Flying Saucers*, which includes an imitation of a spaceship. The prettiest tune is Moody's waltz, *Simplicity and Beauty*. The rhythm section (particularly bassist Ron Carter) is excellent.

The tape is highly recommended. *M. A.*

© LAINIE KAZAN: *Right Now!* Lainie Kazan (vocals); orchestra, Peter Daniels cond. *Blues in the Night; Joey, Joey, Joey; I Cried For You;* and nine others. MGM STX 4340 \$5.95.

Performance: Derivative
Recording: All right



THE KING FAMILY: Taste, professionalism, and a warm family atmosphere

Stereo Quality: All right
Speed and Playing Time: 3¾ ips; 32'16"

Riding on someone else's band wagon is a common practice in the music business, and Lainie Kazan is a recent bidder for Barbra Streisand's leavings. Aping an established success can be less hazardous than hacking one's own path upward. Managers and promoters know this, and young performers can be subtly convinced of it. What goes unmentioned is the fact that such success is often short-lived.

Miss Kazan is a likely, and evidently willing, Streisander (though perhaps, with her first taste of winning, she's already forgotten she's a second). She's young and pretty, and her voice has range, energy, and the jitters. This particular case of style superimposition is regrettable, for behind the fakery of this album, one can detect the makings of a fine singer. Miss Kazan's voice is less ugly and—so far—less affected than Miss Streisand's. In fact, it's quite a pretty voice in the brief moments when she isn't stretching it painfully out of shape to show us how much she *means* what she's singing about.

As if outright imitation weren't enough to make the point, all the arranging was

done by Don Costa, who's done a good deal of writing for Streisand. One song, a lovely ballad called *No More Songs for Me*, has been recorded only twice: once by Streisand in the recent album "My Name is Barbra, Two," and now by Kazan. Both times the arranger was Costa (who is also the producer of Miss Kazan's album), and the settings are similar. How's that for hard sell?

If Lainie Kazan feels any indignity or embarrassment over her methods, it doesn't show. The usual defense of second-hand stylists is: "What do you mean, I sound like so-and-so? I always sang like this." What's more, they believe what they say. However, a friend of mine, who is also a vocalist, saw Miss Kazan work last year at a club in the Virgin Islands and loved her because "she had a quality all her own." Recently the same friend saw Miss Kazan

in a television performance and couldn't believe it. "That's not the Lainie Kazan I saw a year ago," she said.

The name of the game is Money. They should have called this album "A Star is Born Twice." *M. A.*

RECORDING OF SPECIAL MERIT

© KING FAMILY: *Sunday with the King Family.* King Family (vocals); Alvinio Rey Orchestra, Ralph Carmichael cond. *Sunshine in My Soul; I Need Thee Every Hour; Whispering Hope; The Lord Is My Shepherd; Lead Kindly Light; Onward Christian Soldiers; A Mighty Fortress;* and fourteen others. WARNER BROTHERS WSTX 1633 \$5.95.

Performance: Pleasant
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 45'34"

There are forty working members, of all ages, within the King Family. They present a warm family atmosphere without sacrificing professionalism—probably because there are so many long-time pros among them, such as the King Sisters and Alvinio Rey.

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through careful attention to programming and settings. Most of the tasteful arranging is by Ralph Carmichael and William Driggs, Jr. The songs are scored variously for: mothers and daughters, men, the King Sisters, soloists, and the whole family. One might expect a straggler here and there among so many singers, but instead the work is sure-footed and clear (except for an errant trumpet player buried in the orchestra who interjects irreverent sour notes).

The public image of the King Family is an effective and well-bred argument for the preservation of family life in a society less and less interested in it. *M. A.*

© JOHNNY MATHIS: *The Shadow of Your Smile*. Johnny Mathis (vocals); unidentified orchestra. *Moment to Moment*; *Michelle*; *Quiet Nights*; and nine others. MERCURY STX 61073 \$5.95.

Performance: Below par
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 32' 28"

Johnny Mathis sounds tired in this set. His usually dependable intonation and breath control flag often, and there's a prickly edge to his voice. Nevertheless, because of the interesting choice of material and the fine orchestrations, this is still one of Mathis' better efforts. I don't know who did the arrangements; Mercury likes to keep such information top secret. Among the better charts are the Beatles' *Yesterday* (the best arrangement I've heard so far of the tune), *A Taste of Honey* (on which Mathis does his best singing), *The Shadow of Your Smile* (on which he does his worst), and *Come Back to Me*.

Though there is much with which to take exception in Johnny Mathis' singing technique and style, I have a fondness for his soft, in-tune voice. This is good romantic background music. *M. A.*

© PERSUASIVE PERCUSSION 1966. Unidentified orchestra. *Autumn Leaves: Caravan*; *Istanbul*; and nine others. COMMAND CMC 895 \$7.95.

Performance: Pointless
Recording: Good
Stereo Quality: Unnatural
Speed and Playing Time: 7 1/2 ips; 30' 31"

The front and back of this tape package are covered with tiny print (good luck if you're far-sighted) raving about "Command's famous original stereo separation impact!" and the "intense, true-to-life reality" of its sound. Since there was not one word about the music, who performs it or why, I was ready for anything—sonic booms in stereo, sponges being squeezed, bones being broken. I needn't have been alarmed. All there is is a bunch of insipid arrangements of pop tunes. Command demonstrates this miraculous sound of theirs through the kind of writing one hears on Ed Sullivan's show accompanying a tap dancer, with deliberate holes in the music into which are stuffed such special effects as a piccolo (for tweeters) and a bass drum (for woofers). Come now, Command. Most sound enthusiasts are too sophisticated for this sort of dated display. *M. A.*

(Continued on next page)

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CIRCLE NO. 35 ON READER SERVICE CARD

© ARTHUR PRYSOCK: *With the Count Basie Band*. Arthur Prysock (vocals); Count Basie band, Bill Byers, Frank Foster, Mort Garson and Dick Hyman cond. *Ain't No Use; What Will I Tell My Heart; Come Rain or Come Shine*; and eight others. VERVE VSTX 346 \$5.95.

Performance: Uninteresting
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 $\frac{3}{4}$ ips; 31' 26"

In Rodgers and Hart's *I Could Write a Book* on this disc, vocalist Arthur Prysock sings: "And the simple secret of it all/Is just to tell you that I love you a lot." The first line, of course, is written: "And the simple secret of the plot." The misreading demonstrates that Prysock belongs to that school of singing for which the words of a song—and thus, its story—are incidental. On a recent television special, Frank Sinatra said that he had always tried to respect lyrics and to sing them as he imagined the writer would want them sung. Sinatra sings the above lyric correctly, with all the charm Hart wrote into it. It's by no stroke of luck that Sinatra is the greater and more successful singer.

Arthur Prysock sings in a large, deep voice, in the fashion of Al Hibbler and Billy Eckstine. Though he tends to sing sharp, he's not bad. But any singer who doesn't pay attention to lyrics is necessarily limited; he's working with only half of his resources. Because he doesn't get deep into much of his material, he's dull.

The Basie band is not overly exciting behind him, but many arrangements, especially those by Billy Byers and Dick Hyman, are first-rate. The liner notes here are unusually informative. M. A.

© LOU RAWLS: *Tobacco Road; Lou Rawls and Strings*. Lou Rawls (vocals); orchestra. Onzy Matthews and Benny Carter cond. *Georgia on My Mind; Blues for a Four-String Guitar; What'll I Do; My Buddy*; and seventeen others. CAPITOL Y2T 2465 \$9.95.

Performance: Limited
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 $\frac{3}{4}$ ips; 59' 10"

Singer Lou Rawls first came to attention in an album backed by the Les McCann trio. Pianist McCann is a sensitive accompanist, guaranteed to set driving blues grooves. The success of Rawls' debut album was in no small part due to McCann's steady backing.

On one side of this two-album tape, Rawls again is set well through the superb big-band arrangements of Onzy Matthews. After several listenings, Matthews' band still sounds great (my favorite track is John Loudermilk's fine blues *Tobacco Road*), but Rawls' singing grows less and less interesting. On the tape's second side, Rawls runs into a bunch of commercial nothing arrangements by Benny Carter. A few singers can meet this common and repulsive challenge. Rawls cannot, and he becomes monotonous.

In style, Rawls' big, powerful voice is somewhere between rock-and-roll and traditional blues. He uses many interjections into lyrics, on the order of "y' know," "I say that," "well now," and "I mean to tell ya." This device is adequate for blues singing (though I notice little need of it in Bessie Smith's singing), but it doesn't wear well

in such standards as *What'll I Do* and *My Buddy*.

Rawls' concept of dynamics is primarily dependent on rock-and-roll mannerisms. This lack of imagination creates performances that, to this point in his career, do not build or grow. M. A.

© DON SCALETTA TRIO: *Any Time ... Any Groove!; All in Good Time*. Don Scaletta (piano); unidentified bass player and drummer. *Yankee Doodle Boy; Hello Dolly!; Exodus; Chim Chim Cber-ee*; and fourteen others. CAPITOL Y2T 2490 \$9.98.

Performance: Competent
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3 $\frac{3}{4}$ ips; 81' 42"

Pianist Don Scaletta is an accomplished player of the tailored-jazz variety. He and his trio work expertly, using formats now in vogue within their field, such as playing *Hello, Dolly!* and George M. Cohan's *Over There* at exaggeratedly slow tempos, and *Exodus* at a fast, driving speed.

Scaletta undeniably plays well, but nothing in this set distinguishes him from dozens of pianists who play as well in the same polite style. All seem to have gone to the same finishing school, whose headmaster was Oscar Peterson.

Dear Capitol, Tape Division: Can someone there tell me the reasoning behind your issuing over eighty minutes of music from a practically unknown trio, and supplying no information whatever about them, not even the names of the bass player and drummer? Is the package aimed at the clairvoyant market? M. A.

RECORDING OF SPECIAL MERIT

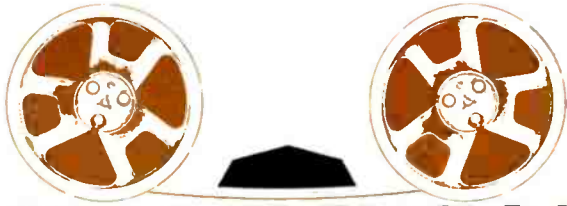
© SMOTHERS BROTHERS: *Play It Straight*. Dick and Tom Smothers (vocals); orchestra, David Carroll cond. *Lark Day; Little Sacka Sugar; Wanderlove*; and ten others. MERCURY STX 61064 \$5.95.

Performance: Delightful
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3 $\frac{3}{4}$ ips; 41' 15"

Although the Smothers Brothers can be screamingly funny, there's a quality of softness and warmth about them which comes through in this album, in which they sing straight. Well, mostly straight. Tom Smothers is hilarious on his original, *Honnd Dog Blues*. He is backed by a big band on this track, and you can almost see him watching, wide-eyed, while this bunch of instrument-players sits there playing. In one place the band adds an extra beat to a couple of measures. In another, deadpan Tom says, "Take it," and a trumpet solo ensues. It broke me up.

Only two numbers are humorous. Most of the others are ballads, and they owe their excellence to Dick Smothers, whose voice is clear and warm. His style, if indeed he has a style, is simple, direct, and genuinely moving. He's at his best on Ewan MacColl's touching ballad *The First Time Ever I Saw Your Face*.

Much credit must be given to the sensitive arrangements of Warren Baker and Dick Reynolds. The Smothers were in good hands. This is a well-paced and professional package. I think it's a jewel. M. A.



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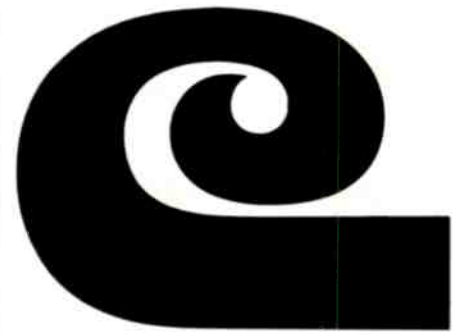
THE BEST of today's one-minute spot commercials on television and radio are gems of creativity with an amusement value per carat that is often far greater than the worth of the mass entertainment they interrupt. I have my preferences among these commercials, and I record them on tape to replay for various audiences of friends. This season my favorite has been Ballantine's 2,500-year-old brewmaster. A couple of years ago it was Narragansett Beer's series of talking dogs, horses, elephants, and kangaroos. And there have been amusing, soft-sell advertisements in recent years for Dannon Yogurt, Iberia Airlines, Carlsberg Beer, Volkswagen, Vita Herring, and for several different brands of perfume.

Also through the years—for amazement rather than entertainment—I have been collecting hard-sell one-minute spot advertisements on the pain killers and cold cures put out by various manufacturers. The federal agencies that guard our health have taken a dim view of broadcasting exaggerated claims for these patent medicines over the air, and the commercials that conform to federal regulations are masterpieces of claiming practically nothing in words fraught with great meaning. Although these ads occasionally are also innocent sources of merriment and a few of them contribute catch-phrases to the language ("Please, Mother, I'd rather do it myself"), I usually save tapes of this kind to share with panels of amateur lawyers and semanticists, and their discussions are often quite spirited.

Collecting commercials can be time-consuming or it can be easy. To make it all as simple as possible, I keep on hand a supply of full 7-inch reels of tape that I have previously used, snipped, spliced, and respliced many times, and I also keep a number of empty reels in easy reach. Then whenever I listen to a radio or TV program for its general entertainment value, I record it at my machine's slowest speed. If a commercial I happen to want goes by, I stop the recorder, snip the tape at the end of the commercial, set aside all that has gone before, thread the remaining tape into an empty reel, and start recording again.

When I have accumulated two dozen or so of these set-aside reels, each containing one collectable commercial, I am ready for an editing session. If you follow my system, locating the commercial is always easy because it is at the outside end of the reel, right where you snipped the tape. I replay the spots, snip them free, and store each in a tin can, to which I attach an identifying tag that will suggest order of programming when I splice them together. Then I resplice the residue tape into full reels to be ready for another session of collecting.

In putting together a program I usually separate the ads with brief interludes of home-grown piano playing or guitar strumming. Even a few seconds of loud clock ticking will accomplish the same purpose. A program of commercials is meaty entertainment, and a fifteen-minute show is as much as my audience gets at any one time. I know my friends approve of this kind of tape collecting because (gratifyingly) they ask for repeat performances. They even borrow my tapes.



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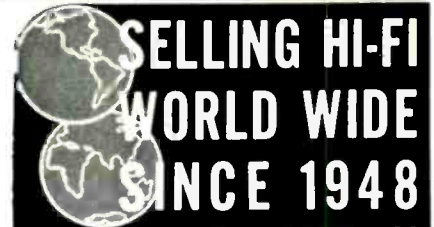
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Nine out of ten musicians prefer the natural sound of Pickering.

PHOTO BY FRANZ EDSON



Microgroove discs are recorded by magnetic processes. Naturally they sound better when reproduced with a Pickering Micro-Magnetic™; there's a natural compatibility. From the tiniest peep of a piccolo to the mightiest roar of an organ, Pickering produces sound as natural as the original performance. That's why musicians prefer Pickering. And so does everyone else who can hear the difference.

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But superb sound, once established, can easily slip away in the routine of mass production. We don't let it. A

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