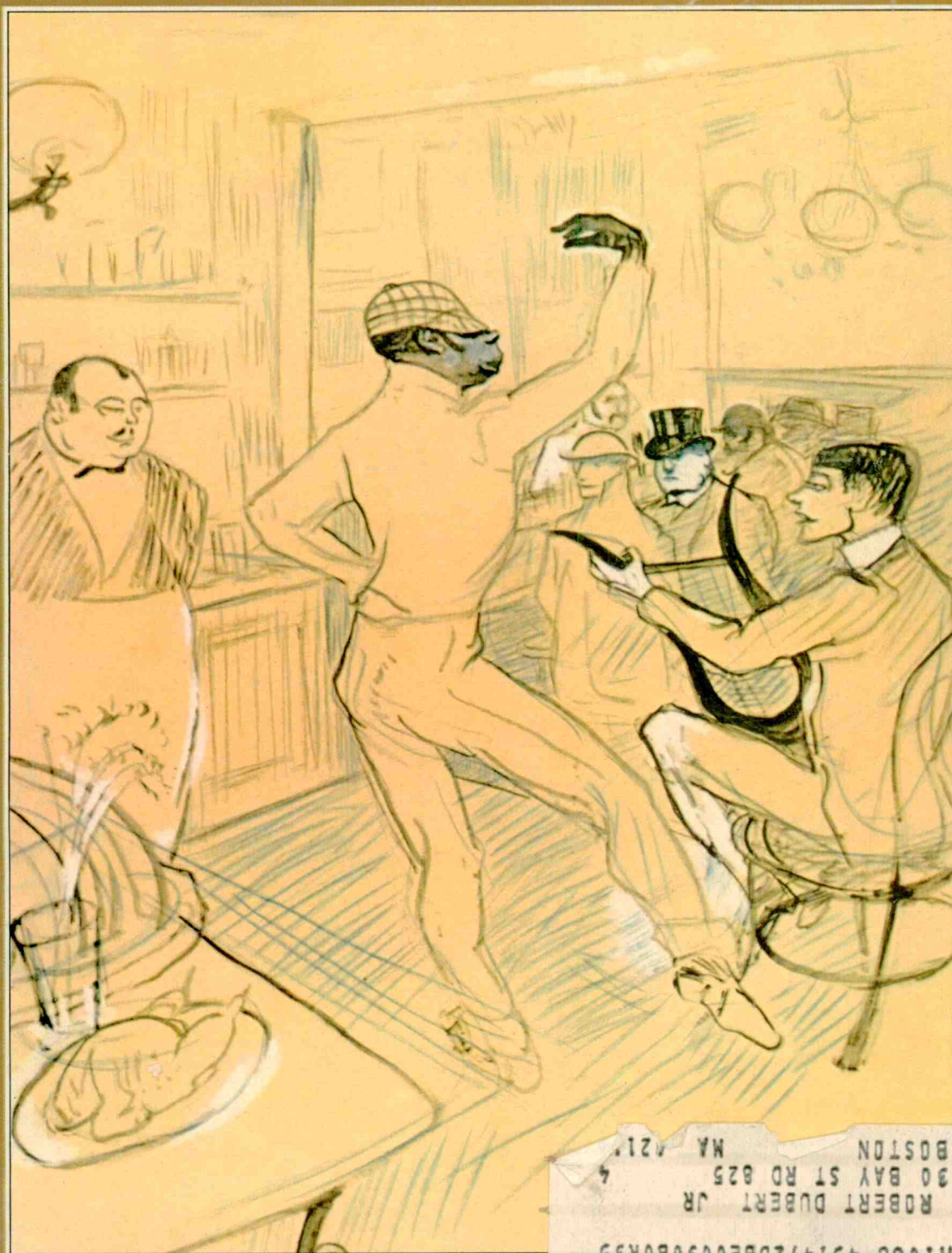


HiFi Stereo Review

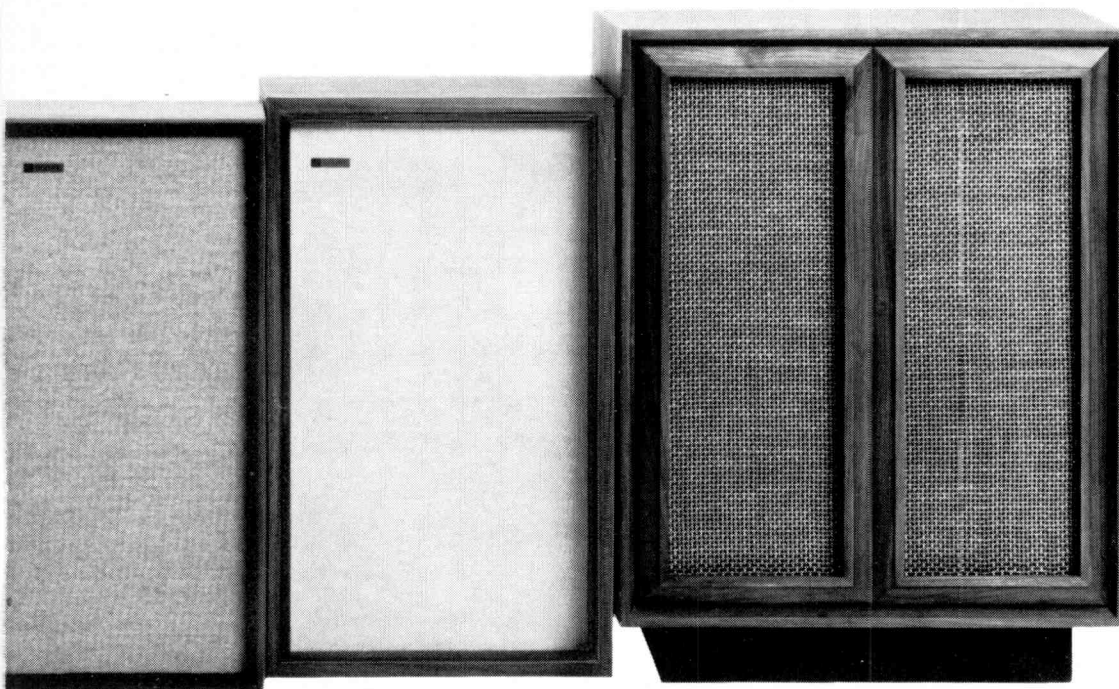
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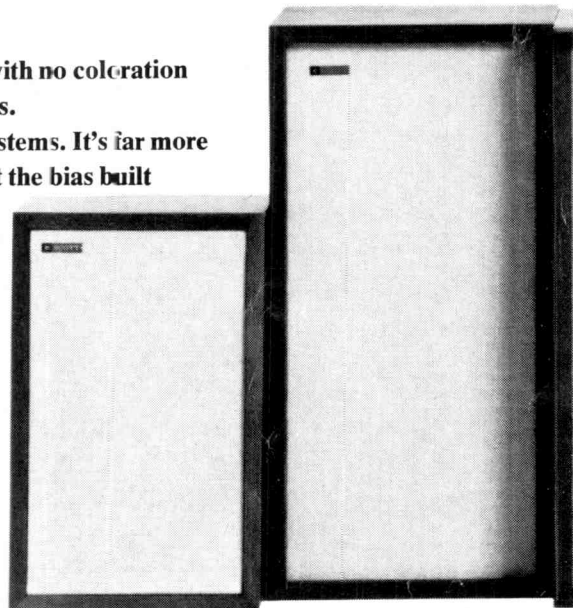
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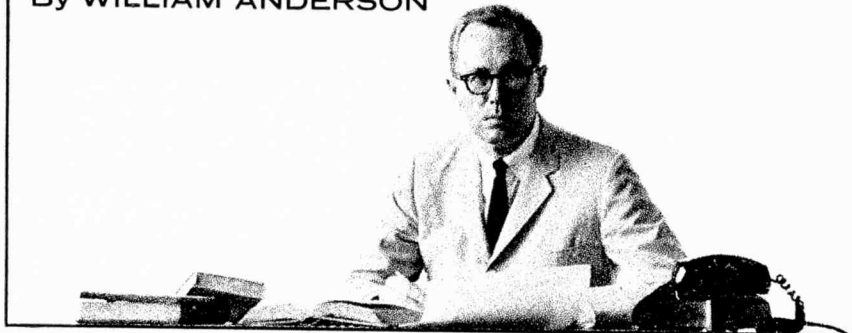
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Paul E. Gelfman, James J. Sullivan
Midwestern Office
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312 726-0892
Advertising Manager: Jerry Sweeney
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9025 Wilshire Boulevard
Beverly Hills, California 90211
213 Cheshire W 4-0267; Bradshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
Ishikawa Mansion
4, Sakuragaoka, Shibuya-ku
Tokyo, Japan
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

MOZART'S GREATEST HIT

FOR OVER a quarter-century now the American public has been permitted to share with the motion-picture industry, via radio and TV, a vernal orgy of surprise, disappointment, outrage, and self-congratulation called the Academy Awards. The affair has taken on in that time some of the aspects of a religious rite, with a litany ("may I have the envelope, please") all its own. The ceremonial category of principal interest around here is, naturally, the one called "Music (Substantially Original)," won for 1966 by John Barry for his score for *Born Free*. Those with long memories will recall that the irony of this category was amusingly pointed up years ago by composer Dimitri Tiomkin who, in accepting his Oscar for the music for I know not what film, seized the opportunity to thank all those whose help and inspiration had made it possible for him to win: Beethoven, Ravel, Tchaikovsky, Schubert, Mozart, and so on. Film music of that period *was* largely cribbed from the classical composers, and though vice is not made virtue by confession, Mr. Tiomkin's admission may perhaps have signaled the beginning of a new, more responsible era in film music: it has gotten better since then.

This issue went to press before the April 8 broadcast of the 1967 Awards, so I do not know who this year's substantially original winner is. I am quite sure it was not Wolfgang Amadeus Mozart, though he ought to have been in the running: the music for the Swedish film *Elvira Madigan* makes extensive use of the Andante from his Piano Concerto No. 21 in C Major, in a performance for Deutsche Grammophon by Geza Anda (SLPM 138783). The film is visually one of the most strikingly beautiful this movie-goer has ever seen, the story one of those world-well-lost-for-love pastoral tragedies that deserves a four-handkerchief rating with the ladies. Anda's performance (he is both soloist and conductor) is fittingly a romantic one, and since the music runs through the film like a golden thread, it rather makes its point. Audiences have apparently been rushing out of the movie house straight into the nearest record store, and the recording, which has been resting uneventfully in the catalog for several years, has sold over 20,000 copies since the New York opening of the film, with the rest of the country still to be heard from. Deutsche Grammophon has been promoting the album smartly (it had already won a Grand Prix du Disque) by affixing a "contains theme from *Elvira Madigan*" sticker on the front, and this may be Mozart's biggest chance for popular success since Yella Pessl played his A Major Piano Sonata in *Wuthering Heights* years ago.

What does it all mean? At the very least that other movie makers will soon be combing the classics for "themes" suitable for film music rather than hiring someone to steal from them, and that more of the better composers may work up enough courage to compete with the originals. A number of people will discover, whether they ever buy another piece of classical music or not, that at least it doesn't bite. Clever concert pianists should be programing the concerto at once, and there should soon be a number of "popularized" versions of the "*Elvira Madigan* theme" for instrumental groups of varying sizes (Mozart would have done it himself, given the chance). All to the good. But I hope we will be spared any vocal versions: bad lyrics drive out good music.

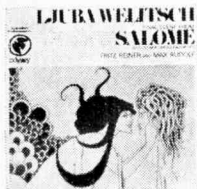


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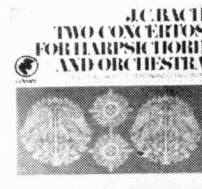
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LETTERS TO THE EDITOR

Battle of the Beatles

● Please cancel my subscription to HiFi/STEREO REVIEW at once. Any critic has the right to express his "opinion" if he is able to do so in a minimally civil manner which convinces the reader of his competence. But Rex Reed's swinish "review" (March) of the Beatles' "Magical Mystery Tour" is no more than a diffuse, sloppily written advertisement of the self-regard and downright incompetence all too familiar from his previous journalistic efforts.

MARK P. FALONGA
Madison, Wis.

● Mr. Reed strays from the truth in the case of his review of the Beatles' "Magical Mystery Tour." I suggest he listen again, forgetting his presumptuous critical role, forgetting the rhetoric of disgust. That is not a Beatle imitating a priest at the end of *I Am the Walrus*. It is what appears to be a professional performance of lines from Act IV, Scene VI, of Shakespeare's *King Lear*.

HOWARD H. DININ
Boston, Mass.

● I have been a steady reader of HiFi/STEREO REVIEW for over two years and have never had any major complaints. Now I must express my feelings about a recent review of the Beatles' "Magical Mystery Tour."

Rex Reed attacks the Beatles as performers, using such well-chosen adjectives as "untalented, tone-deaf, farcical, stagnant," etc. It is interesting to note that the Beatles' last release, "Sgt. Pepper," was one of the best records of the past year, according to your magazine. Not bad for some boys who have no talent. I wonder what Mr. Reed is referring to when he calls the songs distorted, *Fool on the Hill* being the "only item on the disc that is not distorted so much that you can't understand the lyrics." I understand the lyrics. Certainly there are a few places where I miss a word or two, but I also miss words in the *Missa Solemnis* and Mahler's Eighth. Oh well, two more examples of untalented musicians turning out "salacious drivel."

STEPHEN A. NAFTILAN
Chicago, Ill.

● Somebody please tell Rex Reed that what he hears at the end of the Beatles' song *I Am the Walrus* is a quotation from Act IV, Scene VI, of *King Lear*. (I am no authority

on Shakespeare; I read that somewhere, I think in *Saturday Review*.) The point is that Mr. Reed's interpretation of it as a Beatle "mocking a priest in the confessional" is typical of the review as a whole. Here we have something new, something experimental, after we have had surrealism in other art forms for a long time, and all Mr. Reed can think of to say about it is that it is "phony, pretentious, overcooked tripe." Whether it is successful or not, I think it is more than that. Let Mr. Reed stick to bossanova mood music, where his enthusiasm will carry him through.

DONALD M. CLARKE
Kenosha, Wis.

● I am writing regarding Rex Reed's review of "Magical Mystery Tour" by the Beatles. Let me first point out that the set of songs from the television show were scheduled for release as two 45-rpm EP's. However, EP's do not sell well in the United States (they aren't even manufactured here any more), so Capitol set it up as an album with the Beatles' permission, although they did not like it.

Why should you select Rex Reed to review this album when obviously his tastes are in another field? Of course, "Magical Mystery Tour" is not another "Sgt. Pepper," but it is surely the top offering issued since then. How can he say *I Am the Walrus* is "ugly to hear"? I think the orchestration and electronic effects make it a brilliant piece of surrealist music. *Strawberry Fields Forever* is easily the most beautiful music of our times.

The trouble with Mr. Reed is that he had his mind made up long before he heard the album.

STEVE HALL
Tulsa, Okla.

● I am writing to you because I think that most people who agree with a piece of criticism generally do not feel the urge to write letters congratulating the critic for his perception (and this is my first), whereas the irate dissenters, i.e., Beatles fans, can usually be counted on to raise their voices in loud dissonant choruses not unlike those of their idols. So I would like to congratulate Rex Reed for his perception, both in the past and the present, and for his courage (he surely

(Continued on page 8)

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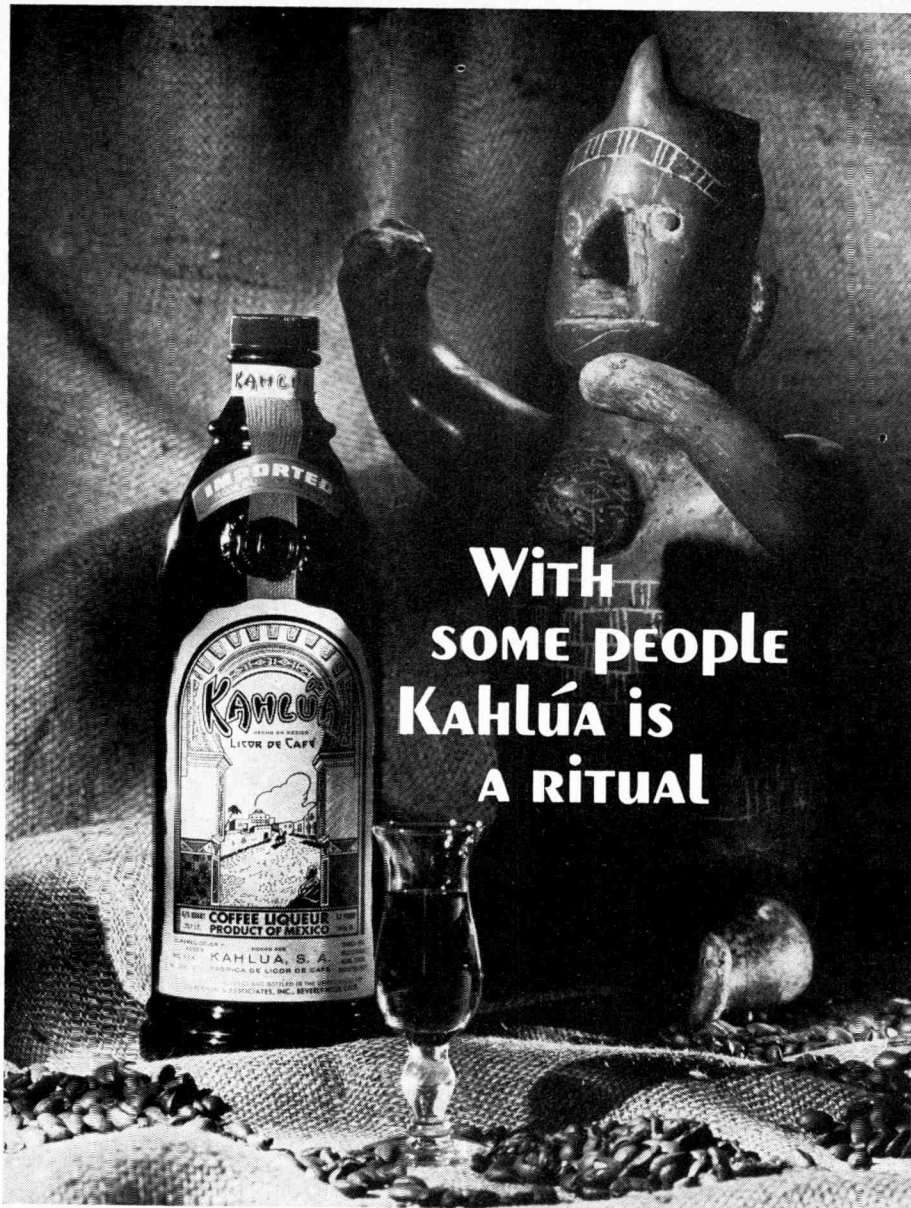
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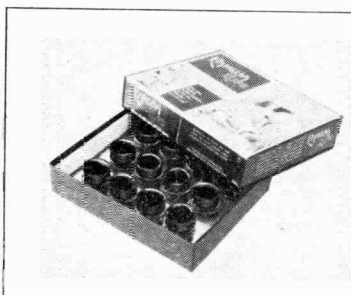


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CIRCLE NO. 37 ON READER SERVICE CARD

knew that his review of "Magical Mystery Tour" was not destined to win him a place beside Jack Kerouac in the Magical Mystical Guru Gallery).

The *American Record Guide*, in their latest issue, also printed a review of this album, in which the critic singled out John Lennon's lyrics for *I Am the Walrus* for their brilliance. He did, however, take the precaution not to quote them. Any honest, intelligent person who read the excerpts in Mr. Reed's review knows how hopelessly obscure and silly these lyrics are, and I feel rather sorry for anyone who, on the basis of some of the Beatles' past creations, is willing to accept *anything* they produce, whether he can make sense of it or not.

Incidentally, I am not 104 years old. I am twenty-one.

GENE BLAND
New York, N. Y.

● I am a Beatles fan, but I agree wholeheartedly with Rex Reed's excellent review of their new album, "Magical Mystery Tour." How wonderful to see in print what I and many of my friends have been saying since the record was issued! I wish I had read Mr. Reed's review before I purchased this "repulsive" and "revolting" record. I hope you continue to publish his honest, frank, and interesting opinions.

CAROLE THOMAS
Haddonfield, N. J.

Tape Cartridges

● We have read with interest Larry Klein's fine article on tape cartridges (March). As manufacturers of cartridges and cassettes, we thank you for your service to the industry in outlining the differences between the three systems—i.e. four-track, eight-track, and cassette. We are sure that it will be of great help to many people who today are still confused about the differences between cartridges and cassettes.

There is one point that we must bring to your attention, however, with regard to four-track cartridges. Your drawing incorrectly shows the guide wire "tape retainer spring" over the top of the tape as it comes from the hub. The correct placement of this guide wire is under the tape, so that as the tape comes from the hub it passes over the wire in its path to the tape guide in the corner.

JOSEPH A. MCHUGH, Sales Manager
TelePro Industries, Inc.
Cherry Hill, N. J.

Defective Records

● Each month I read the record reviews in *HiFi/STEREO REVIEW*, and find them to be usually articulate, occasionally quite amusing, and generally (for my tastes, at least) accurate.

There is one point on which your reviewers and I differ, however. Time after time, I have purchased or ordered through my local dealer a record that turns out to be so poorly pressed and badly distorted as to render it absolutely unlistenable. In order to eliminate the possibility of my equipment being at fault, I have taken several of these records to my hi-fi dealer and played them on setups that practically no one (myself included) could afford. The records proved to be just plain bad.

Assuming intermittent shoddy practices on the part of the record manufacturers (and
(Continued on page 10)

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my sad experiences, and those of friends, have been too widespread, too frequent, with too many dealers, involving too many labels, to place the blame elsewhere), it must also be assumed that the discs they send to magazines for review purposes are double-checked to ensure their perfection. This is logical good business. But what, please, about the rest of us? If the recording industry is catering to living-room "appliance" hi-fi owners, whose \$200 pieces of musical (?) furniture mask even the most blatant processing errors in a record, then wherein lies the point of good equipment? Or, for that matter, good performances?

I realize that my bitter ruminations are ineffectual, and that I will still go on buying, playing, returning, and reordering records, and (I admit it) glorying in the magnifi-

cence of those that are without flaw. For, like that little girl, when records are good, they are very, very good. But when they are bad...

DAN MICHAU
Santa Barbara, Cal.

We publish this letter as representative of a large number we continue to receive on this subject. It is important, but it contains some misunderstandings about the record industry. To the best of our knowledge no record company double-checks the pressings it sends out for review. We receive standard commercial pressings, or, on occasion, advance pressings made from the same stampers and subject to the same faults. We comment on substandard quality wherever we find it. Music Editor James Goodfriend dis-

cusses the subject of defective records and what the consumer can do about them in his "Going on Record" column this month.

Apt Adjectives

● Ives got to be Franck: after Gliering at "It Sounds Like..." (March) I went into Hei-fetz! Please Tallis you'll take Alfred Toizer to an uncharted island and Beecham!

WILLIAM L. KEIM
Bethlehem, Pa.

● I have nothing personal against Alfred Toizer, who wrote the "concert-goer's guide to the apt adjective" in the March issue. As a writer, he can be described as nothing less than Toizerudite. However, on the whole, his article seemed rather Toizeratic and ultimately added up to Toizer.

PHILIP WULTS
Downsview, Ont.

Distortion

● I read with interest Julian D. Hirsch's comments in the January "Technical Talk" as well as those of Dr. Duane Cooper of the University of Illinois. I found it difficult to believe that a distortion quotient of 50 per cent—Dr. Cooper's figures—on our stereo discs today could go unnoticed even if masked by heavy low frequencies. So I tried playing several discs over my system and synchronizing them as closely as possible with a commercial prerecorded tape of the same performance. As I have only two such duplicate performances, the test was far from conclusive, but I was unable to note any greater audible distortion on the disc. Now this, of course, was all in stereo, but as I understand it Dr. Cooper's contention is that the defect is in the disc itself, stereo or mono, and should show up even more so in comparing a stereo disc with a tape.

One thing that Dr. Cooper did not dwell on is a kind of distortion which is peculiar to mono recordings. It may be that mono recordings are cleaner than stereo, as he has found, but mono recordings have *spatial* distortion. While the present stereo system does not represent the ideal, it does "spread" the performance so that you are not hearing the recording through a "hole in the wall," as it were. And this to me is just as important as any other type of distortion.

G. T. BEYER
Chicago, Ill.

● In the last few issues of HiFi/STEREO REVIEW, there has been considerable comment on the subject of distortion, both in equipment and in records. All of this has been very interesting to read about, but I believe I have the final word on the subject of distortion. I have a friend who has attended many orchestral concerts with me in the past thirty years, and he tells me that he can hear distortion in the concert hall!

FELIX BURRUS
Columbia, Ga.

"Forgotten" American Composers

● I read with interest "Those Forgotten American Composers" in the February issue. I had never heard of John Knowles Paine until about three years ago when I heard his *Variations on the Austrian Hymn, Op. 3*. He certainly does this hymn far more justice than Haydn did in his little variations for string quartet. I suggest that this

(Continued on page 12)

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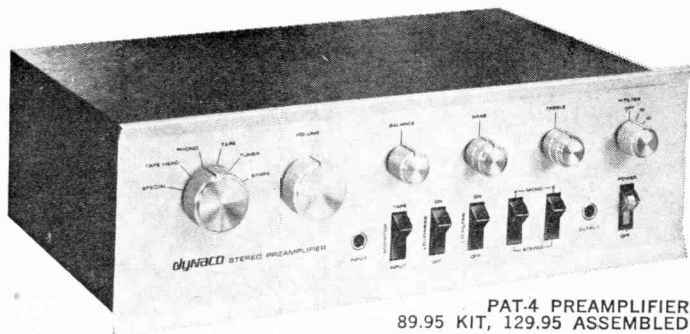
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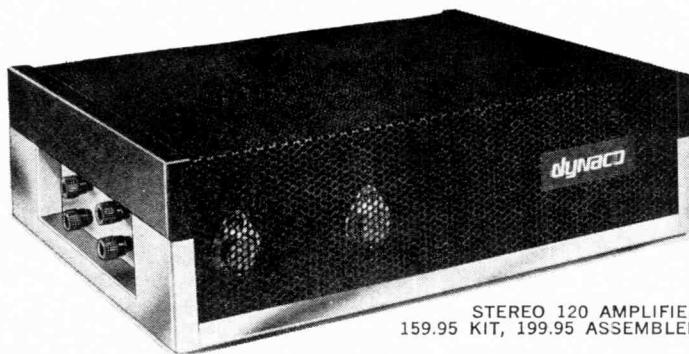
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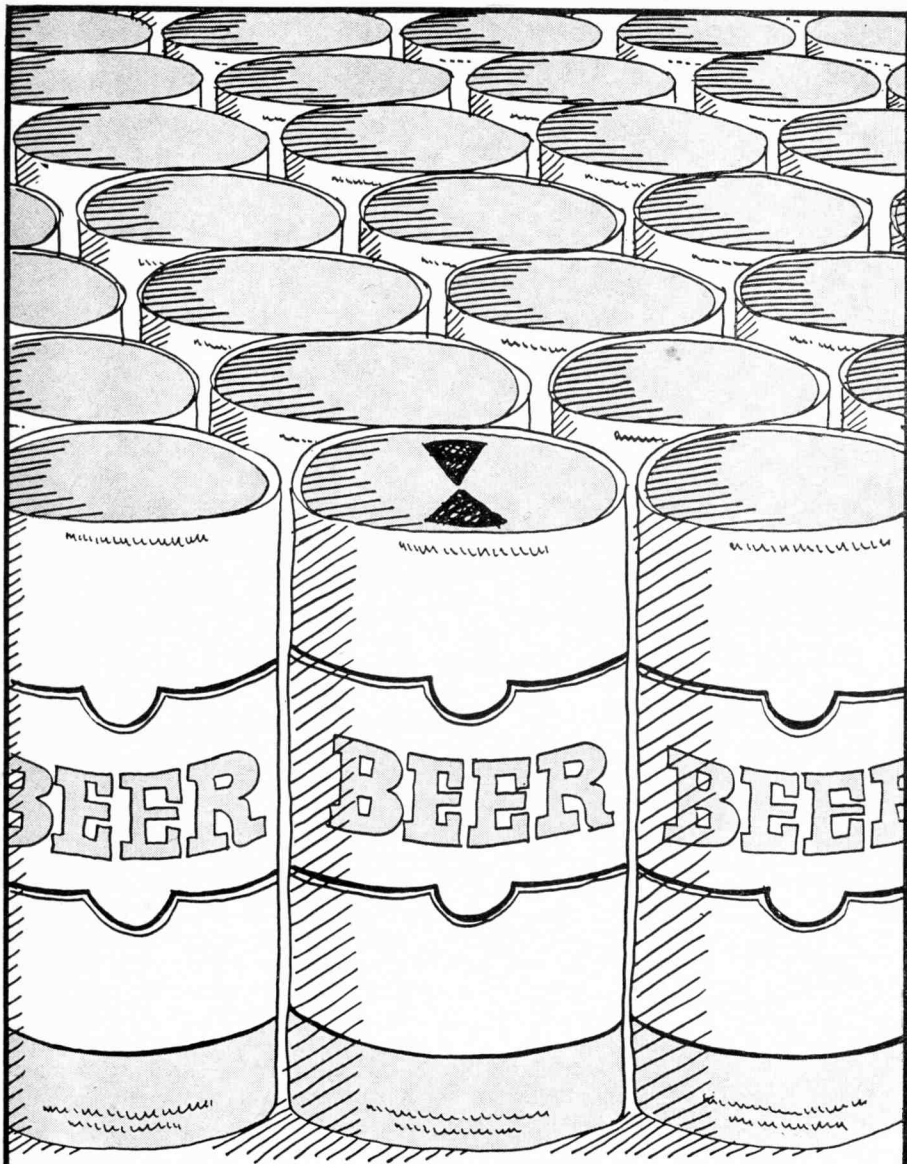


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work by Paine is a "great and imperishable masterpiece." I hope my desire for a recorded performance will soon be satisfied by one of the record companies.

JOEL BIXLER
New Concord, Ohio

● I would like to thank the editors of *HIFI/STEREO REVIEW* for the very fine piece about the Society for the Preservation of the American Musical Heritage in the February issue.

I would also like to convey to Mr. Goldman my appreciation of the kind things he said about Mr. Henry Reichhold and me, and to tell him how gratified I was with the generous and understanding tone of his article. I am particularly grateful to him for the lucidity and force of his statement of the aims of the Society. He showed himself a more effective advocate than I myself could have been.

KARL KRUEGER, *Founder and Director*
The Society for the Preservation of
the American Musical Heritage
New York, N. Y.

Lateral Discs vs. Cylinders

● I found Daniel Henry's article "Ten Years of Stereo Recording" (February) informative and interesting. However, as a collector of early recordings and phonographs, I must take exception to his remarks on recording from 1895-1900. Mr. Henry states that Berliner's lateral disc recordings made Edison's cylinders obsolete because Edison "clung to" vertical recording.

Through direct comparison between Berliner discs of 1896-1897 reproduced on a Berliner Gramophone, and Edison cylinders of the same years reproduced on an Edison phonograph, I have found that the cylinders far surpass the discs in quality, clarity, and quietness of surface. The same can also be said of the Edison vertical discs of 1913-1929, which possess a much higher frequency response (when reproduced on Edison equipment) and clarity than many electrical recordings made up into the Forties.

Cylinder records give a constant surface speed throughout, which is one of the fidelity problems of disc records; cylinders also have no tracking problem due to the lathe mechanism used to play them.

The chief advantage of the Berliner discs lay in the fact that fifty of these seven-inch records could be stored in the space of four Edison cylinders and also that they cost only fifty cents each. The cylinders cost \$1.50 to \$3.00, for at that time they could not be molded, and each had to be cut separately.

The superiority of lateral recording for monophonic reproduction was questioned by no less a source than Bell Telephone Laboratories in 1933. J. P. Maxfield, who was partially responsible for the development of electrical recording in the 1920's and 1930's, stated that at that time it was possible to record only up to 6,000 Hz using the lateral method, but by the vertical process Bell engineers had been able to record commercially up to 14,000 and 15,000 Hz. This tends to belie the superiority of lateral recording for monophonic use.

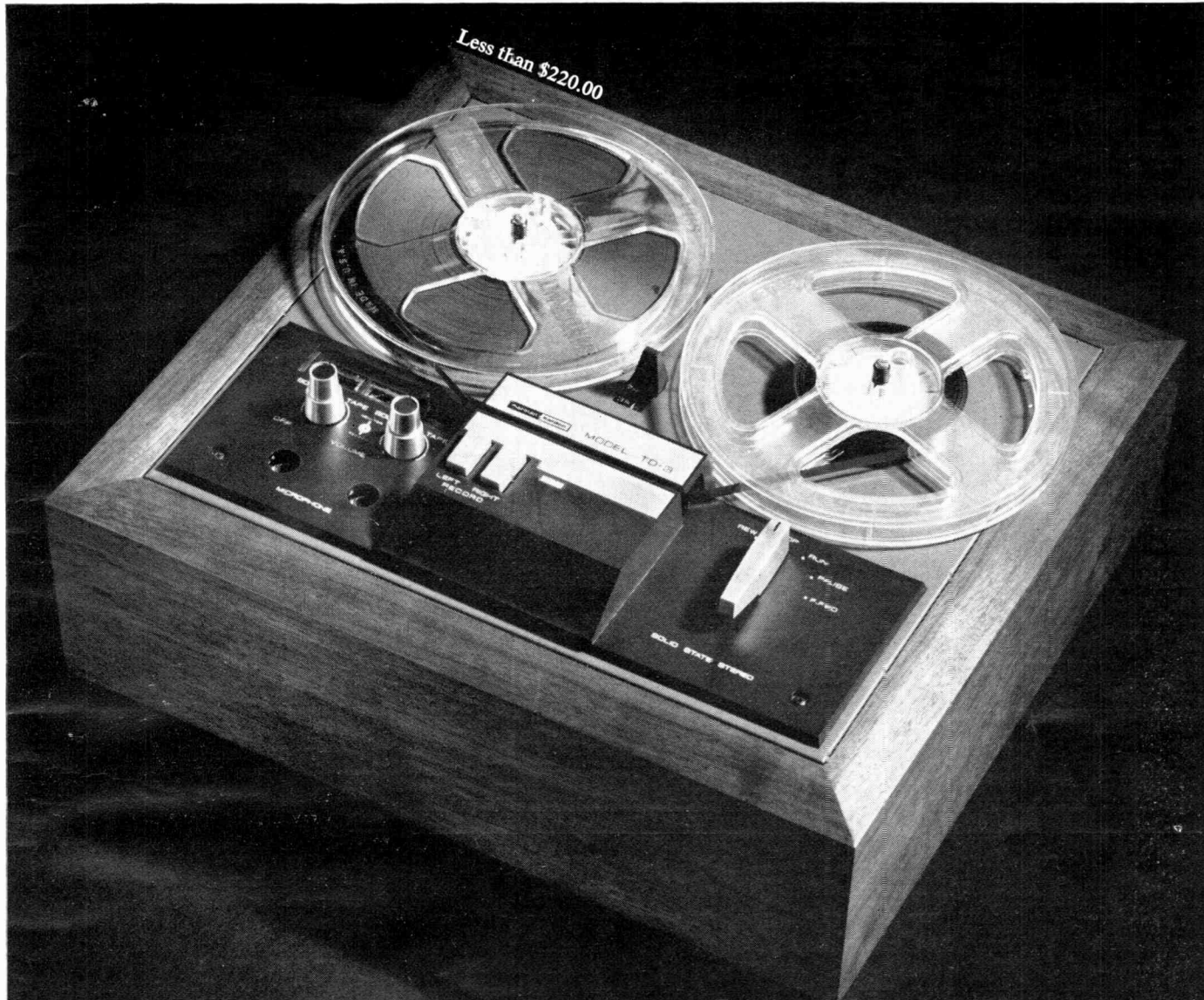
Otherwise, however, I considered the article very fine indeed.

ROBERT D. AULT
St. Louis, Mo.

(Continued on page 14)

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The Subjectivity of Criticism

● William Anderson's editorial on the subjectivity of criticism (January) was as intelligent a statement as could be made on the subject (my subjective opinion).

If we readers really wanted guidance on the new records, the best a magazine such as HiFi/STEREO REVIEW could do for us would be to have each record rated separately by a number of its critics on a scale running from "Loved It" through several gradations to "Hated It." As we learned which critics' loves and hates agreed most consistently with our own, we would be able to follow their subjective evaluations with maximum assurance that we would be pleased with our record purchases based upon their recommendations.

If guidance is what we are after, the page after page of criticism included in each issue—with each record being reviewed by only one critic—offers very little (my subjective opinion). If, on the other hand, what we are really after in these writings is not guidance so much as moral support for our own present loves and hates, we cannot give up these overflowing pages.

SIDNEY J. CLAUNCH
Amherst, Mass.

● While renewing my subscription, I thought I would give you my one complaint about the magazine.

William Flanagan is the most offensive critic conceivable. His reviews are immediately recognizable because of the great quantity of "I" 's and even larger quantities of egotism. The greater the subjectivity (and egotism), the less value the review has. Flanagan spends far too much time talking about himself and not enough talking about the music. If he is going to flaunt his own personality, it should at least be interesting; unfortunately, it does not come across so on paper.

Outside of this one critic, I am enjoying your magazine very much.

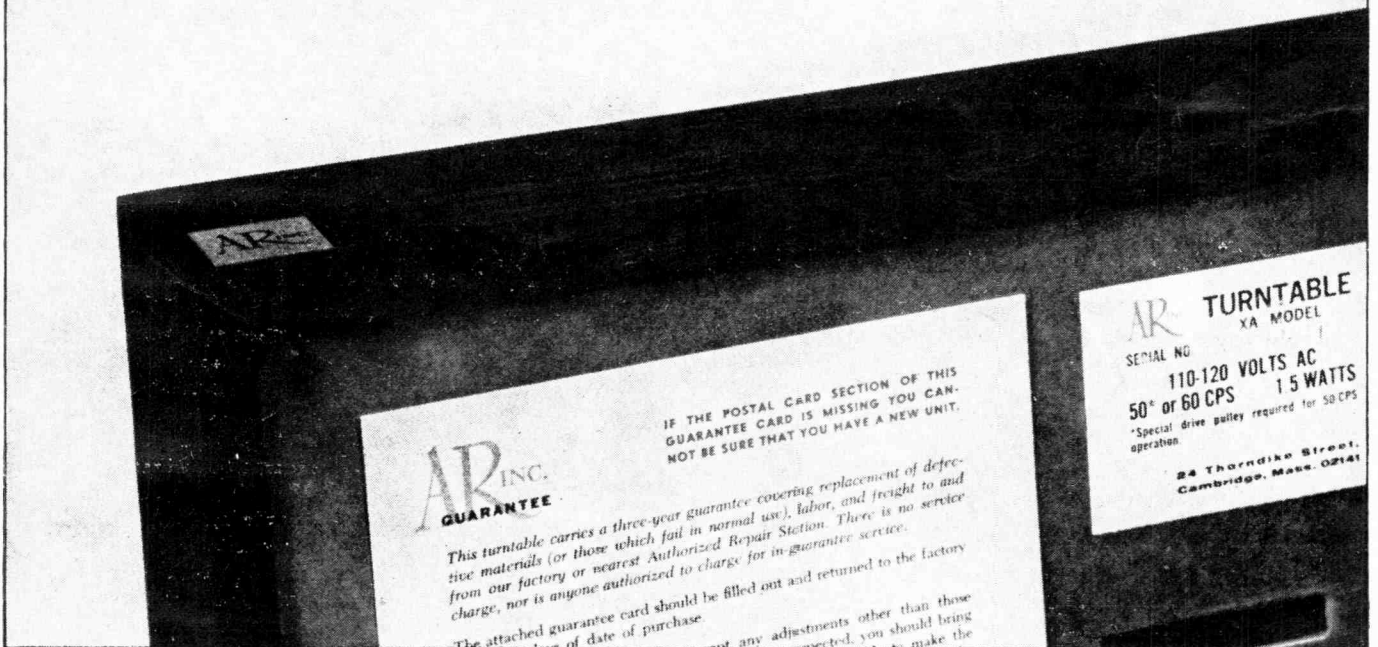
DONALD A. RYALL
Santa Monica, Cal.

Mr. Flanagan replies: "The issue of 'objectivity' in music criticism has been raised so frequently in these pages in recent months—by me, among others—that I will merely repeat that I sincerely believe 'objectivity' in appraising a work of art impossible, that a critic who does not openly reveal his 'subjective' prejudices and special viewpoints is deceiving his readers. Since such revelation may involve a critic's talking too much about himself and leave him open to the charge of egotism, I can, working from my premise of 'subjectivity' as the only honest approach to music criticism, evolve a one-sentence apothegm identical to one of Mr. Ryall's with the exception of a single word: 'The greater the subjectivity (and egotism), the more value the review has.'

"As for my overuse of the perpendicular pronoun, the journalistic 'we' is in a state of disrepute among even the most unsophisticated editors. The alternative, then, is the royal 'we'—which would be carrying egotism to an extreme that even I could not countenance.

"And, finally, if the 'personality' that a reviewer 'flaunts' is uninteresting to me, I react oppositely to Mr. Ryall: I do no pronoun-counting, but look at the by-line or initials and skip the review!"

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AR guarantees are unmatched in the high fidelity industry. They are also easy to read. We believe that when a consumer buys a product, he should get one that works as he has been told it will work for the price he has been asked to pay. If the product then fails to operate correctly through no fault of the consumer, the manufacturer must accept responsibility for the failure at no cost to the consumer. A guarantee under which the consumer is forced to pay, perhaps repeatedly, for the manufacturer's errors, is not fair.

Acoustic Research guarantees its loudspeaker systems for 5 years, its turntable for 3 years, and its amplifier for 2 years from the date of purchase. During this

time, if a product we have made fails to operate properly through no fault of the owner, Acoustic Research takes full responsibility for the necessary repairs. There is no charge for parts which need to be replaced; no charge for the labor of locating these parts and replacing them; no "service charge" by Acoustic Research, its dealers or authorized service stations; no charge for shipping, whether to the nearest authorized service station or all the way to our factory in Cambridge and back; not even a charge for a new carton and packing materials, if these are needed. The only cost to the owner is inconvenience, which we deeply regret and make every effort to minimize.



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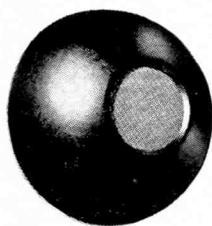
NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Sony's** TC-155 is a play-back-only, four-track stereo tape deck. The machine has three speeds ($7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{7}{8}$ ips) and built-in solid-state playback pre-amplifiers. Among the deck's features are a four-digit counter, a pause control, a head-
phone jack that will drive low-impedance phones, and a pinch roller that retracts into the surface of the deck for ease in threading tape through the machine. The TC-155's specifications include a frequency response of 30 to 18,000 Hz ± 2 db at $7\frac{1}{2}$ ips, 30 to 10,000 Hz ± 2 db at $3\frac{3}{4}$ ips, and 30 to 9,000 Hz ± 2 db at $1\frac{7}{8}$ ips. The signal-to-noise ratio is 50 db and wow and flutter are 0.09 per cent at $7\frac{1}{2}$ ips. Overall dimensions of the deck are $7\frac{1}{4} \times 15\frac{1}{2} \times 12\frac{1}{2}$ inches. Price complete with walnut-finish base: \$99.50.

Circle 145 on reader service card



● **Oaktron Industries** has introduced the PVS-800, a speaker system using the pressure-velocity system to achieve a frequency response of 45 to 15,000 Hz ± 6 db. The hemispherical enclosure is made of leather-grained Royalite that is weatherproof and can be painted to match any decor. A special mounting clip makes installation easy. The 8-inch driver has an aluminum voice coil and a 6-ounce barium ferrite magnet. Impedance is rated at 8 ohms, power-handling capacity at 15 watts. The PVS-800 weighs $3\frac{1}{2}$ pounds, and its overall dimensions are 12 inches in diameter by $5\frac{5}{8}$ inches deep. Price, including mounting hardware: \$29.95.

Price, including mounting hardware: \$29.95.

Circle 146 on reader service card

● **WMI** has introduced the Arc stereophonic "percussion band." The completely solid-state Arc (automatic rhythm computer) is plugged into an amplifier's high-level input and is used to supply any of twelve different rhythms with the sounds of ten different percussion instruments. The rhythms, which can be combined, include tango, cha-cha, waltz, march, and fast and slow rock beats. When a



rhythm is selected, the unit automatically produces the sounds of the appropriate instruments, any of which can be canceled if desired. The instruments include bass drum, congas, woodblock, cymbal, and cowbell. A continuously variable tempo control provides for adjustment from forty to two hundred and eight beats per minute. When rhythms are changed, the new rhythm starts on the first beat of the next measure. A visual light pattern shows beat position at all times.

The Arc operates in either mono or stereo and is meant for use with electronic organs or by musicians who need

percussion backing. In the stereo mode, one channel reproduces the bass instruments primarily. A compartment in the rear of the unit houses an a.c. line cord, two connecting cables, and a foot switch that can be used for remote starts and stops. The unit's dimensions with its walnut side panels are $7\frac{1}{2} \times 18\frac{1}{2} \times 11$ inches. Price: \$350.

Circle 147 on reader service card



● **Knight's** new stereo headphones, Model KN-855, have separate tone (treble-cut) and volume controls on each earpiece and a rated frequency response of 15 to 20,000 Hz. The headband is made of foam-cushioned stainless steel, and the earseals of polyvinyl chloride (PVC). Input impedance is 8 ohms. The KN-855 comes with an 8-foot cord terminating in a standard three-contact stereo phone plug. Price: \$34.50.

Circle 148 on reader service card

● **Jensen** is offering a free four-page illustrated flyer that shows its line of musical-instrument speaker systems. The leaflet includes technical information and prices on the Vibrato power modules and high-frequency multi-horns and Calstar column speakers. Also included is information on raw speakers and accessories.

Circle 149 on reader service card



● **Sonotone** has introduced a new line of omnidirectional dynamic microphones with "ball" windscreens for close-miking use. In all three units in the line, the microphone element is isolated in rubber to protect it against physical shock and to minimize handling noise. All are available with or without a built-in on/off switch. Model DM70-150-B has a frequency response of 50 to 15,000 Hz and an impedance of 50,000 ohms. Sensitivity is -58 db referred to 1 volt per dyne/cm² at 1,000 Hz. It comes with seven feet of single-conductor shielded cable terminating in a standard phone plug. Model DM70-250-B has a frequency response of 50 to 16,000 Hz and an impedance of 10,000 ohms, with a sensitivity of -66 db referred to 1 volt per dyne/cm² at 1,000 Hz. It also comes with a seven-foot shielded cable and a standard phone plug. Model DM70-550-B has a frequency response of 40 to 18,000 Hz, an impedance of 200 ohms, and a sensitivity of -59 db referred to 1 microwatt per 10 dyne/cm². It is supplied with 15 feet of shielded two-conductor cable without a plug. All three microphones are 6 inches long by $1\frac{1}{16}$ inches in diameter at the top. The weight is $3\frac{3}{4}$ ounces. Price: \$42.50 with on/off switch, \$39.00 without.

Price: \$42.50 with on/off switch, \$39.00 without.

Circle 150 on reader service card

● **Sansui's** Model MD 2000 is a solid-state AM/FM stereo receiver with a power output of 100 watts ± 1 db IHF music power, and a frequency response of 15 to 40,000 Hz ± 1.5 db. Continuous power output into 4 ohms is 36 watts rms per channel. The FM tuner section, which uses field-effect transistors (FET's) in its front end, has an

(Continued on page 20)

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HiFi/Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are the

Nothing is sacred anymore.

Fisher has just come out with a stereo receiver that sells for less than \$200.



Thirty years ago, Fisher built high-cost, high-quality music systems for a small, closely knit group of music lovers and engineers.

And although the group has grown in number through the years, it has remained basically the same: a group of music lovers who demand the finest audio equipment available, regardless of price.

But times have changed. Practically everyone drives a car. Most people have telephones. Why shouldn't everyone own a Fisher?

So, though we realize that a few diehard Fisher owners from the old days will view it with alarm, we're introducing the Fisher 160-T, priced at \$199.95.

The 160-T FM-stereo receiver, though slightly less powerful and a bit smaller than other Fisher receivers (it measures 15¼" x 3⅞" x 11¼" deep), is every inch a Fisher.

Its amplifier section has 40 watts music power (IHF)—enough to drive a pair of good bookshelf speaker systems at full volume without distortion. Harmonic distortion is very low: 0.5%. And the power bandwidth is broad: 25-25,000 Hz.

The tuner section is just as good as its counterpart in higher-priced Fisher receivers. It has 2.2

microvolts sensitivity, while signal-to-noise ratio is 60 dB or better. Like all Fisher receivers, the 160-T will pull in weak, distant signals and make them sound like strong, local stations.

Stereo stations are signalled by Fisher's patented Stereo Beacon*, which automatically switches between stereo and mono. And FM-stereo separation is all anyone could want (35 dB or greater).

As you might expect from a Fisher receiver, the 160-T employs silicon transistors, including 2 FET's and 3 IC's. And Fisher's exclusive Transist-O-Gard™ circuit protects the output transistors from ever overloading.

The new Fisher receiver has a versatile control panel, with Baxandall tone controls (normally found only in more costly equipment), a 3-way speaker selector (main-off-remote) and a loudness contour switch that boosts bass and treble automatically at low listening levels.

The 160-T, with most of the exclusives found on Fisher's more expensive models, has some unique features of its own. Like Tune-O-Matic pushbutton tuning, which allows you to pretune your five favorite stations and switch to

them instantly, at the touch of a button. This switching is accomplished electronically, and bears no relation to inaccurate mechanical pushbutton tuning. (Normal tuning across the FM dial is, of course, also provided.)

And, as we've said, the most unusual feature of all is the price, \$199.95.

There may be some raised eyebrows among the more conservative Fisher owners, on account of the low price of our new receiver.

But think of the thousands of happy new Fisher owners.

The Fisher 160-T



Mail this coupon for your free copy of The Fisher Handbook 1968. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

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11-35 45th Road
Long Island City, N.Y. 11101

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*U.S. Patent Number 3290443.

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

IHF sensitivity of 1.8 microvolts and a capture ratio of 2.5 db. Stereo switching is automatic, and an indicator lights up with the reception of a stereo signal. The receiver's controls include a four-position speaker-selector switch, balance, volume, and ganged clutch-type bass and treble controls. Pushbuttons control channel reverse, loudness compensation, interstation-noise muting, tape monitor, mono, and high- and low-frequency filters. The signal-strength tuning meter works on both AM and FM. A built-



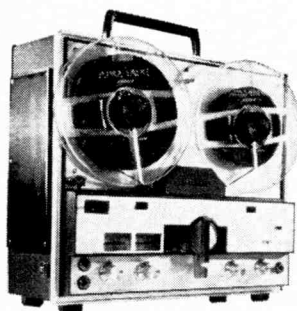
in ferrite bar antenna is provided for AM; there are 75- and 300-ohm antenna terminals for FM. The slide-tuning dial is illuminated only when the receiver is set to its tuning function. The specifications of the MD-2000 include power-amplifier harmonic distortion of less than 0.8 per cent and a power bandwidth of 20 to 40,000 Hz (IHF) into a load of 8 ohms. Hum and noise are more than 70 db down on low-level inputs and more than 75 db down on high-level inputs. FM signal-to-noise ratio is better than 65 db. The receiver is approximately 5 x 13 1/4 x 16 1/2 inches. Price: \$299.95.

Circle 151 on reader service card



● **Reeves** is marketing a new line of tape cassettes that will fit all standard cassette recorders. The cassettes are available in two versions—the RC-60, which has a total of 60 minutes of recording time (30 minutes per side), and the RC-90, which has a total of 90 minutes of recording time. The cassettes are color-coded according to recording time and are sold in self-mailer packages. Suggested retail price of the RC-60 is \$2.65, of the RC-90, \$3.75.

Circle 152 on reader service card



● **Aiwa** has introduced a new quarter-track stereo tape recorder, Model TP-1012, that is all solid-state and can be powered from either an a.c. line, a 12-volt car battery, or by eight D-size cells. The recorder accepts reels up to 7 inches in size and has three speeds (7 1/2, 3 3/4, 1 7/8 ips). The 1 7/8-ips speed requires changing the capstan. The built-in amplifier has a 5-watt IHF music power output and drives a pair of 6 x 4-inch oval speakers. Overall frequency response of the unit is 50 to 16,000 Hz. The recorder has separate volume and tone controls for each channel and back-lit level meters. A pause control for cueing and editing is also provided. The three-digit counter has a pushbutton reset. In addition to micro-

phone inputs, there are auxiliary inputs plus outputs for a low-impedance headphone and for external speakers. The recorder comes with two microphones that can be stored inside the carrying case. Overall dimensions of the unit are 13 1/2 x 12 1/2 x 7 1/4 inches. The weight, with batteries, is 17 1/4 pounds. Price: \$169.95.

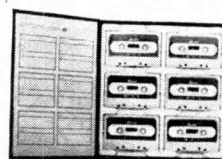
Circle 153 on reader service card

● **Kenwood's** new Model KA-2000 is a low-price, solid-state integrated amplifier with 20 watts (IHF music power) output per channel. Continuous power rating is 13 watts per channel, and total harmonic distortion at the rated power output is 0.5 per cent. There is a dual-concentric volume control and ganged bass and treble controls. Tone control range is ±11 db at 100 and at 10,000 Hz. Four rocker switches control power on/off, loudness compensation on/off, stereo or mono mode, and tape monitoring.



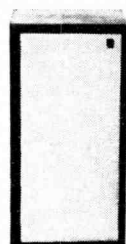
The amplifier has a front-panel stereo headphone jack. Other specifications include a frequency response of 20 to 50,000 Hz ±1 db at a 1-watt power-output level, a damping factor of 40 at 16 ohms, and IM distortion of 0.5 per cent at half-power output. Automatic circuitry protects the output transistors. Overall dimensions of the KA-2000 are 4 1/8 x 9 3/8 x 10 1/4 inches. Price, with metal enclosure: \$89.95.

Circle 154 on reader service card



● **Norelco's** Cassette Album has a black leatherette binding, trimmed in gold, and a molded plastic tray that holds six Philips-type cassettes. The album comes prepacked with six C-60 or C-90 cassettes (60 minutes and 90 minutes of recording time, respectively). The inside of the cover has space provided for indexing the selections recorded on the cassettes. The album comes with a protective outer sleeve and measures 10 1/8 x 9 3/8 x 3/4 inches. Price: \$16.90 with C-60 cassettes; \$22.90 with C-90 cassettes.

Circle 155 on reader service card



● **Scott's** compact S-14 speaker system has a frequency response of 50 to 20,000 Hz provided by a 6-inch woofer and a 3-inch tweeter. The crossover frequency is 2,000 Hz. The system can be driven by amplifiers with as little as 7 watts power output and can handle up to 25 watts of program material. It has a controlled impedance of 6 to 8 ohms. A tweeter-level control is provided for adjustment to room acoustics. The enclosure is finished in walnut and its dimensions are 16 x 10 x 6 1/2 inches. Price: \$49.95.

Circle 156 on reader service card

Like many other speakers, the XP-66 costs about \$120.

Unlike the others, it's a Fisher.

If you lined up all the existing 120-dollar speakers and tried to pick out the XP-66 on the basis of appearance, you'd never do it. It's roughly the same size and weight as half a dozen other bookshelf speaker systems.

But knowing Fisher, you might expect we wouldn't enter the 120-dollar speaker race without a superior product.

The XP-66, priced at \$119.95, is our entry. Unlike most of the other speakers in the price group, it's a 3-way, not a 2-way system.

The audible spectrum is divided so each speaker handles exactly those frequencies for which it was designed. No more, no less.

So the big woofer (12 inches) handles the lows, from 30 to 400 Hz. A butyl-impregnated surround accounts for the fine low-end transient response.

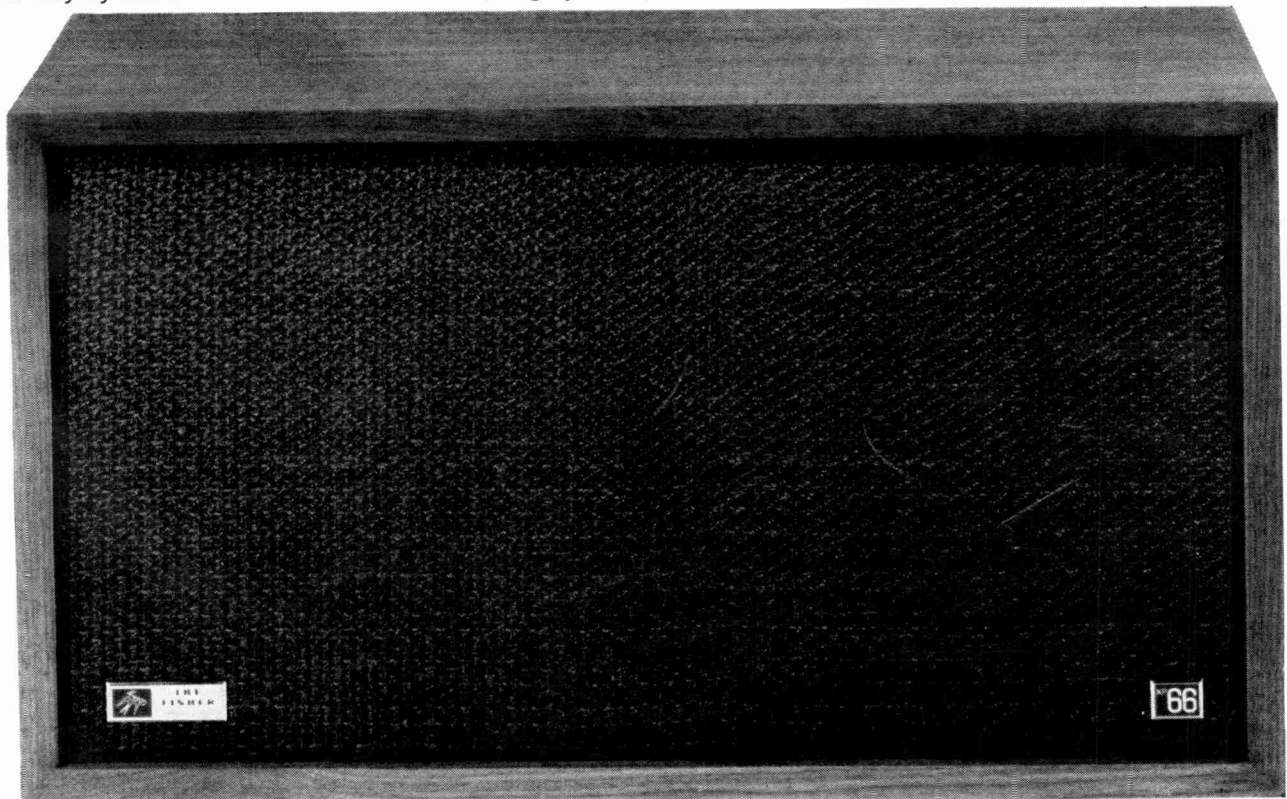
A separately enclosed 6-inch midrange driver reproduces the frequencies from 400 to 1,000 Hz.

And a wide-dispersion tweeter, highly damped and of low

mass, provides that clean high-end and quick transient response the audiophile has despaired of finding in a \$120 speaker.

So go into any hi-fi store and listen to the speakers in the 120-dollar range. And in the unlikely event that you don't like the Fisher XP-66 best of all, consider the possibility that your ear is at fault.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use the coupon on page 19.)



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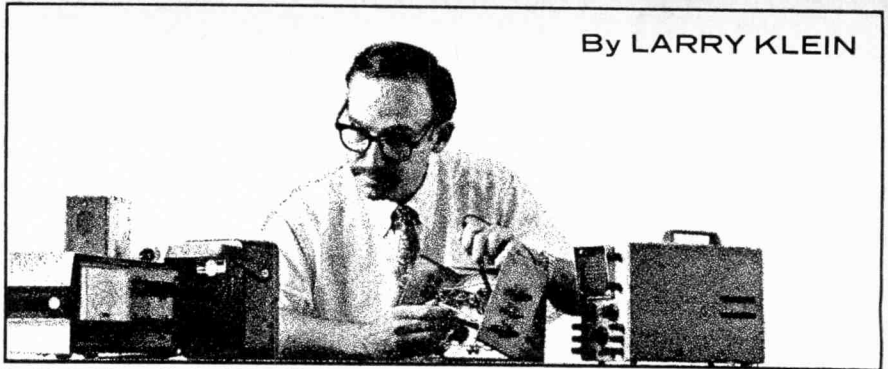
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By LARRY KLEIN

HIFI QUESTIONS & ANSWERS

Phono-Stylus Life

Q. I am well aware that stylus advertisements note "no needle lasts forever," but how long in general should an elliptical diamond stylus remain in good condition? I play an average of six records each week with a tracking force of 1¼ grams.

LEN BIRNBAUM
Riverdale, N.Y.

A. Unfortunately, I could get no definitive answers from the various authorities I queried on this question, but the consensus seems to be: wear on the stylus is determined by a number of factors, including the dynamics (that is, the motional impedance or tracking characteristics) of the stylus assembly, the cleanness of the record, the tracking force—and even the type of recorded material one plays most of the time.

It seems to be an open question as to how one determines exactly when the stylus is worn out, since wear is a gradual process. Oddly enough, elliptical styli, according to the chief engineer of one cartridge company, seem to last somewhat longer than conical styli because worn conicals develop sharp-edged flats on the playing areas, whereas ellipticals develop smaller front radii long before the playing radii (the parts in contact with the groove) develop flats. As far as the tracking force is concerned, stylus life will be longer at lower forces provided the stylus is tracking properly. This is why good tracking ability at low forces is important.

After all the ifs, ands, and buts, my guess is that 500 hours of playing time could be expected on the average before there is record damage or a critical listener is able to hear the effects of a worn stylus.

Three- vs. Four-way Systems

Q. The August special loudspeaker issues of HIFI/STEREO REVIEW have proved very enlightening to me and have corrected a number of misconceptions that I've had about speakers. However, it's still not clear in my mind what improvements there are in four-way speaker systems over three-way systems—especially when I find

that some three-way systems have about the same rated frequency response as other four-way systems.

CHARLES E. THOMAS
Bangkok, Siam

A. In general, an engineer's choice between a two-, three-, or four-way system is not made in order to achieve wide frequency response but for other reasons having to do with quality. In the opinion of some engineers it is easier to get a wide-range frequency response plus good dispersion and low distortion by going to a four-way system, whereas other engineers find that they can get the same results from a three-way system. As I've said before in another context, I'm not initially concerned about the particular theoretical design approach embodied in a product—my first concern is how well it performs. I think that both audio engineers and cat skimmers have found that there can be several equally valid approaches to a problem.

Light is Faster Than Sound

Q. In reference to the Wave Length answer in your column (February 1968 issue), you should return to basics on your wavelength-to-feet conversion. To take your least error first, one wavelength at 100 MHz is 118.11 inches. You were therefore close on the length of the folded dipole. However, starting from 1 hertz and working up in frequency, a 1-Hz wave has a length of 186,000 miles. Ten Hz equals 18,642 miles. At 10,000 Hz, we get 18.642 miles, and at 20,000 Hz, which was the highest frequency on your graph, the wavelength is still 9.321 miles. Based on the above (from the third edition of Reference Data for Radio Engineers) it should be fairly simple for you to correct your error.

L. E. RASMUSSEN
Klamath Falls, Ore.

A. Thanks to Mr. Rasmussen for picking up the printer's error on the length of a 100 MHz wave; really I do know that two times 58 is 116, not 160. However, once Mr. Rasmussen (Continued on page 24)

Why are we the only ones who make a good, powerful, solid-state FM-stereo receiver for under \$300?

There are a lot of stereo receivers on the market. Some are cheap, some expensive.

But perhaps you've noticed that the good ones aren't cheap. (And the expensive ones aren't always good.)

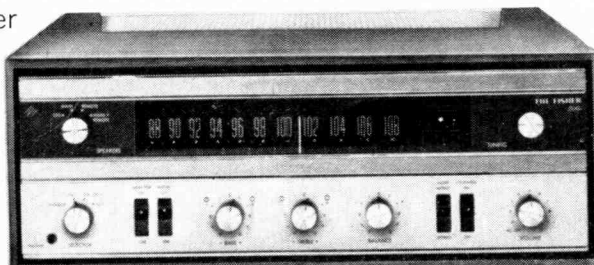
Fisher has been making FM-stereo receivers for a long time. Actually, we invented the FM-stereo receiver back in 1961. And when it comes to making good ones, no one builds better receivers than we do.

So it makes sense that if anyone could design a good solid-state receiver for under \$300, we're the ones.

The Fisher 200-T is our new FM-stereo receiver, priced at \$299.95.* It has 70 watts music power (IHF), more than enough to drive virtually any

speaker system at full volume without distortion.

The tuner section, with an FET front end and 3 IC's in the IF stage, has a 2.0 microvolt sensitivity. It's sensitive enough to pull in distant signals as if they were strong, local stations. The receiver also includes our patented Stereo Beacon** which signals the presence of stereo signals and automatically switches to the stereo mode.



And the 200-T is versatile enough to please any music lover.

If by now you haven't guessed why no one else makes a receiver this good for this low price, we'll tell you.

The competition is too fierce.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, mail the coupon on Page 19.)

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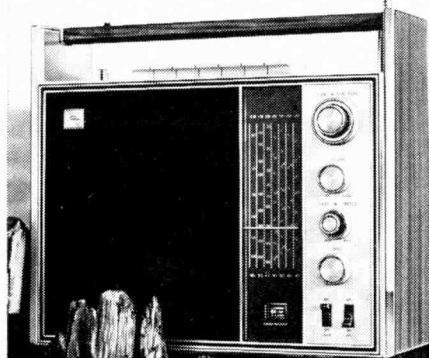


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CIRCLE NO. 62 ON READER SERVICE CARD

leaves the r.f. area and enters the realm of audio, he runs into trouble.

Wavelength is a function of the speed of propagation of the wave. Light and radio waves travel at 186,000 miles per second; hence a 1-Hz (cycle per second) r.f. wave is 186,000 miles long. Sound waves, however, travel 1,130 feet per second in air with the barometric pressure at sea-level normal and the air temperature at 68 degrees Fahrenheit. Thus, a 10,000-Hz wave has a length of 0.113 feet, or slightly less than 1 1/2 inches, as shown on the conversion graph.

Loudspeaker designers have enough trouble as is without having to cope with 10,000-Hz waves that are over 18 miles long!

Additive Distortion

Q. I am interested in learning something of the cumulative nature of distortion. If the cartridge has X per cent distortion, the amplifier Y per cent, and the speaker Z per cent, what would be the total distortion (perceived or not) reaching the listener's ears?

TIM GASTON
 Birmingham, Ala.

A. There is no simple answer to your question. The worst case would be an arithmetic sum of all distortions (X + Y + Z), but this is an unlikely event because it assumes that a single frequency is distorted in the same way, and without phase shift, by all three components. More realistic would be an rms, or root-mean-square, summing of the harmonic distortion contributed by each component. Here the total is $\sqrt{X^2 + Y^2 + Z^2}$. However, simple harmonic distortion is not a true-to-life condition, either. The non-harmonically related distortion components, such as result from intermodulation distortion, are more serious from the listening standpoint, and since they occur with random phase relationships, it is probably impossible to state a definite rule for their interaction. (One component in the system may actually cause some slight cancellation of distortion originating elsewhere because of differences in the phases of the distortions produced by the two units.)

From a practical point of view, the chances are that non-harmonically related distortions (such as are caused by cartridge mistracking, amplifier clipping, or speaker break-up) are far more audible, even if lower numerically, than the simpler forms of distortion produced by electronic components.

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

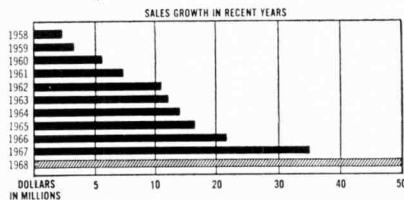
Pioneer celebrates its 30th anniversary

A History of Growth and Success.

Pioneer was founded in 1938 when only a handful of dedicated music lovers and engineers were working to bring sound reproduction to a higher level of fidelity.

Today, after 30 years of steady growth, Pioneer employs nearly 3,000 scientists, engineers, technicians, and skilled workers throughout the world, and has an annual sales volume of close to \$50 million, up more than 100% in the last two years alone.

This record of achievement has made Pioneer the largest manufacturer in the world devoted exclusively to the production of high fidelity components and the world's largest producer of loudspeakers.



The secret of Pioneer's growth and diversity has always been its dedication to minute details... its meticulous craftsmanship. From the manufacture of electronic parts, or the selection of fine cabinet woods, to the precision assembly and extensive testing... to the final quality control, Pioneer never relaxes its vigilance in producing the finest.

The Latest Achievement Specially Priced!

To mark its 30th anniversary, Pioneer has developed the **most advanced and powerful AM-FM Stereo receiver on the market, the 170-watt SX-1500T.**

With an FET front end and four IC's in the IF section, the SX-1500T boasts a long list of superlative performance specifications.

It has an IHF sensitivity of 1.7 uv., a capture ratio of 1 dB (at 98 mc.), and harmonic distortion of less than 0.1%. The frequency response is 20 to 70,000 \pm 1 dB and the power bandwidth is 15 to 70,000 Hz. With every conceivable control and input, this receiver is a cornerstone of the finest home stereo system you can own.

The few receivers with specifications comparable to the SX-1500T cost from \$460 to \$600. During Pioneer's anniversary celebration, the SX-1500T is being introduced at only \$345.

Also, for the anniversary celebration, the value-packed SX-1000TA 120-watt receiver has been reduced from \$360 to \$299.95, without walnut cabinet, and the 40-watt SX-300T, the world's finest budget receiver, reduced from \$199.95 to \$179.95.

A Promise of More to Follow.

While celebrating its 30 years of history and growth, Pioneer looks toward the future. Many of the concepts and products of tomorrow are now being developed and tested in Pioneer's advanced research laboratories; some of these concepts have already been introduced.

For example, Pioneer is leading the industry in advanced concepts of sound reproduction with bi-amplified speaker systems. The IS-80 Integrated System is a brilliant three-way acoustic suspension speaker system driven by two 45-watt (r.m.s.) power amplifiers. An electronic crossover eliminates the disadvantages common to conventional dividing networks. The result is the lowest distortion of any system on the market, and the most highly developed concept of high fidelity in the world.

In other component developments, the SC-100 preamplifier represents the ultimate state of the art for a home music system, while Pioneer speaker systems and headsets are noted for their superb sound reproduction, re-creating the original sound with outstanding fidelity.


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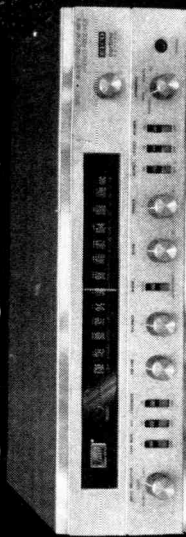
CIRCLE NO. 49 ON READER SERVICE CARD



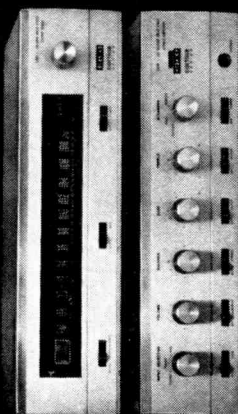
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CIRCLE NO. 25 ON READER SERVICE CARD

By HANS H. FANTEL



AUDIO BASICS

HI-FI CONTROLS

FACED with the gleaming array of knobs and switches on his amplifier, the audio novice often feels intimidated rather than challenged. His personal contact with the equipment remains restricted to the on-off switch, input selector, and volume control, all other options remaining untouched.

This "don't-touch" attitude deprives many listeners of a distinct advantage offered by quality audio equipment—flexibility of adjustment in the interest of fidelity. Those knobs and switches, after all, are not just window-dressing. Properly used, each plays a part in achieving the aim of audio high fidelity: producing a reasonable facsimile of the "live" performance in the listener's home. The next several columns will attempt to put the reader on familiar terms with the various controls on his sound system and to help him overcome any hesitancy he may feel about handling them.

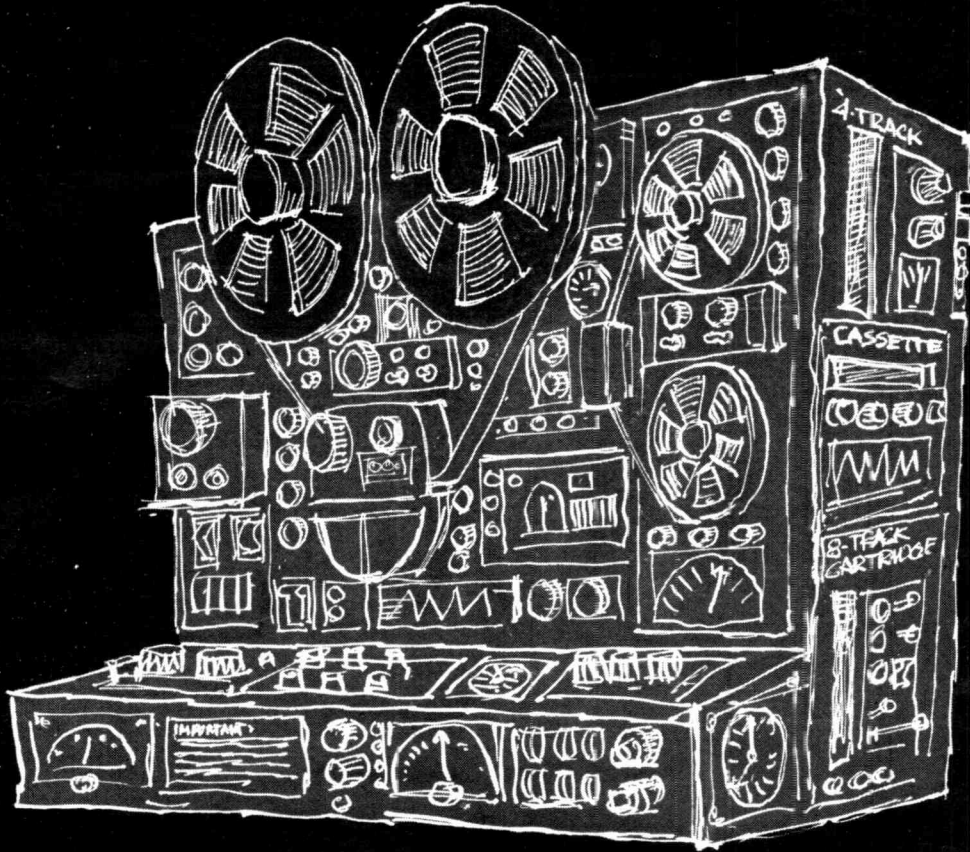
Among the controls often neglected or misused are those for modifying the range and balance of sound. As a group, they include treble and bass controls, referred to jointly as "tone controls," as well as the so-called loudness compensation control and scratch (high-frequency) and rumble (low-frequency) filters, all of which are there for the best of purposes—sound improvement. The term "tone control" recalls the pre-hi-fi era, when only a single knob was provided to cut back on the amount of the higher frequencies, or treble tones, that were permitted to reach the listener's ear. On modern high-fidelity instruments, the tone-control action is considerably more sophisticated. At least two separate controls are provided—one for treble, another for bass. This enables the listener to select the specific tonal range he wants either to emphasize (boost) or to attenuate (cut) in order to obtain the most satisfying musical balance.

The bass control usually acts on frequencies from about 250 Hz downward, *i.e.*, in the range from the middle register of the cello or trombone all the way down to the lowest audible notes. The treble control usually acts on frequencies reaching from the upper range of the piccolo and fiddle to the highest overtones that define the timbre of the various instruments. The middle frequencies—roughly the notes around high C (approximately 1,000 Hz)—should remain unaffected by either control.

Though the exact degree and frequencies at which treble and bass controls increase or decrease sound in their respective ranges differ among various makes and models of equipment, nearly all of them operate similarly as far as the user is concerned. Turning the bass control clockwise makes the low notes more prominent in relation to the others; turning the control counter-clockwise weakens the bass. The treble control works the same way in the upper range. When the controls are in neutral position—usually pointing "straight up" in a twelve-o'clock position—they have no effect whatever on the tonal balance. Engineers call this the "flat" position because, when represented as a frequency graph, it results in a flat line showing neither boost nor attenuation at any frequency. Next month's column will discuss in detail how you should use both the treble and bass controls in a variety of specific situations.

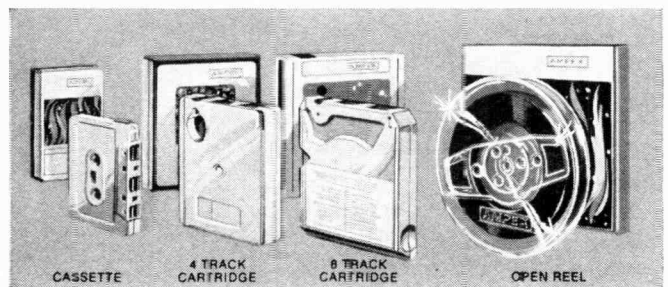


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EXPERTS AGREE...the finest in sight

here's what they say about Heathkit® Color TV, world's finest performance and value

Popular Science: . . . "the circuitry, features, and performance match or exceed those of sets selling at twice the price. Some of the features, such as the built-in servicing aids, can't be bought in ready-made sets at any price."

Audio: . . . "sets similar in appearance seem to run around \$700, without the built-in service feature like the dot generator. Add to this the saving in service costs which the average set would require, since the builder would undoubtedly service his own set throughout its life, and the Heathkit GR-295 is a real bargain." "Besides that, it is capable of a great picture."

High Fidelity: . . . "others who own big-name color sets . . . have stared in amazement (and envy) at the pictures received on our own home-built Heathkit." "Reasons for the high performance? The circuit design, to begin with, uses many advanced and sophisticated electronic techniques; the parts are of high quality and no scrimping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of the cautious so to speak, just to provide a wide margin for the varying ability of diverse kit-builders." "The sound is distinctly better than what you hear from most TV sets."

" . . . the GR-295 boasts a very up-to-date color convergence circuit which not only makes for sharply defined, lifelike color images but permits the owner to initially adjust the set, and re-adjust it later if need be, without the use of instruments or test gear." ". . . the Heathkit set produces pictures that are as good as high quality color film, or better."

Popular Electronics: . . . "We simply had to know how well a 25-hours-to-build color TV kit would stack up against the more expensive, well-advertised wired sets" . . . "it didn't take us long to find out that the Heath GR-295 compares favorably with the best of them."

Radio-TV Experimenter: "Over the life of a color set, repair and service call costs can exceed \$200. But, build the color set yourself and you will save several hundred dollars in repairs plus wind up with better color as you'll align the color reception to what you, not a serviceman, thinks is good to look at."

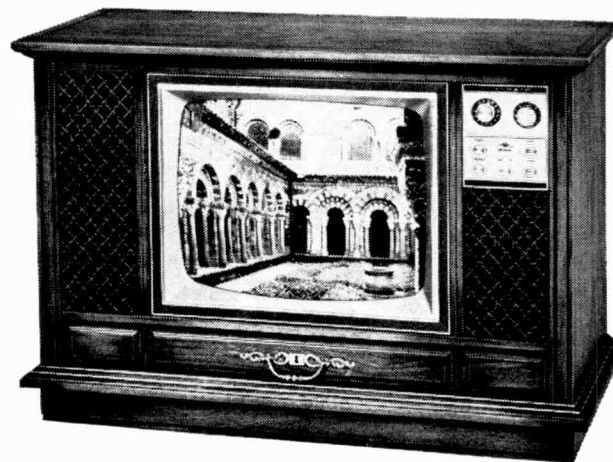
Radio-Electronics: "Friends who've seen my Heathkit GR-295 generally ask, 'Why can't I get a good picture like that on my color set?'"

here's why they agree . . .

- **295 sq. in. rectangular color tube** with bonded face anti-glare safety glass
- **27 tube, 10 diode, 1 transistor circuit**
- **Automatic degaussing** each time you turn on the set plus a mobile degaussing coil for use in initial set-up
- **Exclusive built-in dot generator** for use in adjusting convergence any time you wish
- **Dynamic pincushioning correction circuit** eliminates picture edge distortion
- **Extra B+ boost** for improved definition
- **3-stage video IF strip** reduces interference and improves reception
- **Exclusive Heath "Magna-Shield"** surrounds tube to improve color purity
- **Gated Automatic Gain Control (AGC)** for steady, flutter-free pictures even under adverse conditions
- **Automatic Color Control circuit** reduces color fading
- **Deluxe VHF turret tuner** with "memory" fine tuning & long-life nickel silver contacts
- **2-speed transistor UHF tuner** for both fast station selection and fine tuning individual channels
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Kit GR-295
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(less cab.)



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GRA-295-1, Contemporary Walnut Cabinet, \$62.95
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Other Heathkit Color TV Models: Kit GR-227, 227 sq. in. tube, \$419.95, Optional cabinets from \$59.95.
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and sound comes from HEATH

here's what they say about Heathkit® AR-15, world's most advanced stereo receiver

Electronics World, May '67: "Heath implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur."

Hi-Fi/Stereo Review, May '67: "Several people have commented to us that for the price of the AR-15 kit they could buy a very good manufactured receiver. So they could, but not one that would match the superb overall performance of the Heath AR-15."

Modern Hi-Fi & Stereo Guide, 1968: "I cannot recall being so impressed by a receiver . . . it can form the heart of the finest stereo system."

Audio Magazine, May 1967: "The entire unit performs considerably better than the published specifications."

High Fidelity, Dec. '67: "The AR-15 has been engineered on an all-out, no-compromise basis."

Popular Electronics, Jan. '68: "There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."

Popular Mechanics, Nov. '67: "... Heathkit's top-of-the-line AR-15 is an audio Rolls Royce . . ."

Popular Science, Dec. '67: "Top-notch stereo receiver" . . . "it's FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound."

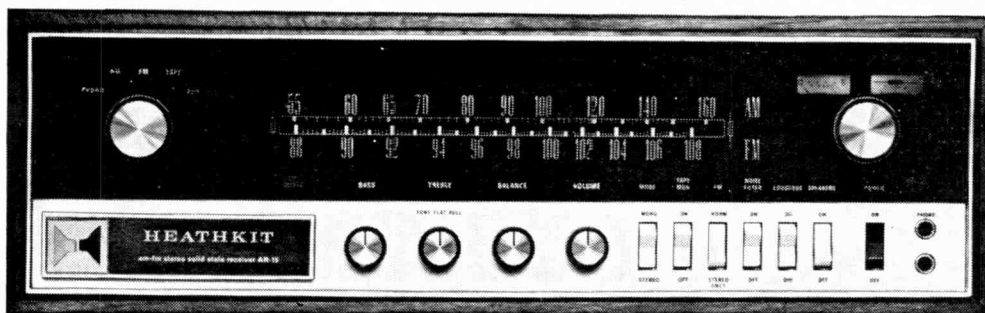
And leading testing organizations agree.

here's why they agree . . .

The Heath AR-15 has these exclusive features:

- **Best sensitivity ever** . . . special design FM tuner has 2 FET rf amplifiers and FET mixer
- **Best selectivity ever** . . . Crystal filters in IF . . . no other has it . . . perfect response, no alignment . . . like having 8 transformers in IF
- **Best limiting characteristics ever** . . . Integrated Circuits in IF . . . like having 20 transistor stages in IF
- **Most power output of any receiver** . . . 150 Watts of Music Power . . . enormous reserves
- **Ultra-low distortion figures** . . . harmonic distortion less than 0.2% at 1 watt or full output . . . IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- **Ultra-wide power response** . . . 6 Hz to 50,000 Hz, 1 dB, at 150 Watts Music Power
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- **Unique Noise-Operated Squelch** . . . hushes between-station noise *before* you hear it . . . unusually elaborate and effective
- **Unusual Stereo Threshold Control** . . . automatically switches to stereo only if quality of reception is acceptable . . . you adjust to suit

- **Stereo-Only Switch** . . . silences all monophonic programs if you wish
- **Adjustable Multiplex Phase Control** . . . for cleanest FM stereo reception
- **Tone Flat Switch** . . . bypasses tone control circuitry for flat response when desired
- **Front panel Input Level Controls** . . . easily accessible, yet hidden from view by hinged door
- **Transformerless Amplifier** . . . direct coupled drivers and outputs for lowest phase shift and distortion
- **Capacitor coupled output** . . . protects your speakers
- **Massive power supply, electronic filtering** . . . for low heat, superior regulation . . . electrostatic and magnetic shielding
- **Two Tuning Meters** . . . for center tuning and maximum signal . . . also used as volt-ohmmeter during assembly of kit
- **All-Silicon transistor circuitry** . . . 69 transistors, 43 diodes, 2 IC's.
- **Positive Circuit Protection** . . . Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short circuits.
- **"Black Magic" Panel Lighting** . . . no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design



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*optional walnut cabinet, \$19.95



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CL-324

(Listen to this page)

It has something important to say about Truth in Listening.

The fact is, there's a lot of half-hearted sound trying to push its way into people's homes these days by passing itself off as something better. But try your favorite symphony on it, and the effect is strictly So What.

Until now, the only way you could be sure of getting honest sound was to buy individual, top-quality components. And then try to find a cabinet for them.

Altec has changed all that. We took our top-quality components and put them in custom-designed cabinets for you. Like the Valencia stereo ensemble (right). It's matched walnut, carefully selected for superb graining.

The center cabinet will hold your record player and tape recorder. As well as Altec's 100-watt 711 receiver which operates them, in addition to having an FM tuner and all the controls you need for a complete home music center.

The big news is the speaker cabinets. They contain the same components Altec puts into its famous A7 "Voice of the Theatre"® speaker system. The one most recording studios use for playback during record-

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Altec also makes the Flamenco, a Mediterranean-styled stereo ensemble in oak. You can see it in Altec's new catalog, which is yours for the asking. Just write to the address below. Or ask your Altec dealer.

While you're there, listen to Altec. After all the half-truths you've been getting on other systems, you may be surprised at the fullness and range of true sound.

There's one thing for sure. The moment you listen to an Altec, you'll be glad you listened to this page.



A Division of *AV* Ling Altec, Inc.

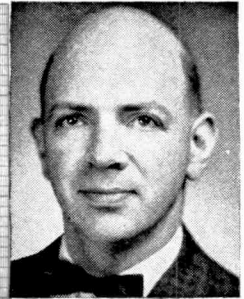


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CIRCLE NO. 3 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● **OBJECTIVE/SUBJECTIVE TESTING:** I have received the following very interesting letter from a reader, Mr. Thomas D. Tyson, III, of High Point, North Carolina, and I think it is worth sharing with my readers. My comments on the points Mr. Tyson raises are printed after his letter.

It is always a pleasure to read the Hirsch-Houck Laboratories test reports, particularly those concerning loudspeakers. I suppose my feeling is in no small part due to the method of objective testing (though, as you say, "tempered and qualified with personal opinion") employed in your laboratory. I have always felt that purely subjective loudspeaker evaluation was all but meaningless; one does not learn much when reading what one editor has to say about a loudspeaker based only on his personal opinion. Even the most unbiased and "well-trained" ears lean toward a certain kind of sonic coloration (most likely that kind exhibited by the tester's favorite loudspeaker at home). And while objective measurement techniques leave much to be desired, they certainly provide for more repeatable results; for sure, no oscilloscope has a favorite loudspeaker.

I can't resist feeling that a loudspeaker that "measures" better will sound better; it certainly goes without saying that the loudspeaker that follows the waveform more closely in laboratory tests will reproduce music more faithfully. If, on the other hand, purely subjective appraisal becomes the rule, the guideline should be a direct, immediate comparison of reproduced sound with its live counterpart. Here the ear has little chance to forget what is good or not-so-good reproduction.

This brings me to a recent lab report on the Rectilinear loudspeaker system [December 1967]. There seems to be some disparity between this report and other previous loudspeaker reports by H-H Labs. I frankly feel that the tester was rather *too* emotional in his appraisal of this perhaps excellent system; so much so, in fact, that he left a few things undone. What, for example, was the power-input applied at the speaker terminals during the harmonic-distortion measurement? What was the sonic char-

acter of the white noise? How well did the tweeters respond off-axis? Did the tester ever determine the source of the 90-Hz peak in the pressure response? What type of system is the Rectilinear III—a modified acoustic-suspension system, an "infinite" baffle arrangement, or what?

These complaints notwithstanding, the H-H Lab reports are excellent and meaningful, and are good guidelines for the prospective buyer, in the opinion of this reader. Perhaps the avoidance of purely subjective loudspeaker testing methods (those characterizing other testing labs in the field) has helped H-H Labs remain in such an enviable leading position.

—T. D. T.

Mr. Hirsch replies:

First of all, my thanks to Mr. Tyson for his kind comments. In reply to the specific points and questions he raises, I admit to the "emotion" in the appraisal of the Rectilinear III, but it was expressed after due consideration, and not in a hasty manner. We listened to this speaker and compared it closely with many others over a period of months, with our usual avowed intention of finding whatever faults there were in its sound. Well, like every other speaker we have ever tested, it was not perfect, but it was a superior sounding system, and there was nothing to do but say so. This we did.

In respect to the electrical power drive to the system during our tests, unless stated otherwise, we test for harmonic distortion with a 1-watt signal into the speaker's nominal impedance. In respect to white noise, I don't know what real white noise sounds like because I have never heard white noise reproduced

through a perfect loudspeaker. Of course, we listen to white noise through all speakers, but aside from exposing gross faults which would be detected anyway, we have found it of limited usefulness. In this respect, white-noise tests somewhat resemble square-wave tests of integrated and power amplifiers.

The polar response of the Rectilinear III was ordinary, certainly not outstanding. We often do not comment on a particular parameter unless it is unusually good—or bad. The dispersion characteristics of the Rectilinear III were neither.

At lower frequencies, we can never be sure whether a

REVIEWED THIS MONTH



**Ampex AG-500 Tape Recorder
Electro-Voice Five-A Speaker
PE-2020 Automatic Turntable**

measured response irregularity is in the speaker or the room; the two are inseparably wedded. One clue is whether the observed effect can be heard (in addition to being measured) in different listening rooms. The 90-Hz peak cannot.

In regard to the system's design, we do not open sealed cabinets to study the internal construction of speakers. In this case, we believe the Rectilinear III to be a ducted-port reflex system. In any event, unless there is something unusual in the structure of the speaker, we do not consider it to be relevant to our evaluation of its performance. What's important is how good it sounds, not how it was made to sound that way—the latter is not unimportant, of course, but is a secondary consideration.

I appreciate Mr. Tyson's comments on subjective *vs.* objective speaker testing. As I gain more experience in this field, I become more and more convinced that objective tests in and of themselves cannot possibly define a

speaker's performance and sound in terms that are intelligible to a human being. There are so many parameters to be measured and inter-related that, even if they were all known, only a computer could juggle them around and digest them. One cannot predict every nuance of sound quality of a speaker system simply by studying the mass of data that can be derived from instrument testing.

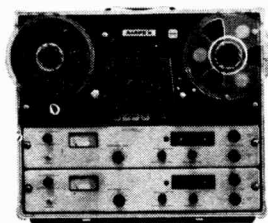
Consider, on the other hand, that a trained listener can, in moments, make a useful and *valid* appraisal of a speaker's quality just by listening to it! True, there will always be differences of opinion but, in all honesty, many of these are colored by purely commercial considerations. Among unbiased observers, there is a surprising unanimity of opinion on many issues in high fidelity. So, while measurements are helpful, we depend heavily on our ears in determining our final opinion of a speaker's sound. All the curves in the world will not describe it, no matter how skilled the interpreter.

—J. D. H.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

AMPEX AG-500 PROFESSIONAL TAPE RECORDER



● ALTHOUGH many manufacturers of home tape recorders pin the "professional" label on their products, few of these recorders would merit serious consideration for actual professional use. We recently had the opportunity to use and test a recorder that is unquestionably a "pro," and it has been a most interesting experience for us.

The unit in question is the Ampex AG-500, a portable four-track, two-speed (7½ and 3¾ ips) recorder. The same basic instrument is available with other speeds, a variety of head configurations, and provision for rack mounting. However, the unit we tested would probably come nearest to satisfying the needs of a critical (and well-to-do) hobbyist.

The AG-500 is a large and very heavy recorder. We would estimate its weight at about 60 pounds, and its dimensions are approximately 20 x 17 x 9½ inches. The transport is a massive, three-motor system on a milled, die-cast plate. All functions are solenoid-controlled and are operated by a row of pushbuttons or by an optional remote-control unit. The tape-playing speeds are changed by pulling out or pushing in a button located between the tape reels. The AG-500 is intended to accommodate 7-inch or smaller reels. Threading is simplified by a head cover that swings out of the way to give a clear view of the full tape path. A tension arm shuts off the tape transport if the tape runs out or breaks. A tape lifter holds the tape clear of the heads during fast forward or rewind. Like most professional tape machines, the AG-500 has no index counter.

The fully solid-state electronics of the AG-500 are contained in two identical rack-panel units mounted below the transport. Each channel has two recording inputs with separate level controls. The playback amplifier, which

operates from the monitor head, is separate and has its own level controls. Each channel's illuminated VU meter can be switched to read either the input signal or the monitor-head signal, and the selected signal can be monitored with headphones plugged into a front-panel jack.

The playback equalization is switched to correspond to the tape speed by a separate control. Each channel has a record-safety switch (in addition to a RECORD button) that prevents recording when in the SAFE position. A red light indicates that the channel is in the RECORD mode. The inputs and outputs of the AG-500 are accessible through a sliding panel underneath the case. The connectors are standard three-pin locking types.

Operation of the AG-500 is simple and uncomplicated. The transport buttons are clearly marked for their functions (REVERSE, FAST FORWARD, PLAY, STOP, and RECORD). With meter switches on INPUT, the user sets the recording level and the equalization for the tape speed to be used. If a recording is to be made, the record-safety switches are set to RECORD and the PLAY button is pressed. The RECORD button can be pressed at any time after the tape is in motion. The meter switches can be set at REPRO and the playback level controls adjusted for proper output levels. If the record-safety switch for either channel is set at SAFE, that channel will not be recorded. Moving the switch to RECORD after the unit is operating will not cause it to record unless the tape is stopped and re-started. All in all, the machine is about as foolproof as can be.

The instruction book for the AG-500 is a large loose-leaf binder containing detailed performance specifications and maintenance instructions. Examination of the specifications reveals the great conservatism which sets this machine apart from even the finest home recorders. For example, the nominal output is 1.25 volts (+4 dbm) into 600 ohms. However, it can deliver up to 12.5 volts (+24 dbm) before clipping occurs. Peak recording levels, 6 db above zero VU, will not cause significant distortion. The second-harmonic distortion is rated at less than 0.4 per cent at normal recording levels.

Although the Ampex AG-500 has several equalization

(Continued on page 34)

Sherwood

the low-distortion tuner

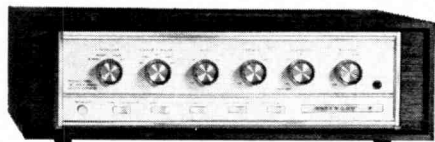


We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown above as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner..."*

The S-3300 features our unique Synchro-Phase FM Limiter and Detector with microcircuitry, field-effect transistors, a stereo noise filter (which does not affect frequency response), and of course, only 0.15% distortion at 100% modulation. *Less case - \$197.50*

* Electronic World, Oct., 1967



*Amplifiers and speaker systems
best suited for low-distortion tuners!*



Sherwood offers three low-distortion amplifiers precisely suited for your needs—led by the Model S-9000a with 160 watts music power (at 8 ohms). The 140-watt S-9900a and the 80-watt S-9500b feature main and/or remote stereo speaker switching and separate terminals for monophonic center channel or extension speakers. All feature 0.1% distortion at normal listening levels. *Prices from \$189.50 to \$309.50.*

Our acoustic-suspension loudspeaker systems were designed to reproduce music with minimum distortion and coloration. You can hear the difference low distortion makes. Hear Sherwood's low-distortion Tanglewood, Ravinia, Berkshire, and Newport at your dealer—then take a pair home for a no-obligation trial. *Prices from \$84.50 to \$219.50.*

SHERWOOD ELECTRONIC LABORATORIES, INC.
4300 North California Avenue, Chicago, Illinois 60618

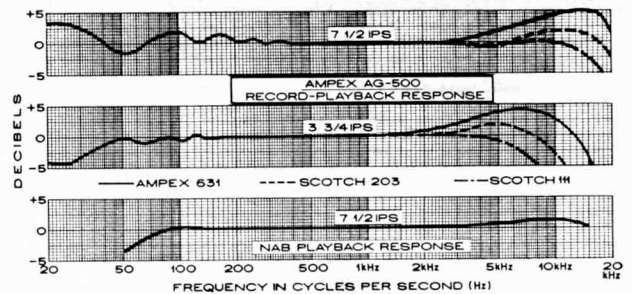
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adjustments, as well as bias frequency and symmetry adjustments, there is no provision for adjusting bias current. We made several frequency-response measurements with various tape types. At 7½ ips, using the Ampex 631 tape for which the machine was adjusted, playback frequency response was +5, -1.5 db from 20 to 20,000 Hz, with a rising characteristic at both ends of the spectrum. At 3¾ ips, the response was ±4 db from 20 to 15,500 Hz. As is evident from our curves, a somewhat more even response was obtained with another type of tape. In any case, it was obvious from these measurements that the Ampex AG-500 at 3¾ ips would satisfy the most critical home-recording needs, as well as most professional requirements. Subsequent use of the machine confirmed this impression.

The playback frequency response, with the Ampex 32321-04 test tape, was +1, -3.5 db from 50 to 15,000 Hz. The signal-to-noise ratio, referred to normal recording level, was 48.5 db at 7½ ips and 47 db at 3¾ ips. Ampex specifies signal-to-noise ratio with respect to a peak recording level 6 db above normal, which would increase these figures to 54.5 and 53 db, respectively. Either way, the Ampex AG-500 was one of the quietest tape recorders we have used.

The recording inputs required only 0.043 volt for normal recording level. Wow and flutter were each 0.05 per cent at 3¾ ips, and 0.03 and 0.045 per cent, respectively, at 7½ ips. The normal tape speeds were slightly slow, with an error of about 30 seconds in 30 minutes of playing time. In the fast speeds, 1,200 feet of tape were handled in 72 seconds.

We could not fault the sonic performance of the AG-500. As we expected, FM broadcasts recorded at 3¾



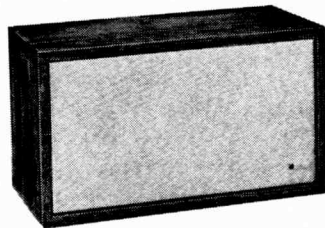
Top two graphs show the Ampex AG-500's record/playback response to three different tape types at 3¾ and 7½ ips. The bias current was not adjusted for the different tape characteristics.

ips could rarely be distinguished from the original program. The 7½-ips speed offered little, if any, audible improvement, although it was obviously necessary for compatibility with tapes recorded elsewhere.

Being accustomed to home tape recorders, we felt the lack of an index counter on several occasions, but aside from this minor inconvenience, the AG-500 was a delight to use. Its ruggedness and conservative design should insure long and reliable service even under rough handling in the field. And that, after all, is the key distinction between home and professional machines. The former may initially match the performance of the latter, but are less likely to maintain their top performance level under adverse conditions and after long service. The Ampex AG-500, in the form we tested, is priced at \$1,537.

For more information, circle 157 on reader service card

ELECTRO-VOICE FIVE-A SPEAKER SYSTEM



● ELECTRO-VOICE's Five-A is a "bookshelf"-size speaker system measuring 21¾ inches wide by 12¾ inches high by 10¾ inches deep. It is not one of the smaller systems of its type, and requires full-size shelves if it is to be wall mounted, but its relatively low weight (less than 27 pounds) is not likely to tax the shelf supports unduly.

The Five-A uses an acoustic-suspension woofer with a 10-inch cone. The relatively high mass required in the moving system of an acoustic-suspension woofer is concentrated in the voice coil rather than in the cone. A multilayer voice coil places more turns in the magnetic gap, maintaining reasonably high efficiency while providing extended low-frequency response. The crossover to the 2½-inch cone tweeter is at about 1,500 Hz. The stiff paper cone of the tweeter radiates from its entire surface at the lower end of its frequency range, but at the highest frequencies most of the radiation takes place from a small dome at its center, thus maintaining good polar dispersion over a wide frequency range. A viscous compound injected into the space between the voice-coil form and the magnetic structure damps the tweeter-cone resonance, which occurs just below its lowest operating frequency and aids the crossover network in achieving a steep crossover action. A tweeter-level control on the rear of the enclosure is designed to adjust the slope of the high-frequency response curve rather than produce the usual "shelf" response.

Our indoor frequency-response measurements, averaging the sound-pressure level at eleven microphone positions, re-

sulted in a curve which closely resembled the "typical response curve" published by Electro-Voice. This is quite unusual, in our experience, since most manufacturers measure loudspeaker response in an anechoic chamber and the results do not correlate well with our "live-room" tests.

The averaged frequency response of the E-V Five-A proved to be smooth and relatively flat to a degree which is unusual in speakers of its price. It was within ±5 db from 60 to 15,000 Hz, with the tweeter level set at maximum. Below 100 Hz, the response fell off at a gradual 6-db-per-octave rate, with substantial output remaining in the 30-Hz region.

The low-frequency harmonic distortion of the E-V Five-A was exceptionally low, under 10 per cent even at 20 Hz. There was no sudden "break," or increase of distortion, as the frequency was lowered. We made this measurement first at our usual drive level of 1 watt, and repeated it at 10 watts. The distortion was not significantly greater at the higher power, which attests to the power-handling capabilities of the woofer. The manufacturer rates the system for 60 watts peak power.

The tone-burst response was generally good. Some slight ringing was observed in the 5,000-Hz region and at 11,000 Hz, where there was a resonant peak of several db. Apart from these two exceptions, the Five-A had a transient response comparable to those in the under-\$100 class.

We listened to the Electro-Voice Five-A, by itself and paired with other speakers costing up to three times as much, and it held its own very well in all such comparisons. We found it preferable to turn down the tweeter level somewhat from the indicated normal setting to avoid accentuated sibilants and background hiss. When properly adjusted, the sound character of the Five-A is very well balanced, with no portion of the frequency spectrum audibly dominating any other portion. In particular, the lows are free of resonant boom, in a manner reminiscent of the finest acoustic-suspension systems. (Continued on page 36)

(First KLH Component Bags Go to Brower, Clements.)



Mr. Brower's Tea Chest Bests All Other Speakers In A-B Comparison Tests!

"Not satisfied with my speaker in a small box," writes Mr. Donald G. Brower of Briarcliff Manor, New York about his 10" pre-war Cinaudagraph, "I took the back off and rammed it in an old tea chest with an army blanket around it for acoustic lining."

"Man, did that sound good. So good that the tea chest stayed on top of our piano for years. In fact nothing could displace it on A-B tests until the advent of acoustic suspension speakers."

NOW, PARTIAL as we are to that tea chest on top of the piano all those years—a very pretty picture—that's not what won

Mr. Brower his Component Bag. It was his self-reliance.

What with no published specifications on tea chests, and the big price difference between what he had and what was available, another man might have read the advertisements and wavered. Not Mr. Brower. He trusted his own ears; and who can quarrel with that?

MORAL:

While there are few do-it-yourself projects such as blanket-stuffing these days, do-it-yourself projects such as comparing various speakers in show-rooms are still very much with us. So the Tea Chest Lesson still applies: **Don't rule out comparisons that, on the basis of what you've read, seem unlikely. You could be very pleasantly surprised.**

AN EXAMPLE FROM THE MODERN ERA

In reply to our question, "What pleases and displeases you about components and the people who make them?", Mr. Gillen Clements writes from Appleton, Wisconsin about a more recent A-B test between a pair of our own book-shelf-size Model Six Loudspeakers and two other systems, each costing twice as much money:

"The superior quality of the sixes was," he says, "so incredibly evident from just listening and switching back and forth between

the three pairs of speakers. I commend you on manufacturing a loudspeaker so infinitely better than a twice-as-expensive competitor."

And he names the fellow. We won't, because our getting into an "is, is not, is, is not..." with another manufacturer would be beside the point. Nor is the point for you to run out and buy a couple of Model Sixes, sound unheard.

No, it's simply to listen to ours, theirs or anybody else's and trust

your own ears.

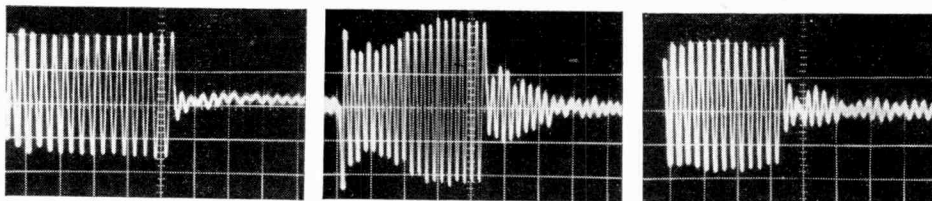
As a matter of fact, our Model Sixes putting down speakers of twice their price doesn't surprise us much. There are others, almost six times as expensive, that we wouldn't at all mind having you test—A vs. B and no holds barred—against those same Model Sixes at a suggested price of \$134 (slightly higher in the West).

What have you got to lose except your faith in advertising, either ours or theirs?

KLH Research and Development Corp., 30 Cross Street, Cambridge, Mass. 02139



Tone-burst photos show the Model Five-A's performance at three different frequencies: l. to r., 790 Hz, 5,000 Hz, and 10,000 Hz. A resonant peak of several decibels at 5,000 Hz results in a slight irregularity at that frequency.



We enjoyed listening to the Electro-Voice Five-A for hours, never feeling the urge to shut it off or change to another speaker. This is the acid test of a speaker's quality, and it was passed handily by the Five-A. This fine, musical-sounding speaker system sells for only \$88 in a vinyl-

coated walnut-veneered cabinet. Priced just above the lowest-price speakers, its performance is more in the class of the speaker systems selling in the \$100 to \$150 class. It is clearly an excellent value.

For more information, circle 158 on reader service card

PE-2020 AUTOMATIC TURNTABLE



● WE have often been intrigued by the ingenious design of automatic turntables (or record changers, if you prefer). The basic functions of a record player are well defined and require little innovation on the part of the designer. The record must be rotated at a constant (and correct) speed, and the tone arm must carry the cartridge over the record surface with a minimum of inertia, tracking-angle error, and so forth. Low mechanical rumble in the turntable, and low-friction arm pivots which permit low tracking forces to be used are also characteristics of any good record player.

It is in the extra refinements and operating conveniences that record players differ from each other. Most of the better models offer some form of direct-reading tracking-force adjustment, balanced tone arms, and adjustable anti-skating devices. As a rule, these operate effectively, though they vary widely in their mechanical design.

When we heard about the new PE-2020 automatic turntable, we wondered what new features could possibly be offered. It did not seem likely that a "me-too" design would be introduced in this highly competitive market. Our questions were soon answered. The PE-2020 (manufactured in West Germany by Perpetuum-Ebner and imported by Elpa Marketing Industries) is the only automatic turntable with a calibrated and adjustable vertical-tracking angle for the phono cartridge.

Vertical-tracking angle is not a problem with manual, single-play turntables since if the cartridge is correctly designed and installed, the correct 15-degree vertical tracking angle will always be obtained. Obviously, when a stack of records is played automatically, the vertical angle at which the stylus meets the groove will be different for each record. The change in angle is insignificant for each added record, but over a stack of eight records it would amount to about 5 degrees with the usual record-changer arm. Whether this is audible is, to my mind, an open question; however, in the PE-2020, the tracking angle of the cartridge can be adjusted to match the number of records on the turntable. A small knob on the front of the cartridge slide tilts the cartridge, and a number appears in a window on top of the shell. Normally, the number dialed is half the number of records in the stack, so that the tracking angle will be correct at the middle of the stack.

All operating functions of the PE-2020 are controlled by a single lever—probably the ultimate in simplicity. A push to the extreme right starts the playing cycle, either in automatic or single-play mode. The first position to the right is

STOP, which causes the arm to return to its rest and shuts off the turntable. The first left position raises the arm for pause or cueing. In the extreme left position, the arm is gently lowered to the playing position. The control lever is positive, yet feather-light in its action. It is unlike any system we have seen in other record players, and we found it effective and convenient to use.

The PE-2020 has interchangeable single-play and automatic record spindles, as well as an optional 45-rpm spindle. The single-play spindle rotates with the record. In normal single-play operation, moving the control lever to START is all that is required. A feeler button next to the turntable determines whether a 12-inch record is on the platter (which is $11\frac{1}{2}$ inches in diameter, non-ferrous, and weighs $6\frac{1}{4}$ pounds). If the button contacts the edge of the record, the arm indexes accordingly. If the feeler does not detect a record, it assumes that a 10-inch record is on the turntable and indexes the arm for that size. Another feeler built into the turntable, near its center, prevents the arm from leaving the rest if no record is on the turntable, thus safeguarding the cartridge against damage. Our only negative criticism of the mechanism is of the inordinately long change cycle (about 23 seconds) and the correspondingly long lifting/lowering time for the very gentle cueing mechanism.

A plastic jig is supplied for mounting the cartridge with the correct overhang and vertical angle. However, on our sample we found that the optimum position for the cartridge was about $\frac{1}{16}$ to $\frac{3}{32}$ inch further back in the holder (less overhang) than that indicated. The arm had a lateral tracking error of less than 0.67 degree per inch of radius when the cartridge was positioned for lowest error.

The measured flutter of the PE-2020 was 0.03 per cent at $16\frac{2}{3}$ rpm, increasing to 0.04 per cent at 78 rpm. The wow was 0.15 per cent at $33\frac{1}{3}$ and 45 rpm, and 0.13 per cent at 78 rpm. The rumble was -33 db, including both vertical and lateral components, and -38 with vertical response canceled (as measured by current NAB standards).

The turntable speed did not vary for line-voltage changes between 105 and 135 volts. It slowed down slightly at lower voltages, but could be adjusted to exact value as far down as 80 volts. The PE-2020 can be adjusted about ± 2 per cent (by our measurement) on each of its four basic speeds. When any one speed is set correctly, the others are also exact. The stylus-force dial was accurate to within 0.1 gram at all settings. We found it necessary to use the maximum anti-skating correction when operating at 2 grams of tracking force with a Shure M75E cartridge.

The PE-2020 worked well in all modes of operation. It is gentle on records, simple to use, and highly flexible. The vertical stylus-angle adjustment does just what it was intended to do, and the purist will find that this novel automatic turntable will meet his most exacting requirements. The PE-2020 sells for \$129.95. The walnut base shown is optional.

For more information, circle 159 on reader service card

This is the long-playing cartridge

1,000-play tests prove it keeps your records new...Indefinitely.

How long can you play a long-playing record before distortion creeps into the playback?

Until now, *eight or nine* playings were enough to make record wear *audible*. The difference between a brand-new record and one played only eight or nine times could easily be *heard*... and high-frequency loss could actually be measured after a playback or two!

That's why we designed the 999VE cartridge to a completely new standard—the long-playing standard. We designed it to be the *one* cartridge that *wouldn't* strip away highs, or create distortion, or wear out records.

Here's what our engineers report about 1,000-play tests of the 999VE.

Test 1: For *audible* wear, distortion, or frequency loss with standard vocal/orchestral stereo recording.

Total Plays: 1,000
Audible difference between new and tested record: None

Test 2: For *measurable* distortion, frequency loss, or dynamic loss with low-frequency (300 Hz) test record.

Total Plays: 1,000
Measurable Change: None

Test 3: For *measurable* distortion, frequency loss, or dynamic loss with high-

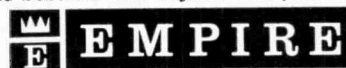
frequency (2k—20kHz) test record.

Total Plays: 1,000
Measurable dynamic frequency loss: at 2kHz, None; at 20kHz, -3 dB.

Measurable distortion:
+ .02% at 3.54 cm/sec; + .05% at 5.5 cm/sec; + .1% at 9.0 and 14.0 cm/sec.

In 1,000 test plays—far more than a lifetime of wear for your records—no change in fidelity you will ever hear. How long will *your* records keep sounding brand-new with the 999VE?

The best we can say is: *indefinitely.*

 **EMPIRE**

Empire Scientific Corp., Garden City, N.Y.



THE EMPIRE 999VE

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Pocket the
world's
smallest
35mm camera!

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You'll carry it everywhere! Not much bigger than a pack of cigarettes, the great little Rollei 35 fits pocket or purse, yet it takes full-sized, full frame 35mm pictures. The results are magnificent—razor-sharp color slides or sparkling prints—because this is a Rollei, built in the famous Rollei quality tradition.

Big-camera features include a superb f/3.5 Zeiss Tessar lens, a highly accurate exposure meter by Gossen, and a Compur shutter with 9 speeds up to an action-stopping 1/500 second. It's easy to use, too, even for beginners.

Beautifully made and meticulously finished, the jewel-like Rollei 35 costs about \$190, depending upon accessories. See it at your Honeywell dealer's soon, or mail the coupon for free literature.

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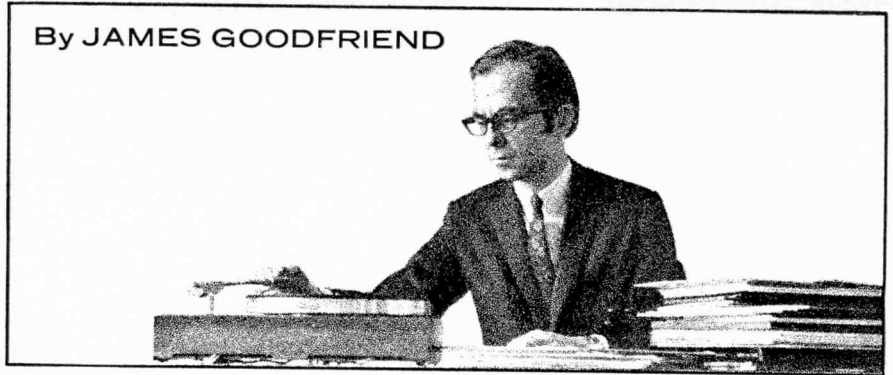
City/State/Zip _____

Honeywell

CIRCLE NO. 35 ON READER SERVICE CARD

38

By JAMES GOODFRIEND



GOING ON RECORD WHAT MAKES A RECORD DEFECTIVE?

A GOOD percentage of the letters I receive as music editor of this magazine have to do with the subject of defective records. Defective records have been a thorn in the side of the industry ever since its inception. They are an unquestioned annoyance to the buyer, and they have done more to breed antagonism between record companies and record stores and the buying public than probably any other single thing. But many of the letters I receive ask impossible things, and show their writers to have a basic lack of familiarity with what records are physically. The buyer of defective merchandise has a legitimate complaint, and he is entitled to a replacement or substitution of the item in question. But he will be an effective plaintiff (either to the clerk or to the company) only if he is an informed one.

Accordingly, I list here the things that can go wrong with a record, together with the whys and the what-happens-afterwards. *Warpage* is a common complaint. If the warpage is sufficient to prevent the record from playing properly, the complaint is a legitimate one; if it is not, it is merely misplaced perfectionism and a waste of time. Warpage may result from improper packaging or storing, from jacketing the newly pressed (and still warm) record before it has had sufficient time to cool, or because the presser lifted the disc from the press with his thumb. The cause does not particularly matter. The buyer of a badly warped disc is entitled to a replacement, but since warpage frequently occurs in runs, he may find that an adequate replacement will only come with a new shipment of records.

With most recently produced records, *tape hiss* has ceased to be much of a problem. It is there, however, on many older records, on reissues, and on some new ones. But tape hiss, as its name implies, is not a function of the pressing, and replacement of the disc will therefore not result in any gain. Occasionally, a record company may find a way of reducing the objectionable hiss, and re-master the record to produce a better-

quality end product. But this is very rare, and the buyer of a disc with excessive tape hiss must either learn to live with it or give up the idea of owning that particular record. Before he does either, though, he might look to see that his treble control is not where it shouldn't be.

Surface noise, or *material noise*, is a different sort of problem. It seems to be one that crops up most often with either very high-grade equipment or very low-grade records. What we're talking about here is a relatively constant hiss-like noise similar in sound to tape hiss. A stylus moving through a plastic groove produces friction and results in a certain small amount of noise and that's that. It isn't really much of an annoyance, and even on the most sensitive equipment it is quite bearable. But occasionally, records (usually *very* low-price ones) produce a truly irritating amount of surface noise. This is simply a result of cheap, inferior pressing material, and, again, there is no cure; you must either live with the record or without it.

Surface swish, which is a cyclic and not a continuous noise, is caused by one of three things: warpage, off-center pressing, or something improper (like benzine) spilled on the record. If you didn't do it yourself, you're entitled to a replacement, and, except in a few rare cases of continuous off-center pressing, the replacement disc should prove to be satisfactory.

By far the greatest and most roundly discussed record defect is the matter of *ticks and pops*. These may take the form of an almost continuous spattering sound (known in record circles as "frying eggs") or multiple loud snaps and pops carefully placed to afford the maximum distraction from the music. The causes are imperfect hardening of the record material, foreign matter in the grooves, or scratches. A certain amount of this is virtually inevitable on every record, and record buyers will simply have to accept that fact, however painful it may be. Certain European pressing plants are better set up and equipped to produce

(Continued on page 40)

CIRCLE NO. 46 ON READER SERVICE CARD →

This beautiful four-headed monster does away with amateurs.

Once you've met up with our monster with four heads, you're done for. Your amateur days are over. That's because the 4-track Solid State stereo RS-790S has just about everything you need to do a professional job of taping.

First, there's 3-speed Dual Capstan drive. It ends audible flutter and wow. And the sound is all the better for it.

Four heads are better for sound, too. And the Console-Aire delivers 30-18,000 cps and a signal-to-noise ratio of more than 52 db's. It all adds up to the greater fidelity the pros listen for.

Another great thing is continuous Automatic Reverse. Records and plays back in both directions. It means no more

interruptions. And you'll never have to flip over a reel again. At any point on the tape you can manually punch up reverse, too. Of course, if you don't want it to run on forever, use the automatic shutoff.

Pause Control is another nice feature. It operates in forward and reverse, and locks down for easy editing.

It gets better.

There's headphone output for private listening. Makes it easier to record sound-on-sound and sound-with-sound.

If that sounds like a lot of sound, it should. You get 20-watt output through two 7" oval speakers with baffle boards.

There's more to come. Like two

Dynamic Fencil Mikes with stands. Connecting cords and other extras.

That's not all. You get 2 precision VU meters, separate tone and volume controls, lighted directional indicators, and a 4-place digital counter. Top this with a smoked-glass dust cover, and you're on your way. After all, it's what you'd expect from the world's largest manufacturer of tape recorders.

So go into any dealer's we permit to carry Panasonic. We have a feeling that once you come face-to-face with our beautiful four-headed monster, you'll lose your amateur standing forever. (Anc for just \$329.95*)



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STEREO INFORMATION

FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

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Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

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CIRCLE NO. 47 ON READER SERVICE CARD

noise-free records than most American ones, but no pressing plant in the world can guarantee noise-free pressings one hundred per cent of the time. Scratches occur easily and frequently on records, through careless packing or simply a dust-laden atmosphere (a tiny bit of dust, properly ground in, can produce an absolutely monumental scratch). Such records can be returned with full hopes of a good replacement. A record with an undue amount of otherwise-produced clicks and pops can also be returned, but the buyer should know that he may simply be trading a snap in one place for a crackle in another. He should be sure, though, before doing anything rash, that the problem is not one of easily removed static electricity.

Pitch variation is of three types: a constant slow fluctuation of pitch which may derive from off-center pressing or a defective master tape; a more rapid variation originating in flutter in the master tape; or a sudden jump or drop in pitch which is a matter either of imperfect tape editing or the slowing down of your turntable when the refrigerator cuts in. The record store can be asked to take responsibility only for the very first of these; an off-center pressing is clearly a defective product and should be replaced.

A record containing *skipped grooves*, divorced from any noticeable warpage, scratch, or off-center pressing, may be the product of imperfect pressing but is much more likely simply to have dirt in the affected grooves. Moving the turntable slowly by hand to a point on the record just after the stylus skips the groove will usually reveal to the eye a small piece of embedded dirt or plastic which can be easily removed. If such is not the case, the record should be returned for replacement.

A *deficiency of highs or lows* on a record is not the problem of the record store. It is purely the responsibility of the record company; sometimes there is good and sufficient reason for it, and sometimes there isn't. Stores will usually refuse to take back a disc on such grounds, and, in any event, a replacement copy will be no better. The only prophylaxis is to read reviews *before* you buy the record.

Distortion in the form of "break-up" can be most annoying. Where the side length is long and the music loud, some distortion is almost inevitable in the innermost grooves. Occasionally a piece may contain a single note so much louder than all the rest of the music that it distorts in playback. In practically every other case (barring defective or inadequate playback equipment) such break-up is a result of the record's having been cut at too high a level. This is one of the worst habits of many record companies, who proceed on the theory that the loudest record is the most sal-

able. Since this is a matter of the original mastering, a second copy of the record is bound to prove as unsatisfactory as the first. Your best bet is to return the record (to the company if the store won't take it) and send a complaining letter to the company. You may not get any immediate satisfaction, but you may help to prevent its happening again.

Pre-echo is one of the mysteries of records. Occasionally it results from print-through on the master tape, but most often it makes its appearance for no known reason. It is more evident on some playback sets than on others, and trying to control it is very much a pragmatic thing. Sometimes it simply cannot be eliminated. At the present state of the recording art, it is a minor annoyance that we must simply endure.

Low level on a record is not usually a defect at all. In most cases it is simply the concomitant of trying to put a full range of dynamics on the record; if the level is not sufficiently low the loud notes will distort. The only way to get around it is to compress or squeeze the dynamic range in one way or another (and some very fancy ways have been tried), and this brings its own dissatisfactions. The level, of course, is constant from one pressing to another, so replacement of a low-level record will bring no benefits other than, perhaps, a quieter surface.

ONE final defect to be mentioned is that known in the trade as a *clunk*. The word is quite descriptive of the sound: it is a low-pitched, usually fairly low-level sound, rather like the noise made by dropping something heavy on a carpeted floor. Clunks usually come in groups of three or four and most frequently at the beginning of a record. They originate, in all probability, at some point in the plating process, or in the series of steps that go to produce the stamper, the mold from which the final records are pressed. If they are noticed in production, clunks are easily removed, but all too often they pass unnoticed until too late. Since more than one stamper is usually used in the production run of a record, and since a clunk may very well appear in one stamper and not in another, a given disc may or may not be afflicted. You can return one that is with about fair to middling hopes of getting a better replacement.

Speaking purely from a technical point of view, records today are quite good. They can be better. Those who want them to be better can advance their cause by letting the record companies know that their product has been found wanting. Letters, complaints to the dealer, returned records, threats of personal boycott are all, in the long run, effective weapons; the greater the pressure, the quicker the improvement (as the automobile industry has demonstrated).

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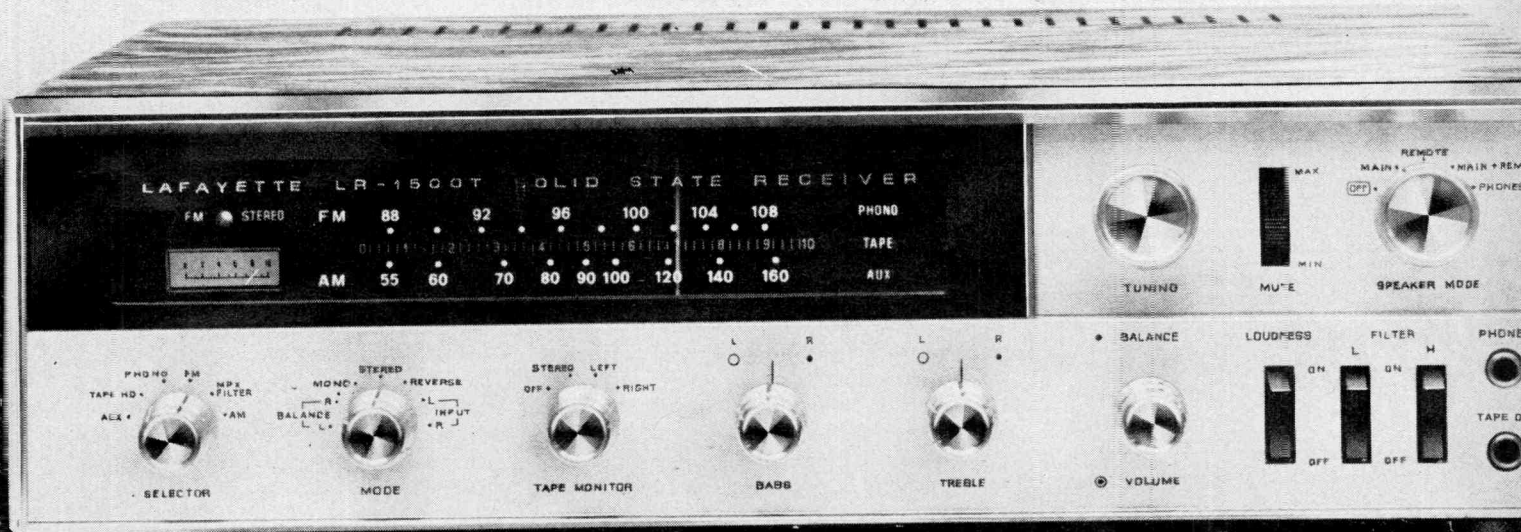
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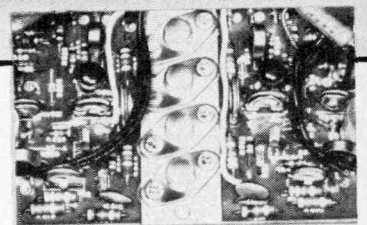
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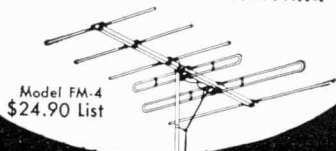
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RING RESOUNDING, an account of the first complete recording of Richard Wagner's *Ring* tetralogy by its producer, London Records' John Culshaw, is engrossing on many levels. It describes an undertaking of enormous complexity, one requiring seven years for its completion and involving commitments—artistic, diplomatic, legal, logistical, and financial—reminiscent of a major military adventure. Readers professionally connected with the recording industry are offered valuable insight into the intricacies of production; those less closely related to the field will be drawn to the elements of human drama Mr. Culshaw so engagingly portrays. I also hope that his faithful chronicle will prove enlightening to music lovers generally, and reduce the number of letters to music-magazine editors expressing indignation that certain major recording projects are not undertaken immediately (or when they are, that they are not done to the individual listener's total satisfaction).

Ardent Wagnerian Culshaw first began to think about recording the *Ring* in 1950, by which time the LP medium was sufficiently established to enable record men to entertain such ideas without being suspected of insanity. What had originally seemed a hopelessly impractical plan began to take gradual shape thanks to Culshaw's unrelenting faith and to the dedicated collaboration of conductor Georg Solti (a relative newcomer in 1950, yet Culshaw's hand-picked choice) and chief audio engineer Gordon Parry, to say nothing of the encouragement and financial backing of the Decca/London organization. Kirsten Flagstad, whose illustrious reputation was an enormous factor in launching *Das Rheingold*, the first *Ring* installment, was to have played a major part

Ring Resounding, by John Culshaw, The Viking Press, New York (1967), \$7.50.
The Perfect Wagnerite, by George Bernard Shaw, Dover paperbound edition, New York (1967), \$1.50.

BOOK REVIEWS

WAGNER'S
RING:

TWO VIEWS

By George Jellinek

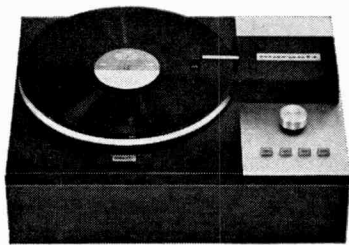
in the complete cycle. The tragic decline of her health and her subsequent death, a somber counterpoint to the gathering success of the enterprise, provide what is perhaps the most moving episode in the book.

Seven years of hopes and heartbreak, frustrations and fulfillment are related here in sensible perspective and a well organized structure. As befits a heroic saga, the book has its heroes and villains. High among the former stands the figure of Maurice A. Rosengarten, a chief executive of English Decca, whose evident commercial acumen seems to be matched by a wealth of understanding and artistic awareness altogether uncommon in the industry as I know it. Most of the artists involved emerge as colorful individuals who are also industrious and dedicated musicians. It is clear that they understood the significance of recordings—and particularly *this* recording—as enduring monuments worthy of special dedication and selflessness. It was in this spirit that Flagstad undertook the role of Fricka in *Das Rheingold*, and Dietrich Fischer-Dieskau the similarly non-starring one of Gunther for the recording of *Götterdämmerung*.

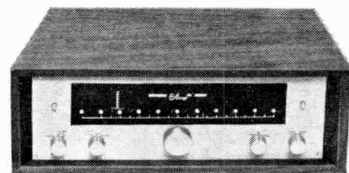
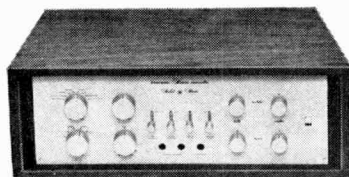
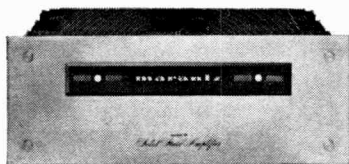
Vienna was the locale of all recordings, and in the many colorful episodes involving the Vienna Philharmonic, the author captures the frequently baffling, serio-comic, exasperatingly officious yet engagingly genial atmosphere of that city. The *dramatis personae* range from a famous conductor of unbelievably malicious character (unnamed, but not too difficult to recognize) to the eminently likable figure of Adolf Krypl, factotum of the Sofiensaal, who can deliver anything the producers require, be it a police escort to assure Solti's arrival at the studio, or a real live horse to lend authenticity to *Götterdämmerung*.

Mr. Culshaw is generous in distributing credit where it is due, and he is justifiably proud of his own accomplishment.

(Continued on page 44)



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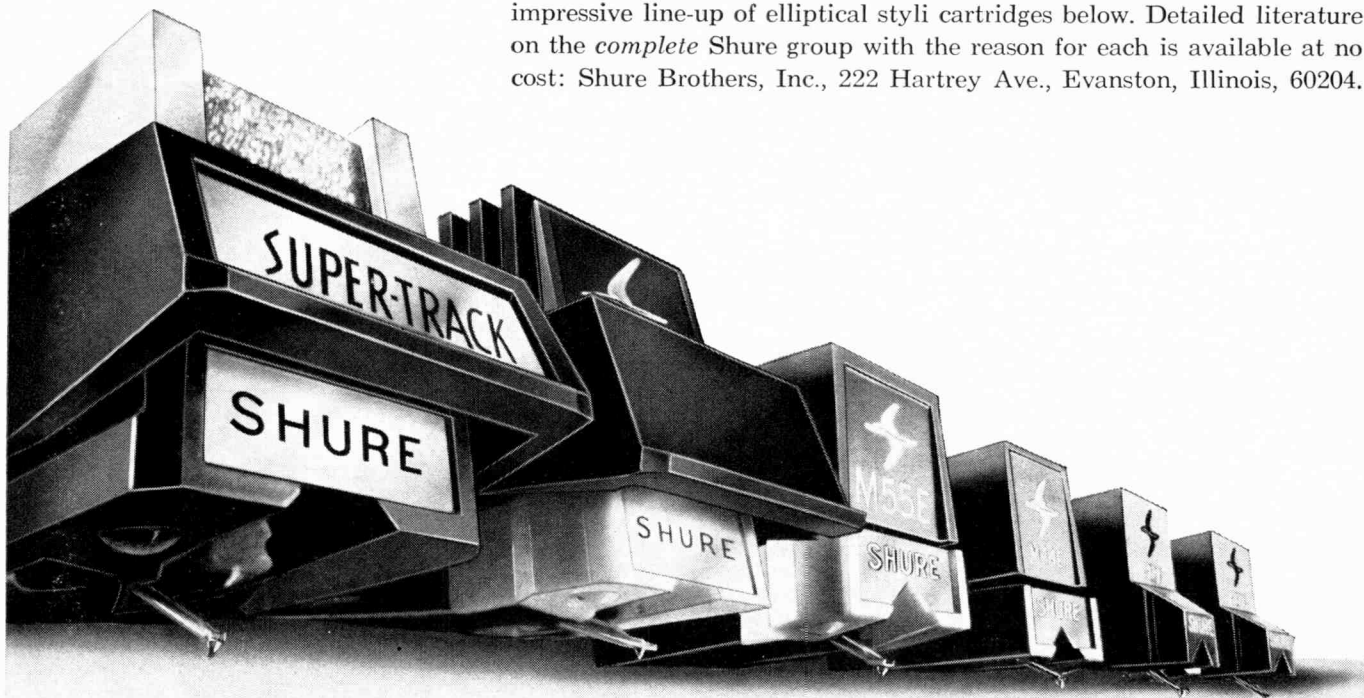
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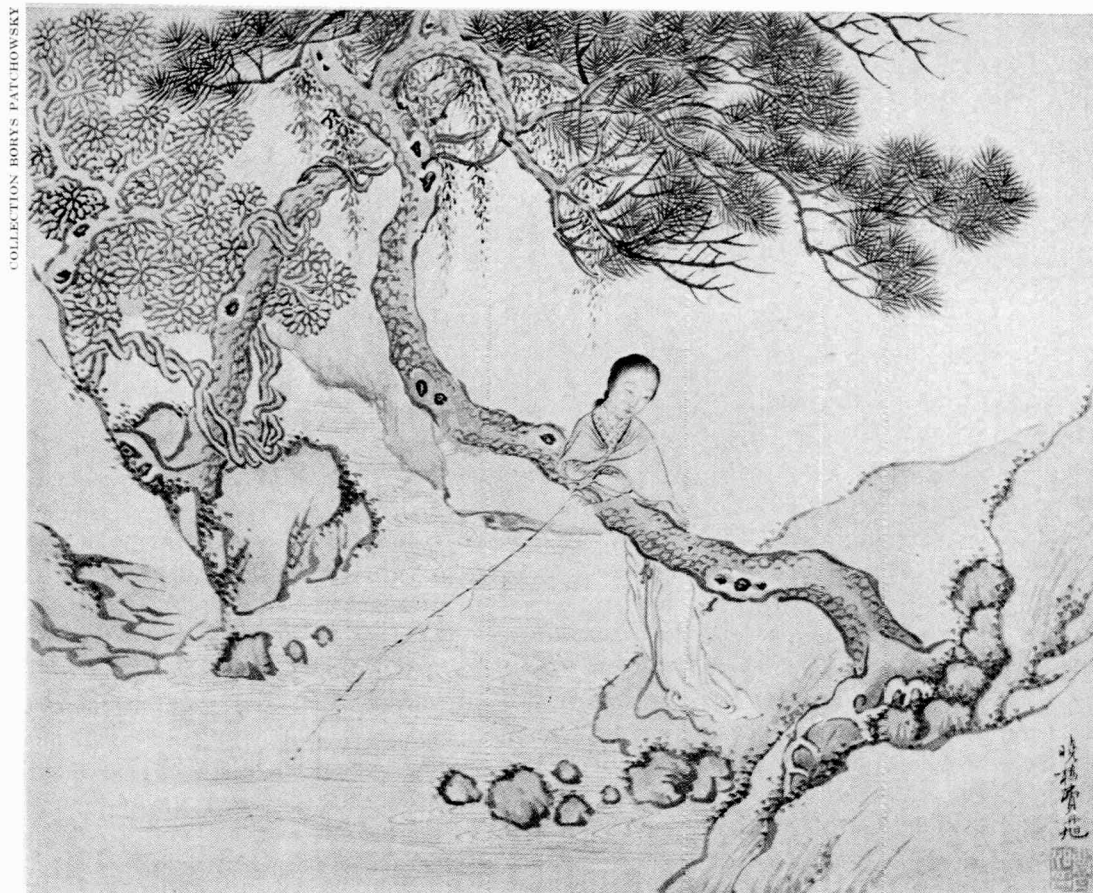
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MAHLER'S
Das Lied von der Erde

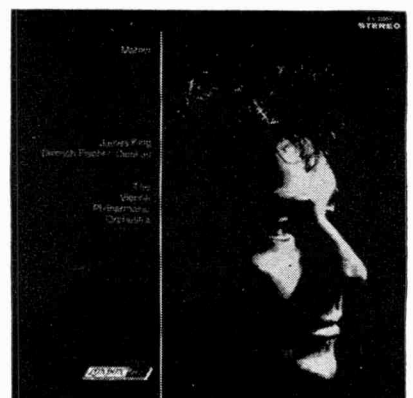
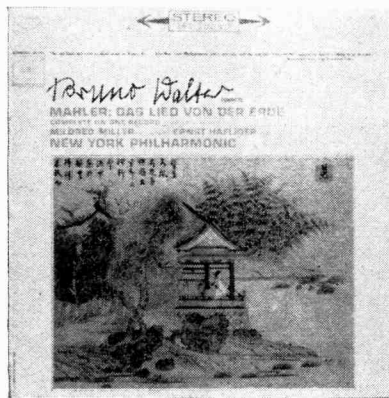
AFTER he completed his Eighth Symphony in 1907, Gustav Mahler wrote to his friend the conductor Willem Mengelberg: "I have just finished my Eighth! It is the greatest thing I have yet done. And so individual in content and form that I cannot describe it in words. Imagine that the whole universe begins to sound in tone. The result is not merely human voices singing, but a vision of planets and suns coursing about."

After the heaven-storming grandeur of the Eighth Symphony, however, Mahler's mood changed, and he began to brood about the transitory nature of life. His last four years of life were clouded with fears and depression: in 1907 his older daughter died of scarlet fever—a grievous loss from which he never recovered. Also, his doctors told him that his heart had developed a serious weakness.

In the summer of 1908 he returned to Austria after his first season as conductor of the New York Philharmonic, and in his retreat at Toblach he composed *Das Lied von der Erde* (The Song of the Earth). In that same summer he wrote to Bruno Walter:

I have accustomed myself for many years to steady, energetic activity—to wander about in the mountains and woods and carry away with me, like captured booty, the sketches I had made by the way. I went to my desk only as the farmer to his barn—to prepare what I had already gathered. Spiritual indisposition was a mere cloud to be dispelled by a brisk march up the mountainside. And now they tell me I must avoid every exertion. I must take stock of my condition constantly—walk but little. At the same time in this solitude my thoughts naturally become more subjective, and the sadness of my condition seems intensified.

As texts for *Das Lied von der Erde*, which he described as a "symphony for tenor and alto (or baritone) soli and orchestra," Mahler selected six poems from *Die chinesische Flöte* (The Chinese Flute) by Hans Bethge, a German poet who had adapted Chinese verses of the eighth century. Mahler, in turn, amplified, modified, and altered the poems to suit his own needs, "so that they should express one predominating idea—withdrawal from the world." The first, third, and fifth of the poems are set for tenor and orchestra, the second,



Of the three best recordings of Mahler's *Das Lied von der Erde*, two are led by Bruno Walter: London's mono-only performance with Kathleen Ferrier and Julius Patzak, and Columbia's stereo disc with Mildred Miller and Ernst Haefliger. The third is Leonard Bernstein's tour de force (London stereo) with Dietrich Fischer-Dieskau and James King.

fourth, and sixth for contralto or baritone and orchestra.

The first song is *Das Trinklied vom Jammer der Erde* (The Drinking Song of Earthly Woe). "The earth will long endure, but man's life is transitory. So bring me wine and my lute; it is time to drain the goblets! Dark is life, and dark is death." The second song, *Der Einsame im Herbst* (The Lonely One in Autumn), describes nature in the desolation of autumn. Cold winds bend the stalks, scatter the blossoms, and send the withered lotus flowers blowing across the lake. "My heart is weary, my little lamp sputters and flickers; oh, give me the comfort of rest! Will the sun of love no more shine on me to dry my tears?" A happier mood is evoked by the third song, *Von der Jugend* (Of Youth). A Chinese tableau is described: a bridge across a pond, a gay pavilion with merry people—all of it reflected upside down in the water. In *Von der Schönheit* (Of Beauty), the fourth poem, girls wander through an enchanted landscape gathering flowers. Men on horseback pass, disturbing their tranquility. The loveliest of the girls looks longingly after one of the riders. Pessimism returns in the fifth song, *Der Trunkene im Frühling* (The Drunkard in Springtime). Life is a dream and full of anguish, so therefore let us drink and sleep the sleep of drunkenness. In the last song, *Der Abschied* (The Farewell), two poems are united. Night approaches; the wind blows gently, and everything breathes sleep. A world-weary traveler is heading for home and sleep. In the darkness he awaits a friend, to bid him a last farewell. There is a mournful orchestral interlude, and then the final portion of the poem begins as the friend comes and they exchange their farewells. The friend leaves, and now there is nothing but the luminous blue of distant space, everywhere and forever.

The first recording of *Das Lied von der Erde*—and for long the only one—was made at an actual concert performance of the score in Vienna in the mid-1930's, with Bruno Walter conducting the Vienna Philharmonic Orchestra, and Kerstin Thorborg and Charles Kullman as the vocalists. The extraordinary impact of the music was brilliantly realized by these artists, even though Kullman was pushed to the limit by the altitude of the tenor

part. Twice subsequently, Walter was given an opportunity to record his interpretation: in Vienna again in the early 1950's with Kathleen Ferrier and Julius Patzak as soloists, and in New York about a decade later with Mildred Miller and Ernst Haefliger. Both performances remain in the current catalog (London 4212 and Columbia MS 6426, ML 5826, respectively), and both are treasurable souvenirs of Walter's special identification with the music. Indeed, because of the circumstances that surrounded Kathleen Ferrier's participation in the Vienna Philharmonic recording on the London label—she was already desperately ill with the cancer that soon was to take her life, and everybody knew it—her performance of the last song has a truly seraphic resignation. The sound—mono only, of course—is still serviceable enough to make this version a top contender.

OF the near-dozen other available recordings the only one that outclasses the Walter-Ferrier-Patzak collaboration is the recording also on London (CS 26005, CM 36005), also made with the Vienna Philharmonic, and conducted by Leonard Bernstein, with James King and Dietrich Fischer-Dieskau as the vocalists. Bernstein delivers a performance of the score that can only be described as divinely inspired. His total involvement with Mahler's musical ideal is evident in every measure of the piece: he has absorbed the music and its aesthetic into his blood, and he reveals it to us in all its poetry, passion, and sublime agony. His tenor, King, sometimes more than meets his match in Mahler's cruel challenges, but Fischer-Dieskau is superb—making me forget that the interests of the music are really better served when there is the contrast between the male and the female voice. The playing of the orchestra and the recording of the whole ensemble by the engineers can only be described as a tour de force. In short, Bernstein's recording is one of the finest achievements of his career. It is also available in a magnificent tape version (London N 90127).

Of the other available recordings, there are some fine moments in both Klemperer's (Angel S 3704, 3704) and Reiner's (RCA Victor LSC/LM 6087), but Bernstein's really leaves the competition behind.

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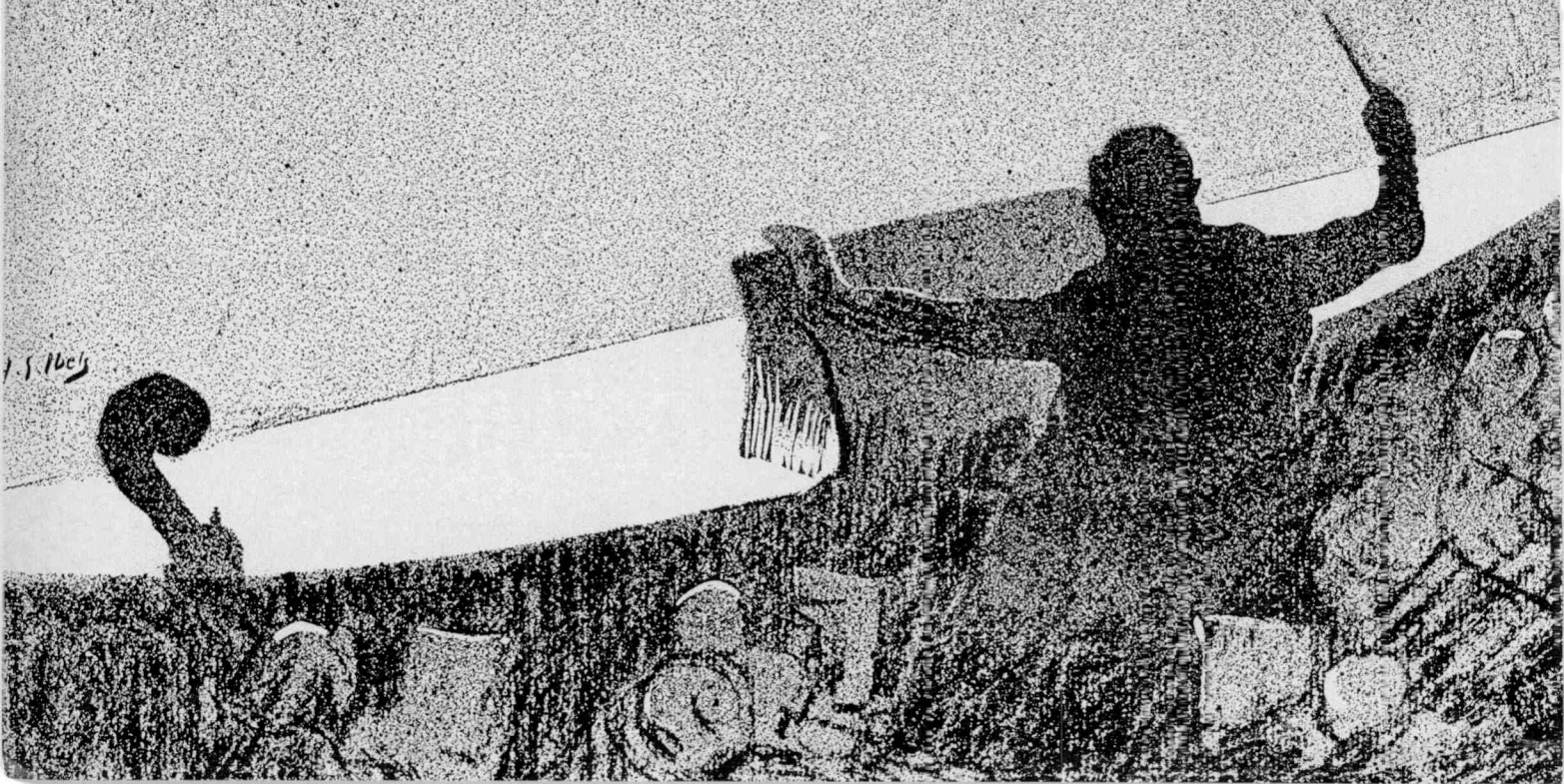


CIRCLE NO. 12 ON READER SERVICE CARD

The Music of la belle ÉPOQUE

A look back at the flamboyant *art nouveau* sunset of a turbulent era that bears some striking resemblances to the "deep and perfect silliness" of our own

By DIDIER DELAUNOY



IF, IN THIS tumultuous decade of the Sixties, you find yourself upset by the sight of extravagantly attired young men with long hair, shocked by references to drugs and sex in the most popular songs of the day, mystified by protest and preoccupation with the sordid side of reality, incredulous at such palaces of pandemonium as the Fillmore Auditorium, Cheetah, and your neighborhood discotheque, alarmed by the emotion-laden division of the country into hawks and doves, it may give you a moment's respite from confusion to know that it all (well, almost all) has happened before.

Once upon a time, not so very long ago, a highly individualistic man, Aristide Bruant, sang songs of his own composition, stark and brutal, like life. He protested against the bourgeoisie, their conformism and unconscious cynicism. Conventional people were aghast at the silly young men they called "*gommeux*," who wore outlandish clothes, covered their long hair with some gummy stuff to make it shine, and paraded to the stage doors of cabarets with flowers in their hands. Posters in bright, inartistic colors were all over the city of Paris advertising the goings-on in Montmartre—cabarets, strip joints, and *bals populaires* where the slightly more respectable went to dance to the insinuating beat of the waltz. Absinthe might have been considered mind-expanding—it had a narcotic additive—by those who took the trouble to think about it. And the country, France, stood divided on a serious matter, the Dreyfus Affair; on the one hand the intellectuals, Zola, the artists and writers, on the other the rightists and the military.

The time was "*la belle époque*," the three or four decades surrounding the Nineties. As the journalist Louis Vuilliot wrote, even before the Nineties began, "It is impossible to describe. One must be a Parisian to see the true quality of it, a refined Frenchman to savor the deep and perfect silliness of it all." Does it have a familiar ring?

At the center of this whirlpool of thought and activity was the institution of the *café*—everything happened there. To the Frenchman it was a home away from home, a haven away from his nagging wife or demanding mistress. Unlike its bastardized modern version, the bistro, the *café* was often a relatively luxurious place where men from the best society could show up now and then to have a drink or two. With its benches covered in soft red or black leather, the *café* was pretty much to the French what the club was to the English. Day in, day out, the same people came to have their drink—cherries in *eau-de-vie*, beer, occasionally a little white wine, less often an absinthe. Groups were quick to form; some men played the never-ending game of *belote*, always with the same partners, while others simply puffed on their pipes and talked. There was much to talk about: *la belle* Otéro, Sarah Bernhardt's most recent whims, or (more commonly) politics, which led to the perhaps inevitable

conclusion that "we must take revenge on the Germans."

In this age, when there were few occasions for entertainment at home (no radio, TV, or phonograph), the *café* became a daily habit for most men. Some places (like the luxurious *Café de France* or the *Casino Français*) acquired a respectable reputation, while in the dives of the boulevards or *Place de la République* customers never knew, when they went in, how (or if) they would ever get out. Eventually, some *café*s began catering to patrons who sought a good time, and presented entertainment along with the beer. They became known as "*café concerts*" or "*caf-conc*" for short.

The greatest stars of the *caf-conc* appeared in programs tailored to the taste of the public. And what a taste it was! Sandwiched between maudlin duets and the touching silliness of the comic singer were a paunchy tenor who screamed patriotic songs and a clown in red-pants military uniform offering his unique portrayal of the touching-and-tender, silly-yet-likable soldier otherwise known as the "*pionpion*."

The *pionpion*! Never before had he been so popular, never before had France been so madly patriotic. In most families, there was a veteran who had seen the bloody defeat of 1870, more painful to the French than any other defeat. It had been imposed upon them in their own Hall of Mirrors at Versailles by the hated Prussians, and worse, it had deprived France of the cherished provinces of Alsace and Lorraine. Feelings of revenge bubbled in the hearts of Frenchmen and were kept alive by those performers who had the public's favor. And the public created new stars on the basis of unreasoning patriotism.

That was how Paulus became famous. It happened one evening, a very warm evening indeed, after a Fourteenth of July (Bastille Day) parade in 1886. People had come to see the French army, the beloved French



army, proudly parading under the sun, and the dust of the Longchamps parade ground was particularly dry. For hours they had cheered the day's hero, General Boulanger, France's potential savior—no one knew then that he would die in exile, committing suicide on his mistress' grave. After the parade, a large crowd had invaded the Alcazar d'Été, an open-air *café* with a stage. In his dressing room, Paulus was waiting to go on stage. He might well have been thinking about how to please that overheated and irritable audience. Perhaps he was simply reflecting on the turn his own life had taken: for years he had tried to make good, but there had only been a long string of failures. Weary and disillusioned,

Montmartre and la belle époque nursed a visual art as well as a musical one with artists such as Toulouse-Lautrec, Théophile Steinlen, and the like. The reality of a Montmartre café, as seen in the photograph below, is both mirrored and interpreted in Steinlen's lithograph of a similar subject.



CULVER PICTURES



JAMES GOODFRIEND COLLECTION

he had toured the provinces for years, billed as a "Parisian comedian." But no comedian had ever become a national star by appearing at such dreary places as the Alhambra in Bordeaux or the Capitol in Toulouse. Now, he was back in Paris, at the Alcazar d'Été, with perhaps his very last chance to succeed.

When he stepped out on stage, he sensed that the audience there—a huge crowd busily eating, drinking, talking—was ready for anything, as long as *something* happened. Paulus smiled, the audience roared. He adjusted his top hat, negligently pushing it toward the back of his head, placed his cane on his shoulder, just as he might a gun, and started to sing his first number, a military tune which he delivered while stamping on the stage: *En revenant d'la revue*.

Gay and happy, we went to Longchamps,
Without hesitation,
Because we went to hail, see and applaud
The French army . . .

At this point, Paulus, with a stroke of genius, altered the lyrics he had been handed and substituted for "The French army" the name of Boulanger, the man who would lick the Kaiser and lead France to victory—or so people thought. At the sound of the name, the crowd roared again with pleasure, cheered, applauded, called the singer back again and again, while the owner of the Alcazar shouted to him from the wings: "You have just made history!" Indeed, Paulus had. And ten years later, the owner of a castle, a town house, and his own carriage,

this darling of Parisian society was earning an estimated 100,000 francs a year (the buying equivalent of over five million dollars today).

On the boulevards, however, for the price of a beer taken at the nearest café, workers and cleaning women endured the smoke and stench of gaslight that filled such places in order to hear sugary, silly, and tearful songs mumbled by some sweet little lady, trembling near hysteria—whether from the emotional content of the songs or from the atmosphere is not clear. The hard-drinking set was entertained by such awe-inspiring lyrics as these from *The Nest Song*:

A nest is a tender mystery,
A Heaven that springtime blesses.
To man, to the bird on earth,
God whispers: "Build a nest!"

Such poetry! Such emotion! Who could be hard-hearted enough to make fun of it? Well, there was Theresa, for one. She had tried every possible way to become a star, and none had worked until she came across the little lady and her *Nest Song*. Theresa began parodying what the *midinettes* of Paris were crying into their handkerchiefs about and went on to conquer the *caf'-conc'* audiences with such lulus as *Dreams of a Young Girl*, *If I Were a Little Birdie*, and other bird-in-a-gilded-cage songs that epitomized the valiant struggles of many a poor little match girl against the nasty overtures of gentlemen who sought . . . the ultimate.

But beyond acquiring well-deserved personal fame,

Theresa accomplished what until then had seemed impossible: she forced serious representatives of the press to look twice at the *caf'-conc'* performers. To their astonishment, the gentlemen of the dailies discovered not only Theresa, but Miss May Belfort, who never came on stage without her black cat; Polaire, who was expert at turning epileptic on stage, and who sang *double-entendre* songs which titillated those gentlemen in the first row who had come in search of lusty (though purely cerebral) pleasures; and Alice de Tender, Mme. d'Alma, and Irma de Lafère, all of whom displayed as much of their natural charms as one could hope to see on a Paris stage at the turn of the century.

Another well-known figure was the clown Chocolat, so nicknamed because of his color. A long-time partner of another famous clown, Footitt, Chocolat regularly created an uproar in the Nouveau Cirque audience when he went out on stage, exclaiming at the top of his voice, and with a preposterous inflection, "*Chocolat, c'est môa!*" After his performances he used to go to the Irish and American Bar (Bar d'Achille) where he and Toulouse-Lautrec were frequent patrons. There, Chocolat sang and danced to the popular tunes of the time—such as *Sois bonne, ô ma chère inconnue!* (Be good, my dear unknown!)—while Lautrec, the ardent chronicler of his time, sketched him.

AND there was the droll and unique Yvette Guilbert, *chantense fin de siècle*, whose name will be forever associated with *la belle époque*. What first struck one about Guilbert was her physical appearance, which was in rather strong contrast to the Renoir-style beauty then in vogue. "I was a very tall young girl with a very pale complexion," she wrote in her memoirs. "A very small

head, red-gold hair brushed back from a low forehead and coiled in a demure little Greek knot at the nape of the neck. Eyes rather small and hazel-colored—'burnt agates,' said the painters. The nose somewhat heavy . . . rather quaint with its little rounded tip . . . the mouth, by nature, wide and thin—dazzling, lacquered, red with the red of geraniums in the sun, like a splash across the pale face, waxen white as a mask of death."

Guilbert added to the impression made by her appearance with the material she delivered. She sang with a sneering, gaudy, racy humor, and Paris delighted in hearing her toss off these songs she had made famous: *Moi, j'casse les noisettes en m'asseyant dessus* (I crack nuts by sitting on them), *Les vieux messieurs* (The Old Gents), *Le petit cochon* (The Little Pig), and *Le fiacre aux stores baissés* (The carriage with the blinds down).

Guilbert revolutionized the methods of presenting a song. She had the talent of making even obscenities palatable by uttering them with the most nonchalant air, while her drawling, monotonous voice added to the illusion of innocence with which she delivered the most outrageous verses. According to Arthur Byk, she sang "coldly, and without gestures, songs of concentrated spiciness, designed to bring a blush to a monkey's cheeks."

Despite her seeming unconventionality, Yvette Guilbert was middle class, and for this reason could not at first get along with such rough types as Bruant, whom she hated, or Toulouse-Lautrec, whose real talent she discovered only years later. Admittedly, she was intimidated by the artist, whom she called "*une drôle de chose*" (a funny little thing) and whose paintings she didn't really like. In fact, she found them atrocious.



CULVER PICTURES



Women made a major contribution to making *la belle époque* what it was. Yvette Guilbert (far left), as drawn by Toulouse-Lautrec, created and re-created it in song. La belle Otéro, on the other hand, was in herself food for the thought and dreams of a generation, the most famous, and perhaps the most charming, of the era's belles horizontales.

"Why, you little monster, you've painted a horror," she said to Lautrec when she saw the unflattering portrait he had made of her—a portrait which was to make her immortal.

Yvette Guilbert managed to attract to the *café concert* an odd mélange of shopkeepers and charwomen, at the same time bringing to clubs in the classier districts songs that would never have been heard there otherwise. By the time she appeared at L'Horloge, her repertoire included several songs composed by Aristide Bruant, whose productions, with their concentration on filth and abnormality, were labeled "naturalistic."

From what we know of the period, we can imagine the sort of place in which Bruant himself sang: a rather dark place, with a low ceiling, lit by gaslight. Customers were seated around tables, close to a low stage. Bruant would appear, virile and picturesque, a swaggering figure of the underworld, a colorful, larger-than-life character. He usually wore a broad-brimmed black felt hat, a black cape, and a large red scarf thrown over his shoulders, and he sang about the poor and the depraved, those whom he knew so well from having shared their lives so long.

Bruant's material appealed to his bourgeois customers' secret fascination with the underworld of dope-peddlers, prostitutes, and alcoholics, a world exciting and terrifying to contemplate, but which everyone assumed existed only in the imagination of the singer—or was most certainly gross exaggeration.

Though Guilbert and Bruant were known to be talented, audiences of *la belle époque* considered them more as curiosities than anything else. Most patrons—who couldn't have cared less about the taste of the intelligentsia—preferred the songs by Libert and Brunin, the so-called "*scieurs*" (or "sawers," whose songs hacked at the audience's nerves), songs like *As-tu vu Lambert?* (Have you seen Lambert?), *En voulez-vous des z'homards?* (Don't you want no lobsters?), *Ta-ra-ra-boum-dié*, *On dirait du veau* (Looks like veal to me), and others of appropriate vulgarity. France has always boasted of the intelligence of her people, and most Frenchmen will tell you that they are the most spiritual beings on earth; nevertheless, the "*z'homards*" song sold 400,000 copies.

Singing along with Guilbert, dancing to Strauss, the *belle époque* crowd enjoyed going out to all kinds of

LA BELLE ÉPOQUE ON RECORDS

FOR reasons both obvious and not so obvious, recordings of performers of *la belle époque* are difficult to obtain. Many of the old 78-rpm masters have been lost or destroyed, of course, though some that escaped have been transferred to LP, usually by French companies. And we do have modern recordings of the songs from the era. In short, there should be ample representation, and it is only because of the mysteries of international commerce that we do not. Records go in and out of the catalog in days; records are listed as available and are not available; records are available in France (or Greece, perhaps?) but not here. It is simply very difficult to tell whether a record is currently available, and if so, where. So saying, I list below a few records of interest, with the advice that you first contact dealers who specialize in imported records. If no satisfaction is to be had there, the next step is to contact the American distributor listed with the record. Should that prove unsuccessful, the addresses of several European companies have been provided.

Pathé-Marconi of France has dug into its vaults for much interesting material. In the series *Les belles années du music-hall* there is an album of songs sung by Yvette Guilbert. Although the records date from the Thirties, several of the songs are from *la belle époque* (Pathé HTX 40246). For this, as well as other Pathé records mentioned, one may inquire of Peters International, Inc., 600 Eighth Ave., New York, N.Y. 10018; or of Pathé-Marconi, 19 rue Lord Byron, 75 Paris VIII, France.

Pathé also had several ten-inch LP's by Aristide Bruant which are now deleted. However, some of the material has been transferred to a twelve-inch disc (CPTX 240379), which is supposed to be available now. The recordings are

over fifty years old and the sound is dim, but some of Bruant's best songs (*A Montmarte*, *Le chat noir*) are present.

There are other Pathé records of songs of the time performed by modern singers: "*Style 1900*," by Annie Cordy (CTX 40193); "*13 Mélodies de la Belle Époque*," by Mathé Altéry (PTX 40219); and "*13 Valses de la Belle Époque*," also by Mathé Altéry (SPTX 340218), in compatible stereo.

The French affiliate of RCA Victor offers two delightful records. The first, "*Carco évoque le Chat Noir et Bruant*," gives a dramatic evocation of the café Le Chat Noir, presented by Francis Carco, and on the other side, eight songs by Bruant are interpreted by Souris (RCA 430131). The second, "*Cent ans de café conc'*," offers sixteen songs associated with the *café conc'*, sung by seven different singers. For information on these, contact A.R.E.A., 52 Avenue Hoche, 75 Paris VIII, France. They are, unfortunately, not currently available through domestic sources.

London, in its International Series, had a fine album called "Paris 1900," with Fernandel, Maurice Chevalier, and others singing material of the era, including Paulus' song *En revenant d'la revue* (TW 91062), but it seems to be unavailable now. There is still, however, "Maurice Chevalier: Sixty Years of Songs" (GH 46001-4; GHS 56001-4), a four-record set containing new renditions by Chevalier of songs he made famous as early as 1905.

Philips-France has released an album of Patachou singing Bruant songs (77.931). Inquiries should be sent to Philips, 6-8 rue Jenner, 75 Paris XIII, France. Although American Philips will not have the record, some stores here may have imported it directly. Try them; it's worth the trouble.

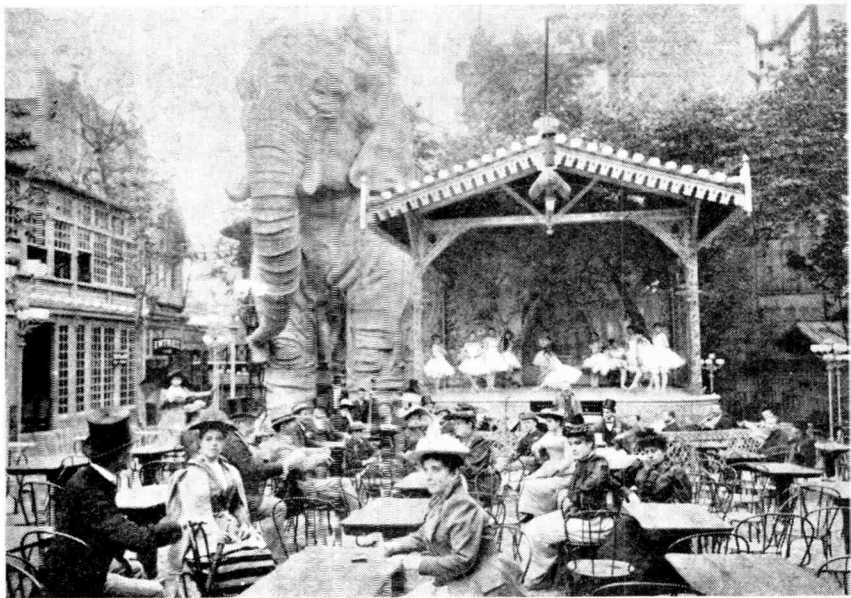
MOULIN ROUGE CONCERT
 MOULIN ROUGE
 MOULIN ROUGE TOUS Les SOIRS
 LA GOULUE



The most famous poster artist of them all, Toulouse-Lautrec, both advertised and immortalized the Moulin Rouge and the young La Goulue in a characteristic work (far left). Theresa (left), café-conc' singer, so attracted serious musical attention that her portrait graced an 1895 book on music of the modern world.

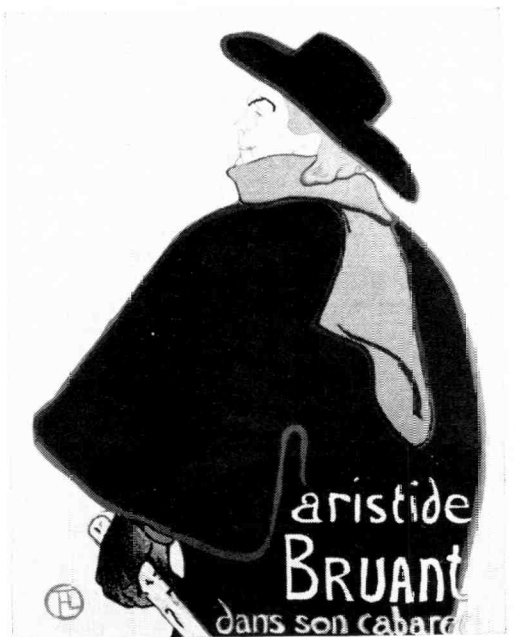


CULVER PICTURES



ARISTIDE BRUANT'S
 CAMPAIGN SONG

If I were your deputy—
 Oh, let it be said—
 I would add "Humanity"
 To the three words of our motto.
 Instead of speaking every day
 For the Republic or the Empire,
 And making lengthy speeches
 To say nothing,
 I would talk about the kids,
 The unwed mothers, the poor old people
 Who, in the winter,
 suffer from the cold in the city.
 They would be warm, as in summer,
 If I were elected a deputy
 At Belleville. . . .



The quadrille naturaliste was what lent the Moulin Rouge its unique flavor. Here (above left) are La Goulue in front, and La Sauterelle, Nini Pattes-en-Air, La Môme Fromage, and Grille d'Égout. The outdoor part of the Moulin Rouge (above) added to the expected chairs, tables, and lights an elephant which opened up to reveal, of all things, an orchestra.

new amusements. Some people got their thrills at the Alcazar, where Blanche Cavelli undressed completely in front of the audience and hopped, topless and bottomless, into bed—in 1894, mind you. But in that age, which admitted its puritanism, mere nudity on stage did not really titillate. The "*quadrille naturaliste*" at the Moulin-Rouge did, however, and it soon became the very symbol of a whole period.

The Moulin-Rouge was built on the site of an old dance hall (the hall had burned in 1885, and the municipality of Paris had considered using the vacant lot to feed cows on) and was the brain child of Charles Ziedler, entrepreneur of pleasures, who envisioned the red monstrosity as a Temple to Woman. Ziedler, a former butcher, had conceived the idea of his temple as part of his belief that entertainment should be created where it was most needed: in the wicked district of Montmartre, in the very center of Pigalle, for instance, where few people ever ventured alone. Ziedler rented the deserted field from the local authorities and within a few months the Moulin-Rouge (or Red Mill) was under construction. Ziedler and his associates, the Oller brothers, had asked the painter Willette to do something spectacular with the abandoned field, and so he did. He put together the most incongruous things he could find: an old Norman hut, a Spanish castle, the famous elephant from La Bastille, and a huge Dutch windmill whose scarlet sails turned against the Paris sky.

By itself, this might not have been enough to attract and re-attract the bored and blasé "*tout-Paris*" and their *nouveaux-riches* imitators, but Ziedler thought of the "*quadrille naturaliste*," which was appearing nightly at the Elysées-Montmartre, a few doors away from the new Moulin-Rouge, and which brought in the cream of society. Undaunted, and just in time for the opening, Ziedler lured away the whole quadrille, leaving the owner of the Elysées disgruntled and frustrated. Ziedler's genius had created a new demi-monde, a mixing of social classes in an eccentric set-up; from this moment on, the Moulin-Rouge began to weave its marvelous and slightly immoral spell.

At first, the *quadrille naturaliste* had been only a pretext. What the cosmopolitan crowd came to see, and what Ziedler offered, billed cleverly as a series of "artistic" parades in glorification of the female, was a show of scantily clad young ladies. The quadrille lent its special erotic strength as a mere connecting link, punctuation between each parade. Yet it was what gave the Moulin-Rouge its true atmosphere.

The "quadrille . . . consisted of several kinds of dancing," wrote Jane Avril, "performed by various groups, except for the last dance which invariably featured solo female dancers. During this last phase of the dancing, each dancer gave her everything to fantasy and personal improvisation, while she spotted the gentleman

whose hat she would remove with her foot at the end of her dance, to the great delight of the audience."

The audience responded beautifully to the dancing, shouting, yelling, calling each dancer by her own strange stage name: "Grille d'Egout" (Sewer Grid), so nicknamed because of the grid-like gap in her teeth; "Rayon d'Or," a tall red-head, moving like a flame; "Demi-Siphon," who finally killed herself by doing a split; "Sauterelle," tall, slim, dry, whose unconventional dancing won her the epithet of "intellectual"; and, of course, "La Goulue," one-time prostitute and notorious lush, who suggested sensuality in its rawest state and who became a queen of Parisian night life.

THIS was *la belle époque*, with its frantic exuberance, its frenzy, its gaiety, its minor horrors. It was a time that danced to Viennese and French waltzes, and flocked to the *caf'-conc'* to have singers fling obscenities in its face; a time that discovered the democratic metro and the first motor buses; and a time when a gentleman grabbed Charles Cros by the throat during a demonstration of the "graphophone" to prove that what was later to become the record-player was no more than a clever act of ventriloquism. It was a time that was still looking to the past with pride, while enjoying every minute of the present, wallowing in frivolity because nothing seemed sacred or serious any more, while at the same time anticipating a future that, when it came, would be most serious indeed. *La belle époque* spawned, cheered, and flattered its artists, the sustainers of civilization, when it could barely believe in civilization. Most of all, it was a time that couldn't remain indifferent: the Dreyfus Affair split the country in two opposite, and equally virulent, camps. But the two did reunite to denounce the British who fought in South Africa, even though the Entente Cordiale was just around the corner.

Such happy people! Such a happy audience, that of the *caf'-conc'*! It was getting ready for another show, "*la der' des der'*" (the "last" war—World War I), the big revenge on the Kaiser that had been predicted and urged in songs by Bruant and the others, and foreshadowed in this eerie parody of *Ma tonkinoise*:

I call her my glorious one,
My little mama, my little mama,
My machine gun. . . .

For, after twenty-five years of good times, twenty-five years of sweet preparation, the cataclysm would engulf *la belle époque*, suddenly too old, suddenly out of date, but which died the way it had lived—passionately! Will our age do the same?

Didier Delaunoy, who covers developments in popular music here and abroad for several publications, will be remembered for his article "Pop Goes Paris" in April 1967 HiFi/STEREO REVIEW.

A Buyers' Guide to the STEREO COMPACTS

A NEW BREED OF RECORD (AND TAPE) PLAYER IS BUSILY CARVING OUT ITS SHARE OF THE AUDIO MARKET. HERE'S WHAT THE STEREO COMPACT MUSIC SYSTEM WILL—AND WON'T—DO FOR YOU

By **BENNETT EVANS**



THERE used to be two ways to buy a stereo system: either as a console, with all the works and speakers neatly tucked into a large and (sometimes) handsome cabinet, or as a gaggle of components that might include a tuner, a preamplifier, a pair of power amplifiers, a turntable with separate tone arm and phono cartridge, plus a pair of speaker systems—nine components all together, not counting the turntable base or the tuner and preamp cabinets.

In the last several years, the audio shopper has had a third choice: the compact music system. It consists of a table-top control unit housing turntable, amplifier (and perhaps a tuner), all interconnected and ready to feed a pair of speakers (which may or may not come with the system). The compact, in a sense, bridges the gap between the console and the separate-component system, and can justly be called another benefit of the transistor. Compacts could have been built with tubes, but since tubes require bulky output transformers, are larger than transistors, and need generous space for circulation of cooling air, the result would have been considerably less than "compact."

Is the compact for you? That depends on what you want from your hi-fi system. What matters most about the advantages and disadvantages of compact systems is whether they are advantages or disadvantages to you. Compacts, first of all, are not for the perfectionist. They offer excellent value—comparable to component systems of equivalent cost, and sometimes even better. But no one pretends that they provide the finest performance available. If you want the sonic quality and flexibility of a \$2,000 system, you'll have to pay \$2,000 for it—and there are no compacts in that price range. What's more, a compact, except in respect to the phono cartridge and speakers, cannot be updated or upgraded. But if you don't intend to stay abreast of the very latest, trading in parts of your equipment for newer and better models, this is no real disadvantage.

On the other hand, a compact is far simpler to set up and operate than a full component system. The only connections needed are those from the main unit to the speakers, and these are usually of the plug-in type that

assure correct speaker phasing. The tuner (if any) and the record player are internally connected to the amplifier, the cartridge is already installed within the tone-arm head, and the system is ready to play without your puzzling out a tangle of interconnecting cables.

Putting all your audio eggs into one oiled walnut basket both increases and decreases your potential service problems. Reliability should be a trifle greater in the compact system for three reasons: the ingredients are matched, so there's little chance of, say, a too-powerful amplifier's blowing out your speakers; there's little chance of your running into problems on the initial installation; and the compact's internal connections will seldom be knocked awry by such normal hazards as dusting or rearranging the components. But if trouble does occur—in the record player, for example—you'll have to lug the whole unit down to the service station. You won't be able to listen to your FM programs while the changer is being repaired.

THERE is also the question of how a compact will fit physically and aesthetically into your home. The average console is a large and possibly decorative piece of furniture that can easily dominate a room; the compact is more modest in both size and styling. It generally tends toward an inconspicuous and tasteful modernity, and its size gives it flexibility in physical placement. For example, the controls on a console are in the same cabinet as the speakers and thus very likely on the far side of the room, but the compact (and its controls) can very easily be placed beside your listening chair, with the speakers set up where they look and sound best. Moreover, the compact's independent speakers are far less likely to feed back into and shake the record player's tone arm as it tracks the record groove—a possible source of sound distortion that has proved troublesome to console designers, particularly those trying to get adequate bass performance in their units.

The compact system is not necessarily more compact than a component set-up. Though a compact's control unit might take up less space than the sum of its separately cabinetted ingredients, it is still larger than any

one of those ingredients considered individually. A compact (except for the few available with legs or floor stands) must sit on something—it is not as easily concealed within a cabinet as components could be, and its depth prevents it from sitting on a standard bookshelf, as most components can. Also, the compact lacks the component system's physical flexibility of arrangement: you cannot mount your tuner at eye level and your turntable at counter height, nor can you stack your compact system in some available tall and narrow space.

How do you know that what you are about to buy is a true hi-fi compact? At first glance, there is nothing to distinguish it from the cheap portable or table-model phonographs, almost all of which are labeled hi-fi, but most of which don't even come close. A second glance (at the price tag) should tell you: a stereo compact isn't cheap. By and large (and with several exceptions each side of the dividing line), a compact will carry a list price of \$200 or more. Anything below that price that calls itself a compact should be examined with a fine-toothed ear (as should any hi-fi purchase). Its sound may be good, but the odds are distressingly against it.

Most of the true compacts are made by firms already well known for their audio components, and some even incorporate components you could buy separately if you desired. But there are also a few good-sounding compacts being made by firms best known for their TV sets and consoles. The maker's name should therefore be a guide, but not a criterion. A somewhat better guide is the specifications sheet. If it is detailed, that means the manufacturer has kept the hi-fi market in mind—but even so, some of the better compacts have skimpy spec sheets. The presence of extra input and output facilities provide a further clue to quality—they give you the option of expanding your system in the future. The type of phono stylus used in the record player should be checked: any unit with a sapphire stylus instead of a diamond is starting out bad and should definitely not be considered. The compact is, in truth, about as difficult to define exactly as a "sports" car. All those listed in the accompanying sampler chart qualify according to my lights, but space limitations prevent the listing of *all* models that do.

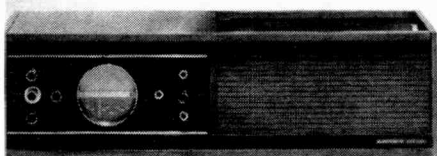
The "basic" compact is a record changer mounted on an amplifier. In addition to this, there are units available



Benjamin 1050
Harman-Kardon SC-2520



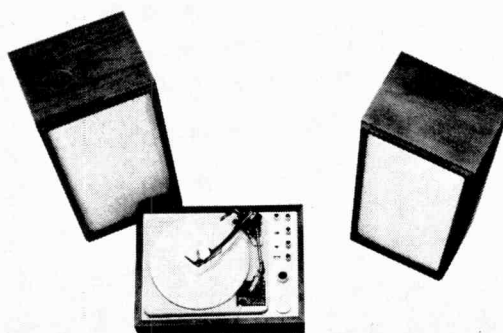
Bogen MSC-1



Electrohome SC310



Fisher 110
KLH Twenty



with tuners (either FM-only or AM/FM), and some include players for eight-track tape cartridges, or recorder/player facilities for tape cassettes. The first step in picking out the best compact for your purposes, therefore, is to decide which program sources you will be using. You may decide to do without one or more of these program sources at first, and add them later. If you do, make sure that the compact you select has enough extra input jacks to handle all your prospective additions. If you will be using your compact for taping off the air or copying records, make sure it has tape-output jacks that are unaffected by volume and tone-control settings.

SOME compact buyers start out with a tuner-less unit and a separate component tuner, either because they already own a good tuner or because they live in a difficult reception area where only a very sensitive tuner will give them adequate results. Note, however, that the tuners in today's compacts are the equal of many component tuners and that they add far less to the compact's cost than a separate component tuner would. What is more, a compact model that includes a tuner is usually little, if any, larger than a tuner-less equivalent.

Even if you spend most of your time listening to FM, a compact that also has an AM tuner may be worth serious consideration. But before paying the \$20 or \$40 extra, it might be wise to make sure there is sufficient AM programming in your area that you will want to listen to, and also how good the AM sound is when played through your chosen compact.

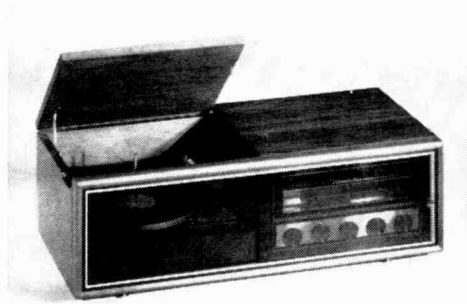
Most of the compacts in the chart that include FM have automatic stereo switching, stereo-broadcast indicator lights, and a stereo/mono switch to curtail interference when listening to weak stereophonic signals. Most also have tuning meters—a very desirable feature. IHF sensitivity is the only tuner specification listed, not because it is necessarily the most important, but because it is the best known and most widely quoted tuner specification. A more important specification is resistance to cross-modulation effects—distortion caused by strong local FM signals—and this can be checked in the audio shop by tuning slowly across the FM dial and listening for distortion (or some one strong station) popping up at several points along the dial.

Various tape-cartridge players are optional in some compacts. Although none will provide as good fidelity as



Scott 2503

Sony HP-450A



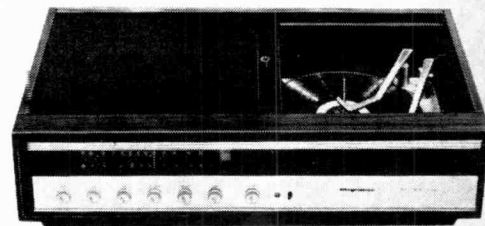
Sylvania CS-15FX



Olson RA-984



Lafayette LRC-60



Magnavox KO-883

a reel-to-reel tape deck operating at speeds of $7\frac{1}{2}$ or $3\frac{3}{4}$ ips, they are both compact and efficient—they can be loaded without threading of tape. The eight-track cartridge players will appeal most to those who already have eight-track equipment in their cars. The cassette decks are the more versatile: you can record on them as well as play back both commercially recorded cassettes and those you make yourself on other cassette recorders. At least one compact permits removal of the cassette unit for use as a portable.

All the compacts included in the chart include an automatic turntable. Some of these turntables are standard, commercially available models, and some are modified versions of standard units, adapted to fit the compact manufacturer's specifications. Whatever the unit, however, it should be capable of tracking a record at 2 to 3 grams or less with the cartridge provided. (As to cartridges, the chart ignores the differences between ceramic and magnetic models, and so can you. Both types are capable of excellent reproduction, and both can track records at the recommended low tracking forces.)

Most of the turntables used in compacts are four-speed types. Though few buyers use the $16\frac{2}{3}$ - and 78-rpm speeds much, it costs comparatively little to add the extra speeds to a changer that already must be equipped for $33\frac{1}{3}$ - and 45-rpm play. If you do intend to play old 78's, make sure either that the phono-cartridge stylus can be easily removed and replaced with a 2.5- or 3-mil stylus, or that the entire tone-arm cartridge head can be unplugged and replaced with one holding a cartridge suited to playing the 78's wider grooves.

Component amplifiers are most often defined in terms of their power output. All other things being equal, the amount of power you need depends mostly on the efficiency of the speakers you use with the amplifier. When you buy a compact sold complete with speakers, you can assume that the amplifier has enough power to drive its speakers properly—that is, loudly and cleanly. But if you purchase a compact *without* speakers, amplifier power does become significant—especially if you plan to match your compact's control center to speakers of low efficiency. The chart, therefore, lists power ratings only for those compacts that are available without speakers. It is wise, in any case, to test-play the compact with its own—or other—speakers at the loudest level you think you will ever want to listen to it. Listen for distortion and bass loss. Comparative listening tests will quickly train you to make the distinctions necessary.

In comparing power ratings, remember that "IHF" and "EIA" music-power ratings are not directly comparable. IHF ratings are based on performance at a moderate distortion level (usually 1 per cent or less), whereas EIA ratings are based on 5 per cent distortion. This makes it possible for an EIA-rated amplifier to appear to have a greater power output (as much as 20 per cent)

than an IHF-rated unit. Some manufacturers confuse the issue further by supplying a figure called "EIA peak music power." Numerically, it is exactly double the normal EIA music-power rating (and perhaps $2\frac{1}{2}$ times the IHF rating) though the amplifier's actual output level remains unchanged. What matters is simply whether or not the amplifier and speaker together can play as loud as you are likely to want without obtrusive distortion. If you can hear distortion in a unit you are listening to at your dealer's, you may want a compact with more power or more efficient speakers to play it through.

CONTROLS are important, too. Basic, of course, are volume, balance, bass, and treble controls, a program-selector switch, tuning controls (if there is a tuner), plus stereo/mono and on/off switches. "Volume" and "loudness," controls are not identical: a volume control simply raises and lowers the sound level; a loudness control adds bass (and sometimes treble) boost to compensate for the ear's frequency limitations at low volume levels. The degree of compensation is controlled by the position of the loudness control, not by the actual sound level. Ideally, every compact with a loudness control (some are simply mislabeled volume controls) should also have a "loudness defeat" switch to remove the compensation when you don't want it. For compacts available without (or with a choice of) speakers, a loudness defeat is an absolute necessity: compacts with non-switchable loudness controls can sound muddy or boomy in the bass.

The volume or loudness knob on some compacts controls both channels simultaneously, with a separate balance control to set the relative levels of the channels. This is preferred to a setup using separate volume controls for each channel, ganged on a single shaft and friction-clutched to move together. To balance the channels with this type of unit, you have to hold one knob still as you turn the other—an inconvenient arrangement compared to separate volume and balance controls. A few cheap phonographs, some of which may try to masquerade as true compacts, have only separate left-channel and right-channel volume controls: to raise or lower the sound level, you must turn both knobs an exactly equal amount or you will alter the channel balance. Another hallmark of the non-compact is the single tone control: there should be *separate* controls for bass and treble.

Many compacts also include speaker-selector switches that permit listening to a second set of speakers in another room if you like. Some even let you use both your main and extension speakers simultaneously, and for these a few cautions are in order: never use speakers of less than 8 ohms impedance when the amplifier is to drive two speaker pairs (you could damage your amplifier). Make sure that your amplifier has power enough to drive both speaker systems adequately (when an amplifier drives two pairs of speakers the total power is divided

STEREO COMPACT MUSIC SYSTEMS

MAKE AND MODEL	TUNER ¹	SIZE OF CONTROL CENTER ²	SPEAKERS	ADDITIONAL FEATURES ³	PRICE	ACCESSORIES
Benjamin 1030 1040 1050	AM, FM (3.5) AM, FM (3.5) AM, FM (3.0)	10¼x18¾x16¾ same same	EMI-62, 20½x11½x10 optional, Benjamin 208, 21¾x12x9 EMI-92, 23½x11¾x10¾	spkr. selec. sw., phone jack, T.O. 50 watts IHF music power spkr. sel. sw., phone jack, T.O., Miracord 40A changer mic/guitar input (can be mixed with other program sources). spkr. sel. sw., phone jack, T.O., Miracord 50 changer	\$439.50 329.50, 399.50 with spkrs. 549.50	optional cassette module in sliding drawer, fits under base of all mod- els, \$139.50
Bogen MSC-1 MSR-1	AM, FM (2.7) AM, FM (2.7)	10x25¾x16 9¾x17¼x16	Bogen SS250 10x23x12¾ same	spkr. sel. sw., phone jack, T.O., 8-track tape-cartridge player, Bogen TR-100X receiver same as MSC-1 w/o tape player	521.95 444.90	dust cover COV-3, \$16.60 dust cover COV-2, \$14.45
Electrohome SC310	AM, FM (2.5)	8x30x15¼	optional	spkr. sel. sw., 30 watts EIA music-power output, built-in sliding dust cover	299.50	matching Electro- home spkr. systems
Fisher 50B 110 105	none AM, FM (2.0) FM (2.0)	closed, 8x23¾x14¼ 7¾x17¾x15¾ same	pair forms lid of case optional, Fisher S-10 22½x12¾x10½ same	comes in Royalite luggage-type carrying case 30 watts RMS power output, spkr. sel. sw., phone jack same as 110 without AM	199.50 379.95 w/o spkrs., 449.95 with 359.95 without spkrs., 429.95 with	dust cover PC-2 for 105 and 110, \$14.95
Harman- Kardon SC-740 SC-2020 SC-2320 SC-2520 SC-25	AM, FM (2.5) FM (2.9) AM, FM (2.9) FM (2.9) same	10x18x18½ 8½x18¼x17¾ same same same	Harman-Kardon HK40 23x12½x10½ Harman-Kardon HK20 16x11½x8½ same same none	spkr. sel. sw., phone jack, T.O., Dual 1009SK changer all series 2000 compacts have spkr. sel. sw., phone jack same as 2020 with AM built-in cassette deck same as 2520 without spkrs., 30 watts IHF music power	550.00 329.00 359.00 479.00 399.00	dust cover DC-77, \$19.95 dust cover DC-44A for models 2020, 2320, 2520, 25, \$19.95
KLH Eleven Twenty- Four Twenty- Four AM Twenty Twenty AM	none FM (2.5) AM, FM (2.5) FM (2.5) AM, FM (2.5)	7¾x16½x13½ 8¾x18x14¼ same 8¾x18¼x14 same	7½x13½x4 18x10¼x7¾ same 23½x11¼x9 same	luggage-type carrying case or walnut (as Eleven-W) spkr. off sw., phone jack, T.O. same as Twenty-Four with AM spkr. off sw., phone jack, T.O., automatic 45-rpm spindle same as Twenty with AM	199.95 300.00 339.95 399.95 439.95	dust cover 702, \$5.95 for other models dust cover 700, \$29.95; dust cover 701, \$9.95; metal legs for control center 705, \$3.95
Lafayette LSC-40 LRC-60 RK-580	none AM, FM (1.8) FM (2.5)	7½x19¾x14½ 7x16¾x15½ 10½x26¼x18¾	Minuette II 16x6x9 optional, Criterion 75 15x8¼x7¼ Criterion 150 19x11x9 Criterion 200A 24x14x12	spkr. sel. sw., phone jack, T.O. spkr. sel. sw., phone jack, T.O., 60 watts IHF music power output, mic/guitar input phone jack, 50 watts IHF music power output, built-in cassette deck, BSR-500 changer	99.95 219.95 without spkrs., 286.95 with Crit. 75 309.95 with Crit. 150 344.95 with Crit. 200A 299.95 without spkrs., 339.85 with	dynamic mic., \$7.95
Magnavox KO-883 KO-812	AM, FM (n.a.) AM, FM (n.a.)	9½x32x15¾ 7¼x18¼x16	optional, S-62 23¾x14¾x13½ S-73 26¾x17½x12¾	spkr. off sw., phone jack, 40 watts EIA output, built-in sliding-panel top 15 watts EIA output	275.00 without spkrs., S-62, \$125 add'l.; S-73 \$175 add'l. 185.00 without spkrs.	mobile cart with record-storage space, \$30.00
Olson RA-984	AM, FM (1.8)	10½x15½x12	optional, Olson S-838 "Cube," 9x9x9¼	phone jack, guitar input, 60 watts IHF music power output	230.00 without spkrs., 298.88 with	
Scott 2501 2502 2503 2504 2505	none AM, FM (2.0) AM, FM (2.0) FM (2.0) FM (2.0)	7½x16x15 same same same same	Scott S-14 16x10x6½ same Scott S-10 23½x11¾x9 Scott S-14 Scott S-10	all Scott compacts have spkr. sel. sw., phone jack, T.O., mic/ guitar input dust cover dust cover	249.95 349.95 429.95 299.95 399.95	dust cover, \$19.95 cover, \$19.95 cover, \$19.95
Sony HP-150 HP-450A HP-550	none none AM, FM (3.2)	8½x15½x15 8¾x18¼x16¾ 7¾x22¾x14½	12¾x7½x5½ 16¾x9x6 16½x16½x7	phone jack, T.O., dust cover phone jack, T.O., dust cover phone jack, T.O., Garrard 60 MK II changer, dust cover	179.95 249.95 379.95	automatic 45- rpm spindle same same
Sylvania CS-5W CS-8W CS-15WX	AM, FM (2.2) same same	20x17¾x11½ 8¾x32¼x15½ 9¾x32½x15½	comes without spkrs. same same	T.O., 40 watts IHF music power output same, plus special functions same, but 80 watts IHF music power, Dual 1015 changer	299.95 329.95 399.95	Sylvania spkrs., \$70.00 to \$229.95 a pair
Wurlitzer MC-2	AM, FM (2.2)	10½x18¾x7¼	optional, 9¾x16x7	spkr. sel. sw., phone jack, T.O., 50 watts IHF music power output, roll-away wood cover	299.50 without spkrs., 399.00 with	
Zenith Moderne	none	10½x20½x15	cylindrical 13¾ H x 10½ diameter	45-rpm spindle, dust cover	199.95	

All information has been supplied by the manufacturers and represents the most accurate and complete data available at the time of publication.

¹Figure given after "FM" is sensitivity in microvolts for 30 db quieting (IHF standard). All FM tuners used can receive stereo.

²All sizes are in inches and are given in this order: height, width, depth. Heights are given with changer spindle in place.

³When standard hi-fi components are used, model numbers are given. T.O. stands for a tape-recorder output; n.a.—information not available.

between them). Try to use identical speakers in both rooms so that the volume levels will be equal. If you want lower volume in the extension speakers, a volume control can easily be added at each speaker in the remote room.

Check the number of inputs and outputs carefully. Front-panel microphone and electrical musical instrument inputs are now making their appearance on compacts. These are useful not only for silent instrumental practice (listening through headphones), but for conveniently feeding microphones into a tape recorder. One compact offers not only front-panel guitar and microphone inputs whose signals can be mixed with those from the phonograph or FM tuner, but an optional cassette recorder too—an exceptionally handy arrangement for budding musicians.

Some compacts are available only with specific matching speaker systems, some with a choice of speaker systems, and others with no speakers at all—leaving that question entirely up to the user. As with all other hi-fi systems, the speaker used with a compact has a great effect on the sound you hear. And, as with speaker systems generally, the speakers offered with compacts range from pretty bad to superb. Therefore, if the compact whose price and features most appeal to you doesn't stand up to your listening tests, don't be dismayed. It may sound as good as anything available if you substitute another pair of speakers. And, conversely, don't assume that because a compact sounds good with one pair of speakers it will sound equally good with others. Listen to the combination of your choice before you buy. You need not necessarily buy speakers of the same brand as the compact itself: if there is some other speaker that has impressed you when played with a component system, try it with the compacts you are considering. In general, avoid the showroom's house-brand speakers.

The contribution of the control-center design to the function (as well as the appearance) of the compact should be noted. Consider the control panel: many compacts have the controls in a row beside the turntable, where they are handy if the compact is at waist level, on cabinet or table, but most un-handly if the unit has to be placed at eye-level or partially covered by a shelf. A vertical front panel for the controls is fine when the compact has to be mounted high, but is less convenient for low mountings. A sloping-front control panel can work fairly well in any location.

Dust covers are important too: if used, they will help your records to last longer. Some dust-covers must be removed completely when you are loading or unloading records, a bit of a nuisance that may discourage you from using them. Others are hinged, but these can only be used where the spaces above and behind the compact are free of obstruction. Some compacts have their turntables installed in wells, with access only from the top for

loading and unloading, and sliding lids as dust covers; these can be the most convenient of all, provided the well is wide enough for easy access to the turntable.

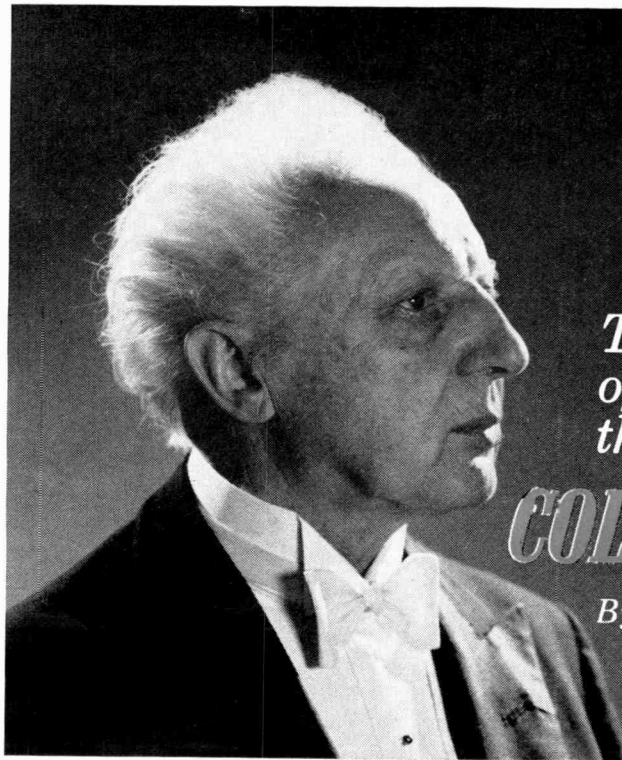
Some compacts come in "portable" versions too, and when closed look more like luggage than furniture. But note that if you choose a portable model, you cancel your option to use different speakers: in portables, the speaker enclosures become part of the carrying case.

One of the virtues of a stereo component system is that it can be upgraded bit by bit—you may replace an amplifier here, a tuner there—as the state of the art (and your pocketbook) dictate. With compacts, the system you buy today is pretty much the system you will live with until you're ready to trade the whole thing in and start over. But there are two areas in which you may be able to upgrade your compact, and these are the same ones that most affect the sound you hear: the loudspeaker and the phono cartridge. Any compact that is offered with a choice of speakers, or without speakers, can probably be improved at any time by substituting better speakers for the ones you bought originally. This is not necessarily true, however, of compacts that don't provide for speaker choice in the first place. In some cases, the frequency response of either the amplifier or the speakers has been "tailored" to complement the other's. Neither would work properly with other components. If you are in doubt about any speaker change, check with the manufacturer of your unit.

AT THE rate phono-cartridge technology has been advancing in the last couple of years, replacing an older cartridge with a newer, more expensive one may be the least expensive way of noticeably improving a system's sound. If you think you may want to make such a change at a later date (most economically at the time your stylus also needs replacing), make sure that your compact's tone arm will accept cartridges in standard mounts and can handle a fairly wide range of cartridge weights and tracking forces. Also check that the output level of the new cartridge is high enough to drive the compact's amplifier properly. The very top-grade high-compliance cartridges may not be usable in the players that come with compacts, but there are a number of excellent-sounding cartridges designed to work at higher tracking forces that will.

In sum, the compact is for the man who wants good sound at a moderate price, is not inclined to fiddle with his system or up-date it regularly as new audio developments appear, and who finds that a compact fits into his decor. And, of course, it is perfect for a portable or second hi-fi system.

Bennett Evans is a well-known free-lance writer on audio topics. His most recent appearance in these pages was in the March, 1967, issue with his article on "How to Buy a Tape Recorder."



*The youngest octogenarian
of them all still reserves
the right to*

COLOR IT STOKOWSKI

By HERBERT RUSSCOL

THE American Symphony Orchestra, which is now completing its sixth successful season at New York's Carnegie Hall, is the youngest professional orchestra in the country. Since the average age of its players is twenty-seven, it is not surprising that its programs are challenging and bold. What is surprising is that its permanent conductor—and founder—turned eighty-six in April.

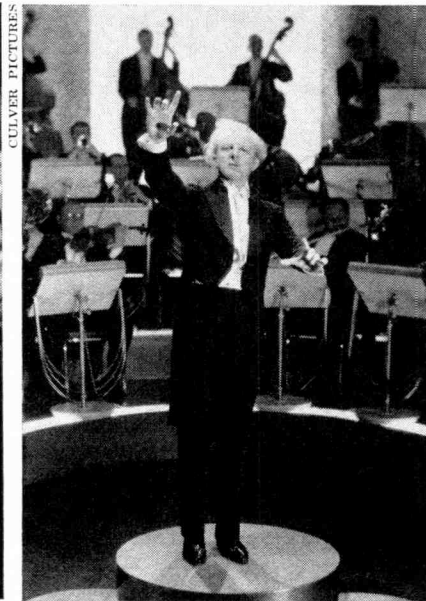
As befits the serenity of his years, last summer he enjoyed what for him was a restful pause, and stored his energy for the winter grind of rehearsals, concerts, and recordings. In June he sailed for France, conducted a highly successful series of programs with the student orchestra of the Paris Conservatoire, and served as conductor-supervisor of intensive recording sessions in London. He returned to New York, picked up his two teen-age sons, and hurried back to Europe for podium engagements in Monaco. He visited his daughter in Switzerland, and conducted a strenuous series of concerts in Stockholm, Copenhagen, and Oslo. He sailed home to New York (he never flies) in August, and returned to London almost immediately for a week of Promenade concerts, and for rehearsals, concerts, and a recording of Beethoven's Ninth Symphony. He sailed again for New York and plunged into rehearsals for the opening concerts of the American Symphony Orchestra and for recordings of the music of Charles Ives two days after the opening. He feels fine. His name, of course, is Leopold Stokowski.

Even at his venerable age, Stokowski is still a maverick on the musical scene. He is a pillar of the musical es-

tablishment, yet always the sardonic outsider. He has probably done more for modern music than any other man alive, and yet when you bring up his name music lovers will say, "Oh, yes, Stoky. A genius, of course, but . . ." and then come the damning qualifiers.

He has violated tradition, and he has made traditions. Even the master critic Virgil Thomson was at a loss to nail him down. "Stokowski has always managed to remain high in the musical world, notwithstanding his musical charlatanism," Thomson has written sourly. "Not in spite of his musical deviations, but because of them, he has had to make himself a master of orchestral technique. I am not sure that he is not the greatest practitioner of the art today."

WHAT are some of these musical deviations? Well, Leopold Stokowski is the only man to add a Malayan tam-tam to the finale of Dvořák's "New World" Symphony—because he felt the urge to pep up the score. And it is doubtful that any other conductor ever had the vision—or the courage—to bring a live elephant on stage, as Stoky did for a youth concert of Saint-Saëns' *Carnival of the Animals*. On records, Stoky lent his name to an ill-advised "digest" performance of the first movement of Beethoven's Fifth Symphony, which casually omitted the development section. And on one of his recordings of the same composer's "Pastoral," he conducted the music with superimposed brook and forest sounds. We go to the latest Stokowski concert with eagerness, but wary of the jolts and shocks that may await us. We go knowing that we are in for a creative



*The Stokowski hands have been famous throughout their owner's career, their eloquence directed toward the Philadelphia Orchestra (left), the group assembled for Paramount's *The Big Broadcast* of 1937 (center), and, most recently, the American Symphony Orchestra.*

adventure, even though our guide often enrages us. It is precisely this quality that Stokowski has brought to our musical life: creative adventure and a youthful experimentation, both encrusted with a diamantine patina of glamour.

But Stokowski's experimentation has not been confined to reinterpretations of the classics, nor even to pure symphonic music as heard in the concert hall. At least sixteen years ago he urged composers not to wait hat in hand for someone to play their music, but, like painters, to work directly in the medium of sound—the tape recorder. It was Stokowski alone of great musicians who foresaw the age of McLuhan, with musical sound following us through our day from radios, records, and television sets. He grasped at once what was being turned loose, and instead of turning up his nose, as almost every one else did, he immediately came to terms with it. He knew that a revolution had already erupted, even though others heard only vague and distant rumbles. No more would music simply cater in a genteel way to the privileged classes in culturally blessed cities; electronics had changed all that. As with the revolution in the mass reproduction of art, which led to "museums without walls," in André Malraux's phrase, suddenly a concert hall without walls was plunk in our living rooms.

"I knew there were thousands of persons in remote places who could know the message of music only through radio and recordings," Stokowski recalls. "I wanted to reach them."

He learned all he could of the new art-science of high fidelity, and a noted engineer has declared, "Stoky was the first musician who really talked our language." He was the first conductor to go on the air regularly for a commercial program. He launched the series with the remarks, "If you do not like Mozart and Brahms, say so, and I will not play any more radio concerts. But I will not play popular music." In 1929 he was broadcasting

Philadelphia Orchestra concerts throughout the world via NBC.

He made his first recordings in 1917. These were among the first complete symphonic recordings ever made by an orchestra under its own name and that of its conductor. "They were terrible," he said recently. "We used the acoustical process, and the musicians had to be squeezed into an enormous horn. The double bass did not register at all, and I had to substitute a tuba. Musically, this was impossible, and I refused to go on with new recordings because of the distortion of the sound. Then I realized how stupid this attitude was. The thing to do was to keep on recording and to try to improve the method, to experiment with different procedures."

By 1925 there were fifty pieces by Stokowski and the Philadelphia Orchestra in the Victor catalog, an unheard-of number for a symphonic ensemble. Everyone was a little dazed by it all, and the Victor company advertised: "There is something almost uncanny in the thought that the polished black surface of this record-disc contains the co-operative efforts of nearly a hundred men, exactly attuned to the needs of your living room. It will no longer be necessary for you to make special pilgrimages to a large city to hear a musical program by a big organization."

With the great breakthrough of electrical recording, Stokowski worked with Dr. Harvey Fletcher of the Bell Laboratories to improve techniques. He seated his orchestra differently for each musical piece scheduled. He decided that, given sympathetic support in the control booth, he could accomplish more by manipulation of the orchestra than by turning a rheostat. Long opposed to broadcasting from "dead" studios, he persuaded the company to work from acoustically "live" studios—and Stokowski's goading and persistence are as much responsible as anything else for getting recording techniques started on the high-fidelity track.

For today's youthful stereo buffs, the name Stokowski perhaps does not loom large enough that it would seem to be able to sway giant corporations of the recording industry, but thirty years ago it was a magical name indeed. In the 1930's he was drawing \$2,000 per concert in Philadelphia and earning \$70,000 per year for radio appearances and another \$60,000 per year in record royalties. This is big money today, and during the Depression it was an astronomical income for a symphonic conductor, but Stokowski was just about the biggest figure around. The public loved him, and Victor loved him—he had made, by far, the largest number of phonograph records of any conductor with a single orchestra.

And today's *aficionado* of new and unexplored musical paths must pay homage to this man of incredibly broad musical tastes who fought the good fight more than half a century ago. In 1916 he gave the first American performance of *Das Lied von der Erde*, when Gustav Mahler was just a recently deceased conductor whose compositions were hardly known here. In the same year he launched—no other verb describes it—the American premiere of Mahler's Eighth Symphony in Philadelphia, with a cast of over a thousand: an orchestra of one hundred and ten players, and a chorus of nine hundred singers.

He demanded more than a year of rehearsals—the board thought him daft and howled over every penny spent. But the historic achievement made Stokowski world-famous and put Philadelphia on the map as an international music center. He presented the first American stage production of Berg's *Wozzeck*, and he gave a still-remembered production of Schoenberg's *Gurre-Lieder*. As the potential of mechanical reproduction widened, so did Stokowski's recording ambitions. He made the first recording anywhere of a Shostakovich symphony (in 1932), and the first American recording of Stravinsky's *Le Sacre du printemps*.

THIS one-man musical storm, Leopold Boleslawowicz Stanislaw Antoni Stokowski, was born in London in 1882. His father was a Polish cabinetmaker, his mother Irish. He was educated at the Royal College of Music, and at eighteen he was organist of St. James Church, Piccadilly. He remained at that post for five years. With all the controversy that has raged about his Bach transcriptions for the modern orchestra, one should keep in mind that in his five years as a London organist, Stokowski explored the organ literature of Bach minutely and emerged with a considerable knowledge of it.

He also emerged with the conviction that the beauty of Bach would have a fuller impact through the use of modern lush colorations, and he calmly proceeded to color it Stokowski. He did it with aplomb and assurance while enraged purists clamored for his head, and the world of music has never been quite the same since.

Through Stokowski, millions have learned to love Bach, people who would never have otherwise given the composer a hearing. Stokowski firmly believes that he is enhancing Bach with the palette of the modern orchestra; contemporary taste violently disagrees with him. The stereo listener of 1968 wants his Bach in eighteenth-century style, clarino trumpets and all. But for casual listeners—and they number in the millions—Stokowski has undoubtedly provided a gateway to classical music.

STOKOWSKI came to America as a choirmaster and organist at St. Bartholomew's on Park Avenue. He was still in his mid-twenties. In 1909 he became conductor of the Cincinnati Symphony, and three years later, at the age of thirty, he assumed the leadership of the Philadelphia Orchestra. Here his innovations and successes—and news-sense—made him one of the most controversial figures in American cultural life. The Philadelphia Orchestra, earlier a very so-so ensemble, began to be ranked with New York and Boston. It was the golden age of the foreign-born virtuoso conductor-showman—and there were Toscanini, Koussevitzky, and Stokowski dominating the major podiums. All three were demons, or gods, if you prefer, and each had his host of true believers; all three names were almost household words throughout the country.

Stokowski remained in Philadelphia for a quarter of a century, and they were hectic years for the matrons of the Philadelphia Main Line. Besides the unheard-of music he hurled at them, the man made speeches at any time he chose during a concert. He scolded his audiences for not applauding, for applauding at the wrong time, and for not hissing if they really hated a piece. Above all, he upbraided them for leaving the hall before the music was over. The dowagers never missed a concert, but they always left some minutes before the end, just as Stoky was working up to a climax. It was almost a running battle between Stoky and the ladies who had to catch the Chestnut Hill train, and it's hard to say who won.

In 1932 the board informed him that they had had enough of his "debatable music." They didn't say so, but they were also tired of what one intimate has called "his restless, almost unnatural compulsion to be different, to change, to startle, to experiment." Stoky retorted to the proper Philadelphians: "I will play a modern piece whenever I see fit to do so, and I will play it twice for whomever cares to listen." But the curtain was lowering. Stokowski resigned in 1936, the action to become effective in 1938, when Eugene Ormandy would take over as music director. It was the end of an era for Philadelphia, but for Stokowski it was only a milestone. He signed a huge contract to appear in the Hollywood film *The Big Broadcast of 1937*, and remarked piously, "I go to Hollywood to face a great spiritual challenge."

This was followed by real whipped-cream spectaculars: *One Hundred Men and A Girl*, with Deanna Durbin, and Walt Disney's *Fantasia*.

It was all part of the glamorous-conductor routine, like his chopped raw-vegetable diet or his intriguing accent, which varied from year to year. Everything he did was news. He possesses a magnetism that has always drawn praise, blame, adulation, and (above all) attention. In the Hollywood period, his every move, his every comment landed him on the front page. The spotlight was trained on his personal life as assiduously as it was on the Stokowski of the podium, that white aureoled head, that fantastically tailored figure, those world-famous hands that never used a baton.

In 1940 he organized the All-American Youth Orchestra, and for it he auditioned youngsters from every state of the union. Observers were skeptical of his attempt to play virtuoso pieces with an orchestra of young musicians who had never played together before. But in a short time Stokowski had welded together a group with a character and musical personality of its own, and with more than a touch of the Stokowski sound.

Stokowski begged the young players to penetrate Beethoven and Tchaikovsky for themselves and then to recreate the music through him. He begged them to be artists, not automatons. All was going well, but in World War II the orchestra had to be disbanded because its members were of draft age. The few recordings the All-American Youth Orchestra made, though, are still outstanding for their fresh, warm, youthful glow, a flexibly individual music-making resulting from a kind of cooperation that other conductors dream about and only Stokowski achieves.

Stokowski has always had a special association with New York City. His visits with the Philadelphia Orchestra were always an event there, and Carnegie Hall often cheered his efforts while his home audience sat on its hands. At the request of Mayor Fiorello LaGuardia, who was as happy on the podium as he was on a fire engine, Stokowski was invited to build a City Center Orchestra for the City of New York, and he conducted it through the 1944-1945 season. A long spell of guest conducting followed this. In 1945 there was a foray to the Hollywood Bowl; from 1945-1950 he shared the podium of the New York Philharmonic with Dimitri Mitropoulos, the last year as musical co-director. In 1955 he accepted a position as director of the Houston Symphony, which he retained until 1960.

In 1962 he formed the American Symphony Orchestra, contributing \$60,000 of his own money to get it started, and conducting without a fee. Again he announced that he would work with young people, again concert-sated New Yorkers predicted failure, and again the old master builder proved them wrong. Relations between the orchestra and its conductor have been de-

scribed as an ardent love affair. A generous number of the players are women, and one of them says, "The real value of working with Stokowski is to experience the marvelous sound he can get. There is some sort of magic in the sound he draws from an orchestra. Not many can get it. But he is very strict and knows what he wants."

Stokowski himself admits to an iron hand. "I tell the musicians they have to play," he says. "No relaxing. I want them to give. *I* give. I tell them, if you do not give, I'll find someone who will." When asked if he was satisfied with his achievement with the American Symphony Orchestra, he replied, "Of course not. Every rehearsal must be better than the last, every concert better than the last. There is no ceiling."

At the recording sessions of the American Symphony, Stokowski, unpredictable still, works in five-minute sections. "It is much easier for the men that way," he says, "and there is usually a good place to stop, where you can splice. When each section of the work is satisfactory, I supervise the splicing of the sections together, and then I play through to see if the total meets with my approval." And he adds firmly, "I leave nothing to the engineers."

I RECENTLY spent some time with Stokowski, and our conversation dealt with musical matters. I wanted to get, among other things, *his* explanation of the famous "Stokowski sound," that big, lush, organ-like tone that is virtually the maestro's trademark.

We know that this sound, in particular the incredible legato that string sections achieve when he is on the podium, doesn't just happen through personal magnetism. It is the result of endless experimentation by Stokowski. The traditional seating arrangements of the orchestra, fixed for countless years, he threw overboard. The men of his ensembles were shifted and reshuffled, endlessly seated anew as Stokowski endlessly sought new tonal experiences. Each of the first violinists became concertmaster for a season or less, in rotation; they were all encouraged to be individual artists, to bow up or down or sideways if they pleased, but to make beautiful music. The result is a gorgeous, feline, supple, sensuous sound that the world had never heard before, and you either love it or you hate it. But one thing seems certain—only he can coax that tone from a bunch of men scraping on catgut.

I had the impression that there was more to it than reshuffling the players, and I put this to Stokowski.

"Shall we be reasonable?" he replied innocently. "The players themselves make the sound. I just conduct. Don't blame me."

How is it that other conductors cannot get that sound?

"Thank you for a very easy question," Stokowski beamed. "Ask the other conductors. But seriously," he

BETTSMANN ARCHIVE



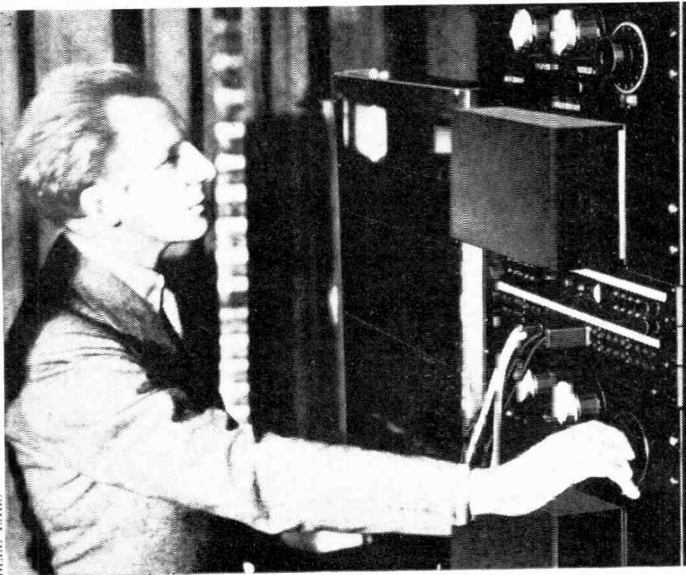
BROWN BROTHERS



Leopold Stokowski conducting (far left) the War Chest Band of three-hundred and eleven musicians at Franklin Field in Philadelphia on May 19, 1918. A few years later (near left) he chats with composer Richard Straus.

Stokowski very early concerned himself with recording and reproduction problems—at left below he is shown experimenting with audio equipment at Bell Telephone Laboratories. At right below he examines a medal presented to him by CBS for his "distinguished contributions to radio art."

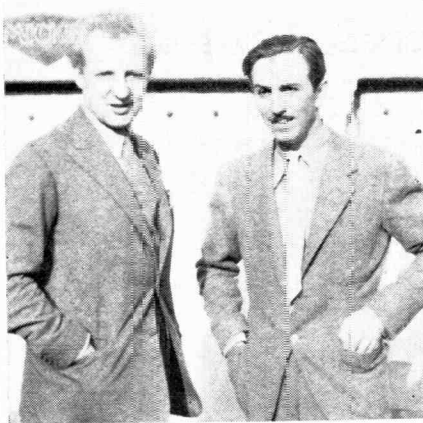
BELL LABS



BROWN BROTHERS



BROWN BROTHERS



After a Hollywood Bowl concert, Stokowski is feted at a party (left) with Gladys Swarthout, Frank Chapman, and Arline Judge. With Walt Disney (above), he created Fantasia, an alliance of music and film starring a familiar figure (right) as the Sorcerer's Apprentice.



COURTESY WALT DISNEY PRODUCTIONS

went on, "we must understand sound and value it very highly. No sound, no music. The tone of an orchestra can be coarse, relaxed, intense, delicate, subtle—thousands of variations. And there is music in which the sound must be beautiful, even spiritual, and there is modern music which demands harsh, even ugly sound. And—another factor—every great orchestra has a distinctive sound of its own. That is one reason why it is so interesting to conduct fine orchestras all over the world."

"Another problem," Stokowski continued, "is that the modern twentieth-century music requires knowledge of a vast palette of sound, a palette far greater than before. I use this word in the sense that a painter does, of course. You can take red and yellow, combine it into orange; red-yellow, yellow-red, in hundreds of subtle variations of shade. So it is with the infinite possibilities of quality of sound. I therefore have no single standard of good sound."

How does he determine what quality of sound he wants?

"I ask the composer," said Stokowski. "I am all the time saying to the composer, 'at this moment in the score, what kind of a sound do you wish?' He may be dead, but I have to sense his wishes. I have to keep an open mind to hear what the composer is telling me. I ask the spirit of Mozart, what kind of a sound here? And I try to persuade the players to produce that sound."

"Of course, with a living composer, such as Alan Hovhaness—a very great American composer, by the way—I can ask him directly. When I worked with Stravinsky, Richard Strauss, de Falla, they told me what they wanted. With a dead composer it is not so simple. After all, there is very little that can be written on paper, into a score. It is more like a letter the composer has written you in a severely limited method of notation. There are thousands of musical things that our notation has no means to express. But if you listen intently, you begin to hear the inflection of the composer's voice."

"And when you conduct the music, you represent the composer. You are responsible for the transmission of a work of art he has conceived and given you on paper. And above all, in a performance it must convince the audience that the *players* are transmitting the composer's intention at that moment. It is very difficult to achieve this effect, this cooperation with the players. If they are sensitive, we understand one another. If they are not, it is too bad."

Does he agree with the observation of many musicians that modern "serious" music and jazz and popular music are all growing closer in our day?

"Yes. All music seems to be growing closer together. Music, like everything in this universe, is in a constant state of evolution. It never stands still. All the arts are evolving—in the sense of moving outward from a given

center. New kinds of feelings have emerged, and all music is developing in new directions. New generation, new ideas. All over the world there is a rising generation with which I am in touch, and they hear things in a new way. Take the new interest in Hindu music. We can learn much from them—their rhythm is much more advanced than ours. And in the Orient, each province has its own system of music."

WE SPOKE of Erich Leinsdorf's abrupt resignation from the Boston Symphony and his protest that the work schedule of a conductor of a modern symphony orchestra is unbearably overloaded.

"Maestro Leinsdorf is correct," Stokowski said. "The facts are these. Every two or three years a symphony orchestra makes a new contract with its players. The players wish to live well. Not richly, but well—and they deserve it. Then the treasurer of the orchestra says to the manager, 'I'm going to have a very big deficit this year—please give more concerts, which means less rehearsals. The less rehearsals, the more you have to watch every detail in concerts. (As for me, speaking for myself, I always prefer rehearsals to concerts. Much more interesting.) In sum, it is a vicious circle."

Could he foresee any solution?

"One possibility is what is happening in France. The French government granted a large sum of money for a new symphony orchestra, to give concerts in Paris and the surrounding area, with *eight* rehearsals per concert. In America we usually have four rehearsals." Stokowski smiled, then added solemnly, "If Paris can do it, Washington can do it."

I asked him what he made of the fact that he has always been such a controversial figure in the world of music, perhaps the most controversial of the century.

"You must ask the other people who examined what I tried to do. Don't ask me. I just did it. You can only do what you believe in. If I believe in something I try to do it. But I have found that I learn more from failure than from success. If you analyze failure, you learn something. What did Michelangelo say? 'Every day I learn.' And he was at the top of his profession, mind you, with Popes begging him to paint for them. *Every day I learn*. In every rehearsal, I hear something new, catch something that until then was hidden from me. And then I go back and study the score again. You should see my scores—completely blotted over with marginal notes."

Would he care to speculate on music of the future?

"When I meet you in heaven or hell," said Leopold Stokowski, "I will answer that question."

Herbert Russcol has played French horn with the Pittsburgh Symphony, the Boston "Pops" Orchestra, and the Israel Philharmonic. He is presently writing a biography of the composer Franz Liszt.

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



CLASSICAL

AN OPERATIC SHOCKER BY ALBERTO GINASTERA

CBS achieves an uncommonly successful recording of the bold and compelling Bomarzo

COLUMBIA is shrewdly on the ball with its release on the CBS label of Alberto Ginastera's *Bomarzo*, the Argentinian composer's second opera. A sensation when it was first produced almost a year ago by the Opera Society of Washington with Julius Rudel conducting, it is at this writing being prepared for its first New York showing with Rudel's New York City Opera Company at Lincoln Center. Even granting that New Yorkers are sophisticated, I believe that they are in for an inevitable shock, and we'll be hearing lots about *Bomarzo* in the Big City.

The score—I'll get to that in a while—is as bold and compelling as that of any contemporary opera I can think of since Berg's *Lulu*. But I'm willing to bet that this aspect of the opera isn't the one that will make the production a "hot-ticket show" at Lincoln Center. Instead, it will be the grotesque, shattering, sensational aspects of Manuel Mujica Láinez's libretto (adapted from his own novel) that will have audiences gaping—or struggling *not* to gape.

It makes one wonder anew about the revolution in sexual candor in literature and theater we've had here in the last decade or so. What ever happened to puritanical America? Edward Albee's *Who's Afraid of Virginia Woolf?* broke a new shock barrier in the serious legitimate theater in 1962. And although our censors used to clutter cutting-room floors snipping away at French films before they were shown here, the American film *Bonnie and Clyde* was recently

censored by the French before it could be shown in Paris. Now we have *Bomarzo*, whose candor is without precedent in high musical culture, receiving its world premiere in our elegantly stuffy national capital—only to be banned later in the composer's own Buenos Aires!

The libretto for what has already become known as "the topless opera" is actually a grim, serious, morbidly depressing, scrupulously honest work. The mere depiction of Pier Francesco Orsini, Duke of Bomarzo (a hunchbacked sixteenth-century Italian), as an operatic anti-hero is an existentialist attack on our popular romantic view of the Renaissance Man. Like the libretto for Ginastera's last success, *Don Rodrigo*, the new one is constructed in a chain of varyingly short

scenes broken by fourteen orchestral interludes. (The model, of course, is Berg's *Wozzeck*.) Bomarzo is first seen in conversation with an astrologer who tells him that he is about to achieve the immortality promised by his horoscope. Still, Bomarzo expresses a wistful desire to change places with a shepherd boy whose little song is the first heard in the opera. Symbolizing, I presume, the Duke's alter ego, the boy tells us that he would not trade places with Bomarzo for all his wealth and power.

We learn immediately that the promised "immortality" is a hoax when the Duke is poisoned by his own nephew. As he dies, the opera unfolds in a sequence of shocking, harrowing flashbacks: a scene from his boyhood



ALBERTO GINASTERA
A gamut of modern musical styles

in which his two brothers taunt him and force him to dress in his grandmother's clothes, and his father berates him and calls him an effeminate hunchback; another in which the astrologer predicts for Bomarzo the immortality his grandmother wishes for him but which he accepts with indifference; a scene in which a "topless" courtesan mockingly tries to seduce him though he is distracted by his own ugly reflection in the mirrored room; the deaths of his father and brother which elevate him to his position of power; an orgiastic celebration, the staging of which requires that no holds—so to speak—be barred; his unconsummated marriage to Julia Farnese and his vision of the devil in his bridal chamber; the depiction of hallucinatory erotic dreams.

In the closing moments of the opera, the disfigured, dying, half-insane Duke likens himself to the marble Minotaur—"disfigured, beautiful, and horrible, my hideous mirror, my brother"—that stands among the noble sculptures of Roman emperors. Bomarzo then enters his "Sacred Wood"—his garden of volcanic rock carved into gigantic monsters symbolic of his own depravity, and surrounds himself with his "brothers" to die. *They* are his promised immortality. The voice of the shepherd boy, the first we hear in the opera, is also the last: the echoes of his original sentiments compound the Freudian irony.

Describing Ginastera's music for this operatic nightmare is no simple task. *Bomarzo* runs a gamut of modern compositional technology that must be heard to be believed. Since I've not seen a score of the work, I will take it from a good authority that the orchestra used is not large. But Ginastera handles it with such imagination and dexterity that my ears deny what I, in fact, believe. Simply trying to figure out what combination of instruments is making what uncanny sound is an exacerbating critical experience. Mandolins play tone rows; according to Columbia's annotative material, aleatory passages are involved; characters sing everything from sing-song quasi-nursery rhymes to quasi-Gregorian chant, to ordinary arias, to *Sprechstimme*; microtonal techniques that I have long considered both boring and passé are revived with haunting effect. There seems to be no end to Ginastera's aural imagination. This new opera is a sprawling affirmation of my contention that warring schools of limited, rigid, avant-garde musical disciplines have pretty much had their day.

Without a score, I can only speculate on the quality of the performance. It sounds decidedly brilliant on the instrumental side, and Rudel's control of the complexities of the score is apparently unassailable. The only particular complaint I have is the mixture of English-speaking singers with those whose Spanish is native. I know about ten words of Spanish, but even to me the differences in accent are joltingly obvious. Furthermore, the Latin American singers seem somewhat more comfort-

able with the music. Salvador Novoa is frighteningly urgent as Bomarzo, and Isabel Penagos does some lovely pure-and-simple singing as Julia Farnese. And, lovely aside, Joanna Simon is vivid and lethal as Pantasilea, Claramae Turner formidable as the Grandmother.

In sum, the recording of this work is, in my opinion, a coup for Columbia and a boon for anyone interested in new opera. The sonics are excellent, and the complexities of the score have provided an uncommonly successful field day for Columbia's stereo engineers.

William Flanagan

GINASTERA: *Bomarzo*. Salvador Novoa (tenor), Bomarzo; Richard Torigi (baritone), Silvio de Narni; Michael Devlin (bass), Gian Corrado Orsini; Robert Gregori (baritone), Girolamo; Brent Ellis (baritone), Maerbale; Joaquín Romaguera (tenor), Nicolas Orsini; Isabel Penagos (soprano), Julia Farnese; Joanna Simon (mezzo-soprano), Pantasilea; Claramae Turner (mezzo-soprano), Diana Orsini; David Prather (boy soprano), Shepherd Boy; other soloists; Opera Society of Washington Orchestra and Chorus, Julius Rudel cond. CBS © 32 31 0006 three discs \$17.37.

FOR DISCERNING PALATES: VINTAGE HOROWITZ

RCA's new release of archive recordings from 1928 to 1947 documents the art of the young virtuoso

WHILE the Horowitz of the Sixties continues to perform and record with ever-increasing success and for ever-growing audiences, the record companies are digging into their vaults for the pianist's earlier recording efforts. One can't blame them. These older discs are marvelous, and they represent the young virtuoso's prowess with stunning effect. The quality of RCA Victor's newly released collection entitled "The Young Horowitz" should cause any Horowitz fan and piano enthusiast to grab it as fast as he can.

Horowitz's recording career began, strangely enough, not in Europe, but in Camden, New Jersey, where in 1928 he first made discs for Victor. He made some more for them in 1930, and then until the late Thirties he did all his recording in London. (Most of the English material has been reissued in Angel's Great Recordings of the Century series.) In the early Forties, Horowitz began recording again in this country, and the work of the next two decades has been widely distributed by RCA Victor. That company has reissued some of the repertoire of the Forties, but the pianist's first efforts had not been made available on long-playing discs until the release of the present collection.

"The Young Horowitz" includes performances of

1928 and 1930 that are positively electrifying: the Scarlatti *Capriccio* with which the second side opens, for instance, or the incredible octaves of the Paganini-Liszt study, or the astounding virtuosity to be heard in Dohnányi's F Minor *Capriccio*, or the simplicity, subtlety of rhythm, and tonal shading of the Chopin Mazurka, Op. 30, No. 4—a performance from Horowitz's first recording session. Not everything on this disc dates from that early period. There is also the first LP issue of a splendid Tchaikovsky *Dumka* (its original album-mates, the *Danse Macabre* and Czerny's *Variations on La Ricordanza*, all dating from 1942, were previously reissued by RCA Victor as part of "The Horowitz Collection," LD 7021). Then there is the Chopin C-sharp Minor Waltz in a performance from 1946 and, finally, the latest item, Horowitz's stunning 1947 recording of the Kabalevsky Third Sonata.

My only complaint is that RCA Victor still has material left—Horowitz's own *Variations on Carmen* from his first session in 1928, for instance, or the early version of Liszt's *Valse Oubliée* from that same time. Then there are six Scarlatti sonatas he recorded in the later Forties. But all of that repertoire would make a suitable volume two. Let's hope that RCA Victor doesn't delay in bringing it out, for this is not only young or vintage Horowitz; it is also a document of the development over the years of the pianist whom many have called the greatest in the world. RCA Victor's transfers are amazingly good, with the exception perhaps of the Kabalevsky, which sounds slightly constricted.

Igor Kipnits

VLADIMIR HOROWITZ: *The Young Horowitz*. Kabalevsky: *Sonata No. 3, Op. 46*. Tchaikovsky: *Dumka, Op. 59*. Scarlatti (arr. Tausig): *Sonata ("Capriccio," L. 375)*. Chopin: *Mazurka in C-sharp Minor, Op. 30, No. 4; Waltz in C-sharp Minor, Op. 64, No. 2*. Paganini-Liszt: *Etude No. 2 in E-flat Major ("Octave")*. Debussy: *Children's Corner Suite: Serenade for the Doll*. Horowitz: *Danse Excentrique*. Dohnányi: *Capriccio in F Minor, Op. 28, No. 6*. Vladimir Horowitz (piano). RCA VICTOR Ⓜ LM 2993 \$5.79.

ENTERTAINMENT

MEETING ON PARNASSUS: SINATRA AND ELLINGTON

The big-band-plus-vocalist format is revived for an amiable, unpretentious romp by two music masters

THE new album by Frank Sinatra and Duke Ellington, "Francis A. and Edward K.," is one of those summit meetings that could have ended in disaster but has instead emerged as a triumph for all concerned. Ellington and his orchestra sound superb; Billy May's arrange-

ments are loose enough to display to full advantage the virtuoso caliber of the orchestra's instrumentalists; and Sinatra, dropping all traces of his sometime Villon-of-Vegas mannerisms, offers performances that are models of relaxed grace, security, and freedom. Reprise's engineering and recorded sound, as in most recent Sinatra albums, are nearly perfect.

That this album featuring two of our greatest popular entertainers succeeds while many others in the same groove fail is probably attributable to two things: impeccable professional good manners on the part of both men, and the fact that at this point in their careers neither one has to prove anything to anyone. The result is that "Francis A. and Edward K." is an album of pure, unselfconscious music-making by two masters of the popular form.

There is a note of nostalgia here, since Sinatra steps back into the role of band singer for the first time in more than twenty-five years. He performs this task with humor and obvious affection and with enough expertise in something like *All I Need Is the Girl* to make one wish for a contemporary revival of that once-flourishing field of employment for young singers. The tracks here run close to five minutes each, and all of the songs, because they are good songs, benefit from the full development given them. *Indian Summer*, for instance, in this treatment is so amiable, assured, and spontaneous that it could be stretched to twice its length and still provide joyous entertainment. *Come Back to Me*, from *On a Clear Day You Can See Forever*, is a song that has always seemed to promise a higher quality than it actually delivered, and now it is apparent why. Compared with the swinging and dexterous job that Ellington and Sinatra serve up here, all the other recorded versions are noticeably stodgy.

And perhaps that lack of stodginess is the most appealing thing about this album. Two fine musicians at the peak of their powers have made an album twice as youthful and carefree and unpretentious as most people less than half their age. As a matter of fact, I have a feeling that if they ever get around to recording *September Song*, Sinatra and Ellington are likely to produce something that sounds more like *June in January*. For my part, this album makes as good a case as any I know for the proposition that art on any level is the conscious production of people who know what they are doing and how to do it; amateurism, however earnest, however sincere, doesn't make it.

Peter Reilly

FRANK SINATRA AND DUKE ELLINGTON: *Francis A. and Edward K.* Frank Sinatra (vocals); Duke Ellington (piano); The Ellington Orchestra, Billy May cond. and arr. *Follow Me; I Like the Sunrise; Yellow Days; Poor Butterfly; Come Back to Me; Sunny; Indian Summer; All I Need Is the Girl*. REPRISÉ Ⓢ FS 1024, Ⓜ F 1024* \$4.79.

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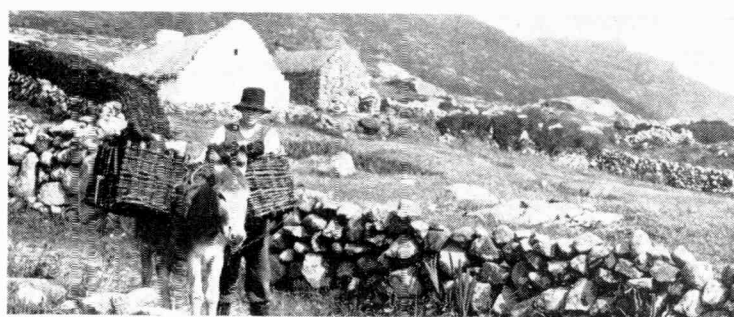


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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

RECORDING OF SPECIAL MERIT

BACH: *Cantata No. 26, "Ach wie flüchtig, ach wie nichtig"; Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit" ("Actus tragicus")*. Ursula Buckel (soprano, in No. 26); Hertha Töpfer (alto); Ernst Haefliger (tenor); Theo Adam (bass); Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE (S) 198402 \$5.79.

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

Except for its opening chorus (which Walton arranged for orchestra as part of the *Wise Virgins* ballet), Cantata No. 26 is not very well known, and this is only its second recording. Written for the twenty-fourth Sunday after Trinity, it is an intriguingly descriptive work, graphic in its drama and well worth hearing. Its far better-known disc mate has, of course, been recorded many times, and it continues to be a gem among the entire corpus of cantatas, with its marvelous choruses and delicate scoring. The most recent version of this piece, conducted by Gönnerwein on Angel (S 36354), was an extremely satisfying performance; so, too, is Karl Richter's, whose choir, as usual, is in splendid form. All the soloists are exceptionally fine in both cantatas, and the recording is very vivid. Texts and translations are included. *I. K.*

BERG: *Lulu Suite* (see **SCHOENBERG**)

BIZET: *Jeux d'enfants—Suite* (see **LUTOSLAWSKI**)

RECORDING OF SPECIAL MERIT

BRAHMS: *Alto Rhapsody, Op. 53; Tragic Overture, Op. 81*. **KODÁLY:** *Psalmus Hungaricus, Op. 13*. Irina Arkhipova (mezzo-soprano, in *Rhapsody*); Robert Ilosfalvy (tenor); Russian State Academy Choir and Children's Choir (in *Psalmus*); Russian State Symphony Orchestra, Igor Markevitch cond. MERCURY (S) SR 90467 \$5.79.

Performance: **Excellent**
Recording: **Sharp and full**
Stereo Quality: **Very good**

Explanation of symbols:

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

The *Alto Rhapsody* and the *Psalmus Hungaricus*—the former a philosophical cantata with religious undertones, the latter a religious cantata with patriotic overtones—make an unexpected but rather appealing combination on this record. Since both are expertly performed, the record is a winner, and, although yet another version of the *Tragic Overture* was hardly called for, Markevitch's vital and muscular performance of it may be regarded as a generous bonus.

It is regrettable that Markevitch is so infrequently heard on records, for his work is nearly always exciting, and he seems to have

(baritone); Helen Watts (contralto); Lausanne Pro Arte and Suisse Romande Chorus; Suisse Romande Orchestra, Ernest Ansermet cond. LONDON (S) OSA 1265, (M) A 4265* two discs \$11.58.

Performance: **Small-scale**
Recording: **Could be more spacious**
Stereo Quality: **Will do**

Within the limits imposed by a Gallically oriented cultural milieu, these are highly competent performances—performances which indeed have their moments of genuine distinction: for example, Agnes Giebel's ethereal rendering of the "Ihr habt nun Traurigkeit" solo in the *German Requiem*, and the infinite compassion projected by Helen Watts in the *Alto Rhapsody*. However, when one turns to Otto Klemperer's recorded performances of these two works, the relationship of cultural orientation to interpretation becomes all too apparent. One's preference as between the restraint and relatively small scale of Ansermet's readings and the darkly epic Germanic ones of Klemperer is, of course, a matter of taste. Having indicated my bias in the matter, there is for me no choice but Klemperer when it comes to the *German Requiem*, even in the face of the somewhat finer-grained reading and more transparent recorded sound achieved in the Karajan DGG discs. As for the sonics accorded Ansermet, they are true enough, even to "telling" us that the performance was recorded either in a smallish hall or was microphoned in a way to minimize warmth-producing reverberation.

A word regarding *Nänie*, a lovely short choral-orchestral work with a text by Schiller that was written in memory of the painter Anselm Feuerbach: this gets the most satisfying performance of any work in the album; it can also be obtained, however, in a new single-disc program by the New Philharmonia Chorus and Orchestra conducted by Wilhelm Pitz (Angel). *D. H.*

(Continued on next page)



KARL RICHTER
Fine leadership for Bach cantatas

wide-ranging affinities as an interpreter. Here he exhibits excellent rapport with the orchestra and soloists. Arkhipova's luscious mezzo intones the *Rhapsody* with moving eloquence. The work has had some great interpreters on records—Onegin, Ferrier, Ludwig—and the Russian artist is in their class. As for Kodály's *Psalmus Hungaricus*, I do not recall a recorded version superior to this one: Markevitch conducts the intensely Hungarian score with the total immersion one might expect of a native, and Ilosfalvy (who is Hungarian) sings the demanding tenor solo excitingly. To complete the picture, the Russian chorus delivers the Hungarian text with remarkable accuracy and clarity. The sonics are bright and clear. *G. J.*

BRAHMS: *A German Requiem, Op. 45; Nänie, Op. 82; Alto Rhapsody, Op. 53*. Agnes Giebel (soprano); Hermann Prey

NOTICE: The 1967 *Polart Index to Record Reviews* is now available. In a format much like the Schwann catalog's, this booklet indexes, by publication, month, and page number, records and tapes of all kinds which in 1967 received critical reviews of substance in eleven leading American music and sound periodicals, among them HIFI/STEREO REVIEW. To obtain the *Index*, write to Polart, 20115 Goulburn Ave., Detroit, Michigan 48205, enclosing \$2.00 (postpaid).

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BRAHMS: *Piano Concerto No. 2, in B-flat Major, Op. 83.* Vladimir Ashkenazy (piano); London Symphony Orchestra, Zubin Mehta cond. LONDON © CS 6539 \$5.79.

RECORDING OF SPECIAL MERIT

BRAHMS: *Piano Concerto No. 2, in B-flat Major, Op. 83.* Wilhelm Backhaus (piano); Vienna Philharmonic Orchestra, Karl Böhm cond. LONDON © CS 6550 \$5.79.

Performances: **Big**
 Recording: **Superb**
 Stereo Quality: **Natural and impressive**

Although I'm a great believer in owning two recordings of a masterpiece rather than one, I wouldn't buy these two as a pair; the approaches are too similar. Backhaus, as you might expect, essays the monumental, the broad tempos, the big line. Unexpectedly, Ashkenazy does too. But, although it is painful to say so, Backhaus can't manage it any more (he is, after all, eighty-four years old). The sheer power he used to have is simply gone now, and it is obviously difficult for him to get from one end of the keyboard to the other in the requisite time. Böhm sympathetically holds down the orchestra to keep it from swamping the pianist, but what results is a skeletal framework for a big performance, lacking the guts and muscle to be a living thing.

Ashkenazy's interpretation, on the other hand, I find extraordinarily successful. Unlike Backhaus, he has never been noted for his strength, and one can almost see him rising from the piano stool to get the whole weight of his body into certain big chords. But the fact is that he makes it all work through the big first two movements, finds nothing of any difficulty in the third, and is completely in his element in the last, where most pianists are out of theirs. Mehta's handling of the orchestra is all in accord with what Ashkenazy does, and yet the collaboration doesn't have the feel of a long-studied affair, but of a more intuitive mutual understanding. This is a record well worth owning, either as a first representation of the concerto in a young collection, or to stand beside your Gilels, Richter (a particularly interesting contrast), Horowitz (another), or Serkin performance.

Both recordings are sensationally good sonically, although, obviously, the Ashkenazy/Mehta collaboration has the greater mass to convey. *James Goodfriend*

BRUCKNER: *Symphony No. 5, in B-flat.* New Philharmonia Orchestra, Otto Klemperer cond. ANGEL © SB 3709 two discs \$11.58.

Performance: **Firm and steady**
 Recording: **Good**
 Stereo Quality: **Good**

For me, the Fifth is a problem child among the Bruckner symphonies: it aspires to the sublime apocalyptic tone of the Eighth and Ninth, but belongs in many aspects of its thematic substance to the more bucolic world of the Fourth.

The Fifth remains a very tough nut for conductors to crack—to put over in a way that is both structurally cohesive and dramatically convincing. The last movement, with its combined fugue and chorale elements, is the stumbling block, and even the blazing augmented brass choirs at the end

(Continued on page 76)

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During Andre Watts' acclaimed 1967 European tour, he played Brahms' monumental Second Piano Concerto in B Flat. And he brought down the hemisphere: "Watts plays with practically inhuman virtuosity," cried Die Welt. "An outstanding virtuoso,"

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an interpreter, Watts is ageless before he has grown up." We have recorded Watts' triumph in B Flat with Leonard Bernstein leading the New York Philharmonic. Listeners have said they do Brahms' Second, best.



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are not enough to obviate the sense of anticlimax that can arise from a less-than-expert reading of this episodic movement.

A wholly satisfactory stereo Bruckner Fifth has yet to be recorded. This new Klemperer performance for Angel is an improvement over the Jochum-Amsterdam Concertgebouw performance for Philips recorded "live" in the Abbey of Ottebeuron. For one thing, the four movements are allocated one to a side, thus eliminating the annoying side-break in the slow movement that marred the Philips album. For another, Klemperer's tempos are relatively steady, as opposed to the somewhat jarring contrasts encountered in the first and third movements of the Jochum performance. There is more sheer drama in Jochum, but greater clarity of structure and texture in Klemperer—in part because of the studio work on the part of the Angel engineers. The latter performance is generally more lyrical and dynamically low-key than Jochum's. I find the first three movements quite satisfying, but in the finale, things bog down. Not only is there no noticeable extension of dynamics, but, most unhappily, Klemperer adopts a ponderous tempo for the initial fugue theme, with the result that the whole machine lumbers along, never getting off the ground. Jochum wins hands down in this movement, which he keeps going at a fine clip so that the ending becomes a truly overwhelming climax.

The Angel sound is warm and full, if not as spacious as the Philips. It is understandably superior to the Philips in bringing clarity to the complex inner voices of the score, notably in the finale.

Now it's London's turn. Will it be Böhm or Solti with the Vienna Philharmonic? Böhm created a sensation in New York early last season with the Vienna players in this work. If London's sound is anything like what we have been getting lately from Vienna, a truly satisfactory Bruckner Fifth may be close at hand.

D. H.

RECORDING OF SPECIAL MERIT

CARISSIMI: *Jephthé*; *Judicium Extremum*. Eileen Laurence, Janet Frank, Eleanor Clark (sopranos); Jane Gunter (alto); Stafford Wing, Seth McCoy (tenors); Gerd Nienstedt, William Fleck (basses); Amor Artis Chorale, Johannes Somary cond. DECCA © DL 79430, (M) DL 9430 \$5.79.

Performance: **Very good**
Recording: **Excellent**
Stereo Quality: **Excellent**

Giacomo Carissimi (1605-1694) was perhaps the most influential force in the development of the oratorio: he broke away from liturgical techniques and strictly liturgical texts, invested his music with pulsating drama, heightened the expressiveness of the often mechanical recitatives, and exhibited a rare ability for tone-painting. In all these elements, his influence on Handel was noteworthy and freely acknowledged by the latter master.

The color and dramatic strength of Carissimi's writing are amply evident in these effective renditions of *Jephthé* and *Judicium Extremum*, the former no stranger to the record catalog, the latter less well-known but equally significant and memorable. Both works are distinguished by consistently expressive and admirably controlled choral singing. Of the soloists, the outstanding in-

terpreter is Gerd Nienstedt, who sings the part of Christ in *Judicium Extremum* with dignity, steady tone, clear enunciation, and a liquid ease in the florid passages. William Fleck also contributes some fine bass solos; the other singers, while not exceptional, are acceptable, and all rate praise for their expressive handling of the Latin texts.

Producer Israel Horowitz and the engineers are responsible for clear and exceptionally well-balanced sonics in which voices are precisely differentiated and deployed, and the continuo is given good presence. There are detailed notes by Ellen Rosand, which reveal much pertinent data, although in the wealth of scholarly detail one point of essential information is overlooked: instrumentation. The fine continuo work (duly credited) is by Igor Kipnis (harpsichord) and Michael Rudiakov (cello). G. J.

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Ruth Ann Koesun and John Kriza in *Billy the Kid* (American Ballet Theatre)

CHOPIN: *Scherzo No. 1, in B Minor, Op. 20*; *Scherzo No. 2, in B-flat Minor, Op. 31*; *Sonata No. 3, in B Minor, Op. 58*. Alexis Weissenberg (piano). RCA VICTOR © LSC 2984, (M) LM 2984* \$5.79.

Performance: **Twentieth-century Chopin**
Recording: **Excellent**
Stereo Quality: **Fine**

The Sofia-born American pianist Alexis Weissenberg has some extremely individualistic ideas in this Chopin recital; to describe his basic style as exclusively twentieth-century, complete with Horowitzian excitement and finger dexterity, only tells part of the story, however. There is a poetic quality to his playing which manifests itself primarily in slower sections of the scores—in the third movement of the sonata and the lullaby section of the first Scherzo, for instance. This seems deeply felt and not tacked on, as so often is the case with today's younger pianists. Yet, when Weissenberg attacks fast sections, the sensitivity, the poetic qualities, tonal shadings, and the rhetoric tend immediately to dissipate themselves in favor of the hammer-and-tongs technique of modern piano playing. One can admire his ability to generate electric excitement, but the interpretations at such moments fail to move or to convince. Excellent sound. I. K.

COPLAND: *Billy the Kid*; *Rodeo*; *Four Dance Episodes from the Ballet*; *Fanfare for the Common Man*. Dallas Symphony Orchestra, Donald Johanos cond. TURNABOUT © TV 34169 \$2.50.

Performance: **Clean**
Recording: **Good**
Stereo Quality: **Good**

COPLAND: *Billy the Kid*; *Appalachian Spring*. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND © CC 11038 SD \$5.79.

Performance: **50/50**
Recording: **Excellent**
Stereo Quality: **Fine**

I must say straight-off that I find Steinberg's performance of *Appalachian Spring* misguided. The work's magic is, admittedly, in its lyricism. But although it has its quota of "good tunes," the lyricism of the piece—its poetry—dwells in its musical texture. Forget the fact that conductor Steinberg doesn't seem to "feel" Copland's more intricate rhythmic passages—maybe we still need an American to get those *just* right; forget even the fact that this almost eccentrically clean-textured work is slightly muddy in this performance. But Steinberg gets off on the wrong foot with the first notes of the introduction: the thrice-struck pedal note on A (it *should* be heard almost as a single pulse) is whacked out as I have never heard it. Straight through the introduction the outlined triads, which function as a kind of quasi-lyrical animation, are played here like assertive thematic utterances. And so it goes: the entrance of the final Shaker variation is clearly off in timing; the ensuing "like a prayer" (*ppp con sord*) is given as if it were a passage in *Parsifal*; and, for no reason that I can see, the *divisi* break up of a crucial chord in the second violins and violas is either omitted or inaudible, or my equipment is stubborn in its refusal to reproduce it.

It is perhaps not so odd as it first struck me that Steinberg comes off better with *Billy the Kid*. There is, to be sure, a certain awkwardness in dealing with the cowboy rhythms and folk derivations here, too. But the magnificent, and for all practical purposes, identical opening and closing of the piece can take all the grandeur and sweep that Steinberg and his orchestra bring to them here if the entire work is to have the aura of epic folk legend.

Next to Steinberg's overall conception of *Billy the Kid*, Johanos' work with the Dallas Symphony Orchestra sounds clean, thin, and a little mechanical—admitting the young conductor's flair for the more straightforward Americana in the score. I like his treatment of *Rodeo*. The score itself seems to me much the least of the three, and Johanos' rather non-nonsense approach to it is appealing.

Both orchestras play well enough, although it's interesting to observe, in the present comparison, how Copland's transparent scoring has a way of showing up the innate superiority of one group over another where the work of another contemporary might make it less apparent. There is no mistaking the Pittsburgh's superiority here as an orchestra and, for that matter, no mistaking Command's far superior recorded sound and stereo. W. F.

(Continued on page 78)

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RECORDING OF SPECIAL MERIT

DEBUSSY: *Images for Orchestra: Giggles; Rondes de printemps; Ibéria.* L'Orchestre de la Suisse Romande, Ataulfo Argenta cond. LONDON © STS 15020 \$2.49.

Performance: **Handsome**
Recording: **Very good**
Stereo Quality: **Good**

Although there are plenty of good performances of this music listed in the Schwann catalog, I can recommend this low-budget reissue to the economy-minded collector without reservation. Argenta's view of the music is warm, leisurely, and colorful in a way that is winningly uninsistent. *Ibéria*—a piece that isn't easy to make "work" as an entity—he does especially well by. It comes off here as I have rarely heard it, and the only explanation I can find for the conductor's success with it is the sense of relaxation that pervades the playing over the entire disc. The recorded sound is spacious and clear—not a grey hair visible, as it were—and the stereo is managed nicely. *W. F.*

RECORDINGS OF SPECIAL MERIT

GAY-PEPUSCH (arr. Austin): *The Beggar's Opera.* Elsie Morison, Monica Sinclair, Constance Shacklock, Anna Pollak, John Cameron, Ian Wallace, Owen Brannigan, and Alexander Young (singers); Zena Walker, John Neville, Rachel Roberts, Eric Porter, Paul Rogers, Daphne Heard, and other members of the Old Vic Company (actors); Pro Arte Orchestra and Chorus, Sir Malcolm Sargent cond. SERAPHIM © SIB 6023 two discs \$4.98.

Performance: **Incomparable**
Recording: **Superb**
Stereo Quality: **Points up the action**

When the Puritans took over England for a decade in the middle of the seventeenth century, they not only put an end to the monarchy but banned the production of plays, denouncing all stage-players as "rogues." Show business got around the injunction by putting music into everything and billing it as opera. In 1660 the monarchy was restored to power, but the opera habit lingered on until, in 1728, John Gay's *The Beggar's Opera* practically laughed it out of London. Indeed, Mr. Gay's burlesque mocked more than mere conventions of the Handel Italian operas which held English audiences in thrall; it turned all the values of the day topsy-turvy in a devastating mockery of human folly. The stage was transformed into a living Hogarth engraving (Hogarth returned the compliment by supplying one of the production as a display poster) abounding with pimps, pickpockets, prostitutes, beggars, and highwaymen. The gang's organizer, Mr. Peachum, upholds the old virtues of industry and enterprise—provided they are placed in the service of crime and corruption. He and his wife are offended that their daughter Polly should marry at all—but that she should marry for love instead of money they find utterly upsetting. "If she had had only an intrigue with the fellow," Mrs. Peachum sighs when she learns that Polly has wedded the highwayman MacHeath, "why, the very best families have excused and huddled up a frailty of that sort. . . . No wonder this comedy has continued to evoke laughter from audiences when the specific political figures

it lampooned are long forgotten; they are universal types, still here to plague us.

The Beggar's Opera, culminating in the arrest of highwayman MacHeath after his neglected girl friend Jenny Diver betrays him, unfolds amid a profusion of sixty-nine English airs which Johann (later John) Pepusch collected from streets and taverns and country inns, arranging them in a score that surpasses in charm even the songs Kurt Weill supplied to Brecht for his twentieth-century Berlin version of the story, *The Threepenny Opera*.

The Pepusch score, further refined by Frederic Austin in 1920 for a famed revival at the Lyric Theatre in Hammersmith, was orchestrated by the late Sir Malcolm Sargent for this production under his baton, and the recording proves one of the crowning achievements of his career. It is as though a

Next Month in

Hi Fi/Stereo Review

American Composers Series:
HOWARD HANSON
by Patricia Ashley

•
Anyone for the Harp?

•
Dynamic Range:
The Loud and the Soft of It,
Live and Recorded
by Craig Stark

proclamation had gone out summoning the most suitable talents in the British Isles to the microphones by royal decree. The result is a crisp, sharp-edged, fast-moving, and fastidiously mounted delight, from prologue to the final dance of MacHeath in the company of doxies, cutthroats, and thrush-voiced assassins. I am one who compulsively prefers his plays and operas untampered with and unabridged, but *The Beggar's Opera* is a long affair, with dialogues, that sometimes winds down to a standstill, and not all of its three score and nine songs are precisely indispensable. Part of the success of Sargent's version assuredly is attributable to drastic but brilliant editing of both book and score. And stereo has never been used more astutely to bring the action and the color of a performance so boundingly to life.

Paul Kresh

GINASTERA: *Bomarzo* (see Best of the Month, page 69)

GLUCK: *Orfeo ed Euridice.* Grace Bumbry (mezzo-soprano), Orfeo; Anneliese Rothenberger (soprano), Euridice; Ruth-Margret Pütz (soprano), Amore; Leipzig

Radio Chorus and Gewandhaus Orchestra, Vaclav Neumann cond. ANGEL © SBL 3717 two discs \$11.58.

GLUCK: *Orfeo ed Euridice.* Dietrich Fischer-Dieskau (baritone), Orfeo; Gundula Janowitz (soprano), Euridice; Edda Moser (soprano), Amore; Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON © 139268/69 two discs \$11.58.

Performance: **Both worthy, neither ideal**
Recording: **Both good, DGG brighter**
Stereo Quality: **Both good**

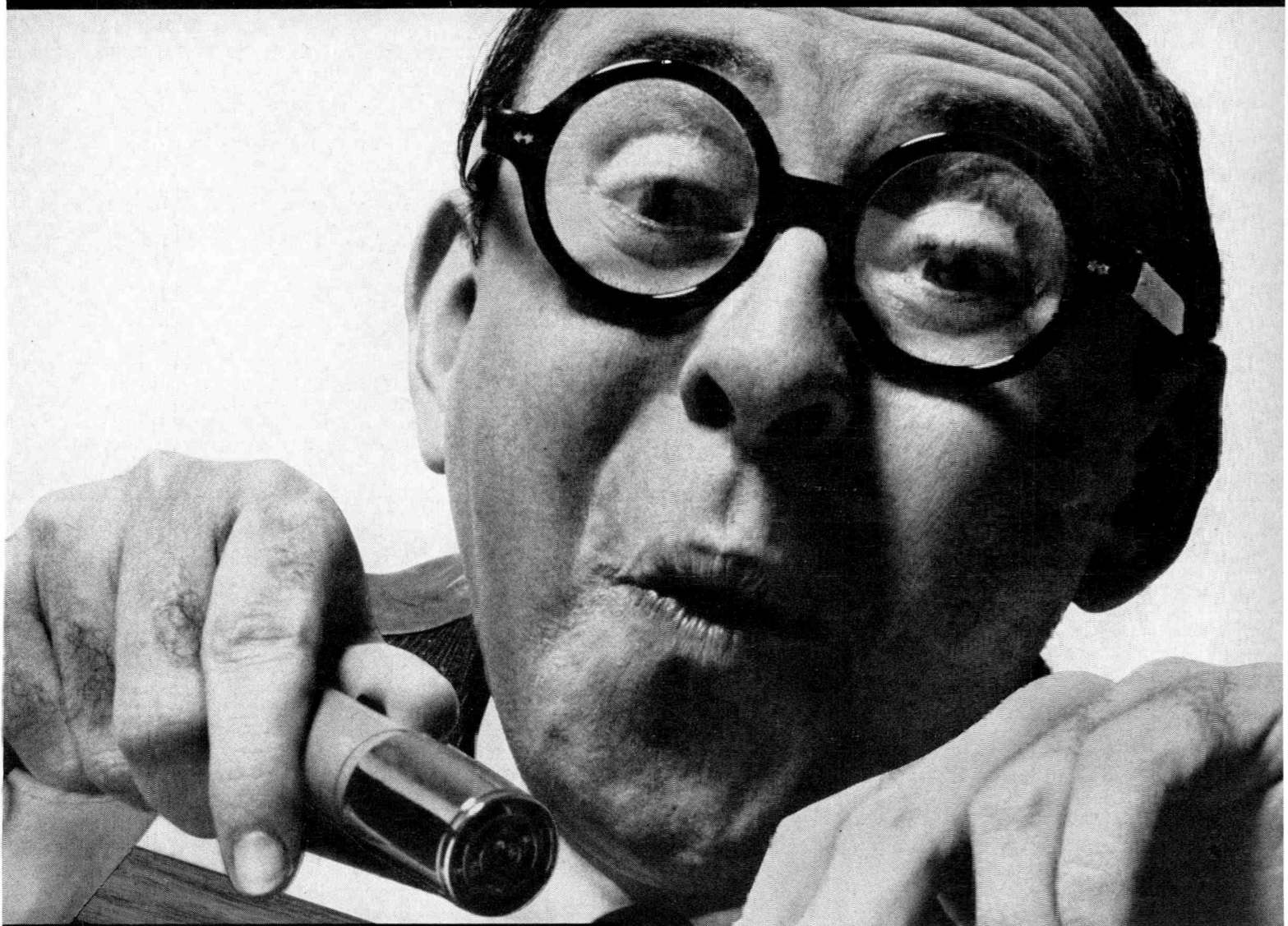
Urtext-watchers please note: both these new recordings are based on the original Vienna version (1762) of *Orfeo ed Euridice*. The portions added for the subsequent Paris version of 1774 (the Dance of the Furies, the Dance of the Happy Spirits with its sublime flute solo, and the aria "E quest' asilo ameno") are all omitted by Angel. DGG retains the Dance of the Furies, placing it between the opening chorus of Act II and Orfeo's first plea—unconventional but dramatically valid. Thus the Angel version has the edge in authenticity, particularly since its mezzo Orfeo is more in keeping with Gluck's original intention (male alto) than the baritone alternate, and is in fact considered by many (myself included) as the only acceptable choice for the role. But here's the rub: the Paris additions, which are nearly always included when the opera is staged, are sorely missed. *Orfeo* is weaker without them.

And it is best not to pursue this matter of authenticity very far, since neither of these conductors follows Charles Mackerras' recent example, in a Bach Guild set issued about a year ago, of re-creating the eighteenth-century performance style in matters of phrasing, appoggiaturas, and ornamentations. Neumann's approach is traditionally Romanticized, with stately tempos, rich sound, and columnar orchestral textures, and it is somewhat unimaginative. Richter surpasses him in every way (save for a serious miscalculation detailed below): his tempos are brisker, his textures lighter, his dramatic insight keener, his phrasing more expressive. The ballet sections have a lilt and buoyancy not fully realized under Neumann, and the orchestral execution of the Munich players is more polished.

Angel's Grace Bumbry has moments of great effectiveness; her tones are rich and solidly projected, particularly at full volume. She has the makings of a first-rate Orfeo, though at present she is uneven: there are instances of failing intonation and inelegant phrasing. Fischer-Dieskau's command of expressive nuance is altogether rare, and beyond the reach of current mezzo Orfeos; artistry of this caliber simply cannot be gained, whatever one may think of the appropriateness of casting. Unfortunately, here he too is quite uneven. The first-act recitatives are delivered with exceptional sensitivity and restraint, and the two big arias are sung with eloquent lyricism. But in the more dramatic utterances he becomes explosive—as passion mounts, control of legato and purity of intonation decline. Worst of all, his pleas to the Furies are sung not meltingly, but at an aggressively fast pace, with an almost menacing and quite unattractive tone—singer and conductor must share the blame here. Had Orfeo used such an approach, the

(Continued on page 80)

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CIRCLE NO. 69 ON READER SERVICE CARD

Furies, instead of yielding to his eloquence, would have eaten him alive.

Both Euridices are excellent. Miss Janowitz offers greater tonal opulence, but Miss Rothenberger communicates her anguish more movingly and brings more character into her singing. The Amores come off less well: Angel's Ruth-Margret Pütz is only adequate; DGG's Edda Moser is vocally pleasing, but her Italian is atrocious. Clear enunciation of the text is a problem with both choruses. In general, DGG's Munich group has more incisiveness and animation.

There are now four stereo versions of the opera's 1762 edition. My preference is RCA Victor's LSC 6169, for its sensible pacing, satisfactory soloists, excellent sound, and superior choral and orchestral execution. The Bach Guild set is worth exploring for its musicological adventurousness and for Maureen Forrester's fine singing of the title role (also lamentably marred by poor Italian pronunciation). There are two good mono versions of the opera's 1774 edition (in French, with tenor Orfeos) on Epic and Angel. G. J.

KODÁLY: *Psalmus Hungaricus* (see BRAHMS, *Alto Rhapsody*)

LUTOSLAWSKI: *Concerto for Orchestra; Funeral Music; Venetian Games*. Warsaw National Philharmonic Symphony, Witold Rowicki cond. PHILIPS Ⓢ PHS 900159 \$5.79.

Performance: **They sound good**
Recording: **Fine**
Stereo Quality: **Excellent**

LUTOSLAWSKI: *Variations on a Theme of Paganini*. **RACHMANINOFF:** *Symphonic Dances*. **BIZET:** *Jeux d'enfants—Suite*. Vitya Vronsky and Victor Babin (duo pianos). SERAPHIM Ⓢ S 60053 \$2.49.

Performance: **Characteristic**
Recording: **Good**
Stereo Quality: **Good**

Witold Lutoslawski (b. 1913) is a contemporary Polish composer whose work has gradually become known on an international level within very recent years. But not enough—at least so far as my experience goes—to get the composite picture of the man's accomplishments that these two releases offer. I mean particularly, of course, the Philips all-Lutoslawski release. The biggest work here, in the sense of size at least, is the *Concerto for Orchestra*; it is also the earliest (1954). Taken simply as command of the musical disciplines—form, counterpoint, and particularly orchestration—the work is by no means to be ignored. It "sounds" all the way through and, in spite of its development "of a folk theme" presumably Polish in origin, the work brings to mind more than once both the musical language and overall gesture of Bartók's *Concerto for Orchestra*. But, curiously enough, it lacks what I have come to regard as the Hungarian master's intention to write a *popular* piece (nothing wrong with that, of course); if Lutoslawski's command of his resources, considerable as they are, is less total than Bartók's, his work nonetheless seems to say something more ambitious.

Regarding the two more recent and shorter works of side two, I prefer rather to listen to the music than spoil its value by reading the composer's statements on it. Of *Fun-*

(Continued on page 82)

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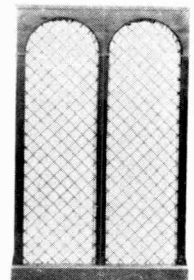
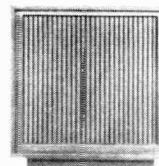
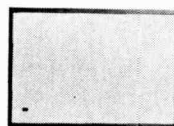
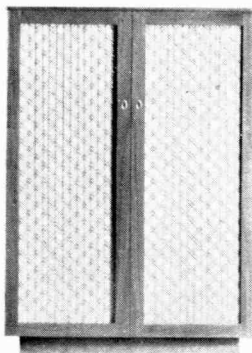
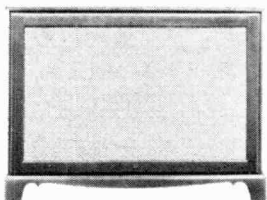
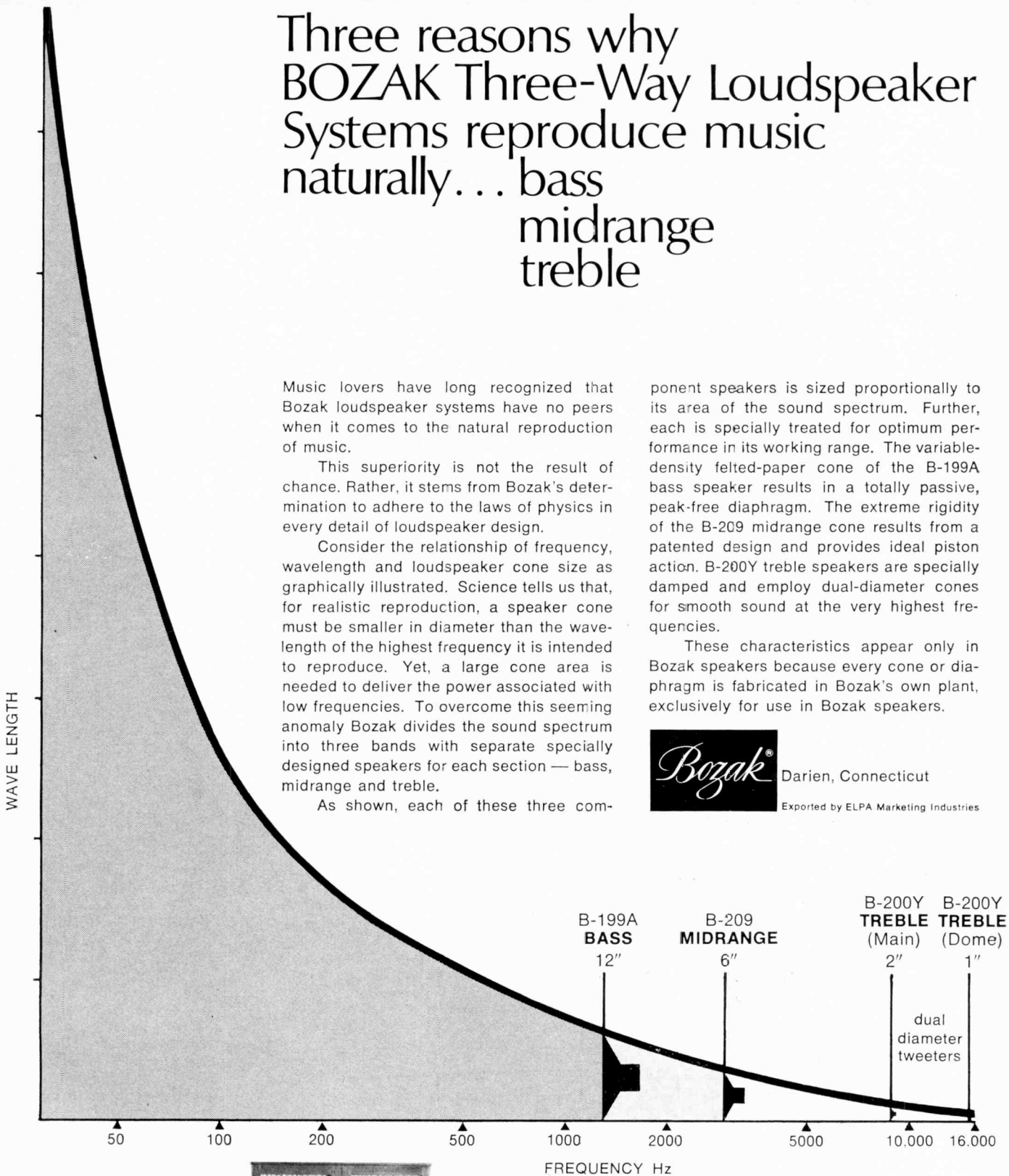
ponent speakers is sized proportionally to its area of the sound spectrum. Further, each is specially treated for optimum performance in its working range. The variable-density felted-paper cone of the B-199A bass speaker results in a totally passive, peak-free diaphragm. The extreme rigidity of the B-209 midrange cone results from a patented design and provides ideal piston action. B-200Y treble speakers are specially damped and employ dual-diameter cones for smooth sound at the very highest frequencies.

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eral Music (1958) he writes: "What I have achieved is a combination of means which permits me to move within the scope of twelve tones, outside both the tonal system and conventional dodecaphony. . . ." I will not question the composer's declaration of his own achievement. It might be suggested that, both behind and in front of the Iron Curtain, the idea was not a new one in 1958. The work is dedicated to Bartók's memory, by the way; it sounds like the Bartók of the later string quartets.

By the time we reach *Venetian Games* (1961), Lutoslawski writes: ". . . in it I used 'aleatory' technique for the first time." By now, in any case, the music is clearly "atonal," and its use of the vogue for "chance" music is somewhat restricted and innocent. Still, the piece makes beautiful sounds orchestrally; its sense of theater is impeccably right. I do not yet ascertain any real "personality" in the composer's eclecticism, but he writes a listenable, attractive Music of considerable technical skill.

Lutoslawski's *Variations on a Theme of Paganini* (1941), which concludes Seraphim's reissue of a Vronsky and Babin duo-piano recital, is again full of skill and virtuosity. I find it so reminiscent of so many composers' Paganini variations (including Rachmaninoff's) that, except to assure you of its pianistic brilliance and structural sureness, I find myself quite without reaction. The Seraphim release, taken in sum, is a good bargain, by the way, for those who fancy its repertoire and the rather old-fashioned duo-piano manner of its artists.

The Philips release has fine recorded sound and stereo quality, and I assume its performances to be authentic. And the Seraphim reissue still sounds good. W. F.

RECORDING OF SPECIAL MERIT

MACHAUT: *Notre Dame Mass. Gregorian Chant: Proper for the Mass of the Feast of the Assumption.* Vienna Renaissance Players; The London Ambrosian Singers, John McCarthy cond. NONESUCH © H 71184 \$2.50.

Performance: **Highly commendable**
Recording: **Superior**
Stereo Quality: **Splendid**

Historically, the Notre Dame Mass is distinctive: it is the oldest complete Mass setting that can be attributed to a single composer. In the present recording, this fourteenth-century work is performed together with the Proper of the Mass (those parts—*Introit, Gradual, etc.*—which are associated with a particular day or occasion), in this case the Gregorian chant for the Assumption of the Blessed Virgin Mary from the Benedictine liturgy for August 15. The recording itself is of unusual interest, for it was made at the Cathedral of Nôtre Dame in Rheims, the place in which the French composer probably first heard the work performed. The combination of Machaut's Ordinary of the Mass, the Gregorian Proper, and the recording locale makes this an outstanding issue, particularly since the interpretation by Mr. McCarthy's fine performers is so stylish and sensitive. His approach to Machaut takes full advantage of the jaggedness of the writing (especially the rhythms), as well as the lyrical qualities that may be found in the *Gloria* and *Credo*. So far as the chant is concerned, it, too, is very well done,

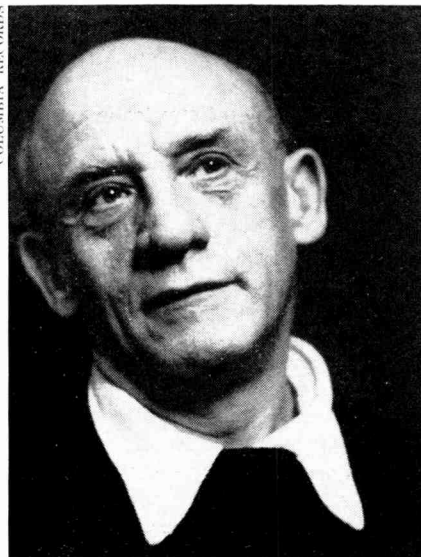
although the pacing might have been more dramatic. The reproduction is splendid, and texts and translations are included. I. K.

RECORDING OF SPECIAL MERIT

MAHLER: *Songs of a Wayfarer; Kindertotenlieder; Ich bin der Welt abhanden gekommen.* Janet Baker (mezzo-soprano); The Hallé Orchestra, Sir John Barbirolli cond. ANGEL © S 36465 \$5.79.

Performance: **Subdued and lyrical**
Recording: **Very good**
Stereo Quality: **Very good**

Although both these Mahler cycles have been frequently recorded, at the present time only the discs by Kirsten Flagstad (London O5 25039) and Christa Ludwig (Seraphim S 60026) have the same coupling as this new release. The earlier versions are first-rate, but Janet Baker is in the same class here.



COLUMBIA RECORDS

DIMITRI MITROPOULOS (1896-1960)
An impassioned, neurasthenic Mahler Eighth

Her voice is light in timbre, without the opulence in the low register that characterizes the singing of Christa Ludwig, but it is a lovely instrument, malleable and gracefully used. She sings with superb discipline and noticeable emotional restraint, and by and large this subdued approach is eminently valid here. The only exception is "In diesem Wetter," the last of the *Kindertotenlieder*, which is too much understated by both singer and conductor.

Christa Ludwig remains my choice mezzo interpreter of these cycles, but there were moments on this disc that made me waver. Miss Baker can float some perfectly enchanting *pianissimi*, she makes a regular habit of negotiating the most difficult interval skips with unbelievable ease, and, in general, she is a masterly singer—but perhaps a shade too self-effacing for her own good. Sir John Barbirolli handles the beautiful orchestral pages with utter clarity and a caressing lyricism. It is surprising that a bad horn passage in the conclusion of "Nun will die Sonn' so hell aufgehn" (the first of the *Kindertotenlieder*) was allowed to mar the overall effect. G. J.

MAHLER: *Symphony No. 8, in E-flat ("Symphony of a Thousand").* Soloists and choirs, Vienna Festival Orchestra, Dimi-

tri Mitropoulos cond. EVEREST © 3189-2 two discs \$9.96.

Performance: **Impassioned**
Recording: **1960 broadcast**
Stereo Quality: **Electronic channeling**

I give the credits above as they are stated on the Everest record labels, but researches into my files lead me to believe that this album is derived from a 1960 Salzburg Festival tape with the Vienna Philharmonic Orchestra, the soloists being Mimi Coertse and Hilde Zadek (sopranos), Lucretia West and Ira Malaniuk (altos), Giuseppe Zampieri (tenor), and Otto Wiener (baritone). Mitropoulos died suddenly in Milan a few months after his broadcast, while he was rehearsing the Mahler Third Symphony.

In spite of the minor mishaps that must inevitably be a part of a "live" recording, this performance constitutes a remarkable documentation of Mitropoulos' special approach to Mahler. His nervously impassioned, even neurasthenic, communication of Mahler's message (rather than Bruno Walter's more sentiment-laden way) seems to me to be the forerunner of Leonard Bernstein's remarkable Mahler readings.

This recorded performance offers just an inkling of what might have been realized had Mitropoulos lived to commit his reading to tape under conditions comparable to those of the Bernstein-Columbia recording in London two years ago. His treatment of the "Veni, Creator Spiritus" movement is fiercer and more sinewy than Bernstein's, and comes through quite impressively on these discs. But, the variables attendant upon broadcast microphoning betray, more often than not, the many subtleties of the finale's elaborate setting of passages from Goethe's *Faust*, Part II.

That almost nothing of Mitropoulos' Mahler performances survives in recorded form, commercial or otherwise, is a tragedy. We must be quite grateful for this recording, then. D. H.

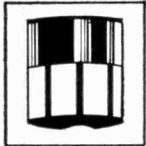
MOZART: *Sonatas for Piano and Violin: No. 7, in F Major (K. 376); No. 6, in G Major (K. 301); No. 4, in E Minor (K. 304); in C Major (K. 296).* George Szell (piano), Rafael Druian (violin). COLUMBIA © MS 7064 \$5.79.

Performance: **Disappointing**
Recording: **Okay**
Stereo Quality: **Okay**

This is a brilliant, energetic, exasperating, disappointing disc. George Szell is obviously the selling (no pun intended) point. His picture is all over the album cover and his name comes not only before Rafael Druian's (a billing that might be partially justified by the music), but even before Mozart's. But as a Mozart pianist he often turns out to be shockingly mediocre—and I am not talking about technical questions but musical ones. His basic approach is rigorous, with little flexibility where it would count but funny little speed-ups and ritards here and there. A major problem is the very restricted dynamic range in works that clearly show strong dynamic variations (and which we know, from Leopold Mozart's treatise on violin-playing, would never have been played on the flat, even keel that passes for "classical" style here). Finally, there are some terrible hang-ups on the ornamentation; Szell

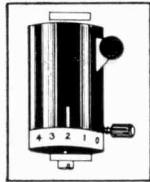
(Continued on page 84)

A vital determinant of the quality of an automatic turntable is the tone arm system. Here are some of the tone arm and related features that make the BSR McDonald automatic turntables the sophisticated units they are.

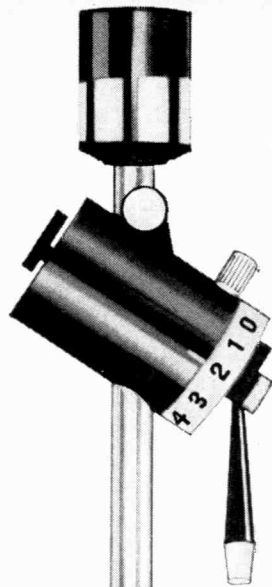


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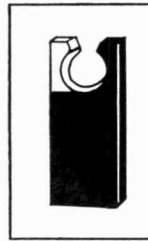
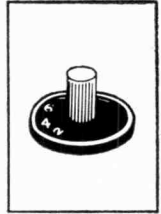
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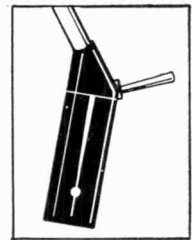


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consistently misses the long appoggiaturas and fudges some of the short ones in funny ways; sometimes pianist and violinist play the same melody one after the other with different versions of the ornaments. Druian, by the way, is capable enough, and indeed it would be a mistake to imply that Szell comes off as a total dufer. But in view of the billing, the reputations and the music involved, one has the right to expect coherent, consistent performances that are, at least, stylistically right. At the very least. Good sound.

E. S.

RACHMANINOFF: *Symphonic Dances* (see LUTOSLAWSKI)

RECORDING OF SPECIAL MERIT

SATIE: *Piano Music, Volume Two. La Belle Excentrique (four hands); Descriptions automatiques; Véritables préludes flasques (pour un chien); Vieux sequins et vieilles cuirasses; En habit de cheval (four hands); Sports et divertissements; Chapitres tournés en tous sens; Aperçus désagréables (four hands).* Aldo Ciccolini (piano). ANGEL © M S 36459 \$5.79.

Performance: **Crisply idiomatic**
Recording: **Excellent**
Stereo Quality: **Fine**

When the post-Webernite vogue was at the peak of its influence in this country some ten years ago, Virgil Thomson, during an informal discussion, all but redefined the term avant-garde for me with specific reference to the music of Erik Satie. His argument was that the dodecaphonic craze wasn't avant-garde in any *pure* sense because its prophets and practitioners would invariably become (as indeed they have) tomorrow's Establishment. Satie, on the other hand, having innovated an aesthetic rather than a method and, out of it, having composed a music that would always be for special rather than mass tastes—*i.e.*, eternally separated from the main stream—is the *quintessential* avant-garde composer.

Take or leave Thomson's definition of the term, he was most certainly correct in insisting that Satie was an important composer, one who cast a long shadow over history, but whose music is a very specially acquired taste. For Satie's theory that music can be simple, banal, and fun—but still of excellence—was the one that lay behind France's pre-empting of the Germanic dominance over music during the earlier decades of this century. There could have been no Milhaud, no Poulenc, no Ravel or for that matter Virgil Thomson—as we know them—if Satie had never lived.

Speculating rather free-associatively on this distinguished recording of Satie's later piano music, I found a few odd thoughts crossing my mind. For example, it was after 1913 that Satie devised his so-called "put-put" music. And, of course, it struck me immediately that, in view of his goofy titles and musical spoofing, the current American vernacular "put-on" would have delighted Satie. It also occurred to me that one never knows quite *how* he's being put on by the composer. The giddy title for a waltz called *Mysterious Kiss in the Eye* finds its relevant counterpart in the music. On the other hand, looking for musical camp in works like *She Who Talks Too Much* from a set called *Chapters Turned Every Which Way*, and

finding it absolutely *nowhere*, I see suddenly that the joke is rather gallingly on *me*. The composer is laughing at me, not with me.

Given its premise, all the music you'll hear on this release is a delight. It is also extraordinary. There's not a note that isn't "right," nor is there one that isn't absolutely necessary; the materials are honed down to absolute essentials. Even *Severe Reprimand*, which is like a dolorously virtuosic study out of Czerny, is oddly economical even in its mock flamboyance.

To write that the playing here is superb is to say that, by definition, it's better than that. I once asked an a-&-r man of a record company why in heaven's name we have no modern first-rate recording of Satie's masterpiece *Socrate*. But I knew what he was going to say before he said it. "Who do we have who would, or *could*, conduct it?" For the very qualities of the music make the slightest false

ANGEL RECORDS



ALDO CICCOLINI
Gets Satie's piano style exactly right

interpretive move a disaster. Like *Socrate*, these piano pieces can sound boring and/or banal, rather than compelling and shrewdly sophisticated, unless everything is exactly right both musically and "theatrically."

Angel's recorded sound is appropriately brilliant and wisely dry. (Incidentally, the designation of some of these pieces as for "four hands" is not one of Satie's jokes: Ciccolini overdubs.)

W. F.

RECORDING OF SPECIAL MERIT

SCHOENBERG: *String Trio, Op. 45.* Members of the Juilliard String Quartet. *Ode to Napoleon Buonaparte, Op. 41.* John Horton (speaker); Glenn Gould (piano); Juilliard String Quartet. *Variations on a Recitative, Op. 40.* Marilyn Mason (organ). *Phantasy for Violin and Piano, Op. 47.* Israel Baker (violin), Glenn Gould (piano). *Theme and Variations, Op. 43b.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © M2S 767, Ⓜ M2L 367 two discs \$11.38.

SCHOENBERG: *Theme and Variations, Op. 43b.* BERG: *Lulu—Suite.* WEBERN: *Im Sommerwind; Three Pieces for Orchestra.* Luisa de Setti (soprano, in Berg); Phila-

delphia Orchestra, Eugene Ormandy cond. COLUMBIA © MS 7041, Ⓜ ML 6441 \$5.79.

Performances: **High-quality**
Recording: **All admirable**
Stereo Quality: **Good and helpful**

Arnold Schoenberg's American works fall into three categories: 1) *Gebrauchsmusik*, written for the "practical" market and strongly tonal in treatment; 2) "dramatic" works with narrator, politically relevant texts, a generalized twelve-tone technique, and tonal references; and 3) fully twelve-tone works which are novel and even experimental in their approach to materials and form. The *Theme and Variations*, Op. 43, originally written for band at the suggestion of Schoenberg's publisher, but heard here in the composer's version for full orchestra, and the *Variations for Organ*, Op. 40, both belong in the first category. Both works apparently far exceeded, in complexity of style and difficulty of execution, the terms of the publishers' commissions, but, as is often the case, Schoenberg was just a bit ahead of the game. These works, although slow to catch on, are performed rather often nowadays. The *Organ Variations*, chromatic complexities and all, are virtually a staple of the modern organ repertoire. And an executive of G. Schirmer recently told me that the *Theme and Variations* is one of the most successful pieces in that company's catalog—not in the orchestral version, which is still rarely played, but in the original band scoring. Surprisingly, this is the first recording of the orchestral version (the one for band has been recorded by Frederick Fennell at Eastman), and it turns up—in apparently the same performance—in Volume VII of Columbia's "The Music of Arnold Schoenberg" as well as on the Ormandy disc.

The *Ode to Napoleon Buonaparte*, written during World War II, belongs to the category of "dramatic," committed works. This piece, scored for speaker, string quartet, and piano, is based on Byron's vehement, sarcastic ode, which Schoenberg obviously intended should apply to Hitler. The text is set to a very precise rhythmic declamation and a rather curious notation which shows notes, naturals, sharps, and flats but no identifiable pitches. The net effect of the vocal setting is (unlike *Pierrot Lunaire*) that of rhythmic speech with background music. It takes quite an effort of concentrated and repeated listening to get beyond the declamation to the musical setting to discover that it is one of Schoenberg's most brilliant, varied, and exciting scores.

The *Phantasy* and the *String Trio* belong to (indeed, virtually make up) the third category listed above. Schoenberg was no longer so intent on reconstructing traditional form (as he was in most of his earlier twelve-tone pieces) and the forms and sonic structures emerge as the natural result of the ideas themselves. This is most obvious in the *Trio*, which, in spite of its "romantic" second subject and precise recapitulation, is (as George Rochberg points out in his liner notes) the most contemporary-sounding of all of Schoenberg's work. This is partly a technical matter—the statement and use of the row material is quite different here from what it is in earlier works. But it is also the product of a rather remarkable technique of fragmentation and juxtaposition. The *Phantasy for Violin and Piano* is a successful and quite beau-

(Continued on page 86)

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The Philadelphia record might almost carry the subtitle "The Romantic Viennese

The Webern pieces are early works recently rediscovered in Austria by Dr. Hans Mollerhauer. *Im Sommerwind*, a late-Ro-

matter for a new kind of expressive synthesis quite distinct from both instrumental and electronic music.

Stockhausen's *Mikrophonie I* and *II* represent a remarkable importation and transmutation of these (essentially) American ideas in terms of European serial thought. All the sounds of *Mikrophonie I*, with the exception of a few vocal interjections, are made on a giant tam-tam which is manipulated by two players in an enormous number of ways—scratched, rubbed, beaten, jangled, etc. A second pair of performers holds microphones which they move toward and away from various parts of the vibrating metal, occasionally actually rubbing the mikes against the gong. A third pair of performers operate volume controls and filters to produce the final, transformed result. In spite of the weight of the serial processes applied to the procedures and a certain attempt at aural variety, the result—the whole half hour of it—does not add up to much more than a kind of noise environment.

Mikrophonie II is a different case entirely. The sound sources here are mainly human voices, mostly live. Four groups of sopranos and basses are miked, these outputs are mixed with the direct output of a Hammond organ, and the whole is then put through ring modulators. This all comes through four speakers whose gains are carefully controlled so that the live and amplified-modulated sounds are mixed in various proportions. In addition, taped excerpts from Stockhausen's earlier works are played back through a fifth speaker (in this context they sound oddly like nostalgic bits of some familiar and even traditional past!). It is a peculiar quality of vocal sounds (if managed with skill) that we can follow all kinds of subtle changes and relationships while our attention and engagement are sustained by complex and rich emotive associations. Stockhausen talks about the "what" of a process which led him to the "how" of this particular work (it was partly "formed" in rehearsal as the result of a kind of experimental process). But the listener inevitably reverses the process: ultimately he wants the "how" to take him back to a "what." Certainly the "what" (not the "how") seems to me to be the important part of the piece. A whole complex of human vocal expressions is taken up, transformed, and distorted—a kind of interaction and cosmic conflict between familiar human activities, like speech and song, and their translation through technology into new and often barely recognizable forms. This is like a communication system which partly communicates and partly distorts and blocks communication. That makes the piece not merely a striking and evocative expression, but also one that we recognize as a kind of metaphor for certain experiences of contemporary life. Sound is excellent, and the disc is eminently to be recommended for *Mikrophonie II*. E. S.

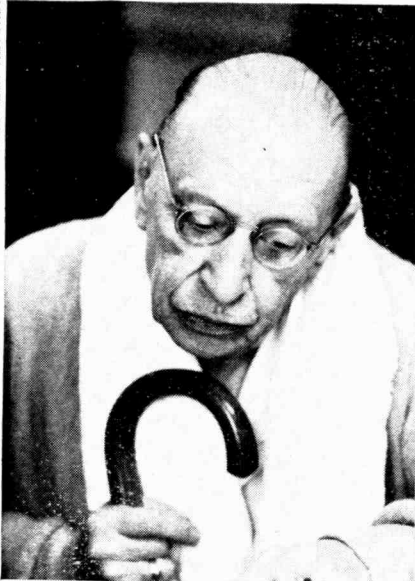
STRAUSS: *Le Bourgeois Gentilhomme—Suite; Der Rosenkavalier—First Waltz Sequence.* Friedrich Gulda (piano); Willi Boskovsky (violin); Emanuel Brabec (cello); Vienna Philharmonic, Lorin Maazel cond. LONDON ⑤ CS 6537, ⑥ CM 9537* \$5.79.

Performance: **Lackluster**
Recording: **Good**
Stereo Quality: **Fine**

In Straussian chronology, *Le Bourgeois Gentilhomme* followed *Rosenkavalier* and preceded completion of *Die Frau ohne Schatten*. The Orchestral Suite, Op. 60, I find a congenial bore. Its Germanic orchestration scarcely suits the three numbers adapted from Lully, and I can't find much to hum, sing, or whistle elsewhere in the work.

But I love waltzes by practically anyone—Richard Strauss or Richard Rodgers or Johann Strauss. And certainly the First Waltz Sequence from *Der Rosenkavalier*, Op. 59, with which Lorin Maazel completes this all-Strauss release, is among my favorite waltz episodes. But here, as in the Suite from *Le Bourgeois Gentilhomme*, Maazel's performance sounds lumpish, sometimes eccentric, and lacking in conviction—rather as if he doesn't like the music at all, any of it. (He probably *loves* it, of course.) Unless this coupling is really for you then, I'll not suggest you run to your nearest retail shop. The

COLUMBIA RECORDS



IGOR STRAVINSKY

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recorded sound is good, if a shade tubby in the bass; the stereo quality is excellent. W. F.

STRAVINSKY: *Recent Stravinsky. Fanfare for Two Trumpets; The Owl and the Pussy-Cat; Septet; Movements for Piano and Orchestra; Anthem; Double Canon for String Quartet; Epitaphium; Elegy for J.F.K.* Robert Nagel, Robert Heinrich (trumpets). *The Owl and the Pussy-Cat:* Adrienne Albert (soprano). Robert Craft (piano). *Septet:* The Columbia Chamber Ensemble. *Movements for Piano and Orchestra:* Charles Rosen (piano), Columbia Symphony Orchestra. *Anthem:* Festival Singers of Toronto, Elmer Isler director. *Double Canon for String Quartet:* Israel Baker, Otis Ingleman (violins); Sanford Schonbach (viola); George Neikrug (cello). *Epitaphium:* Arthur Gleghorn (flute), Kalman Bloch (clarinet), Dorothy Remsen (harp). *Elegy for J.F.K.:* Cathy Berberian (mezzo-soprano); Paul E. Howland, Jack Kreiselman, and Charles Russo (clarinets). *A Sermon, a Narrative and a Prayer:* Shirley Verrett (mezzo-soprano), Loren Driscoll (tenor), John Horton (speaker), CBC Symphony Orchestra, Igor Stravinsky cond. COLUMBIA ⑤ MS 7054, ⑥ ML 6454 \$5.79.

Performance: **Presumably authentic**
Recording: **Good to excellent**
Stereo Quality: **Ditto**

It must be better and nicer than just about anything to be Igor Stravinsky. As he is regarded, by common consent, the world's greatest living composer, a major recording company is therefore willing to finance a release of this sort, meager addition to the composer's complete output though it may be. "Recent Stravinsky" is the record's dubious inclusive title, but except for a not-very-recent Septet (1953), the only works presented here of more than a held-breath's duration are *Movements for Piano and Orchestra* (1959) and *A Sermon, a Narrative and a Prayer* (1961). And both of these performances, as well as those of *Anthem, Epitaphium*, and the Double Canon, are available in other Columbia couplings.

The otherwise *unrecorded* works (the "recent" ones?) consist of *Fanfare for Two Trumpets* (timed at 0:33), *The Owl and the Pussy-Cat* (2:32), and *Elegy for J.F.K.* (1:50). This leaves the buyer of Columbia's Stravinsky-conducts-Stravinsky series with a total of fifteen minutes and twenty-eight seconds of new music (including the Septet), consisting largely of pieces of sub-vignette length. In trying to justify the expenditure of \$5.79 for this release, he can hardly be pleased with the knowledge that he is duplicating performances he probably already owns.

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With these fragments behind us, we can now discuss the more substantial Septet. Composed in 1953, it is distinctly a cousin of the *Dumbarton Oaks Concerto* of 1938. Essentially tonal and diatonic, it is still neoclassic in stylistic gesture; it gets bright, unexpected sounds from its instruments and, characteristically, it is enormously inventive texturally. In spite of its free-flowing polyphony, it is not without interest that (as Columbia's jacket annotator puts it) "... the entire Septet is engendered by the leading idea in a way that is unique in Stravinsky: no earlier work derives its formal and harmonic structure so closely from a single theme." It seems clear, then, that this strikingly attractive work was a stepping stone to Stravinsky's oncoming serial practice.

As usual, in such a grab-bag of works recorded at different times and places, one can expect evenness neither of musical performance nor of recorded sound. But one assumes the musical side of it to be authentic, and variable though they are, the sound and stereo range from good to excellent. W. F.

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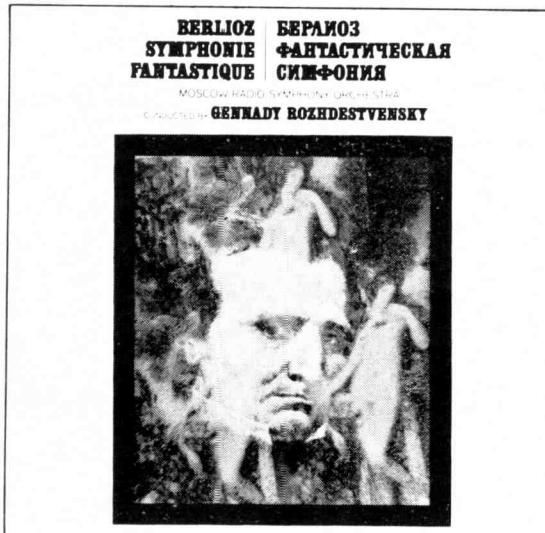
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(Continued on page 90)

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tiful late chamber work in a fully developed chamber style that is quite free of "neo-classicism"; but its gestures are still those of the long line—antecedent and consequent phrases set as big, rhetorical violin gestures.

The scope and power of these works are effectively brought out in this excellent set of performances by the Juilliard Quartet, Glenn Gould, Israel Baker, and the narrator John Horton. I am in doubt only about Marilyn Mason's performance of the Organ Variations, which seems to do a grave injustice to the very careful and explicit dynamic and tempo structure of the work. She clarifies certain things very well, but confuses others. Tonally speaking, the only real solution for this work would be, in my opinion, to play it on a Baroque organ; also, an accurate edition is badly needed!

The Philadelphia record might almost carry the subtitle "The Romantic Viennese School" or "Memories of Old Vienna." Ormandy gives the magnificent *Lulu* Suite—complete and in Berg's own order—the full, sweeping, Philadelphia-sound interpretation. The able soprano, Luisa De Setti, is unaccountably placed far in the background in the final pages, however, and her low notes here are altogether swamped. Why is it that anything to do with *Lulu* is invariably botched or wrong? For example, contrary to the liner notes, the Rondo is not drawn from Act I of the opera, but is the connecting substance of Act II, broken up in the opera but pulled together as a continuous piece in the Suite. Poor Berg; poor *Lulu*. Someday, perhaps, it will all be straightened out and we will have what Berg wanted.

The Webern pieces are early works recently rediscovered in Austria by Dr. Hans Moldenhauer. *Im Sommerwind*, a late-Romantic tone poem dated 1904, suggests the later Webern in a few places in which short, abortive bits and pieces come up in odd juxtapositions and successions; unfortunately, these are also the most awkward and unconvincing moments in the piece. In essence, this is a student work. The *Three Pieces* of only a few years later are another story. They are apparently part of a large group of short orchestral works, only five of which were published (as the composer's Op. 10). Whatever the story, these three incredibly condensed and powerful miniatures are superb in their intensity and suggest a much greater expressive range than Webern has generally been given credit for. There are supposed to be another ten of these still to be brought out. Let us thank Mr. Ormandy for what we have and eagerly await the rest. *E. S.*

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SCHUBERT: Symphonies: No. 1, in D Major (D. 82); No. 2, in B-flat (D. 125). South German Philharmonic Orchestra, Karl Ristenpart cond. CHECKMATE © C 76005 \$3.50.

Performance: **Good**

Recording: **Very good**

Stereo Quality: **Excellent**

A first stereo pairing of these two youthful and altogether charming Schubert symphonies is most welcome. Ristenpart turns in good, solid readings, aided by excellent orchestral performance and recorded sound excellent in its body and its balance of stereo spread with depth illusion.

A check of these recorded performances against those of Denis Vaughan in the RCA Victor album of the complete Schubert symphonies shows the Englishman to have a somewhat lighter hand than Ristenpart in the D Major Symphony, but RCA's recorded sound is thinner and a bit more diffuse. In any event, the Checkmate disc is an eminently satisfactory accomplishment. *D. H.*

RECORDING OF SPECIAL MERIT

STOCKHAUSEN: Mikrophonie I, II. Aloys Kontarsky, Johannes Fritsch, Karlheinz Stockhausen, Hugh Davies, Jaap Spek, and others (tam-tam, microphones, Hammond organ, filters, ring modulators, etc.); members of the West German Radio Chorus and Studio Choir for New Music; Herbert Schernus cond. (in Mikrophonie II). CBS © 32 11 0044 \$5.79.

Performance: **Authentic**

Recording: **Effective**

Stereo Quality: **Built-in**

An important development in recent years has been a kind of "live electronic music" in which sound-producing bodies—musical instruments, voices, or almost anything that can be scratched, scraped, rubbed, thwacked, or bonked—are put into direct and active relationship with microphones. The mikes are physically attached and are themselves manipulated in some way so that they are not just transmitting sound but are active ingredients in its production. These sounds are then amplified and further manipulated through electronic means. The results often suggest a kind of "junk music" aesthetic in which scraps of aural experience become the

(Continued on page 88)

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Stockhausen's *Mikrophonie I* and *II* represent a remarkable importation and transmutation of these (essentially) American ideas in terms of European serial thought. All the sounds of *Mikrophonie I*, with the exception of a few vocal interjections, are made on a giant tam-tam which is manipulated by two players in an enormous number of ways—scratched, rubbed, beaten, jangled, etc. A second pair of performers holds microphones which they move toward and away from various parts of the vibrating metal, occasionally actually rubbing the mikes against the gong. A third pair of performers operate volume controls and filters to produce the final, transformed result. In spite of the weight of the serial processes applied to the procedures and a certain attempt at aural variety, the result—the whole half hour of it—does not add up to much more than a kind of noise environment.

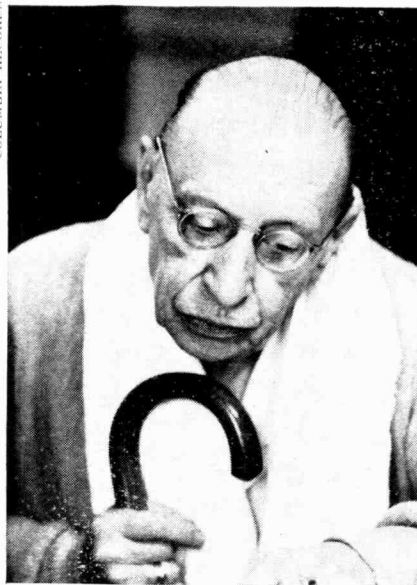
Mikrophonie II is a different case entirely. The sound sources here are mainly human voices, mostly live. Four groups of sopranos and basses are miked, these outputs are mixed with the direct output of a Hammond organ, and the whole is then put through ring modulators. This all comes through four speakers whose gains are carefully controlled so that the live and amplified-modulated sounds are mixed in various proportions. In addition, taped excerpts from Stockhausen's earlier works are played back through a fifth speaker (in this context they sound oddly like nostalgic bits of some familiar and even traditional past!). It is a peculiar quality of vocal sounds (if managed with skill) that we can follow all kinds of subtle changes and relationships while our attention and engagement are sustained by complex and rich emotive associations. Stockhausen talks about the "what" of a process which led him to the "how" of this particular work (it was partly "formed" in rehearsal as the result of a kind of experimental process). But the listener inevitably reverses the process: ultimately he wants the "how" to take him back to a "what." Certainly the "what" (not the "how") seems to me to be the important part of the piece. A whole complex of human vocal expressions is taken up, transformed, and distorted—a kind of interaction and cosmic conflict between familiar human activities, like speech and song, and their translation through technology into new and often barely recognizable forms. This is like a communication system which partly communicates and partly distorts and blocks communication. That makes the piece not merely a striking and evocative expression, but also one that we recognize as a kind of metaphor for certain experiences of contemporary life. Sound is excellent, and the disc is eminently to be recommended for *Mikrophonie II*. E. S.

STRAUSS: *Le Bourgeois Gentilhomme—Suite*; *Der Rosenkavalier—First Waltz Sequence*. Friedrich Gulda (piano); Willi Boskovsky (violin); Emanuel Brabec (cello); Vienna Philharmonic, Lorin Maazel cond. LONDON © CS 6537, Ⓜ CM 9537* \$5.79.

Performance: **Lackluster**
Recording: **Good**
Stereo Quality: **Fine**

In Straussian chronology, *Le Bourgeois Gentilhomme* followed *Rosenkavalier* and preceded completion of *Die Frau ohne Schatten*. The Orchestral Suite, Op. 60, I find a congenial bore. Its Germanic orchestration scarcely suits the three numbers adapted from Lully, and I can't find much to hum, sing, or whistle elsewhere in the work.

But I love waltzes by practically anyone—Richard Strauss or Richard Rodgers or Johann Strauss. And certainly the First Waltz Sequence from *Der Rosenkavalier*, Op. 59, with which Lorin Maazel completes this all-Strauss release, is among my favorite waltz episodes. But here, as in the Suite from *Le Bourgeois Gentilhomme*, Maazel's performance sounds lumpish, sometimes eccentric, and lacking in conviction—rather as if he doesn't like the music at all, any of it. (He probably *loves* it, of course.) Unless this coupling is really for you then, I'll not suggest you run to your nearest retail shop. The



IGOR STRAVINSKY

In a grab-bag album, an enchanting Septet

recorded sound is good, if a shade tubby in the bass; the stereo quality is excellent. W. F.

STRAVINSKY: *Recent Stravinsky. Fanfare for Two Trumpets*: Robert Nagel, Robert Heinrich (trumpets). *The Owl and the Pussy-Cat*: Adrienne Albert (soprano), Robert Craft (piano). *Septet*: The Columbia Chamber Ensemble. *Movements for Piano and Orchestra*: Charles Rosen (piano), Columbia Symphony Orchestra. *Anthem*: Festival Singers of Toronto, Elmer Isler director. *Double Canon for String Quartet*: Israel Baker, Otis Ingleman (violins); Sanford Schonbach (viola); George Neikrug (cello). *Epitaphium*: Arthur Gleghorn (flute), Kalman Bloch (clarinet), Dorothy Remsen (harp). *Elegy for J.F.K.*: Cathy Berberian (mezzo-soprano); Paul E. Howland, Jack Kreiselman, and Charles Russo (clarinets). *A Sermon, a Narrative and a Prayer*: Shirley Verrett (mezzo-soprano), Loren Driscoll (tenor), John Horton (speaker), CBC Symphony Orchestra, Igor Stravinsky cond. COLUMBIA © MS 7054, Ⓜ ML 6454 \$5.79.

Performance: **Presumably authentic**
Recording: **Good to excellent**
Stereo Quality: **Ditto**

It must be better and nicer than just about anything to be Igor Stravinsky. As he is regarded, by common consent, the world's greatest living composer, a major recording company is therefore willing to finance a release of this sort, meager addition to the composer's complete output though it may be. "Recent Stravinsky" is the record's dubious inclusive title, but except for a not-very-recent Septet (1953), the only works presented here of more than a held-breath's duration are *Movements for Piano and Orchestra* (1959) and *A Sermon, a Narrative and a Prayer* (1961). And both of these performances, as well as those of *Anthem*, *Epitaphium*, and the Double Canon, are available in other Columbia couplings.

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With these fragments behind us, we can now discuss the more substantial Septet. Composed in 1953, it is distinctly a cousin of the *Dumbarton Oaks Concerto* of 1938. Essentially tonal and diatonic, it is still neo-classic in stylistic gesture; it gets bright, unexpected sounds from its instruments and, characteristically, it is enormously inventive texturally. In spite of its free-flowing polyphony, it is not without interest that (as Columbia's jacket annotator puts it) "... the entire Septet is engendered by the leading idea in a way that is unique in Stravinsky: no earlier work derives its formal and harmonic structure so closely from a single theme." It seems clear, then, that this strikingly attractive work was a stepping stone to Stravinsky's oncoming serial practice.

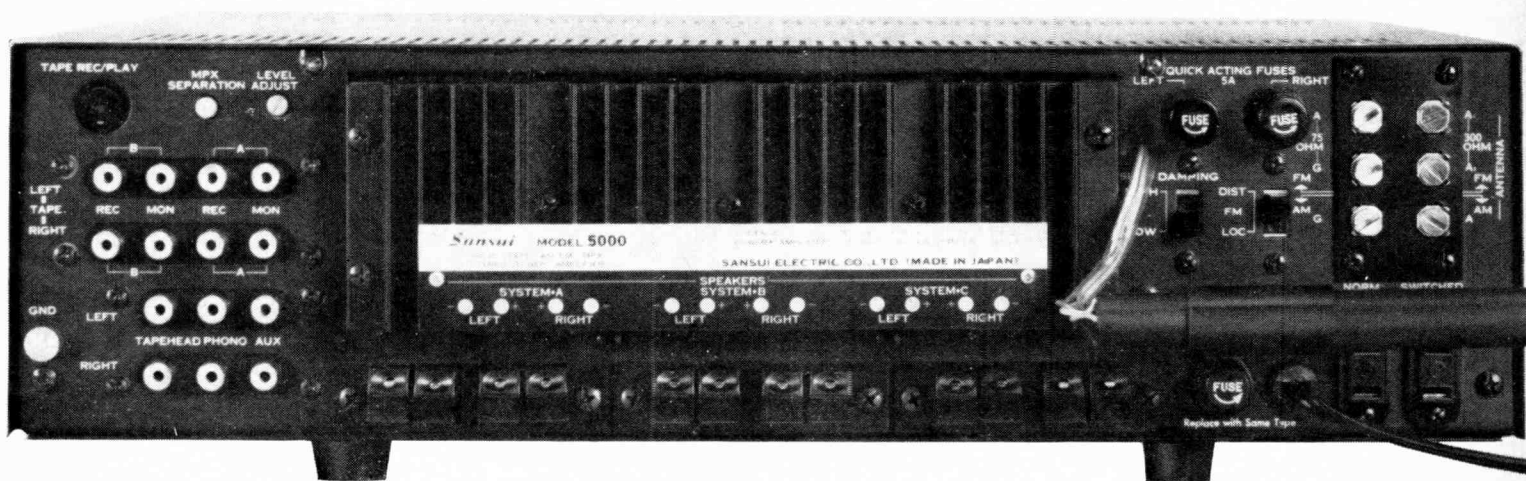
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RECORDING OF SPECIAL MERIT

TELEMANN: *Concerto in B-flat Major for Two Flutes, Two Oboes, Strings, and Continuo*; *Concerto in D Major for Three Trumpets, Two Oboes, Timpani, Strings, and Continuo*; *Suite in G Major, "La Putain"*; *Conclusion, in E Minor, for Two*

(Continued on page 90)

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Flutes, Strings, and Continuo (*Musique de Table, Production I*). Jens Nygaard (harpsichord); Samuel Baron and Philip Dunigan (flutes); Henry Schuman and Philip West (oboes); Theodore Weis, Allan Dean, and Richard San Filippo (trumpets); Sterling Hunkins (cellist); Loren Glickman (bassoon); The Esterhazy Orchestra, David Blum cond. VANGUARD BACH GUILD © BGS 70695 \$5.79, (M) BG 695* \$4.79.

Performance: **High spirits**
Recording: **Excellent**
Stereo Quality: **Fine**

This is an extremely attractive and well-played Telemann collection that includes, so far as I know, at least one premiere: the "La Putain" Suite. This work, partly based on character sketches of a brothel (*putain* means prostitute), doesn't serve up its humor obviously, but the score, with or without its—er—literary allusions (The Seductress' Dance, Playboy Cousin Goatbeard, etc.), is a most entertaining piece of late-Baroque writing. The B-flat Concerto, with some very enjoyable sections, does not seem to have found its way to domestic discs before. The most festive work is the Concerto for Three Trumpets, which receives a scintillating performance from all the participants (Henry Schuman's superb oboe playing must be singled out for special praise). All the interpretations are extremely stylish and spirited, and David Blum's orchestra maintains the high level of its excellent recordings of Haydn symphonies. In a few places, I feel Blum pushes his tempos a lit-

tle too hard, and I wish he would allow his continuo player a little more room for embroidering his part. Overall, however, this talented conductor reveals *joie de vivre* and a flair for this kind of music that places this collection high on the list of the best Telemann on discs. Fine sonic reproduction.

I. K.

RECORDING OF SPECIAL MERIT

VERDI: *Ernani*. Carlo Bergonzi (tenor), Ernani; Mario Sereni (baritone), Don Carlo; Ezio Flagello (bass), Don Ruy Gomez de Silva; Leontyne Price (soprano), Elvira; Julia Hamari (soprano), Giovanna; Fernando Iacopucci (tenor), Don Riccardo; Hartje Mueller (bass), Iago. RCA Italiana Opera Orchestra and Chorus, Thomas Schippers cond. RCA VICTOR © LSC 6183, (M) LM 6183* three discs \$17.37.

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

As a dramatic work, Verdi's fifth opera, *Ernani* (1844), leaves much to be desired. Since Verdi was not the astute and painstaking judge of librettos in 1844 that he was to become later, he appears not to have been unduly disturbed by a drama in which all principal characters behave foolishly. But whatever his weaknesses may have been in dramatic judgment, he atoned for them in his music; for sheer melodic profusion, *Ernani* has no peer in early Verdi. The opera's only complete recording—a 1951 product still available as Everest/Cetra S

448/3—has long been in need of replacement. Thus, RCA Victor's new release ought to bring great contentment to Verdians.

For communicating the right style and spirit of early-Verdi turbulence, much credit is due conductor Thomas Schippers, whose enthusiasm for this repertoire is well known, and whose affinity and understanding command admiration. Some of the tempos are open to question—the introductory chorus and the Act I trio "No crudeli" sound rushed, whereas the aria "Ernani, involami" could do with more animation—but the last two acts are excitingly paced, and Schippers draws a fine sound from the orchestra throughout.

Had some of the greatest singers of past generations not left audible mementos of *Ernani*'s vocal riches, my enthusiasm for the present cast of sterling Verdians would be boundless. It seems sensible, however, to have guidelines in criticism, and in vocal matters one should always apply the gold standard.

There are no problems at all with Carlo Bergonzi, whose reliable and cultivated artistry measures up to any predecessor's. It is possible, of course, to bring more flamboyance to the title role, but Bergonzi's restraint lends a becoming melancholy air to the figure of this Aragonian Robin Hood, and his fervent yet unexaggerated delivery, his elegant phrasing, and his accurate ornamentation are constant delights. In the second-act duet "Ab morir," he and Leontyne Price offer eloquent testimony to the fact that the art of *bel canto* endures.

(Continued on page 92)

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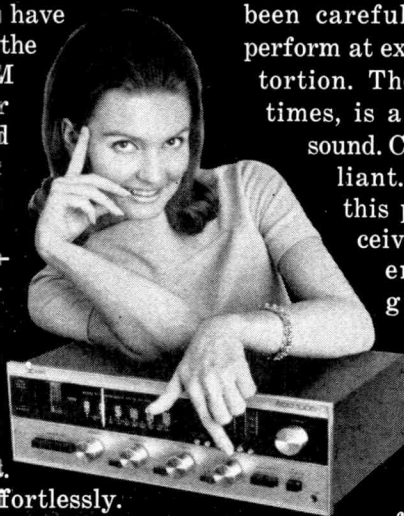


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Elvira is not the best possible part for Miss Price, for it requires repeated descents below the staff (to low B-flats), a region where she is distinctly uncomfortable. In addition to this drawback, her "Ernani, involami" also exhibits some edginess in the opening section and less than immaculate passagework in the *cabaletta*. The soaring freedom of the soprano's top register, however, is quite unique, and she endows Elvira's passive character with a commendable dramatic presence.

Mario Sereni's work is stylish and entirely acceptable, though the weight and authority the role should have are seldom present. I liked his suave *mezza-voce* handling of "Ab, vieni meco, sol di rose" in Act II, but, as he was invoking the departed spirit of the great Charlemagne in Act III, I could not help recalling the departed (yet enduring) sounds of Mattia Battistini and Titta Ruffo. And yet, with the possible exception of Cornell MacNeil, I cannot think of another contemporary baritone who could have surpassed Sereni's effort. The demanding music of Silva is sung by Ezio Flagello with vivid dramatic force and impressive sonority.

In the characteristic manner of the early Verdi operas, Ernani is full of choruses that are thinly disguised patriotic exhortations bursting with Italian color and sentiment. The Rome singers perform stirring and with precision. Technically, the recording is first-rate. RCA Victor rates thanks and appreciation for this welcome addition to recorded Verdi. G. J.

WEBER: *Im Sommerwind; Three Pieces for Orchestra* (see SCHOENBERG)

COLLECTIONS

MONTERRAT CABALLÉ: *Verdi Rarities. Un Giorno di Regno: Grave a core innamorato. I Lombardi: Non fu sogno! I Due Foscari: Tu al cui sguardo onnipotente. Alzira: Da Gusman, su fragil barca. Attila: Oh! nel fuggente nuvolo. Il Corsaro: Non so le tette immagini. Aroldo: Ab! dagli scanni eterei.* Montserrat Caballé (soprano); Maja Sunara (mezzo-soprano); Lajos Kozma (tenor); RCA Italiana Opera Orchestra and Chorus, Anton Guadagno cond. RCA VICTOR Ⓢ LSC 2995, Ⓜ LM 2995 \$5.79.

Performance: **Sumptuous**
Recording: **Very good**
Stereo Quality: **Very good**

Rarities indeed! All of the seven Verdi operas represented here pre-date *Rigoletto*, except *Aroldo*, and that too is really an improved edition of the early (1850) *Stiffelio*. None has proved really stageworthy, although the Verdi anniversary year of 1951 produced performances (and recordings) of *Un Giorno di Regno* and *I Lombardi*, and *Alzira* was given in a concert performance in New York during the past season. It is not likely that the future will hold much for these obscure works, though I, for one, would certainly like to see *Attila*, partly because I suspect that it is the best of this particular lot, and partly because I'd like to see an opera in which the feared Hun is presented in a sympathetic light.

Nothing on this generous program could be called great music, or even top-grade Verdi. And yet, for all the indebtedness to

(Continued on page 94)

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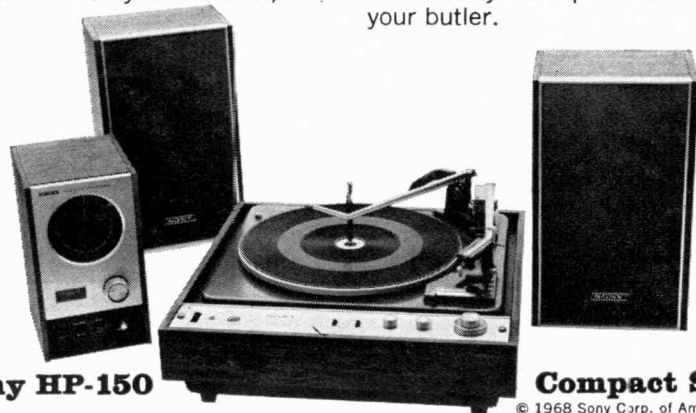
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Rossini, Bellini, and Donizetti that is revealed in these early works, there are flashes of unmistakable Verdian inspiration, melodies throbbing with the special brand of passion that could not have come from any other source. Odabella's aria from *Attila* is a good case in point: it is composed of glorious fragments that recall Bellini's *Norma* and yet point ahead to Lady Macbeth and beyond, to the glorious line of tragic plaintiveness that culminates in the music of Desdemona in *Otello*.

Montserrat Caballé's is the perfect voice for this repertoire—the aloofness and lack of animation that sometimes inhibit her stage appearances are not present here, and she makes dramatic points with subtle yet expressive vocal means. Her tones are beautifully equalized, her *legato* is seamless, and her *floriture* are liquid, with no trace of effort. She offers not only those perfectly floated pianissimos for which she is deservedly famous, but also exquisite gradations over the entire dynamic scale. And with so much lustrous vocalism there is still an admirable musicianship to her singing, a determination to serve the music and illuminate the text above all other considerations. But a serious flaw must be noted: the artist's fallible intonation. Marginal but disturbing instances of flating occur in every one of these excerpts—sometimes in simple throwaway phrases, while hazardous passages and treacherous skips are gloriously handled.

Supporting singers, conductor, orchestra, engineering, annotations—all are very fine.

G. J.

RECORDING OF SPECIAL MERIT

AN EIGHTEENTH-CENTURY VOCAL RECITAL. Haydn: *Cantata*, "Miseri noi, misera patria"; *Armida*: *Recitative*, "Barbaro! E ardisci ancor . . ." and *Aria*, "Ab del suo amore i fregi"; *Concert Aria*, "Solo e pensoso." Pergolesi: *Adriano in Siria*: *Aria*, "Lieta così talvolta." Storace: *The Pirates*: *Song*, "Peaceful slumbering on the Ocean." Bethany Beardslee (soprano); The Musica Viva Ensemble, James Bolle cond. MONITOR (S) (M) MCS 2124 \$2.50.

Performance: **Distinguished**
Recording: **Very good**
Stereo Quality: **Fine**

About two-thirds of this disc is devoted to some rare vocal Haydn, the remaining portion to equally rarified pieces by Pergolesi and Stephen Storace, an Englishman who was a pupil of Mozart's and whose sister Nancy was the first Susanna in *Le Nozze di Figaro*. Interesting as these are—the Storace is a pleasant if unprofound lullaby, the Pergolesi a brilliant *da capo* aria—the Haydn arias and the splendid cantata provide the greatest pleasure, especially since they are so sensitively done by singer and ensemble alike. Miss Beardslee brings out just the proper degree of drama and passion, and her singing, with perhaps only the exception of the high and trying conclusion to the *Armida* aria, is smooth and unblemished. This is interpretation of uncommon artistry. The accompaniments throughout are first-rate, although I wish that James Bolle, the director, had used a harpsichord continuo in the Haydn, as most certainly would have been done even in the 1780's and 1790's. The recorded sound is a bit dry but most satisfactory. Texts and translations are included. I. K.

GEORGES ENESCO: Recital. Corelli: *La Follia*, *Op. 5, No. 12*. Handel: *Sonata No. 4, in D Major*. Pugnani: *Sonata No. 3, Op. 8, in D Major: Largo Espressivo; Allegro*. Chausson: *Poème, Op. 25*. Georges Enesco (violin); Sanford Schlussel (piano). VERITAS (M) VM 111 \$5.79.

Performance: **Good, if unexceptional**
Recording: **Satisfactory**

The renowned teacher, versatile composer, and prodigiously gifted violinist and pianist Georges Enesco (1881-1955) was one of the outstanding musical minds of this century. The source of these recordings is not revealed in Shirley Fleming's otherwise excellent annotations, but Veritas is to be complimented for adding this recital to Enesco's meager available recorded legacy.

From the critical accounts, Enesco emerges as a fascinating if somewhat unpredictable performer. In the present recital, his achieve-



A rare photo of Georges Enesco (r.), taken late in his life, with his pupil Yehudi Menuhin

ments are impressive if not exactly electrifying. I find his rendition of the Handel Sonata the most absorbing in the collection: it is a Romantic treatment, played with tonal richness and variety, clean articulation, and enthusiastic spirit. *La Follia* is somewhat wanting in lightness, *Poème* in bold romantic sweep, but both are unquestionably first-class interpretations, as is Enesco's account of the lesser-known Pugnani excerpts. The overall technical quality is satisfactory. Surface noise is present, but not too obtrusive. Aside from its considerable historic value, the disc is decidedly enjoyable as music. G. J.

VLADIMIR HOROWITZ: The Young Horowitz (see Best of the Month, page 70)

JAMES KING: Operatic Recital. Weber: *Der Freischütz: Länger trag' ich nicht die Qualen . . . Durch die Wälder*. Beethoven: *Fidelio: Gott! welch' dunkel hier*. Wagner: *Rienzi: Allmächt'ger Vater*. *Lohengrin: In fernem Land; Mein lieber Schwann*. *Tannhäuser: Inbrunst im Herzen (Romerzählung)*. *Die Meistersinger: Morgenlich leuch- tend (Prize Song)*. James King (tenor); Vienna Opera Orchestra, Dietfried Bernet cond. LONDON (S) OS 26039 \$5.79.

Performance: **Of many virtues**
Recording: **Excellent**
Stereo Quality: **Excellent**

King is a musicianly artist endowed with a manly, genuinely dramatic voice. He modulates skillfully, phrases sensitively, and shows a rare command of color and dynamics. In fact, he does so many things so well that one regrets he cannot do these things just a little better: the ultimate refinement, the absolute control is lacking. His tone production is inconsistent: passages of firm and powerful tone are followed by others that sound unsteady and strained. But even allowing for this unevenness, and for the fact that the voice's fine declamatory ring loses some luster in the higher reaches, there is much to praise here. James King is one of the best dramatic tenors in the German repertoire—a field not exactly teeming with greatness today. If he can refine his technical shortcomings, his future contributions to the operatic scene will be considerable. The orchestral backgrounds are first-class, and the recorded sound is of outstanding depth and richness. G. J.

RECORDING OF SPECIAL MERIT

LOTTE LEHMANN: Opera Arias and Lieder. Verdi: *Otello: Willow Song*. Puccini: *Madama Butterfly: Entrance of Butterfly*. *Tosca: Vissi d'arte*. Giordano: *Andrea Chénier: La mamma morta*. Massenet: *Manon: Gavotte*. Thomas: *Mignon: Styrienne*. Offenbach: *The Tales of Hoffmann: Romance*. Godard: *Jocelyn: Beicence*. Wagner: *Tannhäuser: Dich, teure Halle*. *Lohengrin: Einsam in trüben Tagen*. *Schmerzen; Träume*. Richard Strauss: *Arabella: Er ist der Richtige nicht für mich* (with Kate Heidersbach, soprano); *Mein Elemer*. Lotte Lehmann (soprano) with orchestral accompaniment. SERAPHIM (M) 60060 \$2.49.

Performance: **Classic interpretations**
Recording: **Good for the period**

The beloved Lotte Lehmann reached her eightieth birthday on February 27th, and this reissue was intended to celebrate the occasion. It is a well-chosen companion disc to Angel COLO 112, for it duplicates none of the titles, and the program is of comparable interest. In fact, some of the selections are quite rare: the arias from *Andrea Chénier* and *Tales of Hoffmann*, and the duet from *Arabella* (recorded shortly after the opera's premiere) were uncommon even in the 78-rpm days.

(Continued on page 96)

If we didn't build the 5003, someone else would eventually

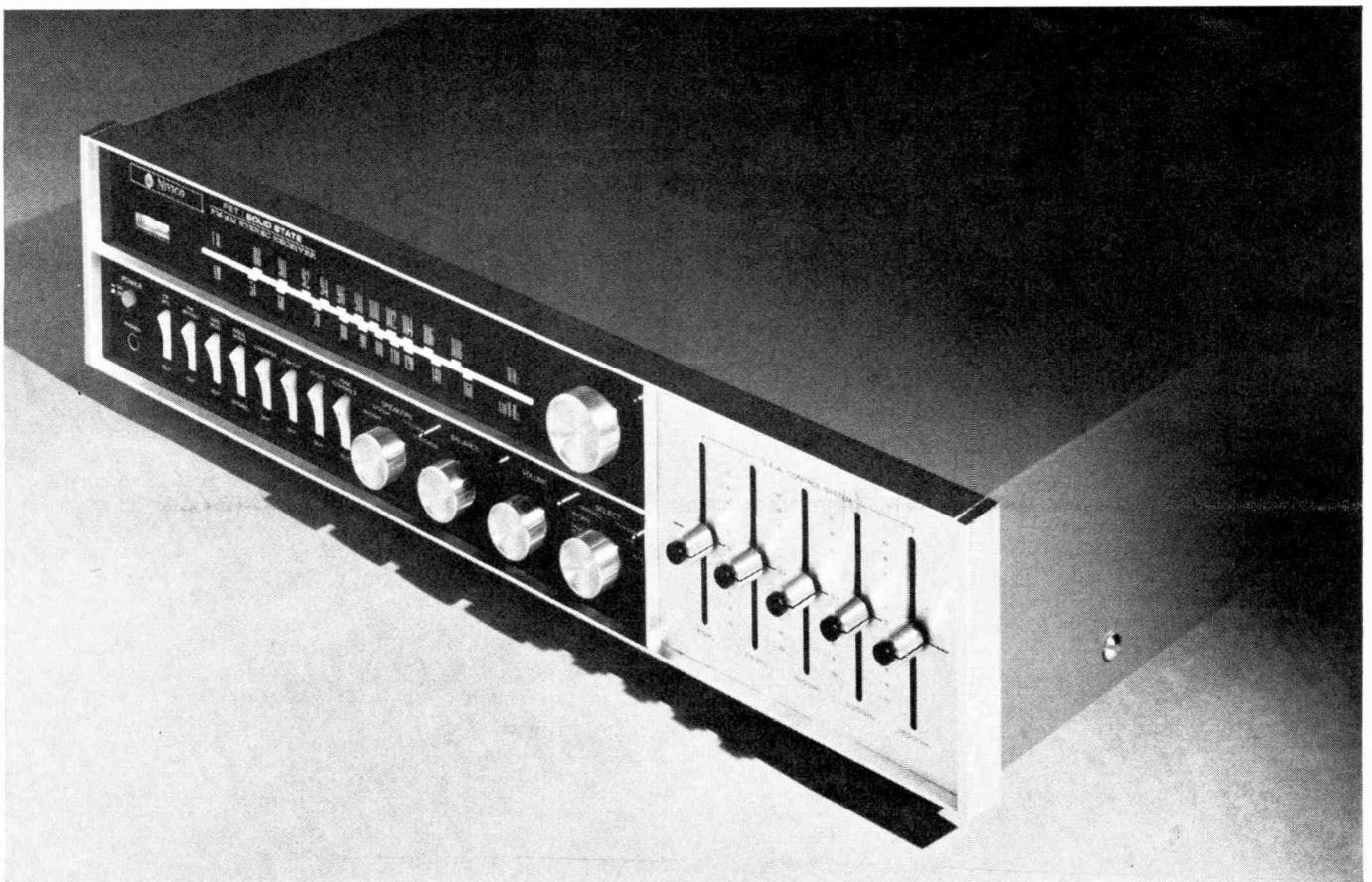
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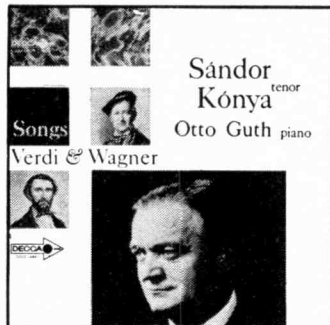


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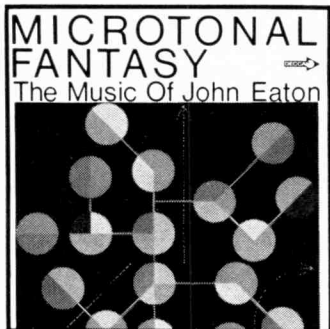
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The singing is quite irresistible. As always with Lehmann, we are not overwhelmed by range or power or bedazzled by technique, but enchanted by her combination of charm, intelligence, and expressiveness, to say nothing of her disciplined artistry. Of special interest here are her beautifully proportioned Willow Song, her uncommonly introspective *La mamma morta*, and her exuberant *Gavotte*. All selections are sung in German. The two Wesendonck Songs offer an interesting contrast to the piano-accompanied versions on Columbia ML 5778, which were recorded some ten years later. On the present disc, the voice is fuller, the projection bolder and more intense. For their age (1928-1933), the recordings are very well reproduced. *G. J.*

RICHARD TAUBER: Vienna, City of My Dreams. Lehár: *Paganini: Gern hab' ich die Frau'n geküsst.* Land of Smiles: *Dein ist mein ganzes Herz.* The Merry Widow: *Ballsirenen Walzer.* J. Strauss: *Rosen aus dem Süden; Geschichten aus dem Wienerwald.* And nine others. Richard Tauber (tenor), orchestral accompaniment. SERAPHIM (M) 60051 \$2.49.

Performance: **Unique**
Recording: **Dated**

First things first: by all means get this record. The price is ridiculously low, the selections are hard to get by Tauber, and Tauber renditions are always worth acquiring even when he stoops to determined crowd-pleasing (which he does here) and even when he sings unadulterated *Kitsch* (ditto).

But, low price or not, the contents of the disc baffle me. If, as the title suggests, it was intended to be an all-Viennese souvenir, any knowledgeable stock clerk could have assembled a perfect program from the tenor's enormous legacy. Why make a hodge-podge by breaking up the light Viennese mood with Bohm's pompous *Still wie die Nacht*, and why include Tosti's *La Serenata* and Martini's *Plaisir d'amour*?

Back to Tauber. The man was a miracle—an ordinary voice, but with superhuman control he could make it sound ravishing. He phrased like Fritz Kreisler, with exquisite turns, mordents, and head-tones like flageolets on the violin. His singing radiated his own love of life and specific delight in his own art. And in everything he did there was highly polished art, even when the songs seem to have been tossed off with careless abandon.

These recordings date from the Twenties and Thirties, and they are technically faded. But don't let this deter you. *G. J.*

BERTRAM TURETZKY: Contrabass Recital. Whittenberg: *Electronic Study II with Contrabass.* Sydeman: *For Double Bass Alone.* Gaburo: *Two.* Johnston: *Duo.* Perle: *Monody II.* Martino: *Cinque Frammenti.* Bertram Turetzky (double bass); Shirley Sudock (soprano); other soloists, Gustav Meier cond. ADVANCE (M) FGR 1 \$5.00.

Performance: **Astonishing**
Recording: **Documentary**

Contrabass!?! The new virtuosity among young performers and the new collaboration between composer and performer are major developments in American music that have not received their proper share of attention.

This virtuosity extends far beyond the conventional solo instruments, and this record is a remarkable case in point. Turetzky, who is the director of the Hartt Chamber Players and a mainstay of many modern-music concerts, has single-handedly brought a whole new repertoire into being, and some of the best of it is here. His taste and judgment are shown by the selection of composers—there is a good cross-section of the "younger middle generation"—and his skill and musicality are displayed by the ease with which he negotiates fearful difficulties of all sorts. George Perle, whose solo piece is a charmer, is the oldest of the group (b. 1915); the others are in their late thirties or early forties. Charles Whittenberg's *Study* is a successful combination of live instrument and tape. Kenneth Gaburo's *Two* is a tiny cantata for soprano, double-bass, and flute. Benjamin Johnston's *Duo* for flute and bass uses microtones and a clever play of meters and tempos; the final "Flight" is a delight. Well, you get the idea. One hitch; the disc is a collection of tapes of various performances made at different times and places, some of them during live concerts; the sound quality is therefore very uneven. Nevertheless, a good deal of this is most attractive and remarkable, even on first hearing. *E. S.*

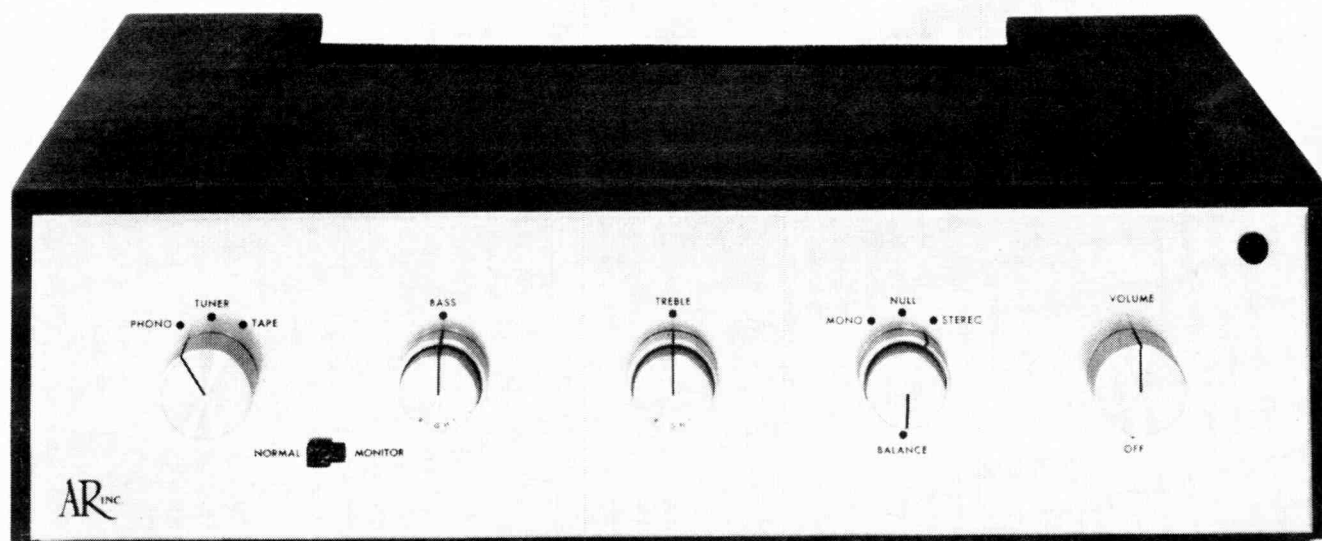
RECORDING OF SPECIAL MERIT

FRITZ WUNDERLICH: Operatic Recital. Mozart: *Die Zauberflöte: Dies Bildnis ist bezaubernd schön; Wie stark ist nicht dein Zauberton.* Flotow: *Martha: Ach, so fromm.* Kienzl: *Der Evangelmann: Selig sind, die Verfolgung leiden.* Lortzing: *Undine: Vater, Mutter, Schwestern, Brüder.* Der Waffenschmid: *Man wird ja einmal nur geboren.* Verdi: *Rigoletto: Questa o quella; La donna è mobile.* Puccini: *La Bohème: Che gelida manina.* Turandot: *Nessun dorma; Non piangere Liù.* Madama Butterfly: *Addio, fiorito asil.* Mascagni: *Cavalleria Rusticana: Siciliana; Brindisi; Addio alla madre.* Fritz Wunderlich (tenor); Hamburg State Opera Orchestra; Berlin Symphony Opera Orchestra; Orchestra of the German Opera, Berlin, Arthur Rother and Richard Kraus cond. RCA VICTROLA (S) VICS 1235, (M) VIC 1235* \$2.50.

Performance: **Exemplary**
Recording: **Very good**
Stereo Quality: **Very good**

This recital, originally a Eurodisc import, adds yet further testimony to a claim already proved: that the passing of Fritz Wunderlich was a severe loss to operatic art. The first side (Mozart to Lortzing) offers a flawless display of the artist's total mastery of the German Romantic style, as realized through an unmannered delivery, elegant phrasing, impeccable enunciation, and just plain beautiful singing. But, in some way, the somewhat less perfect side two is even more interesting. For here, Wunderlich performs the magic feat of making Italian opera sound not only acceptable, but almost idiomatic in German—an achievement few of his compatriots have shared. There are a few strained top notes, but the unforced smoothness of his legato is a joy, and a true, youthful lyricism pervades his singing throughout. The uniformly well-directed, top-notch orchestral accompaniment deserves much credit. The disc—low cost, high yield—is a true bargain. *G. J.*

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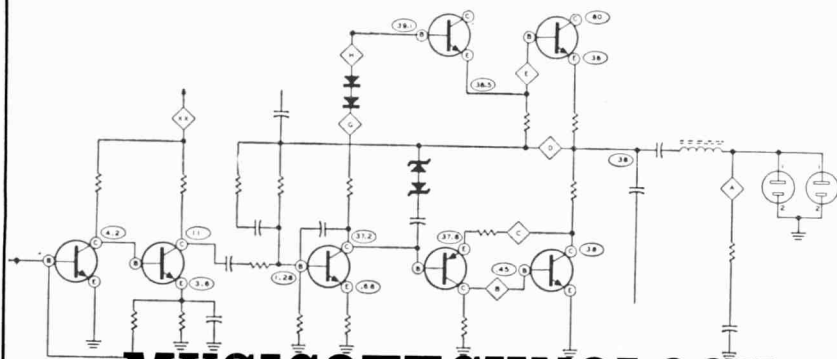
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MUSICOTECHNOLOGY:

The medium is the music

By ERIC SALZMAN

WITH a rush and a whoosh, the recording industry has suddenly discovered that technology can *produce*—not merely *reproduce*—musical experiences. Let's hear it for Marshall McLuhan, fellas! Electronic music is to the usual recording as an original photo is to the reproduction of a painting. That doesn't mean that audio reproduction no longer serves any purpose, but it does mean that the electronic medium also can be (and is being) used creatively.

Recordings are, in fact, the natural medium for this new music, and perhaps it is only surprising that it took the industry and the public so long to find it out. At any rate, I have at hand a stack of recent releases devoted more or less to the proposition that the recording medium can be the message. Sometimes the message comes through loud and clear, sometimes there seems to be a mental short in the system, but the output is nearly always in some way fascinating. Like it or not, there is no doubt that a whole younger generation grooves with this music, the natural expression of the "technetronic" age.

There are several common but misleading ideas about electronic music. One is that it does away with performers. A corollary of this notion is that, without fallible and vainglorious interpreters to mess things up, you never have to worry about whether the interpretation is authentic. Right? Wrong! Here are two different recordings of Luciano Berio's *Omaggio a Joyce* and one of them is two minutes longer than the other!

There is a rational explanation, of course. The Mercury recording omits Cathy Berberian's magnificent reading of the original Joyce text, a tape track that is the sole sound source for the rest of the piece. Turnabout prints the text and includes the reading; it also has better sound. On the other hand, it has a missing or weak channel near the beginning, and both versions are noisy. We will have to wait for the *definitive* interpretation.

Despite problems, the Mercury album is an important collection of older European work. Berio is represented in it by his vivid, turbulent *Momenti* also, and there is an attractive piece by his colleague Bruno

Maderna. These works, along with the *Scambi* (or "Exchanges") of the Belgian Henri Pousseur and the *Texte I* of the Bulgarian-born Parisian André Boucourechliev, were produced at the Milan Radio and form a distinct and lively body of work. The German side of things is less effectively represented by Cologne studio works of the Argentinian Mauricio Kagel, the German Herbert Eimert, and the Hungarian György Ligeti. The French pieces are by Pierre Henry (whose pioneer work goes back to 1949), Yannis Xenakis (a Greek living in Paris), Luc Ferrari, and Jean Baronnet and François Dufrène (whose tiny, jointly-produced *U 47* is a remarkable example of pseudo-electronic slapstick).

Eager listeners who turn to the liner notes of the album for supporting information are advised to be wary. Pierre Henry's Studio Apsome was not "the first private studio . . ." nor was he "the first of the 'traditional' composers to interest himself in electro-acoustical techniques." Pousseur's *Scambi* is not the "the first electronic work which is not based on a fixed form. . . ." Familiar terms are idiotically left in French, the same studio is confusingly called by three or four different names, and so on.

These works were produced by what is known as "classical studio technique"—mostly tape and simple electronic manipulation of basic sound materials. A good deal was once made of distinctions between electronically produced and pre-recorded sound, but nobody pays much attention to this anymore—everyone mixes his media. Ilhan Mimaroglu's *Piano Music for Performer and Composer* is made out of a piano improvisation by George Flynn which is then tape-tampered. Mimaroglu, a Turk living in New York (these electronic boys are international types), is also represented by a set of electronic preludes derived from various sound sources including a rubber band and a Turkish poem. Jakob Druckman's *Animus I* represents still another dimension: tape against live. A solo trombone engages in a kind of titanic struggle against the machine. This is a piece that *is* meant for live performance—the distinction between live and recorded is obviously lost when everything is

recorded—but it comes through nonetheless as an effective piece of work.

Three Odyssey releases also combine electronic and live performance in a variety of ways. Many of the works here belong to a kind of post-Cage aesthetic in which sounds, sound-distortions, and noises formerly relegated to the scrap heap of aural experience are transformed into a series of fascinating "junk" sound environments. These are strictly defined, highly limited experiences, minimal works which show analogies to trends in the visual arts: Cage early produced such music, and the cool, random, perfectly ordered art of Morton Feldman was also a great influence. Both of the founding fathers are actually represented on the superbly performed choral record: Feldman by a typically spare, quietly intense work; Cage by a vocal piece "realized" by David Tudor and Gordon Mumma as a powerful, even terrifying, transformation of voice sounds which are electronically crunched and scrambled. Toshi Ichinayagi's *Extended Voices* has an electronic tape set against whistling and vocal sounds drastically transformed and merging into the pulsing, whooshing electronic spectrum that frames them. Pauline Oliveros' *Sound Patterns* uses vocal whippers, clusters, clicks, and pops in a clever way and provides the most obvious examples of the virtuosity of this remarkable new-wave chorus. Robert Ashley's work (non-electronic, like the Feldman and the Oliveros) consists of a single short sentence spoken over and over as the members of the chorus pick up sound elements and sustain them; the idea is fascinating, but the results are mild and unobtrusive. The *Time Capsule* of the director Alvin Lucier is a sensational noncomposition in which stacks of random vocal material are squeezed into an electronic mangle known as a Vocoder, a kind of computer that processes vocal data. The results are like flipping the dial of a short wave set; you keep thinking you've got Mars on the line but can't quite make out the message. Ah, comes the answer loud and clear: the medium is the message.

OF the three pieces on David Tudor's record of "organ" music, only one, the Kagel, is for traditional organ; even these fat, written-out "improvisations" are abetted by three extras who jiggle the registration and emit vocal shrieks, giggles, hums, cries, and guffaws which echo down as a series of hilarious commentaries on the music. Christian Wolff (an early Cage-ian) has provided an open-form frame out of which Tudor, in his inimitable manner, has made a realization for Baroque organ—in fact, two superimposed realizations, one on the keys and the other smashed around inside the organ. With short, sharp hoots followed by loud, brusque whonks, it makes a quirky, crochety, but not ineffective piece. Mumma's *Mesa*—a version of his music for Merce Cunningham's *Place*—is made on an Argentinian accordion which here emits not tangos, but electronically modified sound. In its role as "dance music" this piece fills the hall with a huge abstract resonance, and even in its purely recorded guise it is a kind of super

tone-noise environment. Don't sit still; get up, walk around, approach it, walk away, do modern dance, let it grab you, or shake it off. Twenty-four minutes and, if you can bear it, quite overwhelming.

On the third *Odyssey* disc, the Oliveros and Maxfield works both use electronic circuitry to generate and modify audio signals in such a way that the jam-ups, static, and modulations of the system actually become the music itself. In the Oliveros particularly, twenty minutes of pulsing, overlapping, hallucinatory signals, feeding back and reverberating at the outer limits of consciousness, provide quite an electronic trip. Steven Reich's *Come Out* is the simplest of all: a single spoken phrase on a loop is moved out of channel phase while reverb is added slowly over an agonizing thirteen minutes. The effect is like a kind of desperate graffiti scrawled over and over on the same line until only an unintelligible smudge is left. These works are in fact obsessive, hypnotic, extremely limited in their expressive intentions: they track down certain experiences to their ultimate, farthest-out conclusion. There is a kind of renunciation and fervent commitment that some will find very beautiful (and others maddening). In a way, criticism is irrelevant; we are dealing here not with works of art in the old sense, but with kinds of experience which have—if you know how to read them—a certain kind of desperate, apocalyptic meaning and beauty.

ELECTRONIC MUSIC III. Berio: *Thema (Omaggio a Joyce)*. Druckman: *Animus I*. Mimaroglu: *Piano Music for Performer and Composers: Six Preludes for Magnetic Tape*. Voice of Cathy Berberian (in the Berio); Andre Smith (trombone, in the Druckman); George Flynn (piano, in the Mimaroglu). **TURNABOUT** © TV 34177 \$2.50.

ELECTRONIC MUSIC/MUSIQUE CONCRETE. Berio: *Momenti; Omaggio a Joyce*. Maderna: *Continuo*. Ferrari: *Visage V*. Xenakis: *Orient-Occident*. Dufrene-Baronnet: *U 47*. Kagel: *Transition I*. Eimert: *Selection I*. Henry: *Entité*. Ligeti: *Artikulation*. Boucourechliev: *Texte I*. Pousseur: *Scambi*. **MERCURY** © SR2 9123 two discs \$8.58.

EXTENDED VOICES. Oliveros: *Sound Patterns*. Lucier: *North American Time Capsule 1967*. Cage: *Solos for Voice 2*. Ashley: *She Was a Visitor*. Ichinayagi: *Extended Voices*. Feldman: *Chorus and Instruments (II)*; *Christian Wolff in Cambridge*. Brandeis University Chamber Choir, Alvin Lucier cond. **ODYSSEY** © 32 16 0156, (M) 32 16 0155 \$2.49.

A SECOND WIND FOR ORGAN. Kagel: *Improvisation Ajoutée*. Mumma: *Mesa for Cybersonic Bandoneon*. Wolff: *For 1, 2 or 3 People*. David Tudor (organ and bandoneon). **ODYSSEY** © 32 16 0158, (M) 32 16 0157 \$2.49.

NEW SOUNDS IN ELECTRONIC MUSIC. Maxfield: *Night Music*. Reich: *Come Out*. Oliveros: *I of IV*. **ODYSSEY** © 32 16 0160 \$2.49.



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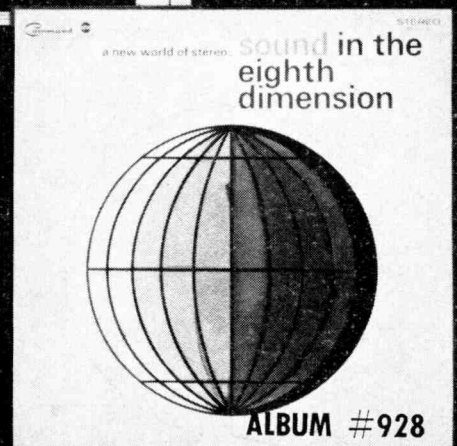
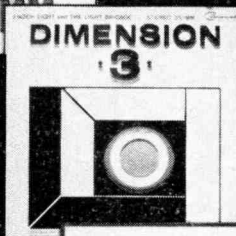
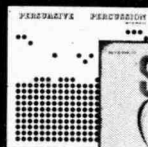
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ARCHIE CAMPBELL: *The Golden Years*. Archie Campbell (vocals); orchestra. *Fall Away; The Golden Years; Most Richly Blessed; Young Just Yesterday; Shewnee*; and six others. RCA VICTOR (S) LSP 3892*, (M) LPM 3892 \$4.79.

Performance: **Almost surreal**
Recording: **Good**

This album gives me the creeps. The cover drawing is one of those obscenely sentimental jobs with a grey-haired man and wife sitting in front of a fireplace, the man plucking away at a guitar, the wife smiling at him as the family dog looks adoringly at both. The songs are all celebrations of the joy of the September years and they are sung and recited by Archie Campbell. Campbell's singing is standard country-and-western and the songs are uniformly awful. When Campbell recites, however, his voice sounds enough like that of LBJ to give anyone a turn. The sentiments expressed here about the pleasures of growing old together sound pretty grim to me, and the whole atmosphere of the album is one of insincerity and Nashville-style *Kitsch*. P. R.

RAY CHARLES SINGERS: *At the Movies with the Ray Charles Singers. The Gentle Rain; Thoroughly Modern Millie; Born Free; Rosie; My Friend the Doctor; Fortuosity; This is My Song*; and five others. COMMAND (S) RS 923 SD \$5.79, (M) 923* \$4.79.

Performance: **Overcooked**
Recording: **Beautiful clarity**
Stereo Quality: **Excellent**

For weeks, one of the local radio stations has been advertising the fact that another exciting "first" from the Ray Charles Singers would soon be on sale. The "first" has arrived and after one spin I've already given my copy away to a friend who, though devoted and loyal (she makes great chicken soup and once brewed me a hot rum punch that cured all winter colds for two years), admits her musical tastes are, at best, tepid. She's the kind of girl who still misses *Ma Perkins*. She'll love the Ray Charles Singers.

These over-decorated songs from movies are definitely for people who never go to movies and therefore have no idea of how sophisticated movie music has become. I

Explanation of symbols:

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

doubt very much that Ray Charles ever goes to the movies, although the liner notes indicate that he became a movie addict when he was growing up in Chicago. And perhaps he did, because his music sounds almost exactly like what he heard when he saw Lawrence Tibbett in *Rogue Song*. After getting things off to a breezy start with *My Friend the Doctor* from *Dr. Dolittle*, the airs become polluted with over-arranged syrupy smog. *Rosie* and *Fortuosity* have to be two of the most forgettable songs ever composed, and I dare say nobody will chime in on these sing-along versions. Mr. Charles joins his



LEONARD COHEN
Subtle and allusive lyrics

singers as soloist on a super-hot-fudge-strawberry-pistachio-topped-with-marshmallows-and-whipped-cream rendition here of *If Ever I Would Leave You*, with enough banality to suggest that Jack Jones has nothing to worry about. Mr. Charles is not going to be our next great vocalist. You're much better off replaying the original soundtracks of all the films represented here.

(Note to camp readers and trivia enthusiasts: this album has the dubious merit of "rediscovering," on *My Own True Love*, Jerry Duane, the whistler on the soundtrack recording of *The High and the Mighty*. Remember?) R. R.

CLEAR LIGHT: *Clear Light*. Clear Light: Cliff De Young, Bob Seal, Ralph Schuckett, Douglas Lubahn, Dallas Taylor, Michael Ney, Robbie Robison, and Lee Housekeeper (vocals and instrumentals). *Black Roses*;

Sand; A Child's Smile; Mr. Blue; Night Sounds Loud; Think Again; and five others. ELEKTRA (S) EKS 74011, (M) EKL 74011 \$4.79.

Performance: **Good**
Recording: **Very good**
Stereo Quality: **Excellent**

Still another new group. The Clear Light is professional and mildly adventurous, and they have been given a superb production job here by producer Paul Rothchild and Elektra. There is a note on the album to the effect that one should play this record at high volume "to fully appreciate the spectacular sound of double drumming." I followed the advice for a band or two, and it *is* pretty effective; but then again, I've somehow grown attached to my plaster ceiling and I like it where it is—that is, on the ceiling. The more courageous may dig these molar rattlers more than I. However, even at moderate volume, there is a reasonable amount of enjoyment here. I particularly liked *Black Roses* and *Street Singer*. This last has a nice free dream-like quality of words and music and is intelligently delivered by Cliff De Young and the group. P. R.

RECORDING OF SPECIAL MERIT

LEONARD COHEN: *Songs of Leonard Cohen*. Leonard Cohen (vocals); orchestra. *Suzanne; Master Song; Winter Lady; The Stranger Song; Stories of the Streets; Teachers*; and four others. COLUMBIA (S) CS 9533, (M) CL 2733* \$4.79.

Performance: **Adult**
Recording: **Excellent**
Stereo Quality: **Immaterial**

This is an impressive album by the highly gifted young Canadian novelist and poet Leonard Cohen. In some ways it is a flawed piece of work, yet in others it is formidably good. What is good, of course, is Mr. Cohen's poetry, which is rich, allusive, subtle, and virile. Also good are his performances of his songs which, while remaining performances in every sense of the word, are also infused with a directness and humor about himself that are a welcome change from the bleeding-heart egoism of narcissistic hippies. Finally, what is very good indeed is the audacity of the whole enterprise. For here we have a literary talent working in a medium that right now commands the attention of the whole culture. Cohen had an established reputation as a writer long before this, his debut recording, and the transparent earnestness and sincerity he brings to it clearly mark it as more than an attempt to be "in" or to go slumming culturally. He

probably had more to lose by making this album than he had to gain—literary reputations being the dangerously volatile things they are.

The closest thing to a real pop song here is *So Long, Marianne*, which has a mildly rock setting and a female chorus to back up Cohen. Most of the other songs sound more like rhythmic readings than attempts at singing, and the arrangements are spare and kept well in the background. But there are some fine moments on the album. Among them is the lovely *Sisters of Mercy*, which contains such fine lines as "If your life is a leaf/ That the seasons tear off and condemn/ They will bind you with love/ That is graceful and green as a stem."

Cohen is a straight-on performer with no tricks and little affectation. Mercifully he does not adopt the pseudo-Woody Guthrie voice that seems almost obligatory these days, but speaks clearly in his normal voice. As I have said, there are a few flaws—the music often dwindles to the level of recitative, and occasionally the recording level of the voice seems too low, but these are minor complaints. With the imminent decease of hard rock, this album is probably a portent of things to come. In the next few months I think we will all be listening to many more albums in which the words will be the important thing, and the music will serve only to strengthen and increase their meaning. If they are all as honest and direct as "The Songs of Leonard Cohen," then it's going to be an interesting time. P. R.

VIC DAMONE: *The Damone Type of Thing*. Vic Damone (vocals); orchestra, Perry Botkin, Jr., J. Hill, and Dick Grove cond. and arr. *Time After Time*; *Gone with the Wind*; *Guess I'll Hang My Tears out to Dry*; *Two for the Road*; *I Never Go There Anymore*; *I Got It Bad*; *Make Me Rainbows*; *It Never Entered My Mind*; and three others. RCA VICTOR © LSP 3916, Ⓜ LPM 3916* \$4.79.

Performance: **Smooth as glass**
Recording: **Good**
Stereo Quality: **Good**

There's nothing revolutionary or even very innovational about this new Damone release, but I can't think of a more pleasant listening experience if you have the better part of an hour to kill. The menu is mostly contemporary movie themes and traditional, time-tested standards, but the disc further demonstrates the new polished, professional Damone approach to singing, which is a seminar in undersell. The arrangements, all youthful, crisp, and freshly unusual, showcase him in fine fashion—particularly on such oldies as *Gone with the Wind* and *Guess I'll Hang My Tears out to Dry*. Notice also a beautiful new ballad by Rod McKuen and Marty Paich called *I Never Go There Anymore*, which seems destined to become a classic.

Like Julius LaRosa, Vic Damone just seems to get mellower with age. I've never heard him in better voice or filled with more exciting musical ideas. This is Vic Damone at his unparalleled finest. R. R.

DOUGLAS GOOD AND GINNY PLENTY: *The World of Good and Plenty*. Douglas Good and Ginny Plenty (vocals), orchestra. *Children Dreamin'*; *She Is the We of Me*; *I Played My Part Well*; *Ain't*

Life Grand; *Ho Hum*; and six others. SENATE © S 21001, Ⓜ 21001* \$4.79.

Performance: **Routine**
Recording: **Good**
Stereo Quality: **Good**

Mr. Douglas Good and Miss Ginny Plenty (would I put you on?) are a decidedly average pair of performing flower children. From their rather show-biz looks and performances they seem aimed more at the adults than at the kids. Ginny must play the guitar because that is what she is holding in the cover photo. She also holds a big flower. Douglas is shown holding his hat. Inside, on the record, you realize after a few tracks that they are barely holding their own, and that the songs they have to work with (in the main by Tony Romeo, often in collaboration with Wes Farrell) are not anything to write home about. I guess songs like *Beautiful People* and *Children Dreamin'* are nice



THE LOVIN' SPOONFUL
Danceable music, intelligent lyrics

enough in their unadventurous way, but I fear that *Ho Hum* sums up my own reaction quite accurately. P. R.

MICHEL LEGRAND: *Cinema Legrand*. Orchestra, Michel Legrand cond. and arr. *Tara's Theme*; *Watch What Happens*; *La Vie de chateau*; *A Time for Love*; and seven others. MGM © SE 4491, Ⓜ E 4491* \$4.79.

Performance: **Suave**
Recording: **Lush**
Stereo Quality: **Excellent**

I fear that even the considerable arranging and conducting talents of Michel Legrand cannot quell my boredom with most of what is on this album. *Tara's Theme*, for example (from you-know-what screen epic), has been so unmercifully flogged to listening death by its inclusion in every album of movie music since pre-LP days that no amount of Mr. Legrand's skill can save it from tedium, although he makes a manful try.

Aside from two of Legrand's own songs (*Watch What Happens* from *The Umbrellas of Cherbourg* and *La Vie de chateau* from the film of the same name), the material he has chosen seems rather thin. *Manhã de Carnaval* from *Black Orpheus* is a substantial piece of music, but again it is something I

think I have now heard once too often. The rest, things like Mancini's theme for *Two for the Road* or *Make Me Rainbows* from *Fitzwilly*, seem to me to be distinctly minor efforts not worth all the care and attention Legrand has given them. P. R.

TED LEWIS: *Ted Lewis' Greatest Hits*. Ted Lewis (vocals and clarinet); orchestra, Ted Lewis cond. *When My Baby Smiles at Me*; *Just Around the Corner*; *The Old St. Louis Blues*; *Tiger Rag*; *King For a Day*; *Good Night*; and six others. DECCA © DL 74905, Ⓜ DL 4905* \$4.79.

Performance: **Yethir!!**
Recording: **Muffled**
Stereo Quality: **Vestigial**

Ted Lewis has always seemed to me one of those wind-up performers. By that I mean I have the feeling that if you went to see him in a club he would do exactly the same act he has been seen doing on television since the days of the twelve-inch tube, line for line, note for note, clarinet solo for clarinet solo. I also have a feeling that if one went backstage, it is not unlikely he might leap to answer a knock on his dressing room door with the query "Is everybody happy?"

The recordings presented here are of songs that have been identified with him throughout his long and successful career. *When My Baby Smiles at Me* is trotted (fox, that is) out for what must be the ten-thousandth time, as are *Tiger Rag* in a clarinet solo and *Good Night*, his famous closer. This album is only for fans—and I should imagine only die-hard ones at that.

Decca states on the jacket that "all the recordings in this album have been carefully selected for re-release from the Decca catalogues." They may have been carefully selected, but they certainly were not carefully processed. The sound is alternately constricted and furry. The "stereo enhancement" is merely an idle claim. P. R.

RECORDING OF SPECIAL MERIT

THE LOVIN' SPOONFUL: *Everything Playing*. The Lovin' Spoonful (vocals, instrumentals). *Boredom*; *Only Pretty*; *What a Pity*; *Try a Little Bit*; *Money*; *Priscilla Millionaire*; and six others. KAMA SUTRA © KLPS 8061 \$4.79, Ⓜ KLP 8061* \$3.79.

Performance: **Springy and varied**
Recording: **Very good**
Stereo Quality: **Good**

No wonder John Sebastian's songs are being recorded by jazz singers and symphony orchestras. He is talented and with it, and he comes equipped with a sound musical knowledge which he spreads over this latest effort like mayonnaise—creamy smooth and digestible. Most of the songs on this new collection are by Sebastian, but there is a wider variety of sounds. They range from the usual psychedelia to vaudeville (in *Boredom*) to the Spoonful's beautiful instrumental treatment of *Forever*, which is especially enjoyable. The music is danceable and the lyrics are intelligent. Thank goodness, they can all be heard, which is practically a miracle. Gentlemen, go to the head of the class. R. R.

MARILYN MICHAELS: *Times They Are A-Changin'*. Marilyn Michaels (vocals); orchestra, Tommy Goodman arr. *Show Me*; (Continued on page 104)

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Kansas City; Hello Springtime; I Wonder Who's Kissing Him Now; Toot Toot Tootsie; Got to Get You into My Life; Let's Pretend; and four others. ABC © ABCS 613, (M) ABC 613* \$4.79.

Performance: **Too smarty-pants**
Recording: **Good**
Stereo Quality: **Good**

Listening to Marilyn Michaels is like eating mashed potatoes with a pair of tweezers. In almost every cut on this debut disc, the songs slip out of her grasp and fall into a soggy heap on the floor. I can think of nothing more distressing than an aspiring young singer defeated and done in by songs she neither understands nor respects. Take *Kansas City*. What could be more simple? I own at least ten recordings of this basic, throbbing, light-hearted, rocking-blues song which I shall insist on taking with me into the hereafter. It is a song that, quite simply, gives me joy. But in Miss Michaels' pretty hands, it is all but strangled in a death grip. *Show Me* (from *My Fair Lady*) is trampled on by a nasal chorus that sounds like tiny geese quacking away in a game preserve while Miss Michaels shouts and mangles the lyrics. Ballads? I doubt if she had ever heard the word before this recording. A lovely song called *Hello Springtime* has been provided by David Shire, the multi-talented composer-conductor who wrote *Starting Here, Starting Now* for Streisand's second TV special. Mr. Shire must have gone into a rest home when he heard the gimmicked-up, over-arranged rock version Miss Michaels has included here.

Perhaps with a different arranger (Tommy Goodman's charts sound as though they were written during a rocket launching at Cape Kennedy) the girl could sound like something less than a screecher. But on the basis of this disc, I'd prescribe throat lozenges and a long rest. R. R.

THE MONKEES: *Pisces, Aquarius, Capricorn and Jones Ltd.* The Monkees (vocals). *Salesman; She Hangs Out; The Door into Summer; Love is Only Sleeping; Cuddly Toy; Words; What Am I Doing Hangin' 'Round; Pleasant Valley Sunday; Don't Call on Me*; and three others. COLGEMS © COS 104 \$4.79, (M) COM 104* \$3.79.

Performance: **Repetitious**
Recording: **Fair**
Stereo Quality: **Fair**

Here they come again, TV's mini-Beatles, continuing their basic formula of singing songs imitative of the hits of every other rock group. With its bugaloo beat, this disc seems old-fashioned now that the Beatles, the Fifth Dimension, the Cyrkle, and other such groups have introduced us to psychedelia and also taught us that trash can be fun (and sometimes even important musically). There is little left to say about the repetitive, inane, and almost inaudible lyrics contained on this record, since the Monkee fans have already made it Number One on the trade charts. My only suggestion is that the Monkees either stop aping their masters or take the advice contained in *What Am I Doing Hangin' 'Round*—they "should be on that train and gone." R. R.

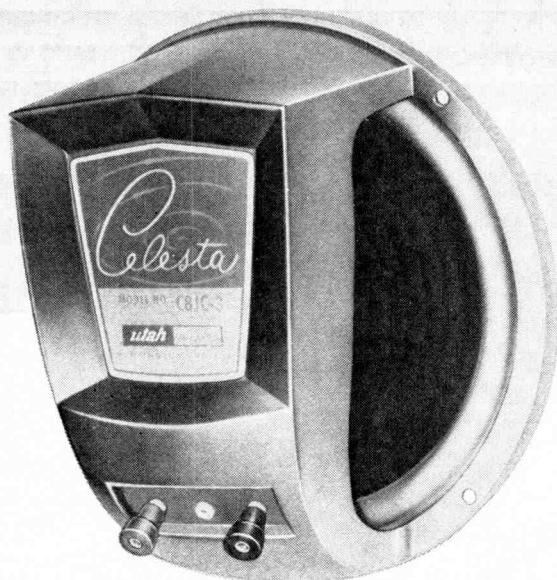
THE MONTFORT MISSION: *Yesterday's Gone.* John O'Reilly, Paul Baker, Jack Coyne, Joe Valentine, Don Middendorf (vocals); Mary Travers (vocals on *No More Silence*); orchestra. *Poor Man; Sign in the Darkness; Song for Canada; What's It All About*; and eight others. REPRISÉ © RS 6269, (M) R 6269* \$4.98.

Performance: **Okay as preaching, not as music**
Recording: **Excellent**
Stereo Quality: **Very good**

The Montfort Mission, in its musical manifestation, consists of five young Roman Catholic seminarians working among the poor in St. Louis. Their songs are about the search for meaning in angry times, lack of communication, race prejudice, love, and ecumenical problems. Unfortunately, while their views are honest and noble, their songs are unremarkable. There are folk-like ballads and other pieces with a rock or a country-and-western base, but in none are the melodies more than just pleasant and eclectic. Worse yet, the lyrics lack originality, being unfaithfully bland, and the voices are strangely without urgency. I'm sure they believe in what they're saying and doing, but so far they cannot bring into their music the tensions, pain, and fury of the inner city. Perhaps the mistake was in bringing them into a studio with very polished, professional arrangements by Milton Okun. Maybe they should have been taped in St. Louis where it's at and where they're at. N. H.

(Continued on page 106)

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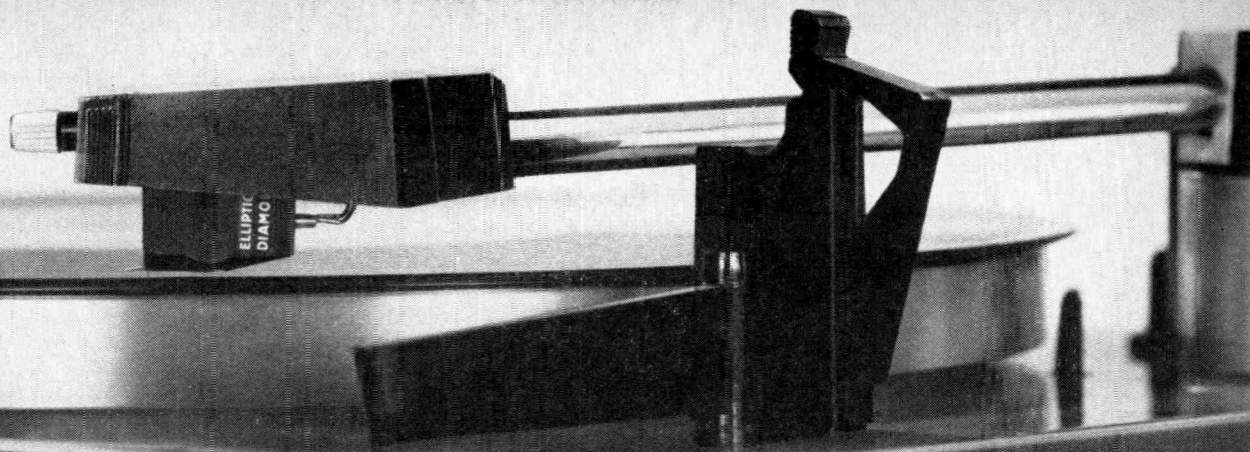


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JERRY MOORE: *Life Is a Constant Journey Home*. Jerry Moore (guitar, vocals), Eric Gale (guitar), Bill Salter (bass), Warren Smith (drums), Ralph Macdonald (conga drum). *Drugged; Anti Bellum Sermon; Ballad of Birmingham; Winds of Change*; and three others. ESP-DISK' © 1061 \$4.98.

Performance: **Searching for a style**
Recording: **Good**
Stereo Quality: **Good**

Jerry Moore, about whom no biographical information is provided in ESP's characteristically sparse notes, has a warm, slightly hoarse voice and strong emotions. He is for life and against personal and institutional rigidities. But his singing style and the music he writes for his own and others' lyrics are still too derivative to propel him into the front ranks of today's messianic bards. I'm not sure who Moore's particular influences are, but the general area is that of Richie Havens and Len Chandler. My unsolicited advice would be for Moore to particularize, to get away from general concepts and into actual, perhaps personal experiences that can be transmuted into music. He has the potential to be powerfully affecting, as is clear in the soft but chilling *Ballad of Birmingham*. Mr. Moore is on the right track; it just has to become much more his own. N. H.

JAN PEERCE: *Fiddler on the Roof and Ten Classics from Jewish Song*. Jan Peerce (tenor); orchestra, Vladimir Golschmann cond. *Di Toire (traditional); A Nigun (A Tune); Tog Ein, Tog Ois (Sunrise, Sunset); Oif'n Pripetchok (On Top of the Brick Oven); Reizele*; and nine others. VANGUARD © VSD 79258 \$5.79, © VRS 9258 \$4.79.

Performance: **Operatic but folksy**
Recording: **Excellent**
Stereo Quality: **Inconspicuous**

Mr. Peerce, in his autumn years still the possessor of a voice that should be the envy of most tenors half his age, undertakes here a schmaltz-laden program made up of selections from *Fiddler on the Roof* sung in Yiddish and interspersed among a group of real Yiddish songs from the old country. Presented this way, the tender and touching songs from *Fiddler* sound quite at home in the company of their older neighbors. Particularly revealing is a vigorous performance of *If I Were a Rich Man* (in Yiddish it comes out the equivalent of "If I Were a Rothschild") that bears no resemblance to either Zero Mostel's or Herschel Bernardi's version but comes across movingly in its own, somewhat operatic right, delivered as though the singer had some semi-conscious thought of bringing the whole musical to the Met. I hope not. For even he cannot overcome the stickiness of such a number as *Sunrise, Sunset* and, deliberately or not, he offers us a version of *Tradition* that is woefully devoid of humor. He is most at home, and expectedly persuasive, in the old tunes (*The Rabbi Elimelech*, in whom wine brings out the best) and in various Chassidic melodies, and he is downright stirring in the hymn *Ani maamin* ("I believe"), which Jewish victims sometimes managed to sing on their way to death in Hitler's camps. In all, this is a record that is lovely to hear, and further distinguished for the exceptionally appropriate arrangements by Robert De Cormier. P. K.

QUARTETO TIPICO DE GUITARRAS DE MARTINHO D'ASSUNÇÃO: *Lisbon by Night*. Quarteto Tipico de Guitarras de Martinho d'Assunção (guitars). *Rapsodia Portuguesa; Fado Canção; Variações em Re Maior; Bailado do Fado*; and seven others. LONDON INTERNATIONAL © SW 99455, © TW 91455 \$4.79.

Performance: **Peppery**
Recording: **Excellent**
Stereo Quality: **Pungent**

Mix the flamenco of Seville with the gypsy music of old Budapest and what you get is *fado*, a sinuous, sobbing kind of Portuguese music slightly slicked up here in flashy four-guitar arrangements but still redolent with the real flavor of Lisbon. The works played here by a group of nimble-fingered gentlemen from that city are all on the popular side, yet they manage to retain a kind of



JAN PEERCE
A distinguished program of Jewish song

classic purity that is most appealing. Within the limitations of this style, the program is fairly varied, for melodies of a mournful wistfulness alternate with lively dances that culminate in dazzlingly intricate codas. Particularly effective are *Rapsodia Portuguesa* (the opening number which sets the mood for the whole program), a spectacular and original composition by M. d'Assunção called *Romarias do Norte*, and the title piece, which brings an unusual concert to a haunting close. P. K.

EILEEN ROMNEY: *Eileen Romey Sings*. Eileen Romey (vocals), orchestra, Joe Cain arr. *Baby Won't You Please Come Home; Blues in the Night; Solitude; Come to Me; Jim; Who Knows*; and six others. AUDIO FIDELITY © AFSD 6183, © AFLP 2183* \$4.79.

Performance: **Clear and cool, but aloof and repetitious**
Recording: **Good**
Stereo Quality: **Good**

Eileen Romey makes an auspicious record debut here with a collection inexplicably consisting primarily of uneventful slush and tired old standards. She handles each song with a great deal of sensitivity and emotional intensity, enunciates each syllable perfectly, and performs in a lively range similar to

Eydie Gormé's. On *Blues in the Night* her "Whoohie" is one of the sexiest I've ever heard, and *Baby Won't You Please Come Home* is simple but plaintive.

But (and this is an economy-sized but) this album is sadly lacking in variety of style or pace. Except for a moderately upbeat *In the Name of Love*, the songs are all tediously arranged ballads. Miss Romey's talent is not developed or interesting enough to allow her to get away with such a blandly thought-out first album. If there is a second, I hope it will include some swingers to show whether or not she has versatility. R. R.

FRANK SINATRA AND DUKE ELLINGTON: *Francis A. and Edward K.* (see Best of the Month, page 71)

TAMMY WYNETTE: *Take Me to Your World*. Tammy Wynette (vocals); orchestra. *Take Me to Your World; I Don't Wanna Play House; Broadminded; Cry; Fuzzy Wuzzy Ego*; and six others. EPIC © BN 26353, © LN 24353* \$4.79.

Performance: **Routine**
Recording: **Good**
Stereo Quality: **Okay**

Tammy Wynette here seems a distinctly average country-and-western singer. Her two big hits are *Take Me to Your World* and *I Don't Wanna Play House* and in this album she sings both. *I Don't Wanna Play House* has its moments, but *Take Me to Your World* is just plain god-awful as a song and as a recording. *Fuzzy Wuzzy Ego* is supposed to be a humorous put-down song, but it just sounds sort of mean here. The only band I found of any interest at all was *Ode To Billie Joe*, which Miss Wynette performs capably enough and which leads to the thought that perhaps with better material she might be of more interest. P. R.

THE YOUNGBLOODS: *Earth Music*. Jerry Corbitt (piano, harmonica, vocals), Jesse Colin Young (bass, vocals), Banana (guitar, piano, vocals), Joe Bauer (drums). *All My Dreams Blue; Sugar Babe; I Can Tell; Fool Me*; and seven others. RCA VICTOR © LSP 3865, © LPM 3865* \$4.79.

Performance: **Promise but not yet fulfillment**
Recording: **Very good**
Stereo Quality: **Excellent**

The Youngbloods have been quoted in one of the pop music magazines as saying they were not quite sure of what they wanted to do and where they wanted to go when this album was made. I came to the same conclusion, I might add, before reading the interview. It is not so much the range of material—rhythm-and-blues, folk, country-and-western, and even a touch of Dixieland—that accounts for their blurred impact. They don't yet have a cohesive point of view as to how to function in these various territories. And when they try a serious song of loneliness (*All My Dreams Blue*), it sounds inadvertently like a put-on. But they certainly have the potential in spirit and in musicianship, best illustrated here by Jesse Colin Young's singing of *Sugar Babe* and the collective high-spirited irreverence of *The Wine Song*. I'm looking forward to the next album, and particularly to the evolution of Mr. Young. N. H.

(Continued on page 108)

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JAZZ



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GARY BURTON QUARTET: *Lofty Fake Anagram*. Gary Burton (vibes), Larry Coryell (guitar), Steve Swallow (bass), Bobby Moses (drums). *Feelings and Things; Lines; Mother of the Dead Man; Good Citizen Swallow*; and four others. RCA VICTOR © LSP 3901, (M) LPM 3901* \$4.79.

Performance: **Absorbing**
Recording: **Excellent**
Stereo Quality: **Very good**

Gary Burton is clearly in the process of developing a real jazz *unit*—not a collection of soloists plus rhythm section. Throughout this album, each of the four musicians is equally important to the development of the numbers and each is capable of meeting the considerable challenge of true collective improvisation. I get a sense of continual, mutual discovery going on. The approach is intimate and intense but without feverishness. As they work out intriguingly variegated textures and subtle dynamics, there is a marvelously unhurried air that reminded me of a rehearsal I once attended of a superb young string quartet: each was a virtuoso, but they took great, pleasurable care in creating together. The engineering, incidentally, is outstanding—listen to the brushes on *Mother of the Dead Man*. As for the future, *General Mojo Cuts Up* indicates this unit has just begun exploring possibilities of textural combinations and rhythmic plasticities. N. H.

RECORDING OF SPECIAL MERIT

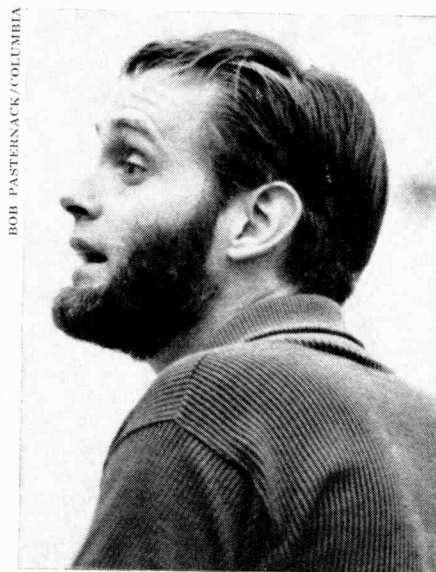
DON ELLIS ORCHESTRA: *Electric Bath*. Don Ellis Orchestra. *Indian Lady; Alone; Turkish Bath; Open Beauty; New Horizons*. COLUMBIA © CS 9585, (M) CL 2785* \$4.79.

Performance: **Exciting and contemporary**
Recording: **Excellent**
Stereo Quality: **Excellent**

After being bored to death last summer in Central Park listening to a concert by the much-heralded Thad Jones-Mel Lewis Jazz Orchestra, I seriously began to worry about the future of big-band jazz. But this dazzling display of fireworks from Don Ellis' electronic orchestra erases all apprehensions. Not only is this the most exciting instrumental album I've heard this year, it's also the first time I've seen jazz take any kind of major step toward combining all the now sounds—raga, rock, electronic psychedelia—and aim at a cohesive musical style of the future. Don Ellis has brought two opposite poles together and produced a swinging blast furnace of sound that simply staggers the imagination. And it still swings.

Avoid one thing: don't read the liner notes *before* you play the record. They will scare the living daylights out of you. In an attempt to explain what Don Ellis and his

twenty-one musicians are trying to accomplish by the use of highly unusual and sensitive electronic equipment, writer Digby Diehl has provided notations so technical they'll send any ordinary music lover straight to the nearest Russ Morgan rack, and so richly prosed you could grow cauliflowers in them. Either Mr. Diehl knows everything there is to know about music, from time signatures to the complicated structural makeup of the Fender-Rhodes piano, or Mr. Ellis sat him down and drew diagrams (I suspect the latter), but either way these notes are pretentious. "Conceive, if you can, an aural collage created by the Beatles, Karlheinz Stockhausen, Ravi Shankar, and Leonard Feather's *Encyclopedia of Jazz*," writes Diehl, continuing: "If you could see Andy Williams bobbing his head in patterns of 3-3-2-2-2-1-2-2-2 to follow one of Don's compositions in 19/4, you'd know why the musical world



BOB PASTERNAK/COLUMBIA

DON ELLIS

A big-band blast furnace of sound

is taking notice." He goes on to identify one composition based on "a musical cycle of 17, which is divided into 5-5-7 with a use of stop choruses and call-and-response patterns" and tells how Ellis "plays duets and trios with himself by playing into a loop delay echo chamber based on harmonic fifths with simple minor scales and ascending thirds . . . creating a kind of sonic vertigo."

Well, I don't know a 19/4 from a shotgun, but you don't need to be a musical-intellectual snob to enjoy Don Ellis. You don't need to know that he "works in 5 (divided 3-2) and utilizes the fourth valve of his horn for quarter-tones" to appreciate the strength and madness in *Indian Lady*. And no amount of homework on the subject of passacaglia and fugues could enhance the simple melodious beauty of *Alone*, one of the loveliest ballads ever recorded by an orchestra. Poetry is poetry, electric or not. Perhaps I am just not fascinated enough by sitar music to fully enjoy its nuances, but I wished *Turkish Bath* had ended a lot sooner. And the eight-and-a-half-minute electronic essay called *Open Beauty* on side two did not hypnotize me as Mr. Diehl insisted it would.

But all told, this music talks, and talks loud. It is a phantasmagoria of musical ideas which are much more important than I can make clear in one review. It is not music for

snobs. It is simply music for people who like big-band jazz and care about where it's going. So don't be afraid to dig it. R. R.

RECORDING OF SPECIAL MERIT

THELONIOUS MONK: *Monk's Music*. Thelonious Monk (piano), John Coltrane (tenor saxophone), Ray Copeland (trumpet), Gigi Gryce (alto saxophone), Coleman Hawkins (tenor saxophone), Wilbur Ware (bass), Art Blakey (drums). *Well, You Needn't; Ruby, My Dear; Off Minor; Epitaphy; Crepuscule with Nellie*. RIVERSIDE © RS 3004 \$4.79.

Performance: **Monk is magisterial**
Recording: **Good**
Stereo Quality: **Very good**

ABC Records is currently reissuing and repackaging material from the Riverside catalog. This one could have been better programmed. The jacket proclaims: FEATURING JOHN COLTRANE. Coltrane has solos, however, on only two of the five tracks (a brief sixth track, *Abide with Me*, is listed but is not on my copy). I wonder why ABC didn't also include such other Coltrane-Monk performances of this period (1957) as *Trinkle, Tinkle* and *Nutty*. This objection aside, the music is strongly original, with Monk himself in superb form both as soloist and challenging accompanist. Particularly intriguing is the presence here of both Coleman Hawkins, secure in his achievements but still open to new ideas, and John Coltrane, who was discovering during this association with Monk that he had only begun to plumb the depth of his own potential. In sum, as they say, it's a historic recording. N. H.

MAXINE SULLIVAN/DOC SOUCHON /CLIFF JACKSON: *Manassas Jazz Festival*. Maxine Sullivan (vocals), Marion McPartland and Cliff Jackson (piano), Tom Gwaltney (clarinet), Keter Betts (bass), Jake Hanna (drums), Dr. Edmond "Doc" Souchon (guitar, banjo, vocals), Steve Jordan (guitar, vocals), Johnson McRae (vocal). *I Thought About You; Loch Lomond; Mindin' My Business Blues; Little Rock Getaway*; and seven others. JAZZOLGY © JS 17 \$5.98, (M) J 17* \$4.98.

Performance: **Maxine Sullivan excels**
Recording: **Adequate to good**
Stereo Quality: **Good**

Judging by this record of the principal events, the first Manassas, Virginia, Jazz Festival on May 29, 1966, was an intimate occasion at a time when "festival" connotes the opposite. For the sake of the music, I hope the entrepreneurs of Manassas can keep it small, because this is delightfully unpretentious, heterogeneous entertainment. Cliff Jackson provides buoyant stride piano; "Doc" Souchon of New Orleans is a warm, prideful antiquarian as singer and string player; and there is crisp, deft accompaniment by such as Tom Gwaltney and Steve Jordan. The main reason I shall keep this record, however, and recommend it to you, is the singing of Maxine Sullivan. She has never sounded better—precise timing; graceful, witty phrasing; and, more than that, a fullness of presence that calls for a series of new albums by her. I wish the recorded sound had equal presence. N. H.

(Continued on page 110)

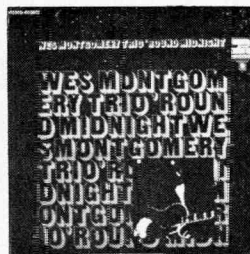
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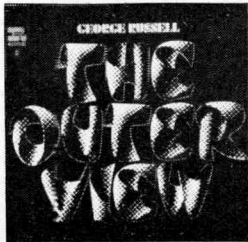
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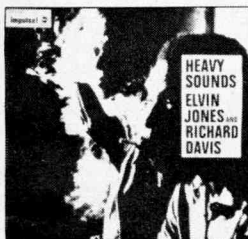


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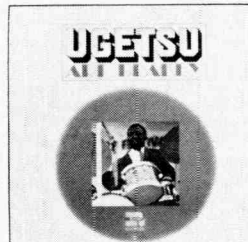
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RECORDING OF SPECIAL MERIT

THEODORE BIKEL AND THE PENNYWHISTLERS: *Songs of the Earth*. Theodore Bikel (vocals); The Pennywhistlers: Francine Brown, Shelley Cook, Joyce Gluck, Alice Kogan, Deborah Lesser, Ethel Raim, and Dina Silberman (vocals); orchestra. *Oi, Tumani Mayi; Get Up, Get Out; Purim Suite; Kaloda Duda; Thalassa*; and seven others. ELEKTRA © EKS 7326 \$5.79, (M) EKL 326* \$4.79.

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

Theodore Bikel, in most of his previous recorded appearances, has impressed me as a Jewish Spencer Tracy, burning with causes and platitudes, and with a performing manner so pedantic that I began to think the only way we should listen to him would be to sit in a circle around his feet. But he relaxes here, and with seven ladies known as the Pennywhistlers, comes up with a delightful album. Mr. Bikel and ladies romp through a collection of folk songs from Russia, Yugoslavia, Spain, Scotland, Greece, and Israel. Their bounce and good cheer in most of the Russian and Slavic material is reminiscent of the Moiseyev company, and the Greek and Macedonian songs have an authentic air. The only slip-ups I noticed here were the Scottish *Get Up, Get Out* and the Spanish *Segaba la Niña*, both of which seemed to be pushed too hard for effect. Otherwise this is an album that I think almost everyone will enjoy. It is so good that I think a sequel is called for, and I look forward to it.

P. R.

THE DUBLINERS: *A Drop of the Hard Stuff*. Ronnie Drew (vocals, guitar), Luke Kelley (vocals, guitar), Barney Mackenna (vocals, mandolin), Ciaran Burke (vocals, guitar), John Sheahan (vocals, violin, mandolin). *The Galway Races; I'm a Rover; I'm a Free Born Man; Black Velvet Band*; and ten others. EPIC © BN 26337, (M) LN 24337* \$4.79.

Performance: **Agreeably swaggering**
Recording: **Good**
Stereo Quality: **Very good**

Although popular in Ireland and England, the Dubliners may have a harder time filling halls in the United States because the Clancys came first and the Dubliners are neither different enough nor quite as good. They focus on traditional Irish songs of wandering, drink, love, and rebellion. Strong of voice, feisty of spirit, they do stir the air. What I miss is the sharpness of wit of the Clancy expedition and what seems to me their deeper, more sensitive lyricism. But for those with a taste for Irish song, and for a pint besides, satisfaction is to be had here. N. H.

RECORDING OF SPECIAL MERIT

MANITAS DE PLATA: *Juerga!* Manitas de Plata (guitar); José Reyes, Manero Ballardo (vocals); the gypsies of Les Saintes Maries de la Mer. *Alegrías Gitana; Rumba de Manitas; Fandangos; Saeta*; and four others. CONNOISSEUR SOCIETY © CS 2003 \$5.79, (M) C 2003* \$4.79.

Performance: **Intense and absorbing**
Recording: **Very good**
Stereo Quality: **Very good**

In 1963, Manitas de Plata was a legend to a coterie of flamenco buffs. He wouldn't travel across the sea from the south of France. He wouldn't record. His prowess had to be taken on faith by those of us who had not been in the presence. Then, in the fall of that year, E. Alan Silver, president of Connoisseur Society, and chief engineer David Jones jour-

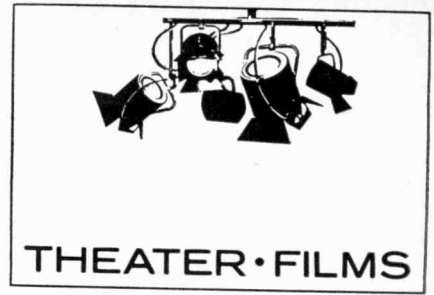


CONNOISSEUR SOCIETY

MANITAS DE PLATA
An improviser of fiery individuality

neyed to capture the legend; and in a small medieval chapel in Arles they recorded Manitas de Plata and friends. We already know from other albums by this guitarist, some dating from the same time as this one, and from his American appearances (he changed his mind) that the legend was rooted in vivid fact. Manitas de Plata is a stunningly dramatic master of flamenco guitar, an improviser of fiery individuality.

These very first recordings by him are particularly valuable because, as the notes say, the performances "were in the true spirit of a gypsy *juerga*." In a *juerga*, "flamenco artists traditionally gather to perform for each other, and the music, whether joyous and gay or deep and despairing, is intended to be a type of communication between artist and artist where each plays for the other. It is rare that such performances are heard outside of the gypsy encampments." Accordingly, the music is especially alive with the spontaneity and the thrust of self-challenge characteristic of a gathering of artists, whether in flamenco or in jazz. I don't know why it took so long for this particular album to be released, but now that it's here, it's essential, I would think, to any collection of authentic flamenco. N. H.



THE HEART OF BART: *A Musical Tribute to the Songs and Shows of Lionel Bart*. Orchestra, Johnny Harris cond. and arr. *The World's a Lovely Place; Far Away; I'd Do Anything; Dream Child; Where Is Love?*; and seven others. UNITED ARTISTS © UAS 6550, (M) UAL 3550 \$4.79.

Performance: **Enough porridge, sir**
Recording: **Good**
Stereo Quality: **Good**

Lionel Bart wrote the score for the hugely successful musical *Oliver*, which is currently undergoing inflation into a wide-screen film. It was a good show with good songs. Several of them are included here, such as *Where Is Love?*, the cockney version of *Mon Homme*, known as *As Long As He Needs Me* (which suffers in this orchestral version from the absence of Georgia Brown, who sang it so well), *I'd Do Anything*, and *Who Will Buy?* There are also songs from *Maggie May*, a show that was only a middling success; *Blitz*, which had to rely on its sets and stage effects for audience approbation, and *Tuang*, which is generally regarded as one of the major disasters of recent English musical theater.

Strangely, there is not a great deal of difference between the songs Bart wrote for *Oliver* and the ones that he wrote for the failures—at least not as heard in the performances here. This is one of those lush orchestral jobs that roll along with all the velocity of hot fudge being poured from the pan. Maybe you have to be in the theater (as I was with *Oliver*) to work up much enthusiasm about Bart's efforts. A case in point may be the *From Russia with Love* track: in the film of the same name, I remember it as considerably more exciting than I find this performance.

The liner notes—in the now *de rigueur* form of free verse—are by Bart. He attempts to pay tribute to this album, which, in turn, he considers a tribute to his work. He needn't have been grateful. P. R.

RECORDING OF SPECIAL MERIT

HELLO, DOLLY! (Jerry Herman). The new Broadway-cast recording. Pearl Bailey, Cab Calloway, Emily Yancy, Jack Crowder, others (vocals); orchestra, Saul Schechtman cond. RCA VICTOR © LSO 1147, (M) LOC 1147* \$5.79.

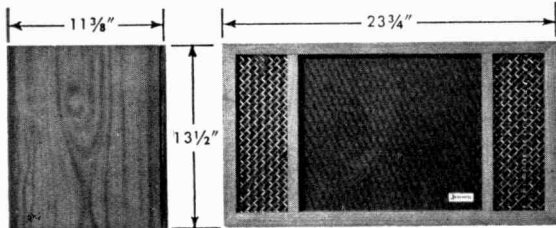
Performance: **Revitalized and kicking high**
Recording: **Very good**
Stereo Quality: **Very good**

Jerry Herman's score for *Hello, Dolly!* must contain Platformate, because seldom if ever has so much mileage been gotten out of one Broadway musical. Just when I thought everyone had grown weary of *Dolly*, RCA has issued a third disc of the score (previously *Continued on page 112*)

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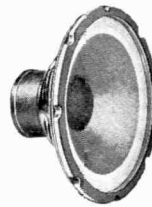
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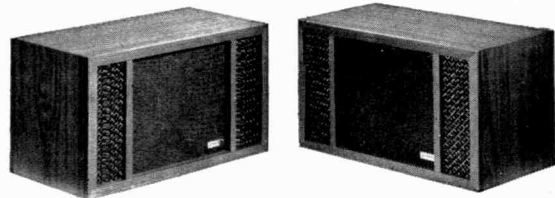
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recorded were the original cast with Carol Channing and the London company with Mary Martin), and this waxing in many ways is the best yet.

Miss Pearlle Mae Bailey's versions of *I Put My Hand In* and *Motherhood* are similar to Miss Channing's, but with *Dancing* she becomes much more authoritative and begins to assert her own interpretation of Dolly Levi. She is pure Pearlle Mae for the title song and *So Long, Dearie*, complete with her famous lazy "Honeys." She is not, however, the only gem on this album. She is surrounded by excellent singers such as Cab Calloway, Emily Yancy, and Jack Crowder, whereas Miss Channing worked with "singing actors." Calloway's *It Takes a Woman* is vocally more rewarding than it was when David Burns performed it, and Miss Yancy has an intense but pure sound which makes *Ribbons Down My Back* a standout. Her duet with Crowder, *It Only Takes a Moment*, is excellent, making this ballad much more memorable than it sounded originally. The company seems more spirited, too. This, one hopes, should really be the last of the *Dolly* recordings, but I fear the end of the road is not in sight. Streisand is currently vocalizing for the Hollywood cameras, so there will undoubtedly be a movie soundtrack of a score which has already been milked dry. *Oy web*, Thornton Wilder, see what you started?

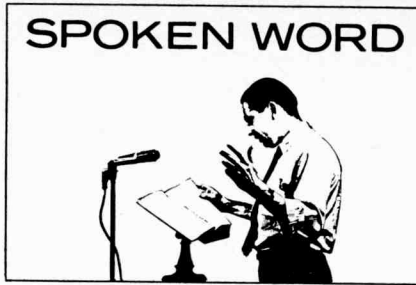
R. R.

LIVE BURLESQUE LIVE. Danny Crystal, Dick Bernie & Co., Blue Sapphire, Olé Galore, Saroya, and Venus De Lovely, performers. Orchestra, Jack Hansen cond. *Overture; Private Dicks; Harlem Nocturne; Who's on First*; and eight others. UNITED ARTISTS © UAS 6613, (M) UAK 3613 \$4.79.

Performance: **Raucous**
Recording: **Raw**
Stereo Quality: **Convincing**

Who would have thought that if they brought back burlesque it would be on a phonograph record? Yet that's just what they've tried to do here. And the effort is a valiant one, from the girl in the G string on the electrifying cover to the resurrection of the old jokes, bumps and grinds, and comedy routines in which the participants can be heard knocking each other over the head with bladders. The proceedings open with a pitch from the candy butcher offering glimpses of life in the raw for a quarter of a dollar. Then come comedy routines resurrecting all the old wheezes, including the dirty ones—in fact, practically every bathroom joke ever delivered at Minsky's—spaced out with sexy dance routines to tinny accompaniments. I tell you, all you have to do is close your eyes and you can positively see Blue Sapphire stripping down to her rhinestone rosettes. The high point of the show is the appearance of Olé Galore, the temptress, in a fierce rendition of a Spanish-type number called *Hot Peppers*, a performance aided by shouts, catcalls, and whistles from the pit. If you listen carefully, you can almost detect the approaching footsteps of detectives from the vice squad ready to close down the joint. The trouble with "Live Burlesque Live," though, is that it isn't anywhere near as good as my description may suggest. The jokes (perhaps because they're shouted rather than told) fall flat as old pratfalls, the routines drag, the orchestra blasts. and it does go on.

P. K.



OLIVER GOLDSMITH: *She Stoops to Conquer.* Swan Theatre Players; David Thorndike, director. SPOKEN ARTS (M) SA 958/9 two discs \$11.90.

Performance: **Indifferent**
Recording: **Adequate**

Goldsmith's *She Stoops to Conquer* is one of the funniest comedies ever created. For all its series of misunderstandings, its farcical follies, and its elegant contrivances, its beauty still rests in the power of its characters. Goldsmith has created timeless figures, absurdly human and lovably recognizable.

This present recording, directed by David Thorndike and recorded in Dublin with a cast of modest reputation, is of only fair interest. I think we have now reached the point with recordings of plays—even more than with recordings of opera—where we must admit that the finest function of recording should be to preserve memorable, even great, performances. This one is not in such a ball park, and its competence does not fire the heart.

Perhaps the best performance comes from John Franklyn as the curmudgeonly yet sweet-minded Hardcastle; and David Thorndike's own vigorously waggish Tony Lumpkin makes an impression, as does the spirit of Pamela Mant's Kate, the girl who stoops to conquer. But, overall, the polish and finesse of high-comedy playing is missing from a cast adequate enough for provincial repertory but not worth the frozen immortality of a recording.

C. B.

RECORDING OF SPECIAL MERIT

PETER SCHICKELE: *P.D.Q. Bach on the Air.* John Ferrante, (counter-tenor); I Virtuosi di Hoople, Peter Schickele, narrator and cond. *Echo Sonata for Two Unfriendly Groups of Instruments; Träumerei for Unaccompanied Piano; Schleptet In E-flat Major*; and others. VANGUARD © VSD 79268 \$5.79, (M) VRS 9268 \$4.79.

Performance: **Hilarious**
Recording: **Superb**
Stereo Quality: **Adds to entertainment**

Having banished Mr. Schickele some time ago from my conscious mental life as being a fellow whose spoofs of Baroque music, both on records and television, struck me as labored, clumsy, and utterly sophomoric, it was not with alacrity that I reached for the latest sample of his wares. Mr. Schickele, I recant! I grovel before your genius, an abject idolator. Obtuse and inattentive, I have grossly misunderstood your methods and your motives. You are the most.

This new disc is a two-sided assault on the idiocies of highbrow radio, which treats the listener to a full program of the daily fare broadcast by "Radio Station WOOOF at the University of Southern North Dakota at

Hoople." No stone of satire has been left unturned or unthrown. Station WOOOF, its ramshackle studio uninsulated from the bucolic sounds of barking dogs and crowing roosters which persist throughout the broadcast day, employs an engineer with an all-too-believable propensity for playing music tapes backwards or at the wrong speed. Its news programs are stumbingly read from confused bulletins to a background of chamber music. Its commercials woo the egghead consumer with ditties sung by a counter-tenor to harpsichord accompaniment. Its "Early Show" is climaxed by a frantic running commentary from two sportscasters who offer a play-by-play analysis of Beethoven's Fifth ("Well, it was quite a symphony, wasn't it, Bob?"). There is a "field trip" to the home of a Teutonic pianist who pounds out P. D. Q. Bach's *Träumerei for Unaccompanied Piano* on an untuned instrument while family life rages in the background. On the "Dull and Late Show" assigned to side two, Station WOOOF assails its victims with farm reports, home economics lectures, an arch quiz program called "What's My Melodic Line" and a complete performance of a *Schleptet in E-flat Major*, wherein mad musical ideas are pursued to oblivion in bouts of hollow rhetorical musicality. There are in these bands enough punctures for the soft underbelly of the intellectual broadcasting establishment to silence the sound of FM forever. It won't happen, of course, but the prey is certainly subjected to a thoroughly deserved mauling on this brilliant disc. P. K.

JONATHAN WINTERS: *Jonathan Winters . . . Wings It!* Jonathan Winters (comedian). *Necking in a '38 Ford; The Deer Hunters; The Shy Guy Returns a Toaster; Maude Frickert on the Freeway*; and others. COLUMBIA © CS 9611, (M) CL 2811 \$4.79.

Performance: **Casual**
Recording: **Good**
Stereo Quality: **Good**

Mr. Winters, now under new and prosperous auspices with his own CBS television show, assures us, in his liner notes for this first album he's done for Columbia, that "eighty per cent of this material was 'winged' right on the floor" of a Los Angeles club. It sounds it—in the best sense and in the worst. The record has all the virtues of a relaxed improvisation—a casual, unstrained, strolling quality as the comedian meanders from imitations of Bonnie and Clyde to one of those classic situations in which Mr. Milquetoast tries to return a toaster to a bullying store clerk, and an interview with "King Kwazi of Kwaziland," an undeveloped country 137 miles long and twelve feet wide for which the ruler has arrived in America to borrow money. One of this performer's virtues is his ability to vanish clear into one of his staple characters—like sassy old Maude Frickert, who is on hand here for an encounter with a traffic cop on the freeway and a couple of other bright moments. Winters also valiantly takes on a series of audience suggestions for spur-of-the-moment characterizations, including a used-car salesman, a sports reporter ignoring a bombing to go on hysterically describing the game, a homosexual in a "health club," a shy groom on his wedding night, and a hippie getting his first GI haircut. Here, however, the disadvantages of "winging it" are all too clear, and the comedian just barely gets by.

P. K.

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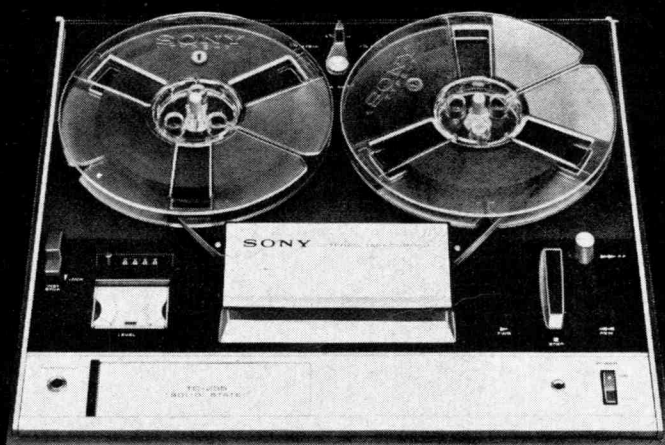
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • NAT HENTOFF • IGOR KIPNIS
PAUL KRESH • REX REED

MAHLER: *Symphony No. 3, in D Minor*.
BEETHOVEN: *Coriolan Overture, Op. 62*. Shirley Verrett (mezzo-soprano); Boston Boys Choir; New England Conservatory Chorus; Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ TR3 5016 \$10.95.

Performance: **Carefully ordered**
Recording: **Finely detailed**
Stereo Quality: **First-rate**
Speed and Playing Time: **3¾ ips; 91'47"**

Mahler's huge symphonic fresco of nature, life, and love ranges in its youthful exuberance from the gorgeous vulgarities of the half-hour opening movement through the charm and nostalgia of the middle movements, to the sublimities—by turns solemn and childlike—of the three final sections. To put this music across as a valid artistic experience requires a conductor totally committed to every aspect of the work. Leonard Bernstein fills the bill magnificently in his performance for Columbia, presently available only in disc format.

Erich Leinsdorf, in this, the only four-track tape version, seems somewhat less than totally committed in the Bernstein sense, but he does give us a beautifully detailed sonic blueprint of the score, aided by topnotch orchestral playing and by recorded sound from the RCA Victor engineers that captures everything. In short, the textural strands of the music are revealed beautifully and in flawless balance. The brief choral parts are nicely handled here, and Shirley Verrett projects with feeling the message of Nietzsche's *Midnight Song*, though I would have welcomed a slightly deeper vocal timbre.

It is in the climactic final slow movement that the difference between Bernstein's and Leinsdorf's temperamental relation to the score is most strikingly evident. Bernstein creates a soul-shattering experience, with the final pages sounding like the very bells of eternity, but Leinsdorf, clipping nearly five minutes off the performing time, makes the whole thing seem rather an anti-climax.

For some reason, RCA Victor has seen fit to preface the Mahler performance with Mr. Leinsdorf's reading of the Beethoven *Coriolan Overture*. It's a good, solid job, if a bit lacking in nervous tension in the opening pages. D. H.

PROKOFIEV: *Chout; Le pas d'acier*.
Moscow Radio Symphony Orchestra, Gen-

nady Rozhdestvensky cond. MELODIYA/
ANGEL Ⓢ Y1S 40017 \$7.98.

Performance: **Lively**
Recording: **Good**
Stereo Quality: **Excellent**
Speed and Playing Time: **3¾ ips; 51'20"**

Both these ballet scores date from the period prior to Prokofiev's permanent repatriation to the Soviet Union. It has always seemed agreed by common consent that, even after his return, Prokofiev succeeded more than any of his more celebrated colleagues in maintaining both the "official" artistic pose



SERGE PROKOFIEV
A photograph taken in 1916

of the Stalin regime and his personal integrity as an artist.

Still, whatever his successes in walking such a tightrope, I have often confessed in the columns of this magazine a bias for most of the composer's music before his final return. Only when scores like *Chout* (1914) and even *Le pas d'acier* (1925) are compared with Stravinsky's achievements might one feel that the pleasure of Prokofiev's earlier ballet scores is threatened. Conceding rivalry, conceding the influence of Stravinsky on the earlier Prokofiev, conceding, if you wish, the overall superiority of Stravinsky's accomplishment, both of these Prokofiev ballet suites are full of talent, precocity, fun, and youthful, attention-seeking vitality. They deserve the attention of those who know only the composer's later work.

The performances are excellent, and I prefer the recorded sound on the tape to the

somewhat more subdued sonic results on the disc release. The stereo treatment is especially good. W. F.

COLLECTIONS

PILAR LORENGAR: *Operatic Recital*.
Puccini: *La Bobème: Si, mi chiamano Mimi*.
La Rondine: Che il bel sogno di Doretta.
Madama Butterfly: Un bel di, vedremo.
Turandot: Tu che di gel sei cinta. **Gianni Schicchi: O mio babbino caro**. **Dvořák:**
Rusalka: O, Silver Moon. **Charpentier:**
Louise: Depuis le jour. **Bizet:** *Carmen:*
Micaëla's Aria. Les Pêcheurs de Perles:
Comme autrefois dans la nuit sombre. **Mas-**
senet: *Manon: Gavotte*. Pilar Lorengar (so-
prano); Orchestra de l'Accademia di Santa
Cecilia, Rome, Giuseppe Patané cond. LON-
DON Ⓢ LO 90124 \$7.95.

Performance: **Excellent but stylistically
unvaried**
Recording: **Superior**
Stereo Quality: **Excellent**
Speed and Playing Time: **7½ ips; 43'35"**

The singer endowed with the Big, Beautiful Opera House Voice is sometimes both blessed and threatened artistically—as this generally distinguished operatic recital by Pilar Lorengar demonstrates. For, be it at Lincoln Center or La Scala, the voice is The Thing; whatever must be sacrificed to emphasize its particular beauty is invariably sacrificed.

I've often wondered, when we talk about opera singers who "specialize" in the French, Italian, or German repertoire, if we're not really talking about singers who are more comfortable in one stylistic area because it particularly suits the ideal sound they want to make—not because they *can't* make stylistic adjustments.

Miss Lorengar, in the present recital, has a big, expressive, dramatic voice. Dealing with the Puccini excerpts, she is absolutely convincing, even superb. And within this repertoire, she encompasses a wide diversity of mood. But, if she can do this with Puccini, what goes wrong with the rest of the program? It's beautifully "sung," but I sense that the music isn't so felicitous a showcase for Miss Lorengar's particular voice; so rather than adjust to stylistic differences she merely ignores them.

"*Depuis le jour*", for example, can be sung with at least two approaches. One is a slushy, melodramatic memory of First Love; the other is a gently nostalgic one. The latter is surely more subtle stylistically, but since this kind of understatement doesn't dramatize the singer's vocal qualities, she chooses (quite probably by instinct) the for-

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mer. In differing ways, the same is true of her singing of the Dvořák aria and the Bizet pieces; since it's almost impossible to belt out the *Gavotte* from *Manon* in *verismo* style, Miss Lorengar manages it prettily.

Because all of this is par for the course of most opera singers, I can still recommend the tape wholeheartedly to those who rejoice in brilliant vocal performance. The orchestral accompaniments are spirited and effective; the recorded sound is flashy and the stereo effect is good. W. F.

RECORDING OF SPECIAL MERIT

LEONTYNE PRICE: *Prima Donna, Vols. 1 & 2.* Purcell: *Dido and Aeneas: When I am laid in earth.* Handel: *Atalanta: Care selve.* Mozart: *Marriage of Figaro: Dove sono; Don Giovanni: Or sai chi l'onore.* Weber: *Der Freischütz: Leise, leise.* Verdi: *La Traviata: Addio del passato; Macbeth: Sleepwalking Scene; Otello: Willow Song; Ave Maria;* and ten other arias. Leontyne Price (soprano); RCA Italiana Opera Orchestra, Francesco Molinari-Pradelli cond. RCA VICTOR Ⓢ TR 3-5018 \$10.95.

Performance: **Superb**
Recording: **Good**
Stereo Quality: **All right**
Speed and Playing Time: 3¾ ips; 104'25"

Throughout this tape, which is taken from two separate operatic recital discs, Leontyne Price's singing is uncommonly beautiful. She is in excellent voice, and there is not one aria that does not provide evidence of this singer's great artistry, though one might wish that Handel's "Care selve" had not been rendered in such an unstylish, Romantically orchestrated version. The orchestral contributions are competent, but not of the same caliber as Miss Price's performances, and the recording is perhaps a bit muddy on the low end and lacking in brightness, though in general quite satisfactory. Texts and translations can be obtained by sending in the usual post card. I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

DUKE ELLINGTON: *Far East Suite; Tourist Point of View; Bluebird of Delphi; Isfahan; Depk; Mount Harissa; Blue Pepper; Agra; Amad; Ad Lib on Nippon. The Popular Duke Ellington: Take the "A" Train; I Got It Bad; Perdido; Mood Indigo; Black and Tan Fantasy; The Twitch; Solitude; Do Nothin' Till You Hear From Me; The Mooche; Sophisticated Lady; Creole Love Call.* Duke Ellington (piano); Harry Carney, Jimmy Hamilton, and Paul Gonzales (reeds); Lawrence Brown, Buster Cooper, and Paul Conners (trombones); Cootie Williams, William "Cat" Anderson, Mercer Ellington, and Herbie Jones (trumpets); John Lamb (bass); Rufus Jones (drums). RCA VICTOR Ⓢ TP3 5035 \$9.95.

Performance: **Fabulous**
Recording: **Excellent**
Stereo Quality: **First-rate**
Speed and Playing Time: 3¾ ips; 84'22"

It's a curious experience for me to study a tape for a review of Duke Ellington's art at this point in my life. Since my training in "serious" or "concert" (or whatever adjective offends you least) music began as late

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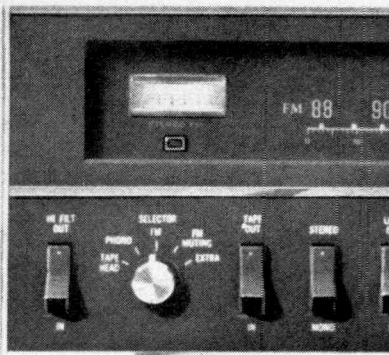
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as age twenty, when I took my first theory lessons; since just three years before that my knowledge of the "classics" ran to *Carmen* and other operatic excerpts from old Grace Moore films; and finally, since my knowledge of "contemporary" concert music ran no deeper than Gershwin's *Rhapsody in Blue* or his Concerto in F, I grew up like most kids on jazz and popular music—as few "serious" composers have—and Duke Ellington was part of my musical boyhood before I got hung up on Beethoven and Hindemith.

But even before that, I "knew" that Ellington's music was pretty high-class stuff. Now, after years of conservatory training and private study, nothing can keep me from asking why and how it was (and is) so special in technical terms.

Sequence B on this RCA tape is mostly a set of standards; everyone knows them. But the tunes apart—*Mood Indigo*, *I Got It Bad*, *Solitude*, *Sophisticated Lady*—the musical treatment of the material is original and distinguished and, in an odd way, resembles Stravinsky's later work. Not only is the harmonic language personal, but the blending and enmeshing of far-out instrumental timbres and registrations, along with the curiously gnarled part-writing and unexpected symmetries (or asymmetries) of rhythm, are as startlingly inventive as a good deal of modern "concert" music that I'll wager works far harder at it.

Far East Suite evolved out of a tour Ellington made of the Near and Middle East in 1963. Its greater ambitions interest me less. I don't suggest that either Ellington or his composer-collaborator, Billy Strayhorn, was ever a "primitive"; but neither would be the first popular musician to over-reach himself when recognized by "intellectuals." The music here is as often as not more naïve than the early work. None of the musical qualities I've mentioned above is lacking in this ambitious project, and the melodic invention is of a profusion that seems just short of wasteful. But I feel I'm being had a little (maybe I *am*) with the innocently perceived and crudely integrated exoticisms of the rhythms and lines. Some of the "impressions" steer mostly clear of this attempt: *Isfahan* has a beautifully shaped line of straight blues-cum-torch-song derivation, and it's first-class Ellington. And there are some fascinating but poorly realized goings-on elsewhere: the bare dissonant intervals of the piano introduction to *Amad*, for example, promise far more than the (admittedly elegant) kooch-dance that follows.

The playing of Ellington's celebrated orchestra is breathtakingly virtuosic and expressive on both tape sides. Since the sonics and stereo are superior, I recommend the tape wholeheartedly—taking into consideration the possibility that I am either too square or too sophisticated to grasp the pretensions of the *Far East Suite*. W. F.

THE LEFT BANKE: *Walk Away, Renee/Pretty Ballerina*. The Left Banke (vocals and accompaniment). *Lazy Day*; *What Do You Know*; *Evening Gown*; *Pretty Ballerina*; *Walk Away, Renee*; and six others. SMASH SMX 67088 \$5.95.

Performance: Rowdy
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 28'49"

(Continued on next page)

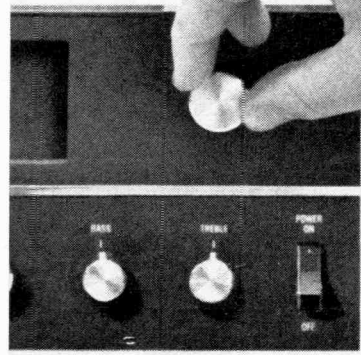
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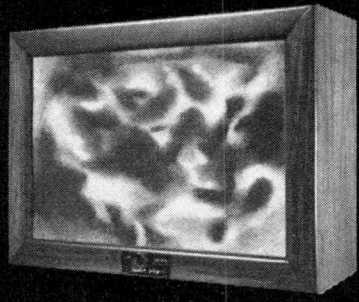


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The craze for Baroque (harpsichord, strings, fugal writing) has extended itself to pop-rock, and judging from this tape, the Left Banke quintet should have no peers in performing it once they've arrived at a true definition of their goals. Although they come on like Steve Canyon fighting the Chinese army, they still lack the basic requirement for this sort of arrangement: elegance. Their records sound too desperate and sickly to be really convincing. There is no recognizable concept behind it all. *Walk Away, Renee, Pretty Ballerina*, and *Lazy Day* are fashionably chunky and casual, but the rest of the tape sounds weak and under-rehearsed. The Left Banke sounds as though it is a group still searching for style. R. R.

JIMMY SMITH AND WES MONTGOMERY: *The Dynamic Duo*. Jimmy Smith (organ); Wes Montgomery (guitar); orchestra, Oliver Nelson cond. On two tracks, Smith and Montgomery are accompanied by Ray Barretto (percussion), Grady Tate (drums). *Down by the Riverside; Night Train; James and Wes; 13 (Death March); Baby, It's Cold Outside*. VERVE © VSTC 8678 \$7.95.

Performance: Exuberant but thin in ideas
 Recording: Very good
 Stereo Quality: Excellent
 Speed and Playing Time: 7½ ips; 36'20"

This is an exceptionally clean, clear tape—superior in sound to the disc. But hearing this music again hasn't changed my mind about it. Oliver Nelson's scores are lean and propulsive, but without originality. Jimmy Smith plays with torrents of energy, but with few ideas of even moderate interest. Wes Montgomery has a remarkably flexible, resourceful technique, but not much to say with it. Oh yes, the emotions are strong and direct, but it's like being in a gallery of bold but limited paintings which leave little to the imagination. A rather subtle line drawing can come as quite a relief. N. H.

THE SUPREMES: *The Supremes Sing Holland-Dozier-Holland*. The Supremes (vocals), orchestra. *You Keep Me Hangin' On; Love Is Here and Now You're Gone; I Guess I'll Always Love You; I'll Turn to Stone; Love Is Like a Heat Wave; Remove This Doubt; Going Down*; and five others. MOTOWN © MTX 650 \$5.95.

Performance: Feline
 Recording: Good
 Stereo Quality: Fine
 Speed and Playing Time: 3¾ ips; 32'13"

The Supremes are a pretty parcel of pussycats, and they sound that way too. There is a purring, insinuating seductiveness in the way they deal with a song that makes this trio hard to resist. The title refers to their official team of composers, whose output is described in Scott Rogers' gushing liner notes as distinguished by "feeling, depth and soul." I found all three qualities missing from these insipid ballads about absent lovers, broken hearts, and threats to turn into stone if "you" don't come back. The girls do their best to take the curse off the material, as in their canonic, kidding treatment of *Love Is Here and Now You're Gone*, but by the time I had turned the tape over, to be greeted by an unutterable monotony brazenly entitled *It's the Same Old Song*, I couldn't help but agree. P. K.

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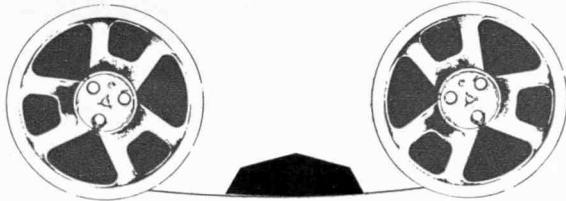
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 HI-FI/STEREO REVIEW



TAPE HORIZONS

By DRUMMOND McINNIS

TAPE COOKERY

MY great-aunt Carla makes a New England fish chowder to which all other New England fish chowders compare quite unfavorably. She is not at all secretive about how she assembles it; she has sent me the recipe twice. Both times I followed the recipe precisely and both times I produced an unhappy mush of fish and potato that fully justifies the wide prejudice against New England fish chowder. Fish soup? Ugh! Aunt Carla reads the papers and the women's magazines, and in them she reads recipes that are conventionally formalized masterpieces of telegraphic brevity. If this were how recipes should be written, Carla could do it—and did. But as my two pots of unappetizing mush proved, her chowder recipe should never have been telegraphic.

Since my great-aunt is understanding, cooperative, and an easy talker, I decided to pay her a visit with a very fresh three-pound haddock and a well-scuffed twenty-pound tape recorder. My plan was to encourage her to think out loud step-by-step as the chowder took shape.

The idea sold itself with no effort. But knowing how a lot of technical gear can be unnerving to some people, I tried to use a setup that would not be too distracting. I used an omnidirectional microphone that would pick-up Carla's voice no matter where she was in the kitchen, and I put it at a compromise distance between work table, stove, and sink. The tape recorder was kept close to the mike to avoid long cable runs that would get in the way. And by using a 1,800-foot reel of tape at $3\frac{3}{4}$ ips I got ninety uninterrupted minutes of recording, with no need to stop and turn the reel over. For this purpose, the fidelity at $3\frac{3}{4}$ ips was more than adequate to provide good vocal intelligibility and clarity.

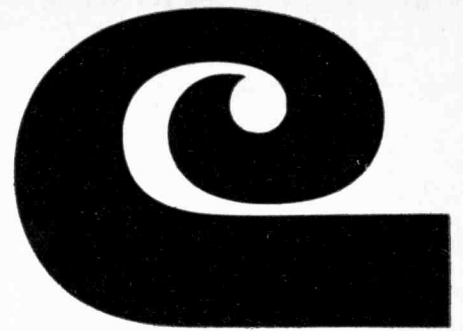
I started the recorder and set the level with minimum ceremony and no aural disturbances like "Testing, one, two, three." In a couple of minutes we were ignoring the recorder and discussing the onions sautéing in the bottom of the cast-iron kettle. (They should end up clear, not brown. If they tend to brown, you add just a dash of water.)

We discussed the raw potatoes that are sliced (not diced), lowered gently (not dumped) into the cooling onions, and poked around (not stirred). The idea is to waterproof them slightly with the cooking oil so that the liquid added later will not reduce them to mush.

We discussed the headless, tailless haddock wrapped (not bagged) in cheese cloth for cooking. Very gentle handling in all operations preserves the large chunks of sweet white flesh to be flaked apart and savored by the fortunate eater.

We discussed the Worcestershire, added drop by drop as the final crowning glory. You keep adding and sampling until you can just barely taste it. We did not discuss cooking times. There were casual mentions of the starts and stops as the cooking progressed, and with these markers, the tape could be timed later without difficulty.

Aunt Carla's chowder *can* be duplicated accurately and reliably. No women's page has room for this recipe in all of its detail, but it is now safely on tape for my family's home economists.



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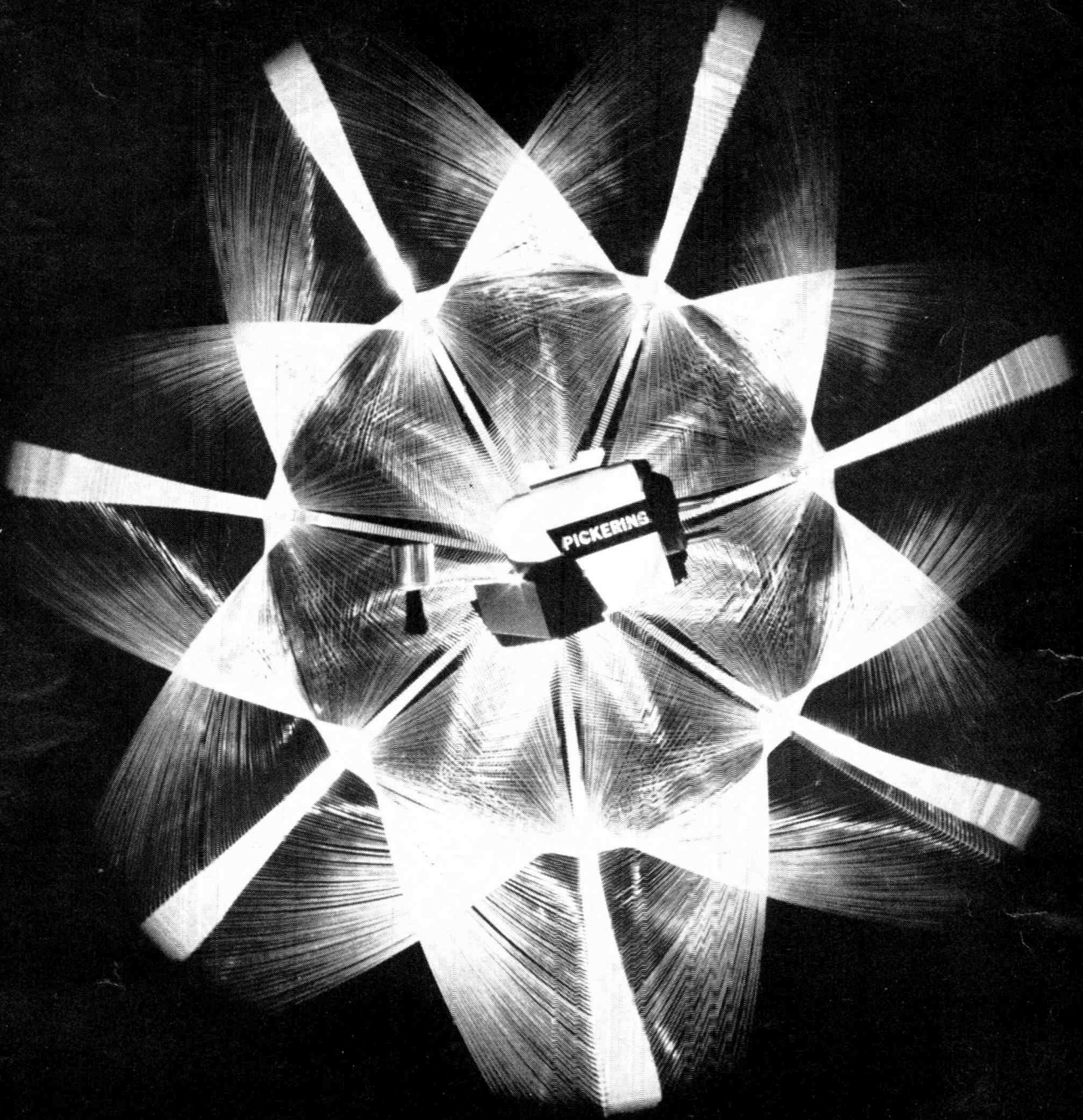
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(Shown above)
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