

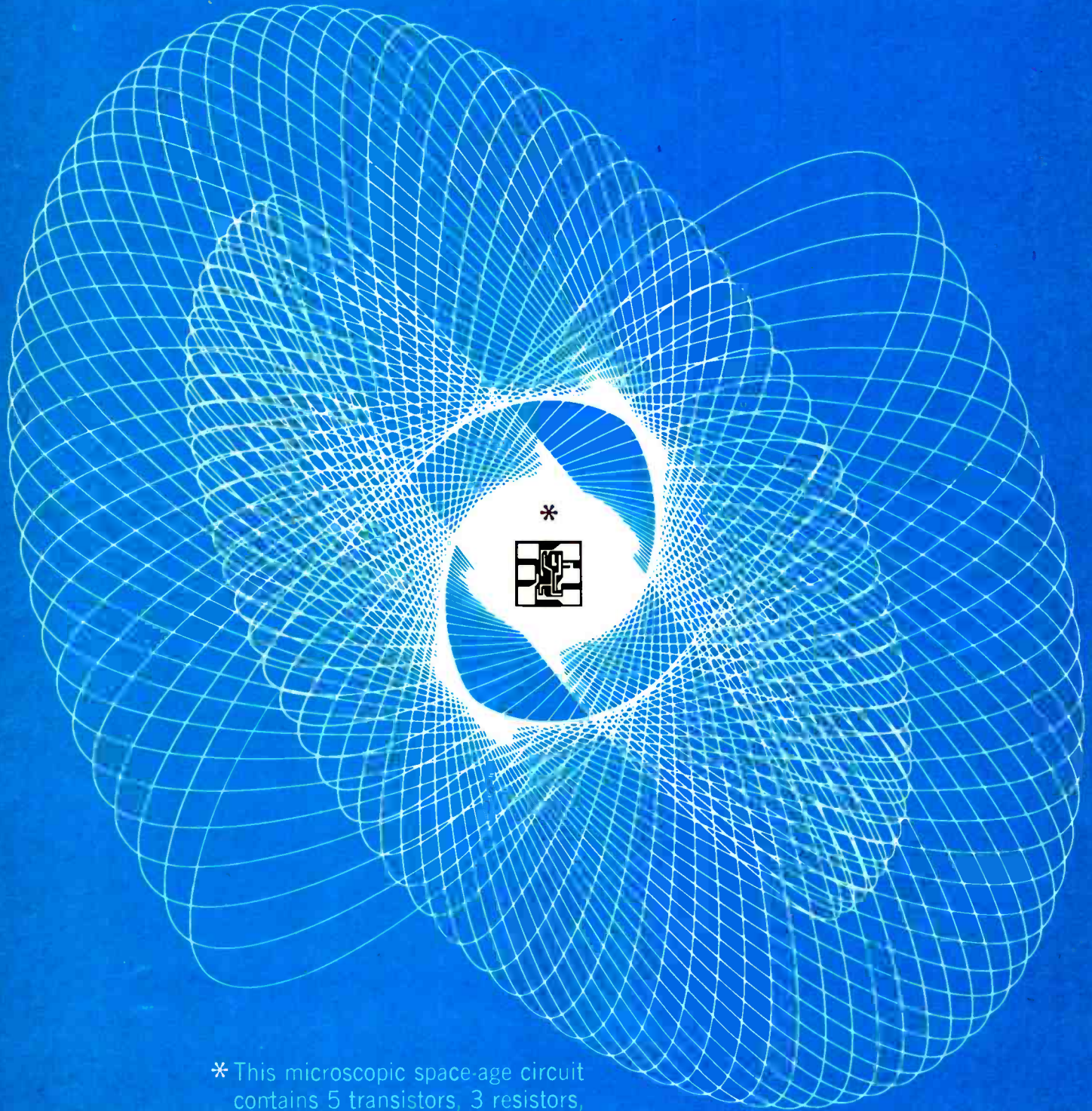
HiFi/Stereo Review

MARCH 1967 • 60 CENTS

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HiFi/Stereo Review

MARCH 1967 • VOLUME 18 • NUMBER 3

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EDITORIALLY SPEAKING

By William Anderson

THE PACE of scientific discovery and technological development in our day has become so rapid, we are so regularly assaulted with news of advancements and achievements, that we seem sometimes to have lost completely the capacity for wonder and, more, the faculty of appreciating the accomplishments of the human mind. In less hectic days, there was time to acknowledge the genius that in Edison produced the first recording machine, in Bell the telephone, and in de Forest the triode vacuum tube. But who, this Eighth Annual Tape Recorder issue prompts me to ask, invented the tape recorder? Roughly speaking, these modern marvels are the perfected fruits of scientific labors over the last quarter century, so useful and so ubiquitous that we now take them completely for granted, as if they had always been around. They haven't.

The idea of the first tape recorder sprang complete, like Athena from the head of Zeus, from the inventive genius of a Dane, Valdemar Poulsen, in 1898. His machine was a wire (later steel tape) recorder, cumbersome, low in output, and limited in frequency response, but still amazingly like the recorders of today. As early as 1912 Lee de Forest applied his tube amplifier to the problem of increasing the Poulsen machine's output signal, and in 1935 the first magnetic recording tape (paper backed) was exhibited at the German Annual Radio Exposition in Berlin.

Developments during and since World War II have made the tape recorder an indispensable tool of our space program, computer technology, and both commercial and private recording. Ingenious new applications in business, in the home, and in the laboratory seem to grow almost exponentially, and manufacturers continue to respond with machines of greater complexity, utility, and economy. The younger generation, in particular, seems to have assimilated the idea of tape recording as naturally as perhaps their grandparents took to the Kodak. It may very well be, in fact, that the demands of the young, with their insistence on music everywhere and all the time, are the principal engine behind the success of the most recent addition to the audio arsenal: the tape cartridge. The cartridge concept (and cartridge machines, for that matter—RCA, Revere) has been around for some time, but it took off like a big-bottomed Thunderbird only when it found its way onto the nation's dashboards. The next step was a logical one, and a number of manufacturers (see cover and the article "Car Cartridges Come Home" in this issue) are already making tape-cartridge units, either complete or integrable, for use in the home.

Obsolescence is a word in the grand old American tradition. It is celebrated with enthusiastic impartiality by icemen, movie-house pianists, and buggy-whip manufacturers, and some worthy pundits see them being joined shortly by the purveyors of phonograph discs, turntables, and reel-to-reel recorders. Not quite yet. Tape cartridge technology still has a way to go before it can compete successfully with either disc or reel-to-reel tape in the most critical area of all—fidelity. Furthermore, the mumbo-jumbo of four-track/eight-track/cassette formats is ripe for a shakeout, and the question of playing time (complicated by tape thickness, oxide formulations, and tape speed itself) will become serious as soon as tape-cartridge manufacturers approach the classical-music catalog seriously. And when the short-pants period is outgrown, the tape cartridge machine will take its place as an adjunct to, not a replacement for, existing audio systems.

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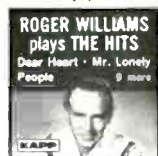
3449. Plus: A Taste Of Honey, Unchained Melody, Mame, etc.



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2417. Also: Yesterday, Unchained Melody, 12 in all



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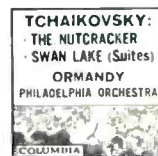
2159. Also: The Night We Called It A Day, etc.



2276. Also: Kansas City Star, In The Summer-time, etc.



3432. Also: Come Running Back, Any Time, 7 more



2405. "Exciting, sensuous romanticism." —N. Y. Times



2346. Also: Once Upon A Time, Don't Wait Too Long, etc.



3559. Also: A Corner In The Sun, Homeward Bound, 8 more



2462. Also: We can Work It Out, Dance With Me, 8 more



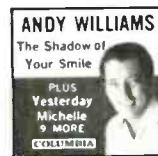
2661. Also: Slow Walk, Jabo, Hooks, Fat Bag, 5 more



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LETTERS TO THE EDITOR

Stephen Foster

● The article on Stephen Foster by Wiley Hitchcock (January) was interesting and informative.

In the context, the quotation from Aaron Copland that Foster was a songwriter and not a composer has supercilious implications. Yet Hilaire Belloc said, "The making of songs is the best of all trades; and the second best is to sing them."

I was especially interested in Professor Hitchcock's analysis of the nostalgic theme of Foster's lyrics. He ascribes this to a frontier milieu. I can think of another reason, quite as plausible: Foster's Celtic forebears would have had this trait. To such a degree as to be characteristic, nostalgia appears in Irish and Scottish songs and literature, and anyone familiar with these folk knows it forms a large part of their day-to-day sociable conversation.

Ever since Rome conquered Gaul, the submerged culture of the Celts, when it surfaced to commingle with that of the dominant nations which overlay it, has voiced itself in a longing for *Tir nan Og* (The Land of the Young).

THOMAS O'MALLEY
Brooklyn, N. Y.

Lehár

● I read George Jellinek's article on Franz Lehár in the January issue with great interest. It brought to my attention many interesting points about Lehár that I had never before been aware of. It is another public service, in addition to the article, that you have compiled the Lehár discography.

WALTER SWOPE, JR.
Philipsburg, Pa.

● I have just finished reading George Jellinek's wonderful article on Franz Lehár. It is typical of his work: I loved it. I am a senior in high school, and first became curious about opera from reading his articles. The issue of *HiFi/STEREO REVIEW* with the beautiful recording of "*Mi chiamano Mimi*" by Mirella Freni in it gave me the impetus to investigate. What a thrilling medium opera is!

I have a library of back issues of your magazine. I study Mr. Jellinek's articles very closely and use them as guides for my purchases. Like all teen-agers, I don't have much extra money, but I use all of it for opera

records. Mr. Jellinek's suggestions are my only guidelines. He is never wrong!

JOHN SHEA
Lathrup Village, Mich.

Martin Luther, Musician

● I was most impressed with the article "Martin Luther, Musician" (December) by William Kimmel. It was very informative and enlightening, helping to uncover an important aspect of Luther the man.

As a recent purchaser of stereo components I found the rest of the issue interesting, too.

JOHN H. TIETJEN
Executive Secretary
National Lutheran Council
New York, N. Y.

● Mr. William Kimmel, author of "Martin Luther, Musician," is to be commended for his perceptive, sensitive, and relevant treatment of this very significant aspect of Luther's being.

DALE E. GRIFFIN, Co-ordinator
450th Reformation Anniversary
St. Louis, Mo.

World Tapes for Education

● We at World Tapes for Education are grateful for the Tape Horizons column about this organization in the December issue. It has given a shot in the arm to our inquiries, and already several people have become members of WTE who previously had not heard of it. And we are also grateful to Alan Broder for supplying the information for the column.

For the record, WTE was founded in 1952 and operates under a U.S. Treasury Department ruling which declares it to be a "charitable educational corporation"; all donations are tax deductible.

HARRY B. MATTHEWS
Executive Director
World Tapes for Education
Dallas, Tex.

Reviewers, New and Old

● I would like to make a few comments about your new reviewers of popular records, as of the January issue. Judging from their choices of the best records of the year, you are batting fifty percent. Rex Reed's choices are excellent, and seem to be based on sound musical intelligence. As for Peter Reilly, his

(Continued on page 8)

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choices (to use his own words) are "National Camp Sites" and thus have some value, but as a whole are hysterical.

I thank you for many hours of enjoyable reading and invaluable help in building an excellent record collection.

DEAN THOMSON
Boise, Idaho

● I hope that the January issue of your magazine is not typical of things to come in the entertainment section. If it is, you can't expect me to renew my subscription.

Who is this Peter Reilly? Where did he get the idea, stated in his review of the Jefferson Airplane's new album, that rock "music" just happened? Is he too young to remember payola? Does he think that payola "just happened"?

I dislike rock "music" because it is a lowest-common-denominator phenomenon. Witness the level of musical skill shown by rock groups. I thought that your magazine stood for good music. Now a doubt has crept in.

LEO FOX
Columbia, S. C.

● Joe Goldberg's review of the Blues Project's disc "Live at the Café au Go Go" (November) was obviously written by one who either does not appreciate or fails to understand the goals which today's rhythm-and-blues groups are trying to achieve. I can only assume that his proposed new name for the Blues Project, "Tommy Flanders and the Eclectics," is meant to be derogatory. Mr. Goldberg, however, has unwittingly paid the Blues Project a compliment, in that it is the goal of this type of group to present as varied a program of music as possible, while stamping each number with the mark of its individual style. This is evidenced by the versatility of such groups as the Beatles, the Lovin' Spoonful, Mitch Ryder and the Detroit Wheels, and numerous others.

While I agree with Mr. Goldberg on the neo-Dylanism of Donovan's and Eric Andersen's compositions and the quality of Tommy Flanders' voice, I don't feel it is fair to avoid mentioning that Tommy Flanders and the Blues Project have gone their separate ways since shortly after the cutting of this disc. Nor do I feel it just to ignore Danny Kalb's electrifying guitar leads or Andy Kulberg's powerful bass figures, both of which add greatly to the excitement of the recording. Furthermore, Mr. Goldberg neglects to mention that the audience at this performance at the Café au Go Go was rather dead. Through personal experience as a member of a rhythm-and-blues band, I am aware of the hazard an unresponsive audience can present to a good performance.

Regardless of my feelings toward this particular review, I was happy to note that HiFi/STEREO REVIEW is publishing comment on this type of music.

STEVE RINDSBERG
Scarsdale, N. Y.

The Suzuki Method

● We read with interest your excellent article "Making Real Music with Three-Year-Olds" by Richard Freed (December). In the charming picture on page 64, Mr. Suzuki is with my son, John Edward.

For Mr. Suzuki's technique we have the highest praise, and have been thrilled by our son's progress under the guidance of his
(Continued on page 10)

HiFi/STEREO REVIEW

What is Project 3 Total Sound?

Project 3 Total Sound is the result of a year of research by Enoch Light. It is full impact... distortion-free sound. You can play a Project 3 record or tape or cartridge at full volume or at lowest volume, and you will consistently enjoy the pleasure of complete musical definition of instruments, natural presence, and perfect musical balance.

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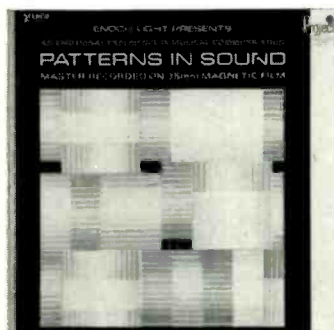
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MRS. WILLIAM L. JARVIS, JR.
Rochester, N. Y.

Bang! Bang!

● I am writing this letter in response to Rex Reed's review of the Beatles' album "Revolver" (January). I am appalled at his insensitivity to the music on this album. Whether or not he *enjoys* this music is not my concern. I am merely stating that he shows no awareness of the musical creativity on "Revolver." He seems to have missed entirely the use of unusual rhythmic patterns, dissonance, atonality, Eastern music, and string quartet in what is classified a "rock-and-roll" album. His personal taste is irrelevant to me; what concerns me is his inability to understand, and accordingly report on, what is there. His function as a music critic is therefore vitiated.

I am impressed that he knows that "yellow submarine" is a reference to LSD. That American teen-agers went around naïvely singing this is indeed humorous. But Mr. Reed is not employed as a sociologist; he is paid for his musical knowledge, and, in my opinion, he is overpaid.

Let me state that I am not a fourteen-year-old fan-club president; I am a twenty-five-year-old doctoral candidate in psychology.

HANK DAVIS
Greenbelt, Md.

Mr. Reed replies: "Reader Davis is absolutely correct when he points out the use of dissonance, atonality, Eastern music, and string quartet in the 'Revolver' album. However, may I say that it is not my duty to waste a reader's time pointing out how creatively music is written if it is performed badly. I will not go into how brilliant Leonard Bernstein's score from West Side Story is if it is played on a comb on the disc I am reviewing. Nor, if Guy Lombardo recorded Beethoven's Fifth Symphony, would I be concerned with the fact that he knows such music exists if he made it sound like Baby, It's Cold Outside."

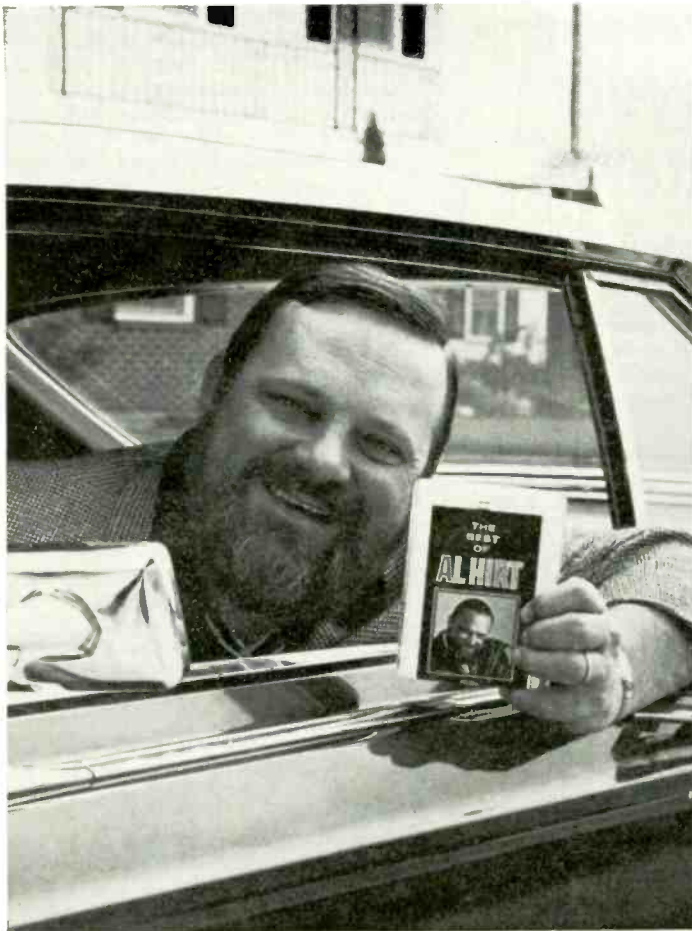
"The Beatles are, as I pointed out, marvelous composers of popular 'now' music that contains important musical patterns and ideas. They still do not know how to perform it well. They will be remembered by future generations as songwriters of the Sixties, not performers of the Sixties."

● How much is a critic's review worth? In your January-issue article "Best Recordings of 1966," Joe Goldberg acclaims the Beatles' "Revolver" as "their best record so far." In the same issue, Rex Reed calls "Revolver" a "tiresome" performance. Mr. Reed also criticizes their appearance ("fat") and their talents ("flat"). It is quite evident that Mr. Goldberg listens for different qualities in a recording than does Mr. Reed. May I suggest that, in future issues, all of your critics express their opinions in one concise, diversified report?

MYLES H. MARKS
Pittsburgh, Pa.

(Continued on page 12)

HIFI/STEREO REVIEW



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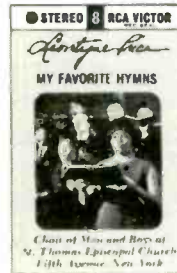
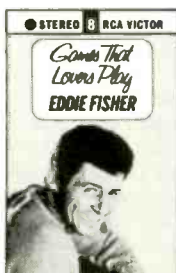
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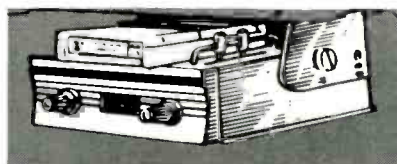
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Magnetic Ships

● In "Hi-Fi Q & A" for September, a fellow Californian, Mr. Peter A. Bechtold, seemed concerned about carrying prerecorded tapes in ships and airplanes, apparently fearing a strong magnetic field would erase the tape. As a pilot I believe I can dispel that fear completely. For reliable operation, our delicate navigational equipment demands the absence of any magnetic field greater than that of the earth. A lot of time and money goes into the design of shields for aircraft electronic gear to prevent damage to other communication and navigation equipment. I have carried quite a few tapes aboard my aircraft without any problem, and I have never heard of any problems from other crew members.

Let me suggest that, in cases of damage, the culprit may be the customs inspector at the entry point, not the carrier. Customs inspection has been speeded up quite a bit by using fluoroscope machines, which, I suspect, do a pretty good job of erasing tapes in the process. Mr. Bechtold or anyone else interested in shipping tapes through customs might try attaching a warning to the container, and providing a simple means by which the container can be opened for customs inspection.

WARREN R. HAYDEN, CAPT., USA
 APO San Francisco, Cal.

Record Costs

● James Goodfriend's article in the September issue regarding record costs prompts me to take up my ballpoint.

As a sales executive in another field, I am well acquainted with pricing and distribution problems and their attendant costs. I also firmly believe that any company has to make money to stay in business. My engineering training in logic and analysis makes me shake my head in bewilderment over the rather haphazard and illogical pricing and distribution patterns which seem to exist in the field of records and tapes. Apparently there exists in this industry an almost absolute lack of understanding as to why (outside of the large teen-age market) high-fidelity fans will invest large sums of money in records and tape. The record companies obviously are victims of insufficient information feedback.

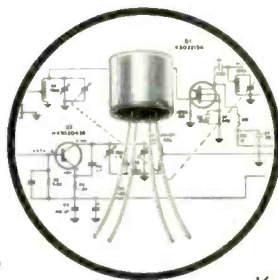
A high-fidelity enthusiast of some thirty years' standing, I recently acquired a really good stereo tape recorder and reproducer. It was not really much of a surprise to find this same "public be damned" attitude in the sales of stereo tape recordings. To have to pay \$5.69 or more per reel for perhaps 40¢ worth of plastic reel and perhaps 30¢ worth of magnetic tape of doubtful quality would make my Scotch ancestors turn over in their graves. I was recently in the Los Angeles tape-reproducing plant of one of the major recording labels, where tapes are printed several thousand at a shot. With this wholesale reproducing method, the finished tapes were probably turned out at a cost of no more than 2 or 3 cents each for the printing.

In the past fifteen years, 98 per cent of all record "masters" have been made on magnetic tape. But in most modern cost accounting systems, this tape master is written off across the basic costs of the production run of the records. So the same master tape can then be used absolutely free to make the prerecorded tapes. And this is why I

(Continued on page 14)

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literally created new standards in FM front-end technology.

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strongly object to paying so much for a prerecorded tape.

Until such time as the record-company marketing people go to the consumer for information, their market will be in chaos.

WILLIAM J. TRENBETH
Los Angeles, Cal.

Unkindest Cut?

● It is good news to learn upon reading David Hall's review (December) that the magnificent Leningrad Symphony-Sanderling performance of the Rachmaninoff Second Symphony is once again available on records. Its eloquence is such that no other recording of the work can be considered competitive, even discounting this recording's advantage of being "without cuts," as Mr. Hall states.

My Decca disc of this performance, however, has a shattering cut at a point 137 bars from the end, right after the recapitulation section of the finale. The twenty-eight bars eliminated here are played on all "cut" recordings, and exist in the miniature score. Is it possible that Mr. Hall is mistaken, or is the new Heliodor version truly complete?

WILLIAM S. HAYES
Tustin, Cal.

Mr. Hall replies: "Mr. Hayes is correct—the Sanderling performance as issued on the Heliodor label is without the last-movement bars in question. They are a most curious omission, considering that for this performance Sanderling has apparently used the Gutheil score of 1908, the original publication of the symphony in Russia, which of

course contains these bars, as well as a great deal more music than, as I said in my review, is not to be found in the abridged version made later by the composer—the version on which the standard miniature score is based. The difference may be inferred from the fact that, with an equal number of bars of music to the page, the abridged version of the score is 194 pages long and the Gutheil score is 230. So, tossing semantic purity to the winds, I'm going to say that although the Sanderling performance is not absolutely complete, it is more complete than any other I know of on records."

Bands

● William Flanagan seems to imply, in his review of the Gustav Holst Band Suites (December), that the pieces are transcribed from orchestral scores, and furthermore may be inferior because of the absence of a string section. In fact, the compositions are all classics in the repertoire of music originally scored for the concert band.

JESSE A. RYDENSKI
Northampton, Mass.

Mr. Flanagan replies: "Re-reading my review, I find it difficult to see how Mr. Rydencki could conclude that I had mistaken the Holst suites for transcriptions, since I used the specific phrase 'the band repertoire of Gustav Holst.' In a subsequent phrase—'band transcriptions even of music of some substance immediately seem to lessen the quality of the music for me'—I was suggesting both that the Holst pieces for band seem to me to be of less substance than, say, the overture to The Marriage of Figaro, which is often performed in band transcription, and yet that the Holst works may be of more substance than I am able to discern because (as I concede in my review) I have a block where the charms of the concert band are concerned."

● William Flanagan's review of some of the finest recorded band music was a welcome change of pace. The Central Band of the Royal Air Force, a true virtuoso ensemble, is generally considered to be Britain's premier military (brass-and-reeds) band. But sharing the honors in these recordings, in which, as Mr. Flanagan says, the playing "is a marvel," is the British Motor Corporation (B.M.C.) Band, one of Britain's pure brass (no reeds) amateur industrial bands.

Mr. Flanagan omitted to mention that Gustav Holst composed *A Moorside Suite* especially for the National Brass Bands Championships of Great Britain, and in this connection, I was present on the occasion of its first public performance, at the old Crystal Palace in London in 1928 or 1929 (the year eludes me: I was a lad still in short pants, attending my first brass-band contest). The suite was a test piece and was played through by each of some two dozen bands. The *Nocturne* is a particularly fine piece of scoring for pure brass. As Mr. Flanagan observes, Holst's instrumentation is superb. He was the first composer of truly great renown to condescend to the humble medium of the amateur brass band, and in doing so helped to establish standards of sophistication and skill that permanently enhanced its musical dignity and led other outstanding composers to follow his example.

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Los Angeles, Cal.

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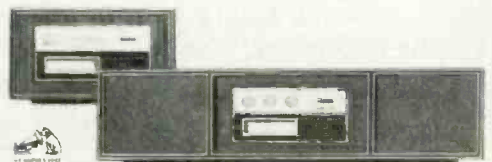
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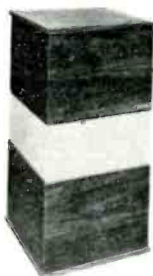


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● **Tandberg** has announced the Model 12, a fully transistorized, three-speed (1 $\frac{1}{8}$, 3 $\frac{3}{4}$, 7 $\frac{1}{2}$ ips), completely self-contained four-track stereo tape recorder. The Model 12 has a 20-watt amplifier and stereo speakers built-in. The specifications

at 7 $\frac{1}{2}$ ips include a record/playback response of 40 to 16,000 Hz \pm 2 db, a signal-to-noise ratio of 55 db, and wow and flutter better than 0.1 per cent. The Model 12 measures approximately 15 $\frac{1}{2}$ x 11 $\frac{1}{2}$ x 6 $\frac{3}{4}$ inches and weighs 20 $\frac{1}{2}$ pounds. It comes in a teakwood cabinet, and has a carrying case. Price \$498.

Three matching speaker systems designed specifically for the Model 12 tape recorder are available. Speaker system Model 113 has a 6 $\frac{1}{2}$ -inch woofer and a 2-inch tweeter; Model 112 has a 10 x 6-inch woofer and a 2-inch tweeter; and the Model 114 speaker system has a 10-inch woofer and a 2 $\frac{1}{2}$ -inch tweeter. Prices of the three speakers are, respectively: \$49.50, \$75.50, and \$99.50.

Circle 173 on reader service card



● **KLH's** Model Five is a three-way, four-speaker bookshelf-size speaker system using the acoustic-suspension principle for the bass range. The four speakers of the Model Five are a 12-inch woofer, a pair of small-cone mid-range drivers, and a 1 $\frac{1}{4}$ -inch tweeter. Each speaker is used conservatively to cover a range much narrower than its actual upper and/or lower frequency limits.

The nominal crossover points are 500 and 4,000 Hz. A switched control provides adjustment of the very high frequency range. All Model Fives are matched within 1.5 db across their frequency range. The system is housed in an oiled walnut cabinet measuring 26 x 13 $\frac{3}{4}$ x 11 $\frac{1}{2}$ inches. Nominal impedance is 8 ohms. Price: \$180.

Circle 174 on reader service card

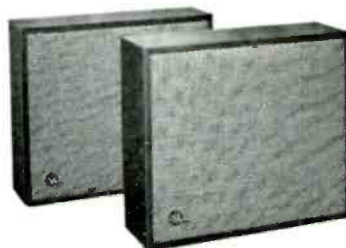
● **Pioneer's** SX-1000TA is a solid-state 90-watt AM/FM stereo receiver. Operating controls include: power on-off, tuning, volume, balance, low- and high-frequency filters, and loudness compensation on-off. There are separate bass and treble controls for each channel, a speaker on-off

switch (for use with the front-panel stereo-headphone jack), a seven-position input selector, and lever switches for loudness compensation and tape monitoring. Stereo inputs are provided for tape head, auxiliary, and phono cartridge (magnetic, crystal, or ceramic). Specifications include a power output of 90 watts (45 watts music-power per channel), 40 watts (rms) at 0.5 per cent harmonic



distortion with 8-ohm loads, and a response of 20 to 60,000 Hz \pm 1 db. Power bandwidth is 15 to 40,000 Hz. The hum and noise level at the high-level inputs is better than -85 db. Noise at the magnetic-phono input is -70 db. The tuner section's FM sensitivity is 2.2 microvolts (IHF), and stereo separation is 38 db. The size of the SX-1000TA in its oiled walnut case is 16 x 13 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches. Price: \$360.

Circle 175 on reader service card



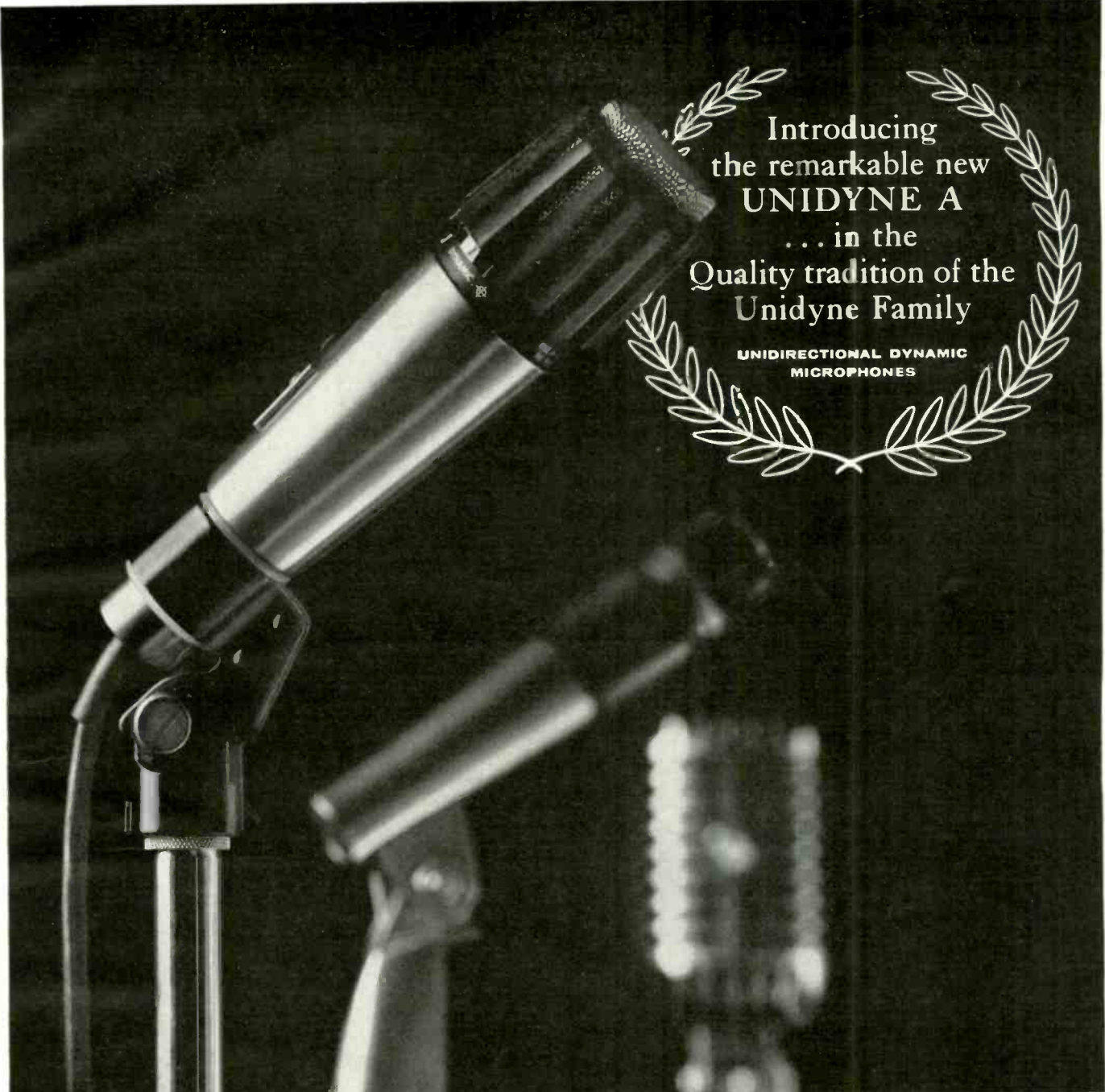
● **Viking** has introduced the Model 4400, a self-energized stereo speaker system. It consists of two walnut speaker enclosures of bookshelf size. Each contains an 8-inch woofer and 3 $\frac{1}{2}$ -inch tweeter with

crossover network. The enclosures are acoustically matched to the speakers, and a 60-watt solid-state stereo power amplifier is built into one of the enclosures. The amplifier feeds both speakers and includes an on-off volume control, bass-boost switch, and stereo headphone jack. The 4400 stereo speaker system will work with any tape deck and is intended to provide high-quality monitoring speakers for those recorders that lack such a facility. Each speaker enclosure measures 16 x 14 inches and is 5 inches deep. The complete Viking 4400 two-speaker system, including the 60-watt amplifier, retails for \$119.

Circle 176 on reader service card

● **Scott** has announced a new stereo console line for 1967 designed to provide hi-fi component quality in a single piece of furniture. The electronic system used in the consoles includes a silver-plated front end with field-effect transistors (FET's) for elimination of cross-modulation effects and for high FM sensitivity, and 72- to 80-watt all-silicon transistor power-output stages. The record players in all units are mounted on two-stage mechanical filters to eliminate acoustic feedback and other extraneous vibrations. All speakers built into the consoles use the air-suspension principle. A variety of furniture styles are available in each of the designs at each price level. Included

(Continued on page 20)



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the remarkable new
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... in the
Quality tradition of the
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UNIDIRECTIONAL DYNAMIC
MICROPHONES

Now...eliminate background noise pickup
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MATCHED PAIRS FOR
STEREO RECORDINGS, TOO



Unidyne A pairs (matched in both frequency and output) detect the subtle differences that "localize" sound for realistic, spatially-correct stereo tapes. *Only \$70.80 net* for the factory-matched pair, complete with plugs attached. (Note: The famed Unidyne II & III are also available in matched pairs).

are: contemporary oiled walnut, Italian provincial, early American, oriental, Spanish, and so forth. All cabinets provide dust-free storage space for 150 records, or for the installation of an optional tape recorder. Prices: \$500 to \$1,500 for the basic models.

Circle 177 on reader service card



● **Frazier** has announced the latest addition to its line of loudspeaker systems, the Espanier II. Styled in a contemporary dark oak cabinet with a Spanish fretwork grille, the Espanier may be installed on its optional base (shown) or used as a bookshelf unit. The system incorporates a 10-inch heavy-duty bass speaker and two 3-inch cone tweeters. A control is included for adjustment of the system's treble response. The Espanier II has a frequency response of 30 to 18,000 Hz and an input impedance of 8 ohms. Dimensions are 24 x 14 x 12 inches. Price: \$129.95. The base is \$10 additional.

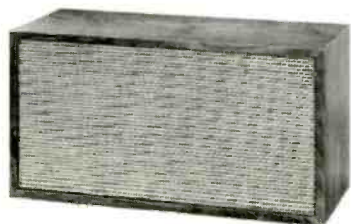
Circle 178 on reader service card

● **Kenwood** has added to its line the Model TK-140, a 130-watt, solid-state, AM/stereo-FM receiver. A front-end tuning section that uses field-effect transistors and a four-gang tuning condenser achieves a 2-microvolt IHF sensitivity. Five i.f. stages with four limiters and a wide-band ratio detector provide 45 db alternate-channel selectivity and a 2.5 db capture ratio. Stereo separation is 38 db. Other features of the tuner section include an automatic stereo-mono switching circuit with stereo-indicator light, and an interstation-noise muting circuit.



The all-silicon transistor amplifier section has a power bandwidth of 20 to 30,000 Hz and intermodulation distortion of less than 0.5 per cent at any level below rated power. A control-panel area at the right side of the receiver has lever switches that control tape monitoring, muting, and high- and low-frequency filters. There are provisions for handling two sets of stereo speaker systems. A front-panel speaker-selector switch permits use of either or both sets, and there is an off position for use with the front-panel stereo headphone jack. There is a five-position mode switch for left, right, stereo, stereo-reverse, and mono, and a five-position program source selector for AM, FM, FM-auto, phono, and tape head. Price, in a walnut-finish case: \$339.95.

Circle 182 on reader service card



● **Heath's** miniature two-way speaker system, the Heathkit Model AS-16, uses the acoustic-suspension principle for the woofer section. Two Electro-Voice drivers are

used. An 8-inch acoustic-suspension, cone-type woofer with

a 6.8-ounce Alnico IV magnet provides bass response down to 45 Hz. High frequencies above the 6,500-Hz crossover point are fed to a 3/2-inch tweeter with a 4.8-ounce magnet. A high-frequency control permits adjusting the system's balance to match room acoustics. The speaker has an 8-ohm impedance. It is capable of handling 10 to 25 watts of program material and has a peak power capacity of 50 watts. The AS-16 measures 10 x 19 x 8 1/2 inches and can be mounted vertically or horizontally. The cabinet is pre-assembled of walnut veneers covered with a scratch-proof vinyl plastic. Total kit construction time is about two hours. Price: \$49.95.

Circle 183 on reader service card



● **Telex's** new Combo stereo headset has soft foam cushions with a deep cavity intended to exclude room noises. Frequency response is 10 to 15,000 Hz and distortion at normal listening levels is less than 1 per cent. The phones will operate from 4-, 8-, or 16-ohm amplifier outputs at a maximum of 10 watts continuous amplifier-output power. Price \$19.95.

Circle 184 on reader service card

Circle 184 on reader service card

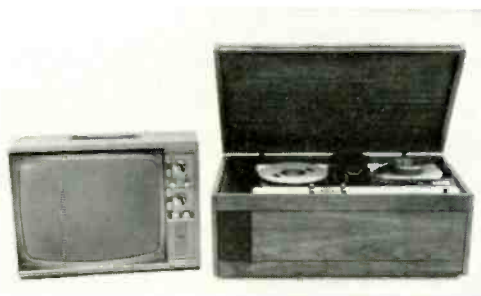


● **Jerrold** is offering a solid-state high-gain FM/TV preamplifier for single-channel use. Designated "De-Snow" Model DSS, the unit provides 30-db gain at the chosen frequencies. The preamplifier unit

is weatherized for mast or indoor mounting. Its power supply, Model 105, is installed indoors and provides operating voltages to the preamplifier. Models are available tuned to cover the full FM band or specific TV channels. Price: \$125.

Circle 185 on reader service card

● **Ampex** has released a new closed-circuit video tape recorder/television receiver combination. The recorder and 21-inch television receiver combination, called the VR-6175, is designed for commercial, industrial, and home use. The helical-scan VR-6175 operates at a tape speed of 9.6 inches per second, and a writing speed of 1,000 ips. Price, with oiled walnut cabinet and TV receiver, is \$1,695.




The television receiver, Model TR-821, is manufactured by Motorola and modified by Ampex so that, when used with a recorder, no additional equipment or professional installation is required to record and play back television programs. An accessory video camera, the CC-6450, permits the user to make his own live recordings. The camera is especially adapted to permit remote-control operation of the recorder. The CC-6450 sells for \$579.95 and includes tripod, cable, and standard lens.

Circle 186 on reader service card

We didn't invent stereo.

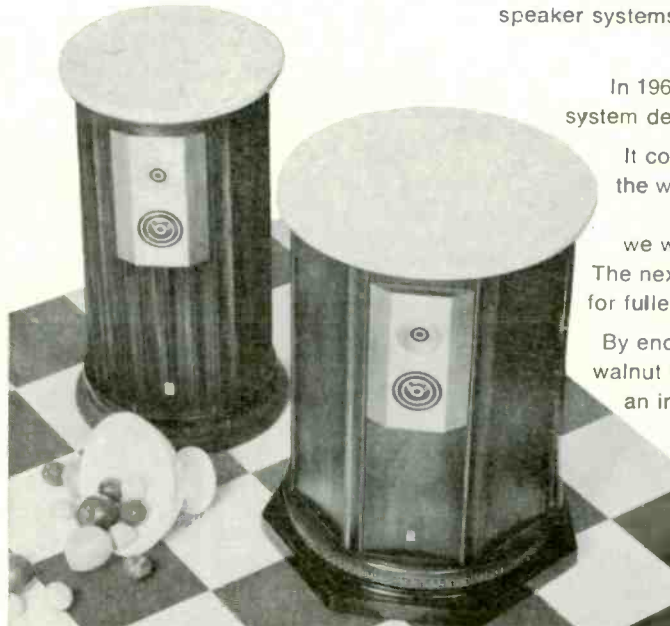
(We just widened its scope.)



In 1933, Bell Laboratories transmitted the first public stereo concert. The Philadelphia Orchestra performed this concert in the Philadelphia Academy of Music using three microphones. It was received over three speaker systems set up at the Constitution Hall in Washington, D.C.*

We had absolutely nothing to do with it.

In 1963, Empire created the Grenadier. The first speaker system designed and engineered for stereophonic reproduction.



It contained a mass loaded woofer, four inch voice coil, and the world's largest ceramic magnet structure. (By placing the woofer downward, feeding through a front loaded horn we were able to create a 360 degree dispersion of sound.) The next step was the revolutionary wide angle acoustic lens, for fuller frequency and phenomenal stereo separation.

By enclosing these features in a flawless hand-rubbed walnut finish with perfect symmetry of design, (crowned with an imported marble top) we achieved the first speaker system that lets you sit anywhere—hear everything, naturally.

Alexander Graham Bell—move over.

Empire Grenadier. One of the great firsts.

Great new 16 page color catalog is now available, write:
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*Audio Magazine, June, 1957

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CIRCLE NO. 29 ON READER SERVICE CARD

HiFi Q&A



By LARRY KLEIN

Tape Recording Level

Q. The point has been made numerous times that the proper recording level is the most critical aspect of tape recording. The level must be high enough to override noise and yet not so high that it causes distortion. I'm curious to know what factors limit the amount of signal that can be recorded on a tape.

FRED L. ENGEL
Davenport, Iowa

A. The two factors that limit the amount of signal that can be put on a tape are: (1) the tape head, and (2) the tape itself. It's easy to see how the head whose job it is to translate the audio electrical voltage into a varying magnetizing field at its pole pieces can be overloaded. Overload of the head means that so much audio signal is being fed to the head that a further increase in the signal is no longer able to cause a corresponding increase in the magnetic flux at the head's pole pieces.

The magnetic tape has a similar problem. Here, there is a limit to the amount of magnetism that can be placed upon the tape, and once that limit is reached, an increase in the magnetizing field produced by the record head causes no further increase in the strength of the magnetic track on the tape. Both of these phenomena, in the head and in the tape, are known as saturation, and when it occurs, distortion increases tremendously.

FM-Mixer Noise

Q. I do a lot of taping of FM broadcasts. Everything works fine until my neighbor begins using her electric mixer. At that point, a horrible buzz intrudes on my recording. I've tried plugging an inexpensive noise filter between my unit and the wall socket, but it has no effect. Any suggestions?

DONALD J. CLANCY
Laurel, Md.

A. The best place to tackle your problems, if that is possible, is at your neighbor's mixer rather than at your FM receiver. A filter, if it is to be most effective, should be installed at the source of the noise rather than the point of its reception. And an expensive, rather than inexpensive, noise filter may be required to do the job properly.

It could be that your neighbor's mixer requires new capacitors at the brushes—or new brushes—to eliminate the sparking that is indirectly the cause of the noise. It may also help to run a separate ground

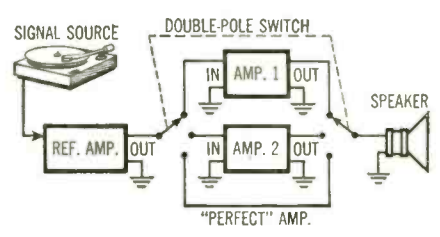
wire from the mixer to an external ground. One last thought: a tube check and/or alignment of your tuner might help the situation also, since if your tuner is not in good condition, or is not a quality unit to start with, its noise-rejecting properties will not be up to snuff.

The Perfect Amplifier

Q. On WABC-FM's audiophile radio program *Men of Hi-Fi* Edgar Villchur mentioned a "simulated perfect amplifier" that Acoustic Research uses in comparison testing of amplifiers. How does one simulate a perfect amplifier?

WILLIAM SLOAN
Maplewood, N.J.

A. The method to which Mr. Villchur was referring is similar to a method which David Hafler of Dynaco



has described for testing preamplifiers. The channels of the amplifiers to be tested (Amp. 1 and Amp. 2 in the diagram) are each adjusted for a gain of 1, which means that their output-signal voltage is exactly the same as their input-signal voltage. Amp. 1 and Amp. 2 are then fed in turn by the output of a third "reference" amplifier. The signal levels are adjusted so that the output of each of the amplifiers under test (and the reference amplifier) is sufficient to drive a loudspeaker at some normal listening level.

Each of the amplifiers under test (Amp. 1 and Amp. 2) may be thought of as an imperfect amplifier with a gain of 1. A pair of copper wires serves as a simulated "perfect" amplifier, also with a gain of 1. Any difference in speaker sound between the signal coming from Amp. 1 or Amp. 2 and the signal coming through the copper wire is by definition an imperfection. The virtue of this test is that the listener is not required to express a preference for a particular amplifier's sound quality, but simply to indicate whether he hears a difference between the "perfect amplifier" (the wire) and the amplifiers under test.

While it requires a trained ear to make valid and repeatable judgments of sonic (Continued on page 28)

A modestly priced loudspeaker revisited.



KLH* Model Seventeen... Suggested Price \$69.95
Slightly higher in the West

Two years ago, we introduced a new loudspeaker system, the KLH* Model Seventeen. We designed it to be the first modestly priced loudspeaker system that had wide range, low distortion (even at the lowest frequencies), and the ability to handle enough power to fill the largest living rooms. We also designed it, like all other KLH loudspeaker systems, to have an octave-to-octave musical balance that permits prolonged listening to all kinds of musical material without fatigue.

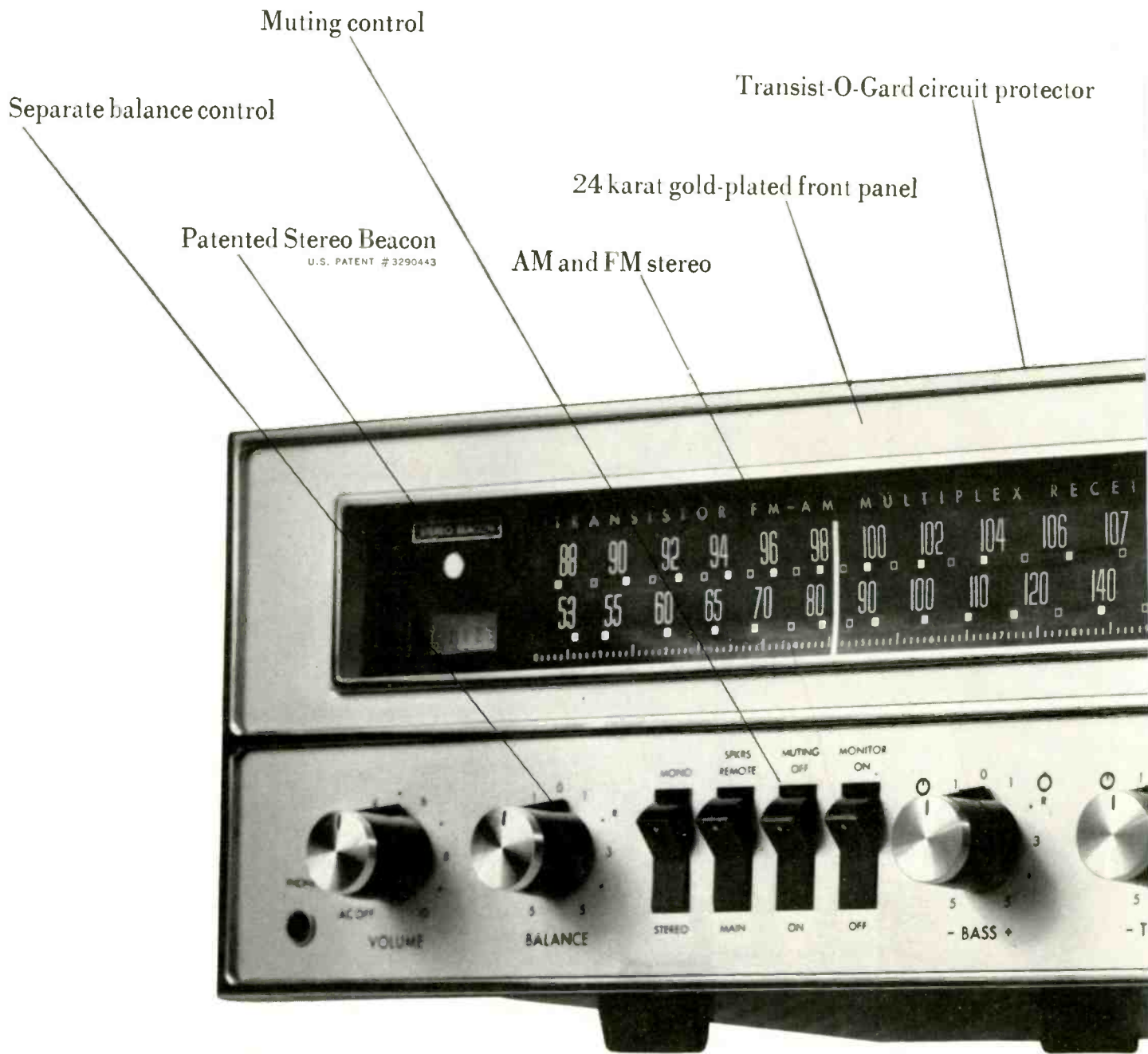
Two years ago, we said that the Model Seventeen brought a new distinction to speakers costing under \$100.

It still does.



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*A trademark of KLH Research and Development Corp.

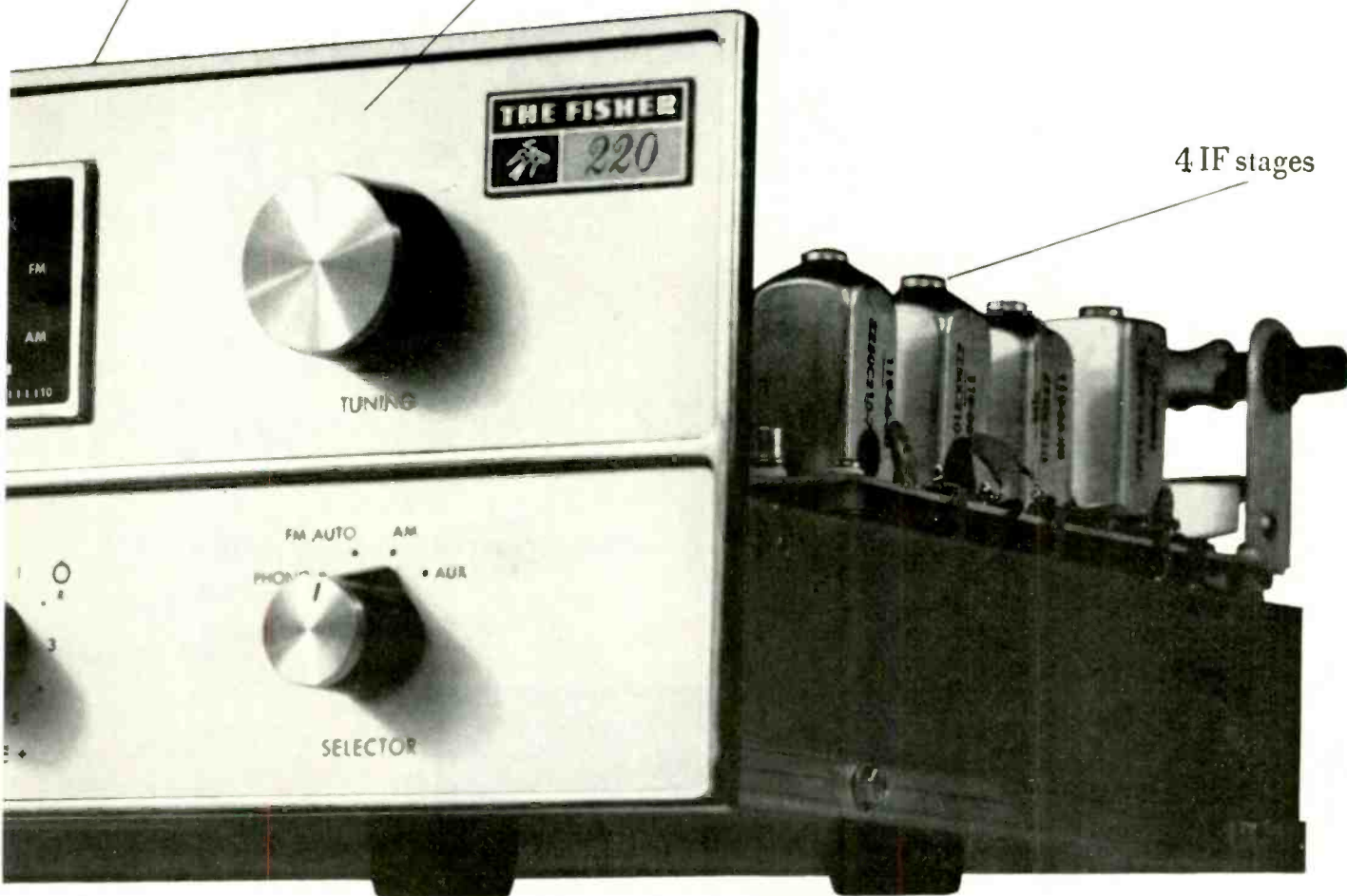


**These are the facts.
We leave the advertising
superlatives to others.**

\$329.50*

FET front end

4 IF stages



Shown above are the principal features of the Fisher 220-T AM/FM all-solid-state 55-watt stereo receiver.

But even these facts aren't enough for you to determine the sound quality of the 220-T. You have to compare it directly with other stereo receivers in its category.

Take your favorite record to the hi-fi stores and play some familiar passages through as many AM/FM stereo receivers as you can. Compare. Then listen carefully to a music broadcast on FM. Also count the number of stations you can tune in clearly on the FM dial. And see if the fidelity on AM is almost as good as on FM mono. It should be.

By following this simple test procedure, you'll hear the difference between hi-fi advertising superlatives and hi-fi itself.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on page 28.)*Cabinet \$24.95

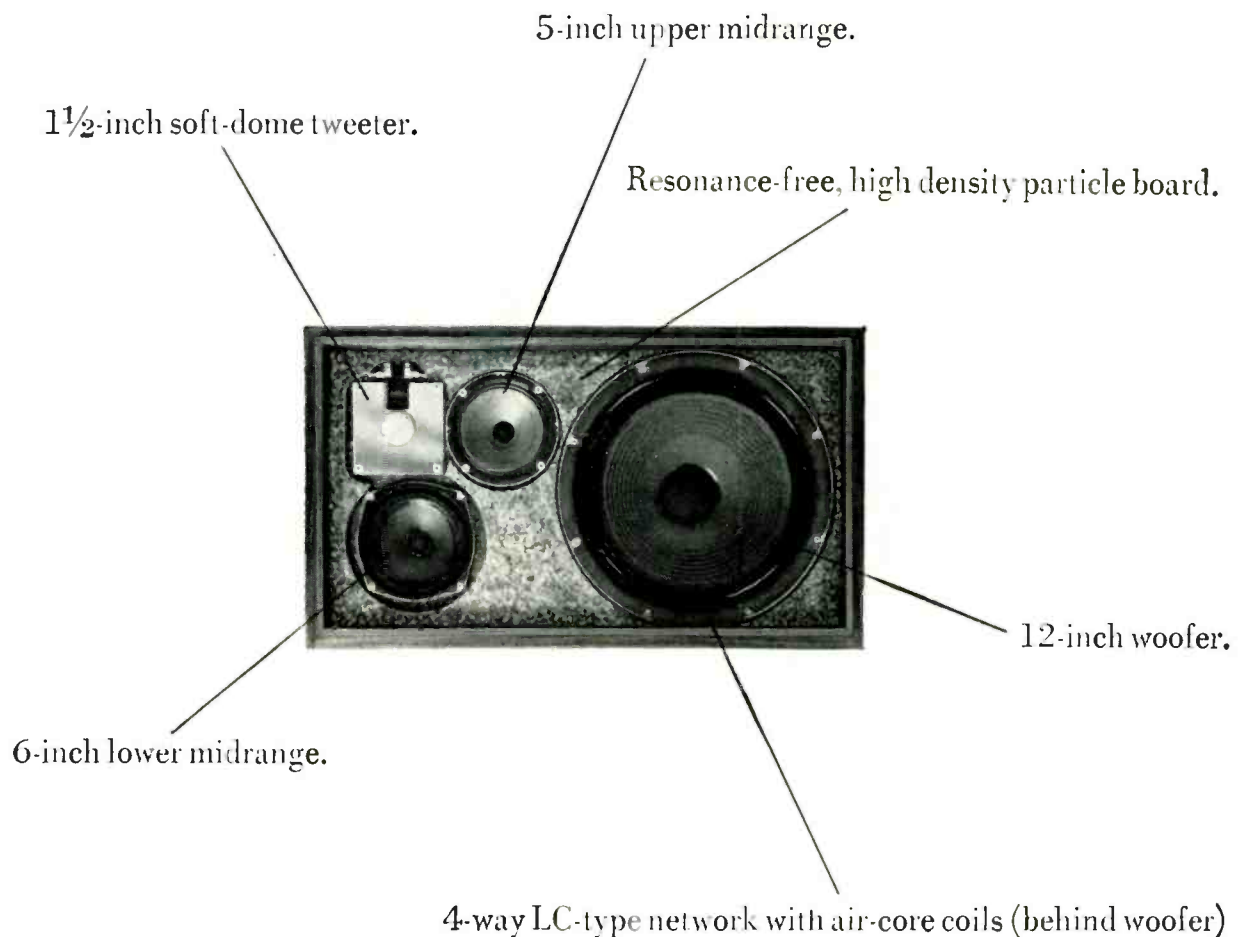


The Fisher 220-T

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**Anyone else
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would probably call it
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We can't.



We already make the XP-15.

Several months ago, we introduced the XP-15 4-way console loudspeaker as the largest and most costly speaker system Fisher has ever produced.

It still is. And it is still our proudest effort in loudspeaker design.

But again, at \$299.50, it is costly. And even though it is moderate in size for a true 4-way system, it may still be a bit large for some living rooms.

So now, we introduce the XP-9B. Fisher's first 4-way bookshelf loudspeaker.

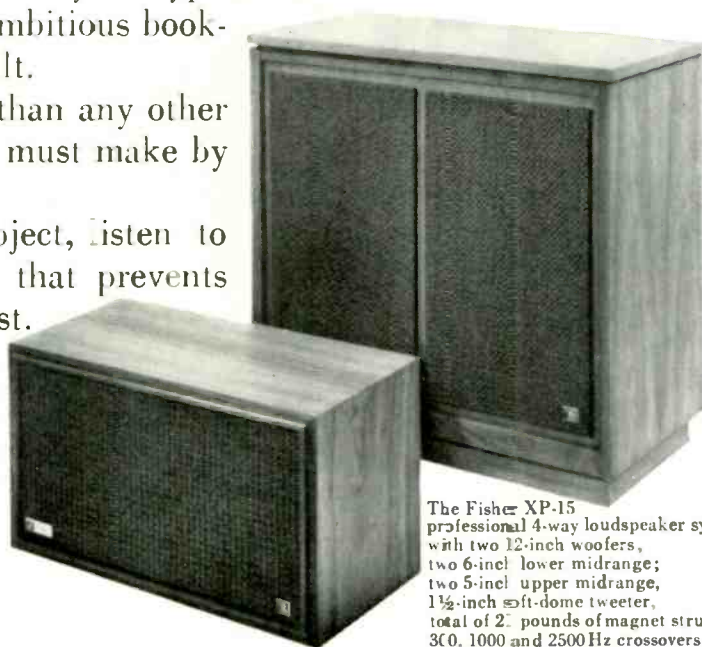
The XP-9B is based on the design of the XP-15. But instead of seven drivers, the XP-9B has four: a 12-inch woofer with six-pound magnet structure; a 6-inch lower midrange unit and a 5-inch upper midrange unit; and Fisher's exclusive 1½-inch soft-dome tweeter. It also incorporates a 4-way LC-type crossover network.

At \$199.50, it is the most ambitious bookshelf loudspeaker we have ever built.

Whether or not it is better than any other bookshelf system is a decision you must make by listening and comparing.

And if cost and size are no object, listen to the XP-15. The only loudspeaker that prevents us from calling the XP-9B our finest.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on page 28.)



The Fisher XP-15 professional 4-way loudspeaker system with two 12-inch woofers, two 6-inch lower midrange, two 5-inch upper midrange, 1½-inch soft-dome tweeter, total of 27 pounds of magnet structure, 300, 1000 and 2500 Hz crossovers; \$299.50.

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023

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quality, a non-trained audience can reliably pick out differences in sound quality. And a difference, in this test, is automatically a defect. Note that the quality of the reference amplifier is not important so long as it is reasonably wide-band. Although the diagram (see previous page) shows a mono test setup, it is just as easy to rig a stereo amplifier test using the same technique.

Polished Tape

Q. I have heard that, like loudspeakers and discs, recording tape will sometimes improve after it has been used for a while. Is there any truth to this?

CHARLES NICHOLS
Truro, Mass.

A. Apparently the oxide layer on a tape will sometimes be polished by repeated passes over the heads. The polish, in turn, permits somewhat closer contact between the playback-head gap and the tape. Tests at 7½ ips by Magnecord showed more than a 3-db rise in response at 15 kHz between a frequently used tape and a new reel of the same standard-brand, high-quality tape. Since one criterion of tape quality is the very high degree of correspondence in all specifications between one reel and another, one must attribute the greater high-frequency sensitivity of the used tape to the factor of polishing. However, in the vast majority of cases any difference in frequency response between used and new tape will be insignificant in comparison with the other factors affecting high-end response. In any case, I doubt whether a 3-db gain at 15 kHz would be audible.

Stereo Records, Mono Player?

Q. Can you tell me why stereo records can be played only on a stereo record player?

KURT WEIS
Santa Fe, N.M.

A. Stereo records can be played on a mono record player, but you risk damaging the groove walls by doing so. A mono cartridge is not usually designed to have much stylus compliance in the vertical direction, and hence the vertical modulations of the record groove are apt to be damaged by the vertically unyielding stylus. There is no reason, however, why the record should not continue to perform satisfactorily, though certainly not with full fidelity, in the mono mode. But once a stereo record has been played with a low-quality mono cartridge it will probably no longer sound good in stereo.

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



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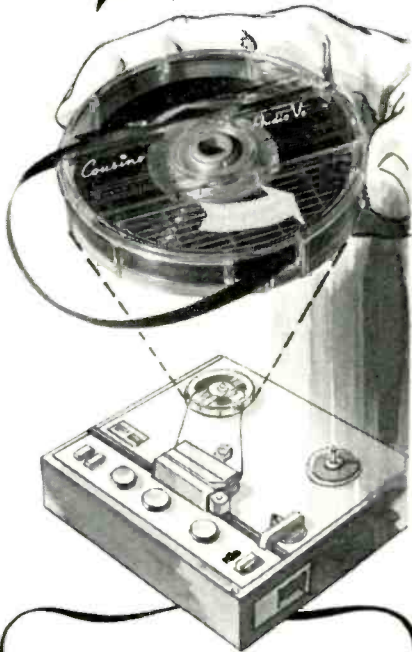
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30



AUDIO BASICS

by HANS H. FANTEL

AUDIO SPECIFICATIONS VII: CARTRIDGES

THE ideal of the phono-cartridge designer is a unit that yields to guidance from the record groove in a purely passive manner. But real-life cartridges invariably fall somewhat short of this ideal. Like all bodies acted upon by external forces, the moving parts of a cartridge are beset by inherent resonances that interact and interfere with the musical signals the cartridge must reproduce.

Trouble arises when the music, or some of its overtones, happens to hit the frequencies at which the moving parts of the cartridge resonate. The cartridge then makes its own special spurious contribution, and the resulting sound is often unpleasantly shrill. Violins, for example, mis-handled by a resonance-ridden cartridge, seem to be made of stainless steel instead of wood.

Audio engineers refer to this type of sound as "peaky" because it is caused by frequency-response peaks (exaggerated response) at those points in the frequency spectrum where the music coincides with the cartridge's own resonance. These same resonant peaks cause the cartridge's channel separation to drop considerably. Since the sound structure of music covers a broad range of overtones, chances are that nearly every note contains some harmonic component that will "excite" some resonance within a poorly designed cartridge.

Cartridge designers have lately been quite successful in suppressing unwanted resonances or moving them out of the audible range—by employing new materials and techniques to make the moving parts of the cartridge extremely light. The lighter a vibrating body, the higher (in frequency) its resonance—other factors being equal. Thanks to the lightness of their moving masses, the main resonance of the best modern cartridges has been pushed up beyond the audible range, that is to say beyond the limits of the recorded signal. As a result, recent top-quality cartridges are virtually free of spurious sound coloration and their stereo separation remains excellent over the frequency range of the recorded material.

Few manufacturers specifically state cartridge-stylus resonance as part of their specifications. In any case, the proof of this particular pudding lies in the uniformity (smoothness) of the cartridge's overall frequency response. Any listing of frequency-response limits (for example, 30 to 18,000 Hz) should be accompanied by a statement of how many decibels (db) the cartridge deviates from uniform—or flat—response within the range. The deviation should be as small as possible. In the case of the top-price cartridges, the frequency-response deviation (above or below the signal-output level at 1,000 Hz) should not exceed about 2 db. Square-wave test records are also valuable for detecting ringing and other resonance-related instabilities.

Some manufacturers include a frequency-response graph with their cartridges, and the test reports published in this magazine always present such curves. The thing to watch for is an elevated portion of the curve covering a fairly broad part of the spectrum, particularly in the 8,000 to 15,000 Hz region. This is the mark by which resonance problems and a possible harshness of sound can be spotted.

Copies of the Basic Audio Vocabulary booklet are still available. To get yours, just circle number 181 on the Reader Service Card, page 17.

CIRCLE NO. 10 ON READER SERVICE CARD →

There are so many Miracord 50H features to talk about: Papst hysteresis motor, anti-skate, cueing, push buttons, and others. Why pick on a measly little screw?

As any expert can tell you, one of the most flagrant causes of record playback distortion and record wear is tracking error. But how come tracking error if the tonearm is properly designed, and its geometry correctly calculated?

It has to do with stylus position.

The distance between the stylus and the tonearm pivot, sometimes called stylus overhang, is an integral part of the arm's design and a critical factor in its performance. A deviation in that distance by as little as 1/16th inch can throw the tracking geometry and the performance entirely out of kilter. Result: distortion and excessive record wear.

How can you be sure about this distance? There aren't two make cartridges physically alike. Where do you measure

from, and how? Seems an almost impossible task.

Yet, amazing how easy it is with the Miracord 50H! There's a retractable pointer on the turntable deck which shows the exact position for the stylus, no matter what cartridge make. You insert a screwdriver in the slotted leadscrew at the front of the tonearm, and turn it until the stylus lines up precisely over this pointer. That's all there is to it.

A little thing, to be sure, but what a big difference it makes in performance. And it shows how much attention is paid by Miracord to even the littlest details.

At \$149.50, less cartridge and base, the Miracord 50H is probably the most expensive automatic available. But this is entirely understandable, when you consider that is also the finest. Your hi-fi dealer will be glad to show you. For descriptive literature containing further details, write: Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736



Why all the fuss
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Kit A **\$129⁹⁵**
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A NEW Heathkit Transistor Guitar Amplifier — Compare It To Units Costing Several Times as Much

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Kit B
Kit TG-46
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(save \$111.55)



Kit C
Kit TG-26
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(save \$47)



Kit 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 — 24 1/4" 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 — 24 1/4" 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, 1 1/2" 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
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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: 13 1/2" W x 5 1/2" D x 10 3/8" H. 19 lbs.

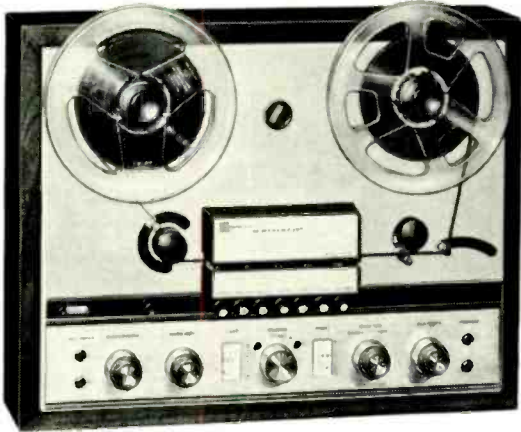
Now Play In Minutes Instead Of Months . . . Heathkit®/Thomas COLOR-GLO Organ



Kit GD-325B
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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.

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

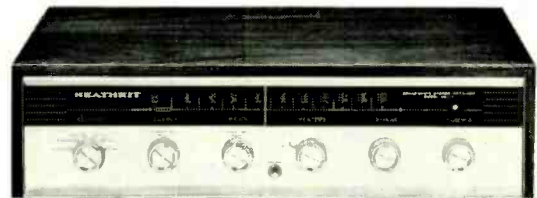
Kit AD-16
\$399⁵⁰
 (less cabinet)

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



30-Watt Solid-State FM/FM Stereo Receiver



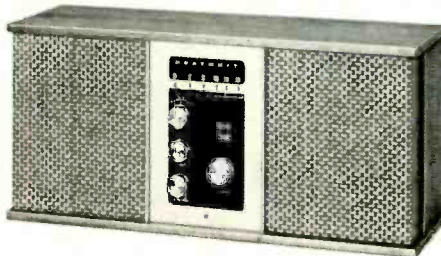
Just Add 2 Speakers For A Complete Stereo System. Boasts AM, FM and FM stereo tuning; 46 transistor, 17 diode circuit for cool, instant operation and natural transistor sound; 66 watts IHF music power (40 watts RMS) at ± 1 db from 15 to 30,000 Hz; automatic switching to stereo; preassembled & aligned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

Kit AR-13A
\$184⁰⁰

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 3¾" H x 15¼" W x 12" D size. Custom mount it in a wall, or either Heath cabinets (walnut \$9.95, beige metal \$3.95). 16 lbs.

Kit AR-14
\$99⁹⁵
 (less cabinet)

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



Kit GR-36
\$69⁹⁵

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



Kit AS-16
\$49⁹⁵

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.

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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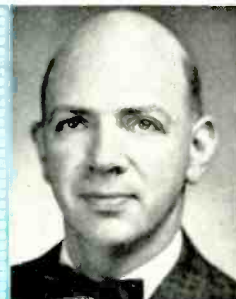
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CL-268

TECHNICAL TALK

By JULIAN D. HIRSCH



● **SOME BONES TO PICK:** The Institute of High Fidelity (IHF) is an association of high-fidelity component manufacturers, dedicated to the advancement of the industry. Various IHF technical committees, over a period of years, have generated excellent standards defining performance measurements on amplifiers and tuners. With all manufacturers using the same basis for rating their products, the consumer needs only to read the specifications to make an informed choice. Sounds fine, doesn't it?

Unfortunately, this happy situation simply doesn't exist. For one thing, both the old and the new IHF amplifier standards contained a joker in the form of a so-called "music-power" or "dynamic-power" rating. I do not propose to discuss the problem at this time, except to indicate that I suspect that many of the published music-power ratings originated in the advertising rather than the engineering departments. Music-power ratings are not easily verified, and in the Hirsch-Houck Laboratory tests, we do not attempt to do so.

The current IHF amplifier standard clearly states that both channels of a stereo amplifier must be driven when measuring power output and distortion. Some manufacturers, including at least one whose engineers participated in the preparation of the IHF standard, rate their amplifiers with only one channel driven. This can easily result in a 10 to 15 per cent increase in output power—apparently an important merchandising consideration in this highly competitive field.

To make matters worse, published ratings are sometimes misleading. A recent example is an amplifier rated at "40/40 watts r.m.s. power output." To me, this implies that both channels can be simultaneously driven to 40-watts output. However, the best I could measure was 35 watts per channel (at rated distortion) on this amplifier. The chief engineer of the company admitted that my figures were correct *if* both channels were driven. He went on to say that the reason his company did not adhere to the IHF standard was because that would put them in a poor competitive position (specification-wise) when the ratings were compared with those of some other companies—who were also rating their products in a misleading manner.

In this case, why not come out and state that the 40-watt figure applies to one channel only? There are a number of manufacturers who do adhere to the IHF standard with regard to one channel *vs.* two channels driven, and it seems unfair to penalize them.

While I am airing my gripes, what about the recent trend toward designing amplifiers and receivers with built-in loudness compensation that cannot be switched off? The subject of loudness compensation is controversial, and has been so for at least seventeen years, to my knowledge. It *is* a fact that human hearing is less sensitive to low- and high-frequency tones than to the middle frequencies—and this loss of sensitivity becomes greater at low volume levels. Since music is usually reproduced in the home at a much lower level than the original program, the home listener therefore does not experience the same frequency balance as the concert-goer. It has been claimed that boosting low and high frequencies will restore some of the natural quality to music played at less-than-natural levels. While the high and low boost can be done with tone controls, it is possible to design a volume control that, as it is turned down, reduces middle-frequency levels to a greater extent than the low frequencies (and the high frequencies, if this is desired). Ideally, such a "loudness control" would preserve for

the listener a natural sonic balance at all listening levels.

Well, it doesn't—at least for me. I have never heard a loudness control that even approached this ideal. This is not to say that they are useless, or even undesirable. Personally, I find loudness compensation quite pleasing when listening to background music. Pleasing—but certainly not natural!

Until recently, if loudness compensation was provided, the user was able to turn it on or off at will with a front-panel switch of some sort. Several new receivers, however, do not provide any means, short of wire cutters, for disabling the loudness compensation. And for some reason, the instruction manuals for some of these receivers do not even mention the presence of the loudness compensation. I wonder why? In any case, such a receiver almost invariably sounds unnaturally bass-heavy with almost any good-quality loudspeaker—and it can

REVIEWED THIS MONTH



UTC Maximus 5 Speaker System
Sony TA-1120 Stereo Amplifier
BSR McDonald 500
Automatic Turntable

therefore be expected to come off sonically second best in comparison with a receiver with a flat frequency response. I simply cannot understand the rationale for this type of design. When I first encountered it on Brand "X" receiver, I attributed it to an unthinking design approach. Then I found it on Brand "Y" and Brand "Z" products, so I assume it is intentional. If the purpose is to make the units sound better with bass-shy speakers, then the receiver and speakers should be sold as a package. It doesn't make sense to degrade the sound of any otherwise perfectly good unit on the off-chance that the speakers matched to it by the hi-fi dealer will need bass assistance.

To switch subjects again, I have been wishing for years that phono-cartridge manufacturers would standardize on pin diameters, lengths, and locations, so that the left-channel ground, for example, on one cartridge would be brought out to the same pin as the left-channel ground on another cartridge of different make, and so

forth. This may be of minor importance to the average user who installs a cartridge once and forgets it, but to someone who will—or must—install many cartridges of different types during the year, standardization is particularly attractive.

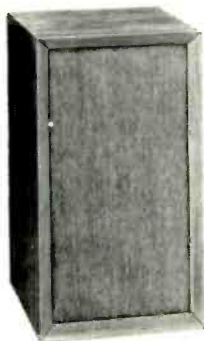
I recognize that the variation in cartridge designs makes complete physical uniformity unlikely. However, there is no reason why a universal color code cannot be adopted, including color-coded leads in tone-arm heads, so that one can simply connect each lead to the correspondingly colored cartridge terminal, without worrying about channel or phase reversals.

To end on a happy note, I see welcome signs of such standardization in recent record changers and some popular cartridges, which have matching color codes. I do not know if there is any formal industry agreement on the matter at this time, but my congratulations and thanks go to those manufacturers who are leading the way.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

UTC MAXIMUS 5 SPEAKER SYSTEM



● UTC-SOUND, a division of TRW, Inc., manufactures a comprehensive line of compact speaker systems that span a range of sizes and prices from the diminutive Maximus 1 at \$59.50 to the three-way Maximus 7 at \$189. We tested the Maximus 5, which is midway in the group.

The Maximus 5 is a conventional-appearing bookshelf-style system, measuring 24 x 14 x 12 inches and finished on all six sides in oiled walnut. Its 12-inch woofer, designed with what UTC terms a "Cushioned Air Pneumatic Suspension," has a rigid cone, apparently impregnated with a plastic material for added stiffness. It has a 5-pound ceramic magnet assembly and operates in a completely sealed enclosure that presumably uses the compliance of the trapped air to supply a part of the restoring force for the moving cone.

A built-in three-way network crosses over to a mid-range speaker at 1,800 Hz, and to a tweeter at 5,000 Hz. These speakers are each approximately 3 inches in diameter and are acoustically isolated from the woofer

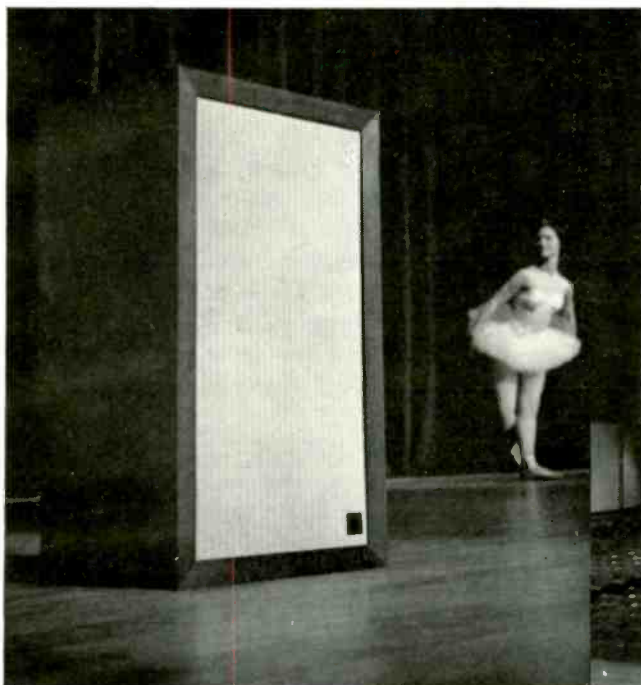
cavity. They face into acoustic-lens structures to enhance their polar-dispersion characteristics. A level control for the mid- and high-frequency speakers is located on the front of the enclosure, behind the easily removable grille-cloth frame. This frame is an interesting feature of the Maximus 5; it snaps into place and is easy to remove for adjusting the high-frequency level control or for changing the grille cloth itself if necessary to suit decorating requirements.

The Hirsch-Houck Laboratories indoor frequency-response measurements (averaged from seven different on- and off-axis microphone positions) showed a strong bass output, slightly elevated in the 30- to 100-Hz region compared with the mid-range response. Harmonic distortion was very low (under 1.5 per cent at a 1-watt drive level) down to 50 Hz, rising to 10 per cent at 30 Hz, which we would consider the effective lower limit of the speaker's response. UTC, with an objectivity rarely found in the speaker business, also rates the system down to 30 Hz.

Between 80 and 1,500 Hz, the output varied only ± 2.5 db, which is a very smooth response for any loudspeaker. The mid-range response was even smoother, within ± 1 db from 1,500 to 8,500 Hz. With the high-frequency control set at maximum, there was a peak in the tweeter response of about 7 db at 12,000 Hz (relative to the output at 5,000 Hz). A 5-db reduction in the control setting (about 30 degrees below maximum) provided a very uniform response over the entire audible frequency range. The tone-burst response of the Maximus 5 was excellent throughout. Most of the residual

(Continued on page 38)

The sound of **AR**^{INC.} speakers is the next best thing to live music—



COURTESY CIVIC BALLET OF GREENVILLE

for large audiences



COURTESY CIVIC BALLET OF GREENVILLE

The Civic Ballet of Greenville, S. C. presents classics of the ballet repertoire to music reproduced from tape. AR-3 loudspeakers were chosen for use on the stage because of their lifelike, non-electronic sound. Inset shows the McAlister Auditorium before a performance of Delibes' *Sylvia*, part of the 1965 Ballet Festival.

or small ones.

Control room at radio station WHDH in Boston, one of the country's leading FM stereo stations (associated with TV Channel 5). WHDH, like many other stations, uses AR-3 speakers in the control room to monitor broadcast quality.

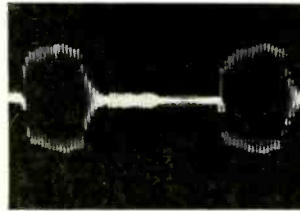
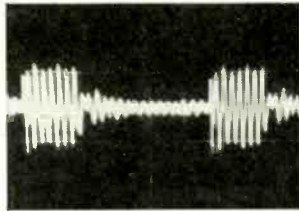
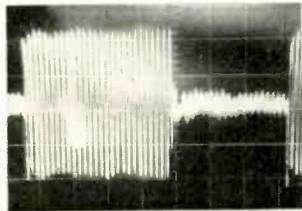
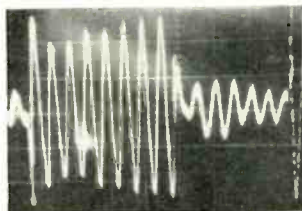
AR-3's were chosen in order to provide a sound check of maximum accuracy. WHDH can afford to buy loudspeakers of any price or size—tens of thousands of dollars are spent on the control room, and there is plenty of unused space under the AR-3's—but the station cannot afford to use speakers that color the sound.



COURTESY WHDH

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—is free on request.

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141
CIRCLE NO. 1 ON READER SERVICE CARD



Tone-burst response of the Maximus 5 is excellent throughout its frequency range. Oscilloscope photos (left to right) show the speaker's response to tone bursts at 200, 600, 2,300, and 9,500 Hz. Note relative absence of ringing and clean stops and starts.

ringing between bursts could be attributed to excitation of room resonances. We found no "birdies" or spurious output at any frequency.

The Maximus 5 is moderately efficient, and can be driven successfully by any good 15- to 20-watt amplifier. On the other hand, it handled the full output of a quality 40-watt transistor amplifier with no sign of

distress. The strong low-bass response and very smooth clean overall sound of this speaker make it especially suitable for use in live rooms that have difficulty sustaining bass tones. We used it for some time in a rather hard-sounding basement playroom and were very pleased with its performance. The UTC Maximus 5 sells for \$129.

For more information, circle 187 on reader service card

SONY TA-1120 INTEGRATED STEREO AMPLIFIER



● IT SHOULD come as no surprise to anyone familiar with the quality of Sony tape recorders, television receivers, and transistor radios that the new line of Sony high-fidelity components should rank among the very best available. Having decided to enter the high-fidelity component field, Sony set their sights high and aimed at the elite market that demands superior performance.

The keystone of the new Sony audio-component line is the TA-1120 integrated stereo amplifier. The TA-1120 is rated at 50 watts per channel continuous output into 8-ohm loads, or 35 watts into 16 ohms. Distortion at 1,000 Hz is rated at 0.1 per cent or less at full power and below, and distortion at full power is rated as less than 0.5 per cent from 20 to 80,000 Hz. The Sony TA-1120 amplifier uses forty-six silicon transistors and twenty-three diodes. Because of the stringent requirements placed on the output transistors, and the need for low-noise input transistors, the Sony semiconductor-manufacturing division developed special transistors to be used in various sections of the TA-1120.

All equalization, filtering, and tone-control functions are performed by passive resistance-capacitance networks, with feedback-stabilized two-transistor amplifiers between them for isolation and gain. This costly and little-used technique insures lowest possible distortion under all conditions of operation.

The volume and balance controls have the silky smoothness and noise-free operation found in only a few of the most expensive amplifiers. The tone controls are of the step-switch type, boosting or cutting the response in 2-db steps at 100 and 10,000 Hz. A tone-control cancel switch on the front panel can be used to bypass the tone-control circuits for flattest overall response and minimum phase shift.

The high- and low-cut filters have 12-db per octave slopes at about 9,000 Hz and below 50 Hz. All switches are positive-action lever types that in normal operation are in the upward position, thereby simplifying operation of the amplifier by an unskilled user. The mode-selector rotary switch has positions for stereo, reversed-channel stereo, either channel (through both speakers), and both channels "summed" for mono operation. The input selector is a unique combination of a three-position lever switch and a four-position rotary switch. In its upper and lower settings, the lever switch selects the tuner or a medium-sensitivity magnetic-phono input. In the lever switch's center position, the rotary switch comes into action, making it possible to choose between a microphone, tape-head, high-sensitivity magnetic-phono, or high-level auxiliary input. By presetting the rotary switch to a commonly used source, the lever switch makes it possible to choose any one of three input sources rapidly.

In the rear of the amplifier are level adjustments for the tuner and auxiliary inputs that are intended to match the signal level of a tuner or other signal source to that of the phono. Underneath the amplifier are adjustments to trim the tape-head equalization to match the requirements of a particular tape head on a tape player that lacks preamplifiers. The preamplifier and power-amplifier sections are electrically separated, with the interconnections between them made by short jumper cables in the rear. This gives the user the option of connecting the preamplifiers to other power amplifiers, the power amplifiers to other preamplifiers, driving an external electronic crossover network, or deriving a high-level center-channel output.


Recognizing the weakness of many transistor units that are subject to driver- or output-transistor damage by speaker-lead shorts or by overdriving, Sony engineers have built into the TA-1120 a completely effective protection circuit. A silicon control rectifier (SCR) detects excessive current through the output transistors and instantly disconnects the speakers and the drive

(Continued on page 40)

CIRCLE NO. 86 ON READER SERVICE CARD →
HI-FI/STEREO REVIEW

Dual 1019 Auto/Professional
Turntable. \$129.50.

Dual 1009SK Auto/Professional
Turntable. \$109.50.



Dual makes the world's
finest turntables.
Both of them.

One is the Dual 1009SK. Unexcelled for sheer precision and performance by any turntable in the world. Which is only natural. Because it's a Dual.

The dynamically balanced tonearm of the 1009SK tracks flawlessly as low as 1/2 gram. The accuracy of its continuously variable stylus force adjust assures that any cartridge will track exactly at the force you set. And the accuracy of its Tracking-Balance Control (anti-skating) also assures that the stylus will track with equal force on each wall of the stereo groove. Exactly as its manufacturer designed it to track.

With Dual's versatile Cue-Control, you can not only lift and lower the 1009SK to rearm anywhere on the record, but also take full advantage of its ultra-gentle descent (0.5 cm/sec.) when you start automatically. Most valuable with today's ultra-sensitive high compliance cartridges.

Dual's powerful, utterly silent Continuous-Pole motor rotates the record at constant speed, regardless of voltage variations or the number of records on the platter. And its rotating single play spindle, still another Dual exclusive, eliminates record binding, slippage and center hole wear.

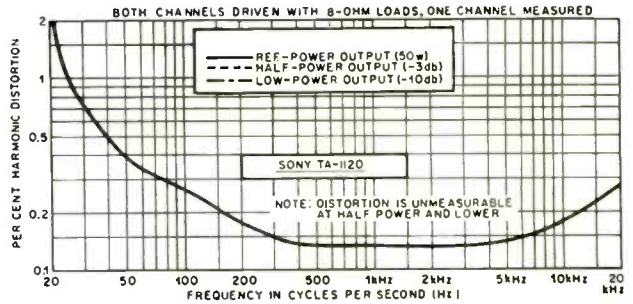
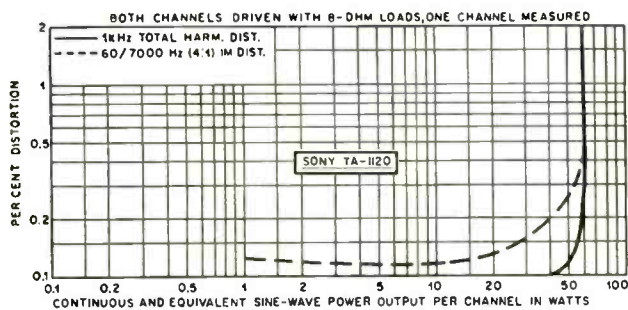
These are some of the identical features that have earned the incomparable Dual 1019 the ultimate endorsement . . . selection by virtually all the leading audio critics for use in their own personal and professional systems.

Clearly, if you take record playback seriously, your only choice is a Dual. Your only question: which one.

For the answer, just visit any franchised United Audio dealer.

united
audio Dual

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



signal to the power amplifiers. A green safety light on the panel goes out when this happens. The user must shut off the amplifier for a few seconds to return the circuits to normal operation. In addition, a time-delay relay circuit connects the speakers only after the capacitors in the amplifier are fully charged, thereby eliminating the warm-up "thumps" produced by many solid-state amplifiers.

Testing the Sony TA-1120 was a challenging and fascinating procedure. The amplifier's harmonic distortion with 8-ohm loads was below the residual level of our test instruments (under 0.1 per cent) up to about 45 watts output per channel. Between 55 and 60 watts, it rose sharply, with 60 watts being the clipping level. At half power or less, there was *no* measurable distortion at *any* frequency from 20 to 20,000 Hz.

The preamplifiers have twin-T low-frequency filters at their outputs, cutting off below 30 Hz. This is a wise move to prevent speaker damage from subsonic overload, since the amplifiers themselves are potentially capable of delivering their full power down to 10 Hz. Our frequency-response curve therefore showed an insignificant 2 db down at 30 Hz, but became absolutely flat by about 100 Hz. The characteristics of the switched high- and low-frequency filters were ideal for modern records. The filters had practically no effect on program material, but achieved a reasonable reduction of turntable or record rumble and/or hiss.

The RIAA phono equalization was virtually perfect,

within ± 0.5 db. The NAB tape-head equalization was perfectly flat above 100 Hz, and had an insignificant broad rise of 1.5 db below 60 Hz.

Hum and noise were 63 db below 10 watts on the phono input, and about 80 db below 10 watts on the high-level inputs. These are both totally inaudible levels. Crosstalk between inputs and between channels was unmeasurably low. Phono sensitivity was better than 0.7 millivolt on the low-level phono, and 1.8 millivolts on the medium-level phono input, for 10 watts output.

Into 16-ohm loads, power output was slightly over 30 watts per channel. Although Sony does not rate the TA-1120 for operation with 4-ohm loads, we measured about 60 watts per channel at 1 per cent distortion. In normal operation there should be no difficulty driving 4-ohm speakers, although there is a possibility that the protective circuit will trip on very high-level operation. Electrostatic speakers require insertion of a 2-ohm resistor in series with each speaker to prevent drawing excessive current on high-frequency signals.

We tripped the protective circuit dozens of times by deliberately shorting the speaker terminals at full power output. There was absolutely no damage to the amplifier or to its transistors. Furthermore, we operated the amplifier in a severely saturated condition (with about 100 watts per channel of square-wave output) for at least fifteen minutes without any sign of distress on its part, although its case became uncomfortably hot to the touch. The conclusion is obvious—the Sony TA-1120 is as nearly indestructible and foolproof as any amplifier we have seen, tube or transistor.

Worthy of mention also is the fine instruction manual, handsomely printed and leaving nothing to the user's imagination as regards the specifications, operation, and installation of the unit.

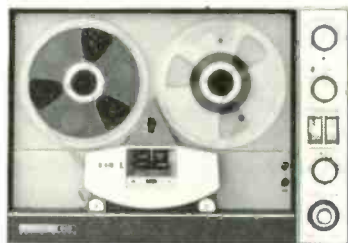
In use tests, the TA-1120 was as outstanding as the measurements would suggest. Naturally, it has no sound or coloration of its own. It is silent in operation, with no switching transients, clicks, or thumps, to say nothing of a complete absence of hiss or hum under any conceivable listening situation. The smooth-working controls are a pleasure to use. The ambitious target set up by its designers has been hit squarely, for this is truly a "state-of-the-art" amplifier. The Sony TA-1120 sells for \$399.50, a price amply justified by its performance. The stereo power-amplifier section of the TA-1120 is available separately as the TA-3120 at \$249.50.

For more information, circle 188 on reader service card

(Continued on page 42)



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CIRCLE NO. 5 ON READER SERVICE CARD

**BSR McDONALD 500
AUTOMATIC
TURNTABLE**



● STIMULATED by intense competition, the manufacturers of record changers (or "automatic turntables," if you prefer the current "in" phrase) have added numerous refinements to that basic, though once looked-down-upon, component. For some time now, it has been apparent that the better automatic players meet all the requirements for uncompromised record reproduction.

With their featherweight tracking forces (in the 1-gram-and-under region), balanced low-friction arms, anti-skating compensation, pneumatically damped cuing levers, and similar operating conveniences, the current generation of record players has acquired price tags comparable to the better manual turntables. The music lover on a limited budget has had to settle for second best, at least, if he preferred the convenience of automatic operation.

Now, the large British record-player manufacturer BSR has introduced into this country their McDonald 500 automatic turntable. It is heralded as offering the features and performance of the \$75-class turntables for about \$25 less. And, we are happy to note, it does just that.

The McDonald 500 is a four-speed machine, driven by a four-pole induction motor. There are removable center spindles for automatic and manual operation, plus an optional spindle for 45-rpm records. The low-mass tubular aluminum arm is balanced in the horizontal and vertical planes and a tracking-force dial is directly calibrated from 0 to 6 grams, with click stops at $\frac{1}{3}$ -gram intervals.

There is a cuing (or pause) lever, which raises the arm from the record at any point and lowers it again at the user's discretion. This is usable in manual or automatic operation. The cuing lacks the slow-motion damped

operation found on the most deluxe players, but nevertheless it works well. A unique and worthwhile feature of the McDonald 500 is the automatic arm lock. In the off position the arm is automatically locked to its rest, thus preventing accidental damage to the stylus if the player is jostled or lifted. When playing is started, the lock automatically releases the arm, and after the record is finished the arm is again locked on its rest without attention from the operator.

We tested the BSR McDonald 500 with a typical, good-quality cartridge, tracking at approximately 2 grams. The arm resonance was about 20 Hz, and the damped counter-weight on the arm reduced the amplitude of the resonant peak to about 3 db. Tracking error was a maximum of 1 degree per inch at a 3-inch radius, but was nearly zero at most other points on the record.

The tracking-force calibration was accurate to within 0.2 gram up to 4 grams indicated force, with larger errors at higher settings (which should never be used with stereo pickups anyway). The wow and flutter were 0.1 and 0.025 per cent, respectively, at the three higher speeds, and 0.15 and 0.04 per cent at $16\frac{2}{3}$ rpm. These figures compare favorably with those of the more expensive turntables.

The rumble, including vertical and lateral components, was -23 db referred to 1.4 cm/sec at 100 Hz, the standard NAB method for rumble measurement. With the vertical rumble components cancelled out by paralleling the cartridge outputs, the rumble was -28 db. These figures are comparable to most moderate-priced record changers, and the rumble is quite inaudible at usual listening levels with medium-priced speakers.

In summation, the BSR McDonald 500 brings a very satisfactory level of performance to the lowest priced record-changer field. Not only is it difficult under most circumstances to distinguish sonically from much more costly players, but it incorporates some of their most useful design features. At \$49.95 it is a very good buy. Bases are available for \$6 and under, and an accessory dust cover sells for \$5. The McDonald 500 can also be purchased ready to play—with base, dust cover, and an Empire 808 cartridge installed—for \$74.45.

For more information, circle 189 on reader service card

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Drama, biography, humor, nostalgia. They fill *Sounds of History*, a unique hour-long tape* that transforms your recorder into a time machine.

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All significant moments in history, they become even more meaningful for today—and memorable for all time—as Burgess Meredith narrates the commentary that links them in context and chronology. No tape library is complete without this collector's item, but you can't buy it. It's a bonus—when you purchase an 1800-foot reel of blank 1-mil Mylar Audiotape.

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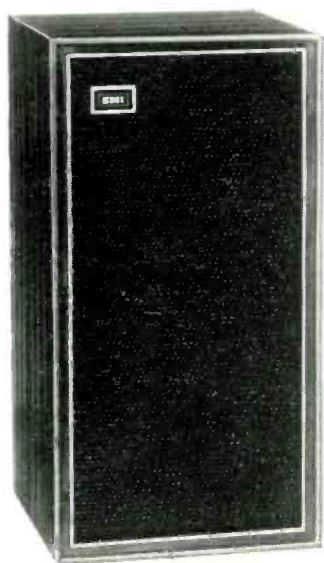
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CIRCLE NO. 37 ON READER SERVICE CARD

THE COLLECTORS ORGANIZE

IN FORMING THE ASSOCIATION FOR RECORDED SOUND COLLECTIONS, RECORD LIBRARIANS AND PRIVATE COLLECTORS AIM TO PRESERVE AND KEEP ACCESSIBLE THE WORLD'S VAST TREASURES OF RECORDED SOUND

By DAVID HALL



RECORD COLLECTING has proved to have a way of growing beyond its fundamental purpose of providing pleasure or satisfying curiosity about matters musical, historical, documentary, and literary. If one stays at it long enough, the result can become not just a home library, but a repository that reflects the personality of its owner and the growth of his taste. An extensive record library may cover early jazz and late Baroque, avant-garde experiment and Golden Age opera, Shakespeare plays and country blues, sounds of steam locomotives or bird calls, and the complete recordings of Artur Schnabel. Motives for collecting vary widely, too: one can become a serious collector out of sheer insatiable curiosity, out of an overweening urge to possess recorded rarities or even for the purpose of monetary speculation in such rarities. Thus, what may have begun as a rather simple matter of individual satisfaction can burgeon into a multifaceted activity of international scope. In this age of the tape recorder, the collecting urge has found an additional avenue of satisfaction: taping of rare discs and of "live" performances off the air (legality aside, this is a major fact of life in today's milieu of private collecting). Meanwhile, within the past decade, the vast institutional repositories of recorded sound material at the New York Public Library, the Library of Congress, Yale University, Stanford University, and the John Edwards Memorial Foundation at Los Angeles have all instituted service facilities affording audition of recorded materials on the premises and, to a limited extent, loan or purchase availability of such materials.

By last year it had become obvious to those engaged in institutional archive work and large-scale private collecting that the need for proper coordination, exchange, and dissemination of information regarding significant holdings of recorded sound materials was now a matter of prime urgency. So it was that a group of distinguished record librarians and private collectors, headed by Philip L. Miller, Chief (now retired) of the New York Public Library's Music Division, met at Syracuse University, N.Y.,

in February, 1966. The purpose of the convocation was to explore the possibilities of establishing an organization of record librarians and serious private collectors which would (a) draw together all existing information regarding holdings in record libraries and collections throughout the world; (b) make such information available to scholars and collectors by means of a computerized union catalog; (c) help make recorded materials available to interested listeners through a variety of channels including commercial record companies and audition facilities on library premises; and (d) in certain special instances, tape rare materials to be made available to scholars within the "fair use" provisions of the copyright law.

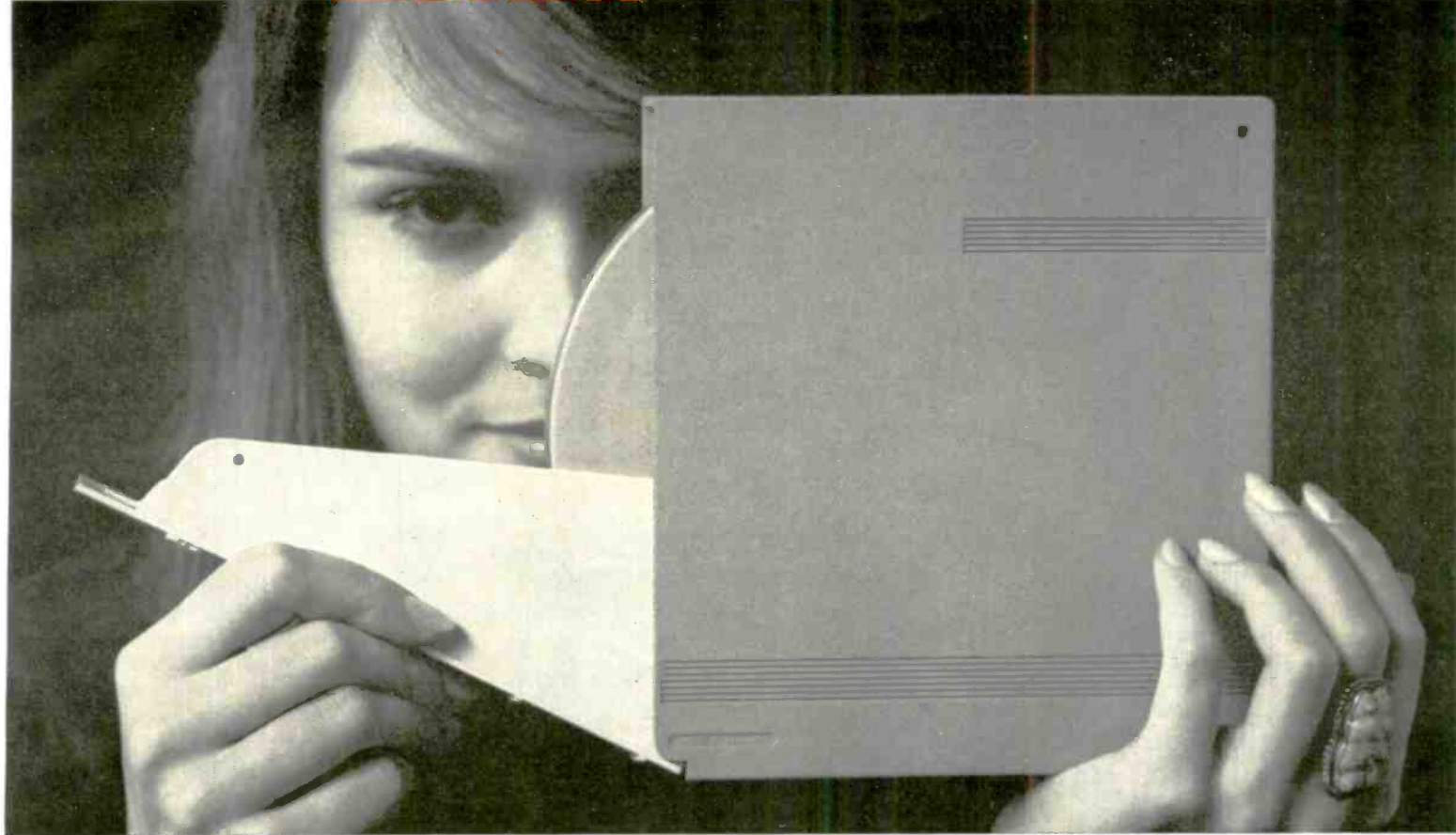
This past October, I was present at the official meeting to organize the Association for Recorded Sound Collections, held at the Library of Congress in Washington and presided over by Mr. Miller. The initial Syracuse University gathering had given the *fiat lux* to the association and had named it; the purpose of the Library of Congress meeting was to develop a functioning membership organization, nonprofit and tax exempt. Among the major archives represented there were the Rodgers and Hammerstein Archives of the Library-Museum of the Performing Arts at Lincoln Center, New York; the Stanford Archive of Recorded Sound at Stanford University; the Yale University Archive of Recorded Sound; the John Edwards Memorial Foundation (devoted to American country music); and the Syracuse University Audio Archives. At least half of the forty-odd persons on hand, however, were private collectors interested in the basic aims of the Association and eager to cooperate in their realization.

Although most of the two-day meeting was taken up with voting on constitution and by-laws, election of officers (Philip Miller was renamed President), and discussion of the need for foundation assistance, there was much interesting talk about the Association's initial major project: a Directory listing important institutional and private record archives

(Continued on page 46)

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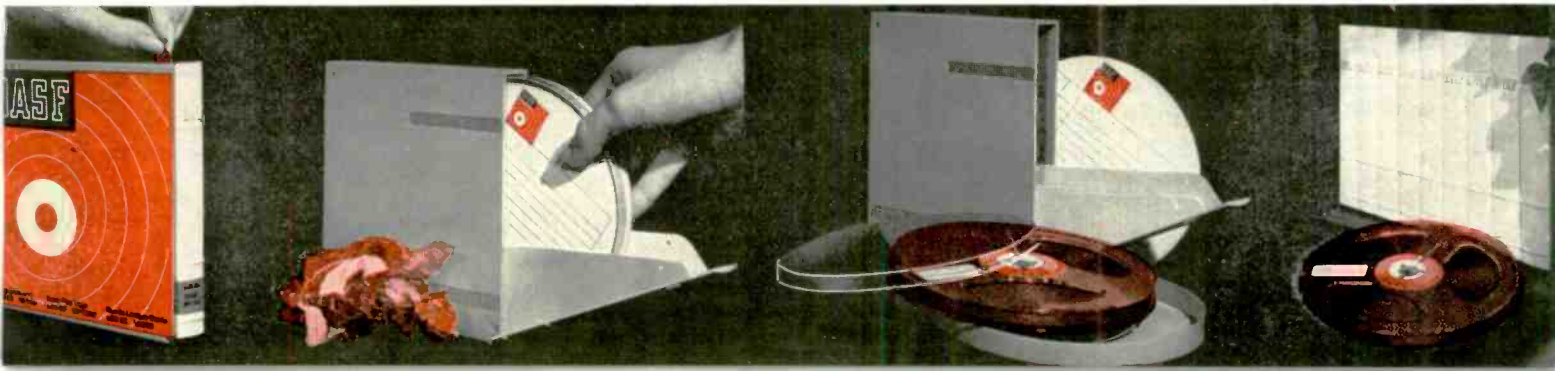
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■ Remove the wrapper from any BASF reel box

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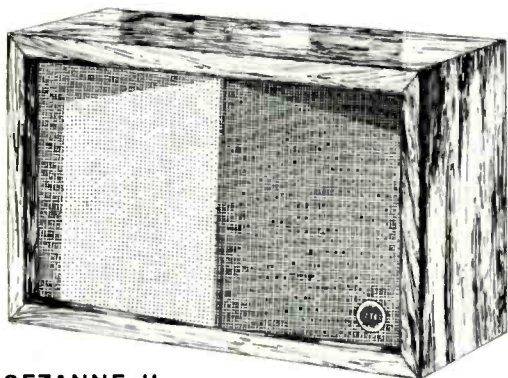
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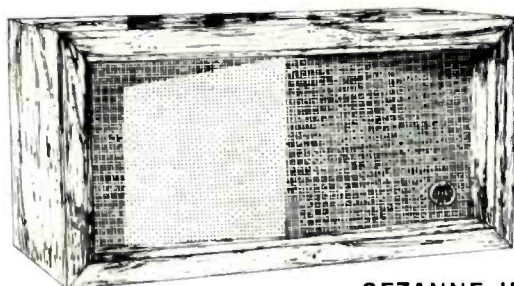
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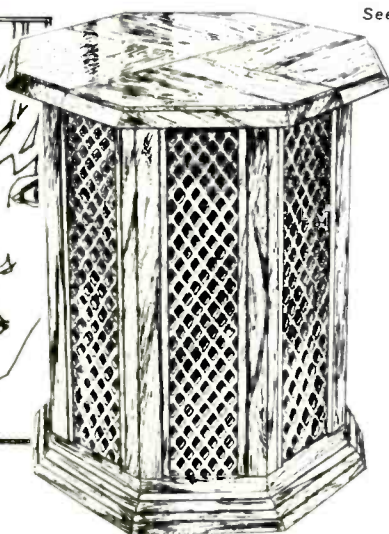
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and collections throughout the United States and Canada—hopefully to be expanded one day to include the entire world. Other matters taken up included the areas of possible cooperation with overseas archives and collections, ways and means of developing a comprehensive union catalog of recorded sound holdings, and the importance of record collecting not as a means of exclusive possession but as a way both to preserve and to disseminate information of unique cultural and historical value. Perhaps the most interesting single event of the ARSC meeting was the lecture-discussion given by the Assistant Registrar of Copyrights at the Library of Congress, Barbara Ringer, who offered a series of fascinating insights into copyright law as it pertains to the copying and dissemination of commercial recordings, radio broadcasts, and the like, including what does and does not constitute "fair use" under the present copyright law and the revised law that seems likely to be passed at the present session of Congress.

MEMBERSHIP in ARSC is open to all serious record collectors at the nominal fee of \$5.00 annually. Applications should be made to Donald L. Leavitt, Music Division—Recorded Sound Section, Library of Congress, Washington, D.C. 20540. Members of ARSC have full voting rights and may attend all membership meetings, the next scheduled to be held at Indiana University from March 9 to March 11.

The establishment of the Association for Recorded Sound Collections marks another milestone in the gradual building up of a group of related organizations which collectively can serve both as the conscience of the commercial record industry and as a means of keeping its finest products permanently accessible. There remains yet one major link to be forged in this organizational chain—namely, an association of university presses that will, with foundation help, assume responsibility for the production, manufacture, and distribution of recordings—new material and reissues alike—which are not commercially viable in a mass-market context.

The winds of change in this area of endeavor are beginning to assume gale proportions, and the result will be, I hope, the eventual stabilization—in terms of accessibility for audition and/or purchase—of the market built around the culturally unique aspects of the world heritage of recorded sound, as opposed to the merely fashionable or commercially profitable.

For his services over the years to Finnish music, David Hall, senior classical record critic of HiFi/STEREO REVIEW, was made Knight First Class of the Order of the Finnish Lion in a ceremony held at the Consulate-General of Finland December 12, 1966.

AZ 7-4

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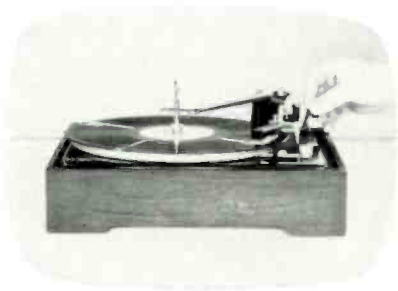
1. Now...a remarkable demonstration.



2. This is the BSR McDonald 500...



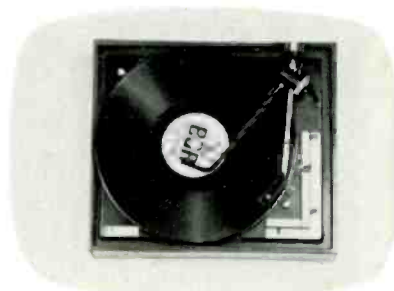
3. precision engineered in England.



4. So perfectly counter-balanced



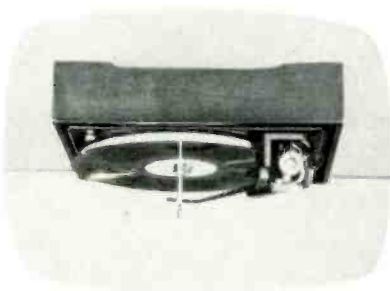
5. ...it will play upside down!



6. Here's proof...you see it...



7. turning over to a complete...



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CIRCLE NO. 13 ON READER SERVICE CARD



Schumann's CELLO CONCERTO

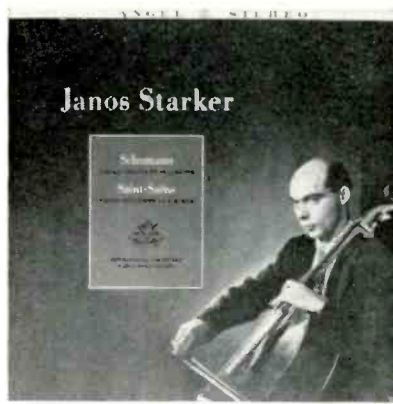
ROBERT SCHUMANN
*Lithograph by
Joseph Kriehuber*

IN the first days of September, 1850, Robert and Clara Schumann moved from Dresden to the Rhineland city of Düsseldorf, where Robert was to assume the post of municipal music director. The move was not undertaken without considerable apprehension, for Schumann had been warned by his friend Felix Mendelssohn that the musicians in Düsseldorf were a pretty shoddy bunch. Nevertheless, the post's duties appealed to Schumann and seemed to present no serious threat to his fragile health. Therefore, the Schumanns established themselves in Düsseldorf. The musical community there welcomed them with a serenade, a concert of Robert's works, a supper, and a ball. At first things went well enough. Schumann threw himself into his new position with extraordinary enthusiasm. He conducted the subscription concerts of the orchestra, rehearsed and conducted the local choir, led performances of church music, gave private music lessons, and organized a chamber-music society. He was everywhere at once, and to every project he brought great energy and vitality.

His creativity as a composer flowered too. On the twenty-ninth of September he visited the city of Cologne

and its majestic cathedral, a visit whose echoes are to be heard in the fourth movement of the "Rhenish" Symphony, composed just a few weeks later. In addition, during the early period of his Düsseldorf residence, Schumann composed many songs, the scenes from Goethe's *Faust*, the overture to Schiller's drama *The Bride of Messina*, and several other works.

In the week between the tenth and the sixteenth of October he sketched out a cello concerto, and by the twenty-fourth of the month the full score was completed. In a diary entry dated November 16, Clara wrote, "Last month [Robert] composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." A year later (October 11, 1851) there is another reference to the cello concerto in Clara's diary: "I have played Robert's Violoncello Concerto again, and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!" (*Continued overleaf*)



Cellists Mstislav Rostropovich and Janos Starker have both recorded Robert Schumann's Cello Concerto in stereo more than once. Of Rostropovich's three performances, the finest is that for Deutsche Grammophon; of Starker's two, the earlier one for Angel is superior. Leonard Rose's stereo recording for Columbia is also excellent.

The Düsseldorf idyll was short-lived, however. There soon arose friction between Schumann and the orchestra's personnel and management. Charges of mental instability were leveled against him, and finally the orchestra committee instituted proceedings to relieve him of his position. Schumann complained to Clara that he was being cruelly vilified; she must have known that he was perilously close to a mental breakdown.

The Cello Concerto seems to have given Schumann some post-composition problems. It was more than two years after he completed it that he wrote to the publisher Härtel saying that the score was finally ready for publication. He was still correcting proofs of the printed music some fifteen months later, in February, 1854, just a few days before the desperate act that led to his being confined in an asylum: half-dressed, he ran out into the rain and leaped into the river Rhine. He was rescued by some boatmen and shortly thereafter was taken, at his own request, to a private asylum at Endenich. For more than two years Schumann remained at Endenich, hopelessly mad. Death came the night of July 29, 1856.

Schumann had already been confined to the Endenich asylum when the Cello Concerto was finally published, in August, 1854. What seems to have been the first performance did not take place until nearly four years after Schumann died, at a concert given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. Despite such inauspicious beginnings, however, the Concerto has grown in popularity over the past hundred years until it now rivals the Dvořák concerto for the position of the most frequently performed concerto for cello and orchestra in the entire literature.

APPARENTLY the Schumann concerto is second only to the Dvořák concerto in the number of available recordings. Seven different performances of the score are listed in the current Schwann catalog, but only four cellists are involved. The reason for this mathematical discrepancy is the availability of three different recordings by Mstislav Rostropovich and two by Janos Starker. The other two cellists, with one current recording each, are Pablo Casals and Leonard Rose. Two of the three Ros-

tropovich performances (Period SHO ST 2334, SHO 334 and Deutsche Grammophon 138674, 18674) and both the Starker versions (Angel S 35598, 35598 and Mercury SR 90347, MG 50347) are available in either stereo or mono form, as is the Rose recording (Columbia MS 6253, ML 5653). The Casals recording is mono only (Columbia 4926, and also just re-released on Columbia's low-price Odyssey label—32 16 0027).

By and large the recordings of the Schumann Cello Concerto serve the music well. Rostropovich is perhaps the most subtle artist of the cellists who have recorded the score. The Deutsche Grammophon recording is unquestionably the finest of his three available performances, both musically and technically, above all because of the rapport between the soloist and the conductor and orchestra, Gennadi Rozhdestvensky and the Leningrad Philharmonic. In phrase after phrase Rostropovich reveals a matchless sensitivity for nuance, shading, and dynamic contrast. This performance, in short, places emphasis upon the "Eusebius" side of Schumann's nature, the poetic aspect. The "Florestan" side—the rebellious reformer—comes alive in the collaboration between the two Leonards, Rose and Bernstein. Theirs is an impassioned, dramatic reading that is quite stunning in its virtuosic impact. The two Starker performances represent something like a middle ground between the two poles of the Rostropovich and Rose performances. Surprisingly, it is the earlier of Starker's recordings, the one on Angel, that seems to be the more successful fulfillment of this artist's intentions.

The most capricious of all recordings of this work is that made by Pablo Casals nearly fifteen years ago, when he was past his seventy-fifth birthday. At the time of the recording, Casals' technical command was not nearly as secure as it is now, when he is past ninety! The conductor of the Prades Festival Orchestra (he is unnamed on the Columbia jacket) is Eugene Ormandy. As a curiosity, this version is well worth owning.

Tape buffs have a choice between the Rose and Rostropovich performances (Columbia MQ 422 and Deutsche Grammophon C 8674, respectively). The processing of both is first-rate.

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

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

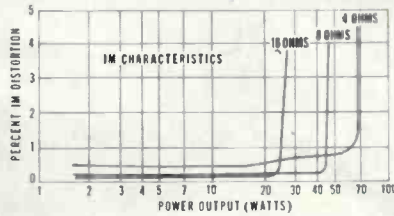
WE HAVE COME TO EXPECT HIGH PERFORMANCE FROM SHERWOOD and...

the S-8800 did not let us down. The tuner section, with its high sensitivity and very low distortion, is among the best in the business—clean and responsive. FM Stereo comes in loud and clear and, as the curves plotted at CBS Labs show, with very ample separation. The usual increase in distortion, when switching from mono to stereo in receivers, was in this set just about negligible. We would say that Sherwood has come up here with another typically 'hot' front end that makes FM listening a sheer joy.

"As for the amplifier . . . comparing the results with the specifications, it is apparent that the S-8800 does provide the power it claims, and this—for a popularly priced combination set—is considerable. A glance at the IM curves, for instance, shows how much power the S-8800 will furnish before it runs into any serious distortion problem at all three impedences. . . . For rated power bandwidth distortion of 1%, the curve ran below and above the normal 20 to 20 kHz band; and the 1-watt frequency response was virtually a straight line in this area, being down by 2.5db at 40 kHz—fine figures for a receiver . . .

"Those heavy percussion and crisp castanets will come through with just about all the con brio the performers have put into them."

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



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

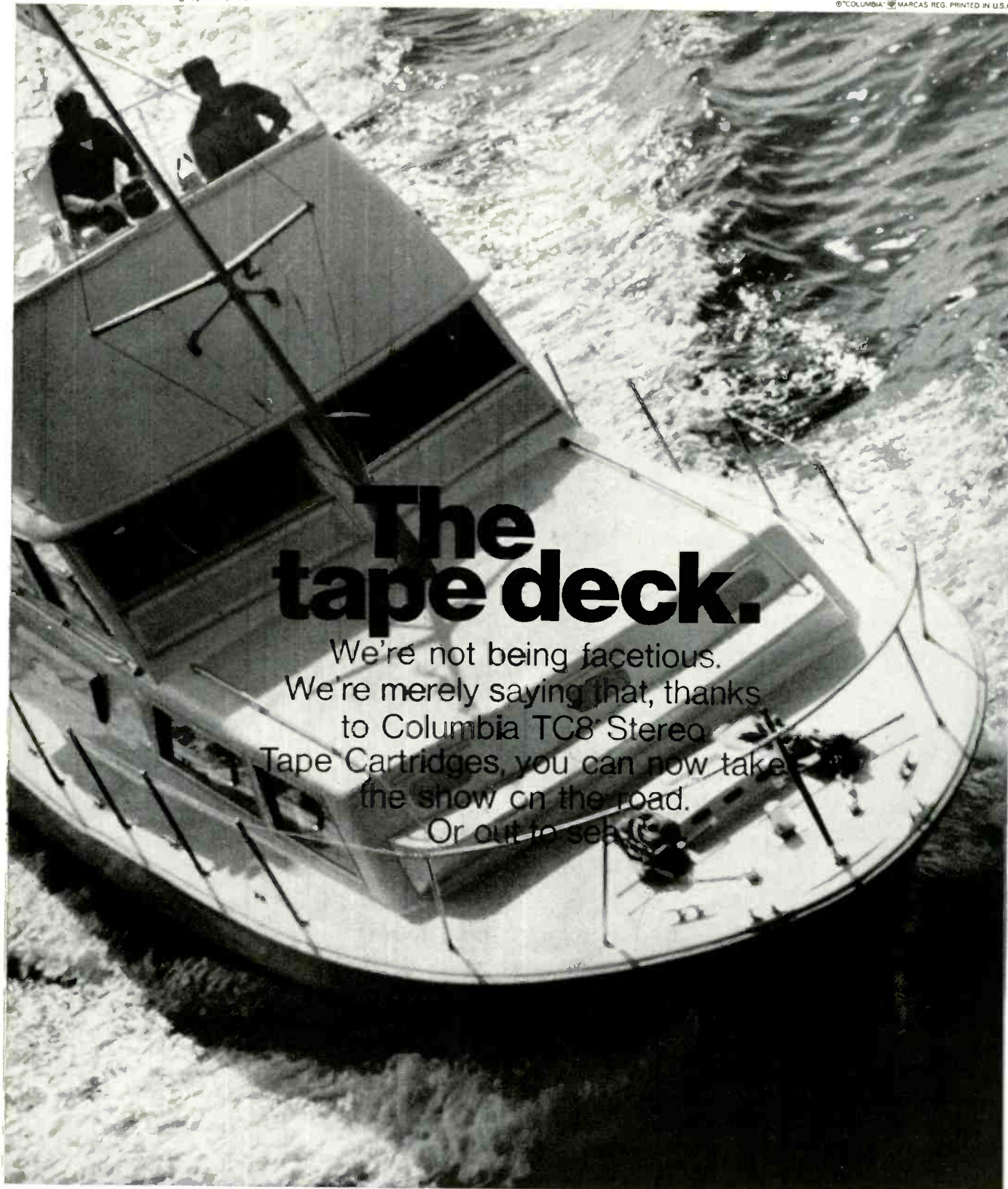
3-YEAR WARRANTY



Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 3R

CIRCLE NO. 74 ON READER SERVICE CARD



The tape deck.

We're not being facetious.
We're merely saying that, thanks
to Columbia TC8 Stereo
Tape Cartridges, you can now take
the show on the road.
Or out to sea.

Leonard Bernstein Plays
Favorite American Classics

Mame—The Original Broadway
Cast Album

Eugene Ormandy—Tchaikovsky:
Capriccio Italien/Rimsky-
Korsakov: Capriccio Español

Tony Bennett—I Left My Heart
in San Francisco

Dave Brubeck—Time Out

Johnny Cash—I Walk the Line

Ray Conniff—Somewhere
My Love

Percy Faith—Themes for
Young Lovers

Simon and Garfunkel—Parsley,
Sage, Rosemary and Thyme

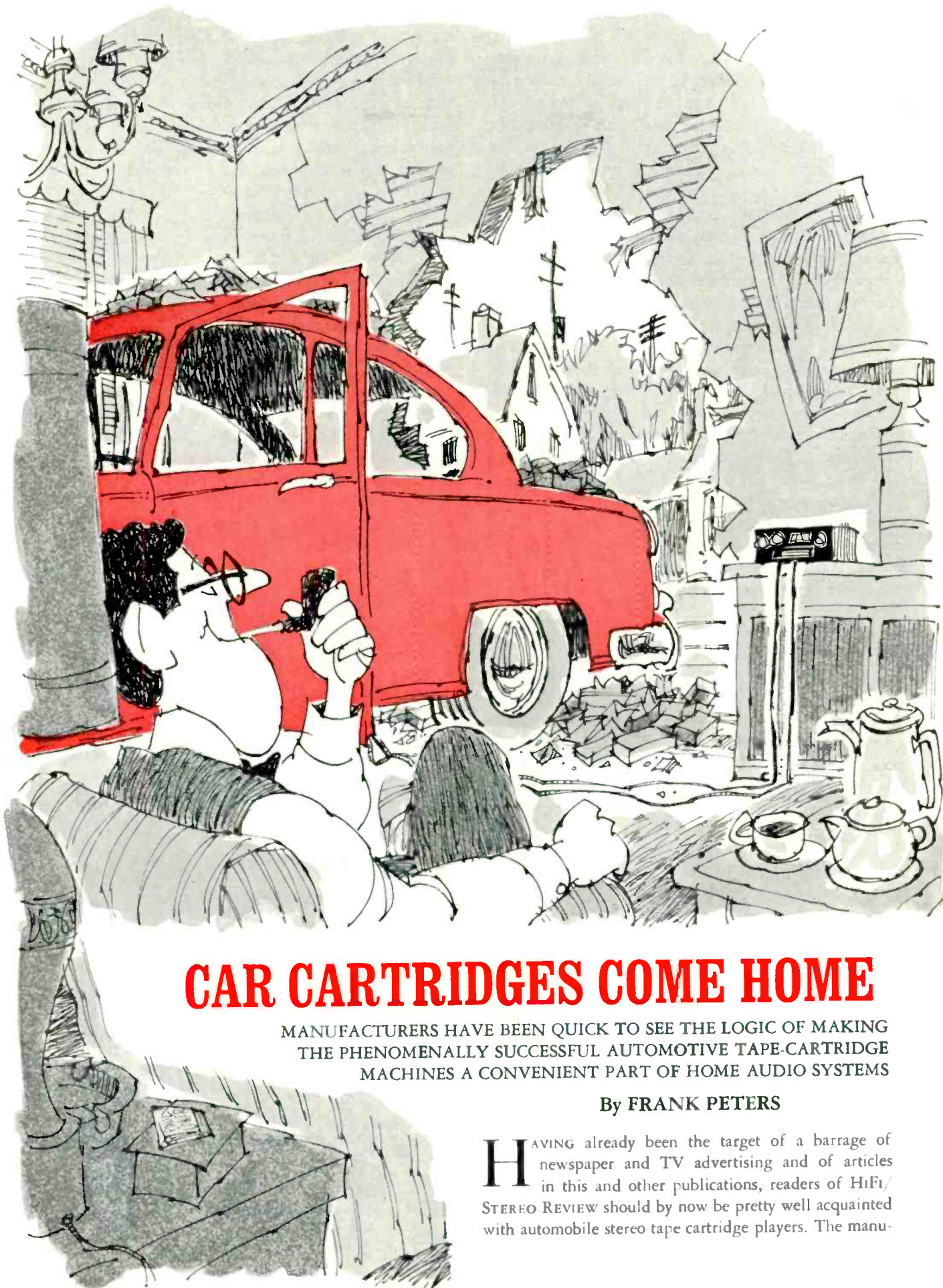
CIRCLE NO. 21 ON READER SERVICE CARD

Robert Goulet—On Broadway

Barbra Streisand—Je m'appelle
Barbra

Andy Williams—The Shadow
of Your Smile

**TC8 Continuous Loop 8-Track
Stereo Tape Cartridges**
From **COLUMBIA RECORDS** 



CAR CARTRIDGES COME HOME

MANUFACTURERS HAVE BEEN QUICK TO SEE THE LOGIC OF MAKING THE PHENOMENALLY SUCCESSFUL AUTOMOTIVE TAPE-CARTRIDGE MACHINES A CONVENIENT PART OF HOME AUDIO SYSTEMS

By FRANK PETERS

HAVING already been the target of a barrage of newspaper and TV advertising and of articles in this and other publications, readers of HiFi/STEREO REVIEW should by now be pretty well acquainted with automobile stereo tape cartridge players. The manu-

facturers have made their points with such slogans as "Put stereo on wheels," "Spend happier hours in your car . . . equip it with stereo," and other variations on the theme of enjoying music in stereo in the comfort of your car. The public in some areas—such as the West Coast and Texas—has accepted the idea, bought the equipment, and is generally happy about mobile tape players. And the same seems to be taking place in other parts of the country.

Since at least one of today's car cartridges (Fidelipac) was originally designed for fixed—rather than mobile—operation for such purposes as broadcast programming and background music, a logical next step was to adapt the car-cartridge player for home use. The primary appeal of the new approach is the possible double use of the cartridge. In other words—"Enjoy stereo tapes in your car, *and* play them in your living room." As the chewing-gum ad says, "Double your pleasure. . . ."

Customers who bought four-track machines of the Fidelipac type in the early days of auto stereo can now find home players for their tapes. And owners of eight-track Lear-type car sets have an even wider choice. A third available system, using the Philips twin-hub cassette (cartridge), also holds much promise.

For current owners of automobile cartridge players, the choice is clear. If they want to hear their cartridge tapes indoors, they simply buy a home player designed for the particular type of cartridge they own. The players may take the form of a self-contained "luggage" portable, a "component-type" three-piece ensemble (player plus two speaker systems), or a deck (with pre-amplifiers) for plugging into an existing stereo outfit (component stereo music set-up or console with tape-player input jacks). There are also de luxe console or table-top combination tape-cartridge players that include a stereo tuner and phonograph.

In cases where the auto player is a double-duty, self-contained type that includes speakers (such as certain SJB sets—from Martel's Automotive Division) it is merely a matter of toting it from car to house and plugging in an appropriate power-supply unit, generally a converter which changes 120-volt a.c. to 12-volt d.c.

The home players are operated in more or less the same way as the auto-stereo units. Slip in a cartridge (and possibly pull a lever) and presto—music! Like their auto counterparts, they offer a certain degree of program selection (press a button and the program on an adjoining set of tracks comes into play). Some models indicate which set of tracks is in operation by means of an illuminated track indicator. All except the decks have volume, tone, and balance controls (or should have!).

Owners of a good stereo outfit—either in component or console form—can add a home-player deck that involves a minimum of fuss and only a small amount of

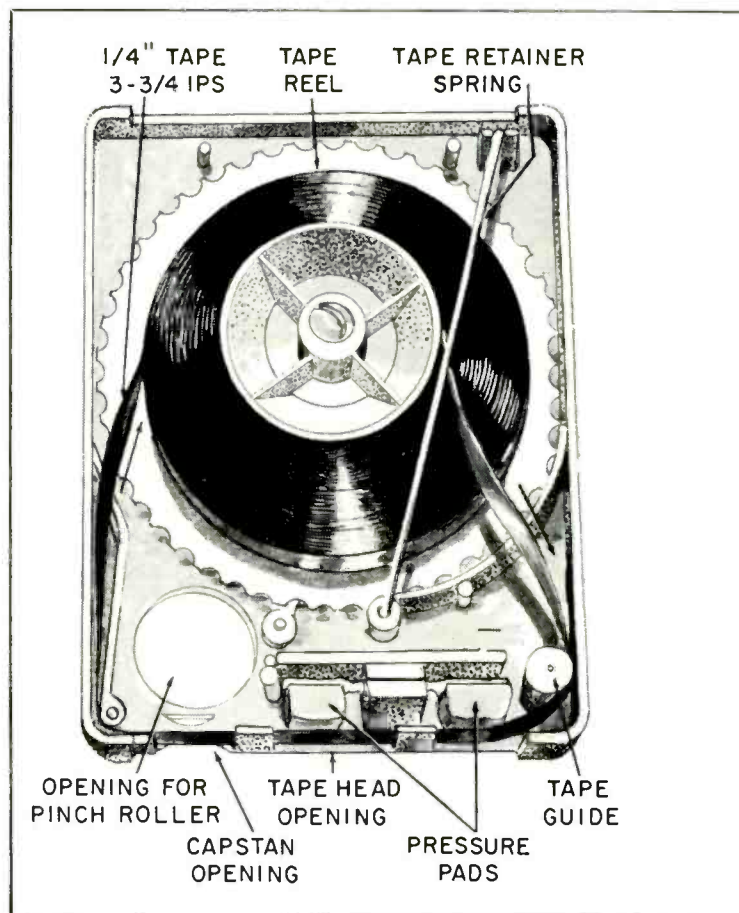
space. The units are generally slim and fit into what might otherwise be regarded as waste space. Some units are advertised as capable of operation in a vertical position, attached to the back or side of a console, for example. The home player decks are considerably less expensive than auto players since they play through the existing stereo amplifier and its speakers, and are therefore fairly simple mechanisms.

But there are some rather elaborate units too, such as the Bogen MSC Compact, which is a full music system comprising an AM/FM stereo receiver, a record player, and an eight-track tape-cartridge player in one handy—if not portable—walnut package, plus a pair of optional speaker systems.

Lear Jet Corp. has an 80-watt AM/stereo FM receiver with integrated eight-track cartridge player in a metal cabinet with walnut-grained vinyl finish. Matched speaker systems are optional.

SJB, in its Portamount series, offers ensembles consisting of four-, eight- or four/eight-track decks with either mono or stereo FM tuners, complete with chrome-housed speakers. These sets operate in the auto, and, in conjunction with an a.c. converter, they can also be used in the home.

Capitol is marketing a combination eight-track tape



player and automatic record changer in a wood table-top base with clear plastic cover. The amplifier has connections for a stereo tuner, and matching speaker systems are included.

The above are but a few examples of the types of equipment that are available. Other companies are developing similar instruments that have a cartridge player in combination with a tuner, phonograph, reel-to-reel tape recorder, and so forth.

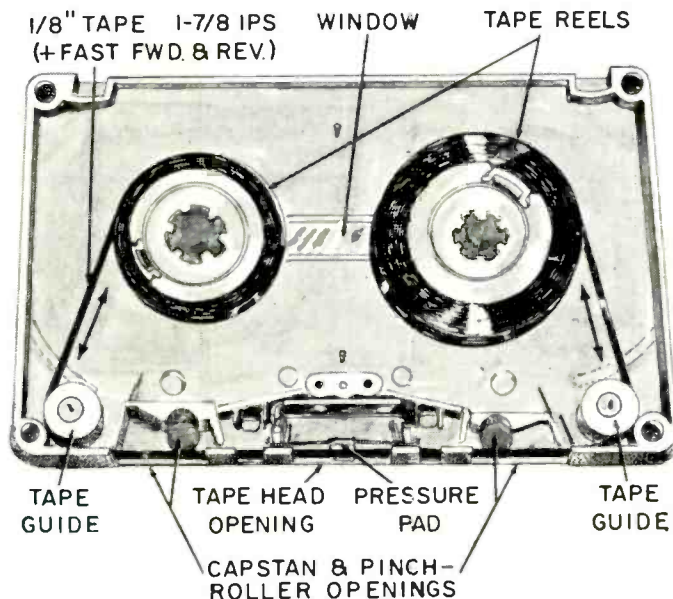
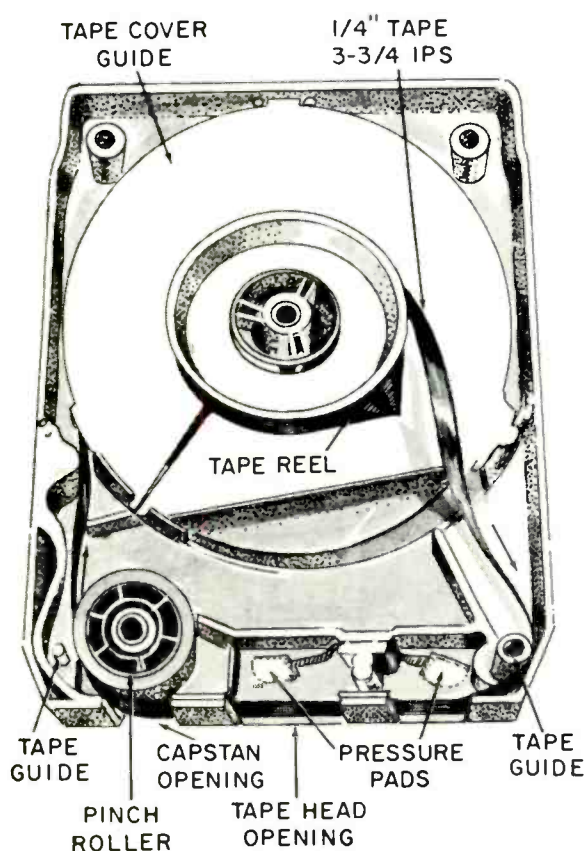
The self-contained luggage-type portables cost more than the straight decks. The higher price covers the necessary amplifiers and speakers, plus the housings. The self-contained component ensembles, in turn, are generally more costly than the luggage type because they usually come in furniture-wood cabinets.

THE quality of sound produced by the home players is determined by (1) the quality and frequency range of the prerecorded tapes; (2) the quality of the player on which the tapes are played; and (3) the overall quality of the amplifier and speakers (either built-in or separate). Most cartridges of the four- and eight-track variety are potentially capable of perhaps 50 to 12,000 Hz response or better. However, almost all limit their high-frequency response to a much lower figure to

minimize tape hiss. When one listens for the first time to a home player reproducing tapes that he has previously heard only in his car, he may be somewhat disappointed. He will be aware of more tape hiss, which in an automobile is usually masked by motor and road noise. (However, because of the absence of motor and road noise and perhaps because of better speakers in the home units, he is likely to hear a wider range of frequencies.) He may also observe a diminution of stereo effect. This results from the wide difference between the acoustics of the more open home surroundings and those of the intimate, closed-space environment of the auto. The difference in acoustic values will be similar to that between stereo headphones and speaker systems.

The new home-player owner will probably be aghast at the wide variations—even among the tapes of one given brand—in frequency response, volume level, and signal-to-noise ratio of the cartridges when played on a home machine. (The variations were there in the car also, but were obscured by the other special conditions.) And although there are thousands of popular-music tapes, the number of classical items is still appallingly small. And many of these are, at best, the "pop" or light classics.

(Continued overleaf)



The three basic types of tape cartridges are shown here with their covers removed. On the facing page is the oldest of the three types, the Fidelipac, which is similar to the Orrtronic cartridge. Left is the Lear Jet Stereo-8 type which, aside from its eight-track format, differs from the Fidelipac in that it employs a built-in pinch roller. The Philips "cassette" (above) can be considered a miniature reel-to-reel system encased in a cartridge. Note that all three units have tape guides and pressure pads built in as part of the cartridge structure.

All of the above is not meant to deter prospective home-player purchasers. It is merely a matter of recognizing the possible deficiencies of cartridge tapes and making allowances for present conditions which, given both industry and public acceptance of this latest hi-fi component, cannot be expected to endure for long. Overriding the possible drawbacks is the big factor of convenience. This alone, for many people, is justification enough for tape cartridges.

The foregoing has been addressed to those up-to-the-minute people with auto players who want a home player for their existing cartridges. But what about the newcomer to the world of tape cartridges who plans to start with either an auto *or* home player and to buy the second unit at a later time? Which system should he buy—four-track, eight-track, or neither?

Let's take a look first at the debit side of the question. With only a few exceptions, the four- and eight-track cartridge machines do not offer recording capability. None of the current crop of players has fast forward or rewind capability for relative ease in locating favorite songs or portions of a tape. In the few available cartridge recordings of symphonies and concertos, the works are punctuated with pauses and clicks at varying intervals, negating one of the basic virtues of the tape medium—its potential for long uninterrupted programs.

In trying to time musical selections to coincide with the proper switching points in a continuous-loop tape, producers often have to take liberties with the music. This they do by such hardly orthodox methods as shortening some works and padding out others by dubbing

in repeats of certain passages. Although this may not be apparent to the average listener, purists will certainly object.

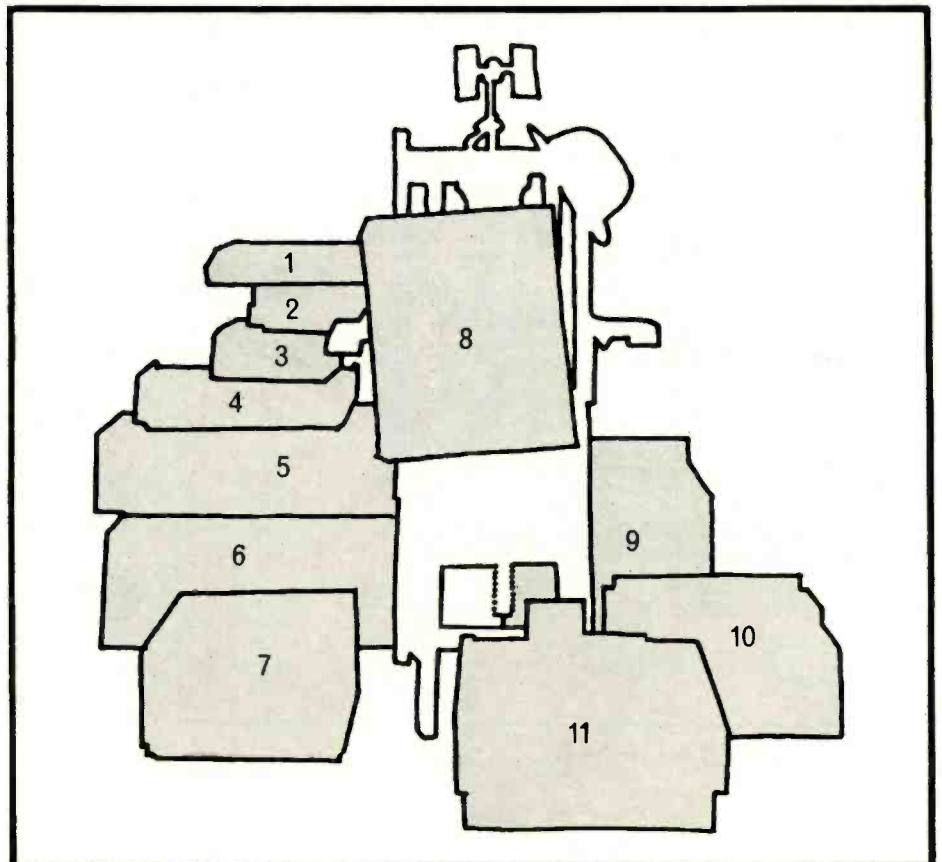
If higher cartridge prices (higher than discs, that is), lack of recording capability on the majority of units, and the other shortcomings of cartridge machines are of little concern, then it is a matter of deciding which kind of player to buy—four- or eight-track, or the "compatible" four/eight-track type. An important fact to consider is that four-track players are generally lower priced than the eight-track units. But four-track players require manual track change at the halfway point, whereas eight-track systems play all the way through with no attention. Although there are more four-track tapes available right now, eventually they will be outnumbered by the eight-track cartridges. And there are more top-name popular artists on eight-track tapes.

For the do-it-yourself tape enthusiast who likes to create his own program material rather than buy pre-recorded continuous-loop tape cartridges, there are several home machines on the market that enable him to do so, including three Fidelipac-type units. The latest is a recorder only, from Telephone Dynamics Corp., North Bellmore, N.Y. The instrument, operable on 120-volt a.c. current or on 6 volts d.c., is designed to record on a four-track stereo tape cartridge from a tuner, phonograph, or a reel-to-reel tape recorder, and conceivably from another cartridge player. It is list-priced at \$299.95. Another four-track recorder/player comes from Muntz. Designated Audio-Stereo Model AR300,

The sampling of home tape-cartridge players shown on this month's cover includes most of the currently available variations on the theme.

They are, with their prices:

- (1) Norelco Continental 350, less than \$130;
- (2) Capitol CD 780, \$79.95;
- (3) Telepro Satellite II, \$79.95;
- (4) General Electric M8610, \$129.95;
- (5) RCA Victor Y11D-38W, \$149.95;
- (6) Bogen MSC, \$521.95;
- (7) Arvin 97C38, \$169.95 (with external speakers);
- (8) Roberts 1725-8L, less than \$389.95;
- (9) Martel 80 Combo, \$499;
- (10) Craig Panorama, C-516, \$229.95;
- (11) Wollensak 7200, \$459.95.



the unit (newly priced at \$249.95) contains a record changer that makes it possible for the user to put his favorite records into cartridge-tape form. A third Fidelipac-type recorder/player is Craig Panorama's Model C516, priced at \$229.95. It is housed in a walnut cabinet and records from a microphone, tuner, or phono source.

For those wanting to record their own eight-track continuous-loop cartridges, there is Roberts' Model 1725-8L, list priced at \$389.95. This unusual machine is a combination reel-to-reel stereo recorder with a built-in eight-track recorder/playback mechanism. It enables the user to dub program material onto a tape cartridge from regular prerecorded tapes or from an external tuner or phonograph.

A PROSPECTIVE PURCHASER who wants the convenience of the cartridge plus some of the flexibility of the reel-to-reel tape recorder might weigh the merits of the Philips cassette system. The cassette is a cartridge which uses tape one-eighth of an inch wide (instead of the quarter-inch in the other systems) and runs at $1\frac{7}{8}$ ips (instead of $3\frac{3}{4}$ ips as in the other systems). The Philips cartridge is approximately one-quarter the cubic size of the four- or eight-track continuous cartridges, but it offers as much (or more) playing time as the average loop cartridge. The machines all have fast-forward and rewind capabilities, and some have digital counters for fast program location.

Prerecorded stereo tapes are being sold in cassette form at \$5.95 by one major brand (Mercury), and blank tapes are available in lengths of one hour (\$2.65) and ninety minutes (\$3.50). In operation, the tape moves from one hub to the other. When one side is completed, a sensing mechanism is triggered, and the tape stops. The cartridge must then be turned over to play the second side. In relation to the eight-track continuous cartridges (and to a lesser degree in relation to four-track cartridges), the Philips-type machines are at a disadvantage because of the necessity of turning the cartridge over at the halfway point. (The eight-track cartridges play all the way through with no attention; the four-track require the push of a lever or button at the halfway point.) However, this is a minor flaw in an otherwise attractive approach.

Philips-type machines, available under more than forty different brand names around the world, provide recording capability in either mono or stereo. Further, mono tapes made on one Philips-type recorder can be played back on a Philips-type stereo machine because of the unusual track layout. Or, stereo tapes made on one Philips-type stereo instrument can be played back monophonically on another mono Philips-style recorder.

Philips-type machines—introduced in America under the Norelco brand name—come in a variety of forms.

The first was the Norelco battery-operated Carry-Corder Model 150, a coat-pocket-size mono recorder for all-around use. Similar units are available under possibly a dozen brand names. Scheduled for delivery later this year is a Philips-style stereo playback-only model made specifically for auto use by Norelco. It is expected to sell for about \$150. It will feature a "letterbox" feed slot; inserting the cassette into the slot activates the tape drive mechanism and electronics. This model will also feature an automatic "eject" to disengage the cartridge at the end of each side's play. As with other car tape players, speakers can be mounted in the dashboard or elsewhere.

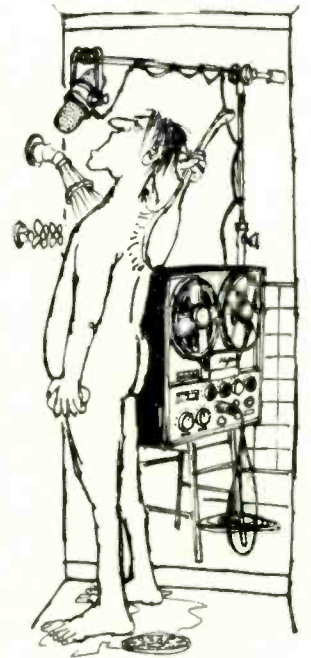
Also available for the Philips cassettes are desk-top mono and stereo miniature recorder/players (with built-in or external speakers), FM-radio recorder/players, and a variety of table-top and portable self-contained units, plus component-type ensembles in various wood finishes and cabinets. One combination, made in England, features a cassette player built into the side of a reel-to-reel tape recorder.

How do the Philips-style cartridges compare sonically with the more widely distributed four- and eight-track forms? Quite favorably. Frequency response is given as 60 to 12,000 Hz for some of Norelco's sets, as an example (and my ears tell me these specs are attained)! Signal-to-noise ratio and wow and flutter characteristics are excellent—particularly considering the slow speed at which Philips cassettes operate.

However, despite certain basic quality requirements set by Philips for its licensees, there will inevitably be some variation in overall quality of the units made by the forty-plus manufacturers. The best bet is to check the specs of the particular machines being considered—and then to listen to them, if you can.

As we go to press, only a handful of companies are providing prerecorded tapes in Philips cassette form. They include Mercury and Musictapes. A firm appropriately called Dubbing Electronics (which prerecords the Mercury tapes) is also providing prerecorded cassettes under a variety of brand names. Other companies are weighing the matter, and it is conceivable that by mid-year some of the larger ones will offer their recorded music for dubbing into cassette form. The number of tapes by well-known performing artists available in cassette form is limited, but then again you can dub them yourself from discs, off the air, or from reel tapes. When the big recording companies decide to "go cassette," the Philips approach is likely to give the continuous-loop units a real run for their money.

Frank Peters' regular coverage of home-entertainment equipment for an industry publication enables him to keep his knowledge of developments in the tape-cartridge field right up to the minute.



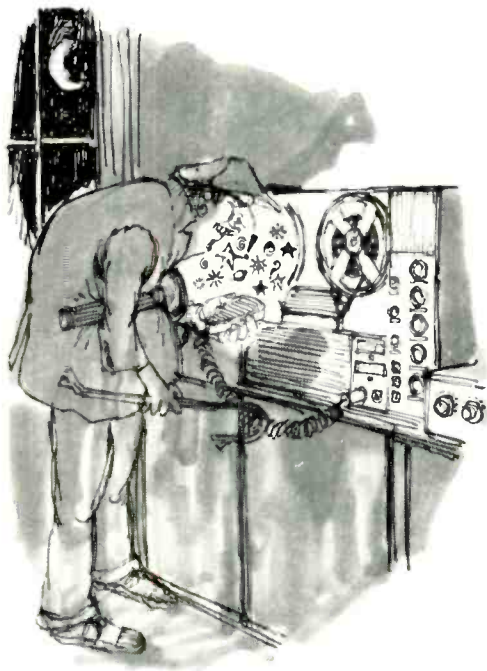
The Reeling





Mind

By Charles Rodrigues





THE NEW SELF-REVERSING

BY PUTTING THEIR HEADS TOGETHER, DESIGNERS HAVE FOUND

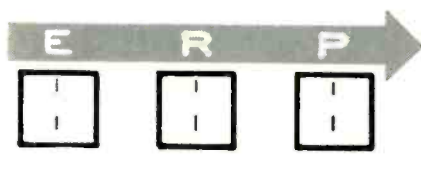
ALTHOUGH the art of music reproduction has made tremendous strides since the days of the morning-glory speaker horn, progress in most aspects of the field today, though steady, is generally of the inching kind—except in tape recorders. When it comes to tape recorders, it seems that the only thing measurable in inches is tape speed—everything else goes by leaps and bounds. The latest leap is the reversible (bi-directional, if you insist) tape machine. True, the first of the breed appeared on the market some half-dozen years ago, but the trend has now taken firm hold. At least six manufacturers are currently offering reversible recorders to the American home market.

Despite their unity of intent, however, manufacturers have found more than one way to reverse a machine, and there is great diversity in their approaches to other aspects of design as well. For the prospective purchaser of one of the newer tape machines, it is important to understand how they vary in their features, flexibility, and convenience.

As it records or plays, the conventional tape machine moves the tape in a direction (usually from left to

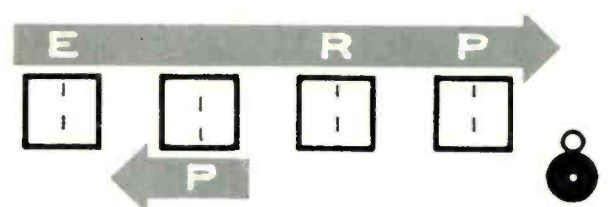
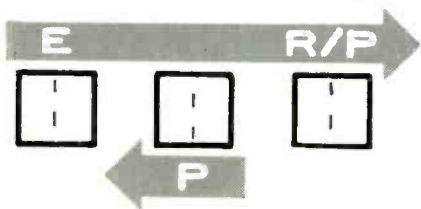
right) that we may term *forward*. But the reversible machine is also able to play with the tape moving in the *reverse* direction (right to left), thus doing away with the tiresome business of exchanging reels on the supply and takeup spindles. Some machines (such as the Ampex 2100; Concertone 803 and 804; Concord 300, 350, and 776; and Sony 660ESP) can record in reverse as well as play. Others (the Ampex 1100; Roberts 400-X, 7000RX, 5000, and 3190; the Teac R1000, R1100, A4010, and A4000) are designed only for *playback* in the reverse mode—if one wishes to record in the reverse direction, the usual reel interchange is required.

Designing a machine for bi-directional operation is no simple matter. In order to reverse tape direction, it is necessary to change the direction of the capstan motor, change the relative torques of the supply- and takeup-reel drives, and transfer the recorder's preamplifier connections from the head(s) used in forward to the head(s) used in reverse. To minimize the need for the personal attentions of the operator, most reversibles offer not only manual but also automatic reversal. At the end of the reel, some type of sensing device actuates a sole-



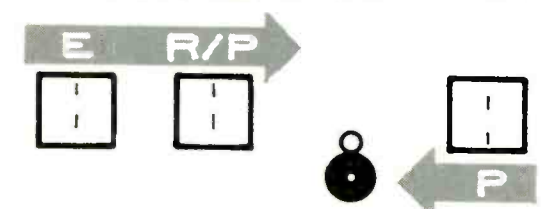
(1) Usual stereo four-track, three-head arrangement and tape-motion direction. The two tangential circles represent the capstan and the idler wheel.

(2) A three-head arrangement employing a dual record/playback head for forward and playback-only head for reverse. Note reverse pusher action.



(3) A four-head setup similar to (2), except that the separate record and play heads permit off-the-tape monitoring during forward recording.

(4) A three-head configuration in which the reverse playback-only head has the tape pulled across it rather than pushed, as in (1), (2), and (3).



TAPE RECORDERS

By HERMAN BURSTEIN



THAT THERE'S MORE THAN ONE WAY TO REVERSE A RECORDER

noid, which in turn operates switches and performs the other mechanical actions needed to make the required changes. The devices that sense the approaching end of a tape reel and actuate the solenoid are varied and imaginative:

- *Foil-sensing* (Concord, Concertone, and Roberts) is the most popular method. Metal-foil leader tape is attached to the end of the playing tape, or a pressure-sensitive foil strip is pressed in place. As the foil passes over a sensing device, it completes an electrical circuit within the tape recorder, thus activating the reversing mechanism.

- *Silence sensing* (Sony) requires no added foil or special preparation of the tape. The playback signals from all four tracks of the recorded tape are continuously monitored to produce a "guard" voltage that keeps the reversing mechanism inactive. If there is no signal on all four tracks for a number of seconds (as presumably happens only at the end of the tape), the guard voltage drops to zero, and reversal takes place.

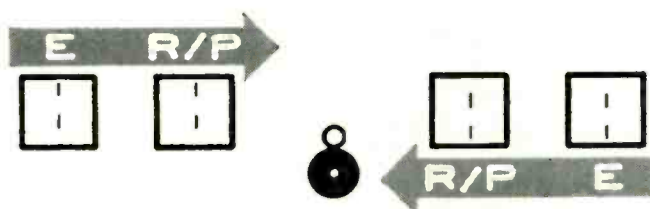
- *Pressure sensing* (Teac) requires the user to tie a loop at the end of the tape so that it cannot slip out of

the reel. Thus, at the end of the reel, the extra tape tension throws a sensitive lever that initiates the reversing process.

- *Tone sensing* (Ampex) depends upon a subsonic tone, at about a 20-Hz frequency, which the user can record at any point on the tape simply by depressing a button on the Ampex machine. In playback, the same tuned circuit that generated the tone serves as a band-pass filter that responds to the subsonic signal, using it to actuate the reversing solenoid. In recording, one is unlikely to encounter audio tones sustained enough and low enough to impress a false reversing signal on the tape; in playback, the reversing signal is inaudible on most equipment. (Incidentally, all prerecorded tapes manufactured by Ampex have the subsonic reversing signal already prerecorded at the end of each side.)

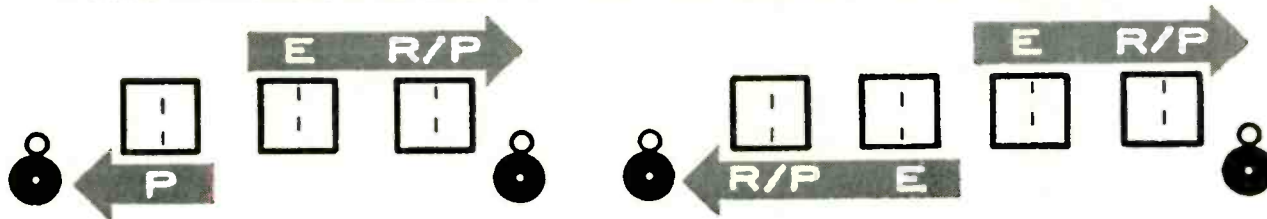
- *Time sensing* (Roberts) employs an index dial that can be pre-set to a point corresponding to desired elapsed time, which of course must be predetermined. As the tape moves, the dial rotates, and when the dial pointer comes around opposite the index mark, an electrical circuit is completed to produce reversal. Roberts

E = erase
R = record
P = play



(5) A four-head machine that resembles the unit at (4) mechanically, but differs in that a combined record/play head and an erase head permit bi-directional recording.

(6) and (7) Two dual-capstan arrangements that use three and four heads, respectively. The three-head machine cannot record in the reverse direction, as can the four-head machine. Neither arrangement permits instant monitoring from the tape.



also gives the user of its reversible machines the option of foil sensing.

As noted above, some machines are capable of recording as well as playing in the reverse mode, while others only play. Of those that record in reverse, some (Concertone's 803 and 804 and Concord's 350 and 776) can automatically reverse in the record mode as well as in the play mode. Others (Ampex 2100 and Sony 660ESP) automatically reverse only in the play mode.

In a number of machines, automatic reversal is confined to one change of direction—from forward to reverse. Some others (Ampex, Concertone, and Roberts) offer the "repeat" feature—meaning that they can also automatically switch from reverse back to forward again. Of the three companies just named, only Concertone offers repeatability for recording as well as playback. The rest limit repeatability to playback, presumably because of the danger of accidentally erasing a desired recording.

IT HAS long been dogma among tape-recorder designers that, for minimum wow and flutter, the drive capstan (in conjunction with the pressure roller, of course) should *pull* tape, not push it. Thus, in a conventional tape machine, we find that the tape always passes over the heads before it reaches the capstan; the capstan, in effect, pulls the tape past the heads against the drag of the supply reel or pressure pads. Accordingly, a number of reversible machines (Concertone, Concord, and Sony) have extra "reverse" heads installed on the opposite side of the capstan so that in reverse the capstan is still pulling tape over the heads. This is known as symmetrical operation. But other machines (the Teac and Roberts) defy the rules and employ asymmetrical operation. Here all the heads are on the same side of the capstan, so that in reverse mode the capstan is actually pushing the tape.

Concertone, a manufacturer that has produced machines with both symmetrical and asymmetrical transports, holds that pushing tape does not necessarily give inferior results; the primary consideration in designing

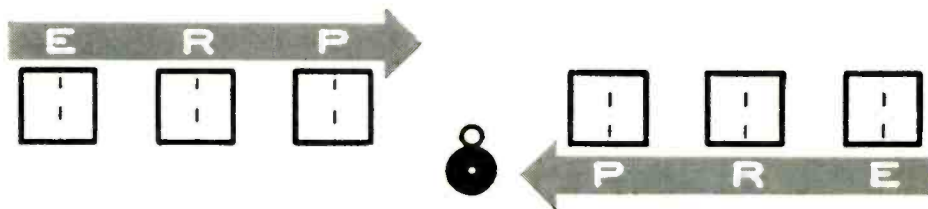
a transport that will push tape across the heads in the reverse mode is simply the number of heads involved. In the "pushing" mode, the tape tension required for proper head-to-tape contact is being supplied by the acting takeup reel, and every element that causes friction in the tape's path will reduce tape tension. In a unit designed for reverse playback only, the single playback head in the tape path causes no difficulty, but when multiple heads are required for forward and reverse erase, record, and play functions, tape-to-head contact may be completely lost near the capstan despite any reasonable amount of torque supplied by the takeup reel, according to Concertone. The use of pressure pads further complicates the problems.

Tape-designer ingenuity has also given us some machines (Ampex, Sony 460) that will let us have our cake and eat it too: they are designed so that the tape is pulled in either direction, which reduces the total number of heads. The heads are centrally mounted between separate right and left capstans. In the forward mode, the tape is engaged by one capstan; in reverse by the other.

One important advantage of the repeat feature in the late-model recorders is the opportunity it offers for sequential mono operation. With suitable switching, a tape machine could record or play all four mono tracks in sequence. At the time of writing, sequential operation was offered by only one special-purpose machine, the Viking 225, designed solely for mono playback at 17/8 ips. Intended for background music and similar continuous programming, the machine will play for 16 hours (with 1/2-mil tape) before repeating itself.

It is difficult to predict what changes will be wrought by tomorrow's technology in the highly competitive, fast-moving tape field, but it appears that tape-reversal, at least, is here to stay and may shortly be expected as a standard feature on all home-entertainment machines.

Herman Burstein, a frequent contributor to these pages, has written several books on various aspects of sound reproduction, and is particularly concerned with the field of tape recording.



(8) A full six-head arrangement that permits recording and monitoring directly from the tape in both forward and reverse. Note that tape is pulled in both directions.



KNOWING THE ANSWERS TO TWO SIMPLE QUESTIONS
WILL SIMPLIFY YOUR DECISION-MAKING WHEN
BUYING A TAPE RECORDER

By BENNETT EVANS

BEFORE you open a catalog, visit a dealer, or make any other moves remotely resembling shopping for a tape recorder, you had best ask yourself two serious and interrelated questions—to wit: (1) What do I want a recorder *for*? and (2) How will I use it? Knowing the answers to even these simple queries will be an enormous help in getting a machine at least somewhat tailored to your purposes—and will probably save you money in the bargain.

Let's see what's involved in these questions. If you mean to roam about the city and countryside making candid recordings of anything from subways to songbirds, you'll want a battery-powered recorder. Not one of those toys the drugstore gives away practically free with every malted, but something perhaps in the \$75-and-up range designed for serious recording. The minimum hallmark of quality in a battery portable is capstan drive, which propels the tape at a steady speed

between a rotating metal shaft and a rubber idler wheel. The toys use "rim drive," with the takeup reel pulling the tape through the machine at a speed that varies according to the amount of tape on the reel at any given moment.

Battery machines, especially those that record at $7\frac{1}{2}$ ips (inches per second) make recordings anywhere from adequate to excellent, but none, because of the minute dimensions of their speakers, play back nearly as well as they record. Almost all, however, have output jacks that can be used to feed external hi-fi systems for a considerable improvement in sound. And for even better results, tapes made on the battery-operated portables can be played back on full-size, full-fidelity machines. (See Ken Gilmore's article elsewhere in this issue for a discussion in depth on the battery-powered machines.)

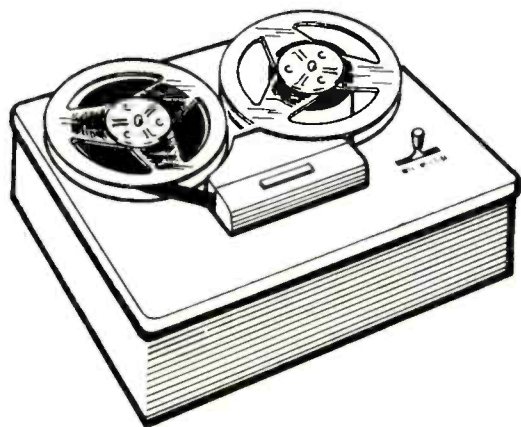
When we come to the full-size machines, we find that there are three basic types: the tape transport, the tape deck, and the complete recorder (see accompanying illustrations). If your only interest is in playing pre-recorded tapes through your audio system, you can save a good deal by buying a tape transport that (by definition) consists simply of a tape-handling mechanism and a playback head (no record or playback electronics) whose output must be fed into the tape-head inputs of your amplifier—assuming that your amplifier has such inputs. Some transport manufacturers also sell playback-only preamplifiers that feed the tape inputs of amplifiers lacking tape-head facilities. These preamps usually give better sound, since they provide an exact electrical match for the playback head of their companion transport and usually offer different playback equalizations for different speeds (a feature which most audio-system tape-head inputs lack). However, if your amplifier does not have tape-head inputs, your best bet is a deck with built-in preamps.

If you want to record, you'll want at least a tape deck, and possibly a full recorder. Both include tape transport and record and playback preamplifiers, and the full recorder also has amplifiers (usually between 1 and 10 watts per channel) and speakers as well.

Before you decide between the lighter, more compact tape deck and the complete recorder, ask yourself whether you'll be using your machine only as part of your home audio system (in which case you'll want the deck), or whether you'll be recording and playing in more than one place (in which case you'll want the full recorder with speakers). You may prefer the lighter, smaller deck for remote recordings, too, if you're content to listen only through headphones to what you're recording. Considering the relatively small difference in cost, even if at present you don't intend to make recordings, the deck with preamps is almost always a better bet than the transport without electronics.

REEL capacity and speeds are other basics to consider. Virtually all recorders except the battery-powered or very cheap ones take reels in all sizes up to 7 inches in diameter. The 7-inch reel is the standard for pre-recorded tape and pretty much a necessity for making recordings of reasonable length at $7\frac{1}{2}$ ips. Those few a.c.-powered recorders that take only 5-inch reels usually have only their low cost to recommend them. Professional-size, $10\frac{1}{2}$ -inch reels are a luxury, but a handy one if you need to make very long recordings at $7\frac{1}{2}$ ips and/or prefer not to use thin tapes.

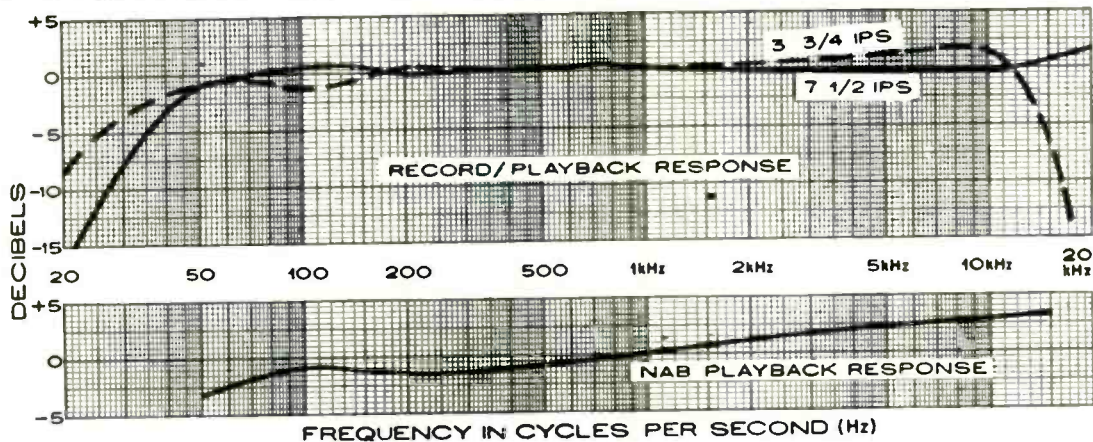
Virtually all full-size tape machines can be run at both $7\frac{1}{2}$ and $3\frac{3}{4}$ inches per second, and these two tape speeds are standard for pre-recorded tapes. With today's better home recorders, the 15-ips speed has no sonic advantage unless you plan to make—or play—professional master tapes or do much critical editing.



The tape transport consists only of a tape-moving mechanism and a playback head. Since it lacks electronics, the machine requires an amplifier with a tape-head input.



The tape deck will record and play back and may have a separate playback head that permits off-the-tape monitoring. Neither power amplifiers nor speakers are included.



The two graphs above are typical of those that appear in technical reports on tape recorders. The bottom graph charts the playback response of a recorder to a test tape that is recorded to conform to the National Association of Broadcasters (NAB) recommended playback curve for pre-recorded tapes. A flat line on the 0-db axis would be a perfect response within the 50- to 15,000-Hz range specified by the NAB standard. The top graph shows a machine's playback response (at two speeds) to a test-tone series recorded on the same machine.

(Sounds on the tape are spread twice as far apart at 15 ips, making them easier to find and splice in or out). A low speed of $17\frac{7}{8}$ ips provides double the recording time of $3\frac{3}{4}$ ips and is handy for long recordings of spoken material, where the lower fidelity isn't too bothersome. The very slow speed of $15\frac{1}{16}$ ips (found on few machines) is twice again as economical—but offers still lower fidelity.

Once you've made a decision on the type of machine you want, you next need to consider the recorder's basic performance specifications: its frequency response and freedom from wow, flutter, noise, and distortion. Wow and flutter are stated in specification sheets as percentages—the lower the percentage, the better. If an appropriate prerecorded tape is available, a good test is to listen to long-drawn-out piano tones. "Wow" mani-

fest itself as a slow see-sawing of pitch; flutter is a faster, gargly variation (which, on a machine that is out of adjustment, may make everything sound as if it were underwater).

Noise is usually stated either as "so many decibels below zero recording level" (for example, "−60 db") or as a signal-to-noise ratio without the minus sign (60 db). Either way, the larger the number's absolute value—disregarding the presence or absence of minus signs—the quieter the machine: −60 db is better than −50, and the equivalent 60-db signal-to-noise ratio is substantially better than 50 db. Most tape-recorder noise consists of hiss, but hum may also be present. Since noise is referenced to a given signal level (0 db), which in turn is referenced to a given distortion level, one manufacturer's rated signal-to-noise level of −90 db may be more or less noisy than another manufacturer's −50 db.

Distortion is seldom stated on recorder specification sheets, though sometimes the 0-db (or maximum recording-level) point is defined as the level producing 1 per cent or 3 per cent distortion on the tape. The "standard" distortion level at which 0 db is established is 3 per cent, but any given manufacturer may be using a higher or lower figure.

If you can hear wow and flutter—or distortion below the 0-db recording level—then there is too much of it in the machine you're testing. Noise, however, seems to be prevalent in home tape recorders, and the best way to judge the noise level of a recorder is to compare it with that of the best recorder in the showroom. Bear in mind, though, that a recorder with limited bass and treble response may seem to have less hum and hiss than a full-range recorder—play back the same tape on several machines and compare their overall



The full recorder includes a stereo amplifier with output power between 1 and 10 watts per channel, plus a pair of speakers either built-in or as part of the cover.

sound qualities for frequency range and smoothness as well as for wow, flutter, noise, and distortion.

When you've settled on the type of tape machine you want and have narrowed down your choice to those with adequate sound for your purposes, you may find that the machines you've selected differ radically in both the number and the kinds of extra features they offer. Among the differences you're likely to encounter are variations in the type of recording-level indicator, sound-on-sound facilities, and mixing inputs; in the number of inputs, heads, and motors; and in the provision for automatic reverse.

Unless you're doing radio-broadcast work with a recorder whose VU meter must conform to standard professional specifications, you'll probably find a green-glowing "magic eye" tube just as useful as a recording-level indicator. It responds quickly to sound peaks, has a carefully designed built-in time lag, and makes it easy for you to prevent the distortion that comes from recording at too high a level—or the noise that comes from recording at too low a level. However, more and more new machines feature VU "type" meters that have little advantage other than that they look professional and that recorder designers find them easier to use with transistor circuits. The neon-bulb indicator is too imprecise for professionals and makes it difficult to get good recordings.

Almost any stereo recorder can be used, somehow, for trick "sound-on-sound" recordings that can make you sound like a one-man trio, quartet, or even a massed chorus. Some recorders require special external connections for this, while others do it internally, with a flick of a switch or two. Don't reject a machine for lack of sound-on-sound facilities unless you're sure you'll *use* those facilities (most people never do). But if you do intend to use them, you should have no trouble finding a satisfactorily equipped machine.

Input-mixing facilities let you record and adjust independently the levels of a live voice and recorded music simultaneously on the same track—which is handy for slide-show narrations and the like. They also make it easier to do sound-on-sound recording if your machine lacks specific internal switching for it.

Several new tape recorders are designed to serve as a temporary or permanent nucleus for a complete hi-fi system. Such recorders have flexible input facilities and some even have built-in tuners. But if you already have a hi-fi system, this may be superfluous.

The presence of three heads in a recorder is usually a sign of quality—and expense. Most tape machines use the same head for recording and playback, connecting it to the record and playback electronics according to whichever function is in use. By separating the record and playback heads, three-head systems gain two important advantages: each head can be optimally designed

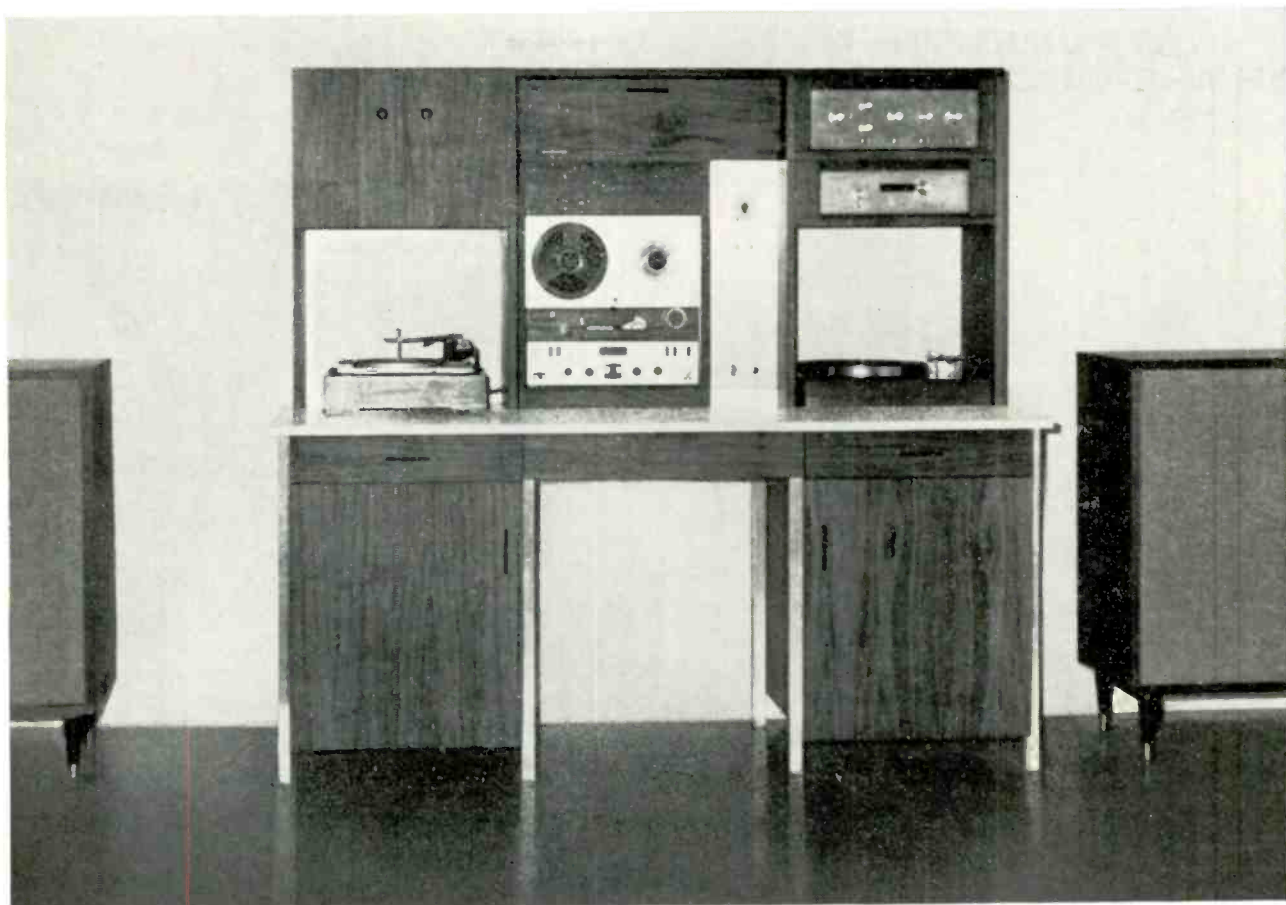
for its particular job, and one can listen to recorded material via the playback head an instant after it has been put on tape by the record head. This, of course, provides a constant check so that you can monitor the quality of the recording while it is being made.

Three motors in a tape machine usually signify quality and cost. By using separate motors for the capstan and both reels, a recorder can achieve simpler, more reliable construction (fewer cams, levers, and push-rods required for changing modes) and will usually wind and rewind tape faster than (though seldom quite as gently as) a one- or two-motor machine. But reliability and simplicity are the main three-motor advantages, for while winding and rewinding speed is not too important in home use, gentle tape handling is. Check any machine, regardless of how many motors it has, for controls that operate smoothly and rapidly without jamming or breaking the tape, and for a smooth, even wind of tape upon the reel.

AUTOMATIC reverse is a great convenience with four-track machines, eliminating the need to get up and interchange reels when one pair of tracks has played through. Most auto-reversing machines play in both directions but record in only one. Two-way recording may, however, be a boon worth its extra cost to those who tape long works and events which they are not free to interrupt, such as radio programs; it is less important when dubbing from other tapes or phonograph records. (The reversing machines are discussed in depth by Herman Burstein elsewhere in this issue.)

One final word of advice: pick your machine on the basis of quality first, features second. And spend enough to ensure your satisfaction. With few exceptions, you will find both good fidelity and the most important features in machines from about \$150 to \$250, and little worth your notice below that range. Machines above \$250 offer more quality and usually more features (such as three heads). In the \$450 to \$600 bracket, the main improvement is likely to be superior construction, long-term reliability, and perhaps such "professional" features as a 10½-inch reel capacity. Three heads and three motors are also common in this range. Beyond \$600 lie only a few 10½-inch reel machines and a number of totally professional units that offer greater reliability than any home machine—greater than the average home user may ever need—but often fewer features. Whatever your recording needs or inclinations, you can probably find a tape machine that fits them to a "T"—provided you are clear on what your needs are, and keep them firmly in mind while shopping for your unit.

Bennett Evans, an audiophile with long experience in the technical aspects of hi-fi, writes regularly for HiFi/STEREO REVIEW.



INSTALLATION OF THE MONTH

THE STEREO DESK

FOR Ken Collins, of Warren, Michigan, neither shelves, cabinets, nor consoles provided the proper combination of the aesthetic and the practical in his particular approach to a hi-fi component installation. He says that one of the main tools employed in planning his system was a tape measure. Repeated visits to the local hi-fi showrooms and constant consultation of the catalogs established for him the maximum dimensions of the components that he was considering. Allowing an inch or two for future expansion, Mr. Collins realized his plans in the home-built desk/console pictured above.

The amplifier and tuner spaces at the upper right of the hutch section of the cabinet house a Harman-Kardon A30K integrated amplifier which Mr. Collins constructed from a kit. The tuner is a Dyna Model FM3 also purchased in kit form. The turntable in the section immediately below is an Acoustic Research Model XA with an Empire 880P cartridge installed. Sony's Model 600 tape recorder is mounted vertically (center) for maximum operating convenience. To the left of the Sony is a

Garrard Auto-Slim automatic turntable with a Shure M7D cartridge. The changer is intended primarily for the use of the Collins children.

Each of the speaker systems flanking the desk console contains an Electro-Voice SP12B full-range speaker, and the cabinets themselves were built by Mr. Collins from plans supplied by Electro-Voice. Shortly, Mr. Collins expects to add a pair of E-V T35 high-frequency drivers.

The various compartments and drawers built into the console house a variety of accessories, mostly adjuncts to the Sony tape recorder. In among the splicers, erasers, and head demagnetizers are found a pair of Sony stereo headphones and two Sony F87 microphones. The bottom two pedestals house Mr. Collins' record collection, which is somewhat eclectic. But it has a strong jazz element because of the weekly two-hour jazz program he conducts on WHFI-FM, Birmingham, Michigan. The title of the show is *Jazz from Britain* (Mr. Collins' native country), and it features, in Mr. Collins' words—"the good music from Britain, *i.e.* Heath, Keating, etc." —L.K.

INSTRUMENTS
OF THE ORCHESTRA



Like almost all of the world's great violists, virtuoso Emanuel Vardi is a man of considerable strength, and has a long reach. The nature and size of the instrument ask more physically from the player than does the smaller violin.

The VIOLA

By IRVING GODT

AT A symphony concert, it is easier to spot the violas (usually twelve of them) from the balcony than from any place else in the hall. From a distance, viola players all look like violinists with small heads. The viola's body is two to three inches longer than the violin's, and one to two inches wider—a fairly subtle difference to observe directly, but one just big enough to create this peculiar visual effect.

The four strings of the viola are tuned C, G, D, A. The three upper strings are tuned to the same notes as the violin's lower strings. In other words, the viola adds a lower C to the violin's tuning (G, D, A, E) and gives up the high E. Actually, it happened the other way around: the viola was the first member of the violin family to emerge in the sixteenth century. We like to call the viola a large violin, but historically, we should think of the violin as a

small viola. *Violino* means small viola; viola simply means viol—and on that peg hang all the historical confusions in the terminology of the sixteenth and seventeenth centuries, some of which are still with us.

The Germans call the viola *Bratsche*, a Teutonic compromise with the last word of its early full name: *viola da braccio*. *Braccio* is the Italian word for "arm," and it distinguished the newer "arm viols" from those played "at the leg" (the true viol was held on or between the knees and bowed across its body). The English, uncomfortable with the foreign term "viola," sometimes substitute the equally Latinate "tenor." Unfortunately for this term, the viola is not the tenor of the violin family, but its alto. However, it does occupy the tenor range in the string quartet. The logical French call it the *alto*.

IN THE name of simplicity, then, the viola is just a big violin—but it is a violin with a heart. Whatever its size has cost it in technical flexibility, it has repaid in tonal warmth. The darker, mellower sound of the viola seldom rises above the surrounding orchestral commotion, but when it does, it sings with a full-throated tone that will make even a violinist envious.

To celebrate his acquisition of "a wonderful viola . . . an admirable Stradivari," Niccolò Paganini once requested a new work from Hector Berlioz. Although this commission came from one of the greatest virtuosos of all time, the composer did not supply the usual concerto, the expected vehicle for pyrotechnic display. Instead, his unrivaled ear for instrumental color chose to celebrate the viola—indeed, the viola itself, not the violist—in the symphony *Harold in Italy*. The moody Harold of Lord Byron's imagination, personified by the viola, seems to be projected against the orchestral background like a figure in a landscape rather than as a star soloist. From the solo viola's first entry (accompanied only by a harp) its lyrical role is unmistakable, and before much of the movement has passed, it has demonstrated its melancholy low, its passionate middle, and its anguished high registers.

In Mozart's *Sinfonia concertante* in E-flat, the solo viola sounds a little brighter and tighter than in *Harold*. Mozart required the violist to tune the strings a semitone higher than usual, and the increased string tension produces a tenser tone quality under the bow. Would Mozart have demanded this tuning today? The modern viola has changed since his day: its neck is now slightly longer and its strings are both longer and thicker. Moreover, our modern standard pitch is higher than that of the eighteenth century. As a result, our viola uses more tension in normal tuning than his did in the higher than normal tuning. But, if this makes our viola sound a bit shrewish in the *Sinfonia*, it does suit its prima donna role. The viola here is no "second fiddle" but an equal partner.

Beyond these major works, the viola fan has only a small literature of infrequently heard concertos from

which to choose. There is a lovely Telemann Concerto in G, another by Carl Stamitz in D, and three that bear the name of Handel, at least one of which he didn't write. There is also a Dittersdorf Concerto for Viola and Double-Bass. All of these have been recorded. Paul Hindemith, a gifted violist as well as a composer, wrote four works for viola and orchestra, and William Walton and Béla Bartók each wrote a major concerto for the instrument (Bartók's was completed after his death by Tibor Serly).

The viola's lot in chamber music is much brighter. Its permanent seat in the string quartet gives it an important, if not always spectacular, role in some of the most significant music of the last two centuries. In the quartets of the Romantic period (for example, the very opening of Dvořák's "American" Quartet) it finds many opportunities to deliver telling strokes.

In the orchestra of the eighteenth century, the viola, like the double bass, was a captive of the cello part. But it escaped, in the nineteenth century, to participate freely in the shaping of the harmony. The sound of massed violas can still be heard, alas, in those thick orchestral readings of Bach's Brandenburg Concerto No. 6—the two highest string parts are violas. In Tchaikovsky's Sixth Symphony, violas close the slow introduction and begin the Allegro theme that follows. Hector Berlioz's *Roman Carnival Overture* displays the violas in a more characteristic style: right after the English horn solo (near the very beginning) the violas take up the melody with a concentrated ardor. They are accompanied by a bother of "da-dits" in most of the orchestra, compounded by an important counter melody in the flutes. Their leading melody, therefore, seems like a kind of dark inlay in a brilliant surface.

Occasionally, the viola is assigned a comic role, as in Richard Strauss' *Don Quixote*, where the solo viola plays Sancho Panza to the cello's Don. But the viola's best mood is its melancholy. Perhaps that is because it has to toil so long before an important melody comes its way.

A direct comparison of violin and viola makes clear the difference in size not otherwise easily noticeable: the deeper instrument is approximately one-seventh larger than the higher one.



BATTERY PORTABLE TAPE RECORDERS: 1967 BUYERS' GUIDE

LABORATORY AND USE TESTS DISCOVER FINE
PERFORMERS AT ALMOST EVERY PRICE LEVEL

By KEN GILMORE



IN last year's special tape issue, I discussed battery-powered tape machines primarily as voice recorders. While surveying the machines for that article, I found that many of the pack-em-up-and-sling-em-over-the-shoulder machines were also surprisingly fine for recording—and at least fair for playing back—music. This year, I've taken a number of leading machines, including several that weren't available last year at this time, and have put them through their paces as music reproducers.

Portable tape recorders are, of course, quite definitely special-purpose machines, particularly when it comes to making music. The best of the portables record magnificently; they're as good as the best a.c.-operated home machines and equal to some professional equipment in their ability to get a good, clean, wide-range, low-distortion signal on tape. They do have limitations, however, the primary ones being the output power of the playback amplifier and the size of the built-in loudspeaker it drives.

The playback system of a portable, in fact, must really be considered simply an on-the-spot monitor—a device with which you make sure you have approximately what you hope you have on the tape. The sound produced by the built-in playback system of even the best portables might be compared to that of a good table radio. It can be clean and pleasant—nice to listen to as background music on a picnic or to fill the void during a blackout when your regular equipment is out of service. But it is not to be confused with high-fidelity sound. For full-fidelity playback, the tape must be reproduced on an a.c.-operated home machine. Another approach that achieves results almost as good is to play the tape on the portable recorder, but to feed the signal from the portable (using a patch cord) to a hi-fi system.

With the foregoing in mind, I put this year's crop of portables through a series of recording and playback tests designed to show just what the machines at the various price levels can do. Unless otherwise stated, all the recorders take 5-inch reels, and have recording-level meters that also serve as battery-condition indicators.

This was my test technique: First, I recorded all material at a tape speed of $3\frac{3}{4}$ inches per second (ips) for comparative purposes, except on the few machines that record and playback only at $1\frac{7}{8}$ ips. (Machines that can operate at $7\frac{1}{2}$ ips have better high-frequency response and wow and flutter characteristics at the higher speed, but I did not use it for my comparative tests because so few portables have it.) To standardize results as much as possible, I used Scotch 150 1-mil tape on all except the cartridge models, which come with their own tape—whatever it is—already enclosed in the cartridge.

I recorded a voice passage on each machine using its own microphone, to check general quality and to make sure that everything was working properly. With stereo recorders, the voice check also gave a quick indication of stereo effectiveness. I then recorded musical excerpts of three different records: Gilbert and Sullivan's *H.M.S. Pinafore*, performed by the D'Oyly Carte Opera Company (London OSA 1209), for full orchestra and chorus and male and female solo voices; Sibelius' *Karelia* Suite, played by Alexander Gibson and the London Symphony (RCA Victor LSC 2405), for full orchestra with brilliant brasses and also for sustained horn tones; Chopin's Concerto No. 1, played by Artur Rubinstein (RCA Victor LSC 2570), primarily for sustained piano tones in the slow movement.

Each selection was recorded in two ways: first, through the microphone input of the recorder under test. The microphone was mounted 12 inches from a

high-quality speaker system and centered on an axis between the woofer and tweeter. The second recording was made directly from the amplifier's tape-output jack with a patch cord to the recorder's auxiliary input. (In rare cases where a recorder did not have an auxiliary input, the signal was connected into the microphone input using a special patch cord with a built-in attenuator to avoid overload.) The amplifier was set to provide a monophonic signal for those tape recorders that required it. Finally, a sustained 3,000-Hz tone from an audio signal generator was recorded on each machine to provide a test signal that would easily show up any wow and flutter problems.

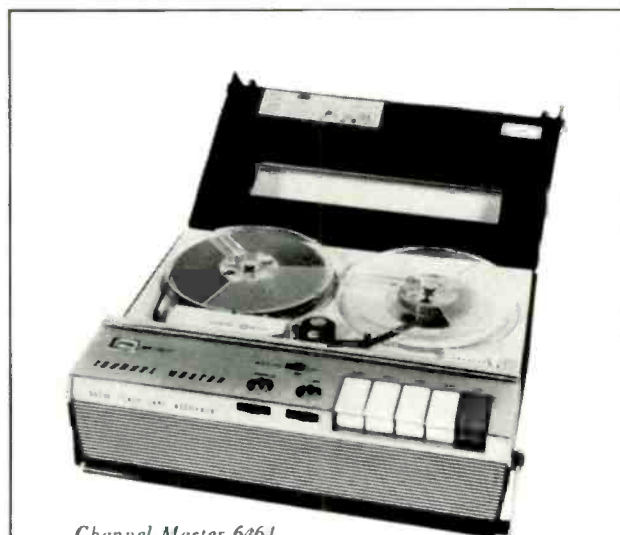
When all program material had been recorded on each machine, it was played back in three ways. First, each tape was simply played back on the machine on which it was recorded. This gave some indication of the machine's overall record-playback quality. Second, the tape was again played back on the same machine, but with the output signal fed into a 50-watt stereo amplifier and through two quality bookshelf-type speakers. And third, I played the tapes (except for those made on cartridge machines) through a high-quality home tape recorder connected to the hi-fi system.

This last test provided a check on how good the recording sounded when not limited by the portable's playback electronics. In addition, wow and flutter that was put on the tape during the recording process was not reinforced by being played back on the same portable machine. During each type of playback, I constantly made A-B comparisons of one machine against another, so that their relative strengths and weaknesses became clear. Finally, as I played back the 3,000-Hz tone, I not only listened to it, but observed it on an oscilloscope to get a clearer picture of the machine's wow and flutter characteristics.

WHEN all of the testing was completed, I had gained several impressions. Among them were the following:

- Music reproduction obviously is a tougher test of a machine's quality than voice reproduction, at least in one important respect. While a machine used strictly for voice can get away with a reasonable amount of wow and flutter, one used for recording or playing back music cannot—unless you like singers with excessive vibrato and instrumentalists who sound as though they can't quite decide where each note is.

Two other desirable recorder characteristics—low distortion and wide frequency range—are important for both voice and music. Although a voice recorded and played back under good conditions will be intelligible on practically any kind of machine, the same is not true under difficult conditions. In a noisy environment, or when taping a subject who doesn't speak clearly or directly into the microphone, it's difficult to get an under-



Channel Master 6464



Concertone 727



Concord F-100

standable tape unless the machine has both good response and low distortion.

In practice, this requirement for good frequency response and low distortion makes the question of speed stability more or less academic. A machine with the first two characteristics is likely to have overall high quality. That means its speed regulation will probably be pretty good, too. Thus, a machine that passes one test with flying colors will tend to perform well on the other tests also. However, there is one rather gray area. Some machines have reasonably good frequency response and distortion figures, and therefore make quite good voice recorders. They even sound good—for portables—on most music. But they fail when it comes to what I found was the toughest single test for portable recorders: wow and flutter on sustained piano (or guitar, or harp) tones. While most of the recorders I tested performed at least moderately well on most program material, audibly disturbing wow and flutter showed up on some of the sustained-tone tests. These machines would be fine for voice and even okay for most music—but stay away

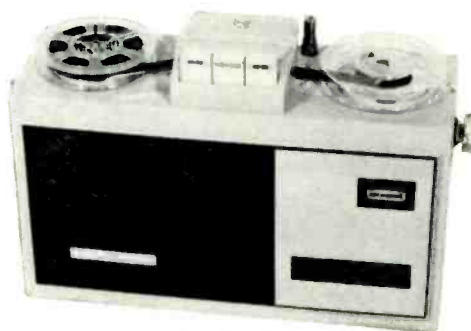
from piano concertos and similar sustained-tone material.

• Some recorders are exceptionally sensitive to overload. Some are particularly sensitive to low battery voltage. In either case, the trouble is likely to show up as distortion (and, in the case of low voltage, as speed fluctuation). Moral: Make sure the level is not too high when you record. It pays to be conservative in your gain-control settings, keeping the record-level meter needles well within the specified area. This, of course, will vary from machine to machine. A little experimentation to determine the actual overload level is always worthwhile with any new recorder. And always record with fresh batteries, a full charge if your machine is rechargeable, or power from the a.c. line if convenient.

If a portable tape recorder can be called a special-purpose device, a *stereo* portable tape recorder is a *special* special-purpose machine. Both of the two machines I had—the Concertone 727 and the Martel T-410—operated well and would be useful as *recording* machines. Since speakers are mounted on opposite sides of a small case, the stereo effect in playback is present, but not striking.



Concord 350



Norelco 101



Martel ST-410



Norelco 150

Placed at an angle in a corner, the machine produces somewhat more widespread stereo, but the relatively limited amount of power available still restricts results when compared to most home a.c.-operated stereo machines. Incidentally, there is more and more prerecorded material becoming available on 5-inch reels—and without too much trouble you'll find that you can respool a lot of your 7-inch prerecorded tapes onto 5-inchers.

- Quality, in general, correlates with price. But there are exceptions. I came across at least one machine in the \$100 price range that is at least as good as one that costs twice as much.

BEFORE you buy, you can do a great deal to ensure that you get your money's worth. Here are some do's, don't's, and assorted hints for your buying expedition:

(1) Don't depend on the demonstration tapes that come with various machines as a quality check. These tapes represent masterpieces of programming: some make really inferior machines sound quite acceptable. In one extreme case (a recorder not included in this article)

the demonstration tape contained nothing but ricky-ticky and cha-cha music. The beat is spirited and gay—ideal music to sign checks by. But here's the problem. The machine had so much flutter and wow that it gave a brilliant vibrato even to a piano. And the frequency response was terrible. The tape was carefully designed to sidestep these problems. It was a fascinating demonstration—but only of the recordist's skill, not of the quality of the recorder.

(2) Do use your own prerecorded tapes—four-track for stereo machines, two-track for mono. Make sure your tape has clean, wide-range sound. It's a good idea to have a variety of program material—full orchestra and chorus; male and female solo voices; and something slow, preferably with sustained piano tones. Play the tape on various machines, comparing the same selection on different units. You'll find pronounced differences.

(3) If you have no prerecorded tape, make some recordings right in the store—assuming that you can. (Even if you use prerecorded tape, do a little recording in the store anyway to check out the machine thoroughly.



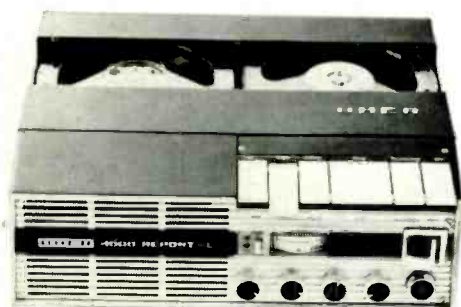
Telefunken 300



Sony 800



Sony 900-A



Uher 4000

The prerecorded tape will save time, though.) You can use a microphone held in front of a high-quality speaker, but you'd be better off eliminating store noises and room acoustics by connecting the recorder to the amplifier playing the music. (In my experience, the microphone is rarely a limiting factor in the overall quality of the machine. Manufacturers try to furnish a mike whose frequency response includes essentially the entire range the recorder is capable of recording. In a few cases, manufacturers offer better microphones at extra cost. These mikes will usually improve quality somewhat, but the differences will not be large).

You shouldn't rule out a recorder if you hear a small amount of flutter or wow on sustained piano tones, if the unit meets your requirements in other respects. Generally it will reproduce anything but this extremely difficult program material satisfactorily. Check with some moderately slow orchestral passages. If it sounds okay with those, chances are you'll be happy recording anything but piano concertos.

(4) Once you've made a choice, check the specific unit you expect to buy, not simply a demonstrator of the same model. Quality varies from one seemingly identical machine to another. One may have more wow or flutter than another, a third may have unbelievably loud motor noise.

(5) Shop for discounts. Except for a few brands, list prices are fiction.

Here's a general guide to what I found to be the best machines among those I checked in various price categories, and my impressions of each.

Expensive. The Uher 4000-L—at more than \$400, it should be good, and it is. While it suffers somewhat from the same playback limitations as other machines—small power amplifier and speaker—few machines of any size equal or surpass it as a recording device. Also in the expensive class, the Concertone 727 stereo machine has fine sound and excellent speed regulation at less than \$300.

Moderate. Sony 800, Telefunken 300 and 301 (the latter is a four-track mono machine), Martel ST-410. Excellent machines in the \$150-\$200 price range with clean sound and good speed regulation. The Martel is the only stereo machine in the category.

Low-cost. The Channel Master 6464, in the vicinity of \$100, is an excellent example of the quality available at this relatively low price. The Sony 900-A was the lowest priced machine tested, and it offers excellent value at \$70. (The Sony 907, which is identical but without built-in a.-c. operation, costs \$50.)

Three special machines. Both the Concord F-100 and Norelco Carry-Corder 150 sell for under \$100 each; they are the smallest machines tested (hardly bigger than a brick) and put out an amazing amount of sound for the size. What's really amazing, though, is the sound either

produces when played back through an auxiliary amplifier and speaker system. The Norelco 101 recorder is a one-of-a-kind machine. Although using relatively small (4-inch) reels perched on top, it has one of the largest speakers to be found on any portable. Consequently, its sound is among the best available in this kind of machine. The price, surprisingly, is about \$80.

Portable recorders, like other types of audio equipment, come with a wide variety of features, some highly useful, others less so. Here are some of interest:

Automatic Volume Control (AVC). Several of the models tested have automatic volume control. Among them: the Sony 800, the Sony 900 (a 3-inch-reel machine), the Channel Master 6464, and the Concord 300. AVC is dandy for recording voices and telephone conversations, since it tends to level out the hills and valleys and make all voices of nearly equal volume. It does the same thing for music, which is bad, since the ups and downs in volume help to make music interesting. If you're planning to record music, make sure the machine you're considering has an AVC defeat switch.

Automatic/manual reverse. When you reach the end of the reel with the Concord 300 (a 4-inch reel machine), simply throw a lever and the tape instantly runs at recording speed in the opposite direction. A separate recording head puts another track on the bottom of the tape. This saves lifting off both reels and turning them over, a ritual necessary with most machines. The Concord 350 does the whole business automatically—during either record or playback—provided you've pasted a small strip of metallic sensing tape near the end of the reel or are using a tape that comes with the foil already on it.

Multiple speeds. The Concertone 727 and the Uher 4000-L run at $7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{7}{8}$, and $\frac{15}{16}$ inches per second. The Sony 800 has three speeds— $7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$. Other machines are equipped for both $3\frac{3}{4}$ and $1\frac{7}{8}$ operation. Exceptions are the Norelco 101 and 150 and the Concord F-100 with $1\frac{7}{8}$ only and the Telefunken 300 and 301 with $3\frac{3}{4}$ only.

Digital counter. Handy for finding selected parts of musical programs or conversations if you can remember to put labels on the reels and mark the position of selections (which I have trouble doing consistently). If you want one, you'll find it on the Martel T-410, Sony 800, Uher 4000-L, Channel Master 6464, Concord 350, and Concertone 727, among others.

Above all, my tests demonstrated that there are many excellent machines on the market. Whatever your needs and whatever the state of your bank account, you're sure to find at least one to do the job.

Ken Gilmore, who writes frequently for HiFi/STEREO REVIEW, brings years of experience, including a stint as a broadcast-station engineer, to the task of evaluating portable recorders.

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



CLASSICAL

PROKOFIEV PIANO CONCERTOS REFURBISHED

Gary Graffman and George Szell brilliantly restore two works to the twentieth century

UNLESS you like lots of them around, I suggest that you rid yourself of any recorded performances of the Prokofiev First and Third Piano Concertos that you might own and replace them at once with Columbia's brilliant new composite release starring pianist Gary Graffman with George Szell and the Cleveland Orchestra.

Running through the available versions in the Schwann catalog—such names as Richter and Gilels meet my eye—I realize that readers might conceivably ask, *en masse*, that I be relieved of my job, or be sent down for a long rest at the very least. But I will risk it, because the present performers have done something *for* this composer that many another redoubtable musician has been militating *against*—or so it seems to me. (And I don't care how much personal coaching Richter has had with Prokofiev himself!) Graffman, Szell, and company have plainly and simply restored Prokofiev to the twentieth century—which is, after all, where he really belongs.

For Prokofiev—Bartók is another case—is an extremely popular twentieth-century composer whose chronological status has been gradually slipping away in recent years because of the application of an insidious Grand Manner performance style seemingly designed to push him back into the nineteenth century. I am, of course, as aware as the next man of the big tunes, the traditional forms, the virtuoso piano writing in his works. But I had almost forgotten about the rhythmic incisiveness, the percussive

drive, the lucid textures, the clean, plain lines, the acidic harmonies that characterize the best of this man's music until I heard this new Columbia release. Listen, if you will, to the purposeful understatement with which Szell introduces the first subject of the Third Concerto; and listen further to the biting sharpness of attack on Graffman's first entrance. All the way through the movement—all the way through the concerto, for that matter—listen to both pianist and conductor restore the metronomic parody to the composer's jokes about rhythmic symmetry. And, above all, listen for the utter lucidity of orchestral detail that has, for some time now, been in the process of being swallowed up in a thickening, post-Romantic interpretive style.

If I have emphasized the Graffman-Szell achievement in the Third Concerto, it is because it is the most popular of the five that Prokofiev wrote, and, in general, it is the one that has suffered most in recent performances. If the characteristics restored on this disc are less revelatory in the First Concerto, it is because the composer's style was itself less formed at the time of composition, the characteristics themselves less apparent in the music. It is nonetheless a brilliant, sharply articulated performance of a lesser work.

Curiously enough, it is difficult to decide who deserves the greater credit here, Graffman or Szell. Although it is pretty equal going, my guess would be that the balance is on the conductor's side. Any music that needs greater precision, a cleaning up, or a re-



SERGEI PROKOFIEV
The composer in 1910

furbishing—a bit of cobweb-dusting, in short—almost always does nicely when turned over to this organization and its conductor.

Graffman's sharply honed yet richly expressive playing of the Third Piano Sonata is perhaps a little too impressive to be called a bonus, but here it is anyway. Columbia has risen to the occasion with its best recorded sound and its most imaginative use of stereo. *William Flanagan*

© ® PROKOFIEV: *Piano Concertos No. 1, in D-flat, Op. 10; No. 3, in C Major, Op. 26; Piano Sonata No. 3, in A Minor, Op. 28.* Gary Graffman (piano); Cleveland Orchestra, George Szell cond. COLUMBIA MS 6925 \$5.79, ML 6325 \$4.79.

ANGEL'S DISTINGUISHED NEW DON GIOVANNI

*Nicolai Ghiaurov's commanding power
makes him the Don Giovanni of our times*

WAS another recorded *Don Giovanni* necessary? Apparently the presence on its active roster of conductor Otto Klemperer and bass Nicolai Ghiaurov led EMI, parent company of Angel Records, to believe so, and to produce a new stereo version of the opera to compete with its own earlier recording (S 3605, with Carlo Maria Giulini as conductor). By and large, I must agree with the decision. To say, after so many distinguished predecessors, that this new Angel set is a revelation would be overstating the case, but it affords so much pleasure and so much illumination of Mozart's score that its release rates a happy welcome.

One of this opera's countless magical attributes is its universality, the ease with which it yields to different approaches while retaining its basic strength. In this new set, the comic elements are decidedly understated by Klemperer, whose conductorial touch is far from light: he bows to levity only when it is explicitly demanded by the score—for example, Leporello's carryings-on in the banquet scene. On the other hand, he brings out in a masterly way the power and passion of the music—it rises to a really hair-raising climax in the final scene. And as usual Klemperer's leadership radiates its familiar characteristics: massive and sumptuous orchestral tone, absolute control, logic, and clarity. His is unquestionably an exciting and memorable achievement, even if I do not respond to it with unreserved admiration. For me, some sections clearly suffer from slow pacing: Masetto's "*Ho capito!*" (No. 6), the sextet "*Sola, in buio loco*" (No. 20), and, in particular, Donna Anna's "*Or sai chi l'onore,*" which is curiously lacking in thrust and vengeful spirit here. Also, in

common with many conductors of the German school (Bruno Walter excepted), Klemperer holds to an even tempo throughout "*Là ci davem la mano,*" sacrificing the extra dash of buoyancy that a quickening of the beat can give the concluding 6/8 section beginning "*Andiam, andiam, mio bene.*" These reservations lead me to prefer Giulini's conducting of this work: his interpretation is equally passionate but more flexible, and consequently more interesting.

But the singing has yet to be accounted for. The Giulini version exhibited a curious unevenness in offering superb conducting and outstanding singers in several leading roles, but a Don Giovanni who was merely good and thus did not assume the commanding position in the drama that this role should be. By contrast, Nicolai Ghiaurov here takes charge from the first line on, and never relinquishes his hold on the listener while he is "on stage." His solid, bronze-colored *basso cantante* pours out limitlessly, and its breathtaking richness is no more admirable than its pliancy and expressiveness. In the recitatives Ghiaurov makes every word count; he carries his full weight in the ensembles; in short, he creates an unforgettable impression. If his beautiful, technically polished singing is matched by a galvanizing stage presence—and this recording suggests that it is—Ghiaurov is certain to become *the* Don Giovanni of our times.

The Leporello of Walter Berry is not a clown but a strong-willed and rebellious individual who is more outraged than outrageous. In addition to creating a distinct personality, Berry is also in excellent vocal form, a worthy match for his *padrone*. Nicolai Gedda offers a steady, assured, and elegantly vocalized Don Ottavio, a considerable improvement over his earlier recorded interpretation (Vox 162). Paolo Montarsolo's singing of Masetto is solidly competent, but a lighter timbre would have been preferable alongside the dark-hued voices of Ghiaurov and Berry. Franz Crass is simply the best Commendatore to be heard on discs: his flowing *cantante* tones sustain the statue's majestic pronouncements with inexhaustible power.

The ladies' laurels are of somewhat lesser magnitude. Christa Ludwig is always admirably in character as the outraged, abandoned, yet forever vulnerable Elvira. A very special mezzo-soprano, she finds no problem in the role's highest tessitura and, of course, makes more of the lower range than her soprano counterparts. But her tone is too fluttery at times, and her vocal agility does not equal that of Elisabeth Schwarzkopf, the Elvira on the Giulini recording. Claire Watson's Anna is respectable but in no way outstanding, and Klemperer's tame leadership of "*Or sai?*" hardly helps her to make a big impression. Her way of attacking the high A's of this aria *piano* and gradually swelling the tone to *forte* is also rather ineffective. Mirella Freni's Zerlina is neat

and straightforward, but not irresistible, which the portrayals of Hilde Gueden and Graziella Sciutti in earlier recordings certainly are.

Except for Ottavio's brief and anti-climactic recitative following "*Non mi dir*," which is very often omitted in performance, this recording is complete. The voices seem close upon the listener, at times overpowering the orchestra, but the overall sound is rich, and the balances are generally judicious. Happily, there are several good recorded versions of this glorious opera, and so we are past the time when any single set can be designated the unchallenged best. The present release is a distinguished performance, and I, for one, shall not part with it.

George Jellinek

Ⓢ Ⓜ MOZART: *Don Giovanni*. Nicolai Ghiaurov (bass), Don Giovanni; Claire Watson (soprano), Donna Anna; Nicolai Gedda (tenor), Don Ottavio; Christa Ludwig (mezzo-soprano), Donna Elvira; Walter Berry (bass), Leporello; Mirella Freni (soprano), Zerlina; Paolo Montarsolo (bass), Masetto; Franz Crass (bass), Commendatore; New Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL SDL 3700 four discs \$23.16, DL 3700* \$19.16.

ENTERTAINMENT

MIREILLE MATHIEU: A BRIGHT NEW STAR IS BORN

Her introductory American release for Atlantic reveals a vibrant and haunting natural talent

MIREILLE MATHIEU may well be the most enchanting French export since *son et lumière*. She has a wonderful voice, fresh, young, and vibrant with a haunting timbre. The material in Atlantic's just-released album (her introductory recording on this side of the water) seems to have been chosen for her with an unerring ear for what she can do well and easily at the present moment. Although the similarities to Edith Piaf are too often stressed, she possesses a distinct sound of her own. It is a happier sound than Piaf's (as well it might be, since Mlle. Mathieu is only nineteen years old), and it communicates a much different experience from Piaf's dark visions.

Born in Avignon in the south of France, where until recently she worked in an office and helped her parents care for her twelve younger brothers, Mireille Mathieu in the last year has become one of the biggest stars in France. She is managed by Johnny Stark, who is the French equivalent of Elvis Presley's Colonel Parker, and who also guided the career of that most indifferent of French rock singers, Johnny Hallyday. Stark has an international star in Mlle. Mathieu, and I hope he real-

izes it. The word is that he is guiding her away from the Piaf material; I hope this is true, because she deserves a long creative career of her own.

This release contains the four songs that have propelled Mlle. Mathieu to the top in such a short space of time: *Mon Credo*, *Qu'elle est belle*, *C'est ton nom*, and *Pourquoi mon amour*. Listen to any one of them and you'll find out why she made it. The girl is exciting: there is a rough-hewn naturalness to her per-



MIREILLE MATHIEU AND MAURICE CHEVALIER
New pro and old pro: par ici, the Stairway to Stardom

formances, and she gives the lyrics the kind of driving concentration that good singers seem to be born with.

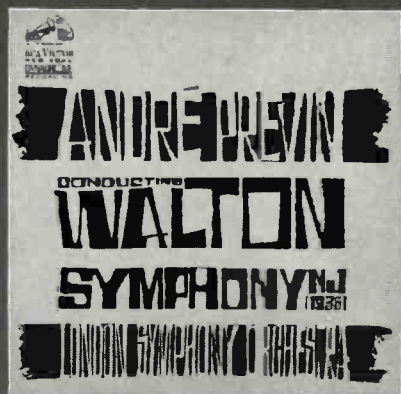
The musical arrangements of Paul Mauriat and François Rauber admirably support Mlle. Mathieu, and the recording has been beautifully produced for Atlantic by Barclay Records in Paris. This is an album I am sure everyone, with or without a knowledge of French, will enjoy.

Peter Reilly

Ⓢ Ⓜ MIREILLE MATHIEU: *Mireille Mathieu*. Mireille Mathieu (vocals); orchestra, François Rauber and Paul Mariat cond. *Mon Credo*; *Pourquoi mon amour*; *Qu'elle est belle*; *Je suis là*; and eight others. ATLANTIC SD 8127 \$4.79, D 8127 \$3.79.

“I have now heard your new recording of my First Symphony and am absolutely delighted with it.”—Walton

André Previn, recently appointed conductor of the Houston Symphony, a position previously occupied by such distinguished men of music as Stokowski, Beecham and Barbirolli, is heard here in his fourth Red Seal recording with the London Symphony. Although the work of Sir William Walton has long been a staple item in the L.S.O.'s repertoire, it is significant that the musicians themselves were unanimous in their feeling that Previn was the first conductor to really capture the “message” of Walton’s magnificent Symphony No. 1, written during the composer’s most vital period. Music lovers will certainly concur. Recorded in brilliant Dynagroove sound in London’s famed Walthamstow Town Hall.



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17 November 1965

Mr. Peter Dellheim
Musical Director
R.C.A. Victor
155 East 24th Street
New York 10, N.Y.
U.S.A.

Dear Mr Dellheim

I have now heard your new recording of my First Symphony and am absolutely delighted with it. Please tell Mr Previn that I shall do my utmost to be in London when he conducts the work at the Royal Festival Hall next February and I much look forward to meeting him then.

Yours sincerely
William Walton
William Walton





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ (M) BACH: *Italian Concerto in F Major (BWV 971)*; *English Suite No. 2, in A Minor (BWV 807)*; *12 Little Preludes; Adagio in G Major (BWV 968)*; *Prelude and Fughetto in C Major (BWV 870a)*; *Fantasia in A Minor (BWV 922)*. STÖLZEL: *Menuet*. Igor Kipnis (harpsichord, clavichord). EPIC BC 1332 \$5.79, LC 3932 \$4.79.

Performance: Stylish and vital
Recording: Good
Stereo Quality: Good enough

Even in this (almost) all-Bach keyboard program, Igor Kipnis manages to bring to the recital some off-beat wrinkles that open the listener's ears to new aspects of the music and its composer. Not only do we have here a fascinating study in tonal contrast between the plucked harpsichord and the gently stroked clavichord (the Little Prelude No. 1 is played on both instruments), but we are offered a number of relatively familiar works in new guises. Thus the Adagio in G Major turns out to be a keyboard version of the opening movement of the solo Violin Sonata in C Major, and the Prelude and Fughetto is a preliminary version of the first Prelude and Fugue of Book II of *The Well-Tempered Clavier*. The Menuet by G. H. Stölzel is played both before and after the Little Prelude No. 10 because Bach wrote this piece as a middle-section trio for the Stölzel work.

Along with his handsome-sounding double-manual harpsichord, Kipnis uses a clavichord large enough to generate substantial sonority and color as opposed to the barely audible tinkle heard on most clavichord recordings. His playing of the G Major Adagio is of special interest because the characteristic "vibrato" technique (called, in German, *Bebung*) of clavichord playing is readily apparent to the ear. The insistent and clangorous harpsichord comes into its own superbly in such virtuoso pieces as the Italian Concerto and A Minor English Suite. Kipnis makes the most of every coloristic possibility in his own tasteful manner, and improvises ornamented repeat sections for the two final movements of the English Suite. Interesting, too, is the contrast between the motor drive that characterizes his reading of the Suite, as against the subtly "romantic"

changes of pace and phrasing employed in the Italian Concerto. Oddly enough, the most dazzling impression produced by any piece on the disc stems not from the harpsichord pieces but from Kipnis's playing on the clavichord of the rhapsodic A Minor Fantasia from Bach's early Weimar period.

Here, in short, is another fine disc to add to one's library alongside the earlier and equally stimulating programs of French, English, and Italian keyboard music Igor Kipnis, has made for the Epic label. D. H.

BACH: *Violin Concerto No. 1, in A Minor* (see MOZART)

EPIC RECORDS



IGOR KIPNIS

A fascinating harpsichord-clavichord disc

BARTÓK: *Sonata for Two Pianos and Percussion* (see JANÁČEK)

BASSETT: *Variations for Orchestra* (see DONOVAN)

BRAHMS (orch. Schoenberg): *Piano Quartet in G Minor* (see SCHOENBERG)

DALLAPICCOLA: *Canti di Prigionia; Due Cori di Michelangelo Buonarroti* (see PERAGALLO)

RECORDING OF SPECIAL MERIT

Ⓢ (M) DEBUSSY: *The Martyrdom of St. Sebastian*. Felicia Montealegre, Fritz Weaver (speakers); Adele Addison, Virginia Babikian (sopranos); Marlana Kleinman, Joanna Simon (mezzo-sopranos); Choral Art Society, William Jonson, director; New York Philharmonic, Leonard Bernstein cond.

COLUMBIA M2S 753 two discs \$11.59, M2L 353 \$9.59.

Performance: Musically superb
Recording: Superior
Stereo Quality: First-rate

This is the first recording of Debussy's *The Martyrdom of St. Sebastian* in English, and it features a new translation by Leonard Bernstein who, according to Alfred Frankenstein's album notes, "has not only translated d'Annunzio but paraphrased him in order to clarify obscurities. Bernstein has also provided the work with an entirely new verbal prologue."

In spite of a score of considerable if uneven quality, it is a work that I have never been much taken by in its concert form. I don't like the text (in French or in anybody's English translation), and I find myself consistently wanting more music downstage front and less talking. The score has radiant moments, particularly in the choral and vocal-solo sections, and I always dislike hearing it interrupted by the extensive narrations. And, at least when I am listening to a recording in my living room, I dislike the spoken text even more when it is "acted" to death, as it is here.

As my regular readers must surely know by now, I am no Bernstein-baiter. I think him one of the most talented composers in the United States, the best native conductor we have yet produced, and one of the best conductors of twentieth-century music that any country has produced.

But, literate man that he is, he is no writer. His own "Kaddish" Symphony would be an infinitely more impressive work if Bernstein's original text were translated into some terribly obscure or, preferably, stone-dead language. And his translation and/or "realization" of the d'Annunzio *Sebastian*, complete with a prologue of his own invention, would go ever so nicely back into French for at least one listener.

Turn him loose on the music, however, and Bernstein is, quite as one would expect, absolutely superb. The Philharmonic makes radiant sounds, and Bernstein's sense of Debussy's meticulously controlled intonational style creates at least the illusion of being second only to the composer's own. The singing, as well, is lovely—particularly the exquisite work of soprano Adele Addison. Musically, this is the best *Sebastian* we are likely to have on records for some time to come.

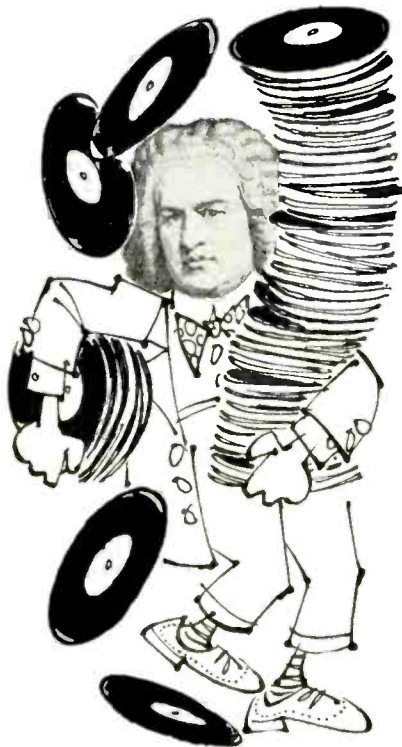
Columbia has lavished a superb electronic production on the release, and the stereo treatment seems to me to be particularly sensitive, illuminating, and intelligent. W. F.

(Continued on next page)

Explanation of symbols:

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

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© ® DONOVAN: *Passacaglia on Vermont Folk Tunes* (1949); *Epos* (1963). Polish National Radio Orchestra, Jan Krenz cond. BASSETT: *Variations for Orchestra* (1962-1963). Radio Zurich Symphony Orchestra, Jonathan Sternberg cond. COMPOSERS RECORDINGS, INC. CRI SD 203 \$5.95, CRI 203* \$5.95.

Performance: From competent to good
 Recording: Excellent
 Stereo Quality: Good

Leslie Basset's *Variations for Orchestra* (1962-1963), which won a Pulitzer Prize in 1966, is an uncommonly impressive work by a youngish (b. 1923) and relatively unknown American composer to whom, on the basis of this work, we would do well to direct our immediate attention and interest. Although, according to the composer's own

Next month in
Hi Fi/Stereo Review

St. Cecilia: Patron
Saint of Music
by H. C. Robbins Landon

Alexander Borodin:
The "Sunday" Composer
by William B. Ober

Pop Goes Paris
by Didier Delaunoy

PLUS:
A Review of
Transistor Amplifiers

sleeve commentary on his work, the piece contains but incidental and peripheral twelve-tone elements, it is nonetheless highly chromatic, expressionistic in stylistic origin, and, in its overall effect, yet another example of what would appear to be a sort of back-to-Berg movement that is turning up with greater and greater frequency among some of our younger composers.

These essentially technical and stylistic considerations aside, Basset's *Variations* command considerable attention on their own purely musical and expressive terms. The structural flow of the piece is lucid, yet personal—in no way does its clarity seem to act in patronizing contradiction to its relatively complex texture. You'll not come away from it whistling its tunes, but you will be aware of a secure but sensitive lyric impulse motivating the work, an extremely delicate and personal touch with the orchestra, the sense of having encountered a genuine musical imagination. In sum, I cannot recommend the work highly enough to those listeners in particular who are habitually turned off by music of this general stylistic orientation.

Richard Donovan's *Epos* (1963) is, according to its composer, "planned in terms (Continued on page 82)

Columbia Records

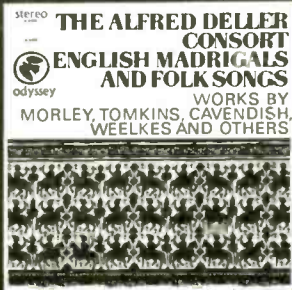
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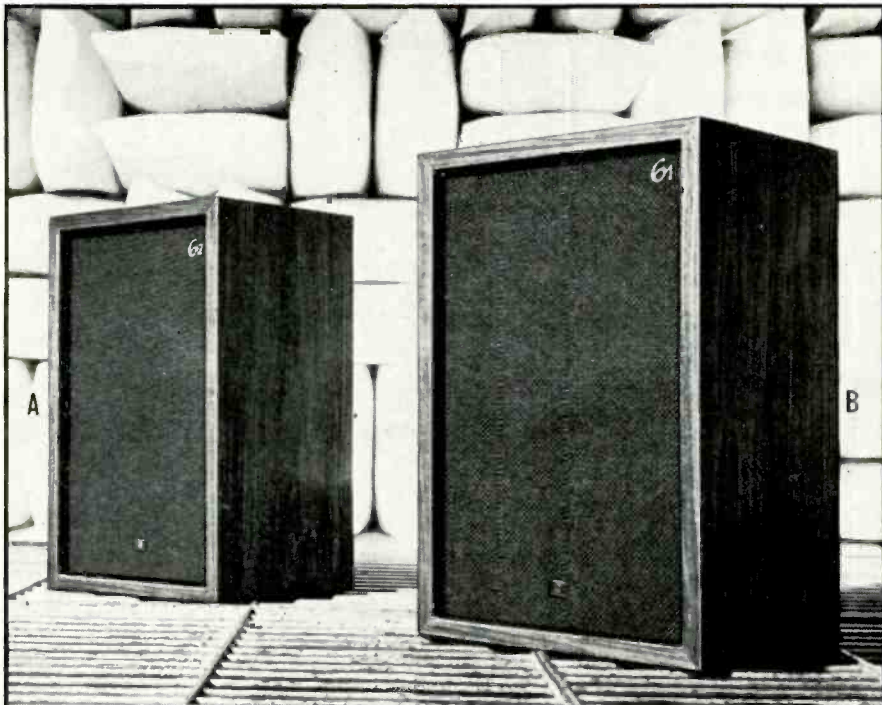


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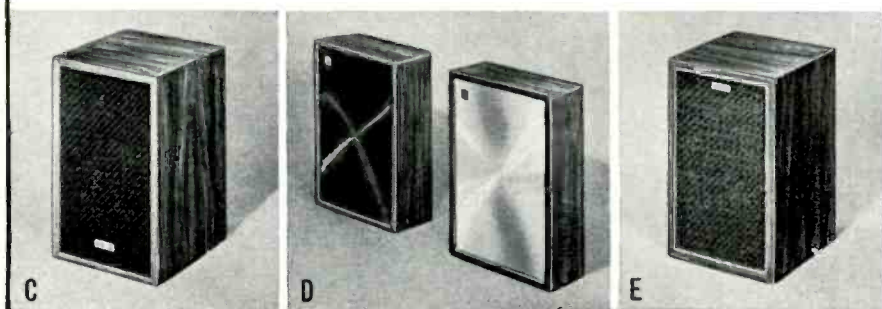
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of an extended three-part structure." Which ought to make it very clear and, presumably, sharply profiled. Yet, its materials are more functional than distinguished, its freely chromatic dissonant style somehow diffuse and arbitrary. The shortcoming may be mine rather than the composer's, but I can't really figure out what he is after—either as musical expression or pure style.

The same composer's *Passacaglia on Vermont Folk Tunes* (1949) seems, oddly enough, to suffer from very similar problems. The very choice of a variational form like the passacaglia would seem to dictate—even treated freely—a certain sharply motivated structural design. Yet, once again, the piece seems diffuse stylistically—it seems to wander with a curious lack of either stylistic or expressive urgency through its essential clarity of design.

The performances seem to me variable. It is quite possible that the Donovan works lack definition at least in part because of interpretive shortcomings, but the Bassett comes across most compellingly. CRI's recorded sound and stereo get closer and closer to the highest current professional level. *W. F.*

© M DVORÁK: *Symphony No. 8, in G Major, Op. 88*. Berlin Philharmonic Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 139181 \$5.79, LPM 19181* \$5.79.

Performance: Fascinating
Recording: Lovely
Stereo Quality: Excellent

In common with the late Bruno Walter, whose New York Philharmonic recording of this music is a gem of its kind, Rafael Kubelik seeks to do justice to both the sentiment and the brilliance of Dvořák's lovely G Major Symphony.

Without question, given the superbly refined yet virile playing of the Berlin Philharmonic and the handsome DGG recorded sound, this recorded performance belongs among the top three or four of the more than half a dozen stereo versions available. Price and taste are the main considerations in determining final choice between this disc and those of Barbirolli, Kertész, Giulini, and Walter. All offer an extra piece as filler—Walter the Brahms *Academic Festival Overture*, the others Dvořák's splendid *Scherzo Capriccioso*. *D. H.*

© M FALLA: *El amor brujo*. RAVEL: *Rapsodie espagnole; Patane pour une infante défunte*. Victoria de los Angeles (soprano); New Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL S 36385 \$5.79, 36385* \$4.79.

Performance: First-rate
Recording: Good with a reservation
Stereo Quality: Good

The two large Spanish pieces, written within a few years of each other, make an interesting comparison. The French influence on Falla is quite clear, but the differences are equally notable. Ravel's *Rapsodie espagnole* is the older work (1907 as against 1915), and it is also obviously the more brilliant and original. There is no single note in it that could have been predicted—indeed part of the play here lies in the interaction between the most totally traditional source material and the uniqueness of the

(Continued on page 86)

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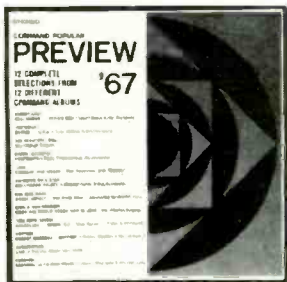
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BEETHOVEN: THREE MORE NINTHS

By ERIC SALZMAN

RECENT releases include a remarkable number of Beethoven symphonic recordings: no less than three Ninths as well as a pair of Eighths, and one apiece of the other seven in care of Eugene Ormandy and the Philadelphians. Just in case you didn't think that Beethoven was a popular composer, it might be pointed out that, by a recent count, the Ormandy collection is the ninth complete set of *The Nine* on the market; and, although the Ninth Symphony is one of the most difficult works in the repertoire by many standards, the above recordings constitute the nineteenth, twentieth and twenty-first versions currently available. The mind boggles.

First, the Ninths. The most striking of the three is certainly the London version. It may seem curious to build a recording of Beethoven's Ninth around four famous opera singers when, apart from the big bass recitative and the tenor part in the *Alla Marcia* of the finale, they have, comparatively, so little to do in the giant scheme of things. Some may even doubt the appropriateness of an all-star operatic quartet in the context. But the fact is that it would be difficult—if not impossible—today to assemble a more impressive group of soloists, and they do really count here. Special mention should be made of the Finnish bass Martti Talvela. He is not always a great interpretive artist in the theater; his difficulty is that he seems able to produce only a single kind of sound. But what a sound it is! Here (and granting the single addition of an unwritten appoggiatura), the magnificent declamatory resonance of his voice is superbly appropriate.

Obviously London is counting on the names to sell the merchandise, but certainly there has to be more to it than that. And fortunately, there is. Hans Schmidt-Isserstedt is not an especially brilliant or profound conductor, but he is an extremely able one, and he has excellent material to work with. The Vienna musicians—the Vienna State Opera Chorus and the Vienna Philharmonic—are precise and vigorous, and the performance has, above all, the great virtues of clarity and crackling tension, achieved through a sense of big line, some careful, crisp ensemble articulation and phrasing, and an attractive, clean, clear recorded sound. The first movement in particular has, for once, a really clear, strong span.

Another advantage to the potential buyer is that London gets it all in on a single disc (although in a fancy box, which makes it look like a multiple-record set). I was not aware of any distortion at the end of the packed grooves, but there is some pre-echo, and, to make everything fit, important repeats in the Scherzo had to be eliminated. Also in the drawback category are a couple of weak spots in the performance: for example, the difficult last-movement transition that leads to the return of the opening

Presto (just before the bass recitative) is poorly managed.

By contrast, the Ormandy performance is on a much more even keel. In spite of the fact that his tempos are generally faster, his overall sense of the piece is less vigorous if occasionally richer and even grander. A great deal of emphasis is placed on the glorious sound of the orchestra and, most particularly, on the rich Philadelphia string ensemble. All this is further highlighted by the elegant and resonant Columbia recording quality. Still, although this resonance is



HANS SCHMIDT-ISSERSTEDT
Clarity and crackling tension

by no means overwhelming, I prefer the clearer Schmidt-Isserstedt approach on London; Ormandy and the Columbia engineers do not, for example, succeed nearly as well in elucidating the sonically difficult-to-clarify first movement. Ormandy and the orchestra are most effective in the slow movement, notably in the very beautifully managed contrast between the *adagio* and *andante* themes. Except for one or two surprisingly out-of-tune wind passages, the playing is of a very high order. The Mormon Tabernacle Choir is first-rate and the soloists, if a tiny bit less prestigious than their London opposite numbers, quite hold their own—only the cadenza-like solo quartet just before the final dash to the finish is a bit less effective. John Macurdy is quite impressive in the bass recitative. Ormandy, by the way, is the only one of the three conductors to give us the complete text with all the repeats; oddly enough his total time (67'55") is identical with that of Schmidt-Isserstedt, the discrepancy being accounted for by the difference in tempos.

William Steinberg's Ninth, interpretive-

ly speaking the one with perhaps the most possibilities, is disappointingly the weakest overall. Although one can sort out many interesting and potentially important details, they do not come through or add up. The biggest problem is the lush sound, which, whatever its aesthetic value may be in the abstract, tends consistently to cover up where it should reveal. Alas, it is generally the excellent wind playing that is submerged. The strings dominate but—especially considering the competition—they are only moderately effective; the chorus is, in this set-up, far too light and weak. All this is a pity, since Steinberg's conception may be (if one could only really hear it) the grandest and most probing of the three. (Interestingly enough, even with the elimination of a repeat or two in the Scherzo, his reading is the longest of three.)

A small footnote: all three conductors diddle with the original orchestration. Everybody does it, no doubt, and these changes are undoubtedly matters of detail and, in part, traditional. But are they really always so necessary?

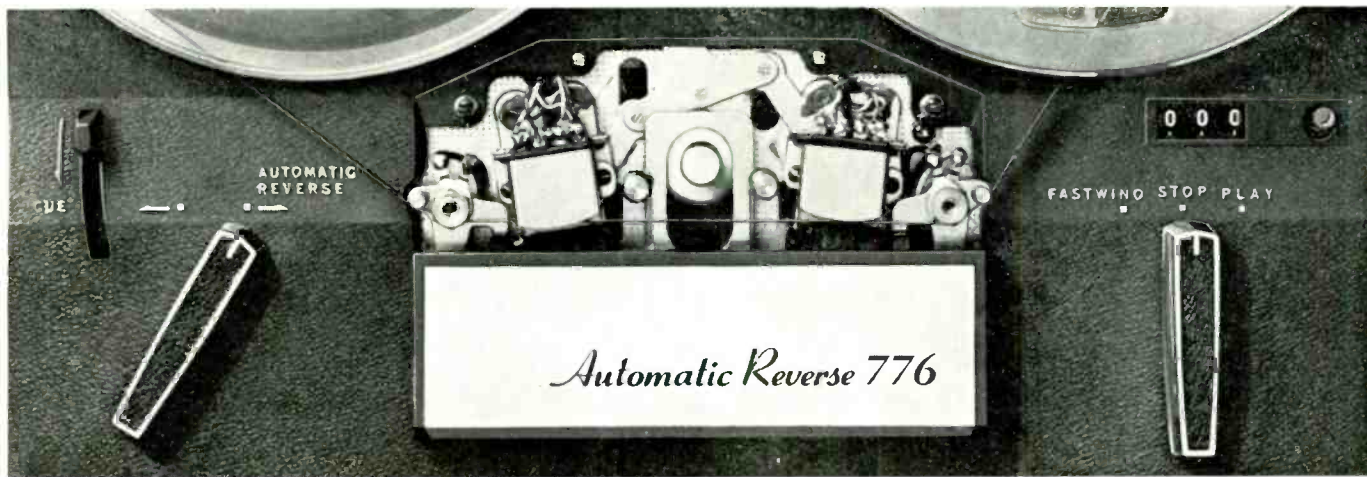
In the all-Pennsylvania Beethoven Eighth competition, Ormandy again emerges with an edge. The reasons are much the same as given above: the heavy Command sound is an even greater disadvantage here.

A final word about the Ormandy Nine. Most, if not all of these performances seem to be new (strangely enough, Ormandy has had only two or three Beethoven symphonies in the catalog recently) and, although they are uneven, they generally have quality. I much prefer Ormandy's honesty to Karajan's anti-Beethoven showmanship, but I would recommend Szell for brilliance and clarity or (in spite of some terribly slow tempos) Klemperer for profundity.

Ⓢ Ⓜ BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125 ("Choral")*. Joan Sutherland (soprano); Marilyn Horne (contralto); James King (tenor); Martti Talvela (bass); Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. LONDON OSA 1159 \$5.79, A 4159* \$4.79.

Ⓢ Ⓜ BEETHOVEN: *The Nine Symphonies*. Lucine Amara (soprano); Lili Chookasian (contralto); John Alexander (tenor); John Macurdy (bass); Mormon Tabernacle Choir; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA D7S 745 seven discs \$28.70, D7L 345* \$23.70.

Ⓢ Ⓜ BEETHOVEN: *Symphony No. 8, in F, Op. 93; Symphony No. 9, in D Minor, Op. 125 ("Choral")*. Ella Lee (soprano); Joanna Simon (mezzo-soprano); Richard Kness (tenor); Thomas Paul (bass); Mendelssohn Choir of Pittsburgh, Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND CC 12001 SD two discs \$11.58, CC 33 12001* \$9.58.



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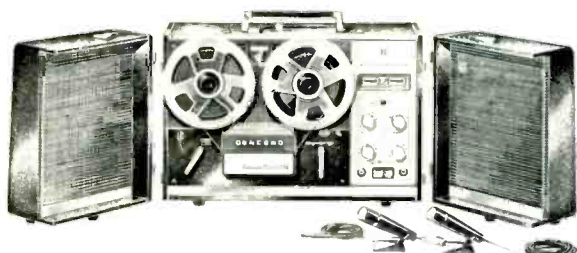
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treatment. In Ravel, everything is an event, even the merest musical glance or gesture. Falla's slightly later work, *El amor brujo*, is French-influenced in its orchestration and in occasional harmonic touches. Unlike the Ravel, it is a theater piece and is clearly based on vocal melody—even where the voice does not actually appear. And it uses convention and tradition quite deliberately, an aspect of Falla's work that was later to enable him to relate to and be inspired by Stravinskian neoclassicism.

A great feature of this recording is the exquisite singing of Miss de los Angeles. This music lies very definitely in alto range, which troubles Miss de los Angeles not at all. If she lacks the dark, sexy color that altos and mezzos like to bring to this music, she makes up for it by great vocal style and purity. The New Philharmonia is brilliant, and Giulini has plenty of flexibility and Mediterranean style. The recording would get my blessing too if it didn't seem to have a lot of "atmosphere" that wasn't all Spanish-impressionist. The dynamic range is exceptionally wide, but since most of the music is relatively quiet and diaphanous, the softer passages actually seem under-recorded. I found myself playing the disc at a high gain most of the way (only one or two climaxes really peak) and then had to cut the treble to keep down an annoying noise level. *E.S.*

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© M FINE: *Symphony (1962)*; *Serious Song: Lament for String Orchestra; Tocata Concertante*. Boston Symphony Orchestra, Irving Fine and Erich Leinsdorf cond. RCA VICTOR LSC 2829 \$5.79, LM 2829* \$4.79.

Performance: Generally excellent
Recording: Mostly first-rate
Stereo Quality: Very good

Irving Fine, a distinguished American composer, died in 1962 to the stunned disbelief (Continued on page 88)

Of Kaddishes and Kyries

WE HAVE received a most interesting communiqué from Mace Records, a company whose slogan, "Extravagant Music for the Parsimonious," already indicates a certain interest in paradox. It appears that two of Mace's best sellers, "Rejoice," recorded by students of the General Theological Seminary of the Protestant Episcopal Church, and "Jewish Prayers," featuring the Haifa Symphony Orchestra, managed to get switched into each other's jackets at the pressing plant. The number of *Kyries* that emerged when well-meaning buyers properly expected a *Kaddish*, or *Kol Nidres* that rang unfamiliarly to those prepared for a *Kyrie*, is as yet uncounted. While ecumenism is undoubtedly a worthy cause, we feel its advancement should be on the basis of conscious choice, rather than on the "You'll never guess what happened in church (shul) today" kind of happy accident. Apparently Mace thinks so too, and they promise to send a free copy of the correct record to anyone victimized by the error—if he hasn't yet been converted.

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of his friends and colleagues. He was approaching fifty, but was still fresh-faced, boyish, disarmingly modest and self-doubting. Yet he was serious about his work in a very special way. If career and success—in the Big Time sense—ever more than crossed his mind, he gave small evidence of it.

There was genuine talent and musicality behind Fine's work, and the fact that one was somehow certain of it was in itself rare during a period when the word "talent" itself had been downgraded as a romantic superstition, during an era in which chaff easily passed for wheat.

Quite apart from the pleasures to be derived from the sensitivity and refinement of his music, this admirable new release from Victor says—in just these three works by Irving Fine—what might otherwise be said in a volume about the last thirty years or so of American music. While he was more evidently gifted than many Americans who made more of a splash—composers who rose to positions of great power and prestige—he emerges, as I listen to his work on this recording, as a typical composer of his generation in that he was a composer in search of a Direction, of "meaningful" stylistic identity, and a composer who could never quite accept or settle on what his talent was all about.

That his principal point of stylistic departure was Stravinsky's neoclassicism is evident from *Toccata Concertante* (1948). The work is extraordinarily skillful and polished for a composer in his early thirties, and while the overlay of Stravinsky's neoclassical tonal vocabulary is unmistakable, something of Fine's own lyricism comes through.

With the advent of the Fifties and the overnight ascendancy of the twelve-tone revival, the concepts on which Fine had predicated his musical development had been sharply and puzzlingly reversed. Since he was a composer, not a quick-change artist, he couldn't make the flying leap onto the bandwagon. But, in his Symphony (1962)—the longest, most complex, "biggest" work on the disc—he was hard at work reconciling his earlier commitment to neoclassicism with a technique that was its apparent opposite. Struggle—control over internally warring impulses—is of itself the subject matter of this symphony, its chief expressive emanation. Fine's natural lyricism and his sensitivity are dimmed by the sharply angled chromatic shapes (some of them serially derived) that form his motivating materials.

Symphony (1962) and *Toccata Concertante* are separated by *Serious Song* (1959), "a lament for string orchestra." In this brief, eloquently beautiful piece, everything that Irving Fine's talent was all about is openly sung. The youthful influences are subdued; the lyrical sensitivity is now less sweet than rueful, but its commitment to the composer's muse is unmistakable. The craft is now more than impeccably neoclassical; it is idealistic.

In a touching tribute to his younger colleague printed on the jacket, Aaron Copland suggests that Fine had difficulty assimilating influences, even as he goes on to suggest that the tragedy of the premature termination of his work lies in the fact that we shall never know the outcome of his struggle to reconcile his own sensibilities with a musical system with which he was plainly uncomfortable. Perhaps Copland is right.

(Continued on page 90)



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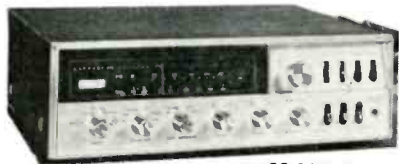
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Symphony (1962) was taped from a live performance at Tanglewood, but both performance and recorded sound are far better than they have any business being under such conditions. The two shorter works, in which Leinsdorf takes over under carefully supervised engineering techniques, seem to me to be all one could ask in the way of performance, recorded sound, and stereo quality. *W. F.*

Ⓢ Ⓜ FRANCK: *Symphony in D Minor*. French National Broadcasting Orchestra, Sir Thomas Beecham cond. SERAPHIM S 60012 \$2.49, 60012 \$2.49.

Performance: Beechamesque
Recording: Generally good
Stereo Quality: Good enough

Shortly before his death in 1961, the late Sir Thomas Beecham made his third recording of the Franck Symphony. This Seraphim disc represents the first U.S. release of that reading.

The British baronet had a way of letting himself get carried away with the music to the point of whipping up the tempo at dramatic climaxes—and more often than not carrying his audience along with him. There is a certain amount of this in the first movement of the Franck, which is to say that his treatment is freewheeling, in contrast to the steady forward momentum of the Monteux manner.

Beecham allows no undue lingering in the slow movement, and the finale moves at a good clip to its conclusion. The recorded sound is warm and spacious, as befits the nature of the music. Though Pierre Monteux's Chicago Symphony performance (RCA Victor LSC/LM 2514, remains my prime choice for a recording of this symphony, Beecham's quite different one has more than its share of good points. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ GRAUPNER: *Concerto, in B-flat Major, for Two Flutes, Two Oboes, Strings, and Continuo*. PISENDEL: *Violin Concerto in D Major*. STÖLZEL: *Concerto Grosso a quattro chori in D Major*. Eduard Melkus (violin); Pro Arte Chamber Orchestra of Munich, Kurt Redel cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73266 \$5.79, ARC 3266* \$5.79.

Performance: Worthy
Recording: Excellent
Stereo Quality: Fine

Of these German late-Baroque concertos, the multichorded Stölzel is by far the most inspired and exciting piece. Gottfried Heinrich Stölzel, a Kapellmeister at Gotha, was admired by Bach, even to the extent that Johann Sebastian copied out one of Stölzel's keyboard partitas for the use of his son Wilhelm Friedemann Bach. Johann Georg Pisen del, who worked in Dresden, studied with Vivaldi, and his violin concerto shows many characteristics of the Italian composer, not least in the virtuosity demanded of the solo performer. Christoph Graupner worked in Hamburg and was also Kapellmeister to the Landgrave Ernst Ludwig of Hesse-Darmstadt; the officials of St. Thomas in Leipzig actually elected him cantor of that institution before Bach, but because of various complications he never took the job. His is the least interesting work on the record.

All the performances are excellent; the festive Stölzel with its trumpets and winds receives a far more stylish reading than in its previous recordings, and the violin soloist, in spite of not having the most attractive tone, plays his concerto with considerable flair and a great understanding of the stylistic requirements (there are embellishments galore). The recorded sound is up to Archive's usual high standard. *I. K.*

Ⓢ Ⓜ HANDEL: *Concerti Grossi, Op. 6*. Alexander Schneider and Felix Galimir (violins); Charles McCracken (cello); Robert Conant (harpsichord); Chamber Orchestra, Alexander Schneider cond. RCA VICTOR LSC 6172 three discs \$17.37, LM 6172 \$14.37.

Performance: Mannered and un-Baroque
Recording: Very good
Stereo Quality: All right

Basically, these are Casals-like performances,



KURT REDEL

Style and understanding for Baroque works

with the added impetus of Alexander Schneider's aggressive approach. The playing *per se* is well controlled and impressive as ensemble work, but I find there is too much waywardness in choice of tempos, dynamics, and phrasing to consider this set of the twelve Opus 6 concertos on the same level as the more authentically conceived Menuhin, Wenzinger, or Redel sets. Musicological considerations (such as solo embellishments, correct trills, and double dotting) are not honored, and all that remains is a quality that might very possibly be admired by some listeners: Schneider's tremendous enthusiasm and energy. For myself, and I would assume also for most people interested in a more sound Baroque concept, I think that this kind of approach is far too exaggerated. RCA Victor's reproduction is very good, albeit some side ends suffer a bit from constriction (two concerti grossi per side). The division of first and second violins is quite effective in stereo. *I.K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HAYDN: *Symphonies: No. 70, in D Major; No. 59, in A Major ("Fire")*. Es-
(Continued on page 92)

HIFI/STEREO REVIEW

Angel Records announces a significant development in cultural relations between the United States and the USSR.

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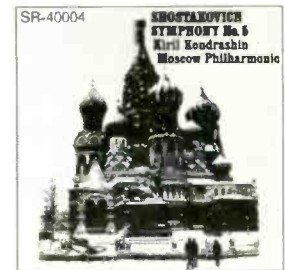
Never before has the Soviet Union granted such rights on an exclusive basis to an American company. These new Melodiya/Angel recordings constitute a unique treasury of contemporary Soviet musical life.

Since music is the only language common to both nations, Angel hopes this significant new program will create opportunities for greater understanding as well as for cultural enrichment.

Leading the Melodiya/Angel release is the world premiere recording of Shostakovich's explosive cantata, **The Execution of Stepan Razin**, based on a poem by young Yevgeny Yevtushenko about the Cossack rebel hero — coupled with Shostakovich's Ninth Symphony. Two great "Fifths," of Shostakovich and Prokofiev, are played by the magnificent **Moscow Philharmonic**. The Prokofiev work is conducted by violin virtuoso **David Oistrakh** in his symphonic conducting debut on records in America! Oistrakh also conducts **Berlioz' Harold in Italy** with **Rudolf Barshai** as viola soloist and plays **Khachaturian's Violin Concerto** with composer **Aram Khachaturian** conducting.

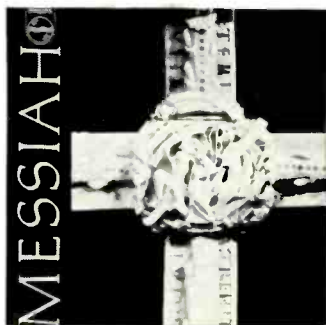
Stravinsky's suite from **L'Histoire du soldat** and Prokofiev's Quintet for woodwinds and strings is played by ensembles led by **Gennady Rozhdestvensky**, young maestro of the Bolshoi Opera and Symphony.

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PHILIPS RECORDS

CIRCLE NO. 63 ON READER SERVICE CARD

terhazy Orchestra, David Blum cond. VANGUARD VSD 71161 \$5.79, VRS 1161 \$4.79.

Performance: Lovingly spirited
Recording: Flawless
Stereo Quality: Fine

For my taste this Haydn coupling is a beauty, in terms of both musical content and delectable performance. Symphony No. 70 offers a pair of joyous end movements, an enchanting Minuet, and a somber, fascinatingly textured slow movement. The "Fire" Symphony, composed more than a decade before, is notable for its brilliant opening movement and the extraordinarily demanding horn writing in the finale.

David Blum's performance of No. 70 is a stunner—stylish, yet full of both fun and feeling. The touch of string *portamenti*-*verging-on-glissando* that he brings to the trio of the minuet is a most delightful touch. In the "Fire" Symphony, Blum emphasizes contrast in tempo and dynamics to a greater degree than Antal Dorati in his Mercury disc issued last January. Blum takes his opening movement as a real *Presto*, while Dorati adopts a more moderate tempo, presumably in the interests of cleaner articulation of the rapid repeated-note opening figure. I must confess that I am more convinced by Blum's clearly theatrical approach to this music (it is believed to have served originally as incidental music to a play, *Die Feuersbrunst*, given at Esterháza in the 1760's).

The Vanguard recorded sound is a joy to the ears in every way—clean, yet with just enough room tone to lend warmth to the strings of Blum's modest orchestral forces.

D. H.

HINDEMITH: *Mass*, 1963 (see SCHOENBERG)

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ JANÁČEK: *Nursery Rhymes for Chorus and Ten Instruments* (1925, rev. 1927); *Mládí* ("Youth") *Wind Sextet* (1924). Caramoor Festival Chamber Chorus and Ensemble, Julius Rudel cond. DESTO DST 6428 \$5.98, D 428 \$4.98.

Ⓢ Ⓜ JANÁČEK: *Concertino for Piano, Two Violins, Viola, Clarinet, Horn, and Bassoon* (1925); *Capriccio for Piano Left Hand, Flute, Two Trumpets, Three Trombones, and Tuba* (1926). Hilde Somer (piano); Caramoor Festival Orchestra, Julius Rudel cond. DESTO DST 6427 \$5.98, D 427 \$4.98.

Ⓢ Ⓜ JANÁČEK: *Concertino for Piano, Two Violins, Viola, Clarinet, Horn, and Bassoon* (1925); *Piano Sonata* ("October 1, 1905"). Josef Páleníček (piano); Chamber Ensemble. BARTOK: *Sonata for Two Pianos and Percussion* (1937). Věra Lejskova and Vlastimil Lejsk (pianos); Bohuslav Krška and Zdenek Mácal (percussion). CROSSROADS 22 16 0074 \$2.49, 22 16 0073 \$2.49.

Performance: All excellent
Recording: All bright and reverberant
Stereo Quality: Generally good

Moravian speech rhythms, bird song, nostalgic memories of the past, and, above all, a deep poetic sensibility are the hallmarks of these works by the Moravian master Leoš Janáček. Short and rhythmically pregnant motives are the general rule, though there are highly effective moments of lyrical con-

trast. Sonorities are etched in sharp, highly colored lines rather than blended in the Romantic manner.

The *Nursery Rhymes* are the prize pieces of the lot, to my way of thinking; they are based on children's play chants and ditties that Janáček discovered with delight in a children's column of a newspaper. There is entrance and exit music scored for single woodwinds with piano and percussion, and in between a small chorus tells us of *Turnip's Wedding*, *Spring Sunshine*, *Mole and Hamster*, *Charlie's Ride to Hell*, *Torn Trousers*, and similar concerns. Each piece is very short, but each is treated in its own highly individual fashion, communicating in swift strokes the comedy, pathos, and occasional cruelty that mark the child's world. The result is sheer delight, and we can be grateful that Desto has chosen to have the *Nursery Rhymes* performed in English, thus widening the potential appeal of the disc for both children and adults. Furthermore, Janáček intended that cartoon lantern slides be shown during the performance of the pieces, and Desto has had the wit to include the original, altogether charming illustrations on the album insert containing the texts. The lovely "Youth" *Wind Sextet* makes a fine companion piece to the *Nursery Rhymes*.

The *Concertino* has not only an exacting solo piano part, but none too easy horn and clarinet parts as well. Animal sounds, nature sounds, and passionate human reaction are evoked in its four movements. In the *Capriccio* we encounter a far more somber world of feeling, one evoked by *World War One*. In scoring this affecting work, Janáček wrote the solo part for a one-armed pianist, Otakar Hollmann, who had been maimed in that conflict. The iron-gray wind coloration contrasted with the percussive quality of the piano creates a cumulative effect of defiance, the title Janáček originally had in mind for the *Capriccio*. As in the opera *House of the Dead*, Janáček's last completed work, the prevailingly somber quality of the music makes it less accessible than works like "Youth" or the *Sinfonietta*.

All of the performances on the Desto discs grew out of an all-Janáček concert given last summer at the Caramoor Festival at Katonah, N.Y., with Hilde Somer as piano soloist and selected New York City musicians under the expert direction of New York City opera conductor Julius Rudel. Miss Somer, something of a specialist in twentieth-century music, plays with great vitality and fire, and Rudel manages nicely the tricky business of maintaining the rhythmic impact of Janáček's gnomic motives, while keeping the music in a state of continuous linear and dynamic flow.

I have heard Czech recorded performances of all the works considered here—including one of the *Capriccio* with Otakar Hollmann as soloist—and the American performances don't quite match the precision, force, and glow of these. In their own right, however, they stand as readings of high excellence. The recorded sound is bright and rather reverberant, but not annoyingly so. The sonic spread of the stereo is perhaps a bit exaggerated on the *Concertino* and *Wind Sextet* sides—more so in the former.

It is hardly right to describe the *Crossroads* Czech performance of the *Concertino* as directly competitive to the Desto disc, since it is priced at \$2.49 (making it a

(Continued on page 94)



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CIRCLE NO. 42 ON READER SERVICE CARD

splendid buy) and coupled with Bartók's Sonata for Two Pianos and Percussion. Besides these two works, we have the bonus of a highly dramatic two-movement piano sonata subtitled "October 1, 1905," beautifully played by veteran Czech pianist Josef Páleníček. Written as a memorial to a Czech worker killed in a Brno street demonstration, its two episodes, "Foreboding" and "Death," juxtapose recitative-like and lyrical elements in a terse and effective manner that makes of the piano something of a folk bard.

In truth, this is an absolutely first-rate disc in every way, with the finest and most exciting performance of the Janáček Concertino I have encountered thus far coupled with an equally vital one of the Bartók. Only the Cambridge recording of the latter, at a considerably higher price, offers serious com-

petition to the Crossroads performance. The recorded sound is bright and rather reverberant, but the instrumental presence is more than adequate.

All three of these discs are recommended most enthusiastically for those who wish to make the acquaintance, or reacquaintance, of some of the finest between-the-wars Central European musical masterpieces. *D. H.*

Ⓢ Ⓜ MOZART: *Divertimento No. 17, in D Major (K. 334)*. Rafael Druian (violin); Cleveland Orchestra, Louis Lane cond. COLUMBIA MS 6924 \$5.79, ML 6324 \$4.79.

Performance: A bit strait-laced

Recording: A bit dry

Stereo Quality: Good

This D Major Divertimento has always been

my personal favorite among Mozart's works in the form, particularly for its lovely variation movement with its marked contrasts between the virtuosic and the poignantly expressive.

The scoring calls for two violins, viola, bass, and two horns, which would seem to indicate a chamber music performance. Among the currently available recordings, only the Westminster mono disc with the Vienna Konzerthaus Quartet follows this practice. On the recent DGG disc Karajan used a moderate-sized string body, and to lovely effect, though the reading became fussily mannered at times.

Louis Lane in this new Epic recording takes yet another alternative, allotting most of the first violin line to concertmaster Rafael Druian as soloist. The result in terms of tonal contrast is both effective and pleasing, and Druian's technique and musicianship are impeccable, as always. I wish, however, that Lane had chosen to phrase the music with just a little more "give" and warmth, especially in the first minuet and variations. The close miking and resulting "tight" sound of the recording only add to the strait-laced effect of the whole. This reaction represents one man's taste, of course, but I still hope for a recorded performance of K. 334 that will steer a middle course between Lane's stark integrity and Karajan's hedonism. *D. H.*

MOZART: *Don Giovanni* (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Mass in C Major ("Coronation," K. 317); Vesperae Solemnnes de Confessore, in C Major (K. 339)*. Wilma Lipp (soprano); Christa Ludwig (alto); Murray Dickie (tenor); Walter Berry (bass); Pro Musica Symphony, Vienna, and Vienna Oratorio Choir, Jascha Horenstein cond. TURNABOUT TV 34063S \$2.50, TV 4063* \$2.50.

Performance: Festive and powerful

Recording: Fair

Stereo Quality: Satisfactory

This is a reissue of Vox 510260/10260 and therefore the recording dates back to the late Fifties. One may find better sound in other versions, for there is some distortion, and choral passages lack smoothness. The musical conception, however, is notably vital, festive, and powerful in impact. Add a group of soloists who share the conductor's sensitivity, and you have a performance that may be recommended to all except those who demand the finest in sonics. No texts are included. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PERAGALLO: *De Profundis clamavi ad te*. DALLAPICCOLA: *Canti di Prigionia; Due Cori di Michelangelo Buonarroti*. PETRASSI: *Nonsense*. Monteverdi Choir of Hamburg, Jürgen Jürgens, director. TELEFUNKEN SLT 43095B \$5.79, LT 43095* \$5.79.

Performance: Clean, expressive, often powerful

Recording: Very good

Stereo Quality: Fine

(Continued on page 96)

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I intend no slight to the other composers involved when I suggest that this recording of contemporary Italian choral music is pretty much Luigi Dallapiccola's show. The *Prison Songs* are as big, as dramatic, as an evening in the theater, and strikingly written for the voices and limited instrumental forces. Composed in Dallapiccola's rather unrefined, but deeply expressive, contemporary chromatic manner, the pieces—Italian as they are in theatrical flair—more than once bring Moussorgsky's *Boris* to mind, although I would be hard pressed to spell out the exact resemblance. Perfectly good and appropriate old tune as it is, I wish the composer hadn't used *Dies irae* as a unifying thematic device, however. It makes me think of Rachmaninoff all the time, but I suppose that's *my* hangup.

The same composer's *a cappella Due Cori di Michelangelo Buonarroti* show us a sunny, lyrical, light side of Dallapiccola's disposition, and the bright contrast they make to the *Prison Songs* is as pretty as the pieces themselves.

Petrassi's *Nonsense* is one of those pieces that *has* to resemble its texts—five verses from *The Book of Nonsense*—by getting funny and cute about the choral writing. Still, he's inventive about it, and the pieces move by easily and pleasantly.

The program opens with Peragallo's *De Profundis clamavi ad te*, which could serve as a textbook model for contemporary *a cappella* choral writing. As a matter of fact, short number that it is, I've listened to it several times just from that point of view. There is absolutely *nothing* the matter with

the piece, except that, for all its outlining of traditionally expressive vocal shapes, it never seems to rise above the level of expressive tracery.

I am, in practice, unfamiliar with all of this music, but I do know that even the easiest of it isn't easy to perform—particularly the *a cappella* numbers. But even not knowing the music, I'll wager that the performances are just about impeccable in terms of the notes themselves. If they're not, I will promise you that you have never heard wrong notes sung more cleanly and on pitch, or with greater dynamic variations and understated expressivity. We could do with a couple of dozen choral groups like this one on these shores.

The recorded sound is clean and tasteful, and it does the singers justice, although the stereo treatment may be inordinately subdued in the Dallapiccola *Canti di Prigionia*.
W. F.

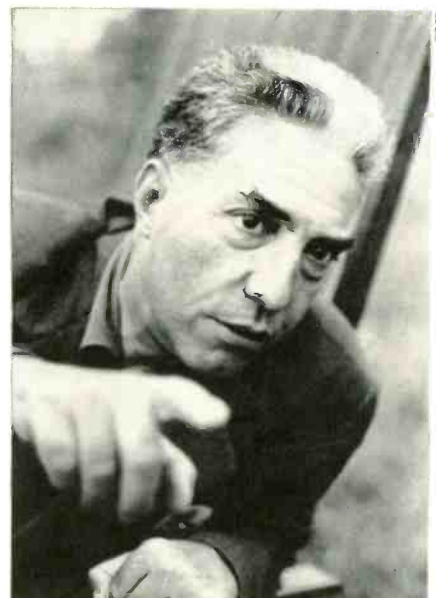


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RAVEL: *Rapsodie espagnole; Pavane pour une infante défunte* (see FALLA)

RECORDINGS OF SPECIAL MERIT

⑤ ④ SCHOENBERG: *The Music of Arnold Schoenberg, Vol. 5: Suite for Strings; Six Songs, Op. 8; Friede auf Erden, Op. 13.* BRAHMS: *Piano Quartet in G Minor, Op. 25 (orchestrated by Schoenberg).* Irene Jordan (soprano); Ithaca College Concert Choir; Chicago Symphony Orchestra; Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA M2S 752 two discs \$11.59, M2L 352 \$9.59.

⑤ ④ SCHOENBERG: *Dreimal tausend*
(Continued on page 98)

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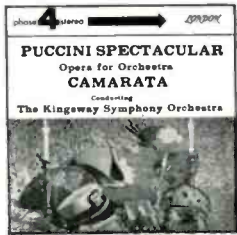
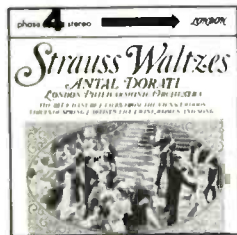
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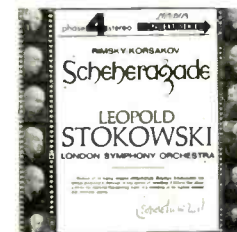
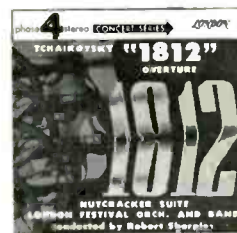
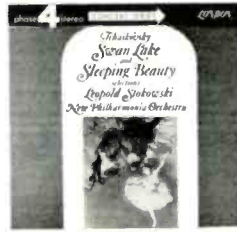
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Jabre, Op. 50a; De Profundis, Op. 50b.
HINDEMITH: *Mass* (1963). The Whitehart Chorale, Lewis E. Whitehart cond.
LYRICHORD LLST 7161 \$5.98, LL 161* \$4.98.

Performance: All commendable
Recording: Varied but all adequate
Stereo Quality: Also varied

Volume 5 in the continuing Columbia-Craft Schoenberg series is a most attractive musical documentation of some of Schoenberg's firm links with tradition. The Opus 8 orchestral songs and the *a cappella* chorus *Friede auf Erden* show Schoenberg's evolution out of late Wagnerianism toward something new. The Brahms orchestration and the "American" Suite for Strings show the retrospective links in the form of rather self-conscious but extraordinary homages to Brahms and to the Romantic-classicist tradition—so important an element in Schoenberg's own makeup and music.

The Suite for Strings was written—at the suggestion of Schoenberg's American publisher, G. Schirmer—shortly after the composer's arrival in the United States, and it was intended for American student orchestras. The point about the piece is that it is intentionally traditional. To be sure, it generally proceeds in eight-part counterpoint, and it bristles with chromatics, but these are only details. This is, in a deep as well as a superficial sense, a piece in G Major, and you might—just might, for a moment—confuse it with Britten or somebody. It has an Overture, an Adagio, a Minuet and Trio, a Gavotte and Trio, and a final Gigue, some of it very bouncy, all of it tonal. It has string writing of considerable complexity, covering virtually every kind of articulation, color, and attack known to the instruments. It has big scope (nearly thirty minutes) and plenty of ideas—Schoenberg flexing his musical muscles and showing the unbelievers a thing or two. He shows 'em too; it is quite a remarkable piece.

Performances of the Suite often get bogged down in details. Craft's reading, while not ideal in many respects, really clarifies the piece on its long lines and makes it work.

Craft has a much more limited success with the Brahms G Minor Quartet transcription, although the orchestra is not a studio group but the Chicago Symphony. What Schoenberg once called the Brahms Fifth needs exactly what the first four need—big scale and big gesture. But Craft does understand certain aspects of the music quite well.

The most astonishing discovery in this album is Op. 8, a set of orchestral songs written in 1904 in the ripest kind of late Romantic style. Until this recording, these songs were among the most obscure of Schoenberg's works—the scores for three of them remain unpublished, and the others appeared years ago only in manuscript reproduction. The reasons for this are really hard to fathom. This is gorgeous, full-blooded, expressive music—the Wagnerian tradition at its end. Irene Jordan sings the notes, but while her accuracy and purity are commendable up to a point, they are not enough.

Friede auf Erden is several rosy steps down the primrose path. Written in 1907, it is based on a kind of expanded chromatic tonality that has been the despair of choruses
(Continued on page 100)

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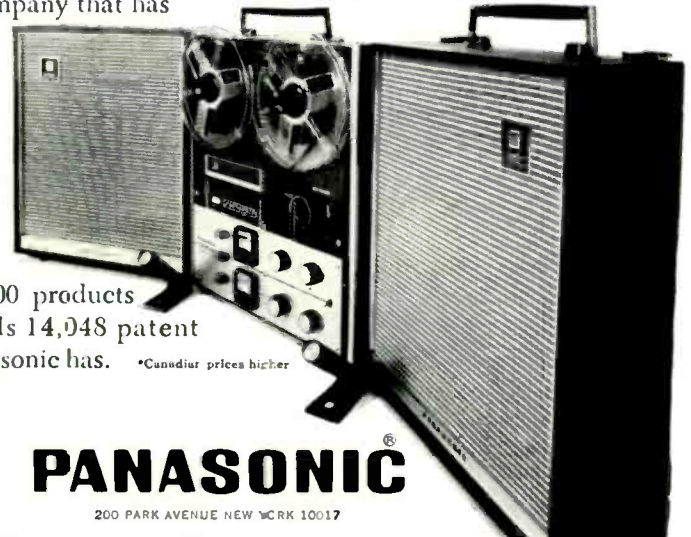
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for sixty years. But some choruses don't give up so easily; this is, believe it or not, the third recording of the work, and it very nearly hits the mark. These college kids—trained, I believe, by Gregg Smith (no credit is given anywhere to the choral director)—sing without the optional (and undesirable) accompaniment Schoenberg later added in a desperate moment, and, by and large, they get the music across in tune and with a certain amount of clarity.

Hindemith and Schoenberg are represented on the Lyricord disc by excellent performances of their last completed works, both for a *cappella* choir. The Hindemith has great seriousness and a certain grandeur to recommend it, though it is not easy to keep it aurally in focus all the way through. The Schoenberg choruses are the two completed works out of a set of three dedicated to the (then) new state of Israel—he was working on them at the time of his death. *Dreimal tausend Jahre* has a German-language text, and although highly serial, it harks back to the intense contrapuntal *cappella* tradition of *Friede auf Erden*, written almost forty years before. It is a work of considerable beauty, more successful than *Friede auf Erden*, in my opinion. But it is the *De Profundis*—Psalm 130 set in Hebrew—that is Schoenberg's choral masterpiece. In its use of singing and *Sprechstimme* choruses, it is comparable to the great choruses in *Moses and Aaron*, and as a musical conception it is a peak of twentieth-century vocal music. It is genuinely touching that this magnificent setting of the psalm ("From out of the depths to Thee I cry . . .") was the master's last work. The recording is decently made, although my review copy had a noticeable defect in the pressing. Mr. Whitehart and his Chorale rate nothing but praise for their superb performance. E. S.

© SCHUBERT: *Piano Trios (complete)*. *Piano Trio in B-flat Major, Op. 99, D. 898*; *Piano Trio in E-flat Major, Op. 148, D. 897*; *Piano Trio in B-flat Major, Op. 100, D. 929*; *Piano Trio in B-flat Major, D. 28*. Beaux Arts Trio. PHILIPS WORLD SERIES PHC 2003 (compatible stereo) two discs \$5.00.

Performance: Somewhat fragile
Recording: Good
Stereo Quality: Okay

When one is dealing with such sensitive and elegant musicianship as the Beaux Arts Trio brings to this collection of Schubert trios, one is loath to publish complaint even when one feels it. This is especially so when the music involved is, even in its apparent directness and simplicity, so difficult to deal with interpretively.

These Trios run a characteristic gamut between elevated song and sheer musical frivolity, with the thinnest of connective tissue to prepare the listener (or the performer) for transportation from one musical plane to the other. While the Schubert Quartets are, to be sure, somewhat more sturdily made, they nonetheless present similar problems, and in a recent recorded performance the Juilliard Quartet came up with just about the ideal contemporary interpretative solution for this music.

The Beaux Arts players, on the other hand, are less successful. The playing is perfectly beautiful—particularly during the more attenuated lyrical episodes—but the musicians haven't found a way to relate the

diversity of materials involved to a tight, coherent musical structure. It is, to be sure, a near miss, but a miss nonetheless.

The recorded sound is generally very good, although some of the instrumental balance in the stereo treatment seems to me less than just. W. F.

RECORDING OF SPECIAL MERIT

© M SCHUBERT: *Songs. Seligkeit; Gebeimes; Rastlose Liebe; Im Frühling; Frühlingsglaube; Frühlingstraum; Nachtviolen; Liebe schwärmt auf allen Wegen; Auf dem Wasser zu singen; Der Jüngling an der Quelle; Die Vogel; Lied der Mignon; Gretchen am Spinnrade; Erlafsee; Lachen und Weinen; Auflösung; Wobin?; Der Neugierige; Trock'ne Blumen; Ständchen*. Judith Raskin (soprano), George Schick (piano). EPIC BC 1333 \$5.79, LC 3933 \$4.79.

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

Twenty irresistible Schubert songs and Judith Raskin's engaging artistic personality—the combination cannot miss. Miss Raskin's seasoned dramatic art imparts urgency to *Lied der Mignon* and *Gretchen am Spinnrade*, though the climax in the latter appears to be a shade rushed. The lighter, more lyrical songs are all charmingly and tastefully done, particularly *Auf dem Wasser zu singen* and *Lachen und Weinen*, in which her clear articulation and rhythmic accuracy are quite outstanding.

All the songs are familiar (except for *Erlafsee*, a lilting paean), and since many of them come from the Elisabeth Schumann repertoire, it is hard to resist a comparison. The startling artlessness with which Schumann could at times render a song (concealing decades of penetrating study but revealing absolute, spontaneous identification) is not yet at Miss Raskin's command, nor should we expect it to be at this rather early point in her career as a song interpreter. If the listener recollects the classic Schumann interpretations, he will miss certain of her expressive nuances in this recording—the sighing inflection in the line "*Blätter und Bach senfzen Louise, dir nach*" (*Der Jüngling an der Quelle*) or the varied colorations given to the repeated phrase "*Steh' auf*" (*Ständchen*), for example. However, in terms of tonal purity and intonation, Judith Raskin need not defer to any contemporary or predecessor.

George Schick at the piano lends enlivening presence. In a few instances, however, attacks are not perfectly synchronized by singer and accompanist. Ideal balances and sound reproduction, full texts, and good annotations by Kay Jaffee. G. J.

© M SHOSTAKOVICH: *String Quartets Nos. 7 and 8*. The Beethoven Quartet. BAROQUE RECORDS 2864 \$5.79, 1864* \$4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Fine

The more I am exposed to Shostakovich's chamber music, the more I begin to suspect that the emphasis that we have so steadfastly put on the composer's larger symphonic excursions does him an injustice. True
(Continued on page 102)

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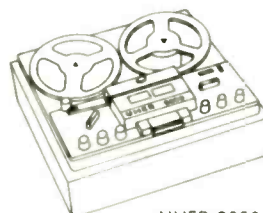
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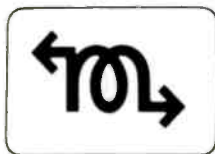
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enough, the materials, the techniques, even the mannerisms and banalities that pervade so much of the symphonic work are present in, say, the two string quartets recorded here. But there is also a compensating terseness of expression, a concentration of feeling, a tightness of construction, the absence of which constitutes the bane of more than one of the "Grand Symphonies." Would it not be an amazing discovery one day to realize that this composer's particular lyricism, his particular gift, lay with the more intimate forms rather than the more grandiose ones?

Be that speculation as it may, I found both of the string quartets recorded here a pleasure to listen to. If it is true that they tend to resemble each other a little too much in both mood and material, this is merely a repetition of the charge that has been leveled against this composer's music from the day of his ascendancy to international celebrity. Nonetheless, the Eighth Quartet, in particular, strikes me as a work of considerable personal feeling and even, occasionally, of profundity.

The playing seems to me sympathetic and absolutely first-rate in both works, and Baroque's recorded sound and stereo are both excellent. *W. F.*

STÖLZEL: *Menuet* (see BACH); *Concerto Grosso a quattro chori, in D Major* (see GRAUPNER)

Ⓢ Ⓜ TCHAIKOVSKY: *Sextet, in D Minor, for Strings, Op. 70 ("Souvenir de Florence")*. Guarneri Quartet; Boris Kroyt (viola); Mischa Schneider (cello). RCA VICTOR LSC 2916 \$5.79, LM 2916 \$4.79.

Performance: Brilliant
Recording: Good
Stereo Quality: Good

Composed between completion of the *Sleeping Beauty* ballet and the start of work on *The Nutcracker*, Tchaikovsky's string sextet, called "*Souvenir de Florence*," is neither highly personal in its expressive substance nor especially national—Italianate or Russian—in flavor, save for passing elements in the final two movements. For me, Tchaikovsky's masterpiece in this neutral vein is the *Serenade for Strings*. However, the sextet, in common with most of the music of the four orchestral suites, is, at the least, good solid musical carpentry—some of it dull, some of it genuinely intriguing and entertaining.

The Guarneri Quartet, with reinforcements from the Budapest Quartet, turns in an absolutely stunning performance—one that makes the music sound better than it is. The mixing is close, but the resulting sound packs plenty of wallop. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TELEMANN: *Motets, "Wie ist dein Name so gross" ("Ode to Thunder"); "Deus judicium tuum regi da" (Psalm 71)*. Edith Selig (soprano); Jeannine Collard (alto); Peter Witsch (tenor); Barry McDaniel, Jakob Staempfli (basses); instrumentalists; Philippe Caillard Chorale; Saar Radio Chamber Orchestra, Karl Ristenpart cond. WESTMINSTER WST 17109 \$4.79, XWN 19109 \$4.79.

Performance: Strong
Recording: Very good
Stereo Quality: Fine

Every time I am about to review a Telemann disc I am reminded of Martin Bookspan's comment comparing him to the little girl who could be very, very good, but when she was bad. . . . Here, Telemann is very, very good indeed. Both works are large-scale choral motets, grand in their impact and interesting in their mixture of the German Baroque polyphonic tradition (*à la Bach*) and the newer tendencies of the *galant*. Especially intriguing is an aria for two basses with timpani (which describes thunder) in the first of these motets.

The performances are as invigorating as the music, and the soloists, instrumental as well as vocal, are all most satisfactory. Ristenpart, as usual, is remarkably reliable in this kind of repertoire, and the disc can be recommended especially to those who tend to denigrate this composer. The reproduction is very good in both versions,



MAURICE ABRAVANEL
Superb readings of Vaughan Williams works

stereo is well used, but no texts or translations are supplied. *I. K.*

Ⓢ Ⓜ VAUGHAN WILLIAMS: *Symphony No. 6 in E Minor; Five Variants of "Dives and Lazarus"*. Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 71160 \$5.79, VRS 1160 \$4.79.

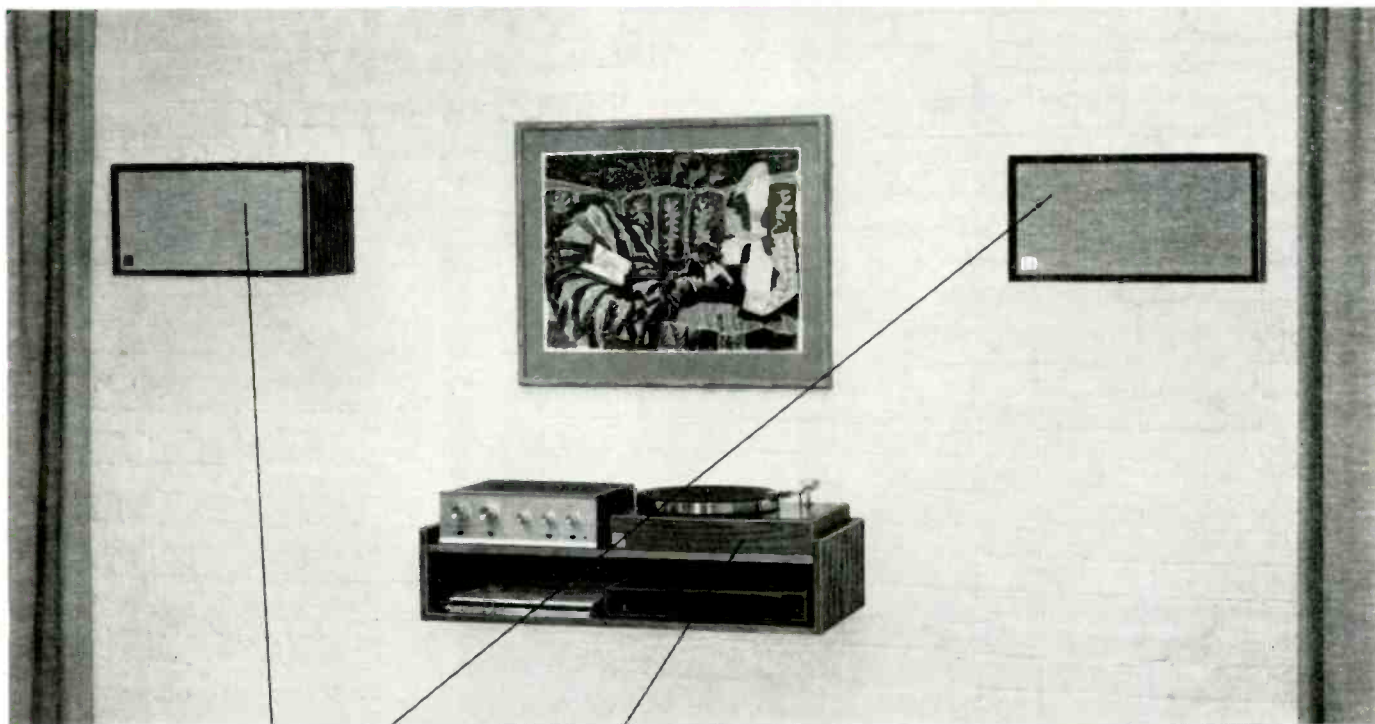
Performance: Excellent
Recording: Superior
Stereo Quality: Fine

The Vaughan Williams Sixth Symphony is a piece I've known for a long time—I heard its first American performances as a student in the late Forties—and I've never quite known how I feel about it. As many regular readers of these columns know, I admire Vaughan Williams quite specially. But I blow hot and cold on this piece—currently a little cool, I guess. I am again aware of the coarseness of some of its materials, the excessive weight of much of its orchestration, and the curious sensation that I am not quite sure where I've been when the piece reaches its closing bar. And, perhaps because of the joining of the three movements, I am uncomfortable with the shape of the piece, its realization as musical form.

Certainly, none of these reactions is based
(Continued on page 104)

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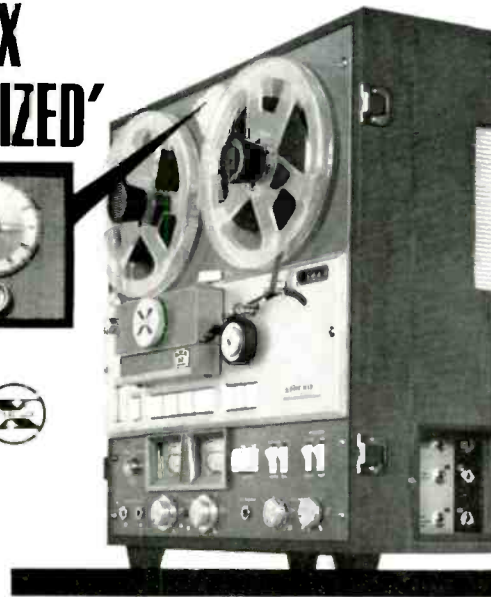
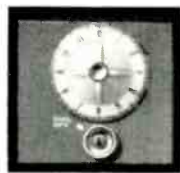


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on the excellent performance that has been given it by Maurice Abravanel and the Utah Symphony Orchestra. And they do the *Five Variants of "Dives and Lazarus"* with lots of warmth, lots of breadth, yet lots of sensitivity. As ever for this orchestra, Vanguard has provided rich, spacious recorded sound and good stereo effects. W. F.

Ⓢ Ⓜ VIVALDI: *La Fida Ninfa* (highlights). Alfredo Giacomotti (bass), Oralto; Carmen Repetto (soprano), Morasto; Antonio Constantino (tenor), Narete; Rena Gary Falachi (soprano), Licori; Mafalda Masini (soprano), Elpino; others. Chamber Orchestra and Members of the Opera, Milan, Raffaello Monterosso cond. TURNABOUT TV 34066S \$2.50, TV 34066* \$2.50.

Performance: Enjoyable

Recording: Good

Stereo Quality: Good

In opera, as in nearly every other musical form, Antonio Vivaldi was an astonishingly productive creator. His influence on its development, however, was so negligible that his name barely rates mention in the standard operatic reference books. *La Fida Ninfa*, a work written in 1732 and probably typical of the composer's forty-odd operas, displays his effective writing for voices, his always appealing melodic invention, and his characteristic vigorous style—but virtually no individuality beyond well-explored Baroque formulas. Baroque specialists and opera connoisseurs with a historical bent will nevertheless find the present disc—drawn from a complete recording available on Vox—eminently worth owning. A generous amount of music (fifty-two minutes) is offered here, well recorded, and at an exceedingly attractive price. Two of the singers, Alfredo Giacomotti and Rena Gary Falachi, are far above average. G. J.

COLLECTIONS

Ⓢ Ⓜ BAROQUE MASTERS OF VENICE, NAPLES, AND TUSCANY. Tartini: *Concerto a quattro, in D Major, for Two Violins, Viola, and Continuo* (C. 78). Vivaldi: *Sonata No. 3, in A Minor, for Cello and Continuo, Op. 14*. Dall'abaco: *Sonata, in F Minor, for Two Violins and Continuo, Op. 3, No. 2*. Pescetti: *Harpsichord Sonata in C Minor*. Bonporti: *Invenzione, in G Minor, for Violin and Continuo, Op. 10, No. 4*. Porpora: *Sinfonia da camera à 3, in D Major, for Two Violins and Continuo, Op. 2, No. 4*. Domenico Scarlatti: *Harpsichord Sonata in A Minor* (K. 3; L. 378). Twelve other pieces. Instrumentalists of the Società Cameristica di Lugano (Anton Zuppiger, flute; Louis Gay des Combes, Antonio Scrosoppi, and Cesare Ferraresi, violins; Renato Carenzio, viola; Egidio Roveda, cello; Luciano Sgrizzi, harpsichord). NONESUCH HC 73008 three discs \$7.50, HC 3008* \$7.50.

Performance: Competent

Recording: Very good

Stereo Quality: Fine

Ⓢ Ⓜ BAROQUE ITALIAN CONCERTOS. Albinoni: *Concerto, in F Major, for Strings and Continuo, Op. 5, No. 2*. Geminiani: *Concerto Grosso in G Minor, Op. 3, No. 2*. Locatelli: *Concerto, in F Major* ("In imitation of hunting horns"), *Op. 4, No. 8*.

(Continued on page 106)

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 106

Vivaldi: *Concerto, in B-flat Major, for Four Violins, Strings, and Continuo (P. 367)*. Piero Toso, Ronald Valpreda, Fernando Zampieri, and Ferruccio Sangiorgi (violins); Edoardo Farina (harpsichord); I Solisti Veneti, Claudio Scimone cond. COLUMBIA CBS 32 110004 \$5.79, 32 110003* \$4.79.

Performance: Good ensemble
 Recording: Excellent
 Stereo Quality: First-rate

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ITALIAN BAROQUE MUSIC. Albinoni: *Sonata a cinque in G Minor, Op. 2, No. 6*. Geminiani: *Concerto Grosso in G Minor, Op. 3, No. 2*. Locatelli: *Introduzione teatrale No. 6, in C Major, Op. 4*. Tartini: *Sinfonia in A Major*. Zurich Chamber Orchestra, Edmond de Stoutz cond. VANGUARD EVERYMAN SRV 212SD \$1.98, SRV 212* \$1.98.

Performance: Unusually accomplished
 Recording: Excellent
 Stereo Quality: Wide separation

Nonesuch's album represents a fairly extensive range of late Baroque music in Italy, which is conveniently divided into groups of composers connected with three principal music centers. It is a survey of chamber music and keyboard pieces that runs through seventeen composers, some, such as Vivaldi, Boccherini, Tartini, and the Scarlattis, quite familiar and others more obscure. There are some gems in this repertoire; on the other hand, there are also some mediocrities, the kind of run-of-the-mill piece with endless sewing-machine rhythms that have little attraction even for the ardent Baroqueist. Since this material overall is fairly similar in style, I would suggest listening to the works in small batches. Concerning the performances, they are nowhere less than accomplished, although the stylistic niceties of Baroque performance practice such as cadential trills and embellished slow movements are almost totally lacking. There is an annoying edginess to the violins, and the harpsichord selections are recorded at too high a volume in relation to the chamber pieces, but otherwise the sound is satisfactory. Perhaps the most impressive aspect of this collection is the unusual choice of music.

Columbia's second recording by the Solisti Veneti, a chamber orchestra much like I Musici except that it employs a conductor, is an improvement over the first disc, an all-Vivaldi collection released some months ago. In the previous album, I was distracted by a certain rhythmic waywardness, which gave the effect of Baroque works in Romantic clothing. Here, there are a few reminders of that mannerism but only a few. Most of the playing is very competent indeed, although the solo fiddling in the Vivaldi Concerto for Four Violins is not up to standard. The reproduction is unusually vivid, and the stereo is excellent.

Musically, I found the Everyman collection of chamber-orchestra pieces even more entertaining than the Columbia, with the Tartini *Sinfonia* and the charming Locatelli "Theater Introduction" (actually an early symphony) among the highlights. The Zurich ensemble impresses me more

(Continued on page 109)

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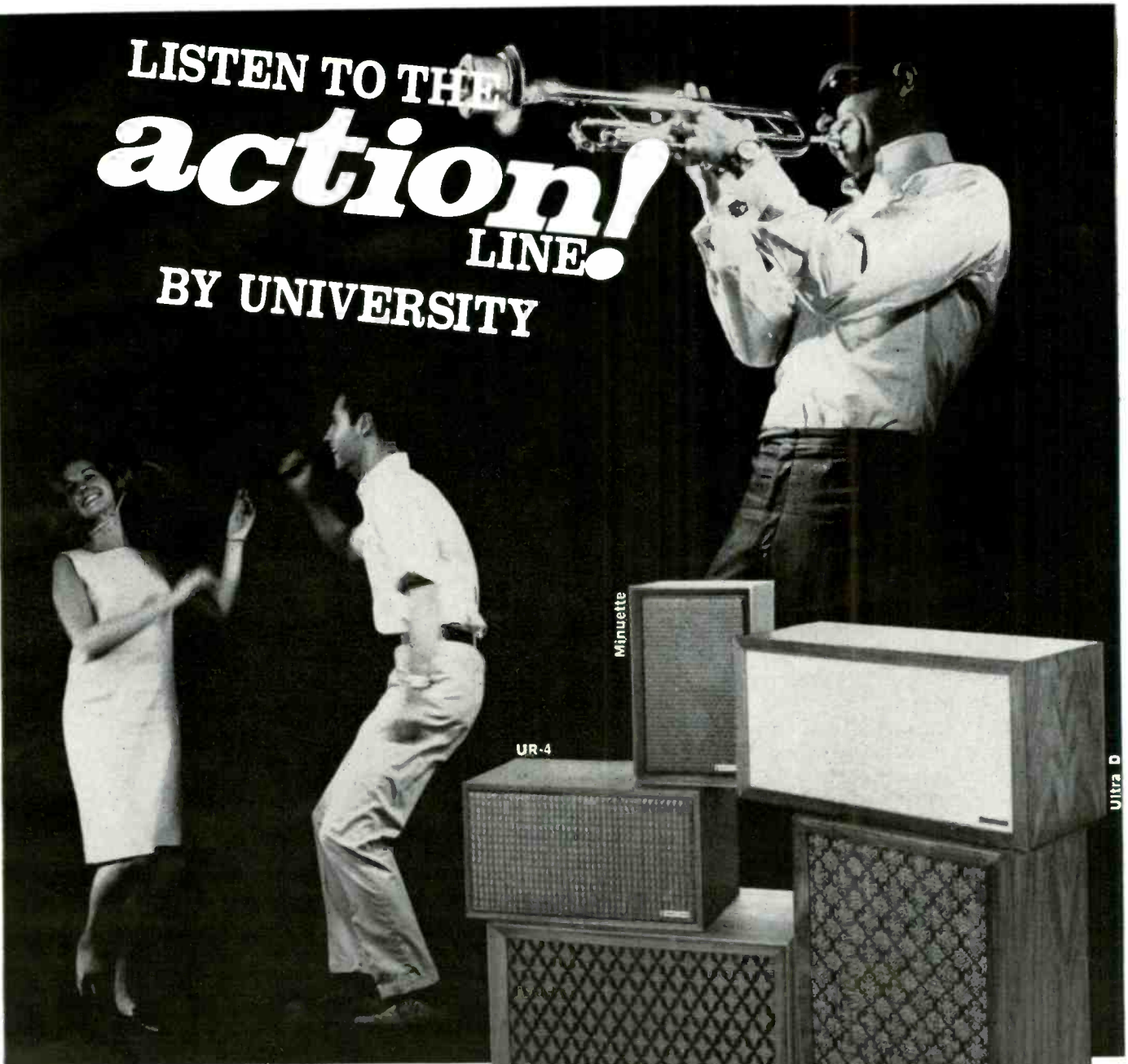
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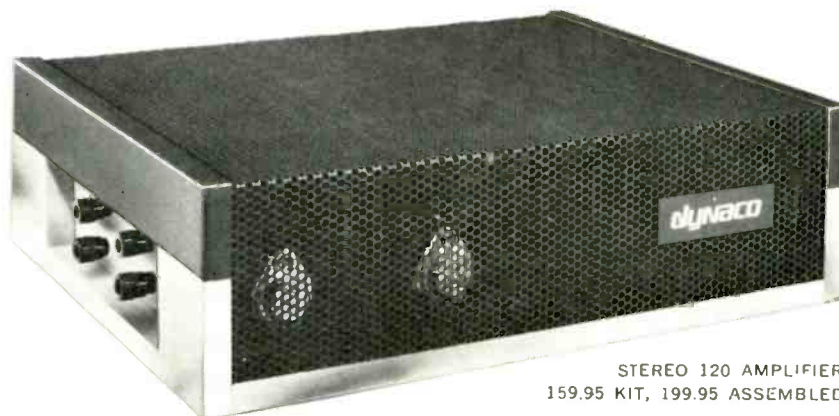
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here than it did when I last heard one of its Baroque efforts, the Pergolesi concertinos, perhaps because the playing does not sound so slick. The readings are immensely vital, stylistic considerations are handled quite properly, and the ensemble playing matches that one can hear from the best groups of this type. In sum, this is a thoroughly enjoyable disc, recorded very brilliantly and with wide separation between channels. *I. K.*

© "BLAUE BERGE, GRÜNE TÄLER." *Wohlauf, die Luft gebt frisch und rein; Wenn ich den Wand'rer frage; Du, du liegst mir im Herzen; Blaue Berge, grüne Täler; Es kann ja nicht immer so bleiben; Und in dem Schneegebirge; Ich weiss nicht was soll es bedeuten; Sab ein Knab' ein Röslein steh'n; In der Heimat ist es schön; Bunt sind schon die Wälder;* sixteen other German folk songs. Rita Streich (soprano); Walther Ludwig (tenor); Willy Schneider and Rudolf Aue (baritones); Regensburg "Domspatzen," Der Saarknappenchor, and other choral groups. POLYDOR 237484 \$5.79.

Performance: Gemütlich
Recording: Good
Stereo Quality: Not much

All but two songs in this collection are sung in whole or in part by a chorus. The exceptions are an instrumental polka and Schubert's *Sab ein Knab' ein Röslein steh'n*, performed by Rita Streich with piano accompaniment in a surprisingly unsteady manner. Not all the selections are folk songs, since the program includes a Robert Stolz number and the familiar Hunting Chorus from *Der Freischütz*, but the folkish flavor is unmistakable. Soloists are featured in eight songs, and all of them acquit themselves with honors. Miss Streich atones for her Schubert with some pretty vocalizing in something called *Der Kuckuck auf dem Baume sass*.

Variety isn't lacking here, but the similarity of the material and the recurring strophic construction of the songs nevertheless create a feeling of monotony. The singing, as such, is first-rate, and the clarity of enunciation could hardly be bettered. The orchestral accompaniments—by the Berlin and Bavarian Radio Orchestras—are also on a high level. Unquestionably, this is an appealing program for a specialized audience. The sound is clean and mellow and, despite the variety of performing groups involved, quite well homogenized. *G. J.*

RECORDING OF SPECIAL MERIT

© (M) GWYNETH JONES: *Recital. Beethoven: Fidelio: Abscheulicher!; Ab, Perfido (Concert Aria), Op. 65. Cherubini: Medea: Dei tuoi figli. Wagner: Der Fliegende Holländer: Senta's Ballad. Verdi: Il Trovatore: D'amor sull'ali rosee. La Forza del Destino: Pace, pace, mio Dio.* Gwyneth Jones (soprano); Vienna Opera Orchestra, Argeo Quadri cond. LONDON OS 25981 \$5.79, 5981* \$4.79.

Performance: Exciting
Recording: Excellent
Stereo Quality: Suitable

This is the first recital disc for Gwyneth Jones, the Welsh soprano who made a promising debut at Covent Garden in 1964 and has since been gathering excellent press notices. While the program at first glance may

seem like a dare-devilish kind of a challenge for a relatively new artist—the likes of Birgit Nilsson, Maria Callas, and Eileen Farrell being her current recorded competitors—it is a pleasure to report that the signs point to the arrival of an artist who is definitely of star caliber.

Her voice is that of a true dramatic soprano, not only in its richness and power, but also in its innate dramatic excitement. It shows evidence of sound schooling and a finished technique, and it soars in the high tessitura with uncommon freedom. Miss Jones also displays a strong dramatic temperament; her intonation is very secure, and she has a most impressive way of attacking notes separated by wide intervals with a direct thrust, without any sliding whatever, and landing on dead tonal center. (Senta's Ballad offers the most remarkable examples of this quality, but it is displayed also in "Ab, perfido!" and "Dei tuoi figli.") Only her "Abscheulicher!" is a shade below the outstanding overall level of her recital. Here the voice shows a trace of intrusive vibrato, and the execution of the big legato phrase on the word "erreichen" sounds tentative to my ears.

Quadri provides warm-toned and expressive accompaniments that seem too loud at times, particularly in the closing portion of the Cherubini aria, where the soprano's difficult passage is rendered ineffective by the orchestral mass. The engineering is rich, but somewhat over-resonant. If Miss Jones sounds as thrilling in the theater as she does on this disc, she will have a sensational career. *G. J.*

RECORDING OF SPECIAL MERIT

© (M) MAHAPURUSH MISRA: *Indian Drums.* Mahapurush Misra (tabla), unidentified sarod and tambura. *Roopak-tal; Slow Tin-tal; Dadra-tal; Kabarwa-tal; Jhap-tal.* CONNOISSEUR SOCIETY CS 1466 \$5.79, CM 1466* \$4.79.

Performance: Superb
Recording: Excellent
Stereo Quality: Good

This is next door to being an instruction or demonstration record, but it is one of the most delightful I have heard. Mahapurush Misra, playing the two-piece Indian drum called the *tabla*, demonstrates the rhythmic structure of Indian music. A piece's basic rhythmic structure is called the *tala*, and seven of them are played here. Twice, familiar Western melodies (*Greensleeves* and *Au Clair de la lune*) are used to provide a kind of home base.

The record is marvelously pleasant, intricate, and relaxing. The Indian rhythms are so much more complex than what even our most advanced jazzmen have arrived at that it is no wonder some of our avant-garde look to this music for inspiration. And it swings; the pulse is inescapable. But the result, unlike much jazz, is not frenzy, but the kind of peace you get by soaking in a hot tub. This record will unwind you better than three martinis, and with far more salutary effect. I have only limited knowledge of this music, but Mahapurush Misra sounds to me like a master. *Joe Goldberg*

JOAN SUTHERLAND: *Joan Sutherland Sings Noel Coward* (see Entertainment, page 117)

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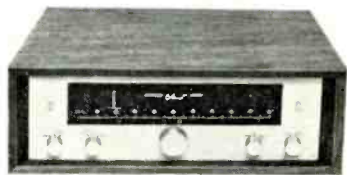
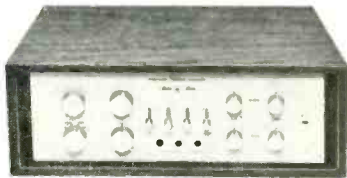
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Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

Ⓢ Ⓜ TIM BUCKLEY: *Tim Buckley*. Tim Buckley (vocals and guitar); Lee Underwood (guitar); James Fielder (bass); Billy Mundi (drums and percussion); Van Dyke Parks (harpichord, piano, celeste); strings; Jack Nitzche arr. *Wings; I Can't See You; She Is; Song Slowly Song; Song for Janie*; and seven others. ELEKTRA EKS 74004 \$4.79, EKL 4004* \$3.79.

Performance: At odds with the material
Recording: Excellent
Stereo Quality: Good

On the back of what I believe is his debut album, singer Tim Buckley is introduced, in words better suited to the *Harper's Bazaar* spring fashion issue, as "a kind of quintessence of *nouvelle*." Well! The songs are all his, eight of the twelve having been written in collaboration with someone identified only as Beckett. (The copywriter was probably too busy with descriptions of "the magic of Japanese water colors" to include any further information.)

The lyrics are surrealistic, a mélange of private symbols never made public, reminiscent of Bob Dylan at his most obscure. I think the several Dylanesque lyricists are sincere about this in a kind of conformity of sensitivity, just as more than ten years ago everybody had a friend who was "just like Holden Caulfield." The strange thing about this album is that Buckley sings in a rather high, pure, sweet voice that might belong to the kind of fellow who sings *I Believe* on the Ted Mack Show and wins if there are enough old ladies in the house. The most interesting track is *Strange Street Affair*. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BUTTERFIELD BLUES BAND: *East-West*. Paul Butterfield (harmonica and vocals); Mike Bloomfield, Elvin Bishop (guitars); Jerome Arnold (bass); Mark Natafin (organ and piano); Billy Davenport (drums). *All These Blues; Mary, Mary; Two Trains Running; Walkin' Blues; East-West*; and four others. ELEKTRA EKS 7315 \$5.79, EKL 315* \$4.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

The Butterfield Blues Band has caused a

Explanation of symbols:

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

lot of stir and also a lot of controversy. The boys are, in a way, revivalists, but also thoroughly modern, using electronics and new musical techniques. They actually have their own nameless style, which I would characterize as what John Hammond, Jr. is always trying for and never gets, and which I find completely delightful.

The best things are *Get Out of My Life, Woman*; the vocal on *Never Say No*; and the superb guitar and harmonica work on *Work Song*. And best of all is the title track, which lasts thirteen minutes and ten seconds, has a really incredible guitar solo by Elvin Bishop, and is the best east-west

because he has almost no vocal equipment whatsoever. But he makes up for his basic cornfield twang by singing with his soul instead of his tonsils. (Nobody ever accused Walter Huston of sounding pretty either, but he turned out the only definitive *September Song* ever recorded.) Johnny Cash is more than just another hillbilly from the Grand Ol' Opry who made good.

In this album, he throws in an occasional classic like *Wabash Cannon Ball*, but most of the time he pieces together a patchwork quilt of songs about country women and unhappy love affairs. It is not my kind of music, but Johnny Cash sings it all with the howl and the torment of a wounded coyote bleeding to death in the Texas sunshine. You can't ignore him and you can't forget him. R. R.

ELEKTRA RECORDS



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or raga-rock assimilation, complete with electronics, I have heard. If this is what the new folk-rock groups are up to, I'm all for it. J. G.

Ⓢ Ⓜ JOHNNY CASH: *Happiness Is You*. Johnny Cash (vocals); unidentified accompaniment. *Ancient History; Happiness Is You; She Came from the Mountains*; and eight others. COLUMBIA CS 9337 \$4.79, CL 2537 \$3.79.

Performance: Good of a type
Recording: Good
Stereo Quality: Good

Even had I never read the headlines about his tragic personal life, I would still consider Johnny Cash's own special sound a haunting one. King of the country-and-western field, he is difficult to listen to because of the nature of his material (I don't pretend to know anything about Nashville stomp), and

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JUDY COLLINS: *In My Life*. Judy Collins (vocals); orchestra, Joshua Rifkin cond. *Liverpool Lullaby; La Colombe (The Dove); In My Life; Suzanne; Pirate Jenny; Marat/Sade*; and five others. ELEKTRA EKS 7320 \$5.79, EKL 320* \$4.79.

Performance: Exciting
Recording: Adequate
Stereo Quality: Good

In the past, Judy Collins has been regarded primarily as one of the best of the new young girl folk-singers who stand rather impatiently behind Joan Baez, waiting their turn. This new album is a striking departure from that image, obviously intended as such, and for the most part highly successful. "In My Life" is the most arresting vocal album I've heard in at least a year.

The reasons lie in Miss Collins' lovely voice and sensitive interpretive skills, and in the inclusion of several remarkable songs. I could do without Richard Fariña's *Hard Lovin' Loser*, and I doubt that anyone can sing *Pirate Jenny* without leaning on Lenya's interpretation, but much of the rest is extraordinary. The title song, beautifully done, is from the Beatles' "Rubber Soul" album. Bob Dylan's *Tom Thumb's Blues* is successful despite arranger Joshua Rifkin's attempts to chop it up into several different fragments. Donovan's *Sunny Goochie Street* is indeed sunny and warm, in a version far superior to the composer's. *I Think It's Going to Rain Today* is a small poem of complete resignation. There are others less exciting to me, such as the songs from *Marat/Sade* and one by Jacques Brel.

But, most important, the album contains two songs by a young Canadian poet named

(Continued on page 114)



PAUL JONAI

The Arrival of LIZA MINNELLI

By REX REED

IT'S a warm and wonderful thing when a lovable child learns, after a series of stumbles and falls, to walk on her own two feet. Liza Minnelli is probably the best-loved child show business has produced since her mom Judy Garland was sipping sodas in the MGM malt shop. Now Judy's little girl is all grown up and singing for her own supper. After three albums (four, if you count that nightmare she recorded with her mother at the London Palladium), Liza has fashioned herself into one of the most brilliant performers of the century.

Not that it could have been any other way. Having Judy for a mother and movie director Vincente Minnelli for a father counts for something. When Liza was a baby, she didn't hear lullabies, she heard Harold Arlen playing the piano in the living room. And when she became a teenager, she didn't dance the monkey with the other stringy-haired, awkward teen-agers, she danced with Gene Kelly and Fred Astaire on the MGM back lot and watched the chorus rehearse the *Born in a Trunk* number at Warner's. At seventeen, she made her first appearance (except for singing *Over the Rainbow* with Gene Kelly in front of about a zillion people on TV) in an off-Broadway musical. Wide-eyed and trembling, she ended up on all the front pages. Critics and columnists who hadn't been south of Forty-Second Street except to sail for Europe turned up with cameras and microphones and TV cables, and Liza Min-

nelli became a star. There was only one thing wrong: she wasn't ready. Her voice sounded like early Judy, bursting with energy and raw talent, but there was no control or discipline or training, and it showed. The voice screeched and lurched and lost control of the notes, but she never gave up. While all the other girls her age were sharpening their voices on inferior songs for teen-age markets, Liza was belting out songs by Stephen Sondheim and Truman Capote and Rodgers and Hart in the Plaza's Persian Room. She couldn't help it. That's what she was brought up on.

WELL, now it's paying off. As this new Capitol album demonstrates, the heartbreak of growing up in a backstage trunk has turned her into a mature young woman with more knowledge about how to sing beautiful songs than half the old-timers in the business thrown together. Charles Aznavour, one of her international admirers, has written a poem to her on the record jacket, calling her a "wild flower who bloomed between the floorboards of the stage." She still doesn't seem to be cultivating her own age group, and the hippies who will pay the outrageous cover and entertainment charges in the clubs where she appears are not the types that buy records. So it seems to me Liza will just have to find her own special seat in a throne room already ruled by the much more mannered and much less musically exciting Barbra

Streisand. There are bound to be comparisons: both girls are young and possess staggering talents; both use Peter Matz and Ray Ellis to fashion gossamer arrangements of the songs they sing; neither has ever succumbed to singing rock-and-roll trash; both have wide ranges and wild musical approaches to songs that tell stories; and both are actresses.

But Liza is less of a manufactured gem than Streisand. She is a rough-cut diamond, not a synthetic emerald. At her tender age, there is already a sense of having really lived through a lifetime of tragedy. Nobody can manufacture that for a performer. Liza inherited a monstrous background, but it has enriched her work with a vibrancy that makes the listener want to reach out and take care of her. I can't imagine anyone wanting to reach out and take care of Streisand.

Anyone who cares about hearing a serious performer totally revealing her life through her music is urged to investigate this new album. In it, Liza has graduated from the confines of Tin Pan Alley and ripened in the spotlight of the more sophisticated world-weary troubadours like Jacques Brel and Aznavour. There isn't one hackneyed moment, because to each song she brings a new balance and a new control that were sadly lacking before. She makes Edith Piaf's *M'lord* a more universal tragedy than even Piaf meant it to be. I defy anyone to listen carefully to a magnificent song called *I Who Am Nothing* without brushing a tear from the eyelashes (or at least swallowing hard). She leaves nothing to the imagination, which is one of the touchstones of her artistry. When she sings lyrics like "She can take you any place she wants, to fancy clubs and restaurants, but I can only watch you with my nose pressed against the glass," her life seems to pass through the amplifier with her voice.

There is one really heartbreaking song, *See the Old Man*, written for her by her old friends Fred Ebb and John Kander (composers of *Cabaret*). And two other songs—Jacques Brel's *The Days of the Waltz* and Aznavour's *Love at Last You Have Found Me*—strike me as a couple of the most intelligent musical compositions in recent history. Ray Ellis' arrangements are stunningly brilliant, backing up Liza's uncanny phrasing (she knows more about that than most *diseases* twice her age).

My heart lies in Liza Minnelli's lap. I played this new album ten times before I was able to summon any kind of decorum that would allow me to write about it without total hysteria. With each successive hearing, I gain a new personal value from it. What Liza gives to her audience is the best in herself and, for those conscious enough to listen closely, the best in themselves, too. For a little girl who didn't know who she was until very recently, that is a colossal triumph.

© (M) LIZA MINNELLI: *There Is a Time*. Liza Minnelli (vocals); orchestra, Ray Ellis cond. *I Who Am Nothing*; *Days of the Waltz*; *Stairway to Paradise*; *See the Old Man*; *The Parisians*; *M'Lord*; *Theme from "The Umbrellas of Cherbourg"*; and four others. CAPITOL ST 2448 \$4.79, T 2448* \$3.79.

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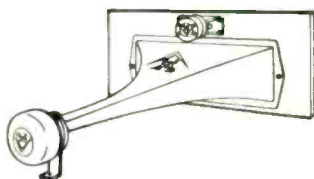
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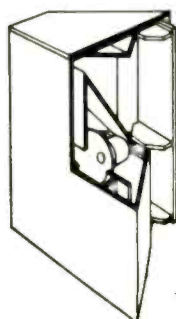
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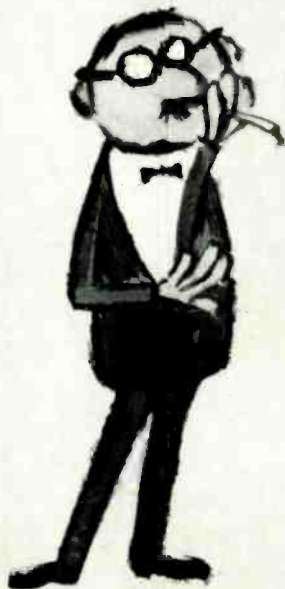
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Leonard Cohen. On the basis of these two songs alone—which are the only ones of Cohen's I have heard, and which I am told are the only ones so far recorded—he seems to me to have the potential to be a kind of new-folk Bart Howard and of becoming the most important composer in this genre since Dylan. *Suzanne* is a gentle, mystical love song; *Dress Rehearsal Rag* is the most chilling recitation of total defeat I have ever heard, more frightening in its way than even *Gloomy Sunday*. I eagerly await more from Leonard Cohen and from the newly triumphant Judy Collins.

J. G.

⑤ ④ RICHARD "GROOVE" HOLMES: *A Bowl of Soul*. Richard "Groove" Holmes (organ); unidentified accompaniment, Onzy Matthews cond. and arr. *Night Train*; *Roll 'em Pete*; *I'm Gonna Move to the Outskirts of Town*; *A Bowl of Soul*; and three others. LOMA LS 5902 \$4.79, 5902* \$3.79.

Performance: Subtly pleasing
Recording: Good
Stereo Quality: Good

Hiding behind the pop art cover and the tough-hippy notes ("The group has bite. It stings in just the right places. Strings like blues oughta.") is a pleasantly unusual album. There are two originals—the title track and one whose title you will find either joyous or ominous, depending on your political views, *R.F.K. Flies Home*. The remaining five are classic blues-based pieces. Aside from the ones listed above, there are *How Long Blues* and *In the Dark*, sometimes called *Romance in the Dark*.

Onzy Matthews' arrangements stay out of the way, and Holmes eschews most of the flashy tricks of funk-rock-pop organists and comes up with a quietly swinging, competent, unobtrusive blues set. If I had to label this, I think I would call it late-night, slow-smoulder background music. I've never heard a modestly charming organ record quite like this before, and am surprised to find myself quite so pleased with it. Perhaps you will be, too.

J. G.

⑤ ④ JONAH JONES: *Sweet with a Beat*. Jonah Jones (trumpet and vocals); Dave Martin and Andre Persiany (piano); John Brown (bass); Jimmie Crawford and Danny Farrar (drums). *Strangers in the Night*; *Sweet Georgia Brown*; *Begin the Beguine*; *Green Grass*; *Limehouse Blues*; and seven others. DECCA DL 74800 \$4.79, DL 4800* \$3.79.

Performance: Smooth
Recording: Okay
Stereo Quality: Okay

By now most people should be familiar with the little groove that trumpeter Jonah Jones has cut out for himself: a Louis Armstrong-style trumpet over a Ray Conniff shuffle rhythm, applied to standards, pop hits, and Broadway show tunes. A comfortable groove both for Jones and his listeners, it provides light, pleasant music and still allows Jones some latitude for improvisation and, presumably, the chance to please himself on occasion.

This latest essay in the format is composed primarily of standards, with the current hit *Strangers in the Night* as a sort of loss leader. It is very much in the style of his previous discs—just as pleasant and ultimately just as forgettable. Fans of Jones will

want it, and will find it reassuringly familiar.

J. G.

MIREILLE MATHIEU: *Mireille Mathieu* (see Best of the Month, page 77)

RECORDING OF SPECIAL MERIT

⑤ ④ CHAD MITCHELL: *Chad Mitchell Himself!* Chad Mitchell (vocals); orchestra, Walter Raim cond. *Quiet Room*; *Over the Rainbow*; *Brother, Can You Spare a Dime*; *Half a Crown*; *Violets of Dawn*; and five others. WARNER BROTHERS WS 1667 \$4.79, W 1667* \$3.79.

Performance: Varies
Recording: Good
Stereo Quality: Good

Slight of build, lean of face, with a boyish grin, and the look of a bruised Botticelli angel, Chad Mitchell is a powerful performer whose appearance belies his ability to set songs on fire. He established an almost fanatical following during his college tours with the Chad Mitchell Trio. Now he throws off the shackles of ensemble folk music and branches out in his first album as a soloist.

Like more sophisticated singers on the order of Rod McKuen and Mark Murphy, Mitchell sings from inside the lyrics, but he makes them sound less distorted, less manipulated than most intellectual interpreters of pop music. He can thunder with juicy passion like Frankie Laine on Merle Travis' old coal mining song *Dark as a Dungeon* (sounding more controlled, of course, than Laine ever did with all of his echo chambers), and then turn right around and gently moan an after-hours improvisation of *Over the Rainbow* in a way it's never been sung before.

He has a tendency to croon, but time and a fair degree of the self-confidence that is sure to come will take care of that. The important thing about Mitchell is his ability to turn songs into personal statements for all generations of listeners. Listen, for example, to what he does with the old Depression song *Brother, Can You Spare a Dime?* It is totally unlike the insulting burlesque Streisand made out of the same tune in a recent album of hers. Mitchell turns it into a song for all seasons, all troubled times. More of the same, and Chad Mitchell might just become the entertainer for all seasons. R. R.

⑤ ④ MONKEES: *Meet the Monkees*. David Jones, Mike Nesmith, Peter Tork (vocals and guitar); Mickey Dolenz (vocals and drums). *Saturday's Child*; *I Wanna Be Free*; *Sweet Young Thing*; *Papa Jean's Blues*; *Let's Dance On*; and seven others. COLGEMS COS 101 \$4.79, COS 101* \$3.79.

Performance: In the genre
Recording: Okay
Stereo Quality: Okay

Here are the Monkees to ask the musical question: Can a rock-and-roll group be made to order? The proposition is fascinating. Faced with the phenomenal success of the Beatles and the audacious brilliance of their first film, *A Hard Day's Night*, a company auditions kids until they find four, unknown to one another, who can constitute a group, and then puts them into a weekly television series that could be called *A Hard Day's Monday Night Every Week*. Well, it must

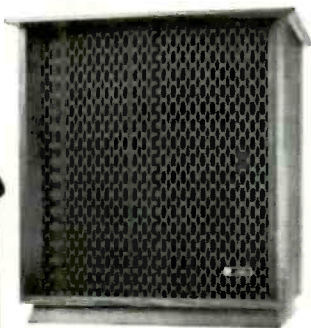
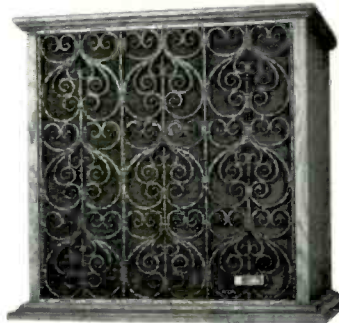
(Continued on page 116)



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be working to some extent because *Last Train to Clarksville*, included here, is reportedly a hit, and the TV series looks as though it's going to be renewed.

All the elements are here: raga, psychedelic lyrics, Stones-Dylan-Byrds-Beatles takes (most songs are written by Tommy Boyce and Bobby Hart, who produced many of these tracks). But the whole enterprise is slightly queasy, and it shows itself up on the track called *Gonna Buy Me a Dog*. Now, there have been releases where the vocalist momentarily cracks up (Dylan's *Rainy Day Women*), and sometimes this adds a bit of spontaneity and charm. But here the vocalist is obviously cracking up on cue, and he does so throughout the entire track. It is a kind of capsule of the whole enterprise, not knowing how far to go in imitating an inimitable original by the computer system. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ZERO MOSTEL: *Songs My Mother Never Sang***. Zero Mostel (vocals); orchestra and chorus, Sol Kaplan cond. and arr. *Show Me a Rose; Hold Me Tightly; God Bless Everything in the U.S.A.; He's Not an Aristocrat*; and eight others. VANGUARD VSD 79229 \$4.79, VRS 9229 \$3.79.

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

When any record company gets Dorothy Parker to write liner notes, I'm impressed. And when the liner notes are as funny and touching as these are, I'm doubly impressed. When the album turns out to be as good as it looks and reads, my only impulse is to suggest that you buy it as soon as possible. In general I shy away from comedy albums because most often they are not only not funny, but actually grate upon one with each re-hearing. All of these songs are by Harry Ruby, and since Vanguard has had the sense and taste to give them a first-rate production, there is none of the rather humid "in-ness" that one sometimes finds in the recording of satirical songs. Another thing in this album's favor is that the songs are genuinely satirical: penetrating and mordant with neat little anti-morals concealed within them.

Take for example *He's Not an Aristocrat*, which is marvelously performed by Mostel and a small assisting cast. Done as a Baroque opera, it is at once a parody of that form, an impressive display of Mostel's comic gifts, and a quite bitter social comment. Other songs such as *Show Me a Rose* ("or leave me alone") have a less pungent idea behind them, but they are urbanely sassy enough to satisfy even the souls who find recorded humor of any kind distressing. *There's a Girl in the Heart of Wheeling, West Virginia* ("with a watch that belongs to me") is a snappish little tribute to the girl next door, delivered with bruised grandeur by the incomparable Mr. Mostel. That Mostel is a superbly gifted clown on stage and on screen is known to everyone, but that he is equally funny on records came as a happy surprise to me. Listen to this one, and I think you'll agree it is a direct hit on all counts. P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **PETER AND GORDON: *Sing and Play the Hits of Nashville, Tennessee***. Pe-

ter and Gordon (vocals). *Sweet Dreams; Before You Go; Lonely Street; Memphis; The Race Is On*; and six others. CAPITOL ST 2430 \$4.79. T 2430* \$3.79.

Performance: **Exciting**
 Recording: **Superb**
 Stereo Quality: **Superb**

Nashville, I'm told, is Liverpool with black-eyed peas on the side. No wonder, then, that Peter and Gordon packed up all their Carnaby Street hip-buggers and hit the high seas bound for Tennessee to see what it's all about. The result, I'm happy to reveal, is surprisingly musical and inventive. This album is so filled with the sound of music that the worst of both worlds disappears, and the remains are light and groovy.

Singing songs by Buck Owens and his Buckaroos, Hank Williams, Faron Young, and other scions of country-and-western mu-



ZERO MOSTEL

Scores in songs satirical and sassy

sic, these hippies from the mod world demonstrate a remarkable rapport between the two styles that is surprisingly pleasant. They recorded the eleven sides in Nashville in what the liner notes describe as a "transatlantic session." Listen specially to *I've Got a Tiger by the Tail* (it swings as much as anything I've heard by the Lovin' Spoonful) and to Chuck Berry's classic *Memphis*, which uses guitars and harmonicas to produce a wedding of wild, uninhibited funk that is the *pièce de résistance* of a most remarkable collection. More, please. R. R.

Ⓢ Ⓜ **HANK SNOW: *This Is My Story***. Hank Snow (vocals and narration). *The Blue Velvet Band; Brand on My Heart; I'm Movin' On; The Rumba Boogie*; and thirteen others. RCA VICTOR LSP 6014 two discs \$9.59, LPM 6014 \$7.59.

Performance: **Heartfelt**
 Recording: **Okay**
 Stereo Quality: **Reprocessed**

If you live in any city with a population over 200,000, you are not ready for this one. I suppose it could be played for laughs, and possibly will be by some. In areas of this country and Canada where Snow has a large following, it will be played and listened to with much respect and appreciation. It is a

self-narrated biography of Snow and "tells the inspiring story of his climb to stardom." Depending on how you look at it, that story is either heartwarming or grotesque. Probably a little of both.

The album opens with Snow, who has a speaking voice that sounds like an instructor on one of those old exercise records, limning a childhood that would keep a battery of psychiatrists busy for a month. Against a country-hula musical background, he depicts early years of deprivation, poverty, and rejection, full of "sound thrashings" by his father, "warm love and consolement" from a distant mother who worked as a domestic while he lived with unloving and unlovable grandparents. After being treated "like a dog" by a new stepfather, he eventually set out on his own, and, from what he intimates, things got a lot worse before they got even vaguely better. If all this sounds like overheated Dickens, I guess it is. But that does not nullify the fact that it all makes for rather painful listening—even though Snow sounds as if he is reading from a prepared script of sorts, and the orchestra keeps tvanging away dismally in the background.

It is difficult, I submit, to suppress a snicker when Snow describes his courtship of his wife Min, who was a chocolate dipper in a candy factory, and their first meeting at a Halloween party. I did snicker at some of the things on these records, but then I guess that is more my problem than anyone else's.

Snow does have courage, I will admit. He is willing to make his life public—his life and his feelings, and I am sure he could not care less about the reaction of New York types such as myself. Our approval is the last thing I think he would want or care about. He has had his Number One Nationwide Hit, so I am sure he feels he has proved his point on a large enough scale not to have to apologize to anyone.

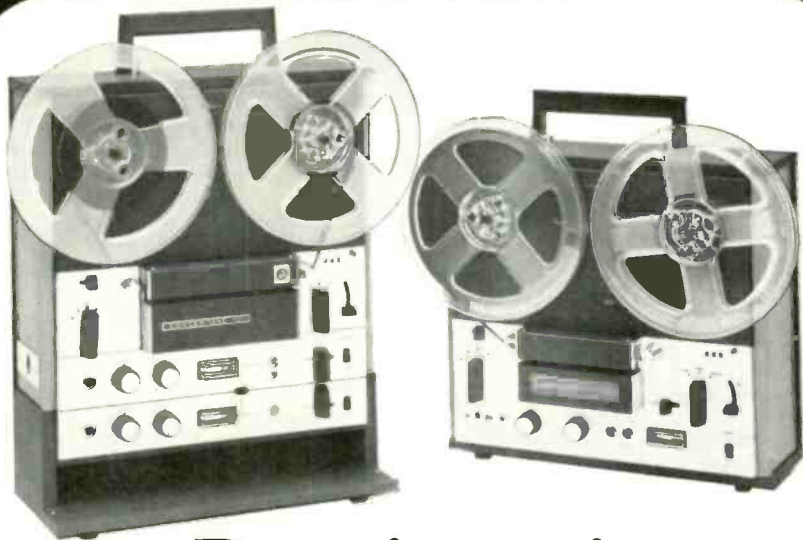
The point would seem to be that Snow, along with many of his country-and-western colleagues, is in the communications business in a big way. His audience, special though they might be, understand him, and he understands them—thoroughly. When he utters such earnest statements as "he was a great engineer, and the life of all parties" his audience comprehends immediately, and better syntax or different words would alter the meaning for them. They understand what he says and sings, and he and they seem to be in mutual agreement that they are doing just fine—as they are.

The music in the album is standard Snow, and some of the excerpts from recordings made early in his career may be of special interest to fans. The two-record set also contains a picture scrapbook of snapshots of Snow at various times in his life. After what he tells us about all those long and bitter years of struggle, I was struck by the fact that from the earliest photograph, taken when he was five, to the latest one in which he is shown signing a new contract to run through 1976, his smile remains fixed and constant. The eyes seem a bit distant, though.

P. R.

© M JOAN SUTHERLAND: *Joan Sutherland Sings Noel Coward*. Joan Sutherland (vocals); Noel Coward (guest artist); orchestra and chorus, Richard Bonyng cond.; Douglas Gamley arr. *Dearest Love*; *I'll Follow My Secret Heart*; *Zigeuner*; *I'll See*

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You Again; and eight others. LONDON OS 25992 \$5.79, 5992* \$4.79.

Performance: **Waltzing Matilda**
Recording: **Superb**
Stereo Quality: **Excellent**

Between the wars those two *éminences grises*, Ivor Novello and Noel Coward, ruled serenely in the kingdom of English operetta. There was seldom a season in the West End when either Novello, with one of his Ruritanian romances, or Coward, with his rather more stylish plays with music, was not in evidence. Well, all that glittery time is gone now, and in its place we have operettas about nuns and children, or plays with music about neighborhood gangs. Today Novello's music sounds like a damp dream of Vienna, while Coward's music and words retain a genuine charm and elegance.

Charm and elegance are exactly the two things most lacking in this album. For charm Sutherland substitutes camp, and in place of elegance she substitutes her near-perfect coloratura in all its machine-like accuracy. Requested by John Wakefield, her tenor in the music lesson prelude to *I'll See You Again*, to "sing a scale for me," she responds with a volley of notes that suggests that she just wandered in from an overheated rehearsal of *Lucia*, stringy wig and all. Another Coward classic, *I'll Follow My Secret Heart*, receives similarly hearty treatment. Anyone who has ever heard the old Victor recording of Yvonne Printemps and Coward performing this song remembers, I am sure, the brazen but disarming *coquetterie* of Printemps as she simpered to Coward, "Eet duzn feel laike my birzday ainy more," and as she swooped, after an acrobatic pause, into the chorus of the song in her thin, nasal, but completely seductive voice. The Coward-Printemps collaboration is tacky, oddly glamorous, and completely theatrical. The Coward-Sutherland collaboration sounds like Dr. No scolding the Daughter of the Regiment. Miss Sutherland's complaint about her birthday is uttered in the resigned and placid tone that might be used for "Damn, the mail is late again." Coward sounds decades younger on his one other appearance in the album, again with Sutherland, in *Dearest Love*. No change in Sutherland, though; she sounds just as intent on singing the hell out of everything, intelligibility notwithstanding. By actual count, on most bands I understood one word in twenty.

I can listen to this album benignly enough, thinking that maybe it really is not terribly important whether I understand all the words or not, that Sutherland really does an exquisite job on *Zigeuner*, and that Bonynge's accompaniments have most of the elegance that I miss in the vocal interpretation—in fact, that for a few glorious orchestral bars in the middle of *Charming, Charming* when the orchestra sweeps into the *Danser, danser* refrain this album seems to me to offer the best orchestral treatment of Coward music that I have ever heard. Besides, I know most of the lyrics, and Sutherland does hit the notes—every last one of them.

But great voices are tangible and perishable. Theatrical charm, that much underrated and so difficultly cultivated talent, is as elusive as it is unforgettable. And charm is the whole point of Coward's theater music, as it is of Printemps' performances. I somehow feel that Miss Sutherland misses that point completely.

P. R.

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CIRCLE NO. 11 ON READER SERVICE CARD
HI-FI/STEREO REVIEW



RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ COUNT BASIE: *Broadway Basie's Way*. Count Basie (piano); orchestra. *A Lot of Livin' to Do*; *Mame*; *Here's That Rainy Day*; *Everything's Coming Up Roses*; *Hello Young Lovers*; *Just in Time*; *It's All Right with Me*; *On the Street Where You Live*; and four others. COMMAND 905 SD \$5.79, 905* \$4.79.

Performance: Robust and swinging
Recording: Very good except for echo
Stereo Quality: Excellent

Made up of a set of songs from Broadway musicals in arrangements by Chico O'Farrill that are precisely tailored to the Basie band style, this album should last considerably longer than most of the jazz-visits-Broadway projects. For collectors, the occasion is somewhat of a rarity: to my knowledge, this is the only Basie album on which Ed Shaughnessy is the drummer. Even more important, the collection was recorded during the relatively brief period during which Roy Eldridge was with the band, and there are four intensely expressive solos by the trumpeter. There are also spirited improvisations by Eddie "Lock-jaw" Davis, Al Grey, and Al Aarons. The quality of sound is marvelously clear, but a bit too much echo was added for my taste.

N. H.

Ⓢ Ⓜ ART BLAKEY: *Indestructible!* Lee Morgan (trumpet), Curtis Fuller (trombone), Wayne Shorter (tenor saxophone), Cedar Walton (piano), Reginald Workman (bass), Art Blakey (drums). *The Egyptian*; *Sortie*; *Calling Miss Khadija*; *When Love is New*; *Mr. Jin*. BLUE NOTE ST 84193 \$5.79, 4193* \$4.79.

Performance: Better than usual
Recording: Good
Stereo Quality: Okay

It is difficult to tell exactly when any Art Blakey record was made unless that information appears on the record jacket. He is given to switching back and forth among record companies, and his musicians take, leave, and resume the field with the bewildering speed of professional football players. This recording is of a sextet (the Jazz Messengers are usually five in number), and the best clue to when the group was active is that annotator Leonard Feather employs for descriptive purposes a *Down Beat* assessment by Don De Michael which he says is four years old.

At any rate, with the exception of the heaviness added by the trombone, the mix is pretty much as usual: modes grafted onto hard bop, and solos which can range from poor to excellent, but which are mostly just functional. The high point here is Blakey's own solo on *Miss Khadija*, and the performance of Cedar Walton's *When Love is*

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CIRCLE NO. 76 ON READER SERVICE CARD
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New, which indicates that this group, unlike most editions of the Messengers, was learning how to play ballads. J. G.

Ⓜ **DOC EVANS/PAUL BARBARIN/OTHERS:** *Jazz: Bayou to Bay/Out of the Blues, Vol. 2.* Doc Evans (cornet), Paul Barbarin (drums), John "Knocky" Parker (piano), Edmond Souchon (guitar, vocals), Raymond Burke (clarinet), Munn Ware (trombone), Sherwood Mangiapane (bass, vocals), Julie Wilson (vocals). *Yellow Dog Blues; If I Could Be with You One Hour Tonight; Basin Street Blues; Bourbon Street Parade;* and eight others. HHP MHLP 1028 \$4.00 (available from H and H Productions, 114 E. Euclid Avenue, Tampa, Florida 33602).

Performance: **Amiable and devoted**
 Recording: **Good**

Recorded at the Curtis Hixon Convention Center in Tampa, this disc is proof that Dixieland is not dead yet. It has lost its attraction for creative younger players, but there are still jazz elders who love the language and have not exhausted their ability to keep it viable. Of the players in this recording, the most accomplished and continually absorbing is clarinetist Raymond Burke. Not far behind is Doc Evans, whose style is built in large part on that of Bix Beiderbecke. Paul Barbarin, a veteran New Orleans drummer, is a third stalwart. The others are competent and committed, and the result is an honest, pleasant session: no gimmicks, just the pungent polyphony of a Dixieland front line and soloists who don't have to worry about not being able to go home again stylistically simply because they never left. The vocals by Souchon and Mangiapane are homey and gruff, and Miss Wilson's are sensual though somewhat overdramatic in places. Proceeds from the record go to the Hillsborough County (Fla.) Association for Mental Health. N. H.

Ⓢ Ⓜ **DIZZY GILLESPIE/ROY ELDRIDGE:** *Soul Mates.* Dizzy Gillespie, Roy Eldridge (trumpets); Flip Phillips, Ben Webster (tenor saxophones); Bill Harris (trombone); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); Louis Bellson (drums). *The Challenges; I'm Through with Love; If I Had You; I Found a New Baby; Limehouse Blues.* VSP/VERVE VSPS 28 \$2.49, VSP 28* \$2.49.

Performance: **Varies**
 Recording: **Okay**
 Stereo: **Okay**

VSP is the new Verve bargain line. Since it appears to be made up of cutouts from various enterprises of jazz entrepreneur Norman Granz, it bears watching. There's an enormous catalog involved, some of it splendid.

First, a word about personnel: Phillips, Webster and Harris appear only on *The Challenges*, preserved from one of those Jazz at The Philharmonic sessions where the hornmen come out like weary, aged wrestlers and pretend to want to vanquish each other for a while. It is especially depressing to hear the wonderful Webster honking for the gallery. *Love* and *You* are ballad features for, respectively, Diz and Roy, and each man is at the top of his form. I find Gillespie superb, but someone who prefers Eldridge might think the opposite.

The second side features both trumpeters,

which might be of particular interest to students of stylistic declension. *Baby*, with its *Sing Sing* opening, supposedly has Eldridge first; the first listener to prove it isn't Dizzy is welcome to my copy of the record. In sum, there is a small amount of superb music and a lot of wasted space on these 1954 sessions. J. G.

Ⓢ Ⓜ **BOBBY HUTCHERSON:** *Components.* Bobby Hutcherson (vibes, marimba), Freddie Hubbard (trumpet), James Spaulding (alto saxophone, flute), Herbie Hancock (piano), Ron Carter (bass), Joe Chambers (drums). *Components; Tranquility; Movement; Juba Dance;* and four others. BLUE NOTE ST 8413 \$5.79, 4213* \$4.79.

Performance: **Committed**
 Recording: **Good**
 Stereo Quality: **Good**

Bobby Hutcherson, not too rapidly but quite surely, has become the leading vibraphonist



DJANGO REINHARDT
Unique and exotic jazz guitar

among the younger players connected with the "new thing." His latest album is divided neatly into two parts: his own compositions on one side, those of drummer Joe Chambers on the other. Chambers, who has studied with Hall Overton, and whose older brother is a composer, writes pieces more complex and more advanced than Hutcherson. Most notable are the thickly textured *Movement*, and *Air*, on which Hutcherson gets eerie electronic sounds from his instrument.

The most striking soloist is the ever-maturing Freddie Hubbard, whose clear, brilliant open-horn work seemingly fits any style. The rhythm section is cohesive and attentive, helping to make this one of the better expositions of current happenings. J. G.

RECORDING OF SPECIAL MERIT

Ⓜ **DJANGO REINHARDT:** *The Legendary Django.* Django Reinhardt (guitar); various small combos including Stephane Grappelly (violin) and Hubert Rostaing (clarinet). *Sweet Georgia Brown; Naguine; Echoes of Spain; Rythme Futur;* and ten others. ODEON CLP 1817 \$4.79.

Performance: **Nonpareil**
 Recording: **Good**

HIFI/STEREO REVIEW

Containing performance recorded between 1937 and 1940, these tracks again reveal how unique and exotic was the jazz of Django Reinhardt. A gypsy, he played with a strong, singing sound and a conception that could be rhapsodically romantic (*My Serenade*) or introspective and impressionistic (*Echoes of Spain*). His harmonies and his sense of time could not be traced firmly to any of the major jazz influences, and yet he was of jazz. He had the jazzman's spontaneity and flow of beat, though the way it flowed was *sui generis*. And while he played his own kind of gypsy-textured blues, they were not out of context in a jazz milieu. This is a characteristic collection, and while the other musicians are competent, it will last only because of Django. N. H.

Ⓢ Ⓜ ROSWELL RUDD: *Everywhere*. Roswell Rudd (trombone); Giuseppe Logan (flute and bass clarinet); Lewis Worrell and Charles Haden (bass); Beaver Harris (drums); Robin Kenyatta (alto saxophone). *Everywhere*; *Yankee No-How*; *Respects*; *Satan's Dance*. IMPULSE AS 9126 \$5.79, A 9126* \$4.79.

Performance: Variable
Recording: Good
Stereo Quality: Good

I first heard trombonist Roswell Rudd a few years ago as a member of the Steve Lacy Quartet that played only Thelonious Monk songs, and I thought him a remarkable musician. His style had the speech-like quality of the newest music, but it was as old as Tricky Sam Nanton too, and had a quality

rare in the new music—humor. This is Rudd's first album as a leader, and I find *him* just as good as ever, but the group loses me after the title track, an homage to Bill Harris.

Much of the discussion in Nat Hentoff's liner notes deals with the group sound of the new jazz, a kind of free-form polyphony, and this sound is what defeats me here, as it does in the most recent Coltrane recordings. From the *mélange* I can pick out a superb bass solo in *Yankee*, an excellent rhythm section in *Respects*, and a strong Ornette Coleman influence in Giuseppe Logan's *Satan's Dance*, but the rest leaves me more confused than satisfied. This may be my problem, though, and Rudd is a wonderful musician who should be heard under any circumstances whatever. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ JOE WILLIAMS/THAD JONES/MEL LEWIS: *Presenting Joe Williams and Thad Jones, Mel Lewis, the Jazz Orchestra*. Joe Williams (vocals); Jerome Richardson, Jerry Dodgion, Eddie Daniels, Joe Farrell, and Pepper Adams (saxophones); Thad Jones, Snooky Young, Jimmy Nottingham, Bill Berry, and Richard Williams (trumpets); Bob Brookmeyer, Garnett Brown, Tom McIntosh, and Cliff Heather (trombones); Roland Hanna (piano); Richard Davis (bass); Sam Herman (guitar); Mel Lewis (drums). *Evil Man Blues*; *Come Sunday: Hallelujah, I Love Her So*; *Smack Dab in the Middle*; *Get Out of My Life*; *Gee Baby, Ain't I Good to You*; *Keep Your*

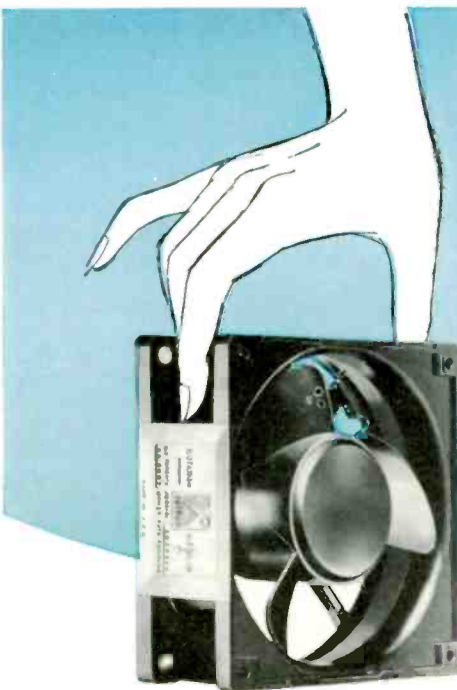
Hand on Your Heart; and five others. SOLID STATE SS 18008 \$5.79, 17008 \$4.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Good

I have written unkind things about blues singer Joe Williams in these pages more times than I care to think about, and now here is this new Joe Williams record with a new orchestra on a new label, and I love it! The orchestra is the one Thad Jones and Mel Lewis have been bringing into New York's Village Vanguard on Monday nights, and the group reveals its orientation to be Basie/Mulligan/McFarland/New York studio. The label is the all-transistorized Solid State, and the sound on this recording is bright and clean.

But mostly there is Williams. It may be the excellence of the band, or the neat precision of the Manny Albam arrangements, but he sounds better to me than he ever did with Basie. He has a great deep voice, somewhat like actor Lee Marvin's, and like Marvin, he is limited by his superb natural equipment—the subtleties are not for him. A good example of what I mean is the contrast between his *Nobody Knows the Way I Feel This Morning* and Dinah Washington's version. But there is a new melodic virtuosity in Williams, close to that of Ella Fitzgerald, and although he still can't get emotion out of a song the way a Ray Charles can, I find his new blues-based program delightful. J. G.

(Continued on next page)



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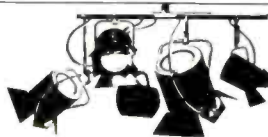
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THEATER • FILMS

Ⓢ Ⓜ THE APPLE TREE (Jerry Bock-Sheldon Harnick). Original-cast recording. Barbara Harris, Alan Alda, Larry Blyden (vocals); orchestra, Elliot Lawrence cond. COLUMBIA KOS 3020 \$6.79, KOL 6620 \$5.79.

Performance: **Saucy**
Recording: **Superb**
Stereo Quality: **Superb**

For some peculiar reason, perhaps understood best by the kind of people who follow crowds to fires and earthquakes and public hangings, *The Apple Tree* is a big financial success on Broadway. It received severe blows from the critics, but the crowds keep coming. Perhaps it has something to do with the current vogue for Mike Nichols' gimmicky way of making mundane comedy look like more than it really is. Nichols is the director of *Apple Tree*, and his name on the marquee means almost as much as a big-name star's.

The real reason, I suspect, is not Mike Nichols at all, but Barbara Harris, a marvelous rubber-faced schmo who is a cross between Sarah Bernhardt and Little Lulu. Miss Harris is, in short, a genius who can do no wrong. She is also one of the funniest creatures who ever wiggled across the stage in an inflatable bra, and *The Apple Tree* is almost worth the high price of an orchestra seat just to watch her come out on top of such inferior material.

The original-cast disc Columbia has just released from the show is almost as dreary as the show itself, but not quite. On the record, the listener is spared an amalgam of shiftless, aimless, clumsy book ideas strung together with an occasional gag about the conquest of man by woman from Adam and Eve down through the rock era. Therefore, the score sounds better on the record than it does on stage. The vast emulsion of styles and themes that make up the evening of three one-act stories about the Garden of Eden, the Princess and the Tiger, and the movie star Passionella results in a hodgepodge of numbers that are self-conscious and of no particular distinction.

Still, the score is pleasant when taken out of context. It is a show with no hit songs, indeed without *any* song I can imagine anyone wanting to hear twice (although *Beautiful World* from the Adam and Eve segment has been nicely recorded by Peggy Lee and seems bound for some kind of future). The only moments on the album when things get heated up beyond the point of mere percolation occur in the third section, when Miss Harris lights up the record, as she lights up the stage, with a symphony of comic invention about a chimney sweep who daydreams about becoming a sexy movie star. She sounds like a parody of Shirley Temple as she does a tap dance, moos like a cow on the word "mooooooie," and barks like a dog

on the word "starrrruff!" Much of the comedy is lost without the visual fireworks of watching her grow an Olympian bosom and a cotton candy wig, but even a casual meeting with Miss Harris is better than not meeting her at all.

R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CABARET (John Kander-Fred Ebb). Original-cast recording. Lotte Lenya, Joel Grey, Jill Haworth, Jack Gilford, others (vocals); orchestra, Harold Hastings cond. COLUMBIA KOS 3040 \$6.79, KOL 6640 \$5.79.

Performance: **Stunning**
Recording: **Superb**
Stereo Quality: **Superb**

This original-cast album of *Cabaret* is a breath-taking event and a vital addition to



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Lotte Lenya and Jack Gilford eulogize the pineapple in a scene from *Cabaret*

every basic library of music from the theater. The sound balance is marvelously distinct, and the stereo separation is so clear that things really seem to be happening the way they do on stage.

Cabaret is one of the few show albums that do not require a synopsis. The score is that good. Based on Christopher Isherwood's stories about Sally Bowles, a sort of Holly Golightly character who later took dramatic form in *I Am a Camera*, the show has been expanded into a spectacular explosion of bawdy, brassy entertainment similar to what you might have found in a Berlin night spot in the early 1930's, when Hitler and the Nazis were coming to power. It was an era of dancing gorillas, female impersonators, jazz bands, and lipstick-slashed fräuleins in monkey fur. Brecht was writing sour little Communistic diatribes, and Kurt Weill and Lotte Lenya were turning the yeast and desperation into brilliant musical indictments of the times.

All of this is captured, in one of the most brilliant scores in recent seasons, by the talented young team of Fred Ebb and John Kander, who have previously supplied the scores for various revues and for Liza Minnelli's Broadway debut in *Flora the Red Menace*. Woven into the smoky violence of the cabaret numbers, so subtly that you are



scarcely aware they exist, are serious musical ideas revolving around a group of tragic people caught up in the madness of the times. All of it comes off as an evening of fascinating, energetic excitement, whether you are in the theater or sitting beside your phonograph in your own living room.

The songs, without being copies of the music of the period, suggest its bilious decadence perfectly. The record even strengthens the score by overcoming two of the show's major problems: (1) the occasional banality of the book, which is totally eliminated on the disc; and (2) the miscasting of Jill Haworth as Sally Bowles. She is pretty but bland, and on stage her performance distracts from the total kaleidoscope. In the recording studio, however, a slight adjustment in amplification has made her voice stronger than it really is, allowing her howling projection of the title song to become the show-stopper on record it should have been, but never was, on stage.

The show's Kilimanjaro is, of course, Lotte Lenya, who is the world's greatest living authority on Berlin in the Thirties. When Lenya enters here, she brings the era on with her. Listen to the way she sings *What Would You Do?*, and notice how the score takes on a special Kurt Weill flavor. Joel Grey is an evil, Krafft-Ebbing emcee whose solos reveal some of the sexy sting of the period, and Jack Gilford is wonderfully touching as a funny-faced Jew whose simple life reaches heights of happiness as he sings a song about a pineapple.

Simply everything about this score—from Don Walker's frosty orchestrations to the urgent vulgarity of all those brassy girls, to the young Nazis singing in Irish tenor voices about the coming of a new Germany—is effective and memorable. It is an album to cherish for years to come. R. R.

© FIDDLER ON THE ROOF (Sheldon Harnick-Jerry Bock.) Joseph Stein (narrator), Herschel Bernardi (vocals). COLUMBIA OS 3010 \$5.79, OL 6610 \$4.79.

Performance: Schmaltzy
Recording: Excellent
Stereo Quality: Adds depth

Mr. Bernardi, who was playing ethnic types out of Sholem Aleichem at little theaters in Hollywood long years before Tevye the Dairyman became the darling of Broadway, is so entirely at home as Tevye that it seems only fair he should have a record of his own in the part he took over so successfully from Zero Mostel. Here he performs, with his own kind of charm and a positively evangelistic fervor, not only Tevye's numbers but everybody else's—practically the entire score, in fact, including two dubious items sensibly omitted from the current Broadway production.

The action is kept moving by a narration that is a model of brevity and clarity, written by the author of the show's book. Mr. Bernardi is always a warm-hearted entertainer, and he sings up a storm in such show-stoppers as *Tradition*, *If I Were a Rich Man*, and the schmaltzy, exclusivist *Sabbath Prayer*. He is *not*, however, quite Zero Mostel, lacking always the delicacy and subtlety that performer brought to the personality of Tevye. Even so, on his own broad, extrovert terms, Bernardi does shine on this disc. P. K.

(Continued on next page)

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FOLK



Ⓢ Ⓜ THE BLUES PROJECT: *Projections*. Al Kooper (piano, electric piano, electric organ, turban, vocals), Andy Kuhlberg (bass, flute), Roy Blumenfeld (drums), Danny Kalb (lead guitar, vocals), Steve Katz (rhythm guitar, harmonica, vocals). *I Can't Keep from Crying; You Can't Catch Me; Wake Me, Shake Me; Fly Away*; and five others. VERVE/FOLKWAYS FTS 3008 \$5.79, FT 3008* \$4.79.

Performance: Stronger instrumentally
Recording: Good
Stereo Quality: Very good

The five members of the Blues Project are creating a distinctive and sometimes almost mesmeric style, but much more so as instrumentalists than as vocalists. Almost invariably, the most effective mood-setting in this album occurs during instrumental passages (as in the dark, brooding *Two Trains Running* and the delightfully airy yet wistful instrumental *Flute Thing*). One problem with the vocal sections is that no one in the Blues Project yet has sufficient vocal range and strength of color to sound authoritative as a singer. Another flaw is that, in the blues, the group has not found a way to transmute the Negro blues language to fit its identities. Taken as a whole, however, the Blues Project is worth your time. This is one group that will continue, I expect, to surprise both us and themselves. N. H.

Ⓢ Ⓜ MAHALIA JACKSON: *Garden of Prayer*. Mahalia Jackson (vocals), unidentified accompaniment. *My Desire; I'm Glad About It; City Called Heaven; Nobody but Jesus; I Love the Lord*; and six others. COLUMBIA CS 9346 \$4.79, CL 2546* \$3.79.

Performance: Varies
Recording: Good
Stereo Quality: Good

I suspect that this album is made up of bits and pieces of sessions that resulted in other albums. The backing is widely different from track to track, both in instrumentation and in inclusion or deletion of a chorus. Also, one track is arranged by Marty Paich, who made a complete album with Miss Jackson.

At any rate, Miss Jackson is capable of wide variance in performance, and whether or not it is for the suspected reason, that is quite apparent in this album. And the variances have been neatly divided here, on side one and side two. Side one finds her coasting, almost disinterested; the performances are good, because she is incapable of bad work, but her lack of involvement creates the same effect in the listener. Side two is another matter: almost a return to her early days. She is rousing, joyous, deeply committed, using her superb vocal instrument to its limits. Which makes side two worth more than two sides of any other gospel singer. Slightly fuller in stereo. J. G.

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ MANITAS DE PLATA: *Olé! Manitas de Plata* (guitar); José Reyes, Manero Ballardo (vocals). *Song of Sara; Fandango; Flamenco Fantasy; Twist Flamenco*; and two others. VANGUARD VSD 79224 \$5.79, VRS 9224 \$4.79.

Performance: Brilliant
Recording: Very good
Stereo Quality: Good

Ⓢ Ⓜ JUAN SERRANO: *Fiesta Flamenca*. Juan Serrano (guitar); Pepe Segundo, Chano Lobato, José "Chaleco" Fernández, Domingo Alvarado, Miguel "Niño de las Cabezas" Gálvez (vocals). *Caracoles; Tientos; Rumba Flamenca; Mirabrás*; and eight others. RCA VICTOR LSP 3596 \$4.79, LPM 3596* \$3.79.



MAHALIA JACKSON
Rousing, joyous, deeply committed

Performance: Expert
Recording: Good
Stereo Quality: Good

In the notes to the Juan Serrano album, Evaristo González writes: "Racial makeup and personality account for differences in guitar playing. For instance, the gypsy form of playing is moody and relies on the freedom of sudden inspiration; it is intricate and exciting. The player's attention is concentrated mainly in the bass chords, searching for the sound which gives depth to his playing. Non-gypsy players use the highly pitched chords, the sound produced always in accord with the theme and less open to creative surprise. This does not mean, however, that their playing is less effective; it is simply different."

Manitas de Plata is a gypsy; Juan Serrano is not. When I add that the Serrano album consists of twelve tracks, featuring different singers, and that there are only half as many tracks on the Manitas album, though the two are comparable in playing time, the reader should have no difficulty determining which kind of flamenco he prefers.

For myself, Manitas' technical brilliance and fierce daring are far more exciting than the fairly placid work of Serrano. J. G.

(Continued on page 127)

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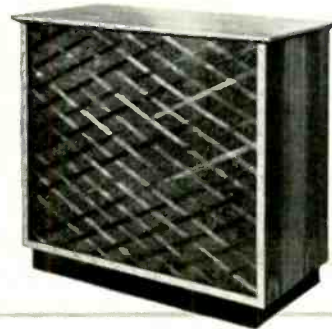
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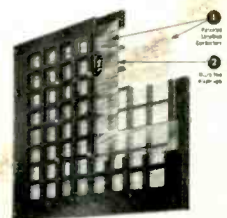
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THE first release of Enoch Light's new label, Project 3, is made up of the four albums listed below. Mr. Light made sales history with Command, the company he previously directed and, in the course of things, raised some rather sharp controversy about his preferred recording techniques. The controversy, I should point out, was always within the recording and critical fraternities; the albums' success with the public was unquestioned. Command albums continue to sell astonishingly well, even since Mr. Light severed his relations with the company, and Project 3, on the basis of this sampling, appears to have an equally happy commercial future. It is also likely to raise some controversy once again.

Project ³

A new record label makes its debut

By Peter Reilly

What many might find disturbing in these new recordings, and what has previously been disturbing to some in all recordings produced by Light, is that the sound that comes off the record is not intended to be a replica of the sound one would hear in a concert hall or auditorium. Enoch Light is an experimenter. Through the use of imaginative engineering he has created a sound uniquely his own and quite indigenous to his recordings. These recordings are not, at least to my ears, triumphs of gimmickry, but valid efforts to express his thoughts about sound—sound as it is to be heard through reproduced recordings, not necessarily as it is heard in "live" situations. Instead of distorting music—the major claim of his detractors—Light has a different philosophy of recorded sound; he "hears" differently, just as a photographer by manipulating real objects and translating them into the final printed image, "sees" differently. On their own terms

these recordings are superb, but those who do not share his opinions about sound should know that those terms include the individual microphoning of virtually every individual instrument (frequently using different kinds of microphones for different instruments), the dynamic balancing of the instruments in the control room rather than by the musicians or conductor, the use of artificial reverberation, and the compression of dynamics on the final record. The result of all this is a high-powered, high-level record, with spotlighted clarity and incredible presence.

Outside of recording itself, interest in these first four Project 3 records is somewhat variable. Light deserves high marks for the Renaissance Quartet album, which is an exceptionally fine collection of Renaissance music sung very well by tenor Robert White and played equally well by Miss Mueser and Messrs. Iadone and Newman. The duo-fold album is in itself a handsome production job, as are all the Project 3 albums, and the liner notes by my colleague James Goodfriend are scholarly, informative, and amusing. (At one point he tells us that Michael Praetorius' last name was "no more than a Latinized form of Schultz or Schulze." Does that mean that the Praetorian Guard was actually the Schultz Gang?) But there are twenty-two selections on this album, and it wasn't until the middle of side one that I could adjust my ear to the fact that sonically Mr. Iadone's lute was being given equal importance to, and in some cases precedence over, Mr. White's singing, a sort of spotlighting of sounds that would never be heard in any live performance. Once I got used to this operating-room glare on everything, however, I enjoyed the album enormously.

"Spanish Strings" and "Heart and Soul" are in Mr. Light's accustomed repertoire. "Spanish Strings" must mark well over the fiftieth of such efforts by Light and his orchestra, and according to Schwann, Tony Mottola's "Heart and Soul" is the thirteenth album he has made for Light's various companies. Either you like these albums or you don't care much one way or the other. Mine is the latter opinion, though I am sure the royalties from these two discs will keep Light and Mottola warm and happy for a long time.

No amount of recording technique will salvage "The Kissin' Cousins Sing," however. Proclaimed as "The New Group . . . The New Beat . . . LIKE NOW . . . LIKE BIG," they work over a collection of dusty standards that make them sound about as much NOW as The Ice Capades of 1943.

I hope that I have not made my admiration for Enoch Light's work seem grudging, because I think he has contributed a great deal to recording. But as everyone has his own tastes in audio equipment and his own reasons for withholding complete approval from this or that piece of equipment, I find one major lack in these first products of Project 3. That missing ingredient is sensitive a-&-r direction. Light has proved that there is a vast number of people who want to buy his records. But I feel that they are responding to the extraordinary sound and not to the musical content. A willingness to

experiment musically—as in the Renaissance record here and the series of recordings that Light made for Command with the Pittsburgh Symphony under William Steinberg—is as vital to the image of a new record company as all its technological know-how. More adventurous repertoire is necessary, both popular as well as classical, if Project 3 is to have not merely a successful sound but one that is musically significant.

Ⓢ Ⓜ THE RENAISSANCE QUARTET: *Top Hits . . . c. 1420-1635 A.D.* The Renaissance Quartet: Robert White (tenor), Joseph Iadone (lute), Barbara Mueser (viola da gamba), Morris Newman (recorders). *A Robyn, Gentil Robyn; Fare-*



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Ⓢ Ⓜ ENOCH LIGHT AND THE LIGHT BRIGADE: *Spanish Strings.* The Light Brigade (instrumentals), Enoch Light cond. *April in Portugal; Maria My Own; Perhaps, Perhaps, Perhaps; Lisbon Antigua;* and eight others. PROJECT 3 PR 5000 SD \$5.79, PR 5000 M* \$4.79.

Ⓢ Ⓜ TONY MOTTOLA: *Heart and Soul.* Tony Mottola (guitar), orchestra. *Heart and Soul; Georgia; My Ideal; Little Girl Blue;* and eight others. PROJECT 3 PR 5003 SD \$5.79, PR 5003 M* \$4.79.

Ⓢ Ⓜ THE KISSIN' COUSINS: *The Kissin' Cousins Sing.* The Kissin' Cousins (vocals); orchestra, Lew Davies cond. and arr. *Hold Me; A Tower of Strength; It Was a Very Good Year; It Isn't Fair;* and eight others. PROJECT 3 PR 5001 SD \$5.79, PR 5001 M* \$4.79.

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CIRCLE NO. 47 ON READER SERVICE CARD MARCH 1967

SPOKEN WORD



© (M) SENATOR EVERETT DIRKSEN: *The Gallant Men*. Everett Dirksen (reader). CAPITOL ST 2643 \$4.79, T 2643* \$3.79.

Performance: Unctuous
Recording: Good
Stereo Quality: Vivid

Been feeling unpatriotic lately? Let Senator Everett McKinley Dirksen insinuate the velvet iron of his voice into your ear, by jingo, and straighten you out. The Senator, in an obvious attempt to get even with those members of the Screen Actors Guild and the American Federation of TV and Radio Artists who seem to be taking over his field of endeavor, offers virtuoso performances (to suitably inspirational music) of such sacred texts as the Mayflower Compact, Lincoln's Gettysburg Address, the words of *The Star-Spangled Banner*, the pledge of allegiance to the flag, and Emma Lazarus' poem "The New Colossus," which is engraved on the base of the Statue of Liberty. Senator Dirksen does not exactly enjoin the listener either to support our war effort in Vietnam or to consider himself subversive; he simply reminds the potential pacifist, in the passage here called "Gallant Men" (it has been released separately on a 45-rpm single and is reportedly making a mint), that "down through the years there have been men who have died that others might be free."

Leaving aside the formidable implications of this project for the future of government, not to mention the entertainment industry, and the unspeakable banality of the musical score and sound effects (such as those simulating the bombs bursting in air at Fort McHenry), the Senator's own performance is surprisingly uneven. When he is pedagogical and talks to the listener as though to a slow-witted drop-out (or upstart interviewer)—in his reading of the Gettysburg speech, for example—he is pretty insufferable. On the other hand, he reads Miss Lazarus' over-quoted lines about the "huddled masses yearning to breathe free" most persuasively, and even manages to make the whole poem sound as it must have before it was done to death by elocutionists. It only remains to be seen what the political opposition will come up with by way of retaliation. Can Wayne Morse sing? P. K.

© ARTHUR CONAN DOYLE: *The Stories of Sherlock Holmes, Vol. 2. The Redbearded League*, Basil Rathbone (reader). CAEDMON TC 1208 \$5.95.

Performance: Virtuoso
Recording: Excellent

Mr. Holmes is confronted this time with a "three-pipe problem," involving an advertisement that offers a comfortable sum to a suitable fellow with red hair willing to spend his mornings copying out the *Encyclopaedia Britannica* and leads to the unmask-

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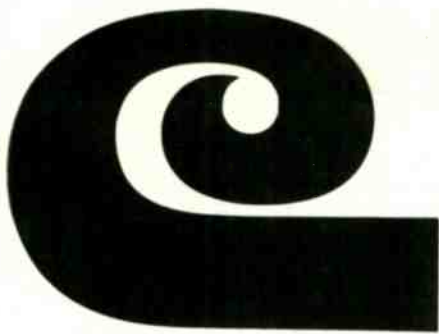
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ing of a dastardly plot to remove all the French gold from the basement of a London bank. Actor Rathbone, who offered impeccable readings of *The Adventure of the Speckled Band* and *The Final Problem* in the first volume of this welcome series, really outdoes himself in the sequel, transforming himself from the smug, omniscient tones of the Baker Street sage to a Watson in the Nigel Bruce manner, a pawnshop owner with a Cockney-tinged dialect, a crisp bank director, a phlegmatic operative from Scotland Yard, and all the other characters in one of the most suspenseful and artfully composed detective tales ever written by Conan Doyle. P. K.

Ⓢ Ⓜ SHAKESPEARE: *Titus Andronicus*. Anthony Quayle, Maxine Audley, Michael Hordern, Colin Blakely, Charles Gray (players); Howard Sackler, director. CAEDMON Shakespeare Theatre Recording Society SR5 227 S three discs \$18.85 mono or stereo.

Performance: Bloodcurdling
Recording: Superior
Stereo Quality: Terrifying

In this, the first of his tragedies, which might well be subtitled *The Sadist's Delight*, Shakespeare seems to have been trying to outdo the Greek and Roman playwrights at their own game by drenching the stage of his Globe Theatre with as much gore as possible. "He spared his audience nothing," says the Shakespearean authority G. B. Harrison. Mr. Harrison, you can say that again! In 1594, along with Kyd's *The Spanish Tragedy*, *Titus Andronicus* was all the rage in London, and case-hardened addicts of TV mayhem may still find it violent enough. The Marlowe Society gave the play a genteel going-over on records several years ago, but Mr. Sackler has rolled up his sleeves and brewed up a headlong, high-voltage *brouhaha* of fast action, screams, and sound effects while by no means neglecting the soaring poetry. Sackler's sweeping approach permits his cast to waste no time probing the roles for subtleties. Anthony Quayle plays Aaron with all stops open as an unmitigated villain; Maxine Audley whips herself into stunning rages as the captive queen Tamora; Michael Hordern calls upon all his considerable power to make of Titus "the woe-full'st man that ever liv'd in Rome." And blood, through five scaring grisly acts, is all but heard to flow. P. K.

Ⓢ Ⓜ ALLAN SHERMAN: *Allan Sherman Live!* Allan Sherman (comedian). WARNER BROTHERS WS 1649 \$4.79, W 1649* \$3.79.

Performance: Boorish
Recording: Good
Stereo Quality: Engulfing

The maestro of middle-class banality has abandoned his recording studio this time to regale a chorus and cooing background night-club audience in Nevada with songs about smog in the San Fernando Valley, draft-dodging, conspicuous consumption, and other similar concerns so dear to the hearts of his devotees. There are the usual jibes at beatniks, pop artists, and sit-ins in a tasteless parody on a Pete Seeger type of "talking blues" number, a love song "for married people" (*When I'm in the Mood for Love, You're in the Mood for Herring*), and other vulgarities. When Mr. Sherman abandons his depleted gold-mine of heavy-

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handed parody and offers a free-wheeling, if modernized, dialect performance of *Sam, You Made the Pants Too Long*, he is a little more bearable, but not much. The songs are spaced out with entirely disposable dollops of cozy homespun philosophy.
P. K.

© DAVID WAGONER: *A Valedictory to Standard Oil of Indiana, and other poems*. Author reading. WESTERN MICHIGAN UNIVERSITY AURAL PRESS 1003 \$5.00.

Performance: Level-headed
Recording: Good

David Wagoner has a fine contemporary mind, a nimble wit, a resilient style, a disarming ability to weave the vernacular and the familiar into polished, classic patterns, and an agreeable platform delivery. He has published in all the right places: *Poetry*, *Yale Review*, *Sewanee Review*, *New World Writing*, *Botteghe Oscure*, *Harper's*, *Saturday Review*, *Hudson Review*, and *The New Yorker*. His work has appeared in anthologies. He has held a Guggenheim fellowship and a Ford Foundation grant. He teaches at the University of Washington. In short, the very model of a modern minor poet! To listen to Mr. Wagoner read the jewelled measures of his verse in his level voice is an altogether pleasant experience. Yet, in his adroitness, elasticity, and ease in handling intellectual causticities, it is possible to sense an unwillingness to emerge from the conspiring shelter of good form and shout or cry or curse when there is occasion for it. We are confronted at last with a voice that is too at home with irony, too content to settle for fashionable sideline comment. Perhaps one day Mr. Wagoner will be willing to step out from behind his stylish protective lectern and come out fighting.
P. K.

© CHAIM WEIZMANN, ISRAEL AND THE JEWISH PEOPLE. Voices of Chaim Weizmann, President Lyndon B. Johnson, Sir Winston Churchill, Adlai E. Stevenson, and others. Abba Eban (narrator), Ram Ben Efraim (producer and director). PROFILE RECORDS \$4.95.

Performance: Overcooked
Recording: Fair

There are profoundly moving passages in this tribute to the late President of Israel—as when a concentration-camp survivor recalls the humiliation and slaughter of her innocent children, or when Weizmann himself is heard pleading with the UN to speed the partition of Palestine and not “prolong our agony”—but for the most part, the whole well-meaning effort suffers typically from overproduction and an unrelieved solemnity. The encomiums from friends and colleagues, as well as those recorded by world leaders including Robert Kennedy, Adlai Stevenson, Harry S. Truman, and President Johnson, are pietistic and humorless. The ordinarily quite eloquent Abba Eban (Israel's Minister for Foreign Affairs) sounds simply unctuous in an undistinguished narration that swamps the little insights into a great man's humanity by those who remembered him in a tide of funereal institutional prose, snippets from old news broadcasts and relentless propaganda, and winds up, predictably, with the Israeli national anthem *Hatikvah*.
P. K.

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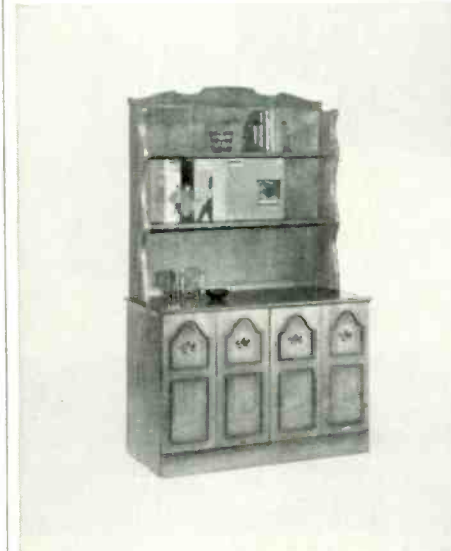
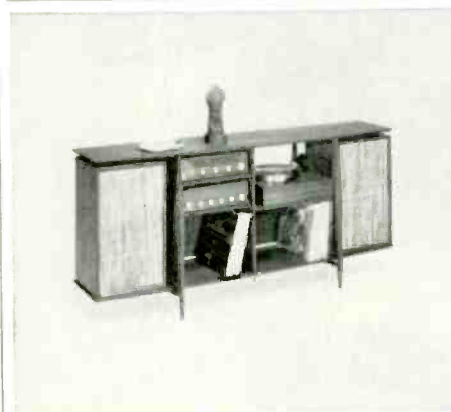


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RECORDING OF SPECIAL MERIT

Ⓢ **BARTÓK:** *Bluebeard's Castle*. Christa Ludwig (mezzo-soprano), Judith; Walter Berry (baritone), Bluebeard. London Symphony Orchestra, István Kertész cond. LONDON 90119 \$8.95.

Performance: Completely absorbing
 Recording: Excellent
 Stereo Quality: First-rate
 Speed and Playing Time: 7½ ips; 59' 27"

This performance of Bartók's moody one-act opera is quite extraordinary. In the first place it sounds marvelously idiomatic (it is sung in Hungarian). Second, the solo contributions are so sensitively conceived that the listener cannot help being totally absorbed in the drama. Last, the orchestral playing and conducting are on the most superior level, with recording that does full justice to the score. The tape processing is extremely good, and, commendably, a libretto is included with the box. Highly recommended. *I. K.*

Ⓢ **FALLA:** *La Vida Breve*. Victoria de los Angeles (soprano), Salud; Ines Rivadeneyra (mezzo-soprano), La Abuela; Carlos Cosutta (tenor), Paco; Victor de Narké (bass-baritone), El Tío Sarvaor; Gabriel Moreno (baritone), El Cantaor; other soloists; Orquesta Nacional de España; Orfeón Donostiarra Chorus. Rafael Frühbeck de Burgos cond. **GRANADOS:** *Colección de Tonadillas. Amor y odio; Callejeo; El majo discreto; El majo olvidado; El majo tímido; El mirar de la maja; El ira la la y el punteado; El majo de Goya; Las currutacas modestas.* Victoria de los Angeles (soprano); Gonzalo Soriano (piano). ANGEL Y2S 3672 \$11.98.

Performance: Splendid
 Recording: Fair
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 82' 32"

Manuel de Falla's brief two-act opera receives a colorful performance here, with the most impressive contributions coming, understandably, from Victoria de los Angeles and her conductor, Rafael Frühbeck de Burgos. The entire production has the appropriate flavor and mood, the lesser parts are most capably handled, and the listener constantly has the impression of a splendidly conceived stage performance. The final quarter of the tape is devoted to a collection of Granados songs, quite captivatingly sung by Miss de

los Angeles and impeccably accompanied by Gonzalo Soriano.

Regarding the tape processing, things are somewhat less than ideal. There exists the usual edginess on the top that seems to be common to tapes of this speed; the bottom range is nowhere near as full as on the discs; and continued listening produces a slight ear fatigue. The disc version lacked some sense of transparency, a fault also noticeable on tape. Finally, there is a momentary pitch waver at the beginning of the third scene of Act One in the tape version. Stereo effects are well handled, and there is less tape hiss evi-

strong underlining he gives to the individual strands that run throughout the complex development episodes of the first and last movements. To my way of thinking, this reading surpasses all other four-track tape versions in both musical substance and sonic excellence. Surprisingly, there is no four-track tape competition for the lighter-hued and understandably popular Symphony No. 88 in G. Manly high spirits constitute the hallmark of Klemperer's treatment here, and again the sound is excellent.

While I would have preferred these performances at the 7½-ips speed, even at the extra \$1 in cost, Angel's 3¾-ips sound as represented on the present tape shows great improvement over that company's initial releases at this speed, especially at the high-frequency end of the aural spectrum. *D. H.*

Ⓢ **MOZART:** *Piano Quartets: No. 1, in G Minor (K. 478); No. 2, in E-flat (K. 493).* Peter Serkin (piano); Alexander Schneider (violin); Michael Tree (viola); David Soyer (cello). VANGUARD VTC 1714 \$7.95.

Performance: Dramatic
 Recording: Bright
 Stereo Quality: Good
 Speed and Playing Time: 7½ ips; 53' 47"

The key of G Minor for Mozart, like that of C Minor for Beethoven, set the musical stage for terse and tense drama, and it is in the highly dramatic pages of the G Minor Piano Quartet that Peter Serkin, Alexander Schneider, and their colleagues do themselves and Mozart proud. The more gentle and elegant E-flat sounds a bit hard tonally in the keyboard department, with the decidedly bright and rather reverberant recorded sound contributing to this general impression. Nevertheless, this tape marks a major addition to the four-track catalog of chamber music, both as performance in its own right and as a first tape version of two supreme masterpieces of the repertoire. *D. H.*

Ⓢ **PROKOFIEV:** *Romeo and Juliet—Ballet Suite.* Philharmonia Orchestra, Efmrem Kurtz cond. ANGEL YS 36174 (5" reel) \$6.98.

Performance: Convincing
 Recording: Good
 Stereo Quality: Excellent
 Speed and Playing Time: 3¾ ips; 41' 23"

This is one of Angel's new five-inch 3¾-ips reels, designed to hold the contents of a single long-playing disc. It is attractive both in presentation (although the program notes of the disc original have been mercilessly cut down) and in the musical interpretation—

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dent than on some previous 3¾-ips reels. As usual, no libretto is enclosed, but the full-sized disc booklet can be obtained at no charge. (When is Angel going to adopt the practice of the other companies and print separate tape-box librettos?) *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ **HAYDN:** *Symphony No. 104, in D Major ("London"); Symphony No. 88, in G Major.* New Philharmonia Orchestra, Otto Klemperer cond. ANGEL YS 36346 \$6.98.

Performance: Virile
 Recording: Good
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 52' 22"

Klemperer stresses the virile and heroic qualities of Haydn's last symphonic masterpiece, and to excellent effect. Also impressive is the

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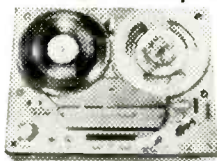
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Efrem Kurtz secures about as effective a performance of these ballet excerpts as one may hear on discs. If I am somewhat less happy about the sound, it is only because it compares unfavorably with the disc version, which boasts a very wide dynamic range. Although stereo separation is good, spaciousness is lacking in the tape sound; there is some hiss, and a slight flutter at the start of the first sequence. On the other hand, smoothness of the high end is minimally better than on most of the 3 3/4 tapes I have heard, and the overall sound, without reference to the disc version, would certainly be judged to be good. I. K.

© PURCELL: *Music for the Theatre. The Fairy Queen, The Indian Queen, and King Arthur (instrumental and vocal excerpts); Bonduca: Overture and Air; The Old Bachelor: Bourrée; Abdelazer: Rondeau; Pausanias: Sweeter Than Roses; The Married Beau: Jig; Distressed Innocence: Air; Amphitryon: Savabande; The Double Dealer: Air.* Joan Carlyle (soprano); Bath Festival Orchestra, Yehudi Menuhin cond. *A Purcell Anthology. Four-Part Fantasias: No. 4, in G Minor; No. 7, in C Minor; No. 8, in D Minor; No. 11, in G Major; Five-Part Fantasia, in F Major (upon one note); Pavan in G Minor; Trio Sonatas: Set I—No. 6, in C Major; No. 8, in G Major; Set II—No. 6, in G Minor.* Yehudi Menuhin, Alberto Lysy, Robert Masters (violins); Cecil Aronowitz, Walter Gerhard (violins); Derek Simpson (cello); Ambrose Gauntlett (viola da gamba); Roy Jesson (chamber organ, harpsichord); Yehudi Menuhin, director. ANGEL Y2S 3685 \$11.98.

Performance: Zestful and meticulous
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 103' 13"

Except for London's *Dido and Aeneas* and Music Guild's *The Indian Queen*, this jam-packed Angel tape contains all the significant Purcell repertoire extant in four-track tape format. It comprises no less than thirty-three theater-music bits and pieces, including such famous items as "I attempt from love's sickness to fly" from *The Indian Queen* and the *Abdelazer Rondeau* that served Benjamin Britten as the basis for his *Young Person's Guide to the Orchestra*. The performances are zestful and stylish, and soprano Joan Carlyle is heard to best effect in the celebrated "Fairest Isle" aria from *King Arthur*. Nevertheless, the effect of the theater-music sequence as a whole is rather scrappy, most of the excerpts being exceedingly short and following no genuine dramatic sequence.

It is in the collection of fantasias and trio sonatas, together with the G Minor Pavan, that we have the finest musical substance and even more telling performances. Polyphonic in texture and generally somber in tone, the Purcell fantasias reveal both the expressive depth and the formal craft that the short-lived Restoration master had at his command. The great G Minor Chaconne (Trio Sonata No. 6 from the second set) is the noblest and most moving of all the instrumental music here. The other two trio sonatas, more Italianate in style, provide a lively and welcome contrast to the fantasias.

Menuhin and his confreres perform these works with singular care and thoughtful-

(Continued on page 134)



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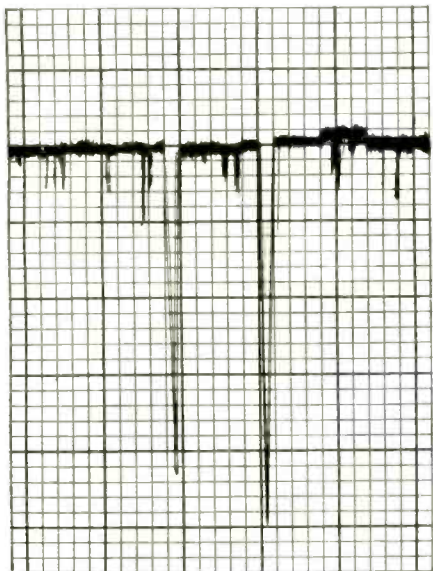
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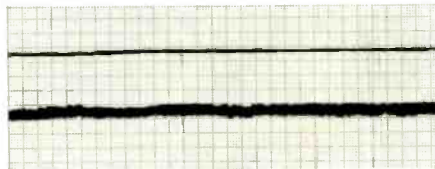
Uniformity for a tape is like kissing babies for a politician. Without it, you're hardly in the running. We take uniformity in all of tape's characteristics very seriously at Kodak. Maybe it's all those years of putting silver emulsions on film that's made us so dedicated to the idea. Uniformity in terms of magnetic sensitivity is one of the most important measures of a tape's performance. Non-uniformity can result in all sorts of bad things like level shifts, instantaneous dropouts, periodic non-uniformity, output variations, distortion, and variations from strip to strip.

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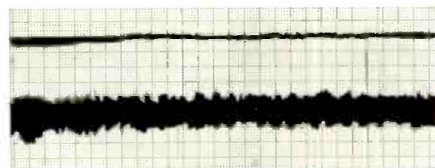


The long and the short of it

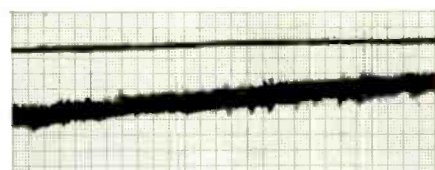
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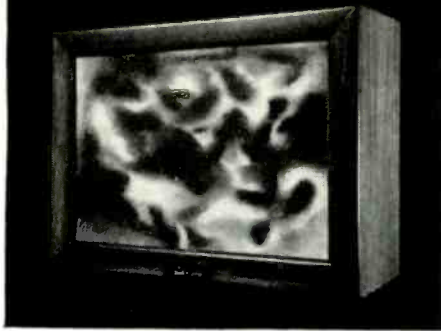
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ness of line, rhythmic vitality, and expressiveness. The recorded sound is excellent throughout the two sequences of the tape. What is to be deplored, however, is the complete absence of program notes—a sorry omission from this important addition to the four-track tape repertoire. D. H.

RECORDING OF SPECIAL MERIT

⑤ R. STRAUSS: *Ein Heldenleben, Op. 40*. Berlin Philharmonic Orchestra (Michel Schwalbé, violin), Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGC 8025 \$7.95.

Performance: Superb
 Recording: Excellent
 Stereo Quality: First-rate
 Speed and Playing Time: 7½ ips; 45'54"

Because of Herbert von Karajan's well-known rigid control over his performing forces, some might expect this interpretation of Strauss' autobiographical tone poem to be overrefined. Yet nothing could be less true of this performance, which, in spite of the fact that Karajan's orchestral discipline is quite obvious, glows with spontaneity. It is one of the most satisfying and convincing accounts of this often unconvincing score that I have heard. Foremost among its merits are the sensitivity of the conducting and the ravishingly beautiful orchestral playing. The sonic reproduction, too, is exceptional, only a little lacking in the solidity of bass to be heard on the disc version, and ultra-transparent even in the thicknesses of the battle sequence. I. K.

ENTERTAINMENT

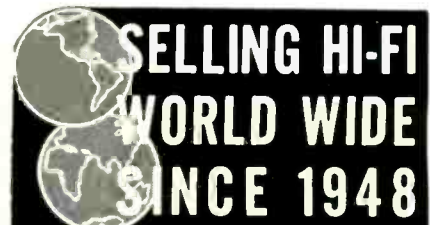
⑤ PETULA CLARK: *I Couldn't Live Without Your Love*. Petula Clark (vocals); orchestra, Tony Hatch and Johnny Harris cond. *Bang Bang; Homeward Bound; Two Rivers; Elusive Butterfly; Rain; Strangers in the Night*; and six others. WARNER BROS. WSTX 1645 \$5.95.

Performance: Professional
 Recording: Good
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 35' 22"

Pet Clark does not fit today's style in British girl pop singers, most of whom are gushing, talentless, and utterly unappetizing. She combines a girlish vulnerability with a sophisticated *chanteuse* quality and comes across as fresh and genuine. She isn't much of a singer, but she does generate a certain natural spark. She looks like she brushes her teeth, her songs are a much-needed change of pace from the screwball slush her rivals peddle, and sometimes—unexpectedly—out comes a Mer-man jolt or a bit of Piaf passion.

This is a tape with a basic beat, better for dancing than listening. But there are some fine moments: *Bang Bang* is a riotous parody of pop music of the *Boots* variety, the ghastly *Strangers in the Night* and Paul Simon's overexposed *Homeward Bound* sound better than usual, and the soul-searching job she does on her own autobiographical composition *Two Rivers* is sleek and polished and about as poetic and thoughtful as modern music is likely to get. R. R.

⑤ ROY ETZEL: *Spanish Brass*. Roy Etzel (trumpet); orchestra, Gert Wilden cond. and arr. *Cielito Lindo; Andaluca; Mexican Hat Dance; Fiesta in Rio; Mexican Holiday*;



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Ay, Ay, Ay: La Paloma; and five others. MGM STX 4349 \$5.95.

Performance: **Excellent**
Recording: **Bierstube**
Stereo Quality: **Good**
Speed and Playing Time: **3 3/4 ips; 31'6"**

Roy Etzel seems to me to be a very good trumpet player, but it takes a lot of searching to find it out on this tape. A collection of Spanish-flavored music might seem on first thought to be an excellent opportunity for any trumpeter to show his stuff, and on the rare occasions when the arranger, Gert Wilden, frees Etzel from the humming chorus, thumping organ, and twinkling piano that obscure him so effectively, he turns out to be quite impressive. On *Andalucia* for instance, Etzel floats long solo sections with a clean bright line. But too often, as in *Ay, Ay, Ay*, electronics take over, and it's difficult to know whether or not Etzel is playing one trumpet or two trumpets or is indeed the whole brass section. The Germans seem particularly adept at this sort of thing. I still remember a thousand Caterina Valentines singing *Malagueña*. As a matter of fact, the oom-pah boisterousness of the tape is much closer to Munich, where it was made, than to the Madrid it is meant to evoke. P. R.

⑤ **TENNESSEE ERNIE FORD**: *My Favorite Things*. Tennessee Ernie Ford (vocals); Jack Halloran Singers (vocals); orchestra, Jack Fascinato cond. *Dear Heart*; *King of the Road*: *Love*; *Hello, Dolly!*; *I Left My Heart in San Francisco*; and six others. CAPITOL YT 2444 \$5.98.

Performance: **Easy**
Recording: **Very good**
Stereo Quality: **Good**
Speed and Playing Time: **3 3/4 ips; 28' 58"**

This tape might as well have been called "Tennessee Ernie Sings Other Folks' Hits." Ol' Ern generally sticks to hymns and spirituals, and has a Christmas album or two, but he usually stays away from the pop charts, except when he has gotten on them all by himself, as with *Sixteen Tons*. This time, though, he has recorded what comes close to being a collection of the top hits of 1966.

He sounds as easy and casual as ever, but there is just the slightest hint of discomfort under it all, as though he were bewildered in his new role and tried to give the songs the emotions he thought they were supposed to have, rather than the ones he felt. His devotees might well love this tape; others will probably prefer the originals. J.G.

⑤ **LENA HORNE**: *Soul!* Lena Horne (vocals); orchestra, Ray Ellis cond. *I Got a Worried Man*; *Unchained Melody*; *The Old Mill Stream*; *What the World Needs Now*; and eight others. UNITED ARTISTS UAX 6496 \$5.95.

Performance: **Disappointing**
Recording: **Fair**
Stereo Quality: **Good**
Speed and Playing Time: **3 3/4 ips; 33'10"**

There is something particularly appalling about listening to Lena Horne degrade herself. Miss Horne is a great singer, but she came up through the ranks of chic watering holes such as the Cotton Club in Harlem and the Cafe Society Downtown in Greenwich Village. And she did not rush out every Sun-

day to sing *Old Rugged Cross* in a Baptist chapel in the woods. Therefore, gospel-soul music is not something at which she excels.

The inspirationless accumulation of noise on this tape is occasionally relieved through Miss Horne's inability to stay with the medium: in *Taste of Honey*, she breaks into a jazzy ballad tempo that has nothing to do with the theme of the album, but does sound like the real Lena. Most of the time, though, she is severely handicapped by the hammering, pounding arrangements by Ray Ellis. And whoever arranged for the chorus of nasal screamers that intrudes upon her singing every now and then should be strung up with the nearest microphone cord. Lena Horne is not Dionne Warwick, thank goodness, but you'd never know it from all this clatter. This tape is a painful and embarrassing experience. R. R.

⑤ **SERGIO MENDES**: *Sergio Mendes & Brasil '66*. Sergio Mendes & Brasil '66 (vocals and instrumentals). *Daytripper*; *O Pato*; *Berimbau*; *The Joker*; and six others. A & M AMX B8 116 \$6.95.

Performance: **Excellent**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: **3 3/4 ips; 25'49"**

The longest selection on this tape runs three minutes and fifteen seconds. Most numbers last less than three minutes and several are under two minutes. And, as you will notice from the above listing, the complete tape runs well short of half an hour. Therein, I think, lies one of the secrets of the success of this group. What they do, which is an exceedingly sleek mixture of jazz, bossa nova, and Beatle-ism, is a very heady potation, and quite sensibly they offer small portions of it. I think that's smart: everybody loves musical carbohydrates, but quite often the vendors of these carbohydrates don't seem to realize that a little goes a long way.

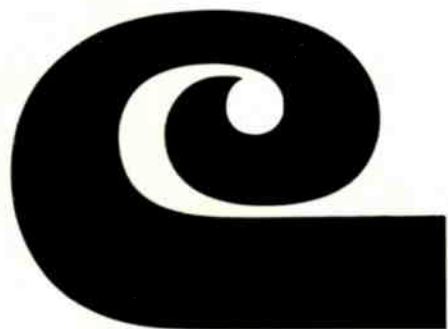
This is an excellent group, helped enormously by Mendes' really inspired arrangements and the skill of Herb Alpert, who produced this tape with his usual super-professionalism. P.R.

⑤ **WES MONTGOMERY**: *Tequila*. Wes Montgomery (guitar), Ray Barretto (conga), Ron Carter (bass), Grady Tate (drums), George Devens (vibes); string orchestra. *Tequila*; *The Big Hurt*; *Bumpin' on Sunset*; *The Thumb*; *Midnight Mood*; and five others. VERVE B 88653 \$6.95.

Performance: **Technically adroit**
Recording: **Very good**
Stereo Quality: **Good**
Speed and Playing Time: **3 3/4 ips; 34' 20"**

Many consider Wes Montgomery a much finer guitarist than I do; I have found, both on records and in clubs, that his style is seldom more than a function and display of his remarkable octave technique. Once in a while he breaks loose to become emotionally moving or exciting, but it is an extremely rare occurrence. Rare enough, incidentally, to be totally absent from this album.

"Tequila" is basically a mood jazz set, with strings arranged by Claus Ogerman so unobtrusively that they seem almost nonexistent. It is pleasant, easy, "hip" listening, and certainly better than the moodless "mood" records, but there is little of substance here to engage the listener. J. G.



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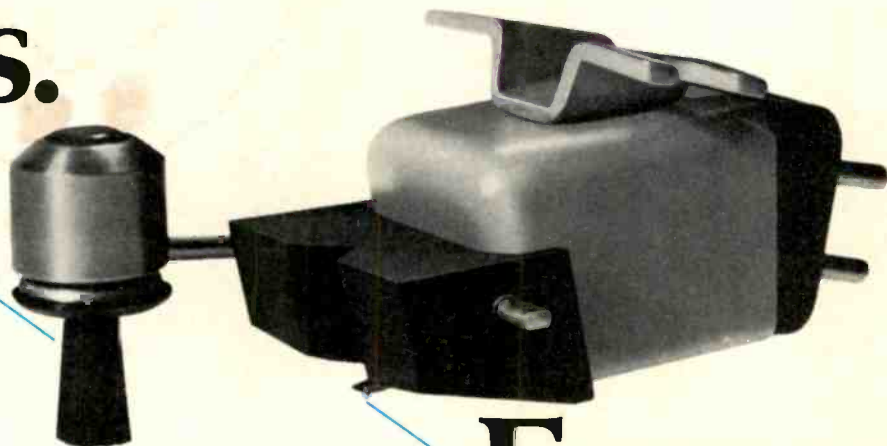
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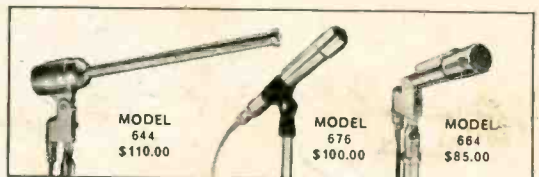
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Ey The giant microphone shown here is the biggest microphone in captivity! The Model 643 is also the most directional microphone sold today. It helped E-V win the first Academy Award for microphone design in 22 years.

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*Cardiline Patent No. 3095084. Variable-D® Patent No. 3115207

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