

HiFi/Stereo Review

JANUARY 1967 • 60 CENTS

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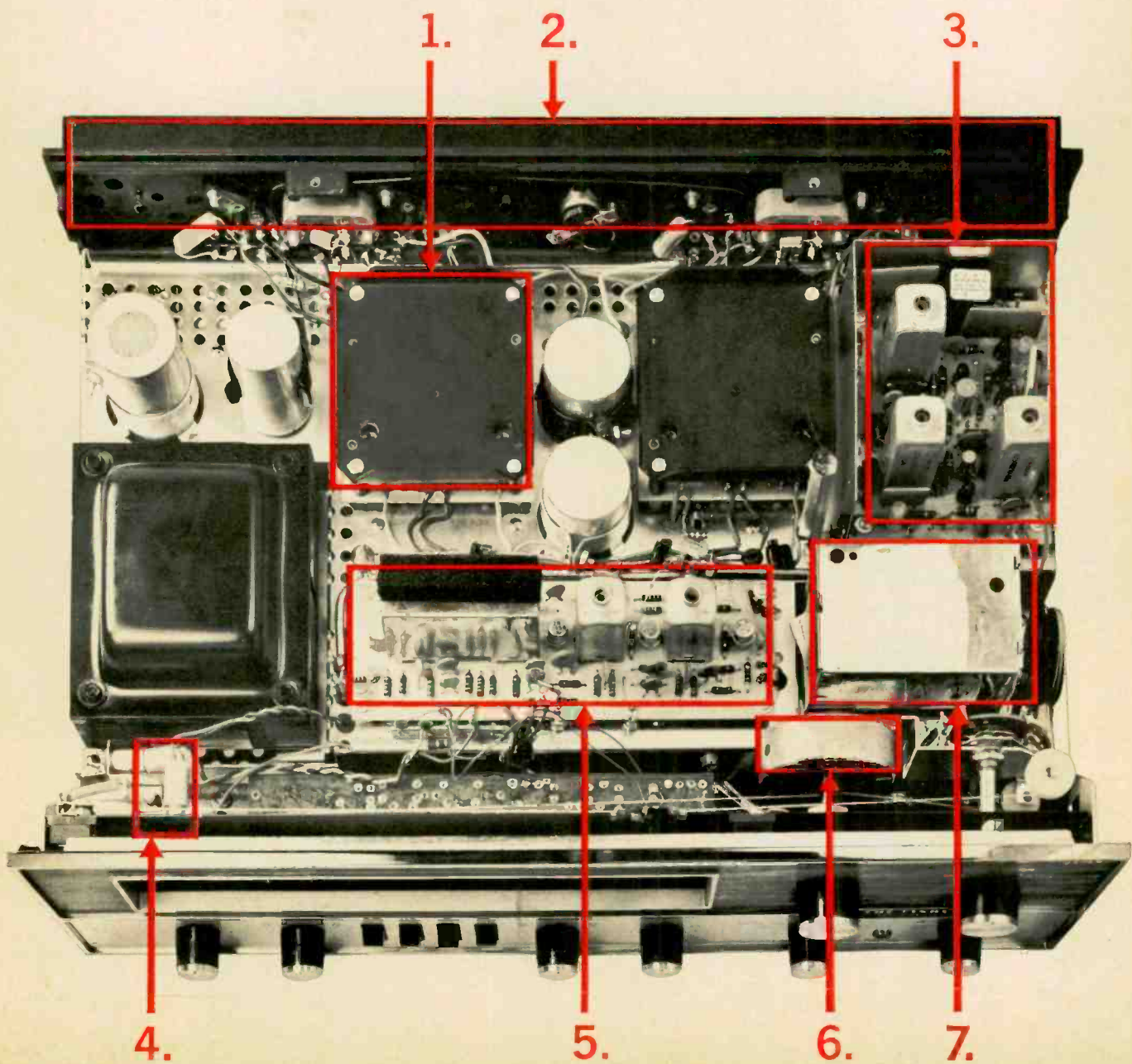
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HiFi/Stereo Review

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EDITORIALLY SPEAKING

By William Anderson

IN THIS issue, as in other Januarys past, our reviewers devote themselves to a balancing of the musical books, a reflective glance back (see pages 63-66) at the Best Recordings of 1966. And so, in the column below, do HiFi/STEREO REVIEW's editors, whose privileged position gives them unusual opportunities to listen to and compare the new releases not only with each other, but with their favorites of years past.

CHOPIN: *Nineteen Nocturnes*. Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 1065/1165, CM 1065/1165 (also available on the Classics Record Library four-disc set SRL 7664/RL 7664). Set aside a whole evening for these. Playing with great feeling but without sentimentality, Moravec establishes a new high-water mark in Chopin interpretation. *b.p.*

SCHUBERT: *Winterreise*. Dietrich Fischer-Dieskau (baritone), Jörg Demus (piano). DEUTSCHE GRAMMOPHON 139201/2, 39201/2 (two discs). This is an essentially musical interpretation of the *Winterreise* cycle; the dark atmosphere is underplayed, leaving stronger dramatic emphasis to the listener's imagination. *b.p.*

FIRST INTERNATIONAL UNIVERSITY CHORAL FESTIVAL. RCA VICTOR LSC/LM 7043 (two discs). Fourteen choruses from all over the world (plus six from the U.S.) fill two discs with the most glorious music-making imaginable. Japan's Kwansai Gakuin Glee Club is a revelation. *w.a.*

POULENC: *Songs and Song Cycles*. Bernard Krusén (baritone), Jean Charles Richard (piano). WESTMINSTER WST 17105, XWN 19105. Poulenc was undoubtedly the greatest writer of songs after Debussy. The recordings made by the composer himself with the tenor Pierre Bernac are classic, but these readings by Krusén (who studied with Bernac) are very nearly in the same class. *j.g.*

BACH: *Sonatas for Flute and Harpsichord*. Elaine Shaffer (flute), George Malcolm (harpsichord), Ambrose Gauntlett (viol da gamba). ANGEL S 36337/36350, 36337/36350 (two discs). Superbly graceful, musical, and idiomatic performances of a staple set from the Baroque repertoire. *j.g.*

MONTSERRAT CABALLÉ: *Zarzuela Arias*. RCA VICTOR LSC/LM 2894. While the repertoire of this recital may not be the greatest in the world, Mme. Caballé's singing is very persuasive evidence that the Golden Age is now. *w.l.*

SCHUMANN: *Dichterliebe*. BEETHOVEN: *Adelaide*; and three others. Fritz Wunderlich (tenor), Hubert Giesen (piano). DEUTSCHE GRAMMOPHON SLPEM 139125, LPEM 39125. A beautifully sung, appropriately poetic interpretation of the *Dichterliebe* cycle makes this disc a treasurable souvenir of the all-too-brief career of the late Fritz Wunderlich. His *Adelaide* alone is worth the price of the record. *w.l.*

SILCHER: *Am Brunnen vor dem Tore*. Stuttgart Silcher-Chor. LONDON SW 99383, TW 91383. Call them *Kitsch* if you will, these songs and arrangements of folk melodies by the nineteenth-century Stuttgarter Friedrich Silcher, but it won't detract one whit from their beauty. The men's choir sings them as if they were the world's greatest music, and the recorded sound is spectacular. *r.c.*

BARTÓK: *Bluebeard's Castle*. Christa Ludwig, Walter Berry; London Symphony, István Kertész cond. LONDON OSA 1158, A 4158. Because the dramatic action is entirely in the brilliantly individual and haunting music, a recording is perhaps the most suitable medium for this one-act opera. I doubt that there will ever be a better performance than this one. *r.c.*

IVES: *Symphony No. 3; Decoration Day; The Unanswered Question; Central Park in the Dark*. COLUMBIA MS 6843, ML 6423. Three brilliant performances out of four make this disc an Ives collector's necessity and also, for new ears, among the best of introductions to the music of America's most idiosyncratically great composer. *j.g.*

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LETTERS TO THE EDITOR

Culture at the Palace

● Ray Ellsworth's article "Culture at the Palace" (November) awakened many fond memories and revealed numerous facts heretofore unknown to me. You are to be congratulated for compiling such a wonderful magazine, the contents of which can be depended upon to satisfy a diversity of tastes and ages.

WILLIAM H. KEARNEY
Brooklyn, N. Y.

Met Farewell and Hail!

● The Ogden-Nash-style swan song honoring the Metropolitan Opera's closing (and opening) in your October issue is a gem. Plaudits to writer George Jellinek.

ARNOLD FARNUM, BETH ABEL, and
MARIAN GOLD
Music Department, Univ. of California
Los Angeles, Cal.

● While your magazine is one of the best in the audio field, it is not a literary quarterly. Please don't let your ambitions run away with you and print anything more like "Farewell and Hail!"

BRENDAN WEHRUNG
Royal Oak, Mich.

● George Jellinek's fine piece on the Met should be made available as a reprint for music schools. Mr. Jellinek is to be complimented.

MARK C. KENILFGE
Indianapolis, Ind.

Bouquet for "Basics"

● I commend Hans Fantel's new approach outlined in his column of the September issue of *HiFi/STEREO REVIEW*. The idea of explaining the language and methods of audio measurements through association with sounds and related equipment that the layman clearly understands is a tremendous step forward. For years I have tried to understand technical specifications; however, the db's and the kHz's, etc., are beyond my ability to comprehend. I am sure it was just plain dumb luck that I was able to come up with a system that sounds as good as the one I have. Nothing in it was purchased on specifications, for I did not understand the specifications. If I did understand them, I am sure my pleasure would be enhanced.

JOHN CUNNINGHAM
Columbus, Ga.

Cover Lover

● Congratulations on the beautiful cover of the September issue of *HiFi/STEREO REVIEW*! The subject matter for the covers of your magazine is excelled only by the interesting and informative articles found inside. Properly mounted onto a plaque or frame, these covers make beautiful and interesting conversation pieces when hung on the wall around my stereo setup.

J. R. MARTIN
New Orleans, La.

Cheap at What Price?

● James Goodfriend's article "How Much Does a Record Cost?" in the September issue voices sharply my own fears about the potential effect of the new breed of cheap labels upon the record industry. Not only will repertoire suffer, but engineering standards will become lower. The new cheap discs are often poorly processed, and I have had enough sorry experiences with them already.

When I read the article, I shuddered: the threat is all too clear. Perhaps records aren't expensive enough. At any rate, I hope that the article serves to balance some of the wild enthusiasm about the cheap-record "revolution" appearing in print from commentators who evidently believe in getting something for nothing.

RONALD SILLMAN
Birmingham, Mich.

● I read with great interest the article by James Goodfriend entitled "How Much Does a Record Cost?" (September). As much as I agree with several of his points, I feel he has also done a great deal of damage to record-company morale as well as to the outlook for record buyers.

It simply stands to reason that the less a record costs, the less per disc the manufacturer will gain. Yet, if a person has the choice of, say, a "Pastoral" Symphony conducted by Bruno Walter for \$5.79 and one by Monteux for \$2.49, and his feeling for both versions is close to being the same, he could buy the Monteux and another \$2.49 album and have \$.81 left to put toward a third \$2.49 album. If he is like me (and several others I know), he will end up spending more money on records in the long run when there are good-quality bargain albums available. Yet if he wants something unusual, such as the Ives Fourth Symphony or maybe

(Continued on page 12)

STOP THROWING AWAY MONEY WHEN YOU BUY RECORDS.

There are two ways you can throw away money on records. The more popular way is to buy records at full price. That's fine if you enjoy paying several dollars more per record. But the money you've thrown away could have gone towards better things. Like more records.

Then why pay full price? Necessity. Many towns don't have discount stores. And most discount stores don't have every recording in stock. That's where record clubs come in.

Some Record Clubs Can Make You Throw Your Money Away.

Record clubs can be one of the least expensive ways of buying records. They can be a means of getting the record you want by the artist you want. But they can also be the second way you throw away money.

Why? Because of the very nature of some record clubs. These clubs give you an obligatory number of records to buy during a period of time. With each unwanted record you're forced to buy, you're forced to throw away money.

Some record clubs give you discounts only on a chosen category of records. Or discounts only on their own label. A record club that saves you money only sometimes wastes your money the other times.

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HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects several outstanding classical recordings - as well as leading records from other fields of music. These recordings - over 300 of them each month - are described in the Club's music magazine which you receive FREE each month. You may accept any of the records offered, from any field of music! The records you want are mailed and billed to you at the regular Club price of \$4.79 (Popular, \$3.79), plus a small mailing and handling charge. Stereo records are \$1.00 more.

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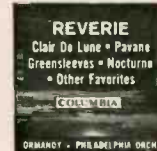
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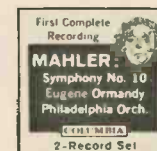
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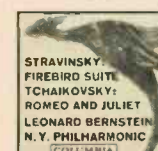
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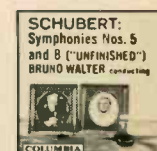
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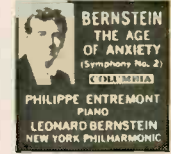
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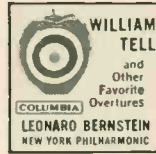
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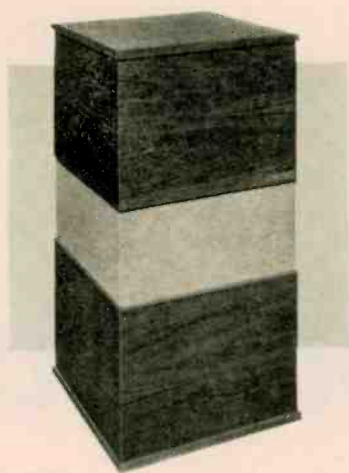
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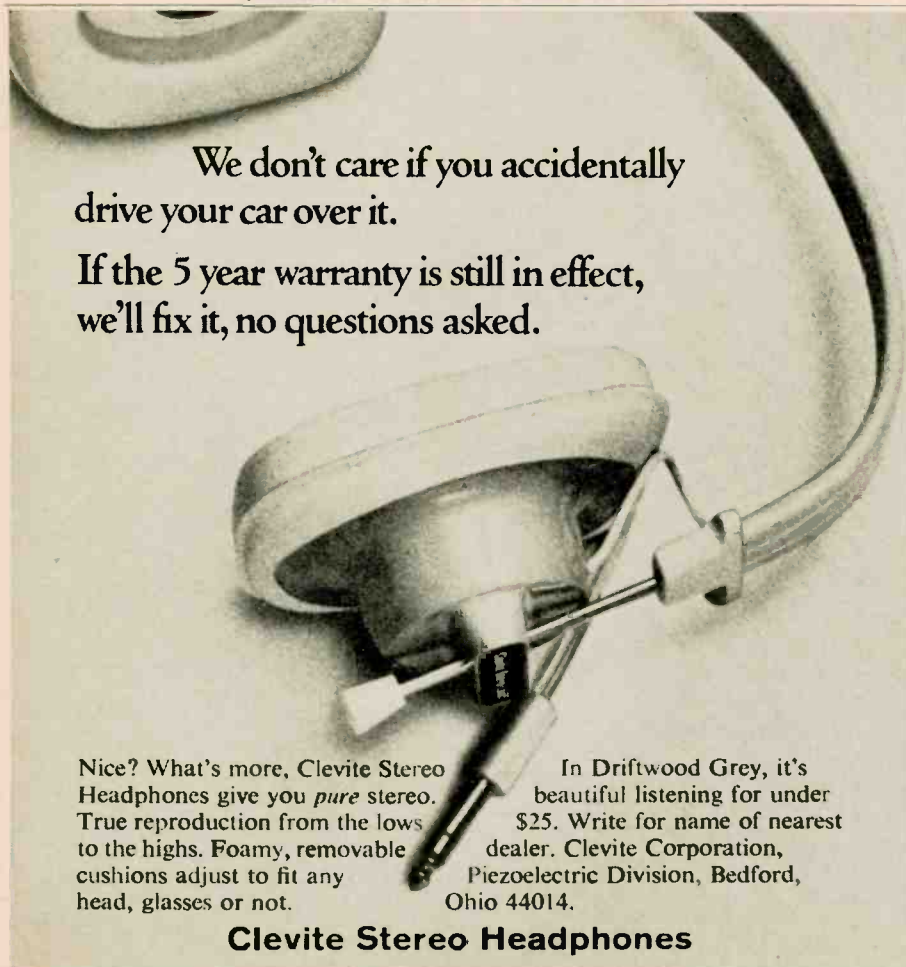
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cover. I read something about the cover in another magazine and I'd like to share it with you: "The photograph on the cover was unusual, but it certainly wasn't the bloody horror it was made to sound. The four boys were in white coats (which we didn't take to be butchers' uniforms until someone called the fact to our attention) and the props consisted of raw meat (it appeared to be spare-ribs and sausages) and dolls (the sort which come apart at the joints). . . . The photo session wasn't dreamed up by any of the Beatles. The idea and the props were supplied by photographer Bob Whitaker, who claims that the entire concept was an experiment based on simplicity, linking four very real people with something equally real, and he anticipated the possibility that some people would jump to the wrong conclusion."

KATHI DOYLE
Dallas, Texas

Then why did he do it?

Bliss

● After reading William Flanagan's review of the Clarinet and Oboe Quintets by Sir Arthur Bliss (September), I found myself wondering how many times he heard the works before writing the review. I have had this record for some time, and, although after the first playing I might have agreed with some of Mr. Flanagan's comments, I found that both works grow in beauty and interest with repeated hearings. Indeed, I would have no hesitation in stating that the Clarinet Quintet is one of the greatest pieces ever written for this ensemble.

I hope to see more recordings of Bliss' music available, including his well-known ballet *Checkmate*, and the witty and entertaining chamber suite *Conversations*. It would also be interesting to hear his great cantata *Morning Heroes*, a work written in 1930 and now often compared with Benjamin Britten's War Requiem.

PATRICK T. MOORE
Los Angeles, Calif.

Going Too Far

● In your September issue, Paul Kresh went too far—twice!

Walter Huston was dead before I ever heard of him so I can't exactly mourn for my lost youth over *September Song* yet, as Mr. Kresh suggests. Yet, though the voice may sound like a quaver to Mr. Kresh, to me it is the voice of a transcendental artist, the greatest actor this century will ever see. Mr. Kresh can patronize Jolson, Dick Powell, Burns and Allen, and the Depression. But leave the genius of Walter Huston out of it.

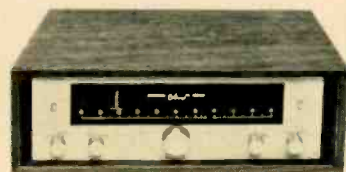
Secondly, Mr. Kresh is unqualified to make snide remarks about Robert Browning as a poet, since Mr. Kresh implies that he has not read Browning since childhood. All was definitely not right with Browning's world. The song from "Pippa," Mr. Kresh, is ironic. Pippa herself is a simpleton; Browning wrote that song for an idiot. Don't blame Browning for what Browning Societies did to him. Try reading a bit of "Sordello." You'll run screaming for your copy of *Finnegans Wake*.

CAROL HOLMES SIGMAN
Hamilton, Ontario

Mr. Kresh replies: "Mercy on me, please! I love Huston's September Song, quaver and (Continued on page 18)



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all, and did not mean to patronize. As for Browning, I have read more than a bit of "Sordello"—and recently, too—and have taken note of this poet's virtues as well as his faults more than once in the pages of this magazine. (Would you like to borrow my marked-up copy of Collected Poems?) The song from "Pippa Passes," however, especially when read out of context, as it is on the disc reviewed and as it is most often anthologized, remains an alarmingly wholesome Victorian statement."

Satisfied Customer

● I have been a satisfied customer of yours for years. I read each issue from cover to cover, and many of your "Best of the Month" records are now in my library.

I agree with Igor Kipnis' July review of

Chopin as performed by Ivan Moravec. I purchased a boxed four-record set of the Nocturnes, Preludes, and Ballades by Moravec, a Connoisseur Society production, through the Classics Record Library, a division of Book-of-the-Month Club. It is an amazing buy that may be of interest to your readers.

The only thing in your magazine's articles I ever quarrel with is the implication that you have to spend many dollars to obtain an excellent sound system. I have spent less than \$200 at a discount outlet for my amplifier, two very good but not big-name speakers, and a turntable and cartridge. My system is the talk of my friends, who have spent a lot more than I have.

MAURICE P. SHEA III
Brookline, Mass.

7-Inch Reel Recorders

● I have just received the July HiFi/STEREO REVIEW, in which Larry Klein states, in "HiFi Q & A," that he is not aware of a 7-inch-reel tape recorder which will operate on 12 volts d.c. There is one manufactured in Switzerland by M. Kudelski; it was reviewed in the English magazine *The Gramophone* for March 1965. However, as it retails in Britain for £317 (about \$900), I feel that your correspondent will find it much cheaper to follow the advice you give him in the column.

PETR LUKES
Nauru, Central Pacific

Mr. Klein replies: "Thanks to reader Lukes for his note from the blue Pacific. Since preparing the July column, I have received a press release on a new Aiwa 7-inch-reel battery-operated recorder (model TP-719) that sells for only \$129.95."

The Castrati

● After Henry Pleasants' article on the castrati, Dourisboure's advocacy, and Mr. Pleasants' recital of the triumphs of Tenducci, readers should be well primed for a follow-up do-it-yourself article. For the accompanying diagrams, may I urge you to use the fellow who does the hilarious equipment cartoons, Paul Coker, Jr.?

Skelton's *Brain Surgery Self-Taught* didn't move, but this article oughta be the hottest item since Masters and Johnson.

E. D. HOAGLAN
Omaha, Neb.

● Your October issue centered around the Metropolitan Opera was fascinating. It's hard to believe that the old Met opened with calcium lights! Also, I was glad to see by reading that issue's Letters to the Editor column that you will do an article on Sousa in your fine American Composers series.

In your November issue, Miss Anne-Marie Dourisboure's suggestion (Letters) for a revival of castrati is a case of the unspeakable in pursuit of the ineffable. Ilse Koch, move over! I wonder how Miss Dourisboure would feel if a number of "connoisseurs" wanted to resume Chinese foot-binding (involving merely a "precise, delicately performed operation") commencing, of course, with her?

I am afraid that this barbaric and decadent proposal is completely out of line, for the following reasons:

- 1) The Catholic Church no longer excludes women from singing in church;
- 2) The Church would not allow a castrato to sing in church today;
- 3) The main advantage of the castrato—increased lung capacity—is not considered essential today;
- 4) The shrill nasal whine of a castrato, as evidenced by Professor Moreschi's recordings (Asco 114), is far less enjoyable than the voice of a good countertenor such as Russell Oberlin or Alfred Deller;
- 5) A castrato can never be convincing as a stage hero, while a countertenor can, if he has adequate presence as an actor;
- 6) Producing castrati is just "surgeons' roulette," since there is no way to tell in advance whether the resulting voice will be a success. Travelers in Italy in the eighteenth century all commented on the pathetic.

(Continued on page 22)

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THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some "loud" records are cut at velocities so great that nominally superior styli have been unable to track some passages: notably the high and midrange transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The "obvious" solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were "shaved" off or gouged out by the stylus . . . thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

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The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the

bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK*V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from ¾ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

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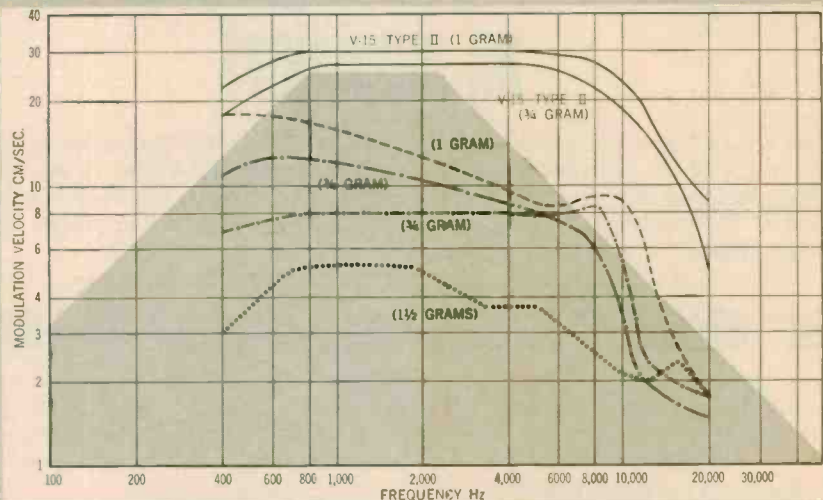
- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

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TRACKABILITY AS A NEW SPECIFICATION:



This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum *theoretical* limits for cutting recorded velocities; however, in actual practice many records are produced which ex-

ceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other cartridges (\$80.00, \$75.00, \$32.95, \$29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.



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ic hordes of youths and men who had been persuaded to undergo the operation without any resulting vocal reward and who had become street beggars;

7) Finally, there is the morality of persuading a minor to assent to an irrevocable step the nature of which he cannot possibly be aware of, solely for the profit and delectation of corrupt adults.

Not only is a revival of bel canto Baroque opera not dependent on *castrati*, but they would simply be laughed off the stage today with their whining, freakish voices. What is needed is the encouragement of countertenors to attempt such roles.

P. L. FORSTALL
Evanston, Ill.

Though Mr. Forstall may be ranged with all men of good will on the question whether or not to revive the practice that produced the castrati, his remarks prompt one caveat: it is unfair to pass judgment upon the tone quality of the voices of all castrati using Professor Moreschi's recordings as the measure. Mr. Pleasants warned against this in his article: "Moreschi was not a brilliant performer, and he was past his prime when these records were made. . . . It is important . . . to remember that it is a singer—and most probably not a great singer—in his mid-forties that we are hearing, and not a Farinelli or Caffarelli in his early twenties."

Through Our Readers' Eyes

● I read the August issue with mixed emotions. I find Igor Kipnis' reviews of Baroque performances very sensitive, particularly his words on the recent work of the Vienna Concentus Musicus, but his reviews of vocal music are decidedly less sensitive. I cannot take Mr. Kipnis seriously when, for example, he cites the Deutsche Grammophon tape version of *The Magic Flute* as being superior to the Angel tape version. The singing on the DGG tape is definitely inferior to the singing on the Angel tape, ranging from mediocre ensemble work to the embarrassing Queen of the Night of Roberta Peters. And I found Mr. Kipnis' indifferent review of Gundula Janowitz's magnificent singing in the Telemann "Ino" Cantata to be most disappointing.

David Hall's review of the recent Serkin harvest was much more gratifying. Also satisfying was the appreciation of the Walter recording of Mozart's "Haffner" Symphony in Martin Bookspan's "Basic Repertoire" series.

CHRISTOPHER BRODERSEN
Birmingham, Mich.

● That letter to the editor wistfully wondering why the Uday Shankar recordings of Indian music have not been reissued reminded me again of all the splendid things that I wish someone would reissue on (or transfer to) LP. It is astonishing, when you consider the flood of recordings being turned out, that the record companies can't make available such enduring marvels as Conchita Supervia singing the *Seven Popular Songs* by Falla, Isobel Baillie singing anything at all, Maggie Teyte's French art songs, the Bach Double Piano Concerto played by Artur and Ulrich Schnabel, the extraordinary flamenco songs of La Niña de los Peines, and the Uday Shankar music.

PAUL PORTER
New York, N.Y.

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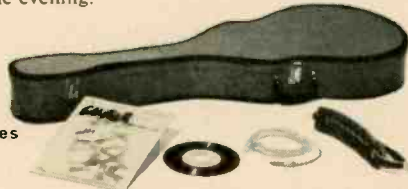
A Kit TA-16 **\$129⁹⁵**

A NEW Heathkit Transistor Guitar Amplifier — Compare It To Units Costing Several Times as Much

60 watts peak power; two channels — one for accompaniment, accordion, organ or mike — the other for special effects . . . with both variable reverb and tremolo; two 12" heavy-duty speakers; line bypass reversing switch for hum reduction; one easy-to-wire circuit with 13 transistors, 6 diodes; 28" W x 9" D x 19" H leather-textured black vinyl cabinet of ¾" stock; 120 v. or 240 v. AC operation; extruded aluminum front panel. 52 lbs.

Famous American Made Harmony-By-Heathkit® Guitars

All wood parts factory assembled, finished and polished . . . you just mount the trim, pickups and controls in predrilled holes and install the strings . . . finish in one evening.



These Valuable Accessories Included With Every Guitar Kit

Each guitar includes vinylized chipboard carrying case, cushioned red leather neck strap, connecting cord, Vu-Tuner® visual tuning aid, tuning record, instruction book and pick . . . worth \$19.50 to \$31.50 depending on model.



B Kit TG-46
\$219⁹⁵
(save \$111.55)



C Kit TG-26
\$99⁹⁵
(save \$47)



D Kit TG-36
\$119⁹⁵
(save \$40.55)

B Deluxe Guitar . . . 3 Pickups . . . Hollow Body Design

Double-cutaway for easy fingering of 16 frets; ultra-slim fingerboard — 24¼" scale; ultra-slim "uniform-feel" neck with adjustable Torque-Lok reinforcing rod; 3 pickups with individually adjustable pole-pieces under each string for emphasis and balance; 3 silent switches select 7 pickup combinations; 6 controls for pickup tone and volume; professional Bigsby vibrato tail-piece; curly maple arched body — 2" rim — shaded cherry red. 17 lbs.

C Silhouette Solid-Body Guitar . . . 2 Pickups

Modified double cutaway leaves 15 frets clear of body; ultra-slim fingerboard — 24¼" scale; ultra-slim neck for "uniform-feel"; Torque-Lok adjustable reinforcing rod; 2 pickups with individually adjustable pole-pieces under each string; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; hardwood solid body, 1½" rim, shaded cherry red. 13 lbs.

D "Rocket" Guitar . . . 2 Pickups . . . Hollow Body Design

Single cutaway style; ultra-slim fingerboard; ultra-slim neck, steel rod reinforced; 2 pickups with individually adjustable pole-pieces for each string; silent switch selects 3 combinations of pickups; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; laminated maple arched body, 2" rim, shaded cherry red. 17 lbs.

Enjoy Hi-Fi FM Anywhere With This Deluxe 10-Band AM /FM /Shortwave Transistor Portable



Kit GR-43
\$159⁹⁵

10 bands tune Longwave, Standard Broadcast, FM and 2-22.5 MHz shortwave. FM tuner and IF strip are same components used in deluxe Heathkit Hi-Fi equipment. 16 transistors, 6 diodes and 44 factory assembled and pretuned circuits for cool, rock-steady performance. Separate AM & FM tuners and IF strips. 2 built-in antennas. Battery saver switch cuts current drain up to 35%. Rotating tuning dial. Dial light. 4 simple controls for tuning, volume, tone, AFC and band switching. 4" x 6" PM speaker. Earphone and built-in jack. Optional 117 v. AC converter/charger available @ \$6.95. Plays anywhere on 7 flashlight batteries. Man size: 13½" W x 5½" D x 10½" H. 19 lbs.

Now Play In Minutes Instead Of Months . . . Heathkit® /Thomas COLOR-GLO Organ



Kit GD-325B
\$394⁹⁰

Color-Glo Key Lights Show You the correct notes and chords . . . you play melody, harmony and bass notes instantly . . . even if you've never played an organ before! When you're finished, just flip a switch and the key lights disappear, leaving a beautiful spinet organ. Includes 10 voices, repeat percussion, 13-note bass pedals, two 37-note keyboards, assembled walnut cabinet & bench and more. Fully transistorized. Builds in around 50 hours and you save up to \$150! 172 lbs.

Build Your Own Heathkit® Electronics

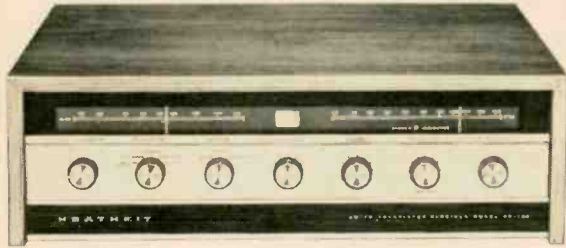


NEW Heathkit®/Magnecord® 1020 Professional 4-Track Stereo Tape Recorder Kit . . . Save \$170

Kit AD-16
\$399⁵⁰
 (less cabinet)

Assembles Easily In Around 25 Hours . . . and you enjoy the \$170 savings. Features all solid-state circuitry; 4-track stereo or mono playback and record at 7½ & 3¼ ips; sound-on-sound, sound-with-sound and echo capabilities; 3 separate motors; solenoid operation; die-cast top-plate, flywheel and capstan shaft housing; all push-button controls; automatic shut-off at end of reel; two VU meters; digital counter with push button zero reset; stereo microphone inputs and headphone outputs . . . front panel mounted for easy access; individual gain controls for each channel; vertical or horizontal operation, plus a host of other professional features. Requires speakers and amplifier for playback. 45 lbs. Optional walnut base \$19.95, adapter ring for custom or cabinet installation \$4.75

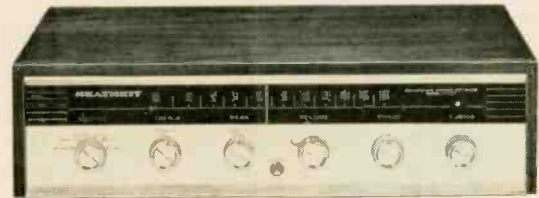
66-Watt Solid-State AM / FM / FM Stereo Receiver



Just Add 2 Speakers For A Complete Stereo System. Boasts AM, FM and FM stereo tuning; 46 transistor, 17 diode circuit for cool, instant operation and natural transistor sound; 66 watts IHF music power (40 watts RMS) at ± 1 db from 15 to 30,000 Hz; automatic switching to stereo; preassembled & aligned "front-end" & AM-FM IF strip; walnut cabinet. 35 lbs.

Kit AR-13A
\$184⁰⁰

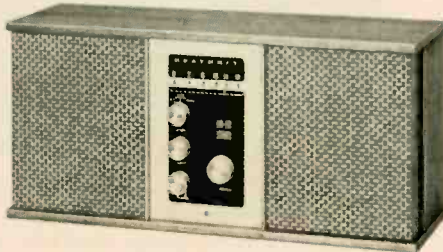
30-Watt Solid-State FM / FM Stereo Receiver



World's Best Buy In Stereo Receivers. Features 31 transistors, 10 diodes for cool, natural transistor sound; 20 watts RMS, 30 watts IHF music power @ ± 1 db, 15 to 50,000 Hz; wideband FM/FM stereo tuner; plus two pre-amplifiers; front panel stereo headphone jack; compact 3⅞" H x 15¼" W x 12" D size. Custom mount it in a wall, (less cabinet) or either Heath cabinets (walnut \$9.95, beige metal \$3.95). 16 lbs.

Kit AR-14
\$99⁹⁵

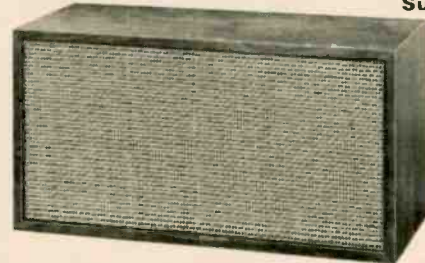
NEW! Deluxe Solid-State FM / FM Stereo Table Radio



Kit GR-36
\$69⁹⁵

Tuner and IF section same as used in deluxe Heathkit transistor stereo components. Other features include automatic switching to stereo; fixed AFC; adjustable phase for best stereo; two 5¼" PM speakers; clutched volume control for individual channel adjustment; compact 19" W x 6½" D x 9¼" H size; preassembled, prealigned "front-end"; walnut cabinet; simple 10-hour assembly. 24 lbs.

NEW! Compact 2-Way 2 Speaker System With Acoustic Suspension Design



Kit AS-16
\$49⁹⁵

Handles 10 to 25 watts of program material. Features wide 45 to 20,000 Hz response; 8" acoustic suspension woofer with 6.8 oz. magnet; 3½" tweeter with 4.8 oz. magnet; high frequency level control; 8 ohm impedance; 1500 Hz crossover frequency; assembled walnut veneer cabinet has scratch-proof clear vinyl covering for easy cleaning. Measures 10" H x 19" W x 8½" D. Speakers are already mounted; just wire the crossover and connect cables — complete in one or two hours! 17 lbs.



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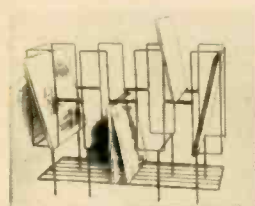
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Prices & specifications subject to change without notice.

CL-268

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Leslie** is marketing a wrought-iron record rack whose unorthodox, sectional construction will accommodate more than two hundred long-playing record albums. Each of the ten compartments will hold over twenty records, so that separate sections can be devoted to symphonies, operas, jazz, ballets, choral and chamber works, and so forth. Constructed of black wrought iron, the unit measures 25 x 22 x 10 inches and has vinyl-tipped legs. Price: \$12.95 plus shipping.

Circle 173 on reader service card

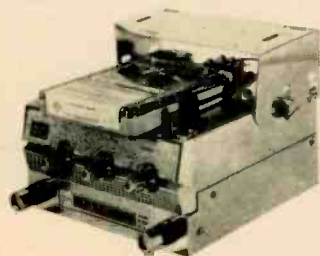


● **Olson** is importing the Model S-787 X-Air loudspeaker system. Its single 8-inch full-range driver has an acoustically suspended double cone with a specially treated cloth surround to allow complete freedom of movement. The 14 x 10 x 8-inch cabinet is finished in oiled walnut and filled with fiberglass. It has a cone grille cloth. Frequency response is 30 to 20,000 Hz, and power-handling capacity is 35 watts program material, 15 watts steady state. Impedance is 8 ohms. Price: \$39.98.

Circle 174 on reader service card

● **Reeves** is producing a new 0.5-mil tensilized Mylar-base Soundcraft recording tape that triples available playing time without affecting quality. The premium-grade tape is stretch resistant and may be interspliced with standard tape without causing differences in playback level. The use of a specially-developed oxide formulation makes it possible to record at a level 5 db higher than any other standard tapes, thus providing higher output with minimum distortion. The triple-play tape is available as TP-6T in lengths of 600 feet on a 3¼-inch reel (list price: \$2.75), as TP-18T in lengths of 1,800 feet on a 5-inch reel (list price: \$6.80), as TP-36T in lengths of 3,600 feet on a 7-inch reel (list price: \$11.75). Playing times of the respective reels range from 2 to 12 hours at 1⅞ ips, and from 1 to 6 hours at 3¾ ips.

Circle 175 on reader service card



● **S.J.B.** has released several new tape-cartridge players capable of handling both four-track and eight-track cartridges. The Portamount 603M/48 is an all-chrome four- and eight-track compatible system with built-in loudspeakers priced at \$129.95. The Model 603M/48FM is similar but includes an FM radio. List price: \$169.95. The Model ST100 is a four-track compact auto player priced at \$59.95. The Model ST300 is a deluxe version of the ST100. The ST300/FM (shown) is the ST300 with an FM radio, priced at \$129.95. Model ST1008 is an eight-track-only tape deck with FM stereo radio. Price: \$299.95.

Circle 176 on reader service card

● **Concord's** Model 727 is one of the firm's new 700 series of vertical-styled, solid-state, four-track stereo recorders. The two-speed (3¾ and 7½ ips) Model 727 can also record on all four tracks monophonically. Among the features of the 727 are dual VU meters, separate tone controls for each channel, a digital counter, and a cue



control. The pair of detachable speaker systems that form the cover of the 727 are driven by the recorder's built-in 15-watt amplifier. Specifications include a frequency response of 30 to 20,000 Hz ±3 db, wow and flutter of less than 0.15 per cent, and a signal-to-noise ratio of better than 50 db—all at 7½ ips. A pair of dynamic cardioid microphones with stands are included with the machine. Price: under \$300.

Circle 177 on reader service card

● **Eico's** new stereo FM tuner, the Cortina Model 3200, is a solid-state unit available both in kit and factory-wired form. Sensitivity is 2.4 microvolts (IHF), capture ratio is 4.5 db, harmonic distortion is less than 0.75 per cent, and hum is 70 db below full signal output. The 3200



has a stereo-indicator lamp and automatic stereo-mono switching on FM, which can be disabled by a front-panel rocker switch. Two other rocker switches serve to control automatic frequency control (AFC) and power. The size of the Cortina tuner (3 x 8 x 12 inches) matches that of the Cortina integrated stereo amplifier. A simulated walnut vinyl-covered metal cabinet is supplied with the tuner. Price: \$89.95 (kit), \$119.95 (factory-wired).

Circle 178 on reader service card

● **Shure's** new microphone mixer, the Model M68, in addition to its use in commercial public-address systems, is designed for use by tape-recording enthusiasts. It is transistorized, small and light enough to be portable, and has inputs to accommodate up to four dynamic or ribbon microphones of either high or low impedance since each input has an impedance-selector switch. Dynamic and ribbon microphones may be mixed without the need for external line transformers. In addition to the four microphone inputs, there is one auxiliary high-level input that will accept a ceramic phono-cartridge, tape-recorder, or tuner output.

(Continued on page 28)

If the
Electro-Voice
Model 664
picks up
sound here...



What are
all these
other
holes
for?

Ⓔ The holes in the top, sides and rear of the Electro-Voice Model 664 make it one of the finest dynamic cardioid microphones you can buy. These holes reduce sound pickup at the sides, and practically cancel sound arriving from the rear. Only an Electro-Voice Variable-D® microphone has them.

Behind the slots on each side is a tiny acoustic "window" that leads directly to the back of the 664 Acoustalloy® diaphragm. The route is short, small, and designed to let only highs get through. The path is so arranged that when highs from the back of the 664 arrive, they are cut in loudness by almost 20 db. Highs arriving from the front aren't affected. Why two "windows"? So that sound rejection is uniform and symmetrical regardless of microphone placement.

The hole on top is for the mid-range. It works the same, but with a longer path and added filters to affect only the mid-frequencies. And near the rear is another hole for the lows,

with an even longer path and more filtering that delays only the bass sounds, again providing almost 20 db of cancellation of sounds arriving from the rear. This "three-way" system of ports insures that the cancellation of sound from the back is just as uniform as the pickup of sound from the front—without any loss of sensitivity. The result is uniform cardioid effectiveness at every frequency for outstanding noise and feedback control.

Most other cardioid-type microphones have a single cancellation port for all frequencies. At best, this is a compromise, and indeed, many of these "single-hole" cardioids are actually omnidirectional at one frequency or another!

In addition to high sensitivity to shock and wind noises, single-port cardioid microphones also suffer from proximity effect. As you get ultra-close, bass response rises. There's nothing you can do about this varying bass response — except use a Variable-D

microphone with multi-port design* that eliminates this problem completely.

Because it works better, the E-V 664 Dynamic Cardioid is one of the most popular directional microphones on the market. It has both high and low impedance outputs available at the plug. Frequency range is peak-free from 40 to 15,000 Hz (cps). Output is -58 db. To learn more about Variable-D microphones, write for our free booklet, "The Directional Microphone Story." Then see and try the E-V 664 at your nearby Electro-Voice microphone headquarters. Just \$85.00 in satin chrome or non-reflecting gray, or \$90.00 in gold finish (list prices less normal trade discounts).

*Pat. No. 3,115,207

ELECTRO-VOICE, INC., Dept. 162F;
616 Cecil Street, Buchanan, Michigan 49107



CIRCLE NO. 33 ON READER SERVICE CARD

The M68 has two output jacks. One provides a high- or low-impedance low-level signal for connection to the microphone input of a public-address amplifier or tape recorder; the second is a high-impedance, high-level output intended to feed a power amplifier or tape recorder requiring 0.5 to 2 volts input. Because of its output flexibility, the M68 can be used with virtually any type of amplifier. Each of the four microphone inputs has its



own volume control. There is also a master volume control that simultaneously adjusts the gain of all inputs.

Several accessories are available, including a battery power supply; a locking panel that fastens over the controls to prevent tampering; a phono preamp, which converts the auxiliary-input channel to a magnetic phonograph input; a stacking kit that allows convenient interconnection and stacking of several mixers; and a rack panel kit for mounting the M68. Price: \$75.

Circle 182 on reader service card

● **C M Laboratories** has announced two new transistor stereo components—the CC-2 preamplifier control center and the 911 100-watt-per-channel (rms) power amplifier.



The control center has ganged bass and treble tone controls plus a separate switch for each control that electrically removes it from the circuit. Frequency response of the CC-2 is 1 to 100,000 Hz +0, -3 db at its rated 2-volt output. Total harmonic distortion is less than 0.1 per cent, and hum and noise are 80 db below a 10-millivolt input signal.



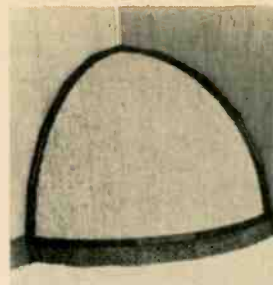
At high-level inputs, hum and noise are 80 db below full output. The 911 power amplifier will deliver 100 watts (rms) per channel into 8-ohm loads, 90 watts into 4 ohms, and 60 watts into 16-ohm loads with less than 0.5 per cent harmonic distortion between 20 and 20,000 Hz. Intermodulation distortion is below 0.5 per cent at any power up to 100 watts, and hum and noise are better than 70 db below rated output. Damping factor is greater than 200 over the entire audible range. The amplifier is electronically protected against shorts and open circuits in the speaker leads. Price of the Model CC-2 control center is \$225; the Model 911 is \$477.

Circle 183 on reader service card



● **Empire** is introducing the 888E stereo-mono phono cartridge designed for use in record-playing systems that require a somewhat higher tracking force than is usually recommended for elliptical styli. The 888E's 0.4 x 0.9-mil elliptical diamond (color-coded green) provides the advantage of an elliptical stylus for record-playing systems tracking at up to 6 grams force. The cartridge has a 15-degree tracking angle, a frequency response of 10 to 30,000 Hz, and a channel separation of greater than 30 db. Output voltage is 8 millivolts per channel. Compliance (vertical and horizontal) is 12×10^{-9} cm/dyne. List price: \$34.95.

Circle 184 on reader service card



● **Bose** has designed a novel speaker system (the 2201) that employs twenty-two specially designed long-throw 5-inch drivers installed on a surface that approximates one-eighth of a sphere. A built-in 50-watt solid-state amplifier with over 50 db of equalization and extensive phase correction (to complement the speaker) is used as the driving element. The novel shape of the 2201 system achieves a very wide high-frequency radiation pattern that minimizes hole-in-the-middle and other directional effects caused by inadequate dispersion. The overall height of the system is 25 inches and the maximum base radius is 23½ inches. Although a pair of 2201's is intended to be installed in the corners of the listening room, two units may be placed side by side for a mid-wall set-up. The amplifier in the speaker system requires a minimum of 0.5 volt of drive signal from whatever preamplifier is used. Price: \$948.

Circle 185 on reader service card

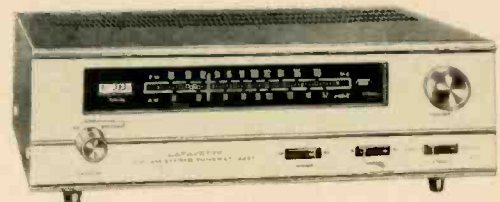


● **Allen Organ Company** is producing a music center designed for use in schools and homes. Resembling a tea table with twelve-inch wheels and extended handles, the 99-pound instrument can easily be rolled from classroom to classroom, or from den to patio or swimming pool area. The clavichord, with standard

playing keys, produces a struck-string sound that can be varied to produce string and lute tones. Earphone jacks make it possible to practice on the clavichord or listen to records without being heard by other persons in the room. A four-speed single-play record turntable with its own volume and tone controls can be installed on top of the music center and is available as optional equipment. The music center, including its 20-watt amplifier, is completely transistorized. Suggested list price (including record player): \$695.

Circle 186 on reader service card

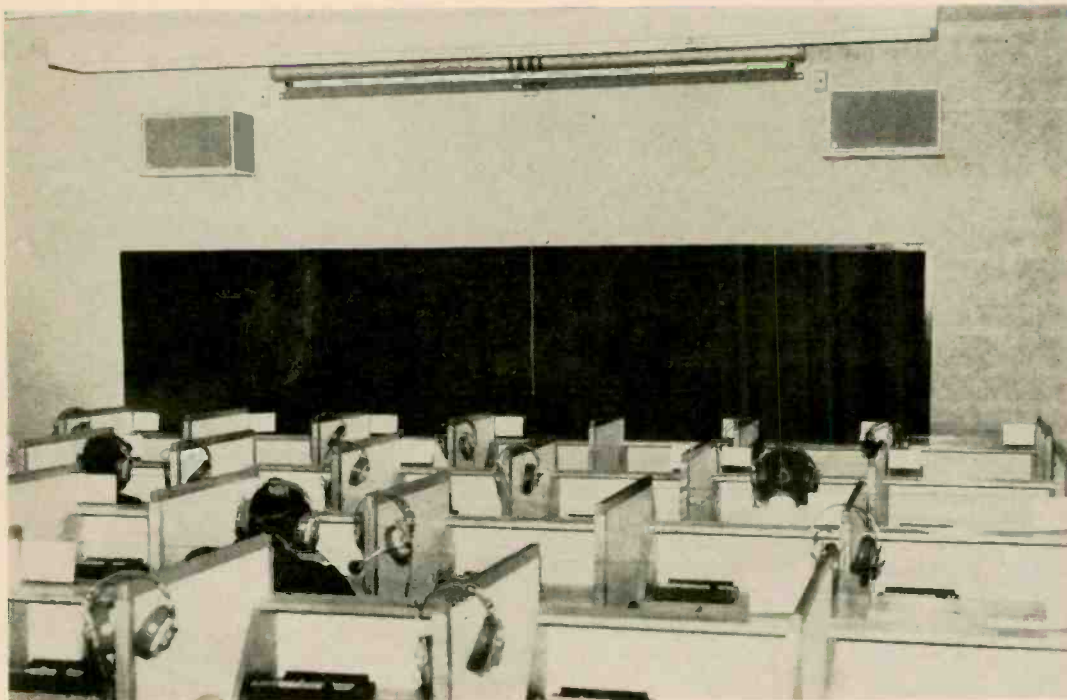
● **Lafayette's** Model LT-325T solid-state AM/FM stereo tuner includes a "stereo-search" circuit that produces an audible tone in both channels when a stereo station is tuned in. Tuner sensitivity is 2 microvolts (IHF) and frequency response is 20 to 15,000 Hz ± 2 db. Channel



separation is 35 db at 400 Hz. A signal-strength tuning meter is adjacent to the tuning dial. Front-panel controls include a multiplex noise-filter rocker switch, a power switch, and a rotary AM/FM/stereo FM switch. A built-in ferrite loopstick antenna is used for AM reception, and a 300-ohm impedance antenna input is provided for FM reception. The tuner's walnut-finished metal cabinet measures 13 x 13 x 3¾ inches and is available at no additional charge.

Circle 187 on reader service card

*When the only consideration
is natural sound, AR^{INC.} speakers
are used in professional systems—*



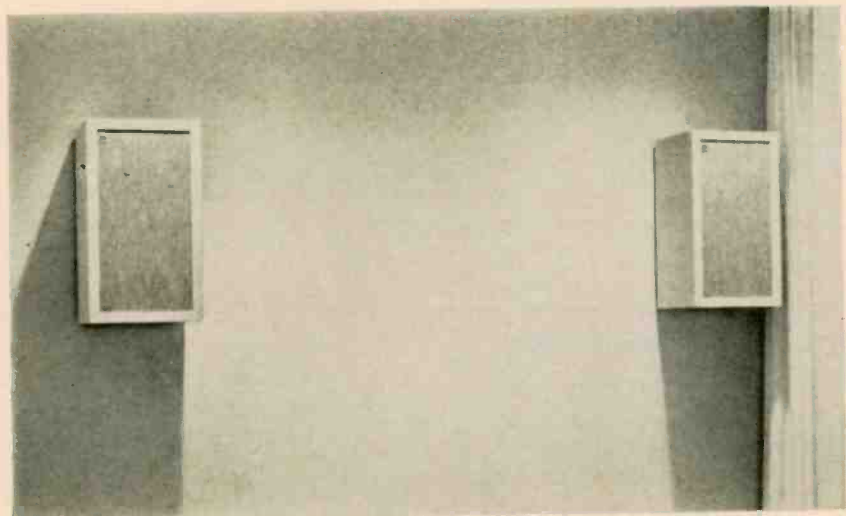
COURTESY LAVAL UNIVERSITY

for speech

Language laboratory of the Department of Linguistics, Laval University, Canada. Natural, uncolored reproduction of speech is one of the most exacting tasks for a loudspeaker; AR-2a^x's were chosen.

or for music.

One of the five listening rooms in the Library & Museum of the Performing Arts at New York City's Lincoln Center. AR-3 speakers were chosen (for all five rooms) because of their non-electronic, musical quality. The goal was to achieve an absolute minimum of artificial coloration.



© 1965. LINCOLN CENTER FOR THE PERFORMING ARTS

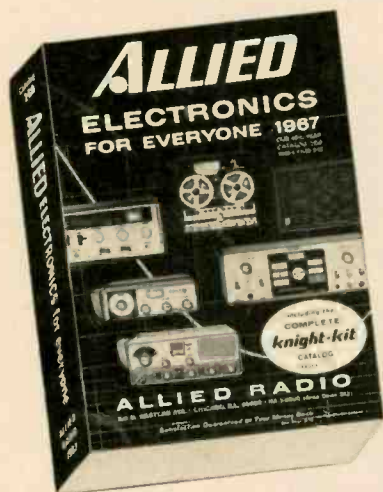
AR speakers are often used professionally, but they were designed primarily for the home. The price range is \$51 to \$225. A catalog of AR products—speakers and turntables—will be sent free on request.

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CIRCLE NO. 5 ON READER SERVICE CARD

HiFi Q&A



By
LARRY
KLEIN

Multiplex Overseas

Q. Over the next few years I expect to be spending several months each in a number of major European cities. I intend to take my stereo equipment with me, and I wonder what I can expect in terms of my FM stereo in Europe. Do they use the same multiplexing system as used in the United States, and will my stereo receiver respond to their signals properly?

CHARLES LIVINGSTON
Dallas, Tex.

A. I understand that Germany, France, Italy, Holland, and England are all using (or experimenting with) the same FM stereo multiplex system as the United States, and any U.S. unit should therefore be able to receive stereo signals broadcast in those countries.

Stereo Redub

Q. I have some highly prized discs that I bought about ten years ago. Recently I started replacing some of the worn recordings with new copies. I was surprised to find that I am frequently confronted with the alternative of buying the original performance in mono or buying it in "electrically rechanneled stereo." Will I be sacrificing quality or risking artificiality if I buy the rechanneled disc rather than a new mono copy?

KIRBY MCDANIEL
Beaumont, Texas

A. I don't think I can provide a definite reply to your question. While, in general, I have not heard any improvement in sonic performance resulting from any of the stereo-enhancement techniques, I am told that some older discs have benefited from the remastering. Your best bet, if it is possible to do so, is to listen in the store to the new stereo version vs. the older monophonic one and see which sounds best.

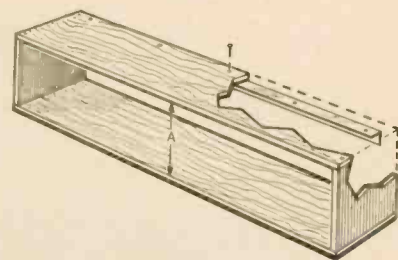
Tape Shelving

Q. In your installation article in the June, 1966 issue you showed a cabinet with built-in shelving for tapes. I would like to make a similar set-up for a wall mounting. Can you suggest some appropriate dimensions?

ERIC ROTHER
Boston, Mass.

A. A while ago I solved the problem of housing my rapidly expanding tape collection by designing the build-it-yourself wall unit shown above. Stock

8-inch pine shelving was used throughout with the butt joints glued and nailed. The cabinet can be built as long as desired, but dimension A in the diagram should not be less than 8 inches. The builder has a choice of ways to mount the cabinet. A technique I have used successfully is simply to mount a length of



Reynolds' 1-inch aluminum angle on the wall with toggle bolts. The backless cabinet is hung on the angle as shown at about eye level and is held in place by several nails inserted into small holes drilled through the cabinet and angle. About sixty reels can be accommodated in a shelf only 42 inches long.

More on the Stereo Test Switch

Q. With much anticipation, I set out to install the "Stereo Test Switch" as described by Herman Burstein in your September issue. This, of course, was after having read the thoughtfully inserted Note of Caution. After locating a proper switch and painstakingly completing the wiring described, the moment of truth arrived. I eagerly turned on the preamp and the tuner. The music came forth loud and clear. Then with a flourish, the miracle test switch was thrown to the TEST position. Sure enough, the volume dropped and the separation became negligible just as described in the article. Well, I concluded, my tuner, preamp, amp, and speakers are all correctly phased.

Having been so successful with the first phasing test with my new test switch, I thought I'd push my luck and check out the phono-lead phasing. The test was again affirmative. Knowing full well this could not last, I checked out my tape machine. Much to my amazement, it too checked out correctly. The stereo and channel-balancing tests were then made, and in each case, the results were precisely as described by Mr. Burstein. The shock was almost too much, as I too am a firm believer in Murphy's law. A little voice inside then suggested I reverse speaker leads on one speaker and repeat the tests. You guessed it; each phasing

(Continued on page 32)

SCOTT



Scott 388 120-watt FET AM/FM stereo receiver outperforms finest separate tuners and amplifiers

The new 120-Watt solid-state 388 is specifically designed for the accomplished audiophile who demands the best . . . and then some. Every feature . . . every performance extra that you'd expect to find in the finest separate tuners and amplifiers is included in the 388 . . . along with many features that you won't find anywhere else. The 388's enormous power output, suitable for the most demanding applications, is complemented by Scott's

exclusive 3-Field Effect Transistor front end*, which approaches the maximum theoretical limit of sensitivity for FM multiplex reception. The 388 offers virtually flawless reception of both local and distant AM, too . . . thanks to Scott Wide-Range design and wide/narrow switching for AM bandwidth. * Patents pending

388 specifications: Music power (at 0.8% harmonic distortion), 120 Watts @ 4 Ohms load; Frequency response, 15-30,000 Hz \pm 1 dB; Power

bandwidth, 20-20,000 Hz; Cross modulation rejection, 90 dB; Usable sensitivity, 1.7 μ V; Selectivity, 40 dB; Tuner stereo separation, 40 dB; Capture ratio, 2.5 dB; Signal/noise ratio, 65 dB. Price, \$529.95.

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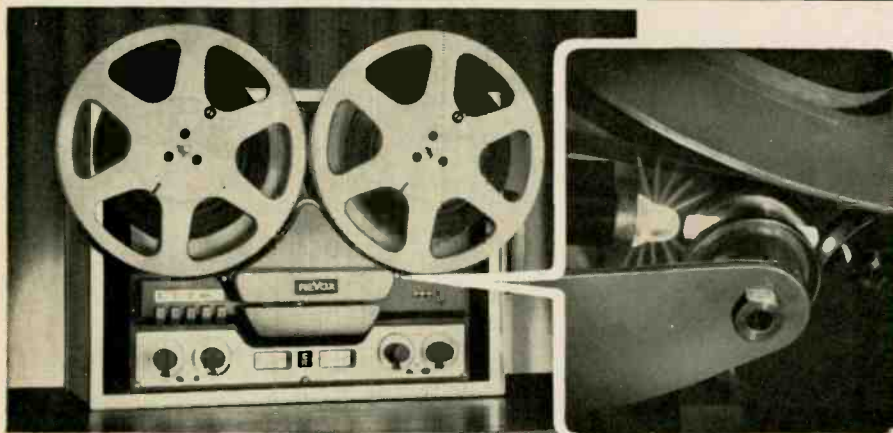
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G-36 TAPE RECORDER

Features a Photo-sensitive cut-off switch and an exclusive tape programming device for 2 track tape.

Electronic Programming is only one of the remarkable features of the ReVox Mark III G-36. For example, ReVox is the only recorder in its price class that takes a 10½ inch reel. That's up to 4800 feet of LP tape. Each reel has its own Pabst motor. ReVox gives you built-in mixing facilities for sound-on-sound or a greater variety of special effects. Plus a new ultra-quiet cap-

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For full details, see your ReVox dealer, or write for literature today. Dept. H61



ELPA MARKETING INDUSTRIES, INC. / NEW HYDE PARK, N.Y. 11040

CIRCLE NO. 35 ON READER SERVICE CARD

test continued to indicate correct phasing.

I must commend Mr. Burstein on the repeatability of his test. But I now have a multiple choice question for you. Please indicate which statement is correct.

(A) I have loused up the wiring.

(B) I misunderstood the test.

(C) I'm a complete idiot who thinks that changing one set of speaker leads will reverse speaker phasing.

EARL RICHMOND
Granada Hills, Calif.

A. *As with so many other multiple-choice questionnaires, I find none of the alternatives offered here wholly satisfactory. Answer (B) does come closest of the lot however, for if Mr. Richmond will recheck Mr. Burstein's article he will find that nowhere is there any claim that the Stereo Test Switch will check out speaker-system phasing.*

Speakers and Environment

Q. I am in the Air Force and do a considerable amount of moving from base to base. I hope you can give me a rule of thumb, so to speak, to follow in choosing speakers. I understand that different rooms have different effects on a speaker system. Is there any way I can avoid having an otherwise excellent stereo setup degraded by a poor listening room in some new locations?

M. G. J. PALMER
Yorkton, Sask.

A. *While it is true that different rooms can enhance or degrade the performance of a speaker system, I do not believe that any particular type of speaker will be less subject to variants in room acoustics. Obviously, if you have speaker systems that are very bright-sounding under normal conditions, when they are set up in a room with hard surfaces and no upholstered furniture, their brightness will be emphasized that much more. Conversely, if you have speakers with muted top ends installed in a room heavily damped with overstuffed furniture, drapes, and so forth, the systems will lose whatever brightness they may have. Practically, however, almost all speaker systems have mid-range and tweeter-level controls that enable you to compensate for a wide range of acoustic environments, and hence you can adjust most speakers to perform adequately in either a "live" or a "dead" room. In short, if you pick good-sounding speakers with adequate controls, you should have no problem achieving a good frequency balance in almost any type of room.*

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

SCOTT



Build two Scott solid-state kits in four afternoons

Scott's done it again, and designed two new solid-state kits that are easier to build, packed with more professional features and performance than you ever dreamed possible! The new LT-112B FET stereo tuner kit takes only one afternoon to build . . . the LK-60 120-Watt stereo amplifier takes just a little longer. Scott's full-color, life-size illustrated construction manual speeds you to a goof-proof, performance-packed finish.

LT-112B FET FM Broadcast Monitor Tuner. A cinch . . . the critical silver-plated FET front end*, the all-silicon IF strip, the patented Scott time-switching multiplex circuitry all have been assembled, wired, and tested at the factory. "Scott's LT-112 . . . is one of the finest FM stereo tuners we have tested and is easily the best kit-built tuner we have checked . . . Because of its simple con-

struction and apparently trouble-free nature, it is a logical choice for anyone who wants the finest in FM reception at a most remarkable price." — *HiFi/Stereo Review*

" . . . a kit-builder's dream: it goes together smoothly, it permits a quick and flawless final touch-up alignment without the need of professional instruments, and it performs on a level equal to higher-priced and/or factory-built tuners." — *High Fidelity*

LT-112B specifications: Usable sensitivity, 1.8 μ V; Cross modulation rejection, 30 dB; Stereo separation, 40 dB; Capture ratio, 2.5 dB; Price, \$189.95.

LK-60 120-Watt Stereo Complete Amplifier. Here's the kit-brother to the superb factory-wired Scott 260 solid-state amplifier, of which *HiFi/Stereo Review* stated that it has " . . . no sound of its own. The listener hears the music . . . not the amplifier. It will reproduce anything that is

fed into it with perfect exactness without adding any sound coloration of its own . . ." The LK-60 has heavy-duty direct coupled silicon output stages for instantaneous, distortion-free power, massive military-type heat sinks for cool operation, and unconditional stability . . . even with speakers disconnected! Exclusive fail-safe test circuit warns you if you've made a wiring mistake.

LK-60 specifications: Music power (at 0.8% harmonic distortion), 120 Watts @ 4 Ohms load; Frequency response, 15-30,000 Hz \pm 1 dB; Power bandwidth, 20-20,000 Hz; Hum & noise, -55 dB. Price, \$199.95.

Scott . . . where innovation is a tradition



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AUDIO BASICS

by HANS H. FANTEL

AUDIO SPECIFICATIONS V: CARTRIDGES

THE cartridge is a kind of middleman between separate provinces of nature—the mechanical and the electrical. As a so-called transducer, its task is to change mechanical energy into electrical energy, translating the varying waveforms physically molded into the record groove into corresponding variations of electrical voltage. The accuracy of this translation largely determines the fidelity of the reproduced sound.

To be accurate, the stylus must follow with utmost precision the complex waveforms on the disc. In stereo, it must wiggle up and down as well as sideways in a dipping and swaying journey through the groove. To reproduce a 15,000-Hz overtone, for example, the stylus must travel through thirty thousand hairpin turns per second. And to follow the violent undulations representing loud bass notes, it must endure accelerations greater than those experienced by astronauts during blast-off. Yet, throughout this wild ride, the stylus must never lose contact with the groove—not even for a microsecond. Otherwise, the result would be an ear-grating harshness of sound on loud or high-frequency passages.

Several terms have recently been coined that seek to describe the ability of the stylus to follow the groove contours even during such crucial moments as loud musical climaxes. Unfortunately, this attribute is not one that can be stated in simple terms. It can be expressed best as a graph plotting the limits of stylus adherence against loudness and frequency. So far, only one manufacturer presents such graphs in his cartridge ads.

The tracking behavior of a cartridge, however, can be inferred from two commonly given data: compliance and dynamic stylus mass. Compliance measures the force necessary to push the stylus from its neutral (center) position—that is, the force the record groove must exert against the stylus to make it follow the musical waveforms. The higher the compliance, the less force is needed. Because high-compliance cartridges yield more readily to guidance by the grooves, less downward force is required to press the stylus against the groove walls; therefore, less wear is imposed on disc and stylus. In terms of tracking (groove adherence), high compliance allows the stylus to follow rapid, wide swings in the groove without, as it were, cutting curves and tearing up the road.

Compliance is stated in terms of force—as, for example, 20×10^{-6} cm/dyne. This may seem forbiddingly technical at first glance, but it simply means that if one dyne (a basic unit of force) pushes on the stylus, it moves a distance of 20 millionths of a centimeter. In comparing compliance ratings, the significant number is the one before the multiplication sign. The higher this figure, the higher the compliance. Since the specifications listed by different manufacturers are not always directly comparable, a more reliable measure of compliance is the minimum force at which the cartridge will track low-frequency signals. If it tracks well at less than two grams, its compliance is very good; if it tracks at less than one gram, it is excellent indeed. To operate at the minimum tracking force specified for high-compliance cartridges, the tone arm must be virtually friction-free. Cartridges with compliance much higher than about 15×10^{-6} cm/dyne can, therefore, be used only with top-grade arms.

Copies of the Basic Audio Vocabulary booklet are still available. To get yours, just circle number 181 on the Reader Service Card, page 19.

CIRCLE NO. 68 ON READER SERVICE CARD →



Even without these exclusive features, the **Dual 1019** would be the obvious choice of audiophiles.

**With them,
it's the personal choice
of 17 out of 20 leading audio critics.**

Precision features like these are typical of the extra performance built into the Dual 1019. And it takes an exceptional breed of turntable like this to earn its way into the personal systems of audio experts . . . those who spend the better part of their working day listening to audio equipment.

They know when one component is clearly superior to all others. Including those in their own systems. Not only when testing it for an equipment review, but when it continues to measure up after long and thorough field testing.

The word quickly gets around. As it has about the Dual 1019. The only automatic turntable to achieve the select stature of a reference-quality component. Its advanced features, precision performance and complete reliability qualify it to evaluate cartridges, styli and the technical quality of records themselves. At \$129.50, the Dual 1019 is within the reach of anyone who wants the same quality of record reproduction enjoyed by the experts. The obvious question, then, is simply this: should you settle for anything less?

**united
audio Dual**

535 MADISON AVE., NEW YORK, N.Y. 10022



Rotating Single Play Spindle. Discerning listeners appreciate how this refinement helps reduce wow and flutter to less than .08% . . . and eliminates binding, slipping and center-hole wear.

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- 4 — Model 350 Three-Head Solid-State Stereo Tape Deck Recorder. Under \$199.50
- 5 — Model 250-A Perfect Playmate Solid-State Stereo Tape Deck Recorder. Under \$149.50
- 6 — Model 530 Quadradiol Sound Solid-State Stereo Tape System. Under \$399.50

SONY **SUPERSCOPE** *The Tapeway to Stereo*
AMERICA'S FIRST CHOICE IN TAPE RECORDERS

For information on any of the models illustrated or on the rest of the best from Sony, write Superscope, Inc., Sun Valley, California, Department L.

CIRCLE NO. 62 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● **NEW YORK HI-FI SHOW:** Although in my last column I promised to continue my series on FM tuner testing, I hope my readers will forgive a digression this month to talk about the recently concluded New York High Fidelity Music Show. It is customary for the industry to introduce its product lines for the coming year at this show, and in a highly competitive industry such as this one, one finds as many similarities as differences among the competing products. However, I observed at the show a number of clear trends, as well as several unusual offerings by individual manufacturers.

The popularity of integrated receivers continues to grow. In addition to the well-known excellent domestic brands, such as Fisher, Harman-Kardon, and Scott, there were complete lines of good-looking receivers offered by Japanese manufacturers such as Kenwood, Pioneer, and Sansui. The last two companies offer both vacuum-tube and hybrid (tubes plus transistors) models, while Kenwood has cast its lot firmly with the transistor. One of Kenwood's new models was especially noteworthy: the "Supreme I" multi-channel amplifier. The Supreme I actually has six separate high-quality mono power amplifiers in one integrated unit. After the preamplifier stages, each stereo channel is divided into three frequency bands, with electronic crossovers at 400 or 800 Hz, and 2,500 or 5,000 Hz. The two low-frequency amplifiers have a rated output of 30 watts each. The mid-frequency amplifiers are rated at 20 watts, and the high-frequency amplifiers at 10 watts each—all with under 0.5 per cent distortion. This amplifier should appeal primarily to the dyed-in-the-wool hobbyist who prefers to assemble his own speaker system from separate units, since it is not readily adaptable for use with conventional speaker systems.

Record players seem to have more features than ever before, and at both lower and higher prices. Dual's new 1009SK has some features of the 1009 and 1019, and is priced between the two. The new Garrard line has added anti-skating and balanced arm design to its lower-price models and has a new series of attractive bases. The Miracord 50H has a handy on-off power switch built into its base that can be set to switch off your system when the record comes to an end. A newcomer

from England, the BSR McDonald 500, brings many of these features to the \$50 price bracket. Sherwood showed an early prototype of a most unusual changer. It employs two small synchronous motors to drive the platter and a third to do the work of changing records. The turntable platter stops during the change cycle and the spindle lowers the record slowly to the turntable rather than letting it drop or float down.

Two rather expensive, high-quality manual turntables come from Japan. The Pioneer PL-41 is a conventional belt-driven design, with a well-made arm and an overall air of quality, selling for \$220 complete with base and cover. Sony has a most unconventional turntable with a low-speed, servo-controlled, d.c.-operated motor providing what may well be the quietest operation of any record player I have come across. At least, with a stethoscope applied to various parts of the unit, I could not hear it running!

The battle of standards for tape-cartridge players continues unabated. A large number of manufacturers have home units for playing the Lear Jet eight-track cartridges used in automobile tape players. Bogen has a tape-cartridge player as part of a new compact integrated music system. On the other hand, Norelco offers a most attractive line of players and recorders that use their "cassettes," cartridges that contain over an hour's playing time at 1 $\frac{7}{8}$ ips and are much smaller than the Lear Jet cartridges. A broad line of prerecorded cassettes will be available for the Norelco machines. Among the reel-to-reel machine exhibitors, both Crown and Revox were dem-

onstrating the ability of their recorders to make third- and fourth-generation copies with only negligible quality loss when compared with the original source.

Among loudspeakers, I found not only the excellent, good, and mediocre old stand-bys, but also a couple of new entries that invite further investigation. The Rectilinear Sound Systems Model III, a floor-standing model with no unusual external features, had a clarity of sound that was reminiscent of a fine full-range electrostatic speaker, and at a \$200 price. At the other end of the price scale was the Bose 2201, a very unusual quasi-spherical unit with twenty-two specially designed wide-range

REVIEWED THIS MONTH

●
Revox G-36 Mk III Tape Recorder
University Ultra-D Speaker
●

separate drivers and an elaborate computer-designed equalization network in its built-in, solid-state amplifier. In a private audition, I heard what I consider the most natural sound reproduction I have ever experienced, which may be sufficient justification for the \$948 price tag of this very special system.

Among phono cartridges, there was the new top-of-the-line Shure V-15 Mark II, audibly cleaner than their already excellent V-15, and the Grado BTR which, at \$9.95, produced fine sound quality. Obviously, there is now a wide choice of very fine cartridges at almost any price one wishes to pay.

The new Marantz 15 solid-state power amplifier proved to be as outstanding as one would expect, with practically unmeasurable distortion and great ruggedness. At half its price, the Dynaco 120 seemed to have an equally impressive design, and I look forward to reporting on both of them soon.

If anyone had doubted that further progress was possible in high fidelity, a few hours at the hi-fi show would certainly have corrected the error. Each year, the consumer is being offered better—and even undreamed-of—performance at every price level, and there is no sign of a change in the trend.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

REVOX G-36 MK III TAPE RECORDER



● THE REVOX G-36 Mk III tape recorder is a recent, slightly improved version of the older very fine Model G-36. Although clearly intended for nonprofessional use, this Swiss machine has such professional features as the ability to handle 10½-inch reels, and true VU meters for monitoring recording level.

The G-36 Mk III is a ruggedly built portable machine weighing an impressive 45 pounds. It has a light-weight plastic cover that snaps into place for protection during transit. The three-motor transport is assembled on a heavy, die-cast plate and a large, two-speed, external-rotor hysteresis synchronous motor drives the tape at either 3¾ or 7½ ips, as selected by two small push-buttons. (A 7½- or 15-ips machine will be available on special order.) Solenoid-operated band brakes stop the tape smoothly and rapidly, even from a fast speed.

A four-track stereo machine, the Revox Mk III has separate recording and playback amplifiers for each channel. A two-track version is also available. It uses vacuum-tube circuits that have a very low hum-and-noise level. Two pushbuttons permit recording on either channel alone or on both in stereo. The individual input

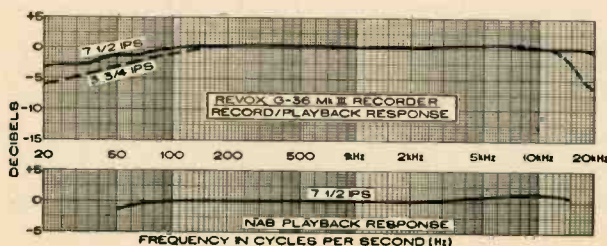
selectors for each of the two channels choose one of three input sources (tuner, auxiliary, or microphone), or the output of the opposite-channel playback amplifier. The latter connection is used for sound-on-sound or sound-with-sound recording. The inputs from any two sources can be mixed.

A mono 6-watt monitor amplifier and a small speaker are built in. Either channel can be monitored either at the output of the monitor-head's playback or the input to the recording amplifier—or both channels can be mixed for monitoring. The high-level line outputs in the rear of the recorder are unaffected by the monitoring function.

The tape transport is controlled by five pushbuttons (PLAY, STOP, FAST-FORWARD, REWIND, and RECORD). The tape-tension switch in the original Model G-36 has been replaced by a photocell-controlled shutoff. This not only eliminates some idiosyncrasies of the older model, but also permits the user to arrange for automatic shut-off at any point during tape play. (This can be done by removing the tape oxide at the point on the tape at which you wish the machine to stop.) The controls are identified by symbols, which for the most part are self-explanatory. However, there is nothing obvious about the record-interlock button, which has a group of wavy lines above it. We would prefer to see a red button, such as is used on most tape recorders sold in this country. There is a socket in the rear for remote control (start and stop only) of the Mk III by means of a Revox accessory unit (\$10).

The measured record/playback frequency response of the Revox G-36 Mk III (using the Scotch 203 tape for which it was aligned) significantly surpassed the manufacturer's specifications. At 7½ ips, the machine's response was an exceptional ± 1.5 db from 38 to 20,000 Hz. At 3¾ ips, it was +2, -3 db from about 40 to 17,000 Hz. Playback response with the Ampex 31321-04 alignment tape was also excellent: ± 1 db from 50 to

(Continued on page 40)





SONY®

When you've got a reputation as a leader in transistor technology, you don't introduce a transistor amplifier that is like someone else's. We didn't. The new Sony TA-1120 integrated stereo amplifier is the case in point. We considered the few remaining shortcomings that have kept today's transistor amplifiers from achieving the quality of performance of the best tube amplifiers and set out to solve them. To do it, we even had to invent new types of transistors. The result: the first truly great solid-state stereo amplifier.

Distortion is lower than in the finest tube amplifiers at all frequencies and power levels. Signal-to-noise ratio: better than 110 db. Damping factor is extraordinarily high (140 at 16 ohms). Frequency response: practically flat from 10 to 100,000 HZ (+0 db/-1 db). Plenty of power, too (120 watts IHF at 8 ohms, both channels). With an amplifier as good as this, the preamp section has a great deal to live up to. It does, magnificently! Solid-state silicon circuitry throughout coupled with an ingenious design achieve the lowest possible distortion. Sensible arrangement of front panel controls offers the greatest versatility and ease of operation with any program source.

Finally, to protect your investment in this superb instrument, an advanced SCR (silicon-controlled rectifier) circuit prevents possible damage to the power transistors due to accidental shorting of the outputs.

The Sony TA-1120 stereo amplifier/preamp at \$399.50 and the TA-3120 stereo power amplifier, \$249.50 are available at a select group of high fidelity specialists who love and cherish them. And will get as much enjoyment out of demonstrating them as you will from their performance. So visit your dedicated Sony high fidelity dealer and enjoy. Prices suggested list. Sony Corporation of America Dept. H 47-47 Van Dam St. L.I.C., N.Y. 11101.

**With so many fine amplifiers
our first had to be something special.
It is!**

15,000 Hz. This is about as flat as we have measured on any recorder. Wow and flutter were very low, 0.02 per cent and 0.08 per cent, respectively. The signal-to-noise ratio was 53 db, referred to a recording level of 0 VU. Since the total recording and playback harmonic distortion at that level was only 1 per cent, and signal-to-noise ratio is commonly referred to 3 per cent distortion, the actual ratio is comparatively much better than 53 db, although Revox conservatively rates it as 50 db.

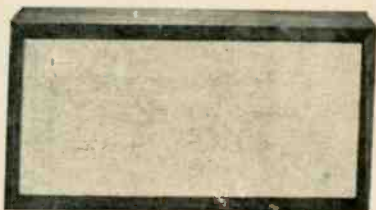
The Revox G-36 Mk III worked very well in all respects. It handled tape gently, yet rewound 1,800 feet in about 60 seconds, which is much faster than most home recorders. When recording off the air, the playback was indistinguishable from most incoming pro-

grams at both 7½ ips and 3¾ ips. It has been a contention of ours for some time that frequency response per se is less important than low distortion and noise. Since the Revox is excellent in both areas (it has exceptionally low distortion and adds practically no hiss, hum, or other noise to the program), it has a sound definitely more natural than that of other recorders with only a flat frequency response.

The Revox G-36 Mk III sells for \$549. In sound quality, flexibility, and construction it matches any recorder we know of, and it should be considered by anyone in the market for an excellent, but not necessarily inexpensive, tape recorder.

For more information, circle 188 on reader service card

UNIVERSITY ULTRA-D SPEAKER SYSTEM



● THE UNIVERSITY Ultra-D is a new three-way speaker system that provides excellent sound at a truly moderate price. Its walnut cabinet (finished on four sides) measures approximately 24 x 12 x 10 inches and weighs about 20 pounds. Its light weight and compact dimensions make it a practical choice for bookshelf mounting, although it can also be used standing on the floor.

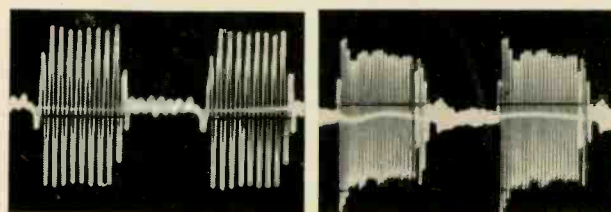
Low frequencies (up to 1,000 Hz) are handled by a 10-inch high-compliance woofer operating in conjunction with a ducted, highly damped port. This is termed "Radiation Resistance Loading" by University. A 4-inch cone mid-range speaker, isolated from the woofer compartment, serves from 1,000 to 5,000 Hz. Frequencies above 5,000 Hz are handled by a 3½-inch cone tweeter with a rigid diaphragm and an aluminum voice coil. Like the mid-range speaker, it is isolated from the main interior of the enclosure.

The built-in crossover network has 6-db-per-octave slopes. An interesting feature of the Ultra-D is the combined brilliance/presence control. This is a continuously variable control, on the rear of the cabinet, which simultaneously adjusts the level of both the mid-range and high-frequency speakers. Our measurements indicate that the two speakers are controlled at different rates, so that there is a range of adjustment of about 5 db at 1,000 Hz and 10 db above 5,000 Hz. This permits the balance of the speaker to be adjusted to one's taste, yet avoids the possibility of developing serious holes or peaks in the response by misadjustment. Impedance is rated at a nominal 8 to 16 ohms, and power handling is rated at 32 watts of integrated program material, which makes the system suitable for use with most moderate-price amplifiers or receivers.

Averaging eight sets of curves obtained at various locations in our test room, we found the composite frequency-response curve of the University Ultra-D to be

impressively flat over the entire range from below 40 Hz to the 15,000-Hz upper limit of our microphone calibration. In fact, its response was within ± 3.5 db from 40 to 15,000 Hz, except for a peak of about 6 db in the region from 100 to 120 Hz. This is very good performance for a dynamic speaker and especially noteworthy for such a moderately priced unit.

The harmonic distortion, at a 1-watt level, was about 1 per cent at 100 Hz. It stayed well under 5 per cent down to 70 Hz and rose steadily as the frequency was lowered. The tone-burst response of the University



Oscilloscope photos of tone bursts at 2,600 Hz (left) and 10,000 Hz (right) illustrate the Ultra-D's excellent transient response.

Ultra-D was as fine as its frequency response. The tone bursts shown at 2,600 Hz and 10,000 Hz are typical of its performance over the entire range and could be used as examples of the transient performance capabilities of a really good dynamic speaker.

It came as no surprise to find that the listening quality of this speaker was as good as its measurements. It is, most of all, smooth and easy in its sound. There are no obvious intrusive colorations, and it is a speaker to which one can listen easily for hours. Although the brilliance/presence control has an indicated "normal" position, we found the sound quite dull at that setting. The most pleasing setting to our ears was almost maximum brilliance. This is consistent with the verdict of our instruments, which show the flattest response at the maximum setting of the control.

Not long ago, performance of this caliber would have been rare at \$100, but there are now several makes of speakers offering very good sound at prices well under \$100. The University Ultra-D, priced at \$69.95, is a most worthy entry in this group.

For more information, circle 189 on reader service card

Curl up with a good Bogen.

The new TR100X stereo receiver for homebodies.



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The all-silicon solid state TR100X combines a sixty-watt (IHF) amplifier (flat from 20 to 50,000 Hz.) and a super-sensitive, easy-dialing am/fm-stereo tuner. It offers automatic stereo switching, a Stereo Minder signal light that alerts you to stereo broadcasts, and an oversize meter for precise tuning. Plus four speaker outputs and a speaker selector switch that lets you listen to stereo in either or both of two rooms . . . or through headphones, with speakers silent.

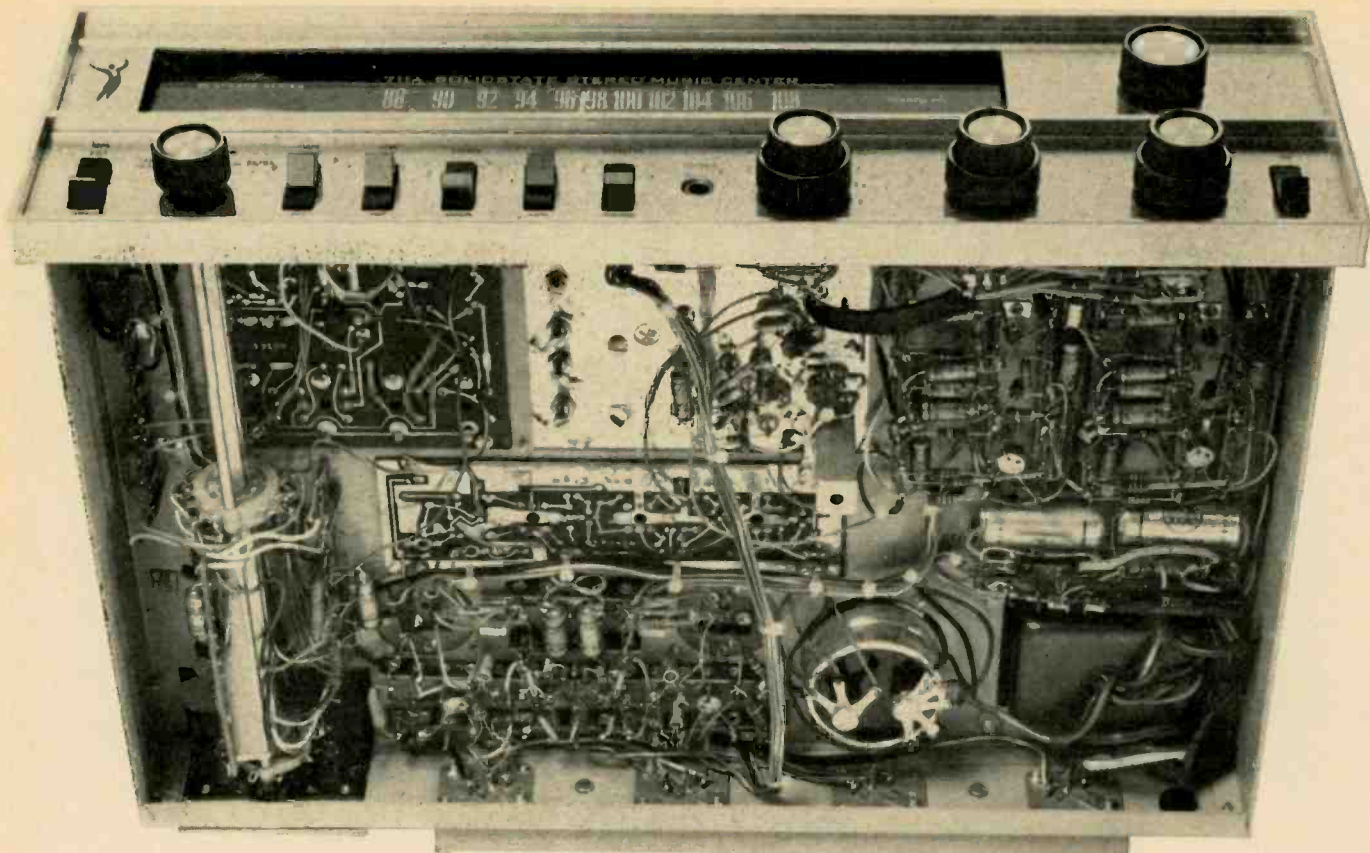
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Shostakovich's FIRST SYMPHONY

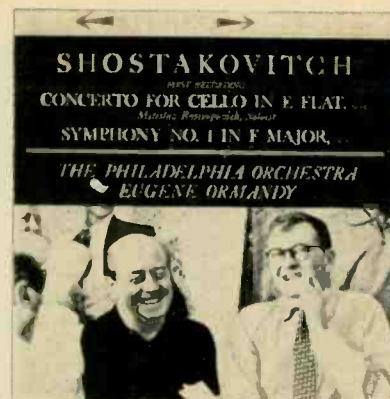
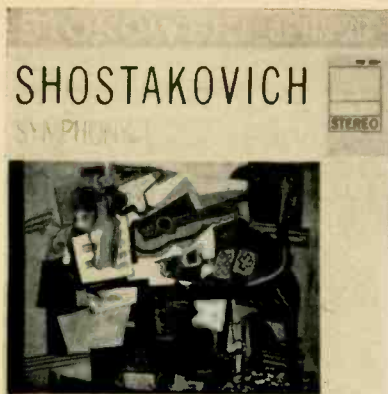
*Dmitri Shostakovich:
a photograph taken in
his student days*

DMITRI SHOSTAKOVICH was only nineteen years old when he completed his First Symphony. The year was 1925; the young musician had recently graduated from the piano class of the Leningrad Conservatory, and was completing his final studies in composition there. Nicolai Malko conducted the premiere of the work in Leningrad in May, 1926; from there it was taken up by Bruno Walter, who gave the symphony its initial hearing in Berlin in November, 1927. A year later it was played in the United States for the first time, by Leopold Stokowski at concerts of the Philadelphia Orchestra. Thus the symphony, the first large-scale composing venture by Shostakovich, propelled him into international prominence very quickly.

A biography of Shostakovich published in this country in 1943 contains a fascinating account of the composer's early years as recalled by an aunt, Mrs. Nadejda Galli-Shohat, who had left the Soviet Union for America in 1923 (*Dmitri Shostakovich*, by Victor Seroff in collaboration with Mrs. Galli-Shohat, Alfred Knopf). In the book Mrs. Galli-Shohat remembers young "Mitya"

Shostakovich as a boy "who liked fairy tales, and often asked me to tell them to him." He was a "very serious and sensitive child, often rather meditative, very modest about his music, and rather shy. . . . His favorite composer at the very beginning was Liszt. He liked to read, and his favorite author was the great Russian novelist Gogol. His first opera, *The Nose*, was based on Gogol's story."

Mrs. Galli-Shohat's recollections also provide an interesting view of what Shostakovich may have had in mind as he wrote the First Symphony. Mr. Seroff writes: "The melodies reminded her of those in *The Dragon-Fly and the Ant* which Mitya had composed in 1922 and which he used to play to his family. According to Nadejda, the themes from this composition as well as [an] early Scherzo were used in his First Symphony. In the first movement, she says, one hears the recitative of the flighty, irresponsible dragon-fly and the mutterings of the laboring ant. Then comes a march of all the insects, with the fireflies leading the way; they range themselves in a semi-circle in the amphitheater and the dragon-fly performs a dance on the stage. The Scherzo is inserted



Dmitri Shostakovich's First Symphony crackles with the impudence of youth, yet a conductor nearing eighty—Leopold Stokowski—made what remains the best recording of the work (United Artists). Jean Martinon's reading (RCA Victrola) is taut and exciting, and Eugene Ormandy's (Columbia) sensuous and romantic. All are in stereo.

in full. In the last movement, the second theme for violin and cello is taken from an unfinished piece that Mitya was composing at the time of *The Dragon-Fly and the Ant*; he was writing it around [Hans Christian] Andersen's story of the Mermaid, an idea that had been suggested to him by his mother. With the last movement of the symphony, Nadejda remembers how Mitya described to his family the Mermaid swimming up through the waters of the lake to the brightly lit castle where the Prince is holding a festival."

Whatever may have been the inspiration for the First Symphony, the music is extraordinary. Listening to it, one has the feeling that it sprang full-grown out of the depths of its creator's being. It is an impudent score, in the best sense of that word—it is full of boyish exuberance and vitality; and yet there are moments, especially in the slow movement and in the finale, when Shostakovich moves us deeply by the power and poignancy of his music. Though it is numbered Opus 10, the symphony was only the second work that Shostakovich released for publication (the first was *Three Fantastic Dances for Piano*, Opus 5); its equal as an inaugural orchestral statement would be hard to find among the music of the past half-century, no matter who the composer.

ALONG with the Fifth Symphony, Shostakovich's First is the most recorded of his works: the current Schwann Catalog lists seven available recordings of the music, five of them in stereo/mono versions. These latter are conducted by Karel Ancerl (Artia S 710, 710), Jean Martinon (RCA Victrola VICS/VIC 1184), Eugene Ormandy (Columbia MS 6124, ML 5452), Constantin Silvestri (Monitor S 2077, 2077), and Leopold Stokowski (United Artists UAS 8004, UAL 7004). The other two recordings, available in mono only, are conducted by Kyril Kondrashin (Vanguard 6030/1, the fourth side in a two-disc album otherwise devoted to a Mravinsky-conducted performance of the Shostakovich Seventh Symphony) and Howard Mitchell (Westminster XWN 18293). Neither of these last two performances need detain us long; they are both outclassed by

the best of the stereo/mono versions—those by Martinon, Ormandy, and Stokowski.

The Martinon performance, with the London Symphony Orchestra, is one of that conductor's most successful recordings. The symphony is given a taut, virtuosic reading, and the orchestra is in top form. The sonic reproduction, too, is vivid and exciting. At the low RCA Victrola price, this is certainly the best bargain among the recorded performances of the symphony. The balance of the disc contains a suite from Shostakovich's ballet *The Age of Gold*, also in a first-class performance.

Ormandy's recording with the Philadelphia Orchestra manages to get the entire symphony onto a single record side (on the overside is a performance of Shostakovich's First Cello Concerto featuring Mstislav Rostropovich as soloist). The Philadelphia maestro delivers a richer-hued, more romantic reading than does Martinon. I prefer the latter's approach, but there can be no denying the sensuous appeal of the playing of the Philadelphia Orchestra, and Columbia's engineers have captured the orchestra's sound superbly.

Finally we have the performance conducted by that white-haired wizard, Stokowski. It was Stokowski who, with the Philadelphia Orchestra, made the very first recording of this symphony nearly forty years ago (RCA Victor 78-rpm album 192). The currently available Stokowski recording is one which he made in Carnegie Hall with the now-defunct Symphony of the Air in the late 1950's. It is an absolute stunner. Better than any of his younger colleagues Stokowski, then nearly an octogenarian, captured the youthful brashness and impetuosity of the music to perfection, and drew from the members of the old Toscanini orchestra a performance of supreme polish and elegance. This United Artists disc may be hard to find, but it is worth looking for.

Fortunately for tape buffs, the one available four-track stereo tape of the Shostakovich First Symphony is the Stokowski performance (United Artists UATC 2209). Like its disc counterpart, the tape reel may not be easily come by but will repay your taking the trouble to find it.

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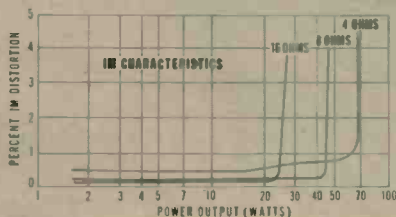
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*As appeared in HIGH FIDELITY Magazine Equipment Reports by CBS Labs. November 1966 issue



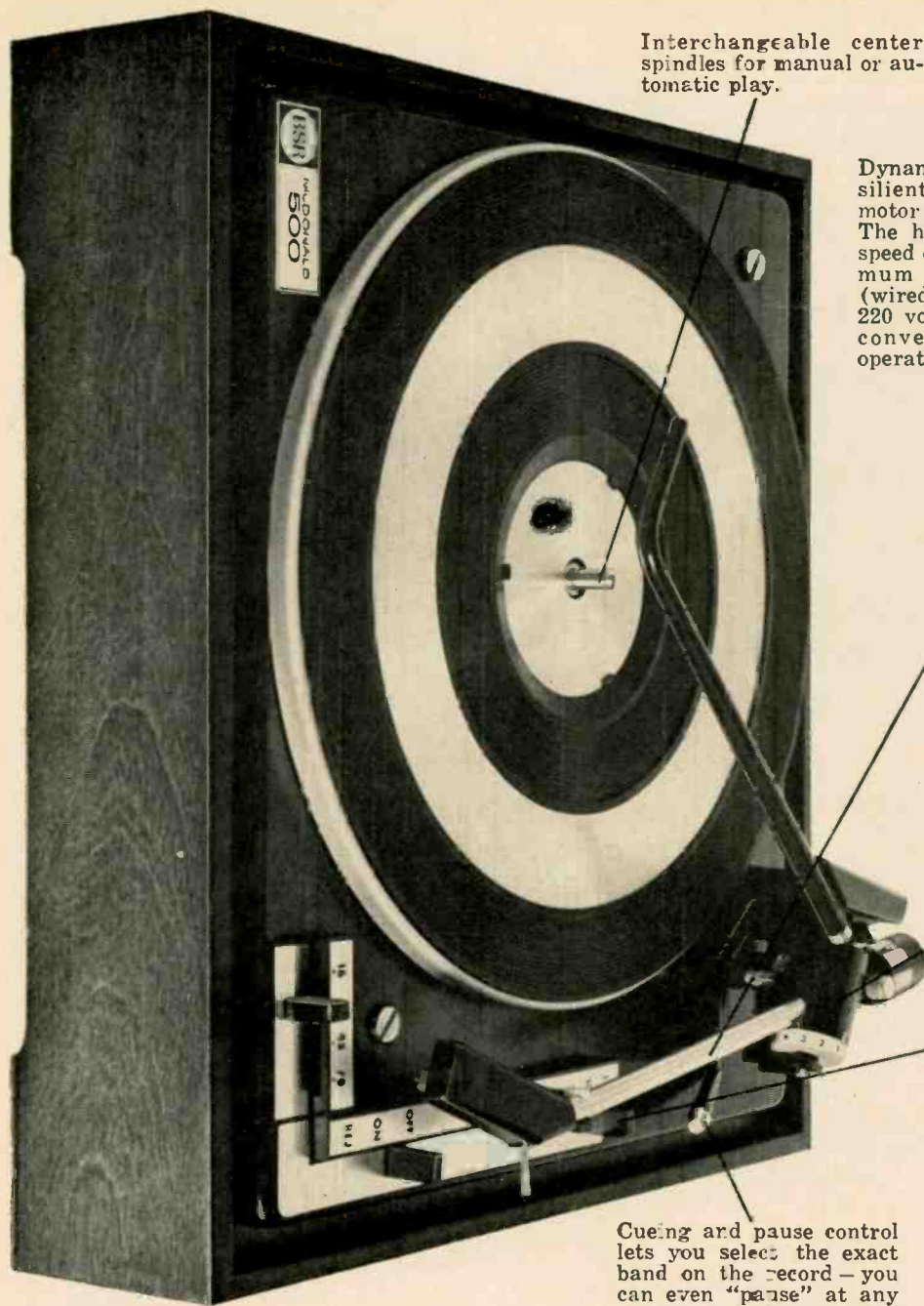
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A daguerreotype of Stephen Foster taken June 12, 1859

HiFi/STEREO REVIEW presents the seventh article in the series
THE GREAT AMERICAN COMPOSERS

STEPHEN FOSTER

*"Foster's songs...were all based on yearning for the
Good Old Days: which mattered because they were true,
and were true because they were innocent."*

—Wilfrid Mellers, Music in a New Found Land

By WILEY HITCHCOCK

(Continued overleaf)

The morn of life is past,
 And evening comes at last;
 It brings me a dream of a once happy day,
 Of merry forms I've seen
 Upon the village green. . . .
 . . . The forms I call'd my own
 Have vanished one by one,
 The lov'd ones, the dear ones have all passed away. . . .
 —Old Dog Tray (1853)

I's guine to roam the wide world
 In lands I've never hoed,
 With nothing but my banjo
 To cheer me on the road;
 For when I'm sad and weary
 I'll make the banjo play
 To mind me of my true love
 When I am far away.
 —Farewell My Lilly Dear (1851)

HE was probably not a great composer, nor a Great American Composer. Aaron Copland has said he was not a composer at all but a songwriter, differentiating between the composer, one who develops various musical ideas into a substantial *composition*, and the songwriter, who writes melodies and perhaps the poems they are to be sung to. His biographer John Tasker Howard surrounded him with an aura of romantic elegance when he dubbed him "America's troubadour." A leading historian of American music, Gilbert Chase, countered by calling him more earthily "America's minstrel."

But, composer or songwriter, great composer or none at all, romantic troubadour or artless minstrel, Stephen Foster sang for nineteenth-century America, and the twentieth still loves him. He is part of our past, and he promises to be always part of our present.

All over the world Foster's name is probably the first one identified with American music. Some of his songs are so universally accepted that they seem to be simply known, neither taught nor learned. In America, Foster has been memorialized in a hundred ways. One of his works is the official song of the State of Kentucky, another that of Florida. Several ships bear his name, as does a railroad sleeping car, not to mention several parks, bridges, and highways. A Foster half-dollar has been minted, and a Foster stamp printed. There is a Stephen Foster rose, and a Stephen Foster orchid. He was the first musician named to the Hall of Fame for Great Americans, and he remains the only American composer whose works have been published in a single definitive, complete edition.

But . . . the wonder is that he wrote any music at all, let alone more than two hundred songs and some instrumental pieces. He had to struggle from the beginning—against the attitudes of family and friends, indeed of nineteenth-century middle-class America in general; against the recalcitrant materials of music, which he never really mastered; against fellow-musicians; against financial and domestic problems; against alcohol. His music, too, has had to struggle, and still does—against snobbery on the one hand, or uncritical adulation on the other; against the arrangers, who don't leave it alone, and the musicologists, who do; against some of its asso-

ciations—with blackface minstrelsy, for instance (which may have reflected a deplorable social attitude but which nevertheless existed), or with the unreconstructed South (which Foster never knew, had no particular sympathy for, and certainly did not celebrate in any realistic way).

MUSICAL from the start, Foster was also something of a loner, and a sort the French untranslatably call an *original*—someone just a bit odd, a prospective non-conformist, slightly problematic to his family and friends. When he was five years old, his mother remarked in a letter that "Stevan . . . has a drum and marches about after the old way with a feather in his hat, and a girdle about his waist, whistling old lang syne. . . . There still remains something perfectly original about him." The earliest extant letter of Foster's already makes clear his preoccupations: at age ten, he writes to his father:

I wish you to send me a commic songster for you promised to. if I had my pensyl I could rule my paper. or if I had the monye to by Black ink But if I had my whistle I would be so taken with it I donot think I would write atall. . . . [January 14, 1837]

His father, in turn, acknowledged Foster's bent, but with considerable ambiguity:

[Stephen] is at school now, with Mr. Moody, a first rate teacher of mathematics in Pittsbg, and it is a source of much comfort to your mother and myself, that he does not appear to have any evil propensities to indulge; he seeks no associates; and his leisure hours are all devoted to musick, for which he possesses a strange talent. [September 3, 1841]

Comments about Foster's "strange talent" click back and forth in the family letters like a metronome. His mother remarked about her son—whether with approval or not one can't tell—that "he is not so much devoted to musick as he was; other studies seem to be elevated in his opinion. He reads a great deal." [October 18, 1841] Foster himself was at some pains to reassure an older brother, in whose care he had been put, about his scholarly diligence, when he wrote—as a fourteen-year-old off at school:

. . . If you will let me board here . . . I will promise not to be seen out of doors between the hours of nine

and twelve A.M. and one and four P.M. Which hours I will attribute to study, such as you please to put me into. I will also promise not to pay any attention to my music until after eight O'clock in the evening. . . . [after April 1, 1841]

Foster's first struggles were with his family, who found it difficult to understand, let alone approve, the boy's obsession with music.

Foster was the ninth child of William B. Foster and Eliza Clayland Tomlinson Foster, both of whom descended from the pioneer aristocracy of America. The Fosters went back to Alexander Foster, an emigrant from Londonderry, Ireland, to Pennsylvania about 1728. The Claylands, of English descent, were among the early settlers of the Maryland colony. Foster's father was a trader and merchant with a remarkable capacity for both commercial success and financial failure. In 1814 he purchased a 123-acre tract of land on the Allegheny River near Pittsburgh. Here he laid out the plat for a town he named Lawrenceville, and here he built an attractive cottage, on a knoll overlooking the Allegheny, as a home for his growing family. It was in this "White Cottage" that Stephen Foster was born on the Fourth of July, 1826, exactly a half-century after the signing of the Declaration of Independence.

Lawrenceville has long since been swallowed up by the city of Pittsburgh, but at the time of Foster's birth it was a rural village a couple of miles above the western Pennsylvania town. Pittsburgh then was a lusty trading and manufacturing center, growing rapidly as the most important staging area for the westward push into Ohio and the Illinois country; between 1810 and 1840 it mushroomed from a settlement of less than 5,000 to a

town of more than 20,000. Nestled between the confluence of the Monongahela and Allegheny rivers, at the head of the mighty Ohio, it was already darkened with coal smoke: Foster's sister Charlotte, on a visit to Cincinnati in 1828, compared the freshness of the western town, which "appear'd to have been all built in a week," to the smudgy look of Pittsburgh, where the "houses look black." Pittsburgh's waterfront was crammed with riverboats—keelboats, flatboats, rafts, new-fangled steamboats—all loading up with furs, skins, whiskey, flour, ore, and coal for the long trip down the rivers to New Orleans. It was a town a-building.

When Foster was born, his family included three girls—his sisters Charlotte, Ann Eliza, and Henrietta—and four boys—his brothers Henry, Dunning, and Morrison, plus an adopted boy named for the father, William, Jr. Their life in Lawrenceville, as it emerges from the many letters left by members of the family, was one of bucolic pleasure and a sort of intense gentility. Twelve-year-old Charlotte writes to her mother; away from home and homesick, she reminisces about the pleasant country homestead in high-flown phrases of a sort we might expect in Samuel Richardson's *Pamela* or *Clarissa Harlowe*, or Susannah Rowson's novel, *Charlotte Temple* (all of which she might well have read):

. . . I sometimes fancy myself at home with sister Ann Eliza, skipping along the lane leading to the barnyard, and stopping to look at the growing apple tree that my dear good papa planted for me with his own hands. I think I see the green leaves quivering in the wind . . . and the sweet blossoms with the bees humming about them; and the pretty blue birds and robins that hop about its branches in summer.

Foster's parents, Eliza and William Barclay Foster, and an early daguerreotype of Stephen, clear-eyed and sensitive, as a boy.





A view of Pittsburgh in Foster's time, already bustling with industry, its rivers crowded with rafts, flatboats, and steamboats.

She goes on to recall Lieve (Olivia Pise), the family's Negro bond servant, "passing along with her pails of frothing milk," and the big tree on whose trunk the names of all the family have been carved. She sees her mother

. . . waving your handkerchief at us to come in to breakfast. The tears sometimes for a moment fill my eyes, but I brush them away. . . . [November, 1821]

This may be just the delicious pain of girlish homesickness, but, as we shall see, the same bittersweet nostalgia suffuses many of Foster's songs.

There was music-making in the Foster family, but mainly among the girls, for whom the ability to play the piano or perhaps the harp was considered an essential part of good upbringing. Charlotte seems to have been especially musical. Off on a visit to Louisville in 1828, she was delighted to learn that William, Jr., had bought the family a new piano:

. . . I received a letter from Brother William telling me of the Piano. You, my dear Mother, . . . can imagine how delighted I was, not from merely selfish views which would be sufficient to delight me, but now my dear Sisters will have the advantage of learning and practising. [August 12, 1828]

Foster's father seems to have been something of a musician, too: several years before Foster was born, his mother remarked in a letter to Charlotte that:

. . . your Father has been drawing a few tunes on the violin for your little brother and sister to dance this evening—they have not forgotten the dancing tunes you used to play on the piano; Henry whistles and Henrietta sings them yet. [November 2, 1821]

Nevertheless, for all the evidence of a family interest in music, Foster's talent was greeted rather ambiguously. In nineteenth-century America—especially outside the old urban centers on the Atlantic seaboard, and most

especially in a newly urbanized frontier area like Pittsburgh—music was hardly considered a promising profession for young middle-class boys. Let the girls learn their little songs and practice on their little square pianos; let them charm guests in the home, as Charlotte Foster did on one reported occasion, with affecting performances of edifying little airs like Oliver Shaw's *There's Nothing True But Heaven*. Let music be a pleasant rococo decoration on the surface of the genteel life. But don't for a moment consider it a proper profession for proper young men. Conductor Walter Damrosch, who came to the United States as a boy in the 1870's, commented bitterly in his autobiography that it seemed to nineteenth-century Americans that the cultivation of music by a man "took away that much from his manliness and, above all, made him unfit to worship at the most sacred shrine of business." One source of this attitude was a purely practical one, and an old American one: there were more important things to do, and besides, a man simply could not make a decent living as a musician.

By the nineteenth century, this attitude had not only hardened among Americans; it had been complicated and confirmed by an association of "good" music with foreigners. During the Colonial and Federal periods, American music had developed rapidly. In the late eighteenth century, numbers of "Yankee tunesmiths," as they have been called—men like William Billings, Daniel Read, Supply Belcher, and Jeremiah Ingalls—were writing a rugged and homespun, socially useful and recognizably "American" kind of choral music. In the singing schools of New England and the South, Americans of every age and social state were not only learning to read music but to enjoy performing it as well. In the first part of the nineteenth century, however, a wave of provincial self-consciousness and national self-

criticism seems to have welled up, in the face of a new flood of immigration and a new *rapprochement* with Europe after the proud isolation of the late Colonial era. The new catchword was "scientific music"—meaning European-style music—and the native tradition of the singing schools was replaced by Handel and Haydn societies, Mendelssohn societies, and other reflections of the ascendance of European—especially German—music. Americans grew ashamed of their own musical heritage, as the works of the European masters were exclusively held up as ideals by the foreign-born "professors" of music increasingly to be found in every American town and city, and by such visiting virtuosos as Ole Bull, Jenny Lind, Siegmund Thalberg, and Louis Antoine Jullien. Americans were asked to absorb, adopt, understand, and emulate the art music of Europe. "Down with Billings! up with Beethoven!" was the cry, figuratively speaking. Thus began to open that profound schism in American musical culture between a "transatlantic" art music, espoused self-consciously by the intellectual and economic elite (and also by the pretenders to gentility and "Culture"), and a "native" popular music espoused less self-consciously by the lower classes and the devil-may-cares.

STEPHEN FOSTER's struggles to become a musician, and then his struggles to become the kind of musician he wished, arose out of this complicated picture. To begin with, his family must have been incredulous that he had a serious aim in music at all. Certainly there is hardly a shred of evidence that his obvious gifts for it were ever nurtured by actual training. He is said to

Open Thy Lattice, Love was dedicated to Miss Susan Pentland, a friend whose voice was often the first to try out a new song.

have been quite close to one Henry Kleber, a German-born musician who came to Pittsburgh about 1830, established a piano and music store there, and gave music lessons. And Foster's brother Morrison, writing a memoir in 1896, claimed that Foster "studied deeply, and burned much midnight oil over the works of the masters, especially Mozart, Beethoven, and Weber. They were his delight, and he struggled for years and sounded the profoundest depths of musical science." But anyone who has studied Foster's music, as he wrote it and published it, can have no illusions about the extent of his training in musical theory and composition; there is ineptitude and amateurishness on virtually every page. If ever a man wrote music intuitively—struggling, not to sound "the profoundest depths of musical science" but rather to master the most rudimentary techniques of composition—Foster was that man. This is not to disparage him as a songwriter; on the contrary, it is to wonder that with his obvious lack of any schooling in musical skills he had the courage to pursue his lonely path.

The first step on that path seems to have been taken in 1840, when he was fourteen and a pupil at Athens Academy, on Tioga Point near Towanda. Foster's first known composition is a brief piano piece, *The Tioga Waltz*. Never published, we have it only in a version written down from memory by Morrison Foster many years later.

Back in Pittsburgh in 1841, Foster drifted from school to school; his father wrote in 1842 that "he is a very good boy, but I cannot get him to stick at school." Late in 1843, he composed the music of his first published song, *Open Thy Lattice, Love*, which was entered for copyright in 1844 by a Philadelphia music publisher. With this publication began the career of Stephen Foster, songwriter—more as "troubadour" than as "minstrel," for the text of the song had appeared under the title *Serenade* in the New York weekly *The New Mirror* on October 14, 1843:

Open thy lattice, love! Listen to me!
The cool balmy breeze is abroad on the sea!
The moon, like a queen, roams her realms of blue,
And the stars keep their vigils in heaven for you.
Ere morn's gushing light tips the hills with its ray,
Away o'er the waters, away and away!

Then open thy lattice, love! Listen to me!
While the moon's in the sky and the breeze on
the sea!

There is an elegant remoteness about this text that not even the imperative exclamation points can turn into a realistic song of love. It is in the British tradition of well-mannered, cool (if amorous) lays going back from early Wordsworth, through the poetasters of English ballad operas by Storace, Shield, Dibdin, and others, all the way perhaps to Spenser. Foster's setting is equally light—tripping and lilted—in the manner of English airs, with more than a touch of Irish and Scottish song.

OPEN THY LATTICE LOVE
Composed by and dedicated
MISS SUSAN E. PENTLAND
OF PITTSBURGH
L.C. FOSTER.
Taken from the New Mirror
Philadelphia George W. Wiley 17 Chestnut St.
Allegretto.
PIANO.
Open thy lattice, love! Listen to me! The cool balmy breeze is a-broad on the sea! The
moon like a queen, roams her realms of blue, And the stars keep their vigils in
ral - - - - - ten - - - - - ten -

More songs of the *Open Thy Lattice* type were to follow in the twenty-year period of Foster's songwriting career. Sometimes called—a bit ambiguously—"sentimental songs," they might better be termed "parlor" or "household" songs. They were aimed for the music racks of the harmoniums, melodeons, and little pianos in the parlors of nineteenth-century America and were to be enjoyed amid the genteel surroundings of genteel pretenders to a modest, popular, homely musical culture. Selling in sheet-music form, usually for twenty-five cents apiece, they were the main staple of the booming music-publishing business. (Their title-pages, incidentally, are often even more romantically flowery than the music inside, with beautifully engraved, extravagantly varied lettering and often elaborate lithographs of scenes relating to the song-poem within.)

In one respect, *Open Thy Lattice, Love* is atypical of Foster's other parlor songs: it is a love-song addressed ostensibly to a living, breathing, and—we would hope—attainable sweetheart. Foster wrote almost no songs of this type; almost always he mingled love with nostalgia. His sweethearts are usually unattainable, for they are either dead or distant, and the poet can only dwell with them in memory. Nostalgic yearning for the irretrievably lost is the keynote; yet, as if unable to face true passion or grief, the dreamer finds the mournful dream delicious. *I Dream of Jeanie with the Light Brown Hair*, sings Foster in 1854—but Jeanie is gone:

Many were the wild notes her merry voice would pour,
Many were the blithe birds that warbled them
o'er . . .

and we, like the poet (in this instance Foster himself), can see Jeanie only in a gentle haze of nostalgia, "float-

Perhaps the best known of Foster's melodies. *Old Folks at Home*, was originally published in 1851 as the work of E. P. Christy.



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ing like a vapor on the soft summer air." It is when the sharp edge of passion is softened by nostalgia that Foster's love lyrics are likely to get a perfect musical setting. The music of *Open Thy Lattice, Love* or of *I Dream of Jeanie* has the same gentle tenderness, the same temperate gentility, as their texts. *Gentle Annie* (1856) and *Gentle Lena Claire* (1862) are two other remote sweethearts, less well-known to us than *Jeanie*, but remembered by Foster with equal tenderness. *Gentle Annie* (" . . . like a flower thy spirit did depart") is an undeservedly neglected song. *Gentle Lena Claire*—"her home is in the shady glen" and thus implicitly unattainable—has a banal text but a melody difficult to forget.

In another of the most memorable love songs—and also one of the most thoroughly "composed"—it is the sweetheart who is dreaming, hence asleep, hence for the moment unattainable; this is *Come Where My Love Lies Dreaming* (1855). Its faintly voyeuristic poem is softened by an anachronistic allusion to a "lute-toned lay," which throws a cloak of antiquity over the whole thing:

Come where my love lies dreaming,
Come with a lute-toned lay;
My own love is sweetly dreaming,
Dreaming the happy hours away.

Unlike most of its type, *Come Where My Love Lies Dreaming* is set by Foster for vocal quartet, with the soprano part artfully set off against the three lower voices. Not only various printed performance instructions in Italian (*per voci sole, con grazia*, etc.) but also the soprano's arching line suggest that Foster was aware, at least, of the Italian opera style of the day, which was to be heard in New York (where Foster had lived for most of 1854).

This title page from *Jeanie with the Light Brown Hair* typifies the sentimental format in which the parlor songs were offered.



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S. C. FOSTER'S
Admired
SONGS & BALLADS
SUNG BY THE
CHRISTY MINSTRELS

COME WHERE MY LOVE LIES DREAMING,
Solo and Quartette
COMPOSED BY S. C. FOSTER

S. C. FOSTER'S SONGS & BALLADS
in the Musical Bouquet

187 BELLY BELLY 188 MADE BY MY SIDE 189 NILEY AND A BIRD 190 BARKY TAIL 191 ALLEN BARK 192 THE WIFE THE DRETT BOND 193 ALL THE BARK 194 GENTLE BARK 195 MY LOVE LIES IN THE FLOWERS 196 MY LOVE LIES IN THE FLOWERS 197 MY LOVE LIES IN THE FLOWERS 198 MY LOVE LIES IN THE FLOWERS 199 MY LOVE LIES IN THE FLOWERS 200 MY LOVE LIES IN THE FLOWERS	201 OLD FOLKS AT HOME 202 MY OLD FOLKS AT HOME 203 GREEN IS BAW 204 DIRT TAIL 205 CROTTIN RACES 206 JEROME W. THE LIGHT BROWN MAN 207 DODD, CAPT W. DODD 208 CULLALL 209 ANNY, MY OWN LOVE 210 THE MEN STILL IN MY DREAMS 211 THE WIFE OF DODD 212 MY DREAMS SHALL BE A TEAR FOR ME 213 THE WIFE OF DODD 214 THE WIFE OF DODD	215 WILL WE HAVE WIFE FOR YOU 216 THE WIFE OF DODD 217 THE WIFE OF DODD 218 THE WIFE OF DODD 219 THE WIFE OF DODD 220 THE WIFE OF DODD 221 THE WIFE OF DODD 222 THE WIFE OF DODD 223 THE WIFE OF DODD 224 THE WIFE OF DODD 225 THE WIFE OF DODD 226 THE WIFE OF DODD
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LONDON
PUBLISHED BY G. SHEARD, MUSICAL BOUQUET OFFICE 192 HIGH HOLBORN
CITY WHOLESALE AGENTS, E. W. ALLEN, 11 AVE MARIA LANE, W. P. PITCHER, 20 PATERNOSTER ROW
M¹⁸⁸²A483 MUSICAL BOUQUET

An English edition of *Come Where My Love Lies Dreaming* featured an impressive list of songs in Foster's "musical bouquet."

The last love song written by Foster is one of the best, musically: this is *Beautiful Dreamer*, copyrighted shortly after his death in 1864. Again, the sweetheart is unattainably adrift in sleep.

Nostalgia also suffuses an extraordinary proportion of the other kinds of parlor song by Foster. His favorite adjective is "old," meaning usually "of the past" or "former": *Old Memories* (1853), *When Old Friends Were Here* (1864), *My Old Kentucky Home*, *Good Night* (1853), *Farewell, Old Cottage* (1851). Even more poignant than pleasant nostalgia, a sense of loss and lament permeates many of Foster's songs; as unattainable as the sweethearts of the love songs are the subjects of others: family members (*Bring My Brother Back to Me*, 1863; *Our Willie Dear Is Dying*, 1861); friends; little girls (*Little Belle Blair*, 1861); a beautiful flower (*Ab! May the Red Rose Live Always*, 1850). One typically clouded poem of Foster's is *Happy Hours at Home* (1862). Both title and opening lines are cheerful, but a nostalgic note intrudes, and the present is compared—to its disadvantage—with the past:

I sit me down by my own fireside
When the winter nights come on,
And I calmly dream as the dim hours glide
Of many pleasant scenes now gone;
Of our healthful plays in my schoolboy days
That can never come again. . . .

Despite the shadow that creeps over the poem, Foster keeps a stiff upper lip musically and writes one of his more engaging melodies, a sturdy hornpipe of a tune. (One striking statistic might be mentioned here: despite the predominance of sadness in the parlor-song texts, not a single one of Foster's melodies is written in the minor mode, traditionally associated with grief.)

There are, of course, some happy ones among Foster's parlor songs. *Fairy Belle* (1859); *If You've Only Got a Moustache* (1864)—an Irish reel type, with coy advice to bachelors; *Katy Bell* (1863); and *There's a Good Time Coming* (1846) are a few. But they are distinctly in the minority. The theme of most of the household songs anticipates Thomas Wolfe's cry of "Lost, lost, forever lost!" What was lost? The sense of identification with the land? The sense of courage and endurance on the frontier? The sense of musical security, lost in the attempt to adopt an essentially European, Romantic mode of expression? At least one critic sees it as all these and more—as, in short, lost innocence; in some provocative remarks in his *Music in a New Found Land*, the British historian Wilfrid Mellers describes Foster's songs as "yearning for the Good Old Days: which mattered because they were true, and were true because they were innocent." And one is reminded by Lewis Mumford, in his *The Golden Day*, that not by coincidence did the legend of Rip Van Winkle fascinate mid-nineteenth-century Americans:

The old landmarks have gone; the old faces have disappeared; all the outward aspects of life have changed. At the bottom, however, Rip himself has not changed; for he has been drunk and lost in a dream, and . . . he remains, mentally, a boy.

The sense of uneasiness, of dislocation, of transition must have permeated post-pioneer life. "Ruin and change lay in the wake of the pioneer, as he went westering," says Mumford; hence, "it is no accident that our most sentimental popular songs all date back to the earlier half of the Nineteenth Century."

Thus can we understand the note of loss and nostalgia in Foster's parlor songs. And thus perhaps can we understand their hold on us: they tell us truly what we were like a century and a half ago—what we were feeling and fearing. They speak for the America of the pre-Civil War period—not for the frontier nor for the seaboard cities, perhaps, but for that broadening span in between, settled but unsettled, no longer a frontier to be pierced and conquered but an America to be made into something else, and perhaps frighteningly so.

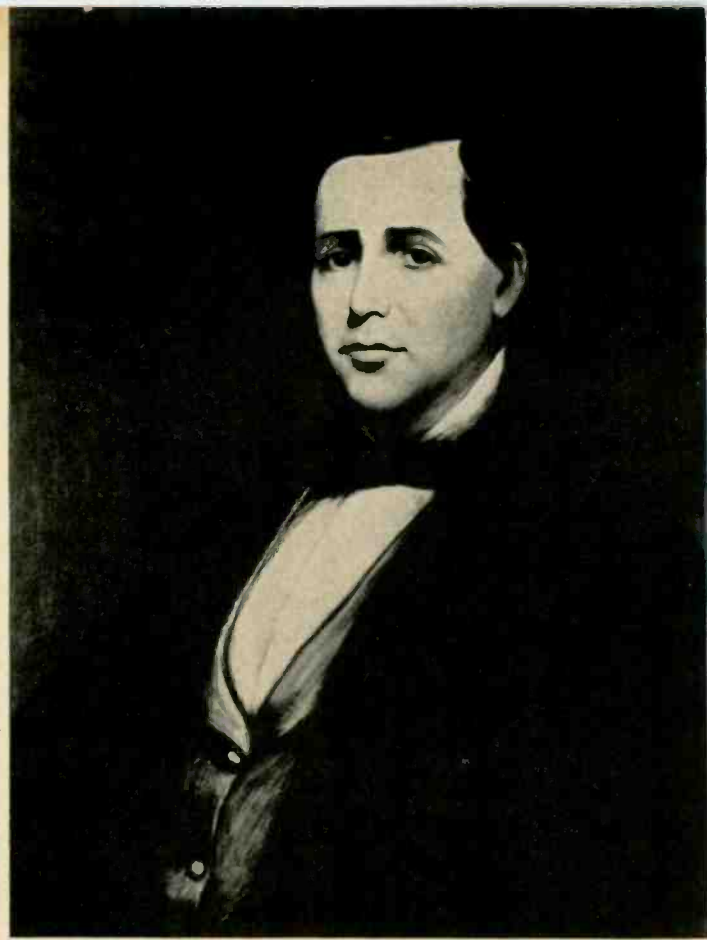
Foster's career as songwriter began and ended with a sentimental parlor song: between *Open Thy Lattice, Love* of 1844 and *Beautiful Dreamer* twenty years later he published about one hundred and fifty such songs, or, in other words, about two-thirds of all the music he wrote. Much fewer in number and much lower in musical and poetic

quality were about two dozen religious songs, most of them appearing in *The Athenaeum Collection of Hymns and Tunes for Church and Sunday School* published by the New York firm of Horace Waters in 1863. Strongly influenced by the "scientific" church-music style of Thomas Hastings and Lowell Mason, these flabby little works deserve as few comments as possible. Also fewer in number than the parlor songs but, song for song, higher in musical quality were about thirty songs written for the minstrel shows of the late 1840's, the 1850's, and the early 1860's. Not household music but rather what we might call theater music, Foster's minstrel songs are of a different character than his parlor songs; they derived from a different tradition; they were aimed at a different audience; they represented a different kind of struggle for him.

AMERICAN blackface minstrelsy had British antecedents. In the 1700's, British dramas had Negro characters, so-called "Negro songs"—usually of an insufferably patronizing and sentimental character—and British comedians who blackened their faces and impersonated Negroes. One of these, Charles Mathews, came to America in 1822. Confronted with the real thing—*Hamlet* as produced by a Negro theater in New York, a sermon delivered by a Philadelphia Negro preacher, and, as he put it, "scraps of songs and malaprops"—Mathews altered his skits ever so slightly toward more realistic if still stereotyped conceptions. Thus, for instance, he borrowed from the Negroes their own song *Possum Up a Gum Tree*, along with others. This borrowing from the Negro himself by Mathews and other comedians changed the course of blackface sketches and provided the foundation for the American minstrelsy that developed during the 1820's and 1830's. As it developed, two stereotypes of the American Negro crystallized, perhaps first in the routines and songs—like *Coal Black Rose* and *My Long Tail Blue*—created by the comedian George Washington Dixon in the late 1820's. Like the other two early American comic heroes—the shrewd, taciturn Yankee peddler and the lusty, bragging backwoodsman—the two Negro stereotypes were oversimplified exaggerations of real life. One was the plantation hand, a tatterdemalion of low estate but high spirits; the other was the urban dandy with affectedly modish ways and the then-fashionable "long-tailed blue" dress coat. Jim Crow or Gumbo Chaff, Zip Coon or Dandy Jim—these were the archetypes as sketched by early American blackface minstrels like "Daddy" Rice and Bill Whitlock. Bit by bit the minstrels enlarged their repertoire of skits, songs, and dances, grouped together into small troupes, and developed a full evening's entertainment: the minstrel show.

The first complete minstrel show—opening a new chapter in the history of American popular theater—was

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A commissioned portrait is one mark of success; Thomas Hicks did this one for Foster's publishers Firth, Pond & Co. in 1852.

presented on February 6, 1843, at the Bowery Amphitheatre. *The New York Herald* announced the show as follows:

First Night of the novel, grotesque, original, and surprisingly melodious Ethiopian band, entitled the *Virginia Minstrels*, being an exclusively musical entertainment combining the banjo, violin, bone castanets, and tambourine, and entirely exempt from the vulgarities and other objectionable features which have hitherto characterized negro extravaganzas.

Dialect songs, dances, satirical stump speeches, and parody skits became the staples of the minstrel show as the craze for minstrelsy rose to an early peak and as other troupes were organized in the 1840's. Even if the Negro was somewhat patronized as a stereotype by the end-men and the interlocutor of the shows, he was viewed with affection and good humor: he was indeed a comic hero. The minstrel shows had their villains, but they were of other kinds. Standing up for American popular culture, the minstrels lashed out, in stinging parodies and burlesques, at the arty and pretentious, the foreign and imported—at Italian operas in New York, for instance, or at the vogue for foreign virtuosos. A typical jibe was one reported by *The New York Clipper*, that lively precursor of *Variety* as a "show biz" journal, announcing gleefully in January, 1854, that Christy's Minstrels were including in their current show a hilarious burlesque of the symphony concerts being offered in New York at that time ostensibly "for the masses" by the flamboyant French conductor Jullien.

Following the Virginia Minstrels, other troupes—Bryant's Minstrels, the Sable Harmonists, the Kentucky Rattlers, the Ethiopian Serenaders, and dozens of others—were soon traveling throughout the country. Most important in connection with Foster were the Christy Minstrels, organized in Buffalo in 1842 by E. P. Christy. Christy's troupe eventually settled in New York where, having leased Mechanics' Hall on Broadway in 1847, they played for almost ten years.

The music of the minstrel shows was always a *mélange*—of well-known popular songs (even some of the sentimental parlor type), of adaptations from other sources (even of British and Italian opera airs), of dance music (the most remarkable being the syncopated, pre-jazz "jigs" for banjo that usually accompanied the solo dances of the show). Most notable were Negro dialect songs especially composed for the minstrel-show performers from the 1820's on. Most of the early songs derived musically from British stage music of the eighteenth century. Then, in the late 1820's and 1830's, the reservoir of Anglo-Celtic folksong began to be tapped: *Zip Coon*—known later (and still) as *Turkey in the Straw*—has been traced to two Irish hornpipes, *My Long Tail Blue* to a Scottish folksong. But these European folk songs had already taken on an American flavor in certain details, arising from the particular way in which they were sung by frontiersmen and roustabouts, both black and white, and from modifications, especially rhythmic, made in them by the American Negro. By the 1840's, Northern urban songwriters were exploiting these indigenous details emphatically in newly composed minstrel-show songs. The result was a kind of song that had lost almost all traces of its European origins and had become an identifiable American type (as was recognized by a Scottish encyclopedia of 1864 when it spoke of "a very characteristically national music" in its article on Negro minstrelsy). Typical of this new "national music" were songs like *Old Dan Tucker* and *De Blue Tail Fly*, perhaps the most popular minstrel songs of the 1840's. Hans Nathan, in his recent study *Dan Emmett and the Rise of Early Negro Minstrelsy*, speaks of such songs as having

... a character all their own. . . . Like true folk songs, they are genuine and straightforward, but in contrast to European styles, there is nothing idyllic or pathetic about them. Instead they combine the blandness and charm of children's songs with the rigidity and rhythmic persistence of ethnically primitive music. They are jolly . . . but they make their point with reticence. The result is a dead-pan quality which is wholly in the tradition of American humor.

The "Negroid" character of the minstrel songs was actually slight. The dialect of their texts was, of course, borrowed from the Negro; and they often dealt with scenes or situations from Negro life, although completely unrealistically. Musically, certain aspects relate to Negro

song—the repetitions of single notes, the narrow range of melodic phrases—but these were also common to non-Negro frontier songs of the early nineteenth century. Perhaps the banjo-picking style of the rhythm was the aspect closest to genuine Negro music. The really important source of their style, however, was not a racial one but a social one: the minstrel song style derived from the music and the very life of the frontier; its earthiness, lustiness, lack of sentimentality, and sinewy vigor came from the world of the frontiersman and the boatman, in those days when the frontier was just over the next range of hills and when rivers and canals were the highways of America. This connection with the "primitive" life of the frontier is one of the main reasons that the genteel society of the cities looked down its collective nose at the minstrel show and its music—and why a person of genteel upbringing like Stephen Foster moved into the field of minstrel-show songwriting with many reservations.

FOSTER's relation to minstrelsy has been claimed to go back to his youth, when—according to his brother Morrison—he often accompanied the family's bond-girl Olivia Pise to her Negro church. In the light of recent research on the nature of minstrel-show songs, however, this experience must be discounted. More to the point is the amateur troupe of comedians organized by Foster and some boyhood friends, reportedly when he was nine (1835), to put on comic skits for the neighborhood and to sing the popular "show songs" of the day—*Zip Coon*, *My Long Tail Blue*, *Coal Black Rose*, and *Jump, Jim Crow*. (One gets the impression that their meetings were the nineteenth-century equivalent of a group of kids getting together today to listen to the latest Beatle records, and perhaps to organize their own rock-'n'-roll band.)

Actually, not until 1847 does Foster seem to have tried his hand at writing a minstrel-show song. He had left Pittsburgh probably in 1846, sailing down the Ohio River to Cincinnati. There he was given a job as bookkeeper by his brother Dunning, partner in a firm that leased steamboats for traveling with merchant cargo up and down the Ohio. (And just for the record, let it here be said that Foster had only once before in his life gone even as far south as Cincinnati, when—six years old—he was taken on a trip down the Ohio as far as Louisville.) An enterprising Mr. Andrews, owner of Andrews' Eagle Ice Cream Saloon and an early exponent of the "get-'em-in-with-premiums" school of merchandising, had hired a group called The Vocalists, offering prizes for the best songs written for them. An advertisement for the Eagle Saloon in Cincinnati's *Daily Commercial Journal* of September 11, 1847, listed the program for that evening's "Grand Gala Concert!"; on it were two songs by Foster, *Away Down South* and

Oh! Susanna, the latter billed as "a new song, never before given to the public."

Whether *Away Down South* and *Oh! Susanna* were the first of Foster's minstrel songs, or whether *Old Uncle Ned* and *Low'siana Belle* preceded them, is unknown. Pirated editions of songs were then common; moreover, Foster himself casually gave out manuscript copies of his early minstrel songs to various troupes, perhaps disparaging them as of lesser importance—and gentility—than his parlor songs. In any case, between 1847 and late 1848, the Cincinnati music publisher W. C. Peters published all four songs separately, but in a series titled "Songs of the Sable Harmonists," and Foster was in print as a minstrel-song writer.

These first four minstrel songs by Foster are already in the full-fledged indigenous style of the minstrel music of the 1840's. The banjo twang on the afterbeats in the accompaniment to *Low'siana Belle*; the strumming, rattling rhythm of *Away Down South*; the indestructible vitality of the tune of *Oh! Susanna*—all these made Foster at one stroke a major composer for the minstrel shows.

Oh! Susanna was perhaps not wholly original: its tune is rather like the earlier, anonymous *Gwine 'long Down* (1844)—just as Foster's later *Nelly Bly* seems derived from *Clare de Kitchen* (late 1830's), and *Camptown Races* from *Picayune Butler* (1847). But *Susanna* understandably caught on, not only because of the swinging movement of its verse and the solid stomp of its chorus (with a potent snap on the last two syllables of "Oh! Su-san-na") but because of the dead-pan nonsense of its text:

It rained all night the day I left,
The weather it was dry,
The sun so hot I froze to death,
Susanna dont you cry.

Foster sold the publishing rights to the song—for \$100—to Peters, who took out a copyright in December of 1848. Meanwhile, however, no less than eight pirated editions had appeared, and the song was being heard all over the country. As everyone knows, it became virtually the theme-song of the gold rush of 1849; and Bayard Taylor, reporting on *A Visit to India, China, and Japan* in 1853, said he had even heard it sung by a Hindu musician in Delhi!

Perhaps stung by the sizable amounts of money others were making off his music, Foster soon negotiated contracts with several established publishers, left Cincinnati and the job with his brother, and returned to Pittsburgh determined to make songwriting a full-time career. The next couple of years were his most productive, the peak of his career both in quantity and quality of songs.

Between the summers of 1849 and 1850, he published fourteen songs, five for the parlor and nine for the minstrel shows. Among the latter were two of the most

infectious he ever wrote: *Camptown Races*, with its perfect match of music and text and its absolutely irresistible verve, and *Nelly Bly*, with its "dulcem melody" rocking along in a heavy-footed two-step rhythm. Also a product of this period was *Nelly Was a Lady*, its text unusually sympathetic and sweet:

Nelly was a lady—
Last night she died;
Toll de bell for lubly Nell,
My dark Virginny bride.

Married in the summer of 1850, Foster continued to write rapidly: in the next year fourteen more songs appeared—most of them parlor songs, but also *Ring de Banjo* and *Oh! Boys, Carry Me 'long*. In the entertainment business, Foster was becoming a hot property. His New York publishers Firth, Pond & Co. cautioned him about composers whose music becomes "... too popular, & as a consequence they write too much and too fast." But in the same letter—of September 12, 1849—they conceded that "from your acquaintance with the proprietors or managers of the different bands of 'minstrels,' & from your known reputation, you can undoubtedly arrange with them to sing [your songs] & thus introduce them to the public."

Foster made just such an arrangement with E. P. Christy, whose minstrel troupe, by then firmly ensconced on Broadway, was one of the most successful. In February of 1850, Foster wrote Christy that "I wish to unite with you in every effort to encourage a taste for this style of music so cried down by opera mongers" and

Oh! Susanna is among the songs featured in an 1848 song sheet of music of the Old, Established, Original Christy Minstrels.

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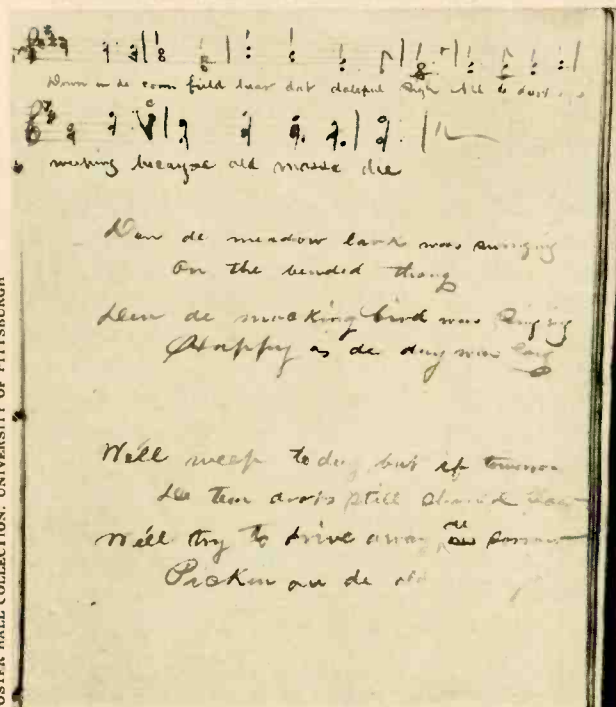
enclosed copies of *Camptown Races* and *Dolly Day*. A year later, defying warnings of his publishers about the results, he made a deal with Christy whereby, in return for \$10 a song, he would send Christy a manuscript copy of every new work "... and allow you the privilege of singing it for at least two weeks, and probably a month before it is issued, or before any other band gets it. ... Thus it will become notorious that your band brings out all the new songs." This kind of casual commercialism—and perhaps a lingering ambivalence about the propriety of minstrel-show songs—led Foster to the most famous instance of self-denial of his career: he agreed to let Christy's name appear as author and composer on the title-page of *Old Folks at Home*, as indeed it did when the song was published late in the summer of 1851.

Perhaps little need be said about *Old Folks at Home*. Everyone knows it, everyone has sung it. What is most intriguing about it, from our standpoint, is that like the other, later "best-loved" Foster songs—*My Old Kentucky Home*, *Good Night* (1853) and *Old Black Joe* (1860)—it introduces into the minstrel-song context that same note of nostalgia and sadness that pervades the parlor songs:

All up and down de whole creation,
 Sadly I roam,
 Still longing for de old plantation,
 And for de old folks at home.

Here, then, was a popular song that said in the Negro dialect of the minstrel show exactly what the parlor song

Original manuscripts of many of Foster's songs have been preserved, one of them this sketch for Massa's in de Cold Ground.



said in (more or less) plain English. (*My Old Kentucky Home* and *Old Black Joe* did appear in plain English, as a matter of fact, without any Negro dialect at all.) No wonder *Old Folks at Home* was immediately taken up by even the most genteel Americans, even those who would never stoop to go to a minstrel show: it sang for them as truly as would, a little later, *Jeanie with the Light Brown Hair* and *Gentle Annie* and *Come Where My Love Lies Dreaming*. Perhaps mainly the fantastic popularity of *Old Folks at Home*, but perhaps also an unconscious resentment against the rightness of the song, led to its being the one most viciously attacked by the exponents of "scientific" musical propriety and the enemies of indigenous minstrelsy. The imperious, olympian, Bostonian *Journal of Music*—edited by John Sullivan Dwight, aristocratic Harvardian and arbiter of refined musical taste—reported with perplexed incredulity on the universal appeal of the song:

Old Folks at Home . . . is on everybody's tongue, and consequently in everybody's mouth. Pianos and guitars groan with it, night and day; sentimental young ladies sing it; sentimental young gentlemen warble it in midnight serenades; volatile young "bucks" hum it in the midst of their business and pleasures; boatmen roar it out . . . all the bands play it. [October 2, 1852]

More than a year later, the *Journal of Music* was less incredulous, but now it was whining; songs like *Old Folks at Home*, Dwight wrote,

. . . persecute and haunt the morbidly sensitive nerves of deeply musical persons, so that they too hum and whistle them involuntarily, hating them even while they hum them. [November 19, 1853]

Poor old Dwight! Reduced to sniveling and to waspish remarks that are hardly worthy of a friend of Emerson and Thoreau:

We wish to say that such tunes . . . become catching, idle habits, and are not popular in the sense of musically inspiring, but that such and such a melody *breaks out* every now and then, like a morbid irritation of the skin.

This kind of criticism—of "popular" music by the adherents of "classical" music—still goes on, of course. Foster was neither the first American musician nor the last to be engaged in this kind of battle. Earlier, William Billings and the Yankee tunesmiths of the eighteenth century had lived to see their melodies dismissed as crude and "unscientific," their harmonies called "inadmissible"; later, potshots of the same sort would be taken at twentieth-century writers of popular songs and dance music. It is an old American argument, and a silly one, since it is like downgrading daisies simply because they are not orchids.

WITH *Old Folks at Home*, Foster achieved a measure of popularity he had not known before. His New York publishers commissioned a portrait of him from the painter Thomas Hicks. He had money enough to make

the only visit of his life to the deep South—a steamboat trip with his wife down the Mississippi to New Orleans. He tried to get Christy to let him put his own name on *Old Folks at Home*, saying that “. . . I have concluded to reinstate my name on my songs and to pursue the Ethiopian business without fear or shame.” [May 25, 1852] (Christy only laughed at him.) However, although the popularity of Foster’s music was at an all-time high, genuine success was to elude him. His marriage began to go sour, and he drifted to New York. He managed his finances badly, and before long was making far worse errors—both practical and artistic—than letting someone else’s name appear on his songs as author and composer. He waived royalty rights on many songs in order to get spot cash, then had to make up for the lack of royalty income by turning out potboilers, like the pious little sacred songs for Horace Waters’ *Athenaeum Collection* for Sunday schools, and some polite little children’s songs for *Clark’s School Visitor*, a magazine for children. He began losing the battle with alcoholism. He wrote fewer of his own texts; many of his last songs are settings of third-rate poems by a New York crony, George Cooper.

It was Cooper who found Foster, one January morning in 1864, badly cut and burned and almost unconscious, in his shabby rooming house at the corner of Bayard Street and the Bowery. Taken to Bellevue Hospital, Foster lapsed into a coma and died, alone, on January 13. In his wallet, besides about a dollar in change, was a scrap of paper with an idea for a song pencilled on it: “Dear friends and gentle hearts.”

Foster’s struggles were over. Those of his music were not, entirely. To be sure, many of the songs continued to sell—some even better than during his life. And a few of them found a permanent place in the lives of all Americans. Eventually, some wrongs were righted: when the copyright of *Old Folks at Home* was renewed in 1879, Foster’s name was finally given as “author and composer.” Tributes to Foster’s memory began to be offered, beginning with a statue of him unveiled in Pittsburgh in 1900 as a band played under the direction of Victor Herbert.

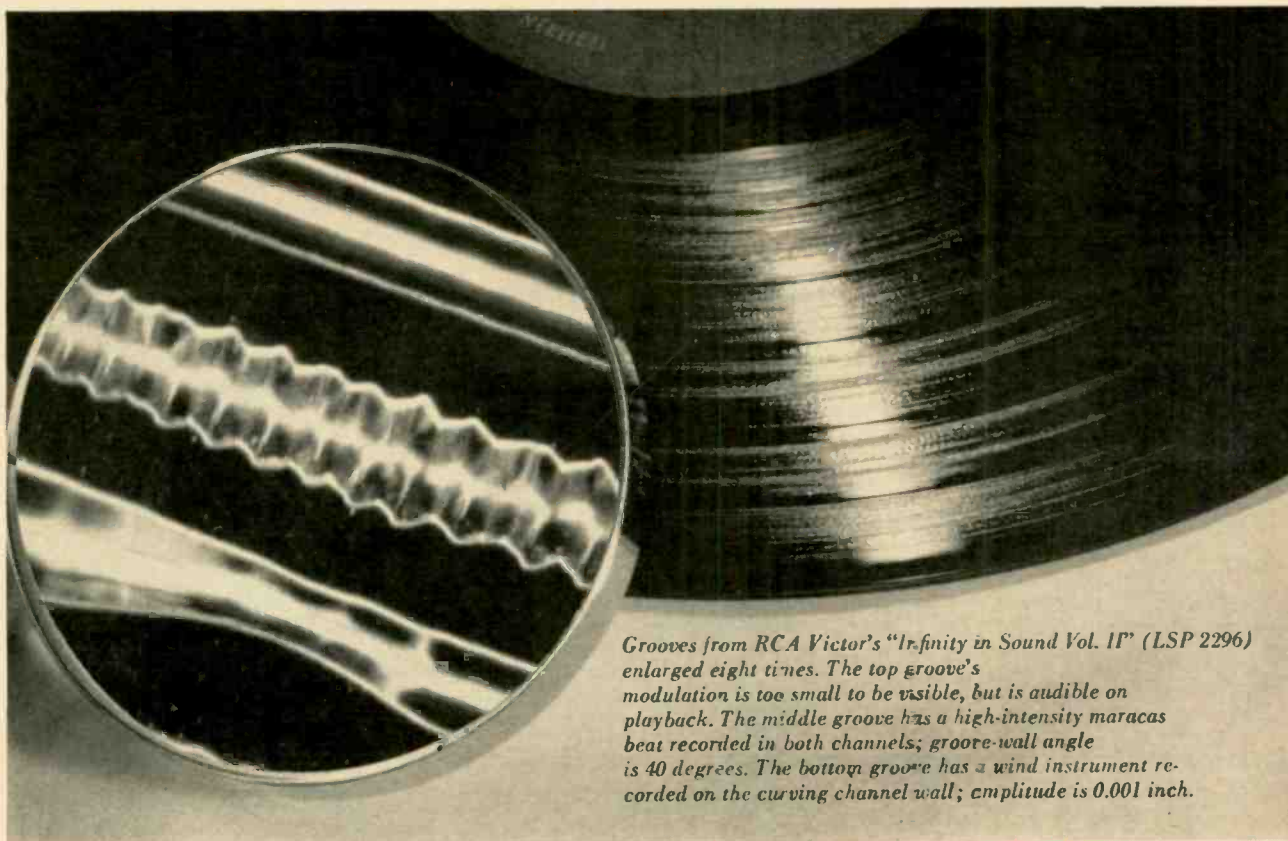
But, in a more profound sense, Foster’s music still struggles to be heard—at least to be heard as he must have heard it. The parlor songs, as published, are simple music: a vocal line, accompaniment for piano or guitar. They are popular, homely music—parlor music. How often do we hear it as such? Instead, we get tricky, sophisticated arrangements, either grossly inflated to make the music fit for the recitalist’s program or all dolled up with orchestral finery and choral curlicues. Foster’s sweetly simple harmony is clogged with chromaticisms, the gentle swell of his rhythm chopped and reassembled into cute little wavelets. It is virtually im-

possible to find a recording of a Foster parlor song performed as he wrote it. (Two notable exceptions are a very old selection of Foster songs by Richard Crooks, among which are a few sung in the original versions, and a more recent one by Richard Dyer-Bennet, scrupulously faithful to the musical texts.) Rather than erect statues of him and name roses for him, we would pay Foster greater tribute if we sang him straight.

The minstrel-show songs deserve another kind of approach, but one no less respectful of their integrity. As theater music, for the typical small group of singers and players in the nineteenth-century minstrel show, they were published in a somewhat different format than the parlor songs, at once more skeletal and more elaborate. The sheet-music editions are more skeletal in that they do need some elaboration of the written piano accompaniment into the instrumentation of the minstrel band, with its banjo, fiddle, tambourine, and bone castanets. They are more elaborate than the parlor songs in that most of them have a choral refrain, actually written out by Foster for a four-part chorus. How often can we hear the minstrel-show songs performed as they were written—which is to say, as they were imagined by Foster and performed in the nineteenth century?

The singers and arrangers need the help of musical scholars and editors. But musicologists have given scant help to Foster, although they have aided all kinds of other music, from medieval liturgical dramas to Alban Berg’s *Lulu*. Foster’s music has not had to struggle with the musical scholars, perhaps, for they have simply turned their backs on it. But “America’s troubadour,” if that is what he was, deserves their attention as much as do the French troubadours of the twelfth century. Thanks to an Indiana philanthropist, a complete set of facsimiles of the first editions of all of Foster’s works has been published. But even with this scholarly convenience, and others such as Howard’s biography, Evelyn Foster Mornewick’s *Chronicles of Stephen Foster’s Family*, and a Library of Congress catalogue of first editions, the musicologists have not responded to the palpable need for serious study of Foster’s music and its milieu. Perhaps they haven’t dared; one distinguished musicologist has written that “Foster’s songs . . . have become part of the American way of life—so much so that a critical appraisal of them is sometimes considered an act of malice or, at best, of ignorance.” But there is a good bit of the old way of thinking about “scientific” music in the scholars’ neglect of Foster’s and other “popular” music. I am afraid that the old American attitude of cultural snobbery and disdain for things American endures—to Foster’s disadvantage, and to our own.

Wiley Hitchcock is chairman of the Department of Music, Hunter College; member of the Executive Board of the American Musicological Society; and President of the Music Library Association.



Grooves from RCA Victor's "Infinity in Sound Vol. 1" (LSP 2296) enlarged eight times. The top groove's modulation is too small to be visible, but is audible on playback. The middle groove has a high-intensity maracas beat recorded in both channels; groove-wall angle is 40 degrees. The bottom groove has a wind instrument recorded on the curving channel wall; amplitude is 0.001 inch.

Phono-cartridge designers take A LOOK AT THE RECORD

THE MOST CHALLENGING TEST THAT THE MODERN PHONO CARTRIDGE MUST PASS IS THE PHONOGRAPH RECORD ITSELF

By C. ROGER ANDERSON and BERNHARD W. JAKOBS

EVERY record listener, sooner or later, has the unhappy experience of hearing a musical passage on one of his discs buzz, fuzz, shatter, or smear. The neophyte usually blames his equipment, while the more sophisticated audiophile may mutter something about the record's being "overcut" or having "excessive groove modulation."

Actually, they are both equally right—and equally wrong. The shatter, fuzz, or whatever you choose to call it almost always results from a mismatch between the tracking requirements of the record and the tracking capability of the pickup. Tracking is the *sine qua non* of a record-playing system; it refers to the cartridge's ability during play to maintain constant contact between its stylus tip and the often wildly undulating groove wall. Since tracking is such a basic requirement, it is often taken for granted (when it is thought about at all), or

automatically assumed to be perfect, while in practice it is frequently imperfect.

Perfect tracking, however, is not an easy condition to arrive at, and manufacturers have the responsibility of keeping their cartridges continually abreast or ahead of the challenges they will eventually have to face in actual record grooves. Thus although, like other audio components, cartridges are regularly tested for quality and performance in the course of both design and manufacture, in the final analysis all testing comes down to the same thing: How will the cartridge perform on a record containing music rather than square waves or test tones? As part of a recent cartridge-design program, a list of demanding records was compiled from suggestions of various audio authorities. Dozens of these records were evaluated from the viewpoint of groove modulation rather than musical value, and eight were chosen as

change of balance, breakup, or other evidence of strain on the orchestral peaks. These effects, as well as the more noticeable "fuzz" type of distortion, indicate that the pickup is not adequate to the task of following the groove at the tracking force being used. Of course, other components in a record-playing system can cause distortion similar to the effects described. However, distortion originating in the amplifier or speakers is usually affected one way or another by volume-control setting, while distortion caused by mistracking is unaffected by raising or lowering the volume.

Some of the musical passages illustrated in the photomicrographs on the preceding pages are good tests of low-middle or high-frequency tracking of the sounds of isolated instruments. Frequently, however, the stylus encounters a section or groove (such as when the full forces of the orchestra are playing) in which all of the problems are encountered at once. Under such a circumstance, an improperly tracking cartridge will exhibit a general muddiness of reproduction in concerted passages, even though its tracking potential might be adequate for playing the low, middle, or high notes individually or in sequence.

The six records covered by photomicrograph analysis indicate quite well the direction in which the state of the recording art is moving. Possibly as a reaction to the commercial threat of prerecorded tape, the record companies are expending great efforts to utilize the full potential of the phonograph-disc medium. Such developments as the Teldec tracing simulator and various types of sophisticated peak limiters and compressors have resulted from this effort. While it is true that a number of these devices have, sonically speaking, apparently resulted in a momentary step backward rather than forward, this was caused not by any error in the overall concept behind them, but rather by their overenthusiastic application. Experience gained in use may be expected to make them useful adjuncts to the recording process.

Some ground rules for good record-cutting practice have for some time been generally accepted by the record industry. One stipulation is that the maximum departure (amplitude) of the groove wall from its neutral (or unmodulated) state should not be greater than 0.002 inch. A second is that the steepest angle in the groove should not exceed 45 degrees. For example, in the photo at the beginning of this article the departure or amplitude of the lower wall of the outermost groove is 0.001 inch; the maximum angle of modulation in the middle groove is 40 degrees.

The importance of placing some limits on both amplitude of modulation and groove-wall angle is easily demonstrated. As the tip of the playback stylus rides on the two groove walls, various instantaneous (rather than sustained) forces are exerted on it. These forces are opposed by the downward tracking force applied

to the stylus tip. When the deflecting forces generated by the groove wall become slightly greater than the tracking force, the tip momentarily loses contact with the groove, and distortion results. If the groove forces become much greater than the tracking force, groove-jumping results.

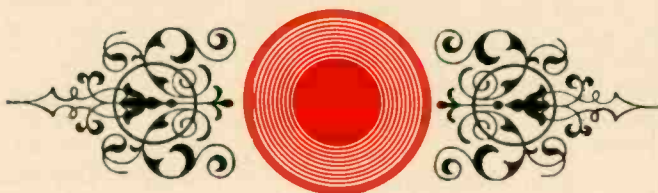
Since phono pickups will have more difficulty playing grooves that have great amplitudes and steep walls, it might seem desirable for the recording engineers to cut back on the recommended amplitude and angle limits, and thereby ease the task of the pickup. However, the residual groove noise ("surface" noise) of the record establishes a lower limit to the softness at which pianissimo passages can be recorded. In other words, if the signal gets too low in volume, it will be swamped by the surface noise. A rule of thumb is that the signal level in the quietest passage should be at least ten times greater than that of the inherent record noise. Thus, in order to maintain the true dynamics of the performance (the natural balance between the very loud and the very soft), the maximum cutting limits previously mentioned are approached during fortissimo passages.

MANY audiophiles who have been conditioned to consider compliance as almost the sole index of cartridge quality may in the past have been somewhat startled to learn that stylus *mass* also determines the reproducing qualities (particularly the highs) of a cartridge. Cartridge designers are also aware of the role played by such other factors as the cartridge's mechanical "resistance" (or damping), the relative stiffness of the stylus shank, and other even more abstruse considerations that are never brought to the attention of the audiophile. Therefore, enhancing a cartridge's ability to follow the groove convolutions is not simply a matter of lowering the stylus mass or increasing stylus compliance, but rather of integrating all factors involved in order to produce a cartridge that can meet the demands of the groove at all frequencies that are normally inscribed on a disc. It is possible, of course, to override the contributions of some of the subtle factors by increasing tracking force, but only at the cost of greater stylus and record wear.

It can therefore be seen that, when a cartridge designer "takes a look at the record," the problems he faces are not simple, but complex and interrelated; they may also be expected to increase with the changes and advancements in recording and cutting techniques. Solving problems, however, is the designer's business, and each new challenge he meets and solves is a benefit to the art of high fidelity—and to music.

C. Roger Anderson is manager of the Development Engineering Department and Bernhard Jakobs is Manager of the Electromechanical Development Section with Shure Brothers, Incorporated, cartridge, microphone, and electronic components manufacturer.

REVIEWERS' CHOICE: BEST RECORDINGS OF 1966



WILLIAM FLANAGAN



STRAVINSKY: *Rite of Spring; Four Etudes for Orchestra.* Orchestre National de la R.T.F., Pierre Boulez cond. NONESUCH H 71093 \$2.50, H 1093 \$2.50. This streamlined interpretive rethinking of Stravinsky's modern classic may not be the primitivistic view most of us are accustomed to, but no admirer of the work should depart this life having missed the clarity, precision, and vitality of the performance.

IVES: *Robert Browning Overture.* Polish National Radio Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. SD 196/196 \$5.95. Although shorter by a good bit, this sonic blockbuster is only slightly less impressive a work than the Fourth Symphony that made such big news last year.

COPLAND: *The Tender Land.* New York Philharmonic, Aaron Copland cond. COLUMBIA MS 6814 \$5.79, ML 6214 \$4.79. Whatever its limitations as a full-scale stage piece, this shrewd abridgement of Copland's single bona fide opera is an exquisitely performed, exquisitely recorded realization of some of the most radiantly expressive music he has ever composed.

HENZE: *Symphonies Nos. 1-5.* Berlin Philharmonic, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON SLPM 139203/4 two discs \$11.58, 39203/4 \$11.58. These symphonies by one of the most extravagantly gifted of the younger European composers reveal a sensitivity of lyricism, a technical and theatrical sureness, and a sharply defined musical personality.

BRITTEN: *Curlew River (A Parable for Church Performance).* Benjamin Britten and Viola Tunnard, directors. LONDON OSA 1156 \$5.79, A 4156 \$4.79. Britten's "translation" of a mediaeval Japanese *no* play into an English-language theatrical setting is an artistic tour de force; an uncommonly beautiful, moving, and haunting work.

POULENC: *Songs.* Bernard Kraysen (baritone), Jean Charles Richard (piano). WESTMINSTER WST 17105 \$4.79, XWN 19105 \$4.79. Francis Poulenc is probably the greatest composer of art songs our century has known since the days of Debussy and Fauré, and Kraysen performs the best of his catalog ravishingly.



JOE GOLDBERG

BILLIE HOLIDAY: *The Golden Years, Vol. II.* COLUMBIA C3L 40 three discs \$11.37. Here is further proof, if it is still needed, that Billie Holiday was the greatest jazz singer of them all.

GABOR SZABO: *Gypsy '66.* IMPULSE AS 9105 \$5.79, A 9105 \$4.79. The most unique and exciting jazz guitarist to come along in years.

CLIFFORD JORDAN: *These Are My Roots.* ATLANTIC S 1444 \$5.79, AT 1444 \$4.79. Through subtle, Ellingtonian arrangements, Jordan transforms a program of Leadbelly songs into a moving jazz experience.

PEE WEE RUSSELL: *Ask Me Now!* IMPULSE AS 96 \$5.79, A 96 \$4.79. The great unclassifiable clarinetist in a program of music by Ellington, Coleman, Monk, Coltrane, and others.

DENNY ZEITLIN: *Live at the Trident.* COLUMBIA CS 9263 \$4.79, CL 2463 \$3.79. The most advanced, satisfying recording so far by a major young pianist.

GARY MCFARLAND: *Profiles.* IMPULSE AS 9112 \$5.79, A 9112 \$4.79. This is a recording of a Philharmonic Hall concert featuring works by a remarkable young arranger writing specifically for an all-star jazz band.

THE BEATLES: *Revolver.* CAPITOL ST 2576 \$4.79, T 2576 \$3.79. Electronic, atonal, Indian, as far as you can get from rock-and-roll, their best record so far, and possibly the pop record of the year. (Continued overleaf)

DAVID HALL



MAHLER: *Symphony No. 10* (Deryck Cooke performing version). Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M2S 735 two 12-inch discs \$11.58, M2L 335 \$9.58. Cooke's loving completion of Mahler's swan song reveals a major masterpiece, to which Ormandy and Columbia's engineers do fullest justice.

TALLIS: *Spem in alium (forty-part motet); other works*. Cambridge King's College Choir; Cambridge University Musical Society Chorus; David Willcocks cond. ARGO ZRG 5436 \$5.79, RG 436 \$5.79. The sheer sonority generated in *Spem in alium* makes this beautifully sung and recorded disc of works by Tudor master Thomas Tallis something not to be missed.

SCHUBERT: *Piano Quintet, in A Major (D. 667, "Trout")*. Peter Serkin (piano); Schneider-Tree-Soyer-Levine Quartet. VANGUARD VSD 71145 \$5.79, VRS 1145 \$4.79. The terrific bounce and vitality imparted to Schubert's lovely score by young Serkin and Alexander Schneider's string players makes this the freshest "Trout" of them all.

SCHUBERT: *String Quintet, in C Major (D. 956)*. Vienna Philharmonia Quartet; Richard Harand (cello). LONDON CS 6441 \$5.79, CM 9441 \$4.79. The inner drama and passionate lyricism of Schubert's last chamber music masterpiece are tellingly communicated in this most satisfactory recording to date.

NIELSEN: *Symphony No. 4 ("The Inextinguishable")*. Royal Danish Orchestra, Igor Markevitch cond. TURNABOUT TV 34050 \$2.50, TV 4050 \$2.50. This high-voltage reading of Nielsen's heaven-storming piece adds up to a real humdinger of a record, as well as a best buy at the price.

ITALIAN BAROQUE MUSIC FOR HARPSICHORD. Igor Kipnis (harpsichord). EPIC BC 1311 \$5.79, LC 3911 \$4.79. Canny programming, which includes many pieces heretofore known chiefly in arrangements by Respighi and Arthur Benjamin, is only one of the many elements that make this recital a sheer delight from start to finish.

NAT HENTOFF



JUNIOR WELLS, OTIS SPANN, OTIS RUSH (others): *Chicago Blues Today*, VANGUARD VSD 79126, 79127, 79128, three albums \$5.79 each, VRS 9126, 9127, 9128 \$4.79 each. A robust, enormously lively documentation of the blues center of the country. Any one of the three is worth having.

JOHN COLTRANE: *Ascension*. IMPULSE AS 95 \$5.79, S 95 \$4.79. No previous jazz album has consistently sustained such startling levels of intensity.

JOHNNY HODGES/REX STEWART: *Things Ain't What They Used to Be*. RCA VICTOR LPV 533 \$4.79. Much of the best of Duke Ellington "chamber jazz" from 1936 to 1941.

THE MAMAS & THE PAPAS: *The Mamas & The Papas*. DUNHILL DS 50010 \$4.98, D 50010 \$3.98. Fresh in themes, in voicings, in spirit, this is an uncommonly enchanting vocal group.

BOB DYLAN: *Blonde on Blonde*. COLUMBIA C2S 841 two discs \$9.59, C2L 41 \$7.59. The most influential and yet the most singular of the young American bards in his most venturesomely expressionistic work to date.

JULIUS LESTER: *Julius Lester*. VANGUARD VSD 79199 \$5.79, VRS 9199 \$4.79. Linked to the South but also acutely knowledgeable about Northern urban experience, Julius Lester in his debut is already a deeply clarifying voice.

MANITAS DE PLATA: *Guitarra Flamenco*. VANGUARD VSD 79203 \$5.79, VRS 9203 \$4.79. This flamenco guitarist has made it necessary to rearrange the pantheon of masters of that idiom.



GEORGE JELLINEK

BARTOK: *Bluebeard's Castle*. Christa Ludwig, Walter Berry; London Symphony Orchestra, István Kertész cond. LONDON OSA 1158 \$5.79, A 4158 \$4.79. Bartók's unique opera receives a moving and poetic treatment from two dedicated interpreters, in the original Hungarian, with a luminous orchestral performance in support.

BEETHOVEN: *Missa Solemnis*. Soloists; New Philharmonia Orchestra and Chorus. Otto Klemperer cond. ANGEL SB 3679 two discs \$11.58, B 3679 \$9.58. A grandiose performance in conception and execution, free of mannerisms, allowing the music to express its own power.

FALLA: *La vida breve*. Soloists; Orquesta Nacional de España, Rafael Frühbeck de Burgos cond. ANGEL SBL 3672 two discs \$11.58, BL 3672 \$9.58. With Victoria de los Angeles in the role of Salud, this may be considered a definitive account of Falla's seldom-heard opera. The album also includes a group of *Tonadillas* by Granados, with the soprano in equally captivating form.

SCHUBERT: *Songs*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S 3641 \$5.79, 3641 \$4.79. An irresistibly attractive recital of fourteen Schubert songs, varied in mood and feeling, many of them familiar, but recorded here for the first time by this masterly musical combination.

SCHUMANN: *Dichterliebe*. Dietrich Fischer-Dieskau (baritone). Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 139109 \$5.79, LPM 39109 \$5.79. The same: Fritz Wunderlich (tenor), Hubert Giesen (piano).

DEUTSCHE GRAMMOPHON SLPEM 139125 \$5.79, LPEM 39125 \$5.79. A windfall of riches: moving and beautifully vocalized interpretations of the great Schumann cycle in high voice or low. Each version offers something different on the reverse side, a stimulus for the acquisition of both.

VERDI: *Nabucco*. Soloists; Chorus and Orchestra of the Vienna Opera, Lamberto Gardelli cond. LONDON OSA 1382 three discs \$17.37, A 4382 \$14.37. In this exciting treatment of Verdi's uns subtle but frequently thrilling early score, Tito Gobbi and Elena Suliotis (in a prodigious recording debut) offer strong interpretations.

IGOR KIPNIS



FRÜHE MUSIK IN ITALIEN, FRANKREICH, UND BURGUNDY. Studio der Frühen Musik (Munich), Thomas Binkley dir. TELEFUNKEN SAWT 9466 \$5.98, AWT 9466 \$5.98. This assortment of Italian, French, and Burgundian Renaissance pieces, both vocal and instrumental, is set forth with utmost charm and stylistic insight by one of the most able and imaginative performing groups devoted to this repertoire.

PURCELL: *The Masque in Dioclesian; Instrumental Music from Dioclesian*. Chorus and Orchestra of the Concentus Musicus (Vienna), Alfred Deller cond. VANGUARD BACH GUILD BGS 70682 \$5.79, BG 682 \$4.79. This performance of the concluding entertainment from Purcell's semi-opera, plus instrumental dances from the rest of this fine score, is a worthy addition to the Purcell discography.

CHOPIN: *Piano Concerto No. 1 in E Minor, Op. 11*. Dinu Lipatti (piano). SERAPHIM 60007 \$2.49. Except for the out-of-date sound (about 1948), Lipatti's performance could stand at the very head of the list of favored recordings of this concerto; the natural, poetic quality of his playing can nowhere be heard to better advantage.

SCHUMANN: *Fantasia in C Major, Op. 17; Etudes Symphoniques, Op. 13*. Vladimir Ashkenazy (piano). LONDON CS 6471 \$5.79, CM 9471 \$4.79. With each succeeding recording, Ashkenazy becomes more and more impressive as a great interpreter and consummate technician; this effort can stand among the finest recorded performances these Schumann works have ever had.

MENDELSSOHN: *String Symphonies Nos. 9 in C Major, 10 in B Minor, and 12 in G Minor*. The Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 5467 \$5.79, RG 5467 \$5.79. The playing here is wonderfully precise, sparkling, and vivid, while Mendelssohn's early compositions make an unusually strong impression; this disc is a real sleeper.

FRESCOBALDI & MONTEVERDI: *Arie Musicali*. The Collegium Musicum of Berkeley (California), Alan Curtis dir. CAMBRIDGE CRS 1708 \$5.79, CRM 708 \$4.79. Partly familiar but primarily previously unrecorded pieces are performed here with far more imagination and stylistic acumen than one usually hears in similar repertoire.



PAUL KRESH

SHAKESPEARE: *Much Ado About Nothing*. Franco Zeffirelli, director. RCA VICTOR VDS 104, three 12-inch discs \$14.00, VDM 104 \$12.00. A somewhat dusty old master shined up for modern audiences in an irreverent and exuberant presentation of the "merry war" in Sicily between Benedick and his sharp-tongued cousin Beatrice with a text newly revised, but not mutilated, by poet Robert Graves.

ARTHUR MILLER: *Death of a Salesman*. Ugo Grosbard, director. CAEDMON THEATRE RECORDING SOCIETY TRS 310 three 12-inch discs (mono or stereo) \$17.85. Fifteen years after his historic 1949 appearance, Lee Cobb outdoes his own original conception of Willy Loman, the salesman "way out there in the blue, riding on a smile and a shoeshine."

THE BRONTES. Margzret Webster (reader). VANGUARD VRS 9176/7 two 12-inch discs \$9.58. A documentary "scrapbook" assembled from the letters, poems, diaries, and novels of one of the strangest and most fascinating literary families in history is flawlessly and spell-bindingly performed.

GEORGE BERNARD SHAW: *Saint Joan*. Howard Sackler, director. CAEDMON THEATRE RECORDING SOCIETY 311 four discs (mono or stereo) \$23.80. Siobhan McKenna's Joan is precisely the "born boss" at ease among all classes that Shaw intended, supported by a choice cast whose voices are woven together so deftly by the director that a wordy script is saved from the slightest monotony.

EDWARD R. MURROW: *A Reporter Remembers (Vol. One: The War Years)*. COLUMBIA O2L 332 two discs \$9.58. Murrow's historic broadcasts from London and parts of the continent in the days just before and during World War II add up to a powerful history lesson as well as a well-earned tribute to a reporter who set the tone for the broadcast journalism of our day.



REX REED

MAME (Jerome Lawrence-Robert E. Lee-Jerry Herman). Original-cast album. COLUMBIA KOS 3000 \$6.79, KOL 6600 \$5.79. Angela Lansbury (who is on everybody's Favorite Actress list) and a dazzling musical cast show what can happen on records when a lot of talents with a lot to give give it all they've got.

JACKIE CAIN AND ROY KRAL: *Changes*. VERVE V68668 \$5.98, V8668 \$4.98. The two sunniest, hippest,

most underrated singers in the music industry in a new setting—the overworked field of rock-&-roll—prove they can make even current pop songs sound ahead of their time. This is, in my opinion, the album which does the most to further the cause of pop music this year.

CHRIS CONNOR: *Weekend in Paris*. FMS 312 \$4.98, FM 312 \$3.98. A jet-age stylist with big-band-argyle-sox age roots, Chris recorded this tasty collection in Paris with musicians who did more to flatter her special delivery than her American sidemen have ever done.

TONY BENNETT: *A Time For Love*. COLUMBIA CS 9360 \$4.79, CL 2560 \$3.79. I can hardly believe it! A second album by Tony, every bit as good as "The Movie Song Album," with some of the most brilliant interpretations of love songs ever collected on one disc. The title tune, from one of the worst movies of all time (*An American Dream*), turns out to be one of the best songs of all time.

MIRIAM MAKEBA: *The Magic of Makeba*. RCA VICTOR LSP 3512 \$4.79, LPM 3512 \$3.79. The great Makeba, broadening her horizons to include blues and swing tunes, evokes passions I never expected from her. She emerges as a combination of Ethel Waters and Edith Piaf. This recording, a great tribute to her artistry, is her last for RCA Victor. They'll be sorry.

MAN OF LA MANCHA (*Mitchell Leigh-Joe Darion*). Original-cast album. KAPP KRS 4505 \$4.79, KRL 4505 \$3.79. The most intelligent score of the year from Broadway, re-created for records with tender loving care, and a dash of tartar on the side.

PETER REILLY



BARBRA STREISAND: *Color Me Barbra*. COLUMBIA CS 9278 \$4.79, CL 2478 \$3.79. While *Where Am I Going?* is a question that I doubt Barbra Streisand ever seriously asked herself, her performance of the Dorothy Fields lyric is galvanic. Her excision of the final phrase "you tell me" may bother the purists, but in another sense it would be ridiculous for her to include it. America's most famous singing actress knew "where" right from the beginning, only four short years ago.

SATYAJIT RAY: *Shakespeare Wallah*. Original sound-track recording. EPIC FLS 15110 \$4.79, FLM 13110 \$3.79. Mr. Ray, who is acknowledged as one of the world's few great directors, gives notice here that he may become one of the world's most interesting composers of film music. A weird and dreamlike album.

MAE WEST: *Way Out West*. TOWER ST 5028 \$4.79, T 5028 \$3.79. It seems that one of our National Camp Sites has been holding out on us. Without the least suggestion of mod *grotesquerie* she pants and gurgles her way through a recital that would do credit to any good rock singer one half . . . ? ? ? one third . . . ? ? ? one quarter . . . ? ? ? her age.

PEGGY LEE: *Big Spender*. CAPITOL ST 2475 \$4.79,

T 2475 \$3.79. The lady of the cashmere voice and exquisite lyric sensibility performing a group of show songs and standards in her usual impeccable manner.

FRANCIS LAI: *Un Homme et une Femme*. Original sound-track recording. UNITED ARTISTS UAS 5147 \$5.79, UAL 4147 \$4.79. Since he made over two hundred Scopitone minifilms before turning out his first feature, Claude Lelouch obviously knows something about film image and its accompanying music. Francis Lai has provided a score that is an aural equivalent of the optical freedom and sophistication of Lelouch's camera work.



ERIC SALZMAN

DUFAY: *Mass, "Se la face ay pale."* **OBRECHT:** *Mass, "Sub tuum praesidium."* Renaissance Instrumental Ensemble, Vienna Chamber Choir, Hans Gillesberger cond. BACH GUILD 70653 \$5.98, 653 \$4.98. These performances, while not ideal in every respect, go a long way toward suggesting to the modern listener the immense importance and achievement of these two great masters—and in something reasonably close to their own terms.

EARLY BAROQUE MUSIC OF ITALY. New York Pro Musica, Noah Greenberg cond. DECCA 79425 \$5.79, 9425 \$4.79. An anthology of great music from a great age. It is a fitting memorial to Greenberg, a unique and pioneering musician whose sudden, early death shocked the musical world.

FITZWILLIAM VIRGINAL BOOK (*selections*). Blanche Winogron, virginals. DOVER 7015 \$2.00, 5266 \$2.00. One of two recent samplers from this marvellous Elizabethan treasury of keyboard music and preferred because of imaginative and authentic use of the virginals.

VARÈSE: *Amériques*. **MILHAUD:** *L'Homme et son désir*. **HONEGGER:** *Pacific 231*. Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD 71156 \$5.79, 1156 \$4.79. With his *Amériques* Varèse set out—literally and figuratively—to conquer new worlds. Dating from the period just after World War I, the piece was Varèse's first American masterpiece and his first to explore new dimensions of unknown musical space.

RUGGLES: *Sun-Treader*. **HELPS:** *Symphony No. 1*. Columbia Symphony Orchestra, Zoltán Rózsnay cond. COLUMBIA MS 6801 \$5.79, ML 6201 \$4.79. I am not totally happy with this performance, but the rugged power of this thirty-five-year-old masterpiece by a craggy, 90-year-old New Englander who has made one of the most extraordinary contributions to American music comes through anyway.

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. One of Stravinsky's late-period masterpieces—judged as a ballet score or as abstract music—together with an effective, colorful work by one of the talented younger American composers.



INSTALLATION OF THE MONTH

COMPOSER'S COMPONENTS

LIKE MANY other professional musicians—and not a few laymen—composer Virgil Thomson for many years felt that high-fidelity equipment had little to offer with respect to fuller appreciation of a recorded performance. This view underwent major modification several months ago subsequent to the installation of his own new system.

In Mr. Thomson's study in the Hotel Chelsea in New York City is to be found evidence of his involvement with the great and near-great in the worlds of art, literature, and music over the past half-century. Amid the graphic, literary, and musical memorabilia rests something new—a moderately inexpensive high-fidelity setup that includes some of the more recent solid-state equipment. The compact stereo FM tuner and integrated stereo amplifier seen at left center, are, respectively, KLH's Model Eighteen and Model Sixteen. The amplifier feeds a pair of

Acoustic Research's AR-3 speakers at the rear of the room on top of the combined bookcase-armoire.

The tape machine adjacent to the amplifier is an Ampex automatic-reverse, self-threading deck that is permanently connected to the rest of the system. Seen at the far right is a four-speed Dual 1019 automatic turntable equipped with a Shure M55E cartridge. The Dual's 78-rpm speed, plus the use of an N44-3 stylus in the cartridge, permits Mr. Thomson to play pre-LP recordings of some of his earlier works. The sound produced by the system, as might be suspected from the quality of the equipment chosen and from the large dimensions and irregular surfaces of the room, is quite good.

According to Mr. Thomson, the equipment reveals nuances in his recordings that he was unaware the microphones had picked up—and that his previous console equipment had certainly never reproduced. L. K.

Franz Lehár and the "Tauber Operetta"

One of the many casualties of the emerging modern age
was Lehár's dream of establishing a new musical form—
an operetta ennobled by the loftiest requirements
of vocal and interpretive art

By George Jellinek

WHEN I was leafing through the pages of the Manhattan telephone directory some time ago, trying to locate a number, my eye was caught by the line "Franz Lehár's Glocken Verlag." I had known of the existence of the publishing firm Franz Lehár had founded back in the Thirties (to consolidate the rights of his operettas under one banner), but had always assumed it to be a strictly European organization. I made a mental note of this discovery and when, a month or so later, I had occasion to clear up a small point of reference concerning Lehár, I dialed the number.

After introducing myself on the phone, I stated my question. The pleasant, youthful-sounding feminine voice at the other end answered with a courteous but matter-of-fact inflection: "I'm afraid I don't have the answer to that. It would be best if you asked Mr. Lehár directly."

I gulped, but quickly regained control and did my manful best to keep the tone of disbelief out of my voice: "I must ask . . . whom?"

"Mr. Lehár himself. Mr. Franz Lehár," came the astounding reply, and the next moments were filled with thoughts of spiritualist communications and gnawing doubts about the firmness of my hearing. But then the amiable voice proceeded to explain that the gentleman in question was Mr. Franz (François P.) Lehár, the composer's nephew and current head of Lehár's Glocken Verlag, whose office in London would be glad to answer my inquiry. (And it did, most cooperatively.)

What follows here grew out of that strange telephone conversation. For several days thereafter, I sought to read a symbolic meaning into the young lady's cheerful reference to the "living" Lehár. Surely, I said to myself, Lehár lives in his melodies, as immortal as any human can ever aspire to be. But then I realized that his is a very odd

kind of immortality, almost entirely confined to the miraculous and forever popular *The Merry Widow*.

It is a strange phenomenon that, while *The Merry Widow* reigns triumphant after sixty years of undiminished glory (with all due respect to the popularity of *My Fair Lady*), is there another musical stage work that has been recorded in at least six different languages?, surprisingly little is known in America about Franz Lehár. Were it not for the medium of recordings, which richly document Lehár's long and productive career, the composer's fame in this country would be based entirely on a single brilliant inspiration. Stranger still is the fact that Lehár himself never regarded *The Merry Widow* as his best, or even his favorite, work. He was proud of it, of course, and grateful for its immense popularity, but considered it simply as a springboard toward the great ambition of his life: the creation of a loftier, more artistic, more "operatic" form of operetta.

"With *The Merry Widow* I found my style," says Lehár in *Bekenntnis*, his intimate recollections dating from 1912. "Reproaches about the 'operatic,' tragic and sentimental character of my works cannot concern me. Modern operetta must develop in keeping with the changing times, audiences, a whole set of new circumstances. . . . Operettas must go beyond ridiculous and frivolous subjects, and I'd never want to become a writer of musical revues. My aim is to ennoble operetta, to give its public a true experience. . . ."

It is significant that the sensational success of *The Merry Widow* prompted Lehár to crystallize his artistic philosophy rather than allow it to be shaped by popular taste. The ambition to raise operetta above the commercialized level of his Viennese contemporaries remained Lehár's consuming passion for the rest of his life. In the

end, it became the only source of frustration in a career replete with rewards and satisfactions. While the enduring Lehár melodies spread his fame throughout the world, none of his later operettas succeeded in matching *The Merry Widow's* earth-shaking impact. The social and political changes he sensed in 1912 actually went far beyond his expectations, with the result that the musical art form he envisioned did not find the emerging new world a very receptive place.

There was indeed nothing in Lehár's background that would have earmarked him for a "frivolous" musical career. His father, also named Franz, was a bandmaster in the Austro-Hungarian army when Franz Jr. was born in the town of Komárom (Komorn) in 1870. The birthplace was providentially situated, for the town lies on a direct line between Vienna and Budapest, its population a mixture of Austrian, Hungarian, and Czech nationalities. It is safe to say that Lehár's musical style—a combination of Viennese charm and Magyar fire, with a dash of Slavic

Two exemplars of a stylish period: Victor Léon, librettist, and Franz Lehár, composer of the imperishable Merry Widow.



Lehár at thirty, spruce and bemedalled in his military uniform as band leader with the Twenty-sixth Infantry Regiment.

seasoning—evolved from this environment. At any rate, he grew up in a thoroughly musical household, and the scholarship he won at sixteen to the Prague Conservatory could hardly have been awarded to a more deserving and promising lad.

In Prague, he excelled as a violinist, but soon turned to composition, a decision heartily encouraged by Antonín Dvořák after the old master had taken one look at the gifted student's efforts. Lehár left Prague in 1888 full of high hopes, but for the time being he had to settle for a career as a bandmaster. During this period he turned out a number of light pieces for band and for orchestra, but, significantly, his output was dominated by serious works: sonatas, violin concertos, and symphonic poems.

And opera! He completed his first opera, *Kukuschka* (1896), while conducting the Marine Band in the Adriatic port city of Pola, and was severely tempted to give up the security of his post for a more active operatic career right then and there. Unfortunately, after promising premieres in Leipzig and Budapest, *Kukuschka* failed to win the approval of Gustav Mahler for the Vienna Opera, and Lehár, his ambitions temporarily dashed, returned to conducting. In the ensuing years, his attention turned to the potentially more rewarding field of operetta, his mind literally bursting with lively melodies in feverish search of a libretto. (*The Gold and Silver Waltz*, a treasure house of waltz-time invention on a par with Strauss' best, is a product of these prodigious years.) By 1902, Lehár had exchanged his bandmaster's stick for a conductor's post in Vienna at the Theater an der Wien, and in the same year he brought out not one but two successful operettas

—*Wiener Frauen* and *Der Rastelbinder*, the former in the Johann Strauss tradition, the latter in a more cosmopolitan manner, with a touch of Slavic coloration. Victor Léon, the skilled librettist of *Der Rastelbinder*, soon turned his attention to the book for *The Merry Widow*, and Lehár was on his way to instant world fame.

After the cataclysmic success of the *Widow*, the composer was quick to realize that all the acclaim it received was at least partly due to its *not* being a typical Viennese product. Rather, it was an inspired blend of Parisian, Viennese, and Slavic elements which left the skillful but more regionally oriented works of such Viennese composers as Leo Fall, Oscar Straus, and Edmund Eysler far behind and made the entire world a ready market for the next Lehár creation.

IN *The Count of Luxembourg* (1909), there was a duplication of the *Widow's* winning formula. It offered a Parisian setting, a marriage of convenience as the center of a well-worn plot, and a musical treatment that Lehár himself never rated very highly. In fact, he dashed off the complete score in three weeks, and was rather ashamed of the whole thing. Its success, however, was immense, and even today this operetta ranks very high in the composer's output. Much closer to his own heart was *Zigeunerliebe* (*Gypsy Love*, 1910), in which he turned away almost entirely from its Viennese-Parisian predecessors and mounted a slice of romanticized Hungarian country life in an appropriately throbbing musical setting. The luscious score of this operetta won much admiration from the experts, but little sympathy from those addicted to the Viennese idiom. A trifle exotic for the non-Magyar, *Zigeunerliebe* has remained, to this day, Lehár's most underrated creation.

With *Eva* (1911), Lehár returned to a Parisian milieu, but with a difference. In contrast to the devil-may-care jollity of carefree counts and winsome widows, *Eva's* plot centers around the efforts of a poor but unrelentingly chaste working girl to save her virtue—against considerable odds. Whatever we may think today of such dramatic ingredients, they were quite avant-garde in 1911, for *Eva* signaled the arrival of social consciousness in operetta and was a counterpart of Charpentier's opera *Louise*.

Even in a world racing toward catastrophe, the life depicted in Lehár's stage works offered an illusion of enchantment, a special Utopia of glamorous, virtuous, noble people, of charming rakes and lovable gamblers, with music calculated to keep the public's mind off its troubles. What can symbolize this escape more eloquently than the setting of *Endlich Allein* in which the romantic pair is seen high in the Swiss Alps, literally rising above all mundane issues, surrendering themselves to one of the loveliest of Lehár's soaring melodies, *Schön ist die Welt?* A lovely world indeed! The year was 1914.

The ensuing nine years were, not surprisingly, the least

productive period in the composer's life. Of eight works completed, one (*Frasquita*, 1922) yielded at least one immortal tune (the *Serenade*), and another (*Die gelbe Jacke*, 1923) was to have a delayed success six years later under a new title, *Das Land des Lächelns*. But the old world of the Austro-Hungarian monarchy was gone, and for a while it seemed not at all certain that Lehár and his music would be able to adjust to the unrest and turmoil of the new.

On April 30, 1923, Lehár made this entry in his diary: "God gave me a birthday present!" It was the libretto of *Paganini*, a subject to which he was instantly and powerfully drawn. Here was a fascinating historical figure—a musician to boot—and if the treatment bordered on fiction, it wisely did not distort history for the sake of operetta's habitual happy endings. Avoiding the latter, as well as the tragedies that afflict most operatic denouements, it offered this alternative: Paganini bids adieu to his love to dedicate himself to music, for he "belongs to the entire world." This bittersweet ending turned out to be crucial in Lehár's emerging new style. His musical genius had always been at its most inspired in the expression of melancholy feelings, and the music he wrote for this operetta—for its wistful moments in particular—could not have been more perfectly suitable. If the Vienna premiere in 1925, though successful, failed to stir the public in a manner Lehár had expected, he knew that the time of *Paganini*—and of the new Lehár style—would come. And it came within a year, when *Paganini* was introduced in Berlin with Richard Tauber in the title role.

What were the characteristic earmarks of this new style? First of all, departure from cliché-ridden, assembly-line librettos and cardboard personalities, and renunciation of the obligatory merry finales. Coupled with these notable

Marta Eggerth as Hanna Glawari and Jan Kiepura as Count Danilo in a New York revival of *The Merry Widow* in the 1940's.



CULVER PICTURES

dramatic changes came musical scores of harmonic sophistication and of operatic richness and color. But the final touch, which set his creations completely apart from the typical product of the age, was a type of vocal writing that called for singers possessing a rare combination of operatic range and technique and a special mellifluous grace. The embodiment of this kind of singing was Richard Tauber, already a valued member of Vienna's Staatsoper, though somewhat overshadowed by the more established local tenor idols Leo Slezak and Alfred Piccaver. The Lehár operettas brought Tauber's very special gifts to the fore, and the composer's exclamation on the night of *Paganini's* Berlin premiere—"This moment is an artistic rebirth for me!"—was true for both of them.

Nearly every year thereafter there was a "Tauber operetta," all with exquisite scores from Lehár's rejuvenated pen. The best of their many brilliantly singable melodies were reserved for the tenor, skillfully written to exploit Tauber's most effective range and his exquisite, flute-like pianissimo. The new operettas had elaborate, at times exotic, settings, and their endings offered many variants of tearful partings, renunciations, and noble sacrifice. Just as Paganini renounced mundane love for his overwhelming passion for music, Russian Crown Prince Alexis (*Der Zarewitsch*, 1927) had to abandon his devoted sweetheart to dedicate his life to the Russian fatherland (the old Tsar having providentially died in time for the final curtain). In *Friederike* (1928), based on a slender thread of fact from the life of the great German poet Goethe, there was again a gentle maidenly heartbreak for the inevitable parting, considerably overshadowed by the captivating tune *O Mädchen, mein Mädchen*, which Tauber sang meltingly and with incredible skill.

In 1929 came *Das Land des Lächelns* (*The Land of*

Smiles), a reworking of the earlier *Die gelbe Jacke*, a sentimental "East is East and West is West" romance between a Chinese prince and a Viennese countess. While most of the music was carried over from the earlier version, there was one important addition, and that made all the difference, for *Dein ist mein ganzes Herz* was to become the most celebrated "Tauber-lied" of them all. *The Land of Smiles* attained a popularity in Europe unmatched by any previous Lehár operetta, always excepting *The Merry Widow*. It had a particularly memorable run at London's Drury Lane Theatre, where Tauber himself starred in his famous role, and, in 1930, it was accorded an honor that fulfilled Lehár's fondest dream: a staging as a regular repertory piece in Budapest's Royal Hungarian Opera. Four years later, the Vienna Staatsoper did the same for Lehár's penultimate stage work, *Giuditta*, under the composer's baton, with Richard Tauber and Jarmila Novotna in the principal roles.

Giuditta was the culmination of the new, operatic Lehár style and, in the composer's opinion, the best of all his works—a highly arguable preference, which was nevertheless understandable in terms of the aims he had expressed in 1912. *Giuditta's* subject is exceedingly operatic, and it is presented on a panoramic scale against a shifting Mediterranean (Italian, Spanish, and North African) background. The orchestration set a new high for Lehárian richness, and the vocal writing, demanding as always, abounded in showy arias, passionate love duets, atmospheric choruses, and the like. Any institution but a first-rate opera house would find the mounting of this operetta a hopeless task. As for its plot, it is a variant of the *Carmen* story, without the bloody ending. Here, Octavio, the Don José-like deserter-turned-barroom-pianist, dejectedly hums his "Tauber-lied" while the broken-

Lehár's friend Richard Tauber was inimitable both as singer and as stage personality. The tenor is shown at left in his characteristic pose as man of the world and matinee idol—the way millions remember him—and with Lehár in Zurich in 1947.



hearted Giuditta returns to a world of superficial glitter.

After *Giuditta*, life yielded few artistic rewards to Franz Lehár. He spent the late Thirties and the war years in his beloved Alpine villa at Ischl. In 1943, the Budapest Opera presented an operatic revision of *Gypsy Love* (a score only Hungarians properly appreciate) under the new title of *Garabonciás*, with a new and excessively chauvinistic libretto. Lehár conducted the premiere to an enthusiastic personal ovation, but the critics made it plain that *Zigeunerliebe* would have been much preferred in its original form. This was Lehár's last work for the stage—his career ended as it had begun, with opera.

The end of the war found Lehár in poor health and severely shaken by the loss of his personal properties in ransacked Vienna. In 1947, however, he felt such a rebirth of creative powers that he began to sketch out a scenario for a new operetta called *Louisa*. The sudden death of his wife on the first of September of that year, however, ended the project forever. Thereafter, nothing remained but mental preparation for the inevitable. Richard Tauber came to visit his old friend in Zürich on learning about his ill health, but it happened that death claimed Tauber even earlier than it did Lehár. The two friends died within months of each other, Tauber on January 8, Lehár on October 24, 1948.

“ART and music were the only things I ever knew,” Lehár once remarked. “To them I have dedicated my entire life. *Immer nur lächeln* and Paganini's *Song to the Violin* are really identified with my own personal experiences. . . . I endeavored to beautify the gloomy days of my fellow men, to offer them through my music what every man yearns for: a little joy and sunshine.” That he achieved this ambition through his enduring melodies is obvious. But it is equally obvious that, in his search for a new, elevated form of operetta, Lehár pursued an elusive and perhaps unattainable dream. It is true that, externally at least, his subjects were more thought-provoking than the usual operettas of the period. Closer examination, however, tends to reduce the difference. For all their historical counterparts, his Paganini and Goethe remained basically operetta figures; the equivalent of the China depicted in *The Land of Smiles* is nowhere to be found in books of history or geography; and the Italy and Spain of 1934 as revealed in *Giuditta* bear no resemblance to the real period.

Musically he came closer to his elusive ideal despite the fact that he nearly always preferred a good operetta reprise to the stricter operatic method of continuous fresh invention. On the other hand, Lehár's musical imagination and orchestrating skill were surpassed by few of his operatic contemporaries. The ballet music in *The Land of Smiles* need not defer to Delibes' *Lakmé* and similar *Orientalia*, and the orchestral interludes and choruses in *Giuditta* suggest evocative powers and stagecraft that bear

comparison with Puccini's. But, more than any other facet of Lehár's art, it was his vocal writing—demanding but very rewarding—that lent his music a distinctly operatic character. It is no accident that the music of *The Merry Widow* has attracted sopranos from Marcella Sembrich to Renata Tebaldi and that, among singers who excelled in his fresh, haunting, and wistful melodies we find the names of Maria Jeritza, Jarmila Novotna, Ljuba Welitsch, Elisabeth Schwarzkopf, Hilde Gueden, Lisa della Casa, Franz Völker, Joseph Schmidt, Peter Anders, Marcel Wittrisch, Helge Roswaenge, Lawrence Tibbett, Jussi Bjoerling, Richard Tucker, and Sándor Kónya.

What does the future hold for the Lehár-style operetta? The composer himself was always aware of the great odds he had to fight. “On the one hand,” he said in 1938, “operetta is discredited by stuffy critics who cannot condone its acceptance by the opera houses. On the other hand, it must contend with its so-called friends. This group, by transforming the operetta into watered-down musical comedies or dressed-up jazzy revues, causes more harm than good.”

This last observation turned out to be prophetic in the light of the Broadway adaptation of *The Land of Smiles* in 1947, a heavy-handed production that not even the presence of Richard Tauber could save. Its failure proved that this type of operetta resists modernization and will suffer from a patronizing and tongue-in-cheek approach. Staged with respectful authenticity in Vienna or Budapest, where echoes of the old world still kindle fond memories, Lehár easily dispels the shadows of anachronism. But in any milieu where empathy is absent, his works can be an invitation to artistic disaster.

The Lehár-style operetta requires nothing less than the complete operatic treatment: an audience that willingly accepts its operatic make-believe, understanding producers, full-size and first-class orchestras, and operatic voices. To anyone familiar with present-day realities, these requirements will appear instantly forbidding. Opera houses have enough problems keeping their own repertoire going without taking on operetta's burdens. Furthermore, institutions such as Vienna's Volksoper, with a long and distinguished association with operetta, are unknown to us. Will the future of the operetta—which is, after all, not a genuine American form of entertainment—ever be brighter here? Hardly likely, but there are always recordings, from which the minority will draw enjoyment and the majority may learn what it is missing. And, there will always be, every year, on a stage somewhere in the world, captivating a new audience or an old one, *The Merry Widow*.

George Jellinek, regular reviewer for HiFi/STEREO REVIEW and an unabashed operaphile, began his opera-going career at the age of eleven with a 1930 Budapest Opera staging of The Land of Smiles. A Lehár discography is available: send a stamped, self-addressed envelope to Mr. Jellinek care of Hi-Fi/STEREO REVIEW.

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



CLASSICAL

LONDON'S NEW *DIE WALKÜRE*: THE CLOSING OF THE RING

Georg Solti completes the Wagner tetralogy with a reading of sweep, ferocity, and lyricism

NEARLY eight years after their initial effort, the memorable *Das Rheingold*, the dauntless team of conductor Georg Solti and producer John Culshaw (on behalf of English Decca/London) have completed the monumental task of recording Richard Wagner's entire *Ring*, uncut. (It took Wagner nineteen years to *compose* the tetralogy. True, he interrupted the project to turn to other major pursuits during this lengthy period but, in all fairness, so did Messrs. Solti and Culshaw.)

Anyway, here is *Die Walküre*, the last link in the recorded chain, if not in the chronology, and an enormously impressive achievement it is. The casting is nothing less than luxuriant, the technical production is done with London's usual extravagance, and Georg Solti is in peak form. The intense dynamism of this highly individual conductor shines perhaps most excitingly in Wagner's music. Always in control, he rides the climaxes in fiery splendor but never compromises the dramatic flow. And, if at times he leans toward tempo exaggerations (his pacing of the *Todesverkündigung's* beginning seems excessively slow), the overall view impresses with its cohesion. Above all, his conception has a grand sweep, a certain barbaric ferocity, and an abundance of lyricism to drain maximum effect from the opera's soaring pages—as, for example, in the glorious orchestral swell before "*Der Augen leuchtendes Paar*" in the Farewell.

Birgit Nilsson is a superb

Brünnhilde, as always, tossing off her war cry with the familiar incredible security and accuracy, and bringing compassion and dignity to her scenes with Siegmund and Wotan. Little new can be added to the often-cited splendors of her vocalism; let us consolidate all praise by calling this a typical Nilsson performance. On the same high level is Régine Crespin's Sieglinde—warm, womanly, lyrical, always purely focused in sound.

The Fricka of Christa Ludwig is an involved, passionate characterization. The vocal quality of this outstanding artist is beginning to show the effects of her many incursions into the soprano repertoire—one would wish for a lusher, more contralto-like amplitude in her tone—but the presence here of an indignant goddess is undeniable. James King's manly Siegmund

holds his own among the seasoned veterans of Bayreuth. Although his voice is not produced with ringing freedom, it is used with commendable smoothness and a definite lyric line. By contrast, Gottlob Frick is every inch the gruff, menacing warrior the part of Hunding calls for.

Hans Hotter's Wotan is left to the last, for this is an ambivalent contribution. His authority is immense: this is a pagan god without question, but also touchingly, tragically human. To hear this superb singing actor deliver the tender "*Der Welt weisestes Weib gebär mir, Brünnhilde, dich*" in the narration of Act II, or send Hunding to his death with a contemptuous, whispered "*Geb,*" or leave Brünnhilde with the parting phrase "*So küsst er die Gott-*



GEORG SOLTI
A conductor at his peak

heit von dir," is to discover unforgettable and absolute interpretive rightness. But it is painful to witness such penetrating dramatic intelligence battle a vocalism ravaged by years of excessive use; to hear climactic notes desperately lunged at, or reached only with superhuman strain and supported at the cost of audible electronic manipulation. As it is, the Hotter Wotan is probably unsurpassable today. It had to be documented—the artist deserves it and so does the public. Would that both had been granted the honor some fifteen years ago.

But that would have been before stereo—and a far cry from the aural riches of the present production. In this *Die Walküre*, the imaginative London technicians seem as resourceful as ever, but perhaps more mature and less bent on exhibitionism than in earlier efforts. Balances between voices and orchestra are nearly always exemplary, the Vienna Philharmonic's stunning sound is reproduced in all its opulence, and the audio tricks are not too disconcerting. I think that the menacing aura projected by the approaching Hunding (Act II, Scene 5) would have been intensified had the engineers placed him closer to the audience, and the frequent amplification of Hotter's voice intrudes, though perhaps that was unavoidable. But these are relatively minor reservations, and the outstanding merits of such a challenging and complex production must not be clouded by minute criticism.

In conclusion, however, I must add that lining up the positive and negative values of this *Die Walküre* against RCA Victor's earlier (1962) edition leaves only a very small margin in London's favor. RCA Victor offers the same outstanding Brünnhilde, a strong Wotan in George London, excellent principals in the other roles, and the conducting of Erich Leinsdorf, more subdued in intensity but similar in its overall grandeur, and with individual values of its own.

George Jellinek



Ives' *General William Booth enters into heaven*
(from the jacket design by Paul Davis)

© (M) WAGNER: *Die Walküre*. James King (tenor), Siegmund; Gottlob Frick (bass), Hunding; Hans Hotter (baritone), Wotan; Régine Crespin (soprano), Sieglinde; Christa Ludwig (mezzo-soprano), Fricka; Birgit Nilsson (soprano), Brünnhilde; Vera Schlosser (soprano), Gerhilde; Brigitte Fassbaender (contralto), Waltraute; Berit Lindholm (soprano), Helmwig; Marilyn Tyler (soprano), Grimgerde; Helge Dernesch (soprano), Ortlinde; Helen Watts (contralto), Schwertleite; Vera Little (contralto), Siegrune; Claudia Hellman (soprano), Rossweise. Vienna Philharmonic Orchestra, George Solti cond. LONDON OSA 1509 five discs \$28.95, A 4509* \$23.95.

THE CHORAL MUSIC OF CHARLES IVES

Columbia makes a valuable addition to its documentation of the work of a remarkable composer

BITS and pieces of the daring and powerful choral music of Charles Ives have turned up on disc over the past thirty years. Indeed, the first Ives recording ever made by a major commercial firm was that of the bitonal *Psalm 67*, sung by the Lehman Engel Madrigal Singers for Columbia in 1936. So it is altogether fitting that Columbia in 1966 should be the label to provide a comprehensive documentation of the choral compositions by the founding father of twentieth-century American music.

And documentation it surely is, for the choral realization of *Serenity* (1909), *The Circus Band* (1894), and *The New River* (1907)—better known as solo songs with piano—were accomplished chiefly through the combined efforts of conductor Gregg Smith and an Ives authority—pianist John Kirkpatrick.

The album gets off to a rousing start with the bass solo and chorus version of Vachel Lindsay's poem "General William Booth Enters into Heaven," as orchestrated under Ives' supervision by his friend John J. Becker. Once you have heard this setting, you will never again settle for the solo voice and piano reduction, which for years was almost the only major Ives song to gain circulation among concert singers.

Serenity represents a special Ivesian brand of impressionism at its most affecting and effective, while *The Circus Band*, from Ives' early Yale College days, is almost Currier & Ives Americana. *December* (1912-1913) for unison chorus and winds (also published as a solo song) was fittingly subtitled by Ives "A Winter Orgy." It is terse, powerful, and a bit terrifying.

The New River (1907)—Ives' own text—is a modern conservationist international anthem with appropriately dissonant tone painting at crucial points of the text, and it bears quotation here:

Down the river comes a noise!
 It is not the voice of rolling waters.
 It's only the sounds of man.
 Dancing halls and tambourine,
 Phonographs and gasoline,
 Human beings gone machine.
 Ta-ta-ra-ra boom de-ay.
 Killed is the blare of the hunting horn.
 The River Gods are gone. Hi!

Those still under the misapprehension that Ives was dependent for his musical expression on recollections of bygone ditties and patriotic tunes will be powerfully and splendidly disillusioned by the God-inspired works (all written before 1902!) in this album—the *Harvest Home Chorales* and the psalm settings. There is a special kind of visionary exaltation lying behind the hair-raising dissonances that underline the climactic points of text and music in these works. I am especially grateful for a first-class stereo recording of the lovely *a cappella* Psalm 67. The elaborate, anthem-like Psalm 90, with its unerring declamatory power and stunning textural tone-painting, stands as a major Ives masterpiece, and for me it is the finest and most moving work in the album. One can well understand why Ives regarded this as one of his finest compositions.

Gregg Smith, whose West Coast professional singing group has previously done a stunning contemporary American music album for Everest (3129/6129), guides his varied boy, collegiate, and professional singers (together with orchestra, brass, bells, and organ) through the metrical and intonational intricacies of this immensely difficult and problematic (for performance) music with the greatest of assurance. His vocal soloists—most notably the spirited and virile Archie Drake in *General William Booth* and *The Circus Band*—do him proud. The album's program notes are highly informative, for all their brevity, and complete texts are included inside the record sleeve.

While it must be said that the combination of more effective miking and superbly flexible and precise ensemble give the Robert Shaw Chorale an edge in their RCA Victor recording of the *Harvest Home Chorales* (LSC/LM 2676), this by no means diminishes the enormous importance of this Columbia album either in terms of interpretive merit, musical substance, or spacious and highly effective stereo sonics. It stands as yet another major contribution on Columbia's part to the documentation of the achievement of Charles Ives, and is thereby part of the monument that one day will stand complete—the entire significant body of music written by this remarkable creative artist. David Hall

© (M) IVES: *Music for Chorus. General William Booth Enters into Heaven* (1914); *Serenity* (1909); *The Circus Band* (1894); *December* (1912-1913); *The New River* (1907); *Three Harvest Home Chorales* (1898-1902);

Psalm 100 (1896-1897); *Psalm 67* (1894); *Psalm 24* (1898); *Psalm 90* (1901); *Psalm 150* (1896). Gregg Smith Singers; Ithaca College Concert Choir; Texas Boys Choir of Fort Worth; Archie Drake (bass); Esther Martinez (soprano); Malvin Brown (tenor); Columbia Chamber Orchestra with brass, bells, and organ, Gregg Smith cond. COLUMBIA MS 6921 \$5.79, ML 6321 \$4.79.

ENTERTAINMENT

FLANDERS AND SWANN DROP ANOTHER HAT

*Caustic and comic comment set fiendishly
 to music by an irrepressible British team*

THE first Flanders and Swann disc, "At the Drop of a Hat" was so inimitably diverting that I felt rather nervous for these chaps in presuming to drop another (I found "The Bestiary," their second record, too consciously coy). My suspicions were quickly disarmed by Angel's new disc, in which the biting Flanders and the bumptious Swann hurry their audience at the Theatre Royal in London's Haymarket into a prompt confrontation with familiar woes in "The Gas-Man Cometh," a tragic elegy about the crisis in home-repairs. A second item called "Sounding Brass" is all about "the good ship One-Up" and how to "Gunga-Din your neighbor" as the "status-cymbals crash." I resigned myself after that to the usual, inevitable leveling-off, but it never came. In "Los Olividados," a merciless travesty on those bull-fighting documentaries, and in a number about De Gaulle ("La France Est Moi") which is likely to get the record turned back at Calais, this irrepressible team keeps right on scoring high. The purchaser is also privileged to hear some especially British but quite translatable reports on travel by fast plane and slow train, and is likely to be absolutely floored, as I assuredly was, by a fiendishly ingenious ballad devised to explain the second law of thermodynamics to the layman.

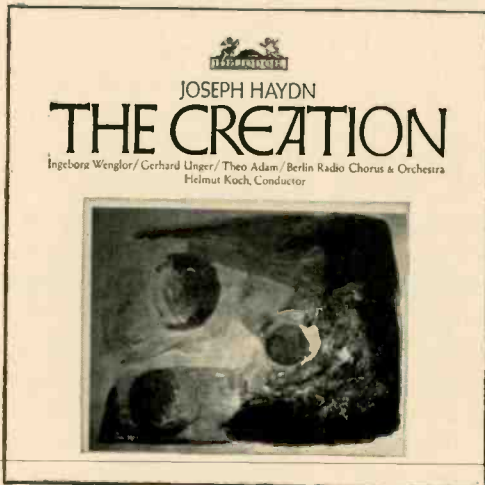
But one of the high points of the album—if an album this consistent can be said to have high points—begins when Flanders tells about wanting to improve the quality of music on the program, and of his having begun to learn the French horn for the purpose of playing a Mozart horn concerto. The story is developed in song, and it comes as a delightful shock to realize that what he is singing *is* a Mozart horn concerto (K. 495, in E-flat Major), complete with newly-composed cadenza and quite devilishly clever word setting. Paul Kresh

© (M) MICHAEL FLANDERS AND DONALD SWANN: *At the Drop of Another Hat*. ANGEL S 36388 \$5.79, 36388* \$4.79.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ BACH: *Prelude and Fugue in C Major (BWV 545); Prelude and Fugue in F Minor (BWV 534); Pastorale (BWV 590); Toccata and Fugue in D Minor (BWV 565); Trio Sonata No. 1, in E-flat Major (BWV 525)*. Gábor Lehotka (organ of St. George Cathedral Church in Sopron, Hungary). QUALITON LPX 1238 \$5.98, LPX 1238* \$4.98.

Performance: Quite competent
Recording: Marred by pressing
Stereo Quality: Very fine

Ⓢ Ⓜ BACH: *Trio Sonatas (complete, BWV 525-30); Aria in F Major after Couperin (BWV 587); Trios in D Minor, G Minor, C Minor, G Major after Telemann, and G Major (BWV 583-6; 1027a)*. Carl Weinrich (organ of Vårfrukyrka in Skänninge, Sweden). WESTMINSTER WMS 1014 three discs \$9.57, WM 1014* \$9.57.

Performance: Good though severe
Recording: Excellent
Stereo Quality: Fine

The collection of Bach organ works on the Qualiton label is a brief but rounded survey of pieces that includes three large-scale works as well as two (the trio sonata and the Pastorale) that are smaller in scope and can be played on an appropriately smaller instrument. The organ used is considered one of the oldest in Central Europe; it is a smallish instrument, presumably a tracker, located in a fairly small church, and was first constructed in 1633. Lehotka, a twenty-eight-year-old Hungarian, shows off the organ's considerable brilliance, displaying an excellent technique and a good awareness of style. He has some tendency to be stodgy—greater clarity of articulation might have helped—but he displays some fine interpretive ideas. Unfortunately, the good effect was partly mitigated by the pressing sent to me, which was slightly warped and off-center; as a result, the instrument had an unpleasant yodel-like quality, especially at the beginning of each side. Qualiton's reproduction is otherwise exceptionally good.

Carl Weinrich's recording is a low-priced reissue in stereo (and mono) of an album first released in mono only in the late Fifties. The instrument, the same involved in this artist's short-lived project of recording the complete Bach organ works, is an exception-

ally fine Baroque organ. The repertoire is unusual in that Weinrich plays not only the six trio sonatas but also the short trios (i.e., compositions for three voices—left hand, right hand, and pedal of the organ here), some of which Bach arranged from other works, his own as well as those of Couperin and Telemann. As on the remaining discs of this series and the more recent Bach recordings he has made for RCA Victor, Weinrich's playing is extremely steady rhythmically, and he has an excellent sense of registration. Basically, his are severe readings, with hardly a ritard at the end of a move-

So soon after Samuel Barber's *Antony and Cleopatra* fiasco—I believe that's the word for it—at the opening of the new Metropolitan Opera House, there is something winsome and even saddening in encountering this absolutely exquisitely played program of early and earlier Samuel Barber. Take the music included here from any spot you wish: the earnestly beautiful and utterly believable conservative lyricism of the early Adagio; the Straussian-Brahmsian charm of the *Overture to The School for Scandal*; the rather more Sibelius-like intonations of the Second Essay for Orchestra; or even the middle-Stravinskyisms of the *Medea* excerpts. All of the music—let us waive the question of its "importance" or its "greatness"—is honest, full of song, full of skill, just about perfectly realized on its own terms.

Even Barber himself must have been given a turn by the superlatively beautiful performances that Thomas Schippers and the New York Philharmonic have bestowed upon this music. The playing is radiant, the music's romanticism superbly expansive yet discreetly controlled. And the recorded sound is perfection from the word go. W. F.

COLUMBIA



THOMAS SCHIPPERS

For Barber works, romantic expansiveness

ment, or anything like that. But there may be many who prefer their Bach in such a straightforward, unemotional manner. The recording, save for some slight overcutting on the final side, is first-class. I. K.

BANCHIERI: *Festino nella sera del Giovedì Grasso (see VECCHI)*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BARBER: *Adagio for Strings; Second Essay for Orchestra; Overture to The School for Scandal; Medea's Meditation and Dance of Vengeance*. New York Philharmonic, Thomas Schippers cond. CBS 32 11 0006 \$5.79, 32 11 0005 \$4.79.

Performance: Perfection
Recording: Superb
Stereo Quality: Excellent

Ⓢ Ⓜ BEETHOVEN: *Missa Solemnis, in D Major, Op. 125*. Gundula Janowitz (soprano); Christa Ludwig (alto); Fritz Wunderlich (tenor); Walter Berry (bass); Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139208/9 two discs \$11.58, 39208/9* \$11.58.

Performance: Controlled and brilliant
Recording: Impressive
Stereo Quality: Excellent

Beethoven's heaven-storming and heart-wringing masterpiece is currently represented by three recorded performances of exceptional distinction—two stereo, one mono. These are the recent Klemperer Angel set, Leonard Bernstein's Columbia album, and the 1953 mono performance by Toscanini issued by RCA, which is still regarded by many as the touchstone for all other readings. To my way of thinking, after several careful hearings, this newest DGG recording by Herbert von Karajan (supplanting his early Angel stereo set) just misses the same level of distinction.

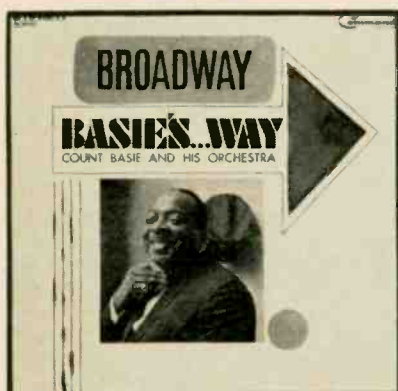
Though the sonics in Karajan's 1959 Angel performance leave much to be desired in terms of focus and freedom from distortion (at least on the American pressings), the performance as a whole offered more in the way of communicative drama and spontaneity. The new Karajan reading scores most tellingly in the sheerly lyrical moments, such as the beautifully molded

Explanation of symbols:

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

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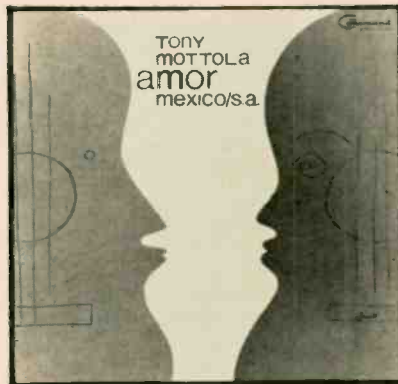
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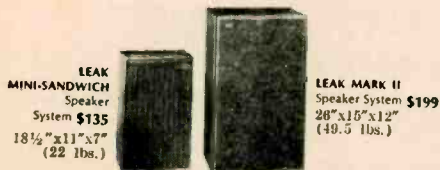
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the international concert scene a few years ago. All the more fortunate, then, that he should have recorded so actively and so well in his prime.

This recorded performance was released in England in 1959, and it is marked not only by Solomon's finely proportioned and virile pianism, but by an unusually responsive accompaniment from Herbert Menges and the Philharmonia Orchestra. Dramatic contrast is the order of the day here, especially in dynamics and tone color (the wind and string sonorities are particularly well differentiated in this recording). Outstanding is the wonderfully sensitive yet full-bodied reading of the slow movement. The recorded sound is first-rate throughout.

There is certainly no competition for this recorded performance in the budget-stereo price bracket, and I see no need to look for a more satisfying version among those at twice the price. D. H.

Ⓢ Ⓜ BEETHOVEN: *Serenade, in D Major, for Flute, Violin, and Viola, Op. 25.* WEBER: *Trio, in G Minor for Flute, Cello, and Piano, Op. 63.* Melos Ensemble of London. L'OISEAU-LYRE SOL 284 \$5.79, OL 284 \$5.79.

Performance: First-rate
Recording: Smooth as silk
Stereo Quality: Good

Ⓢ Ⓜ BEETHOVEN: *Serenade, in D Major, for Flute and Piano, Op. 41; Trio Concertante, in G Major, for Flute, Bassoon, and Piano; Six Themes and Variations for Flute and Piano, Op. 105; Ten Themes and Variations for Flute and Piano, Op. 107; Trio, in G Major, for Three Flutes; Allegro and Minuet, in G Major, for Two Flutes; Sonata, in B-flat, for Flute and Piano* (attr.). Jean-Pierre Rampal, Christian Larde, Alain Marion (flutes); Paul Hongne (bassoon); Robert Veyron-Lacroix (piano). Vox Box SVBX 577 \$8.50, VBX 77* \$8.50.

Performance: Neat
Recording: Good enough
Stereo Quality: Satisfactory

The Weber Trio—dating from 1819 when he was putting the finishing touches on *Der Freischütz*—displays considerable substance and formal command in its opening movement. The remaining movements are more in the nature of genre pieces or vehicles for virtuoso display, though the opening of the finale is cut decidedly from the same piece of cloth as one of the more somber *Freischütz* episodes. The recorded performance—the first I can recall since a 1949 Vox release—is absolutely first-rate work by members of the Melos Ensemble: Richard Adeney (flute), Terence Weil (cello), and Lamar Crowson (piano). Subsequent duplications of this music are unlikely and, as far as I am concerned, unnecessary after this fine disc.

The Beethoven Serenade is lighter stuff, in the classic Haydn-Mozart Viennese manner, and for my taste it fares better in the wonderfully light-textured Melos Ensemble version, with Adeney, Emanuel Hurwitz (violin), and Cecil Aronowitz (viola), than in the more heavy-handed flute-and-piano transcription (not by Beethoven, but approved and corrected by him) published as Op. 41 and included in the Vox Box anthology of Beethoven flute music.

This heavy-handedness is no fault of Jean-

Pierre Rampal, who, together with four of his colleagues, turns in wonderfully neat and fetching performances of a whole sheaf of Beethoven esoterica—most of it dating from the composer's late Bonn or early Vienna days. The Flute Sonata in B-flat is of doubtful authenticity and, in any event, is hardly characteristic even of the Beethoven who wrote the finer pages of the Serenade, not to speak of the interesting and curiously original (for 1786-90) Trio Concertante.

The two sets of themes and variations are oddities, indeed, being based on Irish, Welsh, Austrian, and Russian tunes (for example, *The Last Rose of Summer* and *St. Patrick's Day!*). Though the music was put to paper for Edinburgh publisher George Thomson with an eye on the fast ducat, some of the Beethoven treatments are by no means

Next Month in

Hi Fi/Stereo Review

Confessions of a
Gilbert and Sullivan Addict
by Paul Kresh

Yehudi Menuhin and Hans Keller
Discuss: Are Records Musical?

Marilyn Maye: The Day
Everything Went Right
by Gene Lees

PLUS
Typical Hi-Fi Problems

without interest, and all are entertaining in their own fashion.

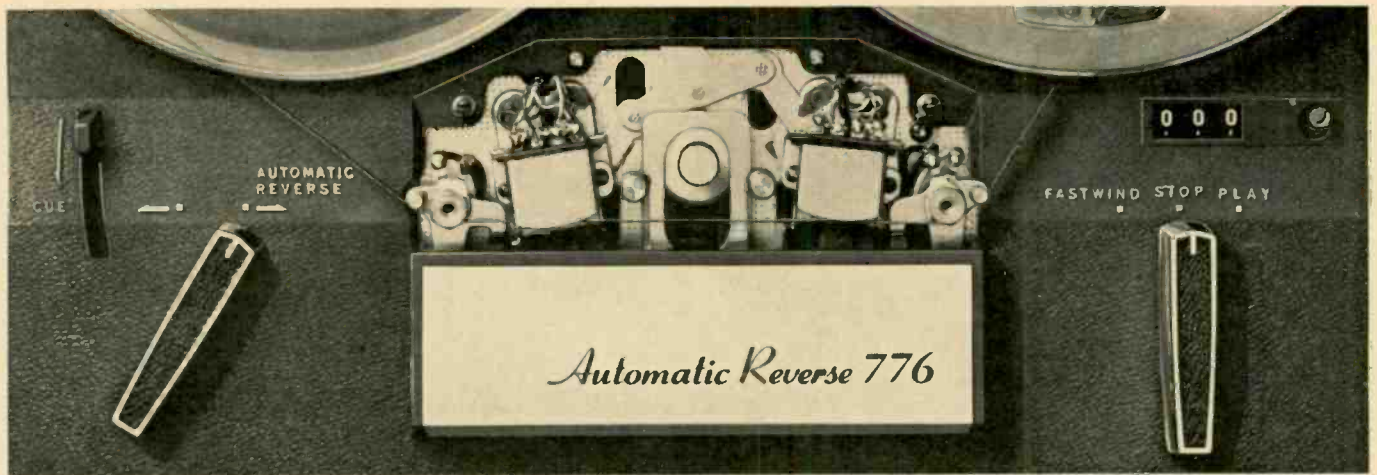
For the flute *aficionado* and assiduous Beethoven worshipper, this excellently played and recorded Vox Box represents a good investment; for the non-specialist collector, however, it may be a bit too much of a good thing. D. H.

Ⓢ Ⓜ BRUCKNER: *Symphony No. 3, in D Minor.* Cleveland Orchestra, George Szell cond. COLUMBIA MS 6897 \$5.79, ML 6297 \$4.79.

Performance: Tight-knit and powerful
Recording: A bit cramped
Stereo Quality: Excellent

Back in the August, 1965, issue of this magazine, when reviewing the Bernard Haitink-Amsterdam Concertgebouw recording of the Bruckner Third released by Philips, I included myself among the "unconverted" where this work was concerned.

The fact that Maestro Szell employs the fourth (1890) revision of the score, where Haitink uses only the third (1878) version does complicate life a bit for me, inasmuch as there are decided differences in organic
(Continued on page 82)



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CIRCLE NO. 28 ON READER SERVICE CARD

82

structure between the two (the first version was composed in 1873). Nevertheless, the superiority of Szell's performance is so marked as to preclude any further discussion, especially in the opening movement.

Still, it would be interesting to see (or hear) the result that might come of following Redlich's suggestion in his Bruckner-Mahler study (Master Musicians Series, Dent, London, 1955) of combining the best elements of the 1878 and 1890 versions with the aim of achieving the natural growth of the former and preserving the dramatic tautness of the latter. For dramatic tautness sums up the essence of the Szell approach here.

The recorded sound could stand a bit more spaciousness, but even so, it represents an enormous improvement over the bass-deficient Philips disc. However, I continue to have reservations about this music, for much of its substance has been restated to far more powerful effect in the later symphonies.

D. H.

RECORDING OF SPECIAL MERIT

© (M) CHOPIN: *Twenty-four Preludes, Op. 28*. Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 1366 \$5.79, CM 1366* \$4.79.

Performance: Extraordinarily impressive
Recording: Superior
Stereo Quality: Natural

Ivan Moravec's superb recording of the Chopin Nocturnes, reviewed in these pages in July, 1966, has brought me an inordinate amount of pleasure. In this new disc, the Czech pianist brings the same poetry, romantic surge, and sensitivity to the twenty-four Preludes. Evidently he doesn't look at the set as a unit, for the pauses between certain of the Preludes are far longer than one normally hears; to my mind, he is quite correct, for the Preludes were not intended by Chopin to be played one after the other—they were in fact composed in groups at different times. Perhaps the most amazing thing about this pianist is his ability to breathe life into even the most jaded piece—here, the familiar Preludes in A Major, C Minor, and D-flat Major ("Raindrop") sound like new pieces, not exaggerated and cloying as they so often are made to sound. Hearing these alone is an experience. Yet Moravec is, of course, an individualist, and there are more than a few places where he adopts a new interpretive idea to stress a line or mark a phrase. It is the greatest compliment one can pay him to be able to say that these new ideas are without exception convincing.

There are more than a few technical demons among these twenty-four pieces. Moravec's execution of one of them, the horrendous No. 16, is the most impressive I have heard since Josef Lhévinne's, and his final whirlwind of a D Minor Prelude (No. 24) makes the most effective conclusion to the set I have heard since the fine recordings of it made in the 78-rpm days by Cortot and Moiseiwitsch.

The piano sound is superior. The disc may be wholeheartedly recommended to Chopin enthusiasts and lovers of the fine art of piano playing.

I. K.

© (M) DVORAK: *Piano Quintet, in A Major, Op. 81; Trio in E. Minor, Op. 90*

("Dumky"). György Sándor (piano); Berkshire Quartet: Dumka Trio. TURNABOUT TV 34075 S \$2.50, TV 4075* \$2.50.

Performance: Crisp and clear
Recording: Bright
Stereo Quality: Good enough

With thirty-three minutes on the Quintet side and thirty-one on the "Dumky" Trio side, no one can complain of being musically short-changed at Turnabout's price; and together with the Op. 51 and "American" quartets, these two chamber works with piano represent the cream of Dvořák's music in this vein.

The Monitor disc of the "Dumky" Trio with Oistrakh, Knushevitzky, and Oborin may offer warmer sentiment, and the Peter Serkin-Alexander Schneider Vanguard recording of the Quintet may offer richer sound. But the musicianship displayed on the Turnabout disc is first-rate, if tonally thinned out a bit by the limitations imposed by the



IVAN MORAVEC

Vital, individual Chopin interpretations

length of the sides. At \$2.50, this record is indeed a handsome ration of lovely chamber repertoire for any record library.

D. H.

© (M) DVORAK: *Symphony No. 8, in G Major, Op. 38*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON CS 6443 \$5.79, CM 9443 \$4.79.

Performance: Lush
Recording: Rich
Stereo Quality: Fine

There are eight other recordings of this lovely symphony currently available, none of them less than good; but Karajan has his own way with the music, and his performance is fascinating and convincing in its own terms. Karajan soft-pedals the Slavic verve of the music and underlines its poignant lyrical-dramatic aspects to excellent effect, especially in the end movements.

The Vienna Philharmonic plays for all it's worth here (which is plenty!) and gets handsome support from the London-Decca engineering staff. As a "different" approach to a singularly beautiful work, this disc has much to offer.

D. H.

(Continued on page 84)

HIFI/STEREO REVIEW



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84

Ⓢ Ⓜ FERGUSON: *Sonata No. 1*. KAREN KHACHATURIAN: *Sonata, Op. 1*. Jascha Heifetz (violin), Lillian Steuber (piano). RCA VICTOR LSC 2909 \$5.79, LM 2909* \$4.79.

Performance: **Excellent**
Recording: **Excellent**
Stereo Quality: **Excellent**

If Jascha Heifetz wishes to turn his attention to contemporary music, no one could be happier than I. But I would prefer to hear him play Beethoven, Schubert, or Brahms from now 'til doomsday rather than involve himself with the sound of bland pastry he has turned to for this present release. For Karen Khachaturian's *Sonata, Op. 1*, makes the most frivolous efforts of his more celebrated uncle sound like Arnold Schoenberg in deep thought, while the British composer Howard Ferguson is represented by still another *Sonata No. 1* that is the most meretricious, sticky nonsense from the first bar to the last.

That all the beautiful—if rather cold—playing, and all the engineering expertise to be heard on this release could be wasted on matters of such small consequence is an absolute mystery to me. *W. F.*

FINE: *Romanza* (see SHERMAN)

Ⓢ Ⓜ HAYDN: *The Creation*. Ingeborg Wenglor (soprano); Gerhard Unger (tenor); Theo Adam (bass); Berlin Radio Chorus and Orchestra, Helmut Koch cond. HELIODOR HS 25028-2 two discs \$4.98, H 25028-2* \$4.98.

Performance: **Good**
Recording: **Good**
Stereo Quality: **Effective**

This is a solid and generally satisfactory *Creation* and a good value for the budget price. The choral and orchestral work is first rate; conductor Koch favors broad tempos that seem a shade too relaxed at times, but he also highlights the expressive nuances. Gerhard Unger uses his light voice tastefully and with unerring musicianship—his tone, if not luxuriant, is never less than pleasant. Despite a certain squareness in the florid passages and a tendency to spread around the pitch, Theo Adam copes with his sizable assignment (the voices of both Raphael and Adam) impressively. Ingeborg Wenglor, similarly, sings the parts of Gabriel and Eve, but she is only adequate.

Although it is not a brand new recording, the set offers good sound and effective stereo. An attractive item for the bargain-conscious, it is no standout in relation to its recorded competition. *G. J.*

HEIDEN: *Sinfonia* (see SHERMAN)

IVES: *Music for Chorus* (see Best of the Month, page 74)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ IVES: *Symphony No. 2*. New York Philharmonic, Leonard Bernstein cond. *The Fourth of July*. New York Philharmonic, Leonard Bernstein and Seymour Lipkin cond. COLUMBIA MS 6889 \$5.79, ML 6289 \$4.79.

Performance: **First-rate**
Recording: **Excellent**
Stereo Quality: **Fine**

According to Columbia's sleeve annotation, Charles Ives' *The Fourth of July*—part of a four-section work grouped under the collective title *A Symphony of Holidays*—contains the "... 'annual explosion'—a two-measure bit of violence that tears through the predominantly dissonant fabric of this piece. It is no match, however, for the sonic bomb that explodes just before the end of the work. This passage has no equal in orchestral literature, and it is so complex that it requires not one, but *two* conductors. In the space of five measures, Ives lets loose a fantastic display of overwhelming musical noise. Thirteen different rhythmic patterns zigzag through the winds and brasses; seven percussion lines criss-cross these; the piano thickens the texture with tone clusters; the strings, divided in twenty-four parts, fling about glissandos and additional counter rhythms—all in quadruple fortissimo!"

It is by now merely an expected statement when one points out that Ives composed this frenzied cacophonous outburst as far back as 1913, so I mention it not to make the usual scene about it but for the record alone. Taken simply as music, *The Fourth of July* is a five-and-one-half-minute sonic humdinger—at once poetic, impressionistic, explosive, hair-raising, and even curiously amusing and touching. Coupled with Bernstein's celebrated recording of a few seasons ago of the tame *Second Symphony*, the entire release gives a startling picture of the weird diversity—or is ambivalence the word?—of the musical mind of Charles Ives.

The performance of the *Symphony* requires no further plaudits here, and the recorded sound still seems as new as today. The performance of the short work is absolutely breathtaking in its virtuosity and power, and the recorded sound is earsplittingly effective. The use of stereo is brilliant. *W. F.*

KHACHATURIAN, K.: *Sonata, Op. 1* (see FERGUSON)

KNIGHT: *Instances* (see SHERMAN)

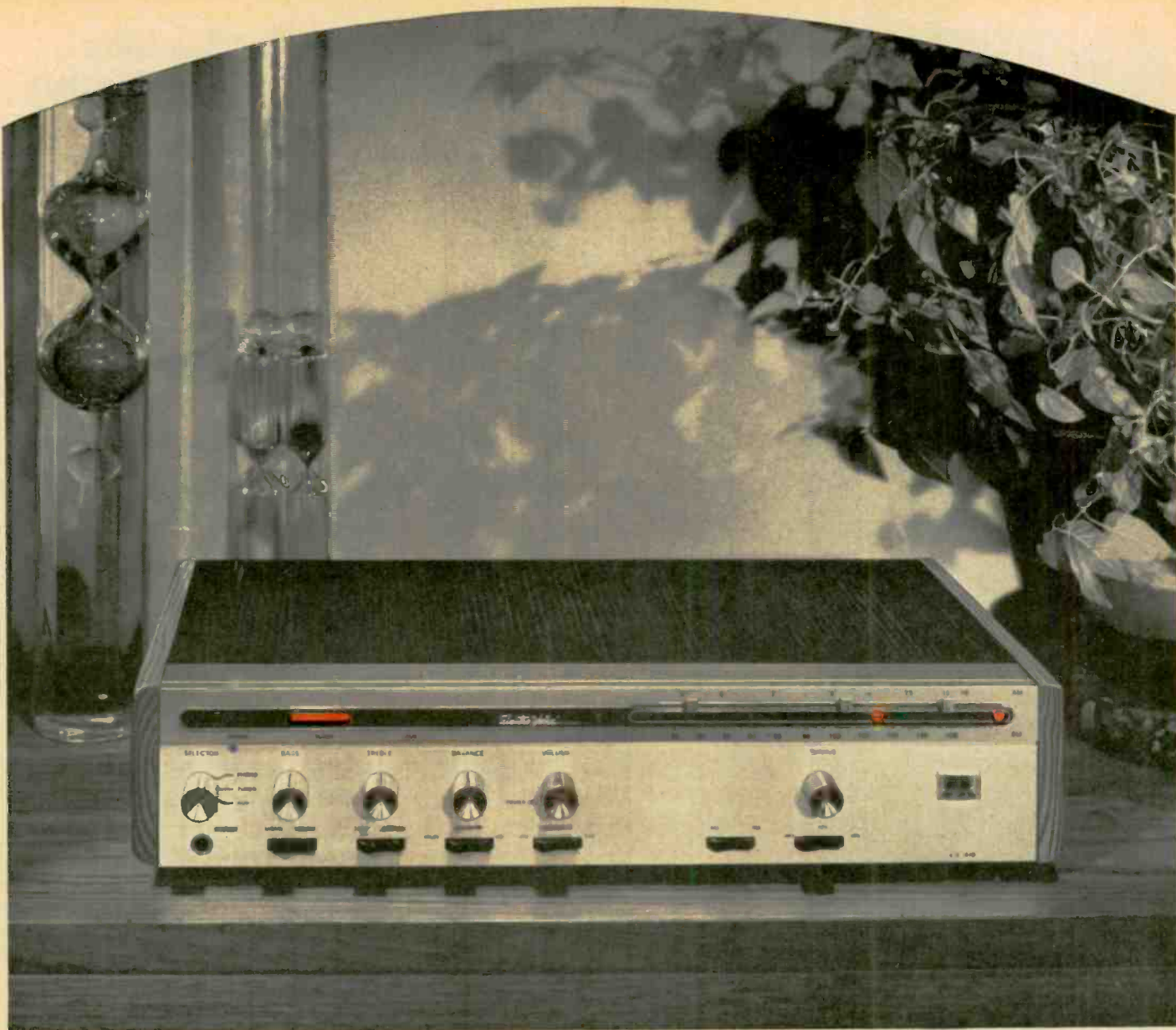
Ⓢ Ⓜ MENDELSSOHN: *String Symphonies No. 9, 10, 12*. Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 5467 \$5.79, RG 467 \$5.79.

Performance: **Excellent**
Recording: **Fine**
Stereo Quality: **First-rate**

Your reaction to these string symphonies by Mendelssohn, which were composed for the use of his own family and friends and have remained virtually unknown to the larger public, will depend in large part upon your reaction to the composer's music in general. The three recorded here date from 1823, when the composer was only fourteen years old. Even works composed at so early an age bear witness to the fatal musical flaw that keeps Mendelssohn from the first line of "great" composers. This is that the so-called *born* lyricist generally develops his musical personality at an extremely early age and that subsequent musical development, even though it may be considerable and subtle, tends to be obscured by the very strength of the personal lyrical utterance. In Mendelssohn's case the phenomenon is extreme. The personality was established at an uncannily early age, the subsequent stylistic development was minimal, even the mastery itself

(Continued on page 86)

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was under fantastically early control. Thus it is that we discover with these remarkably sure-footed early works a Mendelssohn with whom we are already extremely comfortable.

To be sure, the mastery is not full-blown, but it is remarkably presaged. The forms, moreover, are rather on the simplistic side, and both they and the music itself—taken over the course of the entire record—tend to be too similar. But the music is utterly fresh, utterly disarming in its song and, taken in moderate swallows rather than reckless chug-a-lugs, it should give pleasure.

The performance has high sheen if, perhaps, a shade too little minimizing of the pieces' essentially simplistic structural moulds. The recorded sound is luminous and clean, the stereo treatment excellent. *W. F.*

Ⓢ Ⓜ MOZART: *Sinfonia Concertante, in E-flat, for Violin, Viola, and Orchestra (K. 364)*; *Sinfonia Concertante, in E-flat, for Oboe, Clarinet, French Horn, Bassoon, and Orchestra (K. 297b)*. Thomas Brandis (violin); Giusto Cappone (viola); Karl Steins (oboe); Karl Leister (clarinet); Gerd Seifert (French horn); Günter Piesk (bassoon); Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 139156 \$5.79, 39156* \$5.79.

Ⓢ Ⓜ MOZART: *Sinfonia Concertante, in E-flat, for Violin, Viola, and Orchestra (K. 364)*; *Duo No. 2, in B-flat, for Violin and Viola (K. 424)*. Josef Suk (violin); Milan Škampa (viola); Czech Philharmonic Orchestra, Kurt Redel cond. CROSSROADS 22 160016 \$2.49, 22 160015 \$2.49.

Performance: DGG has finesse
Recording: DGG all the way
Stereo Quality: DGG has it

The capsule comment above would lead one to believe that the DGG disc was head-and-shoulders above the \$2.49 Crossroads offering in terms of sheer musical substance and merit, which is not strictly so; for the latter offers the one available stereo version of Mozart's superb Duo No. 2 for Violin and Viola in a performance full of vitality and warmth, and excellently recorded in the bargain. This is no minor Mozart, and those who already own K. 364 in the Druian-Skernick-Szell Cleveland Orchestra recording, or K. 297b with the Philadelphia Orchestra, might be well advised to get the Crossroads disc simply for the Duo.

As for the two versions of K. 364 here, there is no question but that the more taut and refined playing (as well as the more intimate recorded sound) of the Berlin orchestra and soloists under Karl Böhm is more convincing both musically and sonically, and the coupling of the wind Sinfonia Concertante makes the DGG disc still more of an attraction even at the \$5.79 price. Though I would have preferred to have the Berlin wind soloists just a trifle more forward, this is by far the finest of the discs offering K. 364 and K. 297b as a package. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ NIELSEN: *Wind Quintet, Op. 43*; *Serenata in vano (1914)*; *Fantasy Pieces for Oboe and Piano, Op. 2*; *Canto serioso for French Horn and Piano (ca. 1928)*; *The Mother, Incidental Music, Op. 41*; *The Fog Lifts*; *Children Play*; *Faith and*
(Continued on page 88)

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⑤ (M) NIELSEN: *String Quintet, in G Minor (1888)*. Telmanyi Quintet. *Prelude with Theme and Variations for Solo Violin, Op. 43*; *Preludio and Presto for Solo Violin, Op. 52*. Jørgen Fischer Larsen (violin). ODEON PASK 2003 \$6.79, MOAK 18* \$5.79.

(M) NIELSEN: *Symphonic Suite for Piano, Op. 8*; *Theme and Variations for Piano, Op. 40*. Herman D. Koppel (piano). *Fantasy Pieces for Oboe and Piano, Op. 2*. Waldemar Wolsing (oboe), Herman D.

Koppel (piano). *The Mother, Incidental Music, Op. 41: The Fog Lifts*. Holger Gilbert-Jespersen (flute), Inga Graae (harp). ODEON MOAK 30007 \$5.79.

Performance: Mostly good
Recording: Satisfactory to excellent
Stereo Quality: Lyrichord has it

The whole gamut of Carl Nielsen's musical utterance is covered in the dozen pieces listed above. The 1888 String Quintet with its echoes of Brahms and Svendsen (the Norwegian composer conducted at the Copenhagen Royal Opera from 1883 to 1911, and the young Carl Nielsen was one of his pit violinists) gives us Nielsen's starting point. The charming Fantasy Pieces for Oboe and Piano show us Nielsen's lyrical-humorous side in its early stages. The massive Op. 8

Symphonic Suite stands as the composer's first essay in heroic vein. The Wind Quintet, a classic of the literature, represents Nielsen in full maturity expressing himself by turns in severe, relaxedly classic, and delectably wayward veins.

The two remarkable solo violin pieces, Op. 43 and Op. 52, composed, respectively, just before and after the Sixth Symphony, combine elements of folk-like simplicity with the virtuosic diablerie encountered in the Sixth Symphony and the Clarinet Concerto. They should be in the repertoire of every contemporary violinist worthy of the name—the stunning *Preludio and Presto*, especially.

The *Canto serioso* for French horn and the short pieces from *The Mother* are charming and of minor moment, save to display Nielsen's deft craftsmanship in the art of tossing off well-made small pieces for special needs and occasions.

The Lyrichord album, featuring the young and very gifted musicians of the Lark Woodwind Quintet, takes top honors for performance and recording among the discs listed here. I have never heard a more sensitively phrased or beautifully recorded performance of the Wind Quintet, which in the hands of most performers is apt to sound more bland than it really is. The *Serenata in vano* also comes off delectably, and it is far better recorded here than in the ancient but historically noteworthy performance on the Danish Odeon disc noted in an earlier review.

Herman D. Koppel is not only one of Denmark's finest pianists, but one of that country's chief contemporary composers. His 1952 recordings of the Symphonic Suite and Theme and Variations offer interpretations that are powerful and knowing, and the piano sound is excellent. Those who acquire this disc should also purchase its companion (Odeon 30005) which contains Koppel's performances of the Nielsen Chaconne, Op. 32, the fascinating *Lucifer Suite*, Op. 45, and Three Pieces, Op. 59.

The Odeon disc of the early String Quintet and late solo violin pieces has a point of historical interest in that Emil Telmanyi (now seventy-four), whose family quintet holds forth in the first-mentioned work, was Carl Nielsen's son-in-law, and it was for him that the two solo violin works were written.

The Quintet performance is workmanlike and solid, though the string sound as recorded in 1965 is a trifle wiry. As for the solo violin works, Mr. Fischer Larsen's performances fail to do them full justice, largely because of unreliable intonation. In 1958 the Danish Metronome label issued performances of the same pieces (together with the fine Second Violin Sonata) by Kai Laursen, and these were available in this country for a time on the now defunct Washington label (WLP 9462/WLP 462). If you can possibly get your hands on this disc in either mono or stereo, you will hear how this music should be played. At this point we can only hope for a reissue of the Washington record on some other label—or better yet, that Isaac Stern or some other top violinist will take these Nielsen pieces in hand and record them anew.

D. H.

⑤ (M) PUCCINI: *The Genius of Puccini. La Bobème (excerpts)*: Mirella Freni, Nicolai Gedda, Mariella Adani, Mario Sereni; Orchestra of the Opera House, Rome, Thomas Schippers cond. *Tosca (excerpts)*:

(Continued on page 92)



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Maria Callas, Carlo Bergonzi; Orchestre de la Société des Concerts du Conservatoire, Georges Prêtre cond. *Madama Butterfly* (excerpts): Victoria de los Angeles, Jussi Bjoerling; Orchestra and Chorus of the Opera House, Rome, Gabriele Santini cond. *Turandot* (excerpts): Birgit Nilsson, Renata Scotto, Franco Corelli, Bonaldo Giaiotti; Orchestra and Chorus of the Opera House, Rome, Francesco Molinari-Pradelli cond. ANGEL SBL 3683 two discs \$11.58, BL 3683 \$9.58.

Performance: Top-notch
Recording: Excellent
Stereo Quality: Excellent

A few months ago (April, 1966) I devoted an article in these pages to the pleasures and perils of operatic "highlighting." Now, with this pompously titled album containing excerpts from four Puccini operas on that many record sides, Angel introduces a new concept: the highlighted highlights.

Since I am a skeptical sort, a gimmicky title like "The Genius of Puccini" flashes the image of the dollar sign into my mind. Certainly, there is no artistic justification for such a package; the operas represented here are available in outstanding complete recordings on Angel and (except for *Turandot*) in recommendable one-disc highlight versions. Further condensation does scant justice to the works in question or to the "genius of Puccini," for that matter.

These negative thoughts need not conceal the fact that the set is full of wonderful things. De los Angeles and Bjoerling are stupendous in the *Butterfly* excerpts (Love Duet, "Un bel di," Humming Chorus, and Butterfly's Farewell), and the other three sides offer singing of almost similar magnificence. The excerpts have been put together with reasonable care: *La Bohème* offers two uninterrupted scenes from Acts I and III which lend themselves very well to such a treatment. *Tosca* has the Love Duet from Act I, "Vissi d'arte," and the two tenor arias; and the choices from *Turandot* are "In questa reggia," followed by the Riddle Scene, "Signore, ascolta," and Calaf's two arias. Unfortunately, the *Turandot* excerpts require two unnatural fades, and the *Tosca* side omits Scarpia altogether.

I should like to emphasize that my ingrained aversion to the "Listener's Digest" approach to merchandising is not meant to diminish the artistic excellence that is here being compromised by it. Thus I recommend Angel's complete recordings of these four operas most enthusiastically, and the three available discs of highlights as sensible buys.

G. J.

Ⓢ Ⓜ SCHUBERT: *Mass in A-flat Major*, No. 5, D. 678. Maria Stader (soprano); Marga Höffgen (mezzo-soprano); Ernst Haefliger (tenor); Hermann Uhde (bass); Regensburg Dom Choir; Bavarian Radio Orchestra, Georg Ratzinger cond. DEUTSCHE GRAMMOPHON 139108 \$5.79, 39108* \$5.79.

Performance: Good
Recording: Clear but remote
Stereo Quality: Adequate

Since this recording replaces a sonically outdated and not particularly distinguished version of Schubert's Fifth Mass, its entry into the catalog is more than welcome. The work itself is very beautiful, with pages of superb inspiration which outweigh certain

uneven portions stemming from Schubert's dilemma in trying to be ecclesiastical and jovial at the same time.

Only technical failings keep the performance from being an unqualified success. DGG's distant sound perspective grants neither the soloists nor the orchestra the requisite presence. The soloists seem to be surrounded by the choral body, and the delicacies of Schubert's scoring (particularly in regard to woodwinds) are not sufficiently highlighted.

The chorus, however, is dependable throughout, and the four soloists are excellent. Not even adverse sonic conditions can conceal the radiant tones of Maria Stader and, in different circumstances, her colleagues would also, I am sure, have come through more impressively. G. J.

Ⓢ Ⓜ SCHUMANN: *Fantasia, Op. 17; Etudes Symphoniques, Op. 13*. Vladimir Ashkenazy (piano). LONDON CS 6471 \$5.79, CM 9471* \$4.79.

Performance: Grand, but not thoughtful
Recording: Good piano sound
Stereo Quality: Resonant

I have very particular bones to pick with these performances, but before I start slicing (or, depending on your point of view, gnawing away), let me say a few words of appreciation: I have a good deal of generalized respect for Ashkenazy, and there are beautiful things on this disc, mostly felicities of phrase and projection. Of special note is Ashkenazy's decision to include five variations or etudes omitted by Schumann from both published versions. The first publication had a dozen Etudes-Variations, two of them were dropped in the revised second edition, and the additional missing five were brought out only later by Brahms. Oddly enough, the jacket annotator for this disc loudly disapproves of the inclusion of the five. He also somewhat inaccurately describes Ashkenazy's version as the second edition plus the missing two from the first edition plus the extra extra five; the pianist does indeed play all seventeen, but the text used is actually a compromise between editions. All clear?

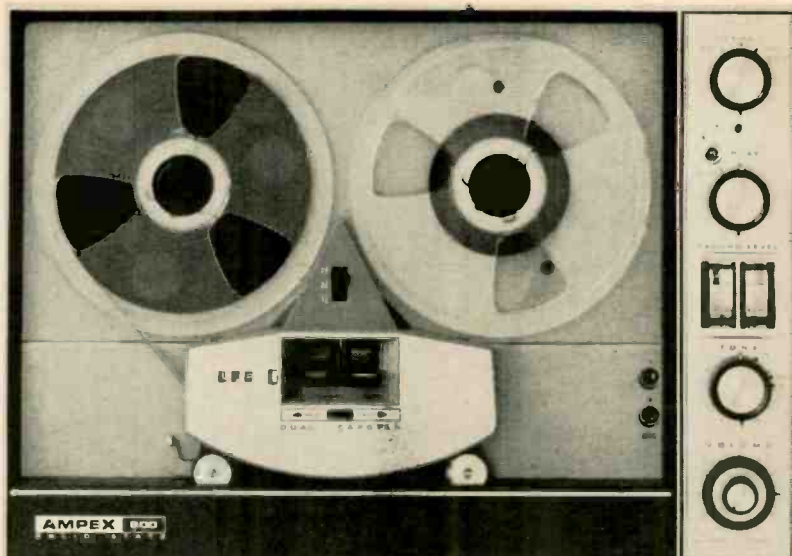
The second-edition title, *Etudes in the Form of Variations*, explains the form better than the first and still-popular title. The theme was a romantic doodle by the Baron von Fricken, an amateur musician and foster father of Ernestine von Fricken, Schumann's fiancée for a while. Another footnote: the piece is dedicated to the English composer William Sterndale Bennett.

In any case, this is major Schumann, comparatively neglected. And this disc is, in fact, its best available up-to-date recording. (The *Fantasia*, though, must compete with a Richter performance and the remarkable version on the Horowitz recital album.) In spite of the annotator's comments, I do not believe that the inclusion of the extra variations is much of a drawback. On the contrary, I find them quite beautiful in themselves, and they easily provide enough contrast. In some respects, the overall shape of the variations (by no means all that closely knit) is even better articulated by the full set. The work is considerably lengthened, of course, but then, recording lends itself perfectly to this kind of extended complete treatment.

(Continued on page 95)

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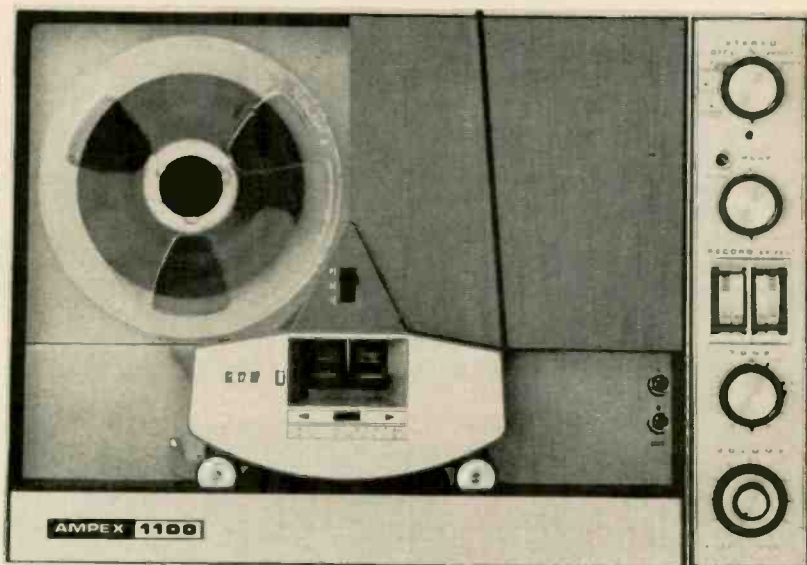


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Now for the complaints. It seems to me that Ashkenazy misses the real shape of the Fantasia's first movement. It's not enough just to ripple convincingly; one must also get the sense of the big A—later A-flat—that hovers over the entire work (it resolves partly at the end of the first movement when it turns into the little quotation from *An die ferne Geliebte*, the key that unlocks the whole movement). The adagios which interrupt the grand flow should be like vocal recitatives; here they are treated as major tempo changes—as if an entire slow movement were somehow introduced at these points. Ashkenazy uses at least three or four tempos instead of multiple inflections of two basic motions; the pauses are too pregnant, the upbeats too detached from the following downstrokes, and certain crucial rhythmic articulations are unaccountably swallowed up. Similar comments could be made about the other movements; for example, he reaches and comes off the climax of the final group of arpeggios at the end of the last movement much too soon. But enough; you get the idea.

I have fewer specific quarrels with the Etudes, although the playing often seems to me to be lacking some of the (often mistaken) care lavished on the Fantasia. Good recorded piano sound is lavished here on disappointing piano playing. E. S.

© SHERMAN: *Quintet for Winds*. HEIDEN: *Sinfonia*. FINE: *Romanza*. KNIGHT: *Instances*. Musical Arts Quintet. Now 9632 \$5.98.

Performance: Nice
Recording: Good
Stereo Quality: OK

Except for Irving Fine's *Romanza* and some extremely attractive wind playing by the Musical Arts Quartet, this release has little going for it except the uncommonly handsome design on the sleeve—and even that is inconveniently bare of program information.

For example: I don't even know who Robert Sherman is, but his *Quintet for Winds* (1963) takes up all of side one. I wish it didn't. This composer has a bad Hindemith hangup, and while I am in no way prejudiced against such a predisposition, Sherman trots out and runs through every Hindemithian stylistic motion as if he were telling some sort of terrible joke. Even as academic technique, the piece puts a bit of a strain on the word "competent."

I do know who Bernhard Heiden is: I also know that he was a Hindemith pupil for many years and that his *Sinfonia* (1949) is very nearly as obligated to Hindemith's manner as Sherman's, but it is somehow both more elegantly and more convincingly derived.

I have listened to *Instances* (1964) by Morris Knight (I don't know who he might be, either) at least—and I swear it—eight times, brief work that it is, trying to achieve just any kind of subjective reaction to it, and I lost the game entirely. I can describe its technique, however. It is a mild application of the Viennese atonal manner subdued by a curiously fuzzy neoclassic overlay. However, I do not know what the composer means by any of it.

Irving Fine, on the other hand, was a composer whose intentions were always perfectly clear. His *Romanza* is neoclassic in stylistic commitment, delicate and sensitive in lyric

shape, perfectionist in musical detail. It is a lovely, graceful work, although how it could have been composed in 1963 (as we are informed by Now's dating of the work on its album) when the composer died in 1962 is a mystery that perhaps the most minimal annotative information might have cleared up.

The recorded sound is clear and bright, the stereo treatment satisfactory. W. F.

© (M) SHOSTAKOVICH: *The Light Music*. *Galop from "Moscow Cherevushki," Op. 105*; *Polka from Ballet Suite No. 2*; *Barrel-Organ Waltz from "The Gadfly"*; *Galop from Ballet Suite No. 1*; *Nocturne from "The Gadfly"*; *Dance, Overture-Waltz; Waltz from Act III of "Moscow Cherevushki"*; *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*. Orchestra, André Kostelanetz cond. COLUMBIA MS 6867 \$5.79, ML 6267 \$4.79.

Performance: Slick
Recording: Excellent
Stereo Quality: Fine

I suppose this release is absolutely splendid, except that I can't imagine what one would do with it except, perhaps, play it at parties or something. I think that most of my readers will agree that the "light" music of Dmitri Shostakovich is pretty light indeed and when, as here, we are shunted back and forth from polka to galop to waltz to polka to galop to waltz—well, we might find our-



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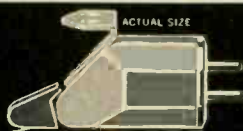
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selves getting just a little ticky if we give the program our undivided attention. The performances are slick, slick, slick—as indeed are the recorded sound and the stereo effects. W.F.

RECORDING OF SPECIAL MERIT

© M SMETANA: *Má Vlast* ("My Country"): *Vyšebrod*; *The Moldau*; *Šárka*; *From Bohemia's Meadows and Forests*; *Tábor*; *Blaník*. Czech Philharmonic Orchestra, Karel Ančerl cond. CROSSROADS 2226002 two discs \$4.98, 2226001 \$4.98.

Performance: More brilliant than poetic
Recording: Sparkling and spacious
Stereo Quality: Good enough

This Czech-originated stereo recording of Bedřich Smetana's cycle of tone poems built around Bohemian legend and landscape is most welcome, and especially at the \$2.49-per-disc price. When I was in Prague in 1948, I heard Karel Ančerl conduct the Czech Philharmonic in a wide variety of repertoire, ranging from Mahler's "Resurrection" Symphony and Stravinsky's *Oedipus Rex* to Beethoven's Second Symphony and Villa-Lobos' *Momoprecoce*, and he impressed me at the time as a Czech counterpart of Fritz Reiner—a brilliant baton technician, if not always an interpretive poet. This recording of *Má Vlast* confirms my initial impression, for it is in the dramatic pieces—those dealing with the Amazon *Šárka* and with the Hussite wars (*Tabór* and *Blaník*)—that Ančerl scores most tellingly. For the poetry implicit in *Vyšebrod* ("The High Castle"), *The Moldau*, and *From Bohemia's Meadows and Forests*, one must turn to the readings of Rafael Kubelik, though neither his 1953 Mercury disc nor his later London recording is sonically first-rate by today's standards. Hopefully, he may get a third try at the Smetana cycle for DGG.

The recorded sound of Ančerl's performance is bright and spacious, and the pick-up of the two harps playing the bardic motto theme of the cycle at the very opening is most impressive. For all practical purposes there is no stereo competition with this recording of *Má Vlast*, and, at the price, this album is a first-rate bargain. D. H.

© M STRAVINSKY: *Les Noces*; *Pribaoutki*; *Berceuses du Chat*; *Four Russian Songs*; *Four Russian Peasant Songs*. Jacqueline Brumaire (soprano); Denise Scharley (mezzo-soprano); Jacques Pottier (tenor); José Van Dam (bass); Genevieve Joy, Ina Marika, Jacques Delécluse, Michel Quéval (pianos); chorus and soloists of the Orchestre du Théâtre National de l'Opéra, Paris, Pierre Boulez cond. NONESUCH H 71133 \$2.50, H 1133* \$2.50.

Performance: Honed to perfection
Recording: Excellent
Stereo Quality: Good

There is a relatively new and hot propaganda machine at lively work in our midst these days. I've written of it before, more or less obliquely, in these pages, but Pierre Boulez's new and superb recording of Stravinsky's *Les Noces* and other short works the Russian master composed between 1914 and 1919 brings it to renewed attention, while Eric Salzman's literate program an-

notation articulates it lucidly. I refer to the sometimes fairly convincing and sometimes far-fetched attempts—both through aesthetic polemic and musical re-interpretation—to narrow the gap between the antithetically liberal conservatism of Stravinsky's neoclassic period and the doctrinaire radicalism of the twelve-tone practice of Schoenberg and Webern.

As Virgil Thomson so cunningly phrases it in his newly published autobiography, "... Stravinsky, guided by Robert Craft, who served as his aide and musical adviser, was moving into the power vacuum, as politicians call it, left by the last to die of the twelve-tone triumvirate—Berg, Webern and Schoenberg." Thomson, referring to Stravinsky's eager meeting with Boulez at Thomson's New York apartment, continues: "In earlier times he would not have wished to meet young dodecaphonists... least of all a polemical Parisian who used neoclassic as a dirty word."



PIERRE BOULEZ
Stravinsky in another light

Since Stravinsky's emergence as a somewhat peculiar dodecaphonist after his own fashion, the composer himself, Mr. Craft, and now Mr. Boulez—in both story and song—have been steadily at work reconciling opposites. One can hear it in Stravinsky's recorded reinterpretations of his neoclassic works: the new emphasis on horizontal angularities, the disjunct rephrasings of thematic materials, the italicizing of rhythmic asymmetries—all in a manner quite different from his performances of his work twenty years ago.

One can hear it as well in Pierre Boulez's incredibly streamlined recent recording of *Le Sacre du Printemps*, in which the work is fascinatingly divested of the primitive coloristic impulses that have been traditionally assumed to have inspired it. With this new recording of *Les Noces*, a work distinctly in the "Russian" as opposed even to the neoclassic tradition, we have another Stravinsky piece washed clean—again stunningly—of the more characteristic Franco-Russian stylistic approach and given an almost antiseptically lucid performance. It is, again, a revelation to the ear. But its truth to the manner in which the music was originally conceived is, it seems to me, another matter.

As for the second side of the new release, the selection of the material—a rather curious selection, at that—is perhaps best explained by an excerpt from the disc's jacket notes: "Stravinsky moved to Switzerland from St. Petersburg in 1910 and remained there for ten years. It was a fortunate choice of residence. Curiously enough, Stravinsky's Swiss music—most of it written during the First World War—is at once his most strikingly original and daring music, and yet also his closest point of contact with some of the experimental ideas of his colleagues." But does this Central European proximity, by itself, throw any new light on the innovative daring of *Le Sacre*, justify the New Look of *Les Noces*, or explain the bits and pieces on the second side of Nonesuch's new release—which most of us have always regarded as minor Stravinsky, ranging in quality from interesting to really pretty bad?

The entire program is performed with dazzling clarity and precision, and the recorded sound and stereo treatment does it good service. W. F.

RECORDING OF SPECIAL MERIT

© (M) VECCHI: *Il Convito Musicale*. BANCHIERI: *Festino nella sera del Giovedì Grasso avanti cena*. Il Nuovo Madrigaletto Italiano (Dolores Beltrani and Maria Grazia Ferracini, sopranos; Stella Condostati, mezzo-soprano; Rodolfo Malacarne, tenor; Laerte Malaguti, baritone; Alfonso Nanni, bass); Emilio Gianì cond. TURNABOUT TV 34067S \$2.50, 4067* \$2.50.

Performance: Expert and entertaining
Recording: Excellent
Stereo Quality: Ideal

Orazio Vecchi (1550-1605) and Adriano Banchieri (1567-1634) were masters of the dramatic madrigal (madrigal comedy), a musical form that flourished in Italy during the second half of the sixteenth century. The form was an attempt to transform the *commedia dell'arte* into a musical equivalent. Its "dramatic" possibilities were limited, but its utilization of vocal lines was inventive and adventurous, and thus it is significant as a forerunner of opera.

The two examples at hand, dating from 1597 and 1608, respectively, abound in expert polyphony and in effective ways of using voices in contrast, voices as rhythmic support, and in other descriptive and colorful ways. Both works are comic and contain some lively animal impersonations. *Il Festino* reaches something of a high (or low) point in this regard with an episode called "*Contrappunto bestiale alla mente*."

Emilio Gianì molds the six soloists of Il Nuovo Madrigaletto Italiano into an ensemble of remarkable polish and expressive facility. The group's stylistic mastery is evident, but so is its genuine enjoyment in performing music that was meant to entertain. This smoothly processed disc offers a valuable documentation to listeners interested in opera's historical development. It is unfortunate that the manufacturer blunted his own outstanding achievement by omitting the texts. G. J.

(Continued on next page)

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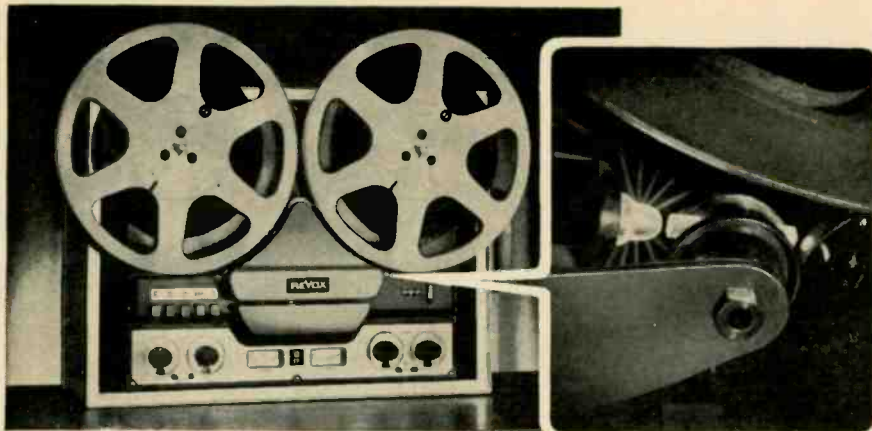


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PHILIP SINE, Treasurer

RECORDING OF SPECIAL MERIT

© (M) VERDI: *Falstaff*. Dietrich Fischer-Dieskau (baritone), Sir John Falstaff; Regina Resnik (mezzo-soprano), Dame Quickly; Ilva Ligabue (soprano), Alice Ford; Rolando Panerai (baritone), Ford; Graziella Sciutti (soprano), Nannetta; Juan Oncina (tenor), Fenton; Hilde Rössl-Majdan (mezzo-soprano), Meg Page; Gerhard Stolze (tenor), Dr. Cajus; Murray Dickie (tenor), Bardolph; Erich Kunz (bass), Pistol. Vienna Philharmonic Orchestra, Leonard Bernstein cond. COLUMBIA MS 6912 three discs \$17.37, ML 6312* \$14.37.

Performance: Lively and engrossing

Recording: Very good

Stereo Quality: Ideal

One of the innumerable pleasures the opera *Falstaff* offers is the rediscovery that, far from being an atypical work of Verdi's, it is rather the splendid culmination of more than fifty years of operatic activity. As the miraculous score sparkles along like a headlong mountain stream, glimpses and fragments of *Rigoletto*, *Un Ballo in Maschera*, *Aida*, the Requiem, and *Otello* are revealed to the perceptive listener; indeed, the full enjoyment of *Falstaff* is possible only to those familiar with and sympathetic to the glorious chain of operas that preceded it. In a sense, of course, the entire opera is an inspired linking of glimpses and fragments, for it lacks the broadly developed, sensuous melodies essential to Verdi's earlier style. This is undeniably a major drawback where the wide operatic public is concerned, but *Falstaff* nevertheless appears to be surmounting what might be called in current jargonese the "popularity gap." Credit for this welcome development may be attributed partly to growing audience sophistication, partly to the influence of recordings.

All modern recordings of *Falstaff* have been major productions enlisting the services of outstanding conductors and distinguished singers. Thus, in selecting *Falstaff* as Leonard Bernstein's first complete operatic release, Columbia followed a precedent set by such *maestri* as Arturo Toscanini, Herbert von Karajan, and Georg Solti. Since the whole of this lively and colorful performance is more than the sum of its parts, Bernstein's overriding merit, as the man who did the addition, so to speak, is quite obvious. His direction is enormously energetic, exhilarating in spirit, and enriched with a theatrical flair. But with his liveliness and zip Bernstein also reveals an unerring sense of color and a sensitivity to fine detail: note the highlighting of the witty orchestral comments in the Falstaff-Dame Quickly dialogue (Act I) and the richly evocative nuances during the eerie narration of the Herne's Oak legend (Act III, Scene 1). Some of Bernstein's tempos are excessively fast: his reading lacks the relaxed lyrical quality that Toscanini managed to retain without compromising the opera's mercurial flow. What Bernstein gives us is the young man's *Falstaff*; Toscanini's (and Verdi's) *Falstaff* was conceived in the spirit of eternal youth as reflected in the glow of mature serenity.

Dietrich Fischer-Dieskau creates a robust Falstaff, one that is particularly effective in the monologues, and one that is thorough-

ly imbued with the results of a penetrating character study. The rewards of such an interpretation are many, but there are also times when one wishes for more spontaneity, less "interpretation" of every phrase. Above all, the German baritone's singing could do with a bit more *cantante* quality, particularly in the wooing scenes—though his "Quand'ero paggio" does have the required airy grace.

In the combined Italian-Viennese-American cast there are several seasoned Falstaff interpreters. Rolando Panerai is an outstanding Ford (as he was in the Karajan recording) whose singing has the round, vibrant sound missing in Fischer-Dieskau's. Equally authoritative is Ilva Ligabue as Alice, although her voice soared with more freedom in the Solti version (RCA Victor). Regina Resnik's Dame Quickly, a justly celebrated characterization, is altogether delightful, and Hilde Rössl-Majdan



DIETRICH FISCHER-DIESKAU AS FALSTAFF
A robust, penetrating, studied portrayal

as Meg rounds out the merry wives very capably. Graziella Sciutti as Nannetta offers charm in abundance, but also some insecure and off-center tones; the elegant singing of Juan Oncina as Fenton becomes tight and overcautious in the high register. The Bardolph-Pistol duo is very good, but Gerhard Stolze (Cajus) overdraws his characterization, as he nearly always does.

The Vienna Philharmonic responds to Bernstein's demanding leadership with admirable precision and sumptuous tone. Columbia's engineering is rich in sound and effective in stereo placement, but the close miking of voices and artificial sonic boosts (particularly in the case of Fischer-Dieskau and Panerai) create some uncharacteristic vocal identities.

Granting a historical and unique status to the Toscanini recording, the present set's strongest rival is the Solti-led version (RCA Victor LSC/LM 6163). I prefer Bernstein's interpretation to Solti's frequently brilliant but extremely tense and hard-driven reading, yet the latter is almost uniformly superior in the singing. *G. J.*

WAGNER: *Die Walküre* (see Best of the Month, page 73)

WEBER: *Trio in G Minor for Flute, Cello, and Piano* (see BEETHOVEN)

JANUARY 1967

COLLECTIONS

Ⓜ THE ART SONG IN AMERICA. MacDowell: *The Sea; Long Ago; Thy Beaming Eyes*. Chadwick: *O, Let Night Speak of Me*. Loeffler: *A Dream within a Dream*. Ives: *Paracelsus; Canon; Charlie Rutlage*. Hageman: *Do Not Go My Love*. Carpenter: *When I Bring to You Colored Toys*. Griffes: *By a Lonely Forest Pathway; Symphony in Yellow; Lament of Ian the Proud; An Old Song Resung*. Josten: *Adoration*. Duke: *White in the Moon; Loveliest of Trees; Viennese Waltz; There Will be Stars; Yellow Hair*. Bacon: *It's All I Have to Bring; And This of All My Hopes*. Copland: *When They Come Back; The Chariot*. Harris: *Fog*. Dougherty: *Serenader*. Bowles: *Cabin; Heavenly Grass*. Finney: *Wedlock; Drinking Song*. Barber: *Bessie Bobtail; Sure on This Shining Night; Nocturne; I Hear an Army*. Nordoff: *White Nocturne*. Klenz: *Walk the Silver Night Together; Hush*. Dello Joio: *Eyebright; Meeting at Night*. John Kennedy Hanks (tenor), Ruth Friedberg (piano). DUKE UNIVERSITY PRESS, Durham, N. C., DWR 6417/18 two discs \$10.00.

Performance: Good
Recording: OK

With all due respect to an undoubtedly honorable project, this survey of the art song in America should, if taken at all seriously by singers ignorant of the subject, set the cause of the contemporary American art song even farther back than it is at the present time. This is not to suggest that the music under consideration here is by any means worthless or without interest or that the performances are inferior. But I do suggest that the bulk of the material represents the Age of Innocence of the American art song and that it would leave any sophisticated singer with the impression that, with a few notable exceptions, he would do best to stick with the contemporary European product so far as music of this century goes.

There are notable exceptions: the three Ives songs, for example, are modern classics, and Copland's *The Chariot* from *Twelve Poems of Emily Dickinson* is a masterpiece. Paul Bowles' *Cabin* and *Heavenly Grass*, both to poems by Tennessee Williams, are effective genre numbers, and Ernest Bacon's *It's All I Have to Bring* and *And This of All My Hopes*, both to poems of Dickinson, are respectably craftsmanlike.

But for the rest of the program, we get large gobs of recital encore junk such as Richard Hageman's *Do Not Go My Love*, Celius Dougherty's *Serenader*, Paul Nordoff's *White Nocturne*. Needless to say, we hear nothing of Samuel Barber's more sophisticated later products (like the delicious *Hermit Songs*), but get instead the early, familiar potboilers *I Hear an Army* and *Sure on This Shining Night*.

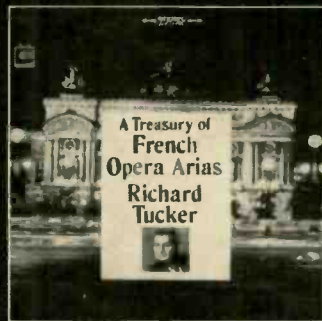
I won't even ask about the obvious omissions. Or maybe I will at that. Where is Ned Rorem? Where is Daniel Pinkham? Where are David Diamond, Theodore Chanler (!), John Edmunds, Virgil Thomson? Where are some of the braver songs in more advanced styles?

If you're looking for a cross section of what is available in the contemporary American art song, you will do well to refer to Desto's relatively recent survey (DST 6411/2, D 411/2). If you wish to perpetuate the myth that song is a backwater of our

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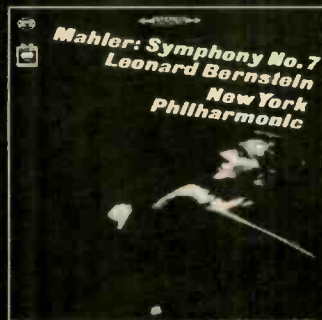
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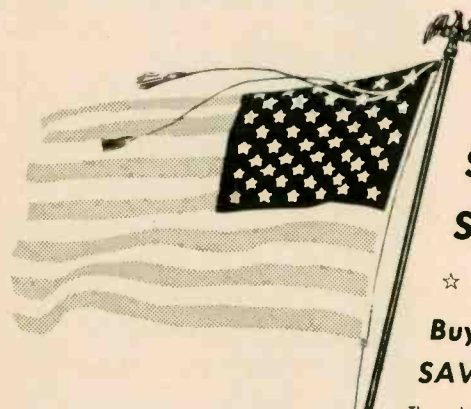


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W. F.

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Ⓢ Ⓜ **DELLER CONSORT: Madrigals.** Monteverdi: *Lamento d' Arianna; Ohimè il bel viso.* Marenzio: *Cedan l'antiche tue chiare vittorie.* Gesualdo: *Belta poi che l'assenti.* Jannequin: *Le chant des oiseaux; Le chant de l'Alouette.* Josquin Des Prés: *La déploration de Jehan Okeghem; Parfons Regretz.* Lassus: *La nuit froide et sombre.* The Deller Consort, Alfred Deller cond. VANGUARD BACH GUILD BGS 70671 \$5.79, BG 671* \$4.79.

Performance: Impressive

Recording: Very good

Stereo Quality: Fine

This disc, like Deller's previous volumes of "Madrigal Masterpieces" (that title is not used here), presents a variety of Renaissance and early Baroque vocal chamber works. The longest of them, Monteverdi's *Lamento d' Arianna*, which begins with the ultrafamiliar *Lasciatemi morire!*, might be considered the gem of the collection, were it not for the inclusion of so many other splendid madrigals, among them the giddy bird twitterings of Jannequin's *Le Chant des oiseaux*, Gesualdo's tortured *Belta poi che l'assenti*, Josquin's elegy on the death of Okeghem, or the mood-conjuring *La nuit froide et sombre* of Lassus.

Except for a few portions in the *Lamento d' Arianna*, where I felt that the ensemble was not vocally quite at its best and was also historically a bit aloof, the performances of the Deller Consort are magnificent. Either one of the Jannequin chansons would serve not only to display the group at its finest but also to reveal its great artistry and its superiority to similar madrigal organizations. The reproduction is rather high-level but clean, and stereo is well used. Texts are provided along with translations, and this disc, like Deller's previous two collections, can be most enthusiastically recommended.

I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **VICTORIA DE LOS ANGELES: Opera Arias.** Bizet: *Carmen: L'amour est un oiseau rebelle (Habanera); Les tringles des sistres tintaient (Gypsy Song).* Offenbach: *The Tales of Hoffmann: Elle a fui, la tourterelle!* Mascagni: *Cavalleria Rusticana: Voi lo sapete.* Gounod: *Faust: Jewel Song.* Puccini: *Gianni Schicchi: O mio babbino caro.* Verdi: *La Traviata: Addio del passato.* Rossini: *The Barber of Seville: Una voce poco fa.* Puccini: *Madama Butterfly: Un bel di vedremo; Con onor muore.* Victoria de los Angeles (soprano); various orchestras, Sir Thomas Beecham, André Cluytens, Gabriele Santini, Tullio Serafin, and Vittorio Gui cond. ANGEL S36351 \$5.79, 36351 \$4.79.

Performance: Splendid

Recording: Very good

Stereo Quality: Very good

While all of these excerpts have been culled from complete opera sets, there is no sign here of artificial fading or any telltale evidence of editing or splicing. It would have been unfortunate indeed to spoil the magnificent artistic effort offered by this record as a result of non-musical shortcomings!

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The *Carmen*, *Faust*, *Traviata*, and *Gianni Schicchi* arias, dating from 1958-1959, represent the soprano in full vocal glory. They reveal not only that rich, luscious, rounded tone and communicative charm that are the artist's trademarks, but also sensitively molded characterizations. Always a model of restraint and taste, Miss de los Angeles also exhibits a poetic and completely absorbing way of communicating the text, with equal mastery of both languages.

The other Puccini excerpts (1961) are no less admirable and, for me, de los Angeles has always been the ideal Rosina (1963). Only the Offenbach aria (1964) shows a falling off from her exalted standard—the poetic qualities are present, but the tone is at times unsteady, the singing generally more effortful.

Happily, the accompaniments are, without exception, far above average. One should expect nothing less from the distinguished

lightness and grace. But in exchange for these shortcomings he offers penetrating interpretive art and an authority that is magnetizing. His voice has a dark, compelling quality that retains a solid resonance in the softest passages. There is dignity and solemnity in his singing, and when it comes to imparting a tragic or world-weary undertone, no singer is his superior.

The fact that Hotter's effective range calls for lower keys than those preferred by his baritone colleagues undoubtedly contributes to his superiority in melancholy and tragic songs. Although his romantic songs never lack conviction, the impression he conveys is seldom that of youthful ardor, but of mellow, Hans Sachs maturity. And when it comes to a playful item (such as *Ach, weh mir unglücklichsten Mann*), he does amazingly well considering the weight of his voice, but without the airy aplomb of a Fischer-Dieskau. Be that as it may, the art is unique, and the program contains some of the gems of German song literature. Gerald Moore's accompaniments are, as always, a substantial plus, but the piano sound is not particularly successful. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ I LOVE MY LOVE. Britten: *O Waly, Waly*. Gardner: *Our Captain Calls All Hands*. Holst: *Matthew, Mark, Luke and John*; *I Sowed the Seeds of Love*; *I Love My Love*. Moeran: *The Sailor and Young Nancy*. Stone: *Dance to Your Daddy*. Tippett: *Early One Morning*. Trad.: *Soul Cake*. Vaughan Williams: *Down Among the Dead Men*; *Wassail Song*; *Bushes and Briars*. Whittaker: *Bobby Shaftoe*. Williamson: *A Fair Maid*; *Adam Buckham O!*; *Bonny at Morn*; *Derwentwater's Farewell*; *Captain Bover*. Owen Brannigan (bass); Wilfred Parry (piano); the Elizabethan Singers, Louis Halsey cond. ARGO ZRG 5496 \$5.79, RG 496 \$5.79.

Performance: Exquisite
Recording: Superb
Stereo Quality: The best

This is an extremely beautiful recording and an absolute must for those who like the genre—which is, of course, English folk-song transcription. The transcribers involved here are, in general, not to be beat, ranging as they do among British composers from Vaughan Williams to Gustav Holst to Benjamin Britten to Michael Tippett. The material that has been chosen for transcription is almost uniformly enchanting; the work of the composers involved in the adaptations is almost uniformly tasteful and loving.

Nothing less can be said of the musical performance, which is absolutely radiant, whistle-clean and sensitive. The recorded sound and stereo treatment are both, moreover, first class. The program is a model of its kind, and I recommend it unconditionally to those who fancy this sort of thing. W. F.

Ⓢ Ⓜ ZINKA MILANOV: *Famous Operatic Arias*. Puccini: *Gianni Schicchi*: *O mio babbino caro*. *La Bobème*: *Addio di Mimi*. *Manon Lescaut*: *In quelle trine morbide*. *Madama Butterfly*: *Un bel dì vedremo*. *Giordano*: *Andrea Chénier*: *La mamma morta*. *Verdi*: *Otello*: *Canzone del salce*; *Ave Maria* (with Rosalind Elias, mezzo-soprano). Dvořák: *Rusalka*: *O lovely moon*. Zinka Milanov (soprano); RCA Victor

HANS HOTTER
Vocal artist of unique authority

conductors involved. Although in the *Carmen* excerpts orchestra and singer are not perfectly synchronized, Beecham's way with the music is almost as captivating as the soprano's, which is saying a great deal. G. J.

Ⓢ Ⓜ HANS HOTTER: *Song Recital*. Schubert: *An die Musik*; *Im Abendrot*; *Ständchen*; *Abschied*; *Im Frühling*; *Der Lindenbaum*; *Sei mir gegrüsst*; *Wanderers Nachtlied*; *Gebeimes*. Schumann: *Mondnacht*; *Wer machte dich so krank?*; *Alte Laute*; *Erstes Grün*; *Die beiden Grenadiere*. Richard Strauss: *Ach, weh mir unglücklichsten Mann*; *Ich trage meine Minne*. Hans Hotter (bass-baritone), Gerald Moore (piano). SERAPHIM S 60025 \$2.49, 60025 \$2.49.

Performance: Compelling
Recording: Good
Stereo Quality: Not noticeable

This budget-priced reissue (originally Angel 35583, released in 1960) captures Hans Hotter in characteristic form. Vocal allure per se has never been a Hotter trademark; his tone has a tendency to spread and become unsupported in the upper reaches, and his technique, while entirely dependable, is not the kind to manage embellishments with

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Orchestra, Arturo Basile cond. RCA VICTROLA VICS 1198 \$3.00, VIC 1198* \$2.50.

Performance: In the grand style
Recording: Good
Stereo Quality: Restrained

This low-price reissue of RCA Victor disc LSC/LM 2303 offers the Milanov of 1958, featuring the durable diva in two of her celebrated roles (Desdemona and Maddalena) and other selections not associated with her American appearances. To say that any of these excerpts is unforgettably rendered may be an overstatement, particularly since Milanov's musicianship in the matter of note values could seldom face the strictest scrutiny. But her tone is luscious and steady, her intonation quite dependable, and if her dramatic insight is not overwhelming, she never

fails to communicate the general idea. Above all, this is the right voice and temperament for Verdi and Puccini, and Milanov's art will be gratefully remembered. The Dvořák aria, a bit of lovely lyricism, is rapturously sung. Basile secures adequate accompaniments, but he is not always in ideal rapport with the singer.
G. J.

© © NEW MUSIC FOR THE PIANO. Dahl: *Fanfares* (1958). Berger: *Two Episodes* (1933). Kennan: *Two Preludes* (1951). Adler: *Capriccio* (1954). Overton: *Polarities No. 1* (1958). Babbitt: *Partitions* (1957). Gideon: *Piano Suite No. 3*. Berkowitz: *Syncopations* (1958). Weber: *Humoreske, Op. 49*. Kraft: *Allegro Giocoso* (1957). Pisk: *Nocturnal Interlude*. Powell: *Etude* (1957). Gould: *Rag—Blues—Rag*.

V. Fine: *Sinfonia and Fugato*. Hovhanness: *Allegro on a Pakistan Lute Tune, Op. 104, No. 6* (1952). Perle: *Six Preludes, Op. 20B*. Cazden: *Sonata, Op. 53, No. 3*. Probstakoff: *Two Bagatelles*. Glanville-Hicks: *Prelude for a Pensive Pupil*. Bacon: *The Pig Town Fling*. Helps: *Image*. Brunswick: *Six Bagatelles* (1958). Kim: *Two Bagatelles*. Alexander: *Incantation*. Robert Helps (piano). RCA VICTOR LSC 7042 two discs \$11.58, LM 7042 \$9.58.

Performance: Excellent
Recording: Handsome
Stereo Quality: Fine

One could scarcely ask for a broader cross-section of the serious American piano repertoire than this one. Every conceivable "school" has been represented, and one even gets the impression that practically no one who has composed thoughtfully for the instrument has been bypassed—even though this, naturally, is not the case at all. Still, the record is as distinguished and interesting in its way as Desto's relatively recent survey of the American art song.

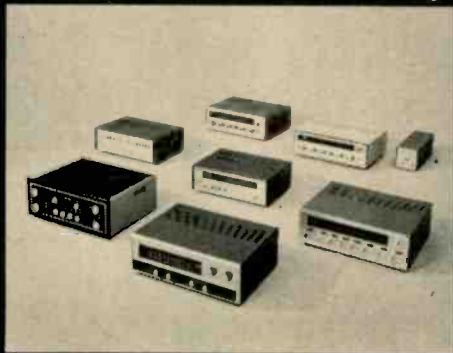
Ingolf Dahl's brightly Stravinskian *Fanfares* begin the program, to be followed by Arthur Berger's rather crudely atonal *Two Episodes*, which date back to 1933 when such music was not at all fashionable. Kent Kennan's *Two Preludes* are rather rambling, amiable, and loose of harmonic structure, while Adler's *Capriccio* is one of those fey, pixie bits of Americana that says its little piece both tidily and attractively. Overton's *Polarities* are rather more dense and sophisticated of harmonic facture than anything heretofore heard on the disc, and, arresting as they are, they may be just a shade lugubrious. Babbitt's *Partitions* are just terribly, terribly, post-Webernite—registrational extremities, big intervallic leaps, and all that—but I don't imagine that our brightest young pianists are going to be clamoring for them even after the excellent performance they get on this release. Miriam Gideon's *Piano Suite No. 3* I find ever so conscientious and workmanlike, but quite without either expressive or sonorous appeal. Sol Berkowitz's *Syncopations*, on the other hand, breezes along in an amiable, jazzy, virtuosic style that strikes me as quite appealing.

Side two gets off to a good start with Ben Weber's brightly idiomatic *Humoreske*, followed by Kraft's pleasantly flowing *Allegro Giocoso*. Paul Pisk's *Nocturnal Interlude* has a certain sensitivity of line, but seems to extend its point beyond credible endurance, while Mel Powell's *Etude* has a pleasantly jazzy, atonal grace, and Morton Gould's *Rag—Blues—Rag* is a rag, a blues and a rag. Vivian Fine's *Sinfonia and Fuga* is one of the longer works on the release, and, for all its earnestness and workmanship, I am afraid among the more tedious.

Side three is given less to brevity of expression as well. True, the Hovhanness *Allegro* is brief and characteristic, but Perle's *Six Preludes* are serious, rather meaty affairs with a good deal of musical substance; Cazden's *Sonata* strikes me as rather drab, charmless, and humorless a work to have been given so much recorded space, but pianist Robert Helps has chosen wisely enough throughout the main course of these four sides to pardon the aberration. Probstakoff's *Two Bagatelles*, on the other hand, carry quite a bit of fantasy and expertise throughout their brief durations.

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The last side, from a certain point of view, is the most appealing of all. Peggy Glanville-Hicks' Satie-like *Prelude for a Pensive Pupil* is charming; Bacon's *The Pig Town Fling* is a whimsical bit of folklore fluff that gives pleasure; Helps' own *Image* is remarkably sensitive and effective; Brunswick's *Six Bagatelles* make their points concisely and with a notable lack of excess gesture; Kim's *Two Bagatelles*—what's with all these bagatelles?—are atonal pleasantries; and Alexander's *Incantation*, which closes the program, is effectively elegiac and eulogistic.

It's interesting to note, by the way, that for all the various "schools" and styles represented by this program of American piano music, the pieces tend surprisingly to resemble one another. Perhaps there really isn't the huge difference between contemporary styles that we, in our bickerings, sometimes like to imagine.

In any case, Mr. Helps plays all of the music involved with great skill, sympathy,

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ROBERT HELPS

New piano music played with skill and feeling

and uncommon feeling. I can't imagine that this record is going to precipitate mob scenes at retail counters, but it is an interesting experience for the sophisticated listener. It has been beautifully produced and recorded by RCA Victor, by the way. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ LEONTYNE PRICE: *Great Soprano Arias*, Purcell: *Dido and Aeneas: When I am laid in earth*. Mozart: *The Marriage of Figaro: Dove sono*. Verdi: *La Traviata: Addio del passato*. Meyerbeer: *L'Africaine: Sur mes genoux, fils du soleil*. Massenet: *Manon: Adieu, notre petite table*. Verdi: *Otello: Willow Song; Ave Maria* (with Corinna Voza, mezzo-soprano). Cilèa: *Adriana Lecouvreur: Io son l'umile ancella*. Charpentier: *Louise: Depuis le jour*. Barber: *Vanessa: Do not utter a word*. Leontyne Price (soprano); RCA Italiana Orchestra, Francesco Molinari-Pradelli cond. RCA VICTOR LSC 2898 \$5.79, LM 2898* \$4.79.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Natural

The title of this presentation is "Prima Donna," its packaging exudes commercialism at its slickest, and it contains nine excerpts

Leontyne Price has never yet sung on the operatic stage. But the performance will dispel all negative thoughts from the minds of even the most skeptical listeners.

There is no doubt, for example, that Miss Price could (and probably will) achieve memorable characterizations in the roles projected within this interestingly planned program. Of course, even an artist of her intelligence and dedication cannot be expected to convey a sense of absolute involvement in every one of these widely divergent personalities during the course of an aria recital, but the degree of understanding, identification, awareness of style, and artistic maturity displayed is of a very high order.

Without exception, these are thoughtful and disciplined interpretations, often characterized by restraint. Violetta's hopeless resignation in "*Addio del passato*" finds an ideal expression here (with a poignantly beautiful reading of Germont's letter), but Miss Price's Manon and Desdemona are a shade too subdued in intensity to give full measure of the tragedy conveyed in their music.

But there is high praise concealed in this minor reservation. Miss Price is in such superb vocal form here that she could easily have submerged all attempts at characterization in glorious tonal outpourings. Happily, her artistic sights are focused on higher goals. When the challenges are primarily vocal, the purity of her tone, the special radiance of her upper register, and her exquisite command of the floated piano sound (*Louise* and *Adriana Lecouvreur*, in particular) are sources of great delight.

Excellent orchestral backgrounds and exemplary balance between voice and orchestra (Richard Mohr, producer) add to the value of this outstanding presentation. *G. J.*

Ⓢ Ⓜ JOEL RYCE: *Recital*. Schumann: *Sonata, Op. 22, in G Minor*. Rachmaninoff: *Three Preludes: Op. 32, No. 12, in G-sharp Minor; Op. 23, No. 4, in D Major; Op. 23, No. 7, in C Minor*. Enesco: *Pavane*. Scarlatti: *Sonata, in G Major (L. 387)*. Kodály: *Nine Piano Pieces*. Joel Ryce (piano). EVEREST 3133 \$4.98, 6133 \$4.98.

Performance: Musicianly
Recording: Good
Stereo Quality: Good

While I've never quite understood what music critics mean when they say that a young pianist has "a touch of the grand manner," it would seem that the New York reviewers found it in the young American pianist Joel Ryce in his public appearances in that city. But if the "grand manner" alludes, as I assume it does, to whatever it is critics imagine they know about how the great keyboard figures of the nineteenth century did it, then, from what I imagine I know about the way they did it, I find little of it in Ryce's largely admirable recital for Everest.

The Schumann sonata, for example, allows plenty of room for the grand manner, but Ryce's playing of it is clean, contained, and brilliant most of the way, even though the slow movement is performed with an uncommon sensitivity and poetry. The Rachmaninoff Preludes, moreover, seem to me to be attractively understated. And so it goes.

Young Ryce is an accomplished musician. But my feeling is that, on the evidence of this record, we would do well to stay with the word "promising" for a while yet. The sound and stereo are both very good. *W. F.*

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Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

Ⓢ Ⓜ THE BEATLES: *Revolver*. The Beatles (vocals and accompaniment). *Yellow Submarine*; *Taxman*; *Eleanor Rigby*; *Good Day Sunshine*; and seven others. CAPITOL ST 2576 \$4.79, T 2576* \$3.79.

Performance: Tiresome
Recording: Good
Stereo Quality: Good

This latest recording by the Beatles was already out last summer in London, so I heard it early. It was almost impossible to walk down the street in Soho without hearing *Yellow Submarine* blasting from the posh watering holes. A "yellow submarine," by the way, is a capsule containing LSD, apparently the standard commercial package in England. At any rate, the record was—and still is—a letdown.

The performance and the recording quality are hard to fault, yet the Beatles don't really seem to have changed a thing in their presentation over the past three years. They look the same (except fatter). They sound the same (except flatter). The songs are, as always, brilliant and witty, pointed and barbed, silly and fun to listen to. Still, they sound (as always) better when sung by somebody else. (If you don't believe me, listen to the way Jackie Cain and Roy Kral sing the songs in their new album "Changes" on the Verve label, or dig the way Nancy Wilson sings *Yesterday*).

If the Beatles are bored at this stage of the game, they have a right to be, and it's impertinent to expect them to come on like The Who or even The Rolling Stones. They are simply rich business men from Outer Suburbia now, and their performances show it. They lack authority these days and their act is anticlimactic.

"Revolver" proves that too much easy living and too much self-assurance can make a group sluggish. Strange as it seems (and as much as I never thought I'd see it happen), the Beatles have come full circle: they are finally as hip, as revolutionary, as new and urgent, as Elvis Presley in his ten-year-old gold lamé suit.

R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MARIANNE FAITHFULL: *Faithfull Forever*. Marianne Faithfull (vocals);

Explanation of symbols:

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

orchestra, Mike Leander cond. and arr. *Monday Monday*; *Some Other Spring*; *I'm the Sky*; *Counting*; and eight others. LONDON PS 482 \$4.79, LL 3482* \$3.79.

Performance: Hauntingly beautiful
Recording: Excellent
Stereo Quality: Good

I have never seen Miss Faithfull perform, but listening to her always gives me the impression that I'm in the presence of a charming lady trembling on the brink of an almost supernatural sophistication, and

LONDON



MARIANNE FAITHFULL
An airy charm, tender and rueful

not just another greasy-haired beatnik plunking a guitar and singing about God is Dead.

In this collection, she transcends the folk idiom and artfully masters the most lyrical and moving arrangement of the love theme from *The Umbrellas of Cberbourg* I've ever heard. Equally original is her unconstricted, un-Broadway approach to Leonard Bernstein's *I Have a Love* from *West Side Story*. There's an airy euphoria about her which is both tender and rueful at the same time. The voice is clear and distinct without being ice-water cool. I hope this album title indicates what the future holds, in terms of popularity, for this remarkable young singer.

R. R.

Ⓢ Ⓜ EDDIE HARRIS: *Mean Greens*. Eddie Harris (tenor saxophone and electric piano), various accompaniments. *Mean Greens*; *Listen Here*; *Without You*; *Goin'*

Home; and three others. ATLANTIC SD 1453 \$5.79, 1453* \$4.79.

Performance: Pleasant
Recording: Good
Stereo Quality: Good

Eddie Harris is still best known for his first record, a pop-jazz version of *Exodus* played in a range so high that most listeners not otherwise informed thought his tenor saxophone was an alto. He has never recaptured that initial success, but continues to make albums, even as some Hollywood stars whose films no longer make money continue to get good parts.

Harris is also an accomplished imitator; he can sound like nearly anyone. This judgment will certainly not offend him; in fact, he points out his models to the interviewer in these liner notes.

He plays with various small groups here, in pop-jazz, pop-rock format. *It Was a Very Good Year* is his latest try at another *Exodus*. While it is pleasant enough, it sounds just a bit too complicated for that particular kind of exposure.

Harris also unveils a new weapon in his arsenal. On recent club dates, he has been playing an electric piano, a small instrument originally popularized by Ray Charles, and popular with small rhythm-and-blues bands because it relieves them of having to contend with out-of-tune pianos on the road. In combination with Sonny Phillips' organ, it gets a pleasing, original sound. Unfortunately, this is just another "nice" record.

J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JEFFERSON AIRPLANE: *Takes Off*. Jefferson Airplane (vocal group). *Come Up the Years*; *Run Around*; *Let Me In*; *It's No Secret*; and seven others. RCA VICTOR LSP 3584 \$4.79, LPM 3584 \$3.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

Rock music did not spring from the decision of a few cynical record-company men in search of a quick buck. At least half of the aforementioned are simply not that bright. Rock music happened. It happened because it expresses *now*. The quality of much rock music is decidedly variable, about as variable as the given talents of artists involved in any form of expression. When it is good, as "Jefferson Airplane Takes Off" undoubtedly is, rock music shows perhaps more communicative vitality than any other part of our culture.

Those who actively dislike large portions of contemporary culture often complain



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of the pointless and deliberate obfuscation of much modern painting, sculpture, architecture, and writing. These same people are deeply offended by the fact that many of the most popular rock songs have lyrics that are unintelligible as performed. That complaint, it seems to me, misses the whole point of rock music. Communicative weight is now carried by the big beat and sheer volume of sound.

If rock music's disregard for lyric sense is, as I think, at the root of so many violent objections to it, there is the equally important factor that it speaks in a language it is necessary to learn—that is, the metaphorical language of the younger generation. "Give them a few years and let their taste develop," seems to be the conservative attitude, "and they will realize what good music is." I fear that the people who hold this view are in for a bit of a shock. I think that rock, and transmogrified variations of it, are here to stay, just as I think some form of electronic music is here to stay. Rather than an uncultivated form of expression adopted by the unsophisticated young, it is, I feel, a more direct form of expression that springs from a culture saturated with the overuse of the tools of traditional communication. This very directness of communication implies an equal unpretentiousness. Rock music is centered on quite primary things that many young (and not so young) people are involved with. The young people of 1967 are as singularly free of hypocrisy as any generation within memory, and their music shows it. It is this audacious lack of pretense, I have a feeling, that unsettles many people.

As for "Jefferson Airplane Takes Off," it is a first-class commercial flight. This is one of the best groups to come along in quite a while. Many of the people who hold the conservative views mentioned above might find that this sort of album could change their attitudes. Almost all of the lyrics are completely intelligible, and the beat is kept to moderate dimensions. Jefferson Airplane does not sound quite like any other group around right now—the closest I can come to a description of their style would be to say that it sounds like electronic folk-music. There is, however, an underlying tension in their performances, achieved by the instrumentation combined with the vocal delivery, that commands almost immediate listening attention. The album is beautifully done, and Signe Toly Anderson, a former folk singer, is a real find. Another ex-folk singer, Mart Balin, leads the group and writes much of their material. His songs have an oddly affecting power that grows with each re-hearing. The best track, for my taste, is *Come Up the Years*, but there is nothing in the album that is less than good. If you have steered away from whole categories of pop music up to now, try starting off with this one. I am sure you will enjoy it. P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **THE KING SISTERS:** *New Sounds of the Fabulous King Sisters.* The King Sisters (vocals); orchestra, Ralph Carmichael cond. *Bluesette; Girl Talk; I'm Old Fashioned; Nature Boy; Goin' Out of My Head; Call Me; Sweet Georgia Brown; Who Would Remember?; Somewhere;* and three

others. WARNER BROTHERS WS 1647 \$4.79, W 1647* \$3.79.

Performance: **Swinging**
Recording: **Excellent**
Stereo Quality: **Excellent**

Like Mel Tormé, the King Sisters are also trying to keep up with the times by singing some of the current pop tunes. The difference is that they fashion the songs to fit their own style instead of singing them in the vein in which they were written or originally performed. This is a swinging, Basie-ish disc, with some of the most tasteful arrangements I've heard in many moons. It's also interesting to see how many different sounds they can get out of four familiar voices: *I Get the Blues when it Rains* threatens to swing right off the map, *Don't Go to Strangers* has a funky rock beat that never gets out of hand, and *Call Me* sounds like a brand new song no matter how many current girl singers you've heard sing it. (I don't know if the fiendish laugh at the end of *I'm Old Fashioned* is deliberate or not, but I like that too.) The stereo separation is distinct as a bell. And a good time was had by all. R. R.

Ⓢ Ⓜ **DAVID WHITFIELD:** *The Return of David Whitfield.* David Whitfield (vocals); orchestra, Roland Shaw cond. *Cara Mia; Because You're Mine; Stranger in Paradise; Because;* and eight others. LONDON PS 477 \$4.79, LL 3477 \$3.79.

Performance: **Unbelievable**
Recording: **Excellent**
Stereo Quality: **Excellent**

Although this album heralds his return, you may be as surprised as I was that David Whitfield had been away. According to the liner notes, his absence from the recorded-music scene was spent in "Concert tours. Personal appearances. Five years of learning. Singing. Living. Growing, not just as a singer, but as a man." All I can say is that I hope he has attained his full growth as a man, because as a singer he is still a grotesque imitation of Mario Lanza. Not that Lanza was not pretty grotesque himself at times, but often the shreds of the magnificent natural gift of which he was the panicky possessor could be perceived. Not so with Whitfield.

In a tradition that includes Tauber, Schmidt, Tibbett, and Anders, Mr. Whitfield sets to work on a number of light classical and theater songs. Using arrangements that would have been scorned by a third-rate Broadway musical circa 1939 playing the Blackpool Fun Pier, he presents a calamitous recital. First, he seems to be suffering from a heavy cold so that in *Mama* he clearly states that he "dinks" (thinks) of her, and the whole of *Who Can I Turn To?* sounds as if he has his nose caught in the control-room door. Second, his diction is of the highly "refained" variety so that each word is pounced upon and masticated as thoroughly as a lamb chop. Frequently things become so high-toned that intelligibility is completely lost. One of the most entrancing moments occurs mid-way through *If Ever I Would Leave You* when, supported by a busily sawing orchestra and who knows what else, he yells "Oh NO!! . . . nevah cewed I leeve-ah yew." Third, while it may be true that he never exactly flats, he flats
(Continued on page 109)

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CAPITOL RECORDS

PEGGY LEE

The Voice of Experience

By PETER REILLY

THESE IS a certain sort of praise which, if voiced often enough, can do oblique damage to performing artists of recognized stature: "Peggy Lee? Oh, she's great!" Or, as a friend said recently, "As long as they write songs, Peggy Lee can sing them. She can sing anything." Miss Lee is, along with Ella Fitzgerald, one of the most universally admired singers in America. She is also considered one of the most "complete" singers, musically and professionally. Musicians admire her, singers admire her, the public admires her, and her record company shows its admiration through its clockwork release of her albums and single discs.

Is all this admiration deserved? Within the currently accepted framework of what constitutes good popular singing in the United States today it most definitely is. Miss Lee attempts more than most singers, and she often achieves more. On at least three bands of her latest Capitol album we are aware that we are in the presence of a greatly gifted artist. But there is also, on other tracks, considerable evidence that it is about time Miss Lee made some firm artistic decisions. While it may be true that she can sing almost anything, she really should not. When she is good, she is magnificent, and while she may not ever be truly bad, there is at times a creeping sort of off-hand glibness that is now becoming uncomfortably apparent.

The reason for these lapses may be insufficient consideration of material, too many records released, or, most probably, the sheer pressure of being a first-rank star and the resulting necessity for Miss Lee to prove her right to stay where she is. It is an old axiom in the music business that you never know where your next hit is coming from—so just keep right on recording. If this latter opinion is one shared by Miss Lee and/or her advisors, it is to be regretted. It is distressing to hear her amble passively through a piece of goulash like *My Guitar*, trimming it with all sorts of extraneous frills such as the Sinatra-like pronunciation of "yearn" and "return." Or her half-hearted recital of *Mohair Sam*, a song which she seems only to tolerate.

I think that the crux of the matter may be that Peggy Lee—blonde, glamorous, sexy Peggy Lee—is now a woman of a certain age. As attractive as she ever was, but, in that immemorial third-act phrase, "in a different way." The density of soft focus on her album-cover photos lately is matched only in those of Doris Day (who is disappearing before our eyes year after year, leaving us with only a hazy image of fluorescent teeth, a helmet of shining hair, and a rather accusing glance). Miss Lee is too good and too natural an artist to bother with such nonsense as the vanishing American myth that a woman's attractiveness ends at the

age of thirty. How could any young woman invoke the chilling finality of the opening phrase "Close the door" in the song *An Empty Glass*? In those three words Miss Lee immediately prepares you for the song itself. Her formidable narrative gifts are brought fully to bear on this superior song as she sings of a woman who has finally seen through her "sometime" lover. Her voice carries with it all the knowledge of the pain the unloving can impose on the loving—and the bitter realization that she will have to learn to live with that knowledge. Or take *Good Times*, the saga of a good-time girl for whom things have gone irretrievably bad, the disillusion expressed in words but the searing loneliness implied by the artistry. Here is a loneliness that is not a momentary period between lovers, but a deeper involvement with an essential state of being. And who else but someone who had lived and observed could inject the right note of ribald good humour into the delightful *Nice 'n' Easy*? There is a very healthy sort of earthiness here that has been a Lee strong point since the long-ago *Why Don't You Do Right?*, and it is a talent that, to my knowledge, has never been shared by any other young white female singer.

Of course Peggy Lee's incredible smoothness and solidly based musicianship carry her more than adequately through most things she chooses to sing. This present album, with the reservations specified, is no exception, and she is particularly helped by the dazzling arrangements (by David Grusin) on several songs. But here too, her strange ability to be able to stand outside her material, a ploy which is so effective in her better songs, becomes a marked liability when she sings songs with which she has less sympathy.

My suggestion is that Miss Lee turn off some of the admirers who keep telling her she can sing anything and sing instead only what is right for her. She should simply follow her own instincts and forget about whether it will sell or won't. Her audience is large and faithful, and I think she has more to lose in the long run by singing down to them. America is growing up, and in its own terms it is ready for its own Piaf. Peggy Lee is a natural choice for the spot. May I remind everyone, though, that Piaf wore her emotional scars like badges of honor and never, even on her eighteenth birthday, considered herself *young* as such. American audiences are already tiring of at least one sensational aspirant because they are beginning to realize that no amount of vocal fireworks can make up for the real thing: the experience of having lived a life. Miss Lee conveys this experience immeasurably better than any other singer we have.

© • PEGGY LEE: *Guitars à la Lee*. Peggy Lee (vocals). Orchestra, David Grusin cond. *Nice 'n' Easy*; *Good Times*; *An Empty Glass*; *Mohair Sam*; and eight others. CAPITOL ST 2469 \$4.79, T 2469 \$3.79.

so un-exactly and so unexpectedly that one harbors the thought that perhaps there is a music lover loose in the studio with a dart gun.

Another five-year hiatus before the next David Whitfield record won't bother me at all. P. R.

COLLECTIONS

Ⓢ Ⓜ A NIGHT AT THE GRAND OLE OPRY. Flatt and Scruggs, George Morgan, Marion Worth, Billy Walker, the Carter Family (vocals); unidentified instrumental accompaniment. *You Win Again; Imitation; Jimmy Brown, the Newsboy; Sin and Silver*; and six others. COLUMBIA/HARMONY HS 11169 \$2.39, HL 7369 \$1.89.

Performance: Diversely intriguing
Recording: Good
Stereo Quality: Very good

Presented with overly mellifluous announcing by Ralph Emery, as a "live" perform-

ance at WSM's Grand Ole Opry in Nashville, this album actually sounds like a selection from Columbia's archives with dubbed-in applause. In any case, it's a substantial cross-section of the country-and-western ethos. Most memorable are the pungent thrust of Flatt and Scruggs, the close harmony of the Carter Family, and George Morgan and Marion Worth's classic exploration of marital infidelity, *Slipping Around*. I was also beguiled by Billy Walker's *I'm So Miserable Without You (It's Like Having You Around)*. Those country folk aren't as ingenuous as city people like to think they are. A gratuitous annoyance: the individual tracks aren't banded. N. H.

Ⓢ Ⓜ WHAT'S SHAKIN! The Lovin' Spoonful, Paul Butterfield, Tom Rush, Al Kooper, Eric Clapton (vocals and instrumental accompaniment). *Good Time Music; Spoonful; Steppin' Out; Searchin'; Almost Grown; Off the Wall; Can't Keep from Crying Sometimes; I Want to Know; Cross-*

roads; and five others. ELEKTRA EKS 74002 \$4.79, EKL 4002 \$3.79.

Performance: Lovin' Spoonful lead the field
Recording: Good
Stereo Quality: Okay

A mixed bag from the Elektra archives. Paul Butterfield, though instrumentally persuasive, proves again that a white man can't sing black. Al Kooper who is described as "a New York legend," may well be so in other areas, but not in singing. Tom Rush is unimpressive, and that leaves the only really singular representatives here of today's swirling pop scene—The Lovin' Spoonful. Their four tracks are almost worth the price of the set. They're called in the notes "a sort of American Beatles," and although they have their own distinctive freshness of sound, conception, and beat, it is true they resemble the Beatles in the heterogeneity of their material and their easy wit. N. H.

(Continued on next page)

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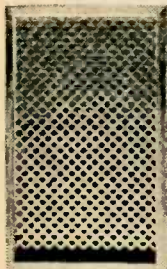
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JAZZ



Ⓢ Ⓜ COUNT BASIE: *Basie's Beale Bag*. Count Basie (piano and organ), Bill Henderson (vocal), unidentified other players. *Michelle*; *Yesterday*; *And I Love Her*; *All My Loving*; *Help*; *A Hard Day's Night*; and six others. VERVE V6 8659* \$5.79, V 8659 \$4.79.

Performance: Stolid
Recording: OK

Well. Youth must be served, and you have to appeal to the kids if you hope to make it. So everyone has decided that Lennon and McCartney are pretty good composers, even if not especially good singers, and every widely-recorded artist except Dietrich Fischer-Dieskau has recorded one or more of their songs.

Now Basie has too, in Chico O'Farrill arrangements. In his renaissance Basie has so long been considered *the* band leader by such authorities as Sammy Davis, Frank Sinatra, and Mel Tormé—and probably by people who think Bill Henderson's mawkishly mannered vocal on *Yesterday* swings—that nobody bothers to question it any more. Nobody except people like André Hodeir, whose expression "civil service swing" is aptly suited to these stolid and perfunctory performances.

With a few exceptions, like the Johnny Hodges top and Neal Hefti bottom to *Do You Want to Know a Secret?*, Basie has simply tried to ingest the Beatles whole, as if they had written *Shiny Stockings* or *I Can't Stop Loving You*. I'd put it down to lack of communication between the generations, were it not for Ellington's brilliant recordings of a few Beatles tunes.

Fair Basie; tepid jazz; crushed Beatles.
J. G.

Ⓢ Ⓜ BENNY CARTER: *Additions to Further Dimensions*. Benny Carter, Bud Shank (alto saxophones); Buddy Collette, Teddy Edwards, Bill Perkins (tenor saxophones); Bill Hood (baritone saxophone); Don Abney (piano); Alvin Stoller (drums); Ray Brown, Al McKibbon (bass); Barney Kessel, Mundell Lowe (guitar). *Fantastic, That's You*; *Doozy*; *Titmouse*; and five others. IMPULSE AS 9116 \$5.79, A 9116* \$4.79.

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

There is no more elegant jazz alto saxophonist than Benny Carter—no one with a more pellucid tone, no one whose rhythm is more akin to a seagull's arc. There is no one, moreover, who can as successfully incorporate all these qualities into scoring for a saxophone section. Both as soloist and arranger, Carter is in calm, gliding command here. And I should be grateful. Yet something's missing. Style, graceful as it is, is more important in much of this album than

substance. Emotional substance. Ungentlemanly, raw, emotional substance. But one can't expect Rameau to be Beethoven, and so I am grateful for the stylish presence of Mr. Carter, particularly when he loosens his tie in a piece like *Rock Bottom*. But oh, what a player he would be if he were ever to let anger or exaltation show. N. H.

Ⓢ Ⓜ RUFUS HARLEY: *Scotch and Soul*. Rufus Harley (bagpipes, flute, soprano and tenor saxophones), Oliver Collins (piano), James Glenn (bass), Billy Abner (drums), Robert Gossett (conga drums). *Feeling Good*; *Sufur*; *Taurus the 20th*; *If You Could See Me Now*; and three others. ATLANTIC SD 3006 \$5.79, 3006* \$4.79.

Performance: Often exciting
Recording: Good
Stereo Quality: Good

Jazz is always taking unusual instruments unto itself. The only thing surprising about the use of a bagpipe by Philadelphian Rufus Harley is that no one has ever tried it before. I say this because of the great influence currently being exercised by John Coltrane. As Harley plays the instrument, it sounds much like Coltrane's soprano, and on the piece called *Sufur*, he plays it with a drone that would fit in perfectly with the current interest in Indian music.

He plays more standard instruments as well—tenor with a big Rollins tone, soprano somewhat like Trane, and a lithe, sweet flute. He can be a charming composer as well, evidenced here especially by *Passing the Cup Around*. My only criticism of his playing is that he often falls into patterns so symmetrical that they sound preset, without the spontaneity that Paul Desmond, for instance, can give to such patterns.

His group, playing in standard post-bop style, is well-knit and cohesive, with the exception of a rather weak pianist. Of the group, Robert Gossett stands out on conga drums. Harley is a fine reedman, and now that his gimmick (not employed as such) has brought him attention, he should have an interesting future. J. G.

Ⓢ Ⓜ HERBIE MANN: *Our Mann Flute*. Herbie Mann (flute), unidentified accompaniment. *Scratch*; *Philly Dog*; *Our Man Flint*; *Fiddler on the Roof*; *Harry Brass*; *Good Lovin'*; and six others. ATLANTIC SD 1464 \$5.79, 1464* \$4.79.

Performance: Light and happy
Recording: Very good
Stereo Quality: Good

While Herbie Mann's latest album lists no performers other than himself, it does credit five arrangers (including Mann) and three engineers (not including Mann), so it seems reasonable to assume that this is either a collection of bits and pieces left over from other sessions or a compilation of singles, or both. The album's title and the clever pop art cover by Don Ivan Punchatz are tie-ins to the secret agent boom (although why fans of James Coburn or Sean Connery should necessarily be attracted to Mann's music is beyond me), and on the back is a little logo of Mann playing in characteristic stance—kind of like Miles Davis sideways.

Most of the selections are from currently popular themes, with fairly big-band backgrounds, and they are uniformly skillful and

happy. Jazz for the switched-on set. The best of these are a very good and slick *Frère Jacques*, a cute *Skip to My Lou*, and a *Down by the Riverside* in the manner of Trini Lopez.

There is little depth to this album, but depth seems not to have been the intention. It succeeds admirably at what it set out to do. Mann may have finally found his own unpretentious level. At any rate, I find this album far more enjoyable than most he has done. J. G.

Ⓢ Ⓜ HANK MOBLEY: *Dippin'*. Hank Mobley (tenor saxophone), Lee Morgan (trumpet), Harold Mabern Jr. (piano), Larry Ridley (bass), Billy Higgins (drums). *The Dip; Recado Bossa Nova; The Break Through; The Vamp; I See Your Face Be-*



SONNY ROLLINS
A distinctive score for *Alfie*

fore Me; Ballin'. BLUE NOTE ST 84209 \$5.79, 4209* \$4.79.

Performance: Very good
Recording: Good
Stereo Quality: Okay

In his liner notes for this album, Ira Gitler quotes himself as having written in *Down Beat*: "Mobley has long been my choice as recipient of that overused word, underrated." I have found that he is greatly admired among musicians, especially in the Blakey-Silver-Roach circle, and, of course, Miles Davis has used him. During the past few years, Mobley's work has consistently gotten better, until now he is probably at the top of his form, playing pretty much as he wants to play. I feel that he will never be on a level with the great tenor players, but is rather the equivalent of trumpeter Kenny Dorham, using a first-rate but unexceptional talent to the full in a craftsmanlike way.

He is joined here by a cohesive, compatible group of musicians playing the New York orthodoxy, and the flashy, ever-improving trumpeter Lee Morgan is quite effective. Mobley is most impressive on a rather Rollinsish ballad, *I See Your Face Before Me*, and I keep thinking that his light, dancing *Ballin'* is somehow derived from *Lover*. J. G.

Ⓢ Ⓜ LEE MORGAN: *Search for the New Land*. Lee Morgan (trumpet), Wayne Shorter (tenor saxophone), Grant Green

(guitar), Herbie Hancock (piano), Reginald Workman (bass), Billy Higgins (drums). *Search for the New Land; The Joker; Mr. Kenyatta; Melancholee; Morgan the Pirate*. BLUE NOTE ST 84169 \$5.79, 4169* \$4.79.

Performance: Intermittently fascinating
Recording: Good
Stereo Quality: Good

This new Lee Morgan release is, for some reason, a bit late in arriving. According to Nat Hentoff's notes, it was recorded February 15, 1964. But it does show, and admirably, the New York orthodoxy of that time, an orthodoxy that seems to follow the avant-garde at the respectful distance of some three or four years. Thus, again we find the techniques of the Miles Davis and Coltrane group being employed, with the rhythm section a bit beyond, in an Ornette Coleman bag. Most specifically, one can point to Wayne Shorter's fascination with Coltrane, and Herbie Hancock's equal involvement with Bill Evans.

The major work, the extended title track, finds each soloist, in effect, playing a whole little piece of his own, with closing cadenza. More retrogressive in style, *Mr. Kenyatta* seems to go back to *Night in Tunisia*.

Morgan, on this album, is so much more in control, so improved over when he first came flashily onto the scene, that I would love to hear what he is playing now. J. G.

Ⓢ Ⓜ SONNY ROLLINS: *Original Music From the Film Score "Alfie"*. Sonny Rollins (tenor saxophone); Jimmy Cleveland, J.J. Johnson (trombones); Phil Woods, Bob Ashton, Danny Bank (saxophones); Frankie Dunlop (drums); Walter Booker (bass); Roger Kellaway (piano); Kenny Burrell (guitar). *Alfie's Theme; He's Younger Than You; Street Runner with Child; On Impulse*; and two others. IMPULSE AS 9111 \$5.79, A 9111* \$4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Some time ago, when I was interviewing Sonny Rollins for *Down Beat*, he told me of having been assigned to write and play the music for the English film *Alfie*, then not completed. He felt that since there were so many Englishmen competent to do the job, his assignment meant that the producer wanted distinctive music, music that, as he put it, "could be heard." *Alfie* is now a resounding hit, and the version released in this country has a title tune by Sonny and Chér.

Rollins' music, while excellent and original, is hardly a full film score. Whatever the reason, he was largely limited to playing bridges and transitions.

This is not the sound-track album. (I do not know whether one has been released, but a version arranged and conducted by Oliver Nelson has.) The music is distinctive and distinctively Rollins; his big tone dominates, and he plays some of his most cohesive improvisations. He is also wonderfully wistful and gentle on *Younger*.

Perhaps since *Alfie* was so successful, Rollins will be given the opportunity to write again for films. I hope so, and hope that this time the assignment is more suited to him. J. G.

(Continued on next page)

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Ⓢ Ⓜ TOM GLAZER: *Tom Glazer Sings the Ballad of Namu the Killer Whale and Other Ballads of Adventure*. Tom Glazer (vocals and guitar), the Schoolbus Singers (vocals). *Brennan; Henry Martin; The Golden Vanity; Blow Ye Winds; The Keeper; The Sinking of the Titanic*; and six others. UNITED ARTISTS UAS 6540 \$4.79, UAL 3540* \$3.79.

Performance: Ingratiating
Recording: Good
Stereo Quality: Okay

The moralistic title song was written by Tom Glazer for the film of the same name, and the album has been filled out with other ballads, mostly of adventures on the high seas. Glazer sings to and with a pleasantly disorganized group of kids called the Schoolbus Singers. He has a sweet, straightforward manner with them, and they seem to enjoy him very much. It is quite reminiscent of some of the work Pete Seeger does.

But most of the selections are by now overly familiar, so if there is no young person in your family to get a kick out of this, you might find that the Schoolbus Singers are enjoying the music far more than you are. J. G.

Ⓢ Ⓜ TOM PAXTON: *Outward Bound*. Tom Paxton (vocals, guitar), Barry Kornfeld (guitar), Bill Lee (bass). *My Son, John; One Time and One Time Only; All the Way Home; Talking Pop Art*; and nine others. ELEKTRA EKS 7317 \$5.79, EKL 317* \$4.79.

Performance: Unaffectedly individualistic
Recording: Very good
Stereo Quality: Good

As Tom Paxton observes in the most readable liner notes I've seen on a folk album in many a month, "I didn't burst upon the folk scene like a young Homer; to be more accurate, I snuck in." The longer he's around, however, the clearer it is that Paxton will last much longer than most of the meteoric Homers. His songs and his singing style, to begin with, are his own. Whatever his influences, they've been entirely transmuted into an individual Paxton conception.

The songs are melodically persuasive, and their lyrics have the texture of experience. They are neither picket-line signs nor vague day dreams. The subjects range from love to road-weariness to the numbing effects of war to Socratic monologues. Some are satirical, others are fragile, and nearly all are persuasive. As a singer, Paxton doesn't pull you up short with the first few bars, but his control and consistent knowledge of his own strengths gradually make you realize how substantial his musicianship is. N. H.

Ⓜ LOS TROVADORES: *Romantic Folk Songs of South America*. Los Trovadores (vocal and instrumental quintet). *La Lindera; Si vas para Chile; Tropero silbador*; and others. COLUMBIA EX 5169 \$3.79.

Performance: Good
Recording: Adequate

Los Trovadores is the name of Argentina's top folk quintet. In this unusual recording they demonstrate their versatility on some highly dissimilar songs which explore the rich, romantic folklore of South America. They sing polkas, whistling cowherd songs, Guarani Indian love songs, and carnival melodies. Their rhythmic, contrapuntal harmony is a delight to the ear. Though the range of interest in what they do might be somewhat limited in the United States, folk-song enthusiasts should approve. R. R.

Ⓜ BIG JOE WILLIAMS: *Classic Delta Blues*. Big Joe Williams (vocals and guitar). *Jinx Blues; Terraplane Blues; Pea Vine Special; Special Rider; Pony Blues; Walking Blues*; and six others. MILESTONE MLP 3001 \$4.79.

Performance: In the genre
Recording: Good

Another revival of a famous bluesman, this one was recorded and annotated by Pete Welding, who has done much of this work in the last few years. This time the singer is Big Joe Williams, and the format is Williams singing blues associated with other singers: Charley Patton, Arthur Petties, Hambone Willie Newborn, and so on.

And now I have said what I can about this album, for the great majority of these elder bluesmen sound increasingly alike to me, and I cannot distinguish their records and their melodies, nor always understand their lyrics. I might be talking blues backlash; I don't know. But at this point, with so many revivalist records coming out, I can do no more than to tell interested parties that Big Joe Williams has a new recording. Almost new: July and September, 1964. J. G.

FOLK COLLECTIONS

Ⓜ BLUES REDISCOVERIES. Mississippi John Hurt, Bukka White, Henry Townsend, Sleepy John Estes, Blind Gary Davis, Peg Leg Howell, Furry Lewis, Joe Williams (vocals), instrumental accompaniment. *Avalon Blues; Poor Man's Blues; You Got to Go Down; Highway 49*; and ten others. RBF 11 \$5.79.

Performance: Strongly individual
Recording: Competent for pre-hi-fi-days

This is an important blues reissue. The protagonists are bluesmen who have been rediscovered in recent years. Sam Charters has placed their present work in perspective by compiling an anthology of their early recordings from the 1920's and 1930's. He has also provided brief biographies and stylistic descriptions of each, and complete lyrics are enclosed. For those who have come late to the blues, this set is an excellent way to do some homework. The styles range from the soft intimacy of Mississippi John Hurt to the anguished intensity of Sleepy John Estes and the angry religious pride of Blind Gary Davis. N. H.

(Continued on page 114)



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Ⓜ Opa-Opa/Let's Dance All Together. Unidentified vocalists and instrumentalists. *Nichterida; Hatbikes; Kritikos Horos; Horismos;* and twelve others. LONDON INTERNATIONAL TW 91404 \$3.79.

Performance: Ebullient
Recording: Good

This is lively dance music, with snapping rhythms and bold colors. But it's all Greek, which is fine for Greeks but leaves the rest of us at a loss for the meaning of the lyrics. With the cavalier unconcern for the American consumer characteristic of some of London International's product, not only have translations of the lyrics been omitted but not even the titles have been put into English. N. H.

Ⓜ THE RAILROAD IN FOLKSONG. Rouse Brothers, Carolina Tar Heels, Carter Family, Jimmy Davis, Delmore Brothers, Byron Parker and his Mountaineers, and others (vocals); various instrumental accompaniment. *Orange Blossom Special; The Davis Limited; The Longest Train; Peanut Special;* and twelve others. RCA VICTOR LPV 532 \$4.79.

Performance: Diversely authentic
Recording: Up to standard of the various times of recording

Sixteen recordings made from 1926 to 1940, many of them rare, compose this absorbing survey of the railroad motif in American folk song. There are panegyrics to particular trains, tales of crimes and wrecks, tall stories, songs about working conditions, and other pieces that underline the railroad's former power to evoke the distances, the loneliness, and the still limitless possibilities of the last period of the American frontier. The performances, moreover, are instructive in the contrasts they reveal between regional folk styles. Credit is due folklorists Archie Green and Mike Lipskin, who assembled this exemplary look back down the tracks. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE REAL MEXICO. Epigmenia Ramos, Teodulo Naranjo (harp); Rogelio Acuña (vihuela); Joaquín Bautista (guitar); Las Hermanas Pulido (vocals); additional vocal and instrumental ensembles. *The Wastrels; The Purple Toronjil; The Spotted Bull; Regina;* and ten others. NONESUCH H 72009 \$2.50, H 2009* \$2.50.

Performance: Delightfully idiomatic
Recording: Somewhat boomy
Stereo Quality: Good

Folk-music critic Henrietta Yurchenco indicates here that she is also an able recorder in the field. This cross-section of music from the Mexican state of Michoacan vividly illustrates her contention that folk music, new and old, remains an integral part of Indian life in that state. The performances, vocal and instrumental, are exuberant, incisive, and resonant with pride in cultural distinctiveness. The notes, as one would expect from a critic in the field, contain useful background information and translations. I hope the American Philo-sophical Society, which made this journey possible, will send Miss Yurchenco forth again.

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SPOKEN WORD



Ⓜ LORD BUCKLEY: *Blowing His Mind (And Yours Too)*. Lord Buckley (comedian). WORLD PACIFIC WP 1815 \$3.79.

Performance: Esoteric
Recording: Below par

Here is a chap who looks like a sahib, complete with pith helmet and waxed moustache, and talks like an escaped African musician. He calls himself a "jazz comic," and what I could catch of his patter sounds as though it must be perfectly brilliant. All that is lacking is an English text to aid the uninitiated in following his frenetic "stream of consciousness" descriptions of wild car rides, firemen's rescues, the antics of rich maharajas and their flunkies, and the exploits of a shipful of (I think) berserk sixteenth-century pirates. Through the impenetrable jive talk punctuated with grunts and other animal noises, it is possible to catch an occasional glimmer of sarcastic sense, as in the strange retelling of Dickens' *A Christmas Carol*, but mostly this is a foreign-language recording, technically inferior and in dire need of intelligible translation. P. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ANTON CHEKHOV: *The Cherry Orchard*. Jessica Tandy, Hume Cronyn, Nancy Wickwire, and members of the Minnesota Theatre Company. Tyrone Guthrie, director. CAEDMON TRS 314 three discs \$17.85 stereo and mono.

Performance: Mellow and measured
Recording: Magnificent
Stereo Quality: Realistic

Chekhov was dying when he wrote *The Cherry Orchard* in 1903, and, as far as he was concerned, Old Europe was dying too. There would arise in place of the old feudal world of "owned souls" a brave new one, in which, as the student Trofimov tells the merchant Lopahin in the play, humanity will march "toward the most exalted truth, the most exalted happiness possible on earth. . . ." But *The Cherry Orchard* is no heraldic prophecy of Utopias ahead; rather, it is a requiem for the old epoch itself. Madame Ranevsky returns from Paris to learn that her beloved estate with its lovely orchard is about to be sold and parcelled out in real estate tracts, but we are not allowed for a moment to assume that her plight is personal or unique. "All Russia is our orchard," Trofimov reminds her daughter. On the register of emotion, the needle constantly fluctuates in the play between tears and laughter. The author insisted he had written a comedy; if so, it is surely the most heartbreaking comedy in the repertory. Madame Ranevsky and her daughters, the servant Firs who dies at the end because his world is gone, and the hacking

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up of the trees as the owners are disowned evoke not our mockery but our compassion.

A performance of this great play on records was long overdue, and Mr. Guthrie's version, put together with a prize cast, is an impressive one. Jessica Tandy, who rises to the demands of Madame Ranevsky's part in an immensely affecting portrayal; Hume Cronyn as Yepihodov, the clumsy, whining clerk; Lee Richardson as the self-made merchant Lopahin who takes over things; Nancy Wickwire as the heroine's adopted daughter Varya—all join forces with the polished players of the Minnesota Theatre Company for a spacious, out-size production of a new English version (prepared by Guthrie with Leonid Kipnis) that is idiomatic yet not obtrusively contemporary.

Guthrie's directorial conception was not specifically designed for the ear alone, and it seemed to me too deliberately measured in some scenes: those long, long pauses that can be eloquent on stage merely hold things up somehow when you're only listening. I also wish there had been a more imaginative use of sound and maybe even a little discreet transitional mood music to keep things flowing. But the production is so cumulatively persuasive and finally, by the time those cherry trees start coming down, so downright overwhelming that it would seem picayune to cavil.

P. K.

FLANDERS AND SWANN: *At the Drop of Another Hat* (see Best of the Month, page 75)

© M STAN FREBERG: *Show Number One, "Pay Radio."* Stan Freberg and others (performers); Jud Conlon's Rhythmaires. CAPITOL ST 2551 \$4.79, T 2551* \$3.79.

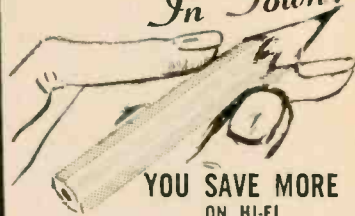
Performance: Uneven
Recording: Excellent
Stereo Quality: Alive

A loyal and devoted Freberg fan am I, and news that my favorite comic from the ancient art of radio was to ride again tensed me all up with anticipation. Mr. Freberg's excursion into "pay radio" (that is, a comedy show you play for yourself on the phonograph) recorded before an audience of 400 in Hollywood, is no unmixing blessing. At his best this suave performer is still supreme, as in a highly partisan routine about Ronald Reagan's gubernatorial campaign, wherein a spy from the rival party, posing as a bullying reporter, is unmasked as . . . but I'd better not spoil it for you. I was sorry, however, that my hero chose here to beat again the dead horse of digit-dialing, or to unload still more folk-song parodies on a glutted market, although I must admit being touched by a spiritual entitled *Dey Took Away My Diner's Club Card, Lord, Lord*.

Things are brighter during an interview with a couple of pop-art collectors named Mr. and Mrs. Bud Taste, who have just ordered plaster replicas of their whole family for the front parlor, and in an exchange with a little girl who wants to know what a radio program was, and what you looked at while one was going on. In this case, you can look at a photo of Mr. Freberg wearing a pink shirt and holding aloft a rather limp American flag.

P. K.

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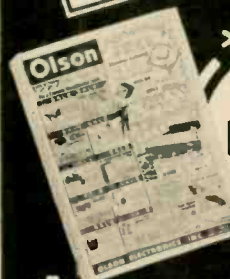
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • PETER REILLY

RECORDING OF SPECIAL MERIT

⑤ **BARTÓK:** *Piano Concerto No. 2 (1930-1931); Piano Concerto No. 3 (1945)*. Géza Anda (piano); Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON DGC 8111 \$7.95.

Performance: Clean, precise
Recording: Carefully defined
Stereo Quality: Likewise
Speed and Playing Time: 7½ ips; 53'6"

Among the many fine recorded performances conducted by the late Ferenc Fricsay (d. 1963) were those of the three Bartók piano concertos with Géza Anda as soloist, all of which are now on four-track tape, the first and only tape versions currently available.

The Second Concerto lies stylistically halfway between Bartók's hermetic sophisticated primitivism and the humanistic expression of the Concerto for Orchestra and the Piano Concerto No. 3. The Anda-Fricsay readings clearly represent a compromise between the temperamental polarities of these two artists: Anda's elegant precision and Fricsay's ebullient passion. Thus the neo-classic textures of the Second Concerto are etched sonically in purest black and white, but lack something of the ferocity inherent in Bartók's conception. However, the microphoning may be partly to blame here, inasmuch as detail emerges more prominently than overall piano-orchestral blend.

The more delicately lyrical lines and textures of the Third Concerto seem more of a piece—most notably the "dance fugue" of the final movement. However, where sheer barbaric impact is missing in the performance of the Second Concerto, the poetic essence of the Third (in the slow movement especially) is somewhat lacking here. Nevertheless, by any but the most finicky standards, these recorded performances are endowed with both distinction and power within their own frame of reference. As with most major masterpieces, the Bartók piano concertos can be viewed rewardingly from many aesthetic vantage points. There are and will be other recordings that will reveal other equally rewarding facets of these works. But we can be more than grateful for these performances as a starter for four-track tape fanciers. *D. H.*

⑤ **BIZET:** *L'Arlesienne Suite No. 1; Farandole from Suite No. 2*. **GRIEG:** *Peer*

Explanation of symbols:

- ⑤ = stereophonic recording
- Ⓜ = monophonic recording

Gynt Suite No. 1; Solveig's Song from Suite No. 2. Cleveland Orchestra, George Szell cond. COLUMBIA MQ 803 \$7.95.

Performance: A bit rigid
Recording: Clean and close-miked
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 39'11"

There is no competitive four-track tape coupling of these two deservedly popular suites of incidental music. However, on separate tapes one can have authentically Norwegian readings of the Grieg (by Oivin



FERENC FRICSAI
Distinction and power for Bartók works

Fjeldstad on London and Odd Gruner-Hegge on Camden), as well as excellent versions of the Bizet by Ansermet (London) and Ormandy (Columbia).

Szell's treatment of *L'Arlesienne* is a bit four-square and rather closely miked, but he does cut loose with a hell-for-leather *Farandole*. The *Peer Gynt* is somewhat lacking in poetry and delicacy of nuance here, except for the *Hall of the Mountain King* episode, which can take all the "wow" technique it can get, including Szell's. My review tape was off speed at the end of Bizet and the beginning of Grieg, but presumably this situation has been remedied on the final production reels. *D. H.*

⑤ **DVORÁK:** *Carnival Overture, Op. 92; Slavonic Dances, Op. 46: No. 1, in C Major; No. 3, in A-flat*. **SMETANA:** *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*. New York Phil-

harmonic, Leonard Bernstein cond. COLUMBIA MQ 805 \$7.95.

Performance: Overheated
Recording: Somewhat over-reverberant
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 47'5"

It was after hearing the complete Karel Ančerl-Czech Philharmonic recording of Smetana's *My Country* (of which *The Moldau* is the second number) that I put on this Leonard Bernstein tape of Smetana-Dvořák repertoire. After Ančerl's rhythmically precise and classically clean-textured readings, Bernstein's performances—overheated in terms of tempo contrast and lushness of sonority—were decidedly disconcerting. His performance of the virtuosic *Bartered Bride Overture* comes off brilliantly, but I would emphatically recommend the George Szell-Cleveland Orchestra Epic tape (EC 834) as a prime lesson in interpretive style applied to the rest of the repertoire chosen here by Mr. Bernstein. *D. H.*

GRIEG: *Peer Gynt Suite No. 1; Solveig's Song* (see BIZET)

⑤ **SCHUBERT:** *Symphony No. 3 in D Major; Symphony No. 6 in C Major*. Vienna Philharmonic Orchestra, Karl Münchinger cond. LONDON LCL 80180 \$7.95.

Performance: Classical
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 56'12"

Münchinger's approach in these two cheerful symphonies is perhaps more classically conceived than warmly romantic. There are some excellent lyric moments (the lilt of No. 3's slow movement), but also some hard-hitting sections (the scherzo of No. 6) which I found to be somewhat lacking in charm. The orchestral playing is, however, first-rate, and the reproduction cannot be faulted. This, incidentally, is the only available tape version of the Sixth Symphony. *I. K.*

SMETANA: *The Bartered Bride: Selections* (see DVORÁK)

COLLECTIONS

RECORDING OF SPECIAL MERIT

⑤ **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 que aquí vengo yo*. M. 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; Plegaria e Invocación, Bendita Cruz. Montserrat Caballé (soprano); orchestra, Eugenio Marrat cond. RCA VICTOR FTC 2224 \$7.95.*

Performance: Prime vocalism
Recording: Very good
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 41'12"

These Spanish operetta favorites may rank far below the musical quality of most standard operatic recitals, but not the singing of Montserrat Caballé. The soprano is extraordinarily impressive in these love lyrics; her vocalism is simply beautiful, and her fans should not hesitate one moment to add this collection to their libraries. The orchestral contributions are properly flavorful, and the reproduction is more than satisfactory. Texts and translations commendably have been included. I. K.

ENTERTAINMENT

⑤ LES AND LARRY ELGART: *Sound of the Times; Elgart au Go-Go.* Orchestra, Les and Larry Elgart cond. *Spanish Flea; A Taste of Honey; Batman Theme; King of the Road;* and nineteen others. COLUMBIA H2C 25 \$9.95.

Performance: Glossy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 53'58"

Dear Lois,

Happy Birthday! Fifty-five is just the beginning of your peak years, and to show you how much I mean that, I have bought this new Les and Larry Elgart tape for you. I realize that you spend most of your time rattling around your apartment waiting for Superman, and you won't go dancing with me after our last dance date some years ago, but I am taking lessons now and hope someday you'll change your mind. (About a lot of things!) ((Ha! Ha!)).

I know you will like this tape because even though it has all the new dance music, it still sounds like the bands we were both so fond of when we first joined the *Daily Planet*. I think you'll be happy to discover how the Elgarts can make everything sound so familiar. Almost as if nothing has happened in the last twenty years.

Please listen to it and tell me what you think. I am serious about taking lessons, and next year on your birthday I hope we can go out together someplace and "take a few turns around the parquet," as they say. This is a real "go-go" tape for a real "go-go" birthday girl, so you ought to be up on all the new steps by this time next year.

Respectfully,

Clark Kent (P. R.)

⑤ ARTHUR FIEDLER: *Holiday For Strings.* Boston Pops Orchestra, Arthur Fiedler cond. *Holiday For Strings; Our Waltz; Liebesfreud; No Strings Attached;* and nine others. RCA VICTOR FTC 2217 \$7.95.

Performance: Exhilarating
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 45'58"

There are certain things about the Establishment that are very easy to take. The Boston Pops is one of them. Its members are all excellent musicians, and no matter what piece of trivia they are called upon to perform, they seem to have a real desire to do it as well as possible. They are able to communicate the good time they have in making music, and their high spirits have a nice homespun quality about them.

This tape is full of old and new chestnuts played in splendid style by Mr. Fiedler and the orchestra. Even *Swanee River-Humoresque*, an arrangement by Richard Hayman, is not nearly so gruesome as one might imagine, and it is played with such earnestness that it defies carping. In the light Viennese repertoire the Pops has always been superb, lacking perhaps only that slight ritard on the beat that is the



ARTHUR FIEDLER

Musical high spirits with a homespun touch

heritage of the *echt Wien* orchestra. *Liebesfreud* gets properly heartfelt treatment here, as does the more extroverted *Pizzicato Polka*. The finale from the Mendelssohn Violin Concerto as played here may not be for purists interested in the grand style, but it has a lot of honest vitality and, most important, through just such excerpting many people do arrive at the appreciation of so-called "serious music." P. R.

RECORDING OF SPECIAL MERIT

⑤ JOHNNY HODGES AND EARL "FATHA" HINES: *Stride Right.* Johnny Hodges (alto sax), Earl Hines (organ and piano), Kenny Burrell (guitar), Richard Davis (bass), Joe Marshall (drums). *Stride Right; Rosetta; Tale of the Fox; Tippin' In;* and five others. VERVE VSTX 331 \$5.95.

Performance: First-rate
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 34'35"

When two *eminentes grises* meet to make music, the result can either be historic or horrible. This meeting between Johnny Hodges and Earl "Fatha" Hines is neither. Instead, it is pure enjoyment all the way. The air of relaxation that must have existed on the date is clearly evident in everyone's

performances. Hodges and Hines have nothing to prove to anyone, least of all to each other, so when occasionally they do land in each other's bailiwick, there is more a surprised admiration than a competitive tension.

This is a tape you can play again and again and savor for its absolute assurance and lack of pretension. I particularly enjoyed *Caution Blues (Blues in 3rds)*. Take this, Cecil Taylor! P. R.

⑤ WERNER MÜLLER: *Gypsy! Orchestra.* Werner Müller cond. *Czardas; Hungarian Rhapsody No. 2; Gypsy Love; Komm Zigany;* and eight others. LONDON LPL 74086 \$7.95.

Performance: Lethargic
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 40'17"

It used to be one of the pleasanter conceits of operetta that the plot really started perking when the haughty beauty who reigned at the castle came out on the balcony one evening and watched the gypsies dance. Generally, one gypsy in particular caught her eye with his spectacular czardas, and all manner of tuneful complications immediately ensued. If Werner Müller and his orchestra had gotten the gig that night, I doubt that the lady would have stirred from her chair. She would have been sound asleep by the second number.

Take Liszt's *Hungarian Rhapsody No. 2*, for example. As arranged by Müller and played here by his orchestra, it is as doleful and spiritless as the instructions on a package of aspirin. There are plenty of the requisite violins in evidence, but they don't sob and cajole in proper gypsy fashion; they just sort of whimper. The tambourines tinkle when they should be driving home exclamation points. Even something that should be a real rouser, such as *Komm Zigany*, clomps by in slow motion.

This listlessness of approach pervades the whole tape. It is a pity, since gypsy music, played in authentic style, does have a lot of rhythmic drive and excitement. The tape reproduction is up to London's high standards, but whoever wrote the liner notes should be taken out for a cold shower. Purpler prose than a perfume ad. P. R.

⑤ RIGHTEOUS BROTHERS: *Go Ahead and Cry.* The Righteous Brothers (vocals); Mike Patterson Orchestra, Bill Baker cond. and arr. *Go Ahead And Cry; I've Got the Beat; Stagger Lee; Something You've Got;* and eight others. VERVE VSTX 358 \$5.95.

Performance: Mostly good
Recording: Boomy
Stereo Quality: Okay
Speed and Playing Time: 3¾ ips; 34'56"

Rock, gospel, blues, pop, and two forays into the chanson. It's all here, and all ground into material for the Righteous Brothers. Although the numbers begin to sound very much the same after a time, and the two Bécaud songs are downright disasters, there is much to recommend in these performances. I suppose the thing I liked best about the brothers is their sense of humor. There is a good amount of fun in their rendition of *Things Didn't Go Your Way*, and at the very end they are able to conjure up, at least for me, the image of

two angry macaws upbraiding one another.

When one Righteous Brother decides to go it alone, however, as he does on *I Believe*, the results are awful. This song, I am sure you will remember, was brought to popularity by a lady who had survived every modern holocaust save perhaps the Anatolian earthquakes. Possibly it had greater credibility considered in that context. In this version, which sounds like Bobby Breen lost in a railway station, it is mawkish commercial nonsense.

Most of the other songs are very well done, and if you like the perspiration-soaked style and the oversized beat you should have a good time with it. P. R.

© NANCY WILSON: *From Broadway With Love*. Nancy Wilson (vocals); orchestra, Sid Feller cond. and arr. *A Touch of Today*. Nancy Wilson (vocals); orchestra, Oliver Nelson and Sid Feller cond. and arr. *Hey There; Hello, Dolly!; Yesterday; Young and Foolish*; and twenty others. CAPITOL Y2T 2517 \$9.98.

Performance: Very good

Recording: Okay

Stereo Quality: Good

Speed and Plying Time: 3¼ ips; 56'

Nancy Wilson is most definitely a performer to watch—and I mean that in all senses of the word. There are not many young singers around with looks as sensational as Miss Wilson's, nor are there many that show the ability to one day join that small group of incendiary female singers who leave a song in a heap of glowing coals after they have finished with it. There is still a tentativeness of approach in many of the selections here, and one feels the firm hand of some guiding Svengali. Occasionally, in a number like *Hello, Dolly!*, for instance, Miss Wilson can inject a sly miow of bitchery that I think she might try for in songs like *Makin' Whoopee* or *You'd Better Love Me*. The "I can, if you're able" leer that Lena Horne was able to put into *A New Fangled Tango* or Dietrich into, say, *Johnny* escapes Miss Wilson. Or, maybe she's still just shy. Both the aforementioned ladies have considerable advantage in years and experience.

There are all sorts of influences at work in her voice, but I could not spot one that made itself so obvious as to be distracting. The voice itself, as an instrument, seems to be relatively strong and vibrant, with a slight breathiness apparent in some songs. Her comprehension of lyrics is erratic. *The Shadow of Your Smile* is projected with fine easy warmth, but the poetic *Somewhere*, one of Stephen Sondheim's most tender and wistful lyrics, seems to baffle her. All in all, however, this is a very enjoyable tape. The arrangements are skillful, and the repertoire tasteful.

There is one little point (for which this record serves as a splendid example) that I would like to bring up to the record industry in general. Why must the soloists be so closely miked that you can hear their hair growing? It really isn't necessary—not with Miss Wilson, not with many other singers on many other labels—and it results in an unmusical balance between vocalist and orchestra. As it is here, Miss Wilson was singing in my living room, but she was being accompanied by an orchestra down in the lobby. P. R.

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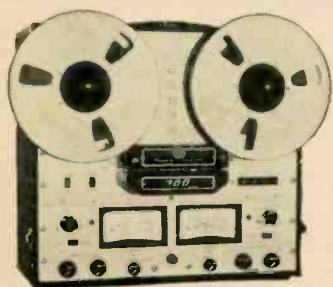
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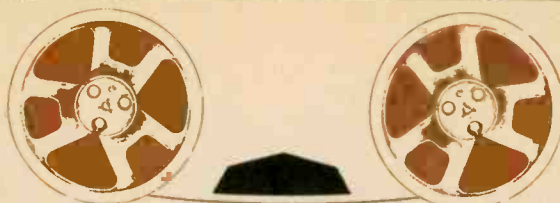
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TAPE HORIZONS

By DRUMMOND McINNIS

LEGAL TAPE

At one time or another we all seem to get involved with lawyers, and recently I paid a visit to mine. My business was minor and quickly handled, but having noticed a couple of tape recorders in the office, I lingered a bit to chat with the lawyer about his tape hobby. I learned instead that he uses the recorders in his work and finds them extremely helpful. Perry Mason may have his secretary on the other phone taking material down in shorthand, but my lawyer does it with tape.

While we were talking, a call came through. After listening a few seconds, the lawyer asked the caller to wait a moment, turned on a tape recorder, asked the other party's permission to record the conversation, and then proceeded to discuss the matter at hand. The entire conversation with all the pertinent details was put on tape. The caller was told that his problem would require some analysis and that he would have an answer in a few days. Judging from hearing one end of the conversation, the presence of the recorder was not a deterrent to easy communication. The lawyer told me that most of his clients are glad to have their words taped, possibly with the thought that chances of misunderstandings or mistakes will be minimized.

He uses a tape recorder of good quality, which picks up telephone conversations through a recorder-connector installed by the telephone company. The recorder-connector, which also feeds a beep tone into the line every fifteen seconds to remind the caller that his conversation is being recorded, is a small square unit, and according to the telephone company, recording a telephone conversation *without* this device is "contrary to the company's tariffs and is not permitted." Rates for installation and use of this unit may vary across the country, but in New York there is a five-dollar installation charge, plus two dollars a month.

My lawyer also uses a small battery-powered recorder for legal research in the Bar Association library. Instead of scribbling notes on paper, he quietly reads verbal details and citations into the microphone and later has them transcribed or refers to them directly when writing briefs or affidavits. He uses the same machine as a sort of oral scratch pad to take down reminders or incidental "diary" notes for later transcription.

Depositions before a trial are usually made with a professional stenographer who takes down the words of the person testifying. My lawyer says that he has often used a tape machine instead, and even after a transcription has been made, the original tape is always available for reference to the "actual" words. When I slyly mentioned the possibility of "editing" such a tape, he pointed out that the written word is even more subject to alteration.

Among the other important ways he uses tape, the lawyer told me, is for the rehearsal of oral arguments before judges and juries. He finds that the only real way to judge the potential effectiveness of an oral plea is to hear it. He delivers his argument into the microphone exactly as he plans to do in the courtroom, and can then play it back for his own thoughtful critical appraisal. So, although recordings are rarely admissible as evidence in courts, tape is a boon to the legal profession.

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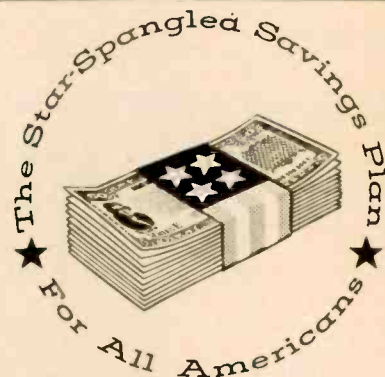
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For cleaner grooves.



For cleaner tracing.

New Pickering V-15/3 cartridge with Dynamic Coupling for minimum tracing distortion and maximum tracking ability, plus Dustamatic™ feature for dust-free grooves.

As stereo cartridges approach perfection, dust in the grooves becomes intolerable.

The Pickering V-15/3 Micro-Magnetic™ cartridge has a new moving system that reduces tracing distortion close to the theoretical minimum, thanks to Dynamic Coupling of the stylus to the groove. But what good is perfect contact between the stylus tip and those high-velocity turns if dust particles get in the way?

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For free literature complete with all details, write to Pickering & Co., Plainview, L. I., New York.

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

CIRCLE NO. 41 ON READER SERVICE CARD



When we put this
four layer voice coil
in the new **E-V FIVE-A**
we knew it would
sound better...

we never dreamed
it would lower
your cost of stereo
by \$94.00, too!

Ey. The voice coil is the heart of any speaker. A coil of wire. It moves the cone that makes the music. And in most speakers, that's all it does. But in the new E-V FIVE-A we've found a way to make this little coil of wire much more useful. Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil *four* layers deep.

Voila!

Now the coil actually lowers the natural resonance of the 10" E-V FIVE-A woofer. And lower resonance means deeper bass with any acoustic suspension system.

In addition, with more turns of wire in the magnetic field, efficiency goes up. But it goes up faster for middle frequencies than for lows. This means we must reduce the amount of expensive magnet if we are to maintain flat response.

It's an ingenious approach to woofer design, and it works. E-V engineers point out that their efforts not only resulted in better sound, but also cut \$47.00 from the price of the E-V FIVE-A.

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P.S. If you think the E-V FIVE-A woofer is advanced—you should hear the tweeter. But that's another story.

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Electro-Voice[®]