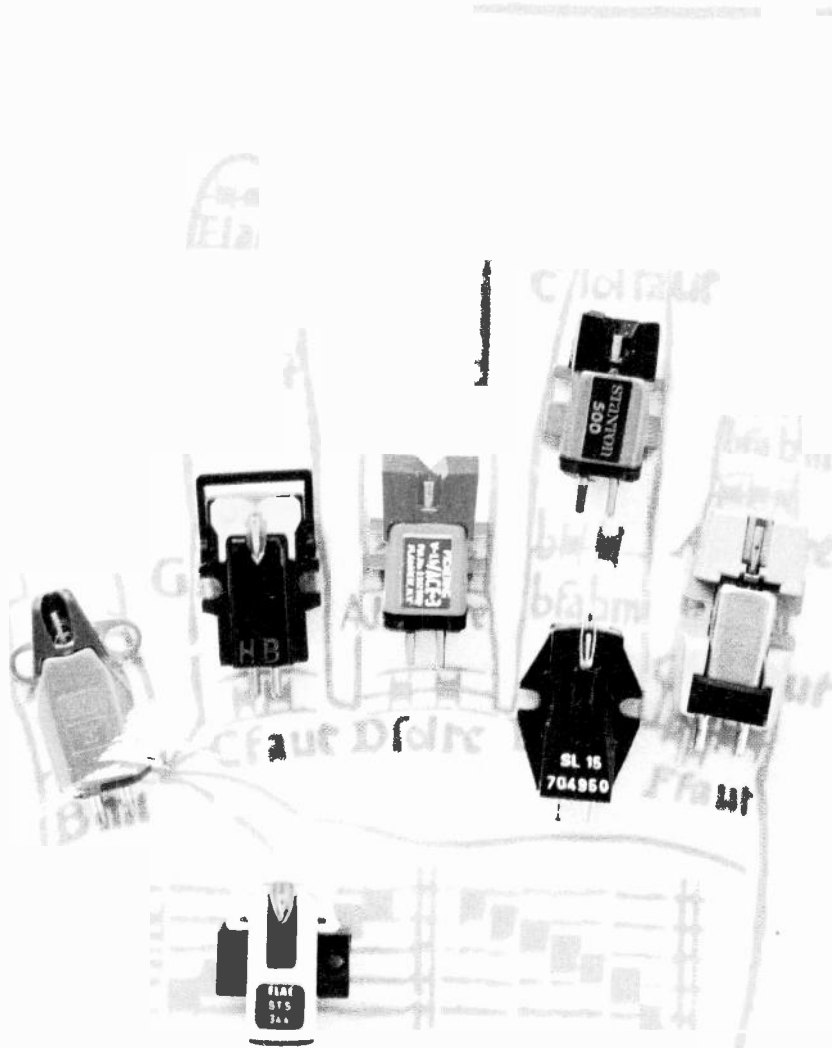


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JULY 1968 • 60 CENTS

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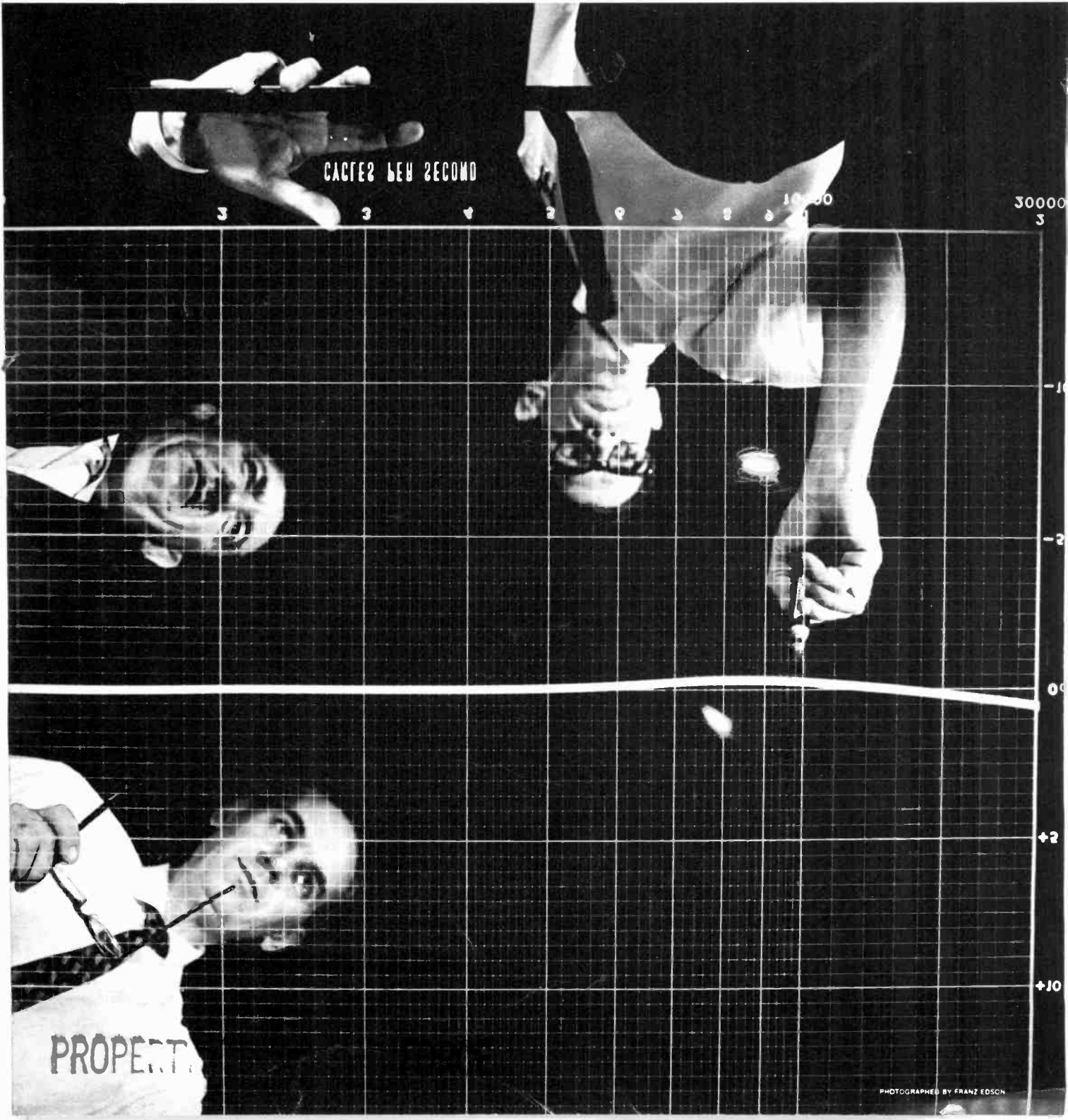
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HiFi/Stereo Review

JULY 1968 • VOLUME 21 • NUMBER 1

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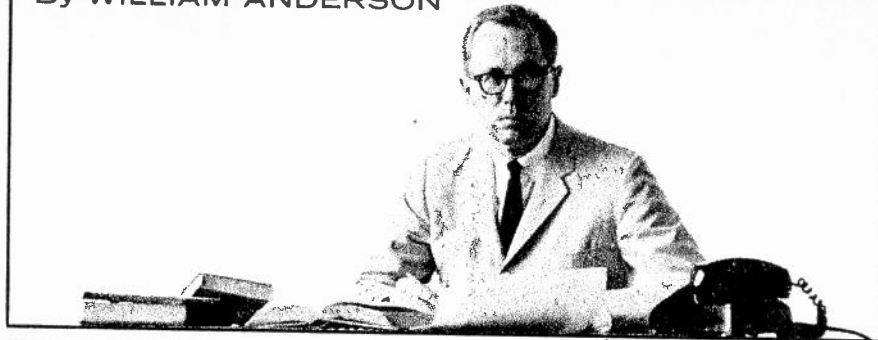
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By WILLIAM ANDERSON



SPE KIN

BASIC MUSICAL HAPPINESS

IN THE letters column this month reader F. Sauvageau flatteringly measures his musical happiness against Martin Bookspan's regular "Basic Repertoire" feature, inspiring me to do a little of the same. Mr. Bookspan has now covered 103 major musical works in ten years of catalog rummaging, and curious to see how I am doing, I went to the shelves to check how "basic" my library had become in twenty years of collecting. The answer is *very*: out of the total of 103 works, I have discs or tapes of eighty-eight. And though they often lose the race to the turntable to more recent, more esoteric music, they do have their uses: a good musical host knows they are the scotch, rye, and bourbon of the repertoire, and when he asks "What'll you have?" he should be prepared to deliver. But I'm still curious—not about *my* collection, but yours. How does it measure up to the "Basic Repertoire"? Take your count and drop me a line—a postcard will do. I don't expect any "hard" statistics out of an informal survey, but it should satisfy my curiosity.

HiFi/STEREO REVIEW was ten years old in February; it is therefore not surprising that we have already gone through a number of reluctant farewells to editors and contributors alike. All farewells are hard, but this one is harder: jazz critic Nat Hentoff, who has been with us since our first issue, is relinquishing his reviewing post to devote himself to more pressing commitments. Mr. Hentoff has been, for all these years, an editor's dream contributor; authoritative, prompt, reliable, and unflappable, he has not only been a trusted guide for a whole generation of jazz enthusiasts, but a widely imitated model for other critics as well. He will be missed.

Though farewells are sad, greetings are not, and I think readers will soon second me in extending a hearty welcome to Don Heckman, who joins our roster of record reviewers this month. I can think of no better way to describe him than to repeat the words with which we introduced Mr. Hentoff to our readers ten years ago: "one of the leading younger authorities on jazz." Mr. Heckman, himself a jazz instrumentalist (sax), has written on jazz for *Down Beat* and *The American Record Guide* and has studied with Ernst von Dohnányi, John Cage, and Ravi Shankar.

Still in the house-organ spirit, I would like to share a few other local news notes. Opera and vocal critic George Jellinek has been appointed Music Director of New York's radio station WQXR; Martin Bookspan is the new Coordinator, Symphonic and Concert Activities, for ASCAP; and popular (!) reviewer Rex Reed has just had his first book (*Do You Sleep in the Nude?*) published by New American Library. Further, since we believe readers have a right to some explicit information about those who bend their ears each month (in addition to the implicit clues contained in their writings), we are instituting a series of thumb-nail biographical sketches of staff members and regular contributors. The series begins (page 92), perhaps unfairly, with me. It is a likeness that little resembles what I see in my shaving mirror every morning, but perhaps it proves that Robert Burns was right: we are not privileged to "see ourselves as others see us."

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Conductor
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COLUMBIA

6062. Most often played of all Mahler's works.

HERBIE MANN
Glory of Love
PLUS - Unchain My Heart
COLUMBIA 8 MORE

6093. Also: House Of The Risin' Sun, The Letter, etc.

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Burning Memories
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COLUMBIA

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VIKKI CARR
it must be him
LIBERTY

5894. Plus: Can't Take My Eyes Off You, Alfie, etc.

THE DOORS
STRANGE DAYS
People Are Strange
9 MORE
ELEKTRA

5956. Plus: Love Me Two Times, Unhappy Girl, etc.

BETHOVEN
Moonlight
Appassionata
Pathétique
SONATAS
Glenn Gould
piano
COLUMBIA

5883. A sensitive and illuminating performance.

THE MORMON TABERNACLE CHOIR'S GREATEST HITS
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Conductor
The Philadelphia Orchestra
God Bless America
COLUMBIA 11 MORE

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JOHNNY MATHIS
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COLUMBIA

5799. Plus: Where Are The Words, The More I See You, etc.

WES MONTGOMERY
A Day in the Life
COLUMBIA

5788. Plus: Windy, Eleanor Rigby, The Joker, 10 in all

ANDY WILLIAMS
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Somethin' Stupid
Holly
9 MORE
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COLUMBIA

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PAUL MAURIAT
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LETTERS TO THE EDITOR

Battle of the Beatles—Round Two

● I am sorry that Rex Reed found the Beatles' *I Am the Walrus* "... utterly silly and pointless" (March). Perhaps his attitude is the result of taking the wrong approach to the song. Looking for meaning in each individual line will only lead to frustration; the song's effect is cumulative.

As to what the song says, there are at least three interpretations. One is that the song describes different layers of life, and that the random choice of words represents the bombardment of the individual by the world. If "I am he as you are he and you are me and we are all together," then reality is the same for all of us and the song is a celebration of the Eastern concept of *Om*. Another completely different interpretation is derived from the repetition of a phrase at the end of the song, telling us (in a more "obscene" wording) that "everybody's messed up." Interpreted thus, the song is a reflection of contemporary madness. A third interpretation is that the song has no particular meaning, being in part a joke on those who try to read meaning into each phrase. Rather like some poems by Lewis Carroll, the song should be enjoyed merely for its humor and cleverness of assonance and word play. Certainly a song that fits three completely different interpretations so well is more than "pointless." A commonly accepted rule of aesthetics is that a good work of art can mean different things to different people.

As to the quality of "Magical Mystery Tour" on the whole, however, the album merely reiterates what was already known: albums hastily put together from songs recorded as singles are an inferior breed.

JOSEPH KAUFMAN
Bala-Cynwyd, Pa.

● Rex Reed seems to be under the impression that the Beatles announced they were God. If my memory does not deceive me, John Lennon said jokingly that the Beatles "are more popular than God," a statement which, unfortunately, may well be true. Reed says society would be better off if the Beatles were locked up. What, may I ask, gives him that impression? What have they said or done to harm society? Oh, yes, of course! They got the kids off healthful drugs and onto the deadly art of meditation.

I think the Beatles perform the instrumen-

tal portions of their songs excellently. Admittedly, they do have unfortunate voices for some of their songs. They are not, however, tone-deaf or untalented. If the very little I've heard about the Weavers is correct, they are a folk-singing group. If so, I cannot see *All You Need Is Love* done by them.

Okay. Everyone to his own opinion. But the Beatles are *not* lousy entertainers, and I see no excuse for saying they should be locked up. I will from now on take Mr. Reed's reviews with a grain of salt. "Magical Mystery Tour" does not reach the incredible musical heights of "Sgt. Pepper," but in it the Beatles have come out with another very entertaining and extremely musical record album.

STEVE TAGGART
Ann Arbor, Mich.

● My major interest is in classical music, and I have followed your classical record reviews for some time. I find them generally interesting and colorful and very often helpful to me in selecting records.

My eyes do occasionally stray into your popular reviews, however, and I am perplexed at the method you use in assigning records to reviewers. Specifically, how did Rex Reed, rather than Peter Reilly, get the Beatles' "Magical Mystery Tour" to review (March)? Certainly he did not review it—he reviled it.

Perhaps all Beatles music is pap compared to the nectar and ambrosia served up by the Andrews Sisters and Bob Crosby and the Bobcats (whom Reed has praised to the skies in recent months); but this verdict would hardly be accepted by the millions who buy the Beatles' records. How can these millions, who deserve the services of your magazine at least as fully as the much smaller classical audience, be served by such a review as this, which insults both their intelligence and their musical taste?

WILLIAM J. PRIOR
E. Lansing, Mich.

● I thought that Rex Reed had been hired to write music criticism, for which job he may or may not be qualified. But the whole of his review of "Magical Mystery Tour" sounds more psychiatric than musical, and I do not believe that Mr. Reed is entitled, ei-

(Continued on page 8)

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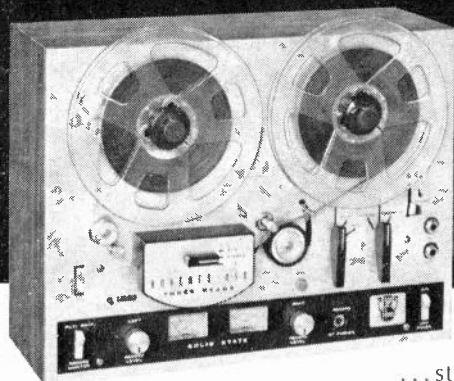
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ther by training or experience, to expound on the mental stability of the Beatles or any other musician. And even were he so trained, his use of the "psychiatric ploy" to deal with people who befuddle or repel him would be frightening and dangerous just the same.

Mr. Reed seems to be irritated with the Beatles because he just doesn't understand them anymore. The trouble, he thinks, is obviously with them, from which assumption he concludes that they should be locked up—for society's protection. He maintains that their music is divorced from reality "as the rest of the world knows it." How very revealing a comment. Whose reality indeed?

LAUREN HARRIS
East Lansing, Mich.

● I think that Rex Reed was arrogant and rude in his review of the Beatles' "Magical Mystery Tour." His views need not have been stated so viciously to get the point across.

However, the album *was* a disappointment. As Steve Hall (Letters to the Editor, May) points out, "Magical Mystery Tour" is not an album at all but a combination of the songs from the British TV show with some extra singles. Some of the songs were not up to the Beatles' standards, but who can honestly claim to be in top shape all the time?

Basically my argument is with Mr. Reed's apparent prejudice as shown by his lack of manners. I wish you would select record reviewers who keep an eye on their own prejudices.

KATHY SEDWICK
Long Beach, Cal.

● This letter may seem late, but I have delayed a month to see the reactions of other readers to Rex Reed's review of the Beatles' "Magical Mystery Tour" album. As was to be expected, I suppose, most of the rebuffs to Reed were pretty silly, mainly because their writers were as prejudiced as Reed. But one reader's complaint stood out in my mind: that Reed had made up his mind before reviewing the record. As to my own sentiments toward the "Magical Mystery Tour", I agree somewhat with Reed: the album certainly doesn't measure up to, for example, the earlier "Sgt. Pepper." But many of Reed's comments within the review—for instance, that the theme song was nothing more than a Radio City Music Hall parody—indicate careless listening.

ROBERT LOCHOW, JR.
Bloomfield Hills, Mich.

Certainly it is a great pleasure, and perhaps good for the blood pressure, to hear only those opinions that agree with our own; it permits us to live, innocently ignorant, in a rose-colored world free of controversy. But we believe that millions of Beatles fans, as well as fans of anybody else, are best served by knowing that there are other millions who disagree with them. If our opinions cannot stand up against a little earnest dissent, are we to blame this on the invincibility of the dissenter, or the vulnerability of our opinions? We have received quite a lot of mail on the subject of Mr. Reed's review, most of it of the ad hominem variety, some of it unprintable. It gives us a great deal of confidence in the American educational system, however, to learn from these letters that the country is chock full of Shakespearean
(Continued on page 10)

HIFI/STEREO REVIEW

"we love you, dear Dyna..."

March 11, 1968
Furugränd 6
Umeå 5, Sweden

Dear Sirs:

I thought I ought to drop you a line to tell you about our adventures with your excellent amplifier Mark III. Having read the specifications and the test results of the Mark III, we (a very unknown and inexperienced pop-group) bought two amplifiers to use them as singing-amps. The very first thing that struck us after having connected the loudspeakers was the absence of distortion, though we didn't understand it at first, so we thought something was wrong and turned on the volume control to the maximum position, switched on a microphone and shouted something. Having bought new loudspeakers and ear-drums, we learned how to operate it. On our way to a performance, our trailer was practically crushed by an irritated truck which didn't approve of pop-music. We got out of the car and looked at the mess. One of the Mark III's was lying under a 100-pound loudspeaker and I pulled it out with my head turned away to be spared from the sight of my dear late lamented amplifier. However, the only visible damage was a dent on the cover, but I was sure no electronic device could work after such a violent treatment. I started looking for the other one but in vain, until our lead guitarist went out into the forest beside the road (why, he doesn't want me to say) and found the amp in a pine tree, nicely seated between two branches after a flight of about 100 feet. We loaded the equipment on the truck which took us the remaining way to the town where we were to play. Putting the things up on the stage our road manager somehow managed to drop the airplane-Mark III from the 3 feet high stage on to the floor. The last fragments of hope that at least one amp would be fit for fight disappeared. However, we plugged in both of them just for fun. They both worked, our bass guitarist fainted and our drummer promised never to touch another glass of whiskey. Well, I hope you are flattered, you ought to be, I mean having turned our drummer a tetotaler and all. All bad joking apart, we love you, dear Dyna Company, your Mark III is the best amplifier on earth. I'm willing to bet my last cent on that. We wish you all luck and want you to know that we really appreciate your products.

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experts who can spot an obscure quotation from King Lear under conditions that would defeat a George Lyman Kittredge—only one confessed that he had to use a trot.

Riegger

● I want you to know how much I enjoyed the article by Richard Franko Goldman on Wallingford Riegger (April). It brought back memories of the years 1912-1913, when I was a pupil of Mr. Riegger's.

At the time I worked in a music store in St. Paul, Minnesota, and Mr. Riegger was playing with the St. Paul Symphony. He came into the store to buy supplies for his cello. I was about seventeen then and was very much interested in the cello. I spoke to Mr. Riegger about it, and he said I could take some lessons from him.

The picture you show as taken in 1918 was just about how he looked at that time. He was married and I met his wife at his flat. She was very pretty and very nice. I studied with him the two seasons he was in St. Paul and thought him a very fine gentleman—so kind and considerate, never a harsh word at any time. He was also a very fine musician. I feel proud that I knew him, and I think his music will live.

ROY E. SWANSTROM
Fort Lauderdale, Fla.

Desert-Island Discography

● Your "Desert-Island Discography" (April) reminded me of a CBC radio program called "Hermit's Choice." Each session had a different guest, usually a prominent or accomplished person, who would choose

three books and three records he or she would want along in the event of being isolated on a desert island or in some hermitage, and would explain why. Often the choices were accompanied by literary and musical excerpts from them. The proposition is instantly recognizable by most of us as having possibilities for a huge number of intriguing permutations, and many, many of these variations were delightfully, even brilliantly, realized by the guests.

ALLAN E. ROBINSON
Westholme, B. C.

● I fully agree with M. Bourdens ("Desert Island Discography," April) that Glenn Gould is one of the finest pianists of our time, but I think he might be interested to know that Mr. Gould is "ours"—a Canadian—not "yours."

L. FRANCIS
Summerside, Prince Edward Island

Corelli's Diminuendo

● George Jellinek's review of the new Angel Aida (March) raises a serious question when he suggests that Franco Corelli's "spectacular" diminuendo on the concluding B-flat of "Celeste Aida" is the result of "technical sorcery."

In the Metropolitan Opera performance of January 3, 1966, Franco Corelli ended the "Celeste Aida" rather curiously: the concluding B-flat attacked at full voice, held, and then reduced to a gradual, exquisite diminuendo." He repeated this on January 22, 1966, and again March 13, 1966. Obviously George Jellinek was not among the 10,000 listeners in the old house who heard this "spectacular feat" and knew that it was accomplished without any form of "technical sorcery." A year went by, and Mr. Corelli again used this ending at Lincoln Center on December 10 and 14, 1966—after which there were several performances in Miami, and a reference to this "spectacular feat" in *Opera News*.

The second performance of this season was the Met's new production of *Romeo and Juliet*. Mr. Corelli ended his big aria in a manner similar to that used in the "Celeste Aida." This "spectacular feat" was again mentioned in a number of publications, including the *New York Times*. The same ending was used again on September 22 and 27, October 2 and 7... and so on.

JOSEPH H. GEHRINGER
Woodhaven, N. Y.

Mr. Jellinek replies: "As I made clear in my review, later in the paragraph Mr. Gehringer refers to, Corelli's ability to execute a diminuendo was not questioned. In judging the 'spectacular' diminuendo at the conclusion of 'Celeste Aida,' I was guided by the combined experience of twenty years of critical listening and thirteen years of studio work as a record producer. Reasoned debate supported by technical means may persuade me that my ears deceived me, but injured hero-worship will not."

"Filmusic"

● Since the Max Steiner Music Society has many members around the world that read HiFi STEREO REVIEW, let me say for them that the review by Paul Kresh (March) was a great miscarriage of filmusic analysis.

Evidently Mr. Kresh is not too well versed
(Continued on page 14)

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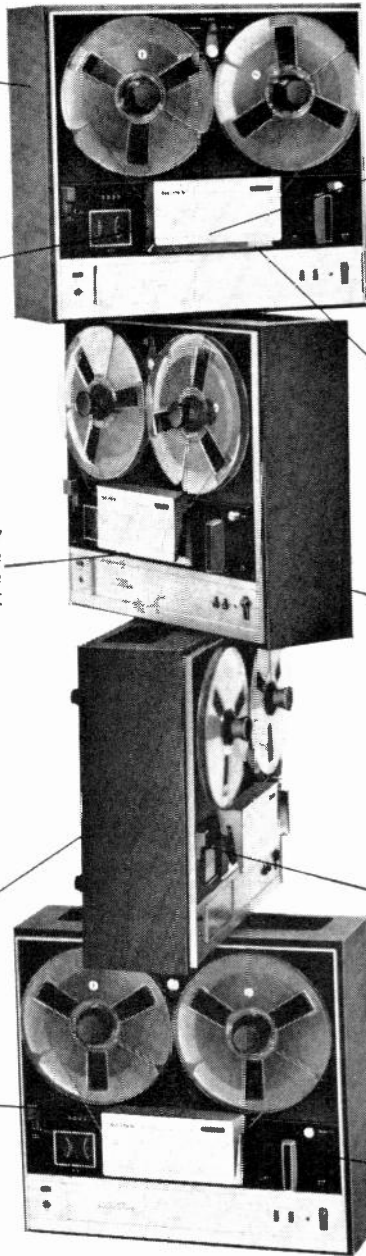
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We noted in the earlier report that reduced sensitivity, the Kenwood TK the better receivers we have tested. improved performance makes it an ev



TK-88 receiver
available
slightly lower
other same
HF usable
microvolts, ex-
actly harmonic
distortion rated at 0.6

in with the
was one of
obviously, the
better value.



“Kenwood TK-88 was one of the better receivers we have tested”

“the IHF usable sensitivity of the newer unit was 2 microvolts, exactly as rated by the manufacturer. FM harmonic distortion (at 100% modulation), rated at 0.6%, measured a low 0.48%. Obviously, the improved performance makes it an even better value.”

The above statement by Hirsch-Houck Laboratories is reprinted with the permission of Hi Fi Stereo Review, just as it appeared on Page 40, April, 1968 issue.

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on the music of this great Dean of the Film-music world. Mr. Steiner wrote music for over 308 films from 1929 to 1965, and many of them will live forever as the greatest themes ever written for the silver screen.

I feel that unless Mr. Kresh apologizes to the many members of the MSMS in a future issue of your magazine there will be many that will no longer buy or subscribe to HiFi/STEREO REVIEW.

ALBERT K. BENDER, Director
Max Steiner Music Society
Los Angeles, Cal.

Mr. Kresh replies: "Not for the world would I presume to offend the world-wide Max Steiner Music Society or any of its distinguished members. There is enough violence on this planet. I spent the finest hours

of my youth in neighborhood movie houses enjoying Mr. Steiner's scores for films—I must have seen all 308 of them. I once went around humming the theme from The Letter for a whole week until my schoolmates threatened to form a world-wide society to stop me. Obviously, I have become stupefied along the way and am no longer capable of appreciating this great man's music. But when the prattlings of insensitive critics like myself are forgotten, Gone with the Wind will no doubt be playing to capacity audiences, and its 192 minutes of music will be stirring eager hearts somewhere while it rakes in fresh mounds of shekels. I am ashamed to have grown so deaf to greatness."

Happiness Is . . .

● Happiness is reading the April "Basic

Repertoire" and finding one of your much-prized recordings amongst Mr. Bookspan's preferences: the Beethoven First Symphony with Otto Klemperer and the Philharmonia. Thank you for a most interesting monthly analysis!

F. SAUVAGEAU
Bagotville, Que.

Judy Collins

● A few months ago I was disturbed by Peter Reilly's review of the Judy Collins disc "In My Life." But I was nothing short of appalled by Paul Kresh's review of her new album, "Wildflowers" (April).

Mr. Kresh has a very bad habit of raising objections without supporting them. Never, for example, does he actually spell out the reasons for his sarcasm. What's wrong with a line like "What will I do with my arms when they are empty?", especially when taken in context? Why shouldn't a boy be called Michael from Mountains? (Would Mr. Kresh prefer Michael from White Plains?) And why can't Miss Collins "resurrect" an Italian ballad from the fourteenth century if it suits her artistic purpose?

Surely, if Mr. Kresh doesn't know what a tune is yet, he shouldn't try to display his erudition by calling the album's tunes a collection of "homemade Debussy." (What's wrong with Debussy, anyway?) And since when is Miss Collins "a fragile, frightened-looking maid"? One need only see her in concert to learn that she looks anything but frightened.

I wish Mr. Kresh would give this record a more than cursory listening; he obviously hasn't done so yet.

MICHAEL J. MORAN
Palmer, Mass.

Mr. Kresh replies: "The answers to Mr. Moran's questions can be found between the lines of my review of "Wildflowers." But since it seems he prefers things spelled out, I will try to oblige. What is wrong with the album is that it was relentlessly pallid and insipid. The difference between the real Debussy and a mushy imitation is the difference between filigrees of spun steel and cotton candy. Miss Collins may of course sing anything she pleases, from Bach arias to rock ragas, but when everything is reduced to the same rapid murmur, I will not be thrilled. And if Miss Collins is neither fragile nor frightened-looking in real life, she certainly sounds that way, and looks that way on the album cover of "Wildflowers." These conclusions were not leapt to after a cursory listening. I even went so far as to play the record for several Judy Collins fans, all of whom admitted they were disappointed."

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

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

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

I must be delighted with uniCLUB or within 30 days I will let you know and receive a full refund.

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Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.

I am also interested in pre-recorded tapes.

THIS MONTH'S COVER

BEHIND the jewel-like cartridges on this month's cover is a representation of the Guidonian Hand, an invention of Guido d'Arezzo, who was a music theorist and teacher of the eleventh century. The purpose of the hand was to facilitate the teaching of singing (*solfe-gio*), and Guido was the first to assign to the notes the names Ut, Re, Mi, etc., which were, in fact, the first syllables of six lines of a hymn addressed to St. John the Baptist. This representation of the Guidonian Hand is taken from a book by the organist Angelo da Picitono published in Venice in 1547.



How to be a hero when you bring home Scott's best receiver.

Let your wife think you bought it for her — remark about her great flair for home decorating, and how beautiful music would enhance it. Don't confuse her with technical talk about the Scott 388B's 3-FET front end or integrated circuit design — simply point out that her favorite FM broadcasts will never be spoiled by the electric mixer or the noise from your shaver. Talk about programs — the 388B's 1.7 microvolt FM sensitivity and wideband AM bring in more stations than she's ever heard before. And the 7-position input selector lets you record Baby's first words, or save money by taping right off the air. And wouldn't connecting a mike and electric guitar add a new kick to your parties!

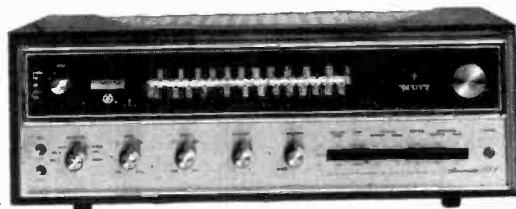
She may think 120 Watts just means louder music. It really means power enough for extra speakers in the den, the kitchen, and the sewing room. And, you're just planning ahead for that big new house.

More? There's a scratch filter that makes the records you used to dance to sound new again.

And a special control to cut out that annoying hiss between FM stations. And a stereo/mono remote speaker switch that lets you have background music throughout your house.

Save your best convincer for last — the handsome 388B itself. Does your wonderful wife deserve any less?

If you need more details to convince *yourself*, send for Scott's new 1968 catalog.



SCOTT H. H. Scott, Inc. Dept. 245-07
Maynard, Massachusetts 01754

Front Panel Controls: Dual bass, treble and loudness controls, balance control, rumble filter, dual microphone inputs, volume compensation switch, tape monitor, noise filter, muting control, dual speaker switches, rear panel remote speaker mono stereo switch, front panel headphone output, input selector, tuning knob, and tuning meter. Price, \$559.95. Case optional extra.

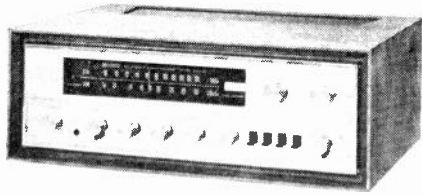
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H.H. Scott, Inc.

CIRCLE NO. 100 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

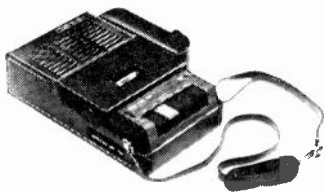
● **Pioneer** has introduced the SX-700T solid-state, AM/stereo FM receiver rated at 30 watts per channel music-power output with an 8-ohm load. Continuous power output (rms) is 22 watts per channel. FM-tuner sensitivity is 2.2 microvolts (IHF) and the overall frequency response of the receiver is 25 to 50,000 Hz \pm 1 dB. Controls include power on/off, a four-position speaker-selector switch, a seven-position function-selector switch, and a six-position mode/tape-monitor switch. In addition to balance and volume, there are separate bass and treble controls for each channel. Three slide switches control loudness compensation, AFC, and high-frequency filter on/off,



and a fourth selects one or the other of the two magnetic phono-cartridge inputs.

The FM tuner has a lighted slide-rule dial, a signal-strength meter, and an indicator that lights up when stereo broadcasts are received. A front-panel headphone jack for low-impedance headphones is provided. Other specifications of the SX-700T include FM stereo separation of 35 dB, and a signal-to-noise ratio of 60 dB. The AM section has an 18-microvolt sensitivity with its built-in ferrite antenna. The amplifier has an IHF power bandwidth of 15 to 30,000 Hz and a damping factor of 35 with an 8-ohm load. Hum and noise are more than 75 dB below the signal on the magnetic-phono inputs, more than 85 dB on the auxiliary inputs. Overall dimensions of the SX-700T are 5½ x 13¾ x 16 inches. Price: \$249.95. An optional walnut-grain cabinet is available for \$30.

Circle 147 on reader service card



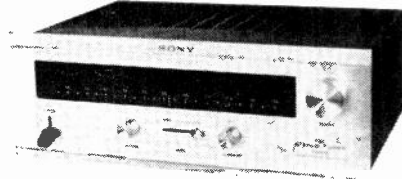
● **Concertone's** Model 210 is a portable, monophonic cassette tape recorder that can be operated either from batteries or from the a.c. adaptor that comes with

the unit. The recorder has piano-key controls, including one that lifts the cassette for easy removal from the machine. Among the recorder's features are automatic record-level control, a battery-condition indicator, and a record-level meter. The Model 210 comes with a remote-control dynamic microphone, leatherette carrying case with shoulder strap, earphone, and a recording patch cord with insulated alligator clips. A blank C-60 cassette that provides 60 minutes of recording time is also included. Price: \$69.95.

Circle 148 on reader service card

● **Sony** has introduced a new stereo FM tuner, the Model ST 5000FW, which has an IHF sensitivity of 1.5 microvolts and a 3-microvolt sensitivity for 50 dB quieting. Field-effect transistors (FET's) are used in the tuner's front-end tuning section, and solid-state filters are used in the i.f. section in place of tuned transformers. The controls include lever switches for power on/off and mono, stereo,

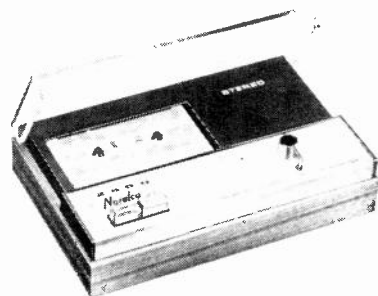
or automatic-switching modes. A four-position, high-frequency blend switch serves to reduce noise on weak stereo broadcasts. The interstation-noise muting control has an adjustable threshold that is continuously variable from 3 to 26 microvolts. In addition to a stereo-indicator lamp, there are two tuning meters, one indicating signal strength,



the other indicating center-of-channel. The tuner's specifications include a capture ratio of 1 dB and a frequency response of 20 to 15,000 Hz \pm 0.5 dB. Stereo separation is better than 40 dB at mid frequencies, and more than 30 dB from 50 to 10,000 Hz and 20 dB at 15,000 Hz. Harmonic distortion is less than 0.35 per cent at 100 per cent modulation. Hum and noise are -70 dB, and multiplex pilot and sub-carrier suppression at the tuner's output jacks is better than 70 dB. The tuner has input terminals for both 300- and 75-ohm antennas. Overall dimensions are 5¾ x 15¾ x 12¼ inches. Price: \$449.50.

Circle 149 on reader service card

● **Norelco's** Model 2500 is a transistorized, playback-only, stereo cassette deck. The unit is a.c. powered and meant for use with a home stereo system. Frequency response is 60 to 10,000 Hz \pm 3 dB and the signal-to-noise ratio is better than 43 dB. A single lever switch selects the rewind, play, stop, and fast-forward functions. Two push-



buttons control power on/off and cassette eject. Other specifications include wow and flutter of \pm 0.1 per cent and a rewind time of less than 90 seconds for a C60 cassette. The deck in its walnut and brushed aluminum cabinet measures 2¼ x 4½ x 8 inches. Price, including a hinged dust cover: less than \$60.

Circle 150 on reader service card



● **Ampex's** Model 1450 tape deck is a three-speed (7½, 3¾, and 1⅞ ips) machine with automatic tape threading and automatic reverse. The deck has four heads and built-in solid-state record and playback preamplifiers. A dual-capstan drive system is used, and there are no pressure pads. Overall record/playback frequency response is 50 to 15,000 Hz \pm 4 dB at 7½

(Continued on page 20)

The more music system.

The SC-2520 is a compact stereo music system that does everything but fly.

It plays monaural and stereo records.

It plays monaural and stereo FM broadcasts.

And it will record and play back monaural and stereo tapes.

Stated simply, it will produce more music, in more ways, than any compact music system ever made.

For example: The New York Philharmonic Orchestra is presenting a special program on FM stereo radio. You not only want to hear it, but wish to record it for posterity. Simply insert a tape cartridge (cassette) into the SC-2520, tune to the station, activate the tape mechanism and enjoy the program while your music system records it for future listening.

For example: Your friend has an extraordinary recording that is out of print. You want to record it. All you do is start the tape cassette player and play the record on the automatic turntable. In minutes, that rare recording is part of your collection.

It would take a small novel to outline all of the possible functions of the SC-2520. So suffice it to say if it has anything to do



with sound, you can capture it and faithfully reproduce it with this amazing music system.

The SC-2520 has solid-state electronics throughout, including newly developed integrated micro-circuits.

It has a defeatable contour switch that restores bass frequencies at low volume levels.

It has a unique speaker selector switch that allows you to connect stereo speaker systems in two rooms and select between them. Or use them all simultaneously.

It also has a headphone

receptacle on the front panel for personal listening.

And a center of channel tuning meter so you can locate FM stations quickly and accurately.

In short, here is a total music system that is really total.

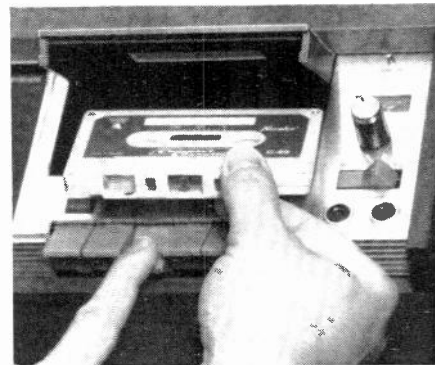
And beautiful.

And easy to use.

And sensibly priced.

The SC-2520 is at your Harman-Kardon dealer now. He will be happy to give you a complete demonstration.

Visit him soon.



We want you to hear more music.

For more information write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y., Box # HFSR-7



harman kardon

A subsidiary of Jervis Corporation

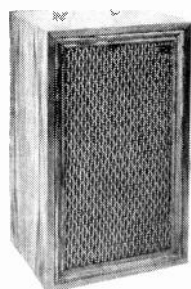
CIRCLE NO. 18 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

ips, 50 to 7,500 Hz ± 4 dB at $3\frac{3}{4}$ ips. Other specifications include a signal-to-noise ratio of 46 dB at $7\frac{1}{2}$ ips and 43 dB at $3\frac{3}{4}$ ips. Flutter and wow are 0.15 per cent at $7\frac{1}{2}$ ips, 0.2 per cent at $3\frac{3}{4}$ ips. The deck has two record-level meters and a three-digit pushbutton-reset counter. In addition to the automatic reverse, the deck can be set to repeat a tape indefinitely. Overall dimensions of the deck are $6\frac{1}{2}$ x $15\frac{3}{4}$ x 13 inches. Price: \$299.95. An optional walnut cabinet with a smoked-glass dust cover is available for an additional \$49.95.

Circle 151 on reader service card

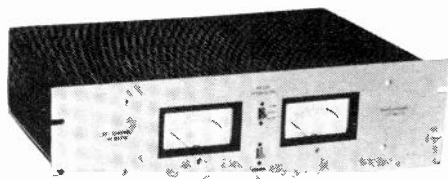


● **Audio Dynamics** has introduced the ADC 400 speaker system. A three-way acoustic-suspension design, the system has a frequency response of 30 to 20,000 Hz ± 3 dB. Low and mid-frequencies are handled by 10-inch and $5\frac{1}{4}$ -inch cone drivers, respectively. The tweeter uses a mylar-dome radiator. The enclosure has a three-position treble-level switch on its rear, and also has a removable frame to simplify changing the grille cloth. The system

has an impedance of 8 ohms and is rated at 10 watts minimum, 60 watts maximum input power. Its dimensions are 25 x $14\frac{1}{2}$ x $11\frac{7}{8}$ inches. Price: \$159.50.

Circle 152 on reader service card

● **Transtech's** Model S-200 solid-state stereo amplifier is rated at 100 watts (rms) per channel from 5 to 50,000 Hz. Intermodulation distortion is less than 0.1 per cent from 10 milliwatts to 100 watts output, and total harmonic distortion is less than 0.1 per cent from 5 to 30,000 Hz at full power output. The output transistors are protected against overloads and short circuits by an automatic cir-



cuit that must be manually reset. The front-panel controls are power on/off and a three-position slide switch for adjusting the ranges of the two VU meters on the panel. Overall dimensions of the S-200 are $17\frac{1}{2}$ x $4\frac{3}{4}$ x $11\frac{1}{4}$ inches. Price: \$985. The present model is designed for rack mounting; a gold-anodized, engraved front panel will be available for home installations. An optional enclosure in a choice of woods costs \$65.

Circle 153 on reader service card

● **Knight-Kit** is producing matching stereo FM tuner and amplifier kits, dubbed the Stereo Companions. Both units are solid-state and have the same dimensions and styling. The amplifier, Model KG-865, has 34 watts rms continuous power output and a power bandwidth of 20 to 20,000 Hz at 1 per cent harmonic distortion. Other specifications include less than 1 per cent intermodulation distortion at rated power output, a damping factor of 50, and

stereo separation of over 50 dB. Hum and noise are -60 dB at the magnetic phono inputs, and -65 dB at the auxiliary inputs. In addition to a three-position input-selector switch, there are controls for volume, balance, treble, and bass. The tone controls operate on both channels simultaneously. Three rocker switches select mono or stereo mode, power on/off, and speakers on/off for headphone listening via a front-panel headphone jack.



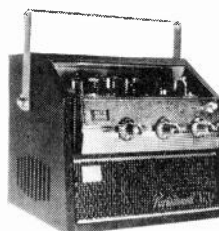
The tuner, Model KG-795, comes with factory-assembled r.f. and i.f. sections and has a sensitivity of 3 microvolts IHF. Stereo switching is automatic; an indicator lights with the reception of a stereo broadcast. The tuning meter is a center-of-channel type. Specifications include 35 dB stereo separation, a capture ratio of 3 dB, and image rejection of 80 dB. Harmonic distortion is less than 1 per cent, and hum and noise are -50 dB. Two rocker switches control mono or stereo operation and power on/off. Input terminals are provided on the rear panel for a 300-ohm antenna.

Both the amplifier and the tuner have the same overall dimensions: $3\frac{1}{4}$ x 13 x 10 inches. The units are available separately. Price for each: \$69.95. Optional walnut cases are available at \$14.95.

Circle 154 on reader service card

● **Hayden Books** is offering a free ninety-page catalog of its publications and those of John F. Rider, Inc. The books included cover the areas of high fidelity, test equipment, amateur-radio and CB equipment, radio, antennas, and electronics. The catalog is arranged by topic and includes indexes by author and by title.

Circle 155 on reader service card



● **SJB** has announced the introduction of the Model ST-120G "Portamount" four- and eight-track stereo tape cartridge player. The unit can be powered from a standard a.c. line, a car cigarette-lighter socket, or from an optional rechargeable battery pack. Two speakers are built into the player cabinet. Controls include volume, tone, and balance, and there is provision for manual or automatic program selection. The player is finished in simulated leather with chrome trim and weighs 7 pounds. Price: \$139.95. The rechargeable battery pack, Model RB-123, is \$29.29.

Circle 156 on reader service card

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.

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

Name _____

Address _____

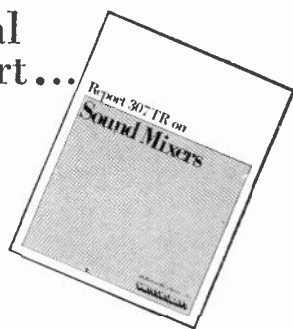
City _____ State _____ Zip _____

Overseas and Canadian residents please write to Fisher Radio International, Inc., Long Island City, N.Y. 11101.

*U.S. Patent Number 3290443.

CIRCLE NO. 17 ON READER SERVICE CARD

a special
report...

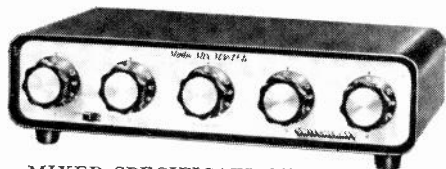


Switchcraft ends the mix- up over Sound Mixers

Confused as to what a sound mixer should do for your sound system? Or wondered why some mixers cost only a few dollars while others run into the hundreds?

Get all the facts from Report 307TR direct from Switchcraft's Research Dep't. Find out why you should have a pre-amp mixer... why equalization for magnetic phono cartridges is a must... the advantages of a stereo/monaural mixer, plus many other searching questions that will help you decide on the equipment that's best for your sound system.

The report is free. So is a look at Switchcraft's Studio Mix MASTER 4-channel, stereo/monaural sound mixer at your local dealer.



MIXER SPECIFICATIONS:

- * Portable, battery powered, with completely solid state circuitry.
- * Four channels, accepts 1 to 4 monaural inputs or up to 2 stereo inputs. Separate volume control per channel plus master volume control.
- * Two channels equalized for monaural or stereo magnetic phono cartridges. Auxiliary inputs for high level input signals.
- * Distortion 1% max. at 1.5 v. output. Frequency response 20Hz to 20KHz. Signal to noise ratio 60 db referred to 1 my. input. Up to 2 v. R.M.S. output.

GET AN INDEPENDENT PERFORMANCE REPORT ON SWITCHCRAFT'S MIX MASTER PUBLISHED BY AUDIO MAGAZINE. WE'LL GLADLY SEND IT ALONG WITH OUR REPORT 307TR.

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CIRCLE NO. 45 ON READER SERVICE CARD



By LARRY KLEIN

HIFI QUESTIONS & ANSWERS

Phono-Cartridge Connections

Q. The manufacturer of my turntable says that the green lead in the cartridge shell is the left-channel ground. The manufacturer of my cartridge states that the terminal colored green on his cartridge is the right-channel ground. Who is correct, and what would happen if the terminals are wired incorrectly?

ROBERT P. HOGAN
New Bedford, Pa.

A. When there is a color-code conflict between cartridge and tone-arm shell, then simply ignore the color codes and follow the written statements as to which lead in the cartridge shell is the right ground, right hot, left ground, and left hot and connect them to the terminals on the cartridge that correspond. (Incidentally, "hot" refers to the signal-carrying leads or terminals.)

As to what will happen with incorrect connections: this would depend on the particular errors made. If the hot and ground leads of one channel are interchanged (and this has occurred occasionally during manufacture of integrated cartridge/tone arm setups), then one stereo channel will be out of phase with the other. Practically, this will have the same result as having your stereo speakers out of phase, and it will result in poor localization of the instruments in the stereo spread. In addition, there will be some cancellation of the signal when the amplifier is set to mono while you are playing a stereo record. If your system does lose signal under these circumstances, and the tuner input seems to work properly, you can assume that the cartridge terminals are miswired.

If the hot and ground leads on both terminals of the cartridge are interchanged, this will probably result in hum, the intensity of which will depend upon the grounding arrangement in the tone arm and the particular type of grounding setup in the cartridge shielding. If the two ground terminals are interchanged, there may be a slight increase in hum or there may not be any effect at all—again depending on the

particular grounding and wiring of your cartridge, turntable leads, and input setup on the preamplifier.

If the right hot and ground leads are interchanged with the left hot and ground leads, instruments or performers that should be on the right side of the stage will be at the left and vice-versa.

Phono Dust Problem

Q. In his April Tech Talk column, Julian Hirsch said: "I would rather have a good-sounding phono cartridge without built-in problems than a slightly better-sounding one whose stylus clogs with dust so rapidly that it must be cleaned halfway through a record side." So would I, but unfortunately my fairly new cartridge has the kind of stylus that clogs with annoying frequency. In addition, it makes me wonder whether the stylus is digging vinyl out of the grooves and damaging the records. I track at slightly less than one gram; do you suppose this force is too light?

CURTIS JORDAN
Tampa, Fla.

A. To take your last question first; you may very well be using a stylus force too low for your cartridge, but this alone cannot produce the accumulation of dirt on its stylus. Today's 1-gram cartridges with their low-mass, fine-pointed styli are simply unable to push the existing dust out of the way as could the older, heavier-tracking cartridges. The new light cartridges therefore tend to clog and mistrack with an amount of groove dirt that would not bother heavier-tracking cartridges.

Too low a force could damage the groove walls, but I doubt that it would "dig out" the vinyl. (You can determine the optimum stylus force for your cartridge using the HF/SR test record.)

In any case, the solution to your problem lies in the use of a Dust Bug or similar device to clean your record grooves before the stylus reaches them—and if one is available for your player, use a dust cover while playing records.

(Continued on page 24)

Pick a number between 35 and 20,000.

Pick any number between 35 and 20,000. Then go to your nearest hi-fi store and let Fisher's new \$79.95 speaker system show you what it sounds like. (In Hz.)

The Fisher XP-60 is the 2-way bookshelf speaker system that speaker-makers have been trying to make for years. Not only does it reproduce the entire audible range and beyond, without peaks, but it does it in 13" x 23" x 10½" space. And it does it for under \$80.

Usually, when we introduce a new speaker

system, we tell you exactly what goes into it. How much it weighs, and so on.

But not this time. This time we urge you to go to your nearest hi-fi store for the technical information.

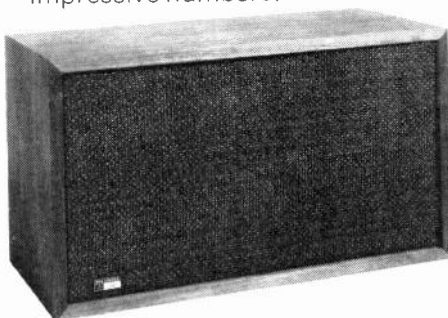
35 to 20,000 surely are impressive numbers.

But they're even more impressive sounds.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use coupon on page 21.)

**The Fisher
XP-60.
\$79.95.**

FISHER RADIO CORPORATION, 100 WEST 17TH STREET, NEW YORK, N.Y. 10011
LONG ISLAND CITY, N.Y. 11101 (QUEENS BRANCH) CATAHAN RESIDENTS
PLEASE WRITE TO: FISHER, INC., 100 WEST 17TH STREET, NEW YORK, N.Y. 10011



We took our receiver to the experts

... and as they said in Hi-Fi Stereo Review:

"The IHF sensitivity, rated at 1.9 microvolts, measured 1.7 microvolts. This places the 711B among the most sensitive FM tuners we have ever tested."

"The FM distortion was as low as we have ever measured!"

"The unit was obviously very sensitive, yet was completely free of cross-modulation problems. It has an unusually clean sonic quality and even though we had a number of other receivers at our disposal, we always preferred to listen to the 711B."

"There are a number of receivers whose specifications are not unlike those of the 711B, but few of them could match its overall performance in a side by side comparison."

That's how they hear it.

"The front panel of the Altec 711B has a velvet-textured matte black finish that is extremely tough, virtually immune to scratches, and in our opinion uncommonly handsome!"

That's how they see it.

"The price of the Altec 711B is \$399.50!"

That's how you buy it.

See your Altec dealer. (He's listed in the Yellow Pages.) And send for our 1968 Hi-Fi Catalog and reprint of this Test Report.



A division of *LSV* Ling Altec, Inc., 1515 So. Manchester Ave., Anaheim, Calif. 92803.

CIRCLE NO. 2 ON READER SERVICE CARD

Fuzzy Phono Sound

Q. When playing some of my opera records I notice distortion when the singer reaches for a high note or sings loudly, and when there is a loud choral passage. The notes, instead of being crystal clear, are harsh and fuzzy and certainly unpleasant to the ear. Yet, when I hear the same recording played through my system on FM, I hear no distortion and the notes come through clean. I own a cartridge in the medium-price range and I wonder if it is at fault. Is it possible that I could get a much cleaner sound by buying a better cartridge?

MURRAY R. STEINBART
Winnipeg, Manitoba

A. Your problem almost certainly has to do with the tracking performance of your phono cartridge. However, I can't know whether the cartridge's difficulties in following the groove come about because of a defective cartridge, too low a tracking force, problems in your tone arm, or the fact that the particular cartridge model you own is inherently unable to cope with high-level, high-frequency passages. Your simplest procedure at this point would be to substitute a better cartridge and see whether the sound clears up. You might take your discs to your local hi-fi dealer and ask him to play the troublesome passages with various cartridges (including the type you own) and see what you can learn. Incidentally, if the grooves have been damaged by being played by a poor-quality or defective cartridge, then a better cartridge won't clean up the sound. However, if a different cartridge does help, then your present one is definitely at fault and your discs are in good shape.

Test-Report Specs

Q. I notice that in several of the Hirsch-Houck test reports Mr. Hirsch has apparently liked a receiver or other unit that he was testing but, according to what I can see, it didn't meet the manufacturer's specifications. What accounts for this discrepancy?

JOHN FAY
Tulsa, Okla.

A. There is no "discrepancy," though the facts are as you state them. Take as a hypothetical case a receiver that is rated by its manufacturer at 80 watts (at a given level of distortion) and sells for \$150. Julian Hirsch checks the unit and finds that perhaps on a clear day, with the wind blowing in the right direction, it might reach just 50 watts. Despite the fact that the amplifier did not come close to meeting its 80-watt specification, when considered as a 50-watt unit, its selling price of \$150 makes it a very good buy, and Mr. Hirsch will say so.

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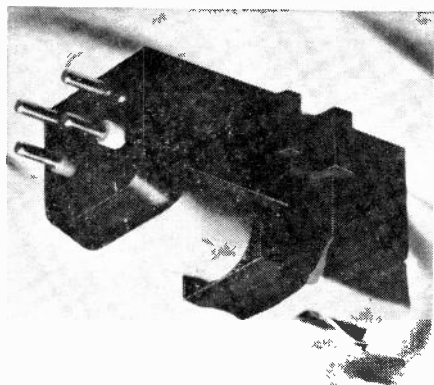
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CIRCLE NO. 52 ON READER SERVICE CARD

By HANS H. FANTEL



AUDIO BASICS

TREBLE AND BASS CONTROLS IN PLAYBACK

IN MY discussion of amplifier treble and bass controls last month I described how these valuable features can be used to correct acoustic deficiencies in the listening room and to make up for less than perfect speaker response. But these controls are also very useful for concealing or otherwise compensating for the sonic shortcomings of recordings and broadcasts. A case in point: I have in my disc library a recording of a Buxtehude cantata—a magnificent performance. But much of its musical meaning is lost because the bass line, the vital foundation of this fine musical structure, almost disappears when the disc is played with the tone controls in their normal, "flat" position. To make matters worse, the soprano screeches. It isn't her fault, but rather the engineers', who, in a misguided effort to make the record sound "brilliant," also put an edge on her voice. Why the bass is weak is anyone's guess. It could be that the bass fiddle was too far from the mike, or perhaps the engineers deliberately weakened the bass to make it easier for inexpensive phonographs to track the grooves.

The problem with this disc is how to let the musical beauty shine through despite the technical blemishes. The tonal cosmetics needed are just what tone controls are meant for. A slight diminution of treble takes the rasp off that angelic soprano, and a fairly hefty dose of bass boost (turning the knob to the 3-o'clock position on my preamplifier) restores the music's aesthetic balance by giving the lows their necessary weight.

Fortunately, shortcomings of this sort are getting rarer these days as the average quality of recordings improves. But live broadcasts of symphony concerts and opera performances are still beset at times by similar imbalances of highs and lows. There are many possible causes for this: a concert hall acoustically ideal for listening is not necessarily ideal for broadcast purposes; architectural quirks may prevent microphones from being placed to best sonic advantage; and the circumstances surrounding a live broadcast do not always provide time or space for experimentation to find the best possible microphone locations. Again, the tone controls are the listener's ready recourse for bringing highs and lows—and thereby the whole orchestral and vocal texture—closer to a natural, realistic balance.

To some degree, these controls also let you "argue" with the conductor. For instance, where the conductor subdues the lower strings to obtain a lighter sound, you can countermand him with your bass control and change the orchestral coloration toward a heavier, darker hue. Or, by accenting the treble, you can bring into clearer focus certain details in the score that the conductor subordinated to the overall orchestral blend.

Whatever its effect on your ego, such artistic free enterprise may, in excess, have questionable musical merit. Exaggerated and willful tonal changes will certainly falsify the music. In a way, it is like looking at a Renoir with sunglasses on. Musical meddlers who habitually crank up the bass all the way and boost the treble "to add brilliance" will get music that sounds like a stomach growl against a counterpoint of shattering glass. Tone controls are best used with discretion and a light touch.

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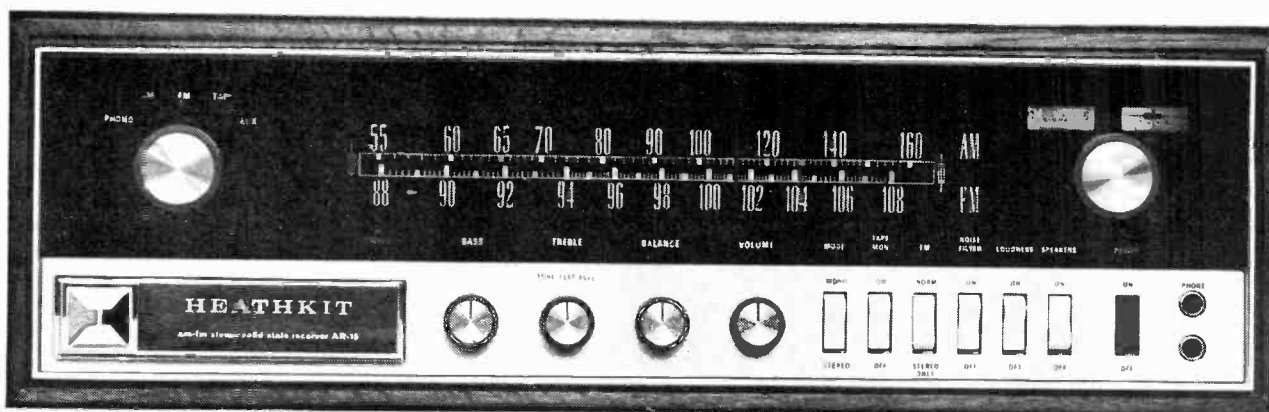
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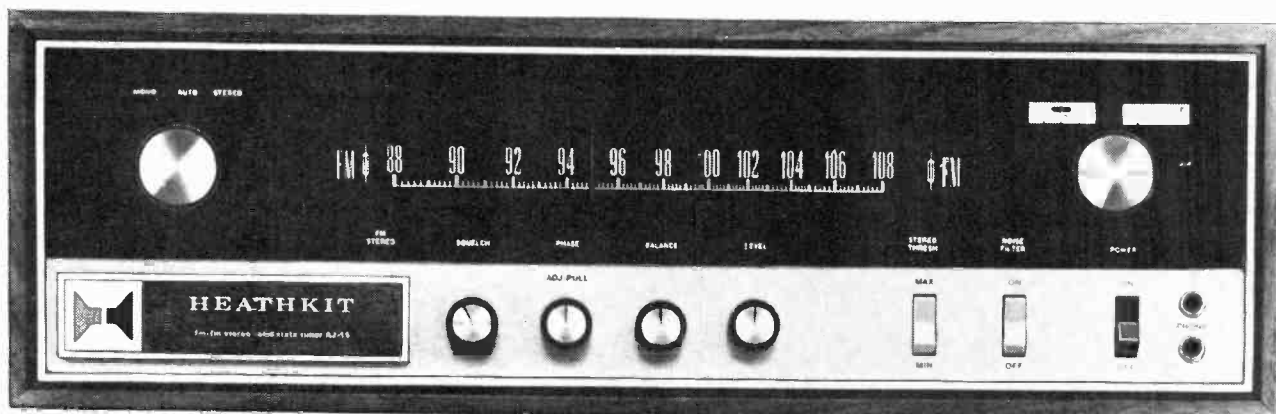


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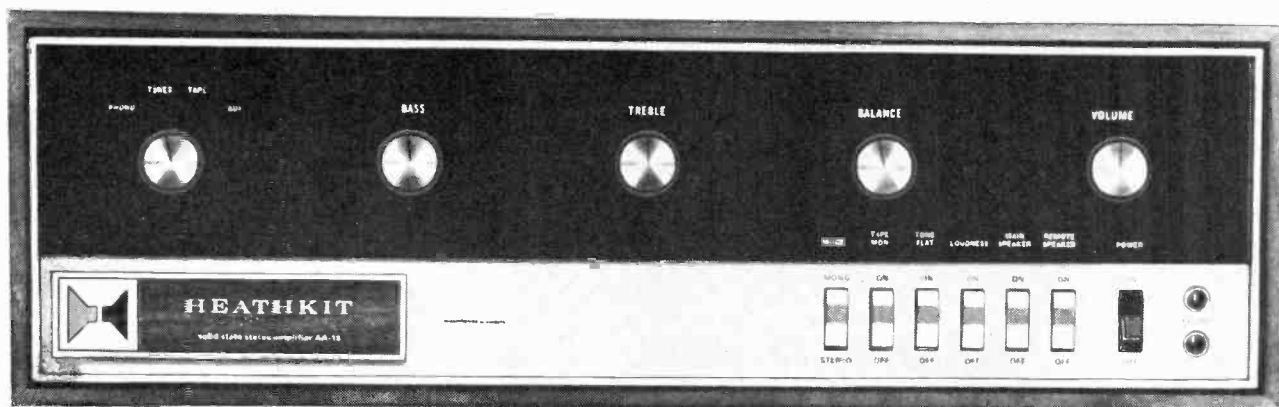
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CIRCLE NO. 20 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD

THE PAIN OF THE SENSITIVE PLANTS

EVEN those most singlemindedly of the Mod or the Classical camp should be aware by now that someone, somewhere, must have convened a summit meeting over the Beatles. Critics of serious music have lately been leaping to "discover" them, to write serious pieces about them, usually culminating in the sure-to-be-infamous-in-the-future comparison of their songs with Franz Schubert's. But why just the Beatles? Can they be the only oasis for cultured minds in the desert of entertainment music? Leave the hysteria aside, affirm that Lennon-McCartney are not likely to replace Eichendorff-Wolf in the land of the *Lied*, insist that contemporary classical music seems to have become *more* viable, not *less*, in most recent years, and there is *still* something to talk about in Mod Alley, something of importance of which the Beatles are perhaps a part.

Bob Dylan, Donovan Leitch, Janis Ian, Phil Ochs, Leonard Cohen, David Blue, Judy Collins, the Jefferson Airplane, the National Gallery, Simon & Garfunkel, and others—is there a link? If it requires imagining Sinatra doing a get-out-of-Viet Nam song, the Supremes singing of race riots, John Gary cursing, Streisand contemplating suicide, or Flatt & Scruggs losing the beat because they got too caught up in the message, then I suppose you won't see it. But link there is, and you shouldn't have any trouble.

Dylan, Donovan, Ian, Ochs, and the others are the brilliant kids and the sensitive plants of music today. Their brilliance, their sensitivity, and their pain are what bring them together. Like Aldous Huxley's fictional character Philip Quarles, they take notes on their own emotional reactions in times of stress. They observe sympathetically the situations and thoughts of others. Alert to events of world importance, they are meters of the pain of the silent public about them. Their sensitivity is their strength and their concern, and it is what their songs are made of.

What their songs are *not* made of is technique: melodic inventiveness, harmonic sophistication, effective rhyme

schemes, clarity of expression, taste, and anything importantly new in interpretive ideas. Their ineptitude is their weakness and their pain, and it is as real and deep and lasting a pain as their honest concern over the world in which we all live. It is not that their songs are totally unaccomplished in these *means* of expression, but that the fall from what must be considered professional standards is so frequent and so deep as to make a shambles out of the most deeply felt and keenly observed song idea. The medium is not, for them, the message, but all too often it does not successfully carry the message either.

Melodically, Leonard Cohen's songs consistently hover about no more than two or three notes; harmonically, they move to and from one or two chords. Sometimes it works; too often it doesn't. *Suzanne* is virtually the same tune as *Hey, That's No Way to Say Goodbye*, but inverted, and *Suzanne* has a moment where the music almost begs to stay on the same harmony for two lines—but Cohen pushes it away after one, only to return to it on the next line like a musical seesaw. All right, Cohen is not a musician, but a poet. But how can a poet, given the mood, the language sound, the rhythms of *Suzanne*, plug in a line like "Then she gets you on her wavelength," and not hear how inappropriately jarring are the almost equally accented syllables of "wavelength" and its harsh consonant ending, not to mention the awkwardness and sheer unoriginality of the phrase itself as an expression of a thought? A poet with a tin ear? God help us! There are beautiful things in *Suzanne* (and in his other songs); Cohen is sensitive and his images and phrases can at times be lovely. But how disconnected, how ultimately meaningless he allows them to be, and how he lets the bad lines creep in!

Of course, things are different with Simon & Garfunkel: the ideas are clear and the songs are perfectly and professionally expressed. Or are they? One can be terribly embarrassed walking unpre-

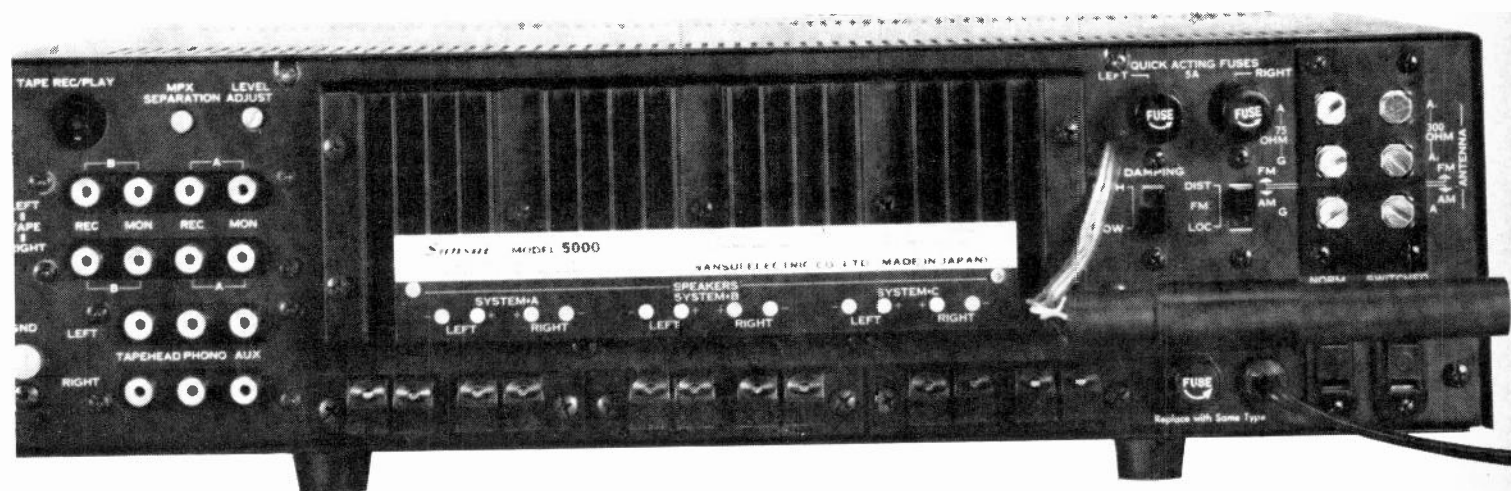
pared into the middle of *The Dangling Conversation*, embarrassed not for oneself but for them. The comment seems so overstated, backed as it is by all those Tchaikovsky-out-of-Hollywood violins tearing the last ounce of vibrato-laden pathos from their strings, that it is as affected and phony as the dangling conversation itself. One can believe the song at times—the observation is keen—but all too often the manner gets in the way. And what has—or, more accurately, what *hasn't*—happened to S & G? *Time* magazine raves, but on their latest album one can hear all the songs without listening to the record—just by reading the titles and sometimes the lyrics printed on the sleeve.

Bob Dylan was a leader of the new sensitivity before anybody would admit that it *was* sensitivity and not dirt that concerned him. He has written powerful songs with big memorable lines in them, and many of them are terribly impressive, particularly when sung by someone else. But I can't bring myself to believe that Dylan ever threw away a line—good, bad, or phony—he wrote, or that he ever tore up a poem or lyric with the words "God, that's pretentious." And it is a terrible thing to hear from Dylan, and see his copyright upon them, all those tunes you know from somewhere else. It is painful to realize that someone of his unmistakable sensibility and awareness cannot himself consistently come up with an adequate means of expression.

PERHAPS the most painful case of all is Janis Ian. It must be an agonizing experience to be in this world as Janis Ian. Her records, her concerts give chilling evidence that this little, little girl is not only far maturer than most of us in the way she sees life, but that she exists as the central receptor of a million nerve fibers whose sensitive endings are buried deep in every aspect of the life that surrounds her. She feels every pain, knows every hypocrisy, shares every frustration and defeat. And yet she must know that it is *only* what she feels that sustains her as an artist. Her sweet, small voice is affecting only because it is sweet and small, her guitar playing is amateurish, her stage presence is artless but awkward, her piano playing is mere self-indulgence, her songs are animals of genius struggling, with intermittent success, to break out of a cage of mediocrity.

And so with the others. These are the brilliant kids who must grow up, who must learn accomplishment as they have learned intent. Not for the money's sake (that is theirs for the asking), but for the art's sake; that they may not only know their time but express it in the best terms of the time. The Beatles—less receptive but more imaginatively expressive—may have shown a way.

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CIRCLE NO. 22 ON READER SERVICE CARD

BETT MANN ARCHIVE



Lithograph by Fr. Rehberg (1821)

LONDON LETTER

THE MAN WHO MURDERED MOZART

By Henry Pleasants



THE annual Arts Festival of the Borough of Camden, formerly the St. Pancras Arts Festival, has, for some years now, specialized in the excavation of opera oddments. This season's festival has given us some very odd numbers indeed.

I'm not thinking so much of Rossini's *Elisabetta, Regina d'Inghilterra*, nor even of Mozart's *The First Commandment* and *Scipio's Dream*, odd as these immature works certainly were. What caught my eye in the prospectus, and held my attention in performance, was a double bill composed of Rimsky-Korsakov's *Mozart and Salieri* and Tchaikovsky's *Iolanthe*.

Iolanthe had never been heard in London—has it ever been heard in America?—and *Mozart and Salieri* was last heard forty years ago when Chaliapin, who found the Salieri role congenial, was still around to make an appropriately abominable ceremony of dropping a mickey into Mozart's martini. Both were at one time available on records—*Mozart and Salieri* on Colosseum 10420,

and the *Iolanthe* on Ultraphone 106/7.

The legend that Salieri poisoned Mozart has long since been discredited by responsible historians. Salieri was not only an excellent, if unexceptional composer—he was a protégé of Gluck, a friend of Haydn, and a teacher of both Beethoven and Schubert—but also, apparently, a tolerably decent fellow.

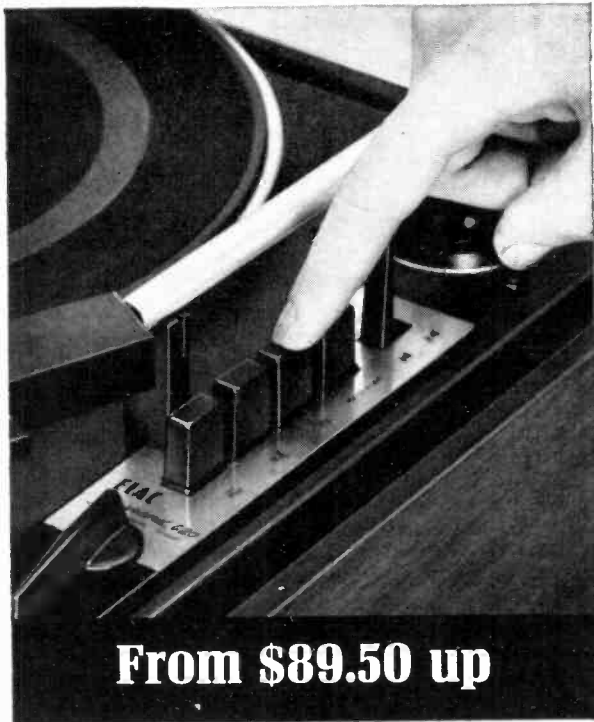
There are occasional references to his plotting against Mozart in the letters of both Mozart and his father, and Mozart's librettist Da Ponte, in his *Memoirs*, got in a lick or two. But Salieri was First Court Composer in Vienna at the time, and Mozart wasn't. In the absence of specifics—and there are none—the record would hardly raise the eyebrows of anyone with professional experience of musical life in Vienna, then or now.

An experienced hand would be more deeply impressed by the paucity rather than the frequency of references to so highly placed a man in the correspondence of the Mozart family. Among the

(Continued on page 34)

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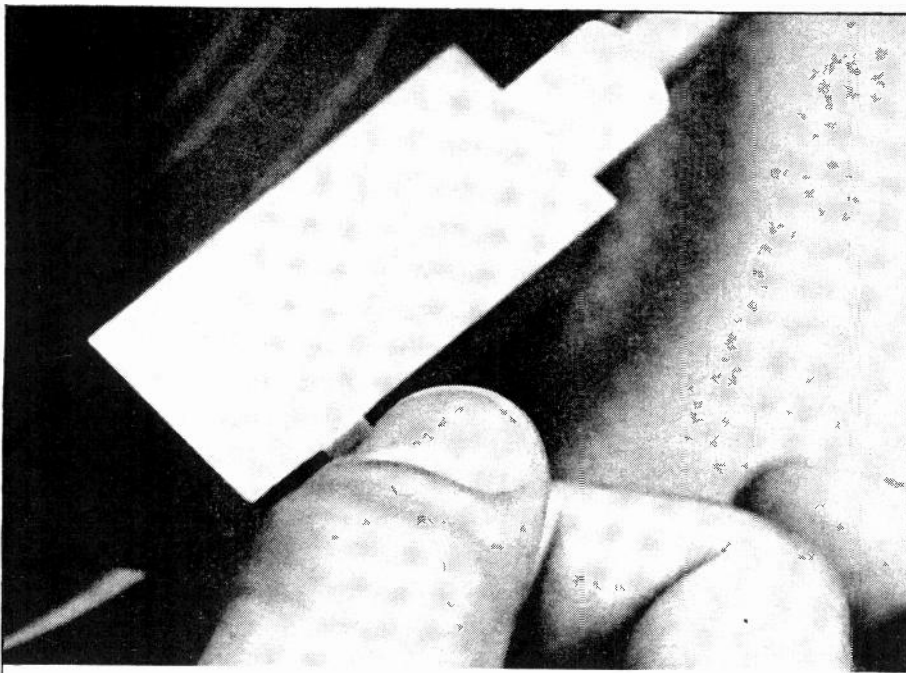
The 620 has a pressure-formed non-ferrous turntable, balanced for minimum wow and rumble. Like the 50H and 630, its stylus force can be set from 0 to 7 grams to accommodate any cartridge.

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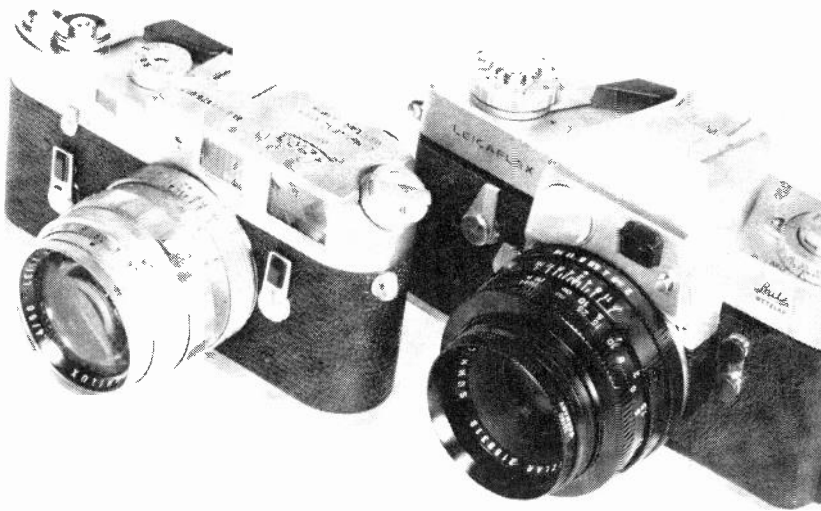
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CIRCLE NO. 27 ON READER SERVICE CARD

references (and the last) is the following in a letter from Mozart to his wife, telling of the reaction of Salieri and Katharina Cavalieri (who had been Mozart's first Konstanze) to *The Magic Flute* as guests in Mozart's box at an early performance:

You can hardly imagine how charming they were, and how much they liked everything. . . . Salieri listened and watched most attentively, and from the overture to the last chorus there was not a single number that did not call forth from him a "bravo!" or a "beautiful!" It seemed as if they could not thank me enough for my kindness.

Salieri, it should be added, was one of the last to visit Mozart at his deathbed, and he was one of the meager company that escorted Mozart's body to the grave.

But the poisoning legend persisted, as legends will. Pushkin made a play of it, and out of Pushkin's play Rimsky-Korsakov made this one-act opera, the argument emerging as considerably more interesting than the music. Salieri, in Pushkin's view, felt that Mozart's talent was not properly of this world. It fell to Salieri, therefore, for the behoof of himself and other mortal composers, to put this celestially inspired ringer out of the way.

Pushkin gives the tale a curious turn by having Mozart enter Salieri's drawing room with a street fiddler, who proceeds to make a mess of one of Mozart's tunes. Mozart is delighted, and he sends the fellow off with a fat tip. Salieri, on the other hand, is horrified at Mozart's casual approach to his own genius, seeing in it a kind of blasphemy, and is the more easily persuaded of the righteousness of his fell resolve.

WELL, it's not history; and Salieri's ruminations and rationalizations don't make an opera. There are just the two men on the stage, and Mozart himself is hardly more than a prop. He does a bit of light-hearted singing, downs the fatal slug, and goes off to bed and eternal rest. Salieri is the pivotal figure, and it is easy to believe that Chaliapin made more of him than Rimsky-Korsakov did.

Iolanthe is not much of an opera either; but it *is* by Tchaikovsky, and that makes a difference. Conceived and first performed as a curtain-raiser for *The Nutcracker*, it is a wan, rather embarrassing story about a medieval princess, blind from birth, who has been reared in ignorance of the fact that her condition is exceptional.

But the music is lovely, very much the Tchaikovsky of *The Nutcracker*, especially in the ceremonial episodes, and it ill became the composer of *Mozart and Salieri* to call it, as he did, "one of Tchaikovsky's weakest compositions." Like Pushkin's Salieri, Rimsky would have been better advised to try poison—and for the same reason.

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THE BASIC REPERTOIRE

Updatings and Second Thoughts for 1968

By MARTIN BOOKSPAN

ACCORDING to a recent survey of the programs of five hundred fifty-seven American and Canadian orchestras (prepared by Ulysses Kay of Broadcast Music, Inc., in cooperation with the American Symphony Orchestra League), you could have heard—if you were energetic enough—no fewer than one hundred twenty “live” performances of Brahms’ Symphony No. 1 in the 1966-1967 season. Further, you could have had your pick, at last count, of twenty-two different recorded versions of the same work. Critics may argue and music educators may wail that too much of Brahms and other “standard” composers is not good for us, but concert audiences and record buyers go on preferring what they prefer—one hundred eight performances of Tchaikovsky’s Symphony No. 5 (nineteen versions in the current record catalog), one hundred two performances of Beethoven’s Symphony No. 3 (twenty-six in the catalog).

For the past nine and a half years in *HIFI/STEREO REVIEW*, in my monthly column “The Basic Repertoire,” I have tried to provide critical guidance to those standard orchestral works that American music lovers prefer, examining in the process one hundred three popular favorites in what must be well over ten times that number of recordings. Time does not stand still, however, and each year additional versions of these same works are added to the catalog while others are withdrawn. More listening and many re-evaluations are therefore necessary; the result is my yearly “updatings and second thoughts,” of which the following tabulation is the tenth.

The number of works is admittedly large—but then so is the number of works now quite properly considered to be a part of the “basic” repertoire both in the nation’s concert halls and in the recordings catalog. It has therefore been necessary to devise a more concise, more efficient format than that used in years past, and

all one hundred three items so far covered in the series will thus be covered in this issue. Before going on to the specific recommendations, however, I would like to state once again the two guiding principles that determine my critical procedure in the Basic Repertoire series.

1. Only recorded performances that are readily available in record shops throughout the country are considered in these comparisons, and it is the Schwann catalog and the supplementary catalog of imported records that are my sources for determining the general availability of discs. Similarly, the Harrison catalog serves as my guide to available tape performances.

2. The judgments offered necessarily reflect the subjective tastes of one observer. It is my feeling that the performer of music holds a kind of sacred trust: he must distill a musical masterpiece through his own psyche and experience, and yet reveal it to us as a timeless and universal truth. I am therefore not so much concerned with a note-perfect projection of the printed score as I am with a direct and passionate communication between performer and listener. It is this elusive quality of communication that is such a rare experience in the music-making of our time—even rarer, for understandable psychological reasons, in the recording studio than on the concert platform.

Following are my recommendations, updated for 1968, for the best performances of the works of the Basic Repertoire. And for those many readers who have written to me over the years asking for complete reprints of the original essay versions of Basic Repertoire articles, I am happy to report that these will shortly be brought out in book form by Doubleday. The book will include notes on all the compositions so far covered in the series, recommended recordings, and capsule biographies of the composers.

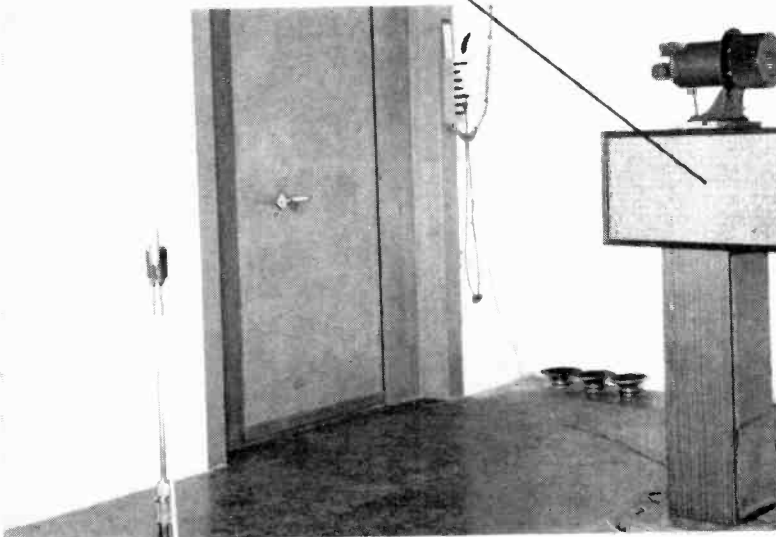
REPRINTS of this 1968 review of the “Basic Repertoire” are available without charge. Circle number 160 on reader service card.

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BACH: <i>Brandenburg Concertos</i>	Lucerne Festival Strings/Baumgartner (Deutsche Grammophon ARC 73156/7, 3156/7) Vienna Concentus Musicus/Harnoncourt (Telefunken S 9459/60, 9459/60) Tape: Philharmonia Orchestra/Klemperer (Angel Y2S 3627, 3¾ ips)	Rudolf Baumgartner and the Lucerne Festival Strings are most consistently successful in communicating the essence of these delightful works to me, but the Vienna Concentus Musicus under Nikolaus Harnoncourt runs a close second.
BACH: <i>Chaconne, in D Minor, from Violin Partita No. 2</i>	Szigeti, violin (included in Vanguard BG 627/8/9) Heifetz, violin (included in RCA Victor LM 6105) Segovia, guitar (Decca DL 9751) Tape: none available	The passionate conviction Joseph Szigeti brings to this music is, in my experience of it, unique.
BACH: <i>Magnificat, in D</i>	Soloists, Chorus, N. Y. Philharmonic/Bernstein (Columbia MS 6375, ML 5775) Soloists, Munich Bach Choir and Orchestra/Richter (Deutsche Grammophon ARC 73197, 3197; tape C 3197)	In Leonard Bernstein's performance I hear more of the central element of joy in this score than I do in any of the other recorded versions.
BARTOK: <i>Concerto for Orchestra</i>	New York Philharmonic/Bernstein (Columbia MS 6140, ML 5471) London Symphony/Solti (London CS 6469, CM 9469) Tape: Boston Symphony/Leinsdorf (RCA Victor FTC 2130)	The choice here is a difficult one—a toss-up between Bernstein's fiery intensity and Solti's drama and power. Try both.
BEETHOVEN: <i>Piano Concerto No. 3, in C Minor</i>	Fleisher, with Cleveland Orchestra/Szell (Epic BC 1138, LC 3790; tape EC 828) Rubinstein, with Boston Symphony/Leinsdorf (RCA Victor LSC/LM 2947)	Fleisher and Szell bring an extraordinary <i>brio</i> to their performance; Rubinstein and Leinsdorf favor breadth and elegance.
BEETHOVEN: <i>Piano Concerto No. 4, in G</i>	Schnabel, with Philharmonia Orchestra/Dobrowen (included in Angel GRE 4006) Rubinstein, with Boston Symphony/Leinsdorf (RCA Victor LSC/LM 2848, tape TR 3 5019) Tape: Fleisher, with Cleveland Orchestra/Szell (Epic EC 807)	Rubinstein's performance has for me an impressive, stately dignity, but Schnabel's is a rarefied and truly exalted performance.
BEETHOVEN: <i>Piano Concerto No. 5, in E-flat, "Emperor"</i>	Serkin, with New York Philharmonic/Bernstein (Columbia MS 6366, ML 5766; tape MQ 489)	Serkin and Bernstein together conjure up the rare musical quality of spontaneity.
BEETHOVEN: <i>Violin Concerto, in D</i>	Francescatti, with Symphony Orchestra/Walter (Columbia MS 6263, ML 5663; tape MQ 409) Stern, with New York Philharmonic/Bernstein (Columbia MS 6093, ML 5415)	A matter of intensity: Francescatti's is a tender, loving performance; Stern's is no less loving, but a little more impassioned.
BEETHOVEN: <i>Piano Sonata No. 14, "Moonlight"</i>	Rubinstein (RCA Victor LSC/LM 2654) Tape: Serkin (Columbia MQ 582)	Rubinstein's performance, each time I hear it, reveals this music to me as though it were a new experience—a remarkable accomplishment.
BEETHOVEN: <i>Symphony No. 1, in C</i>	NBC Symphony Orchestra/Toscanini (included in RCA Victrola VIC 8000) Cleveland Orchestra/Szell (Epic BC 1292, LC 3892; tape EC 843)	Toscanini's is quite simply one of his best Beethoven symphony recordings, fresh and unburied; Szell's, vigorous and bright, understandably has the better sound.
BEETHOVEN: <i>Symphony No. 2, in D</i>	Royal Philharmonic/Beecham (Angel S 35509, 35509) Tape: Cleveland Orchestra/Szell (Epic EC 843)	Sir Thomas Beecham's performance of this popular symphony is a particularly persuasive one among a generally excellent choice of available versions.
BEETHOVEN: <i>Symphony No. 3, in E-flat, "Eroica"</i>	BBC Symphony/Barbirolli (Angel S 36461, 36461; tape Y1S 36461, 3¾ ips) New York Philharmonic/Bernstein (Columbia MS 6774, ML 6174; tape MQ 775)	Barbirolli's is for me the finest recording this music has ever had; perfectly poised, it has an overwhelmingly convincing sense of "rightness" about it.
BEETHOVEN: <i>Symphony No. 4, in B-flat</i>	BBC Symphony/Toscanini (included in Seraphim IC 6015) London Symphony/Monteux (RCA Victrola VICS/VIC 1102) Tape: Suisse Romande Orchestra/Ansermet (London K 80057)	Toscanini's early version with the BBC Symphony is a gem of purest ray. If you insist on up-to-date sound, either Monteux or Schmidt-Isserstedt is an excellent choice among the more modern recordings.
BEETHOVEN: <i>Symphony No. 5, in C Minor</i>	Concertgebouw Orchestra/Kleiber (Richmond 19105) Chicago Symphony/Reiner (RCA Victor LSC/LM 2343; tape FTC 2032)	Kleiber's performance with the Amsterdam Concertgebouw Orchestra is unrivalled for forward thrust and cumulative energy and excitement. <i>(Continued overleaf)</i>

Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BEETHOVEN: <i>Symphony No. 6, in F, "Pastoral"</i>	Columbia Symphony/Walter (Columbia MS 6012, ML 5284; tape MQ 370)	Bruno Walter, in a sense, "owned" this symphony, and his recording is one of the most treasurable items in the whole catalog.
BEETHOVEN: <i>Symphony No. 7, in A</i>	Columbia Symphony/Walter (Columbia MS 6082, ML 5404) Tape: Suisse Romande Orchestra/Ansermet (London K 80052)	Again, it is Walter's virile but controlled reading that I find the most attractive.
BEETHOVEN: <i>Symphony No. 8, in F</i>	Marlboro Festival Orchestra/Casals (Columbia MS 6931, ML 6331) Tape: Cleveland Orchestra/Szell (Epic EC 831)	The Casals performance is the most compelling because of its vitality and rhythmic propulsion.
BEETHOVEN: <i>Symphony No. 9, in D Minor</i>	Soloists, Chorus and Vienna Philharmonic/Schmidt-Isserstedt (London CS 1159, CM 4159; tape 90121) Soloists, Chorus and Bayreuth Festival Orchestra/Furtwängler (Angel GRB 4003)	The combination of dignity and exultation in the Schmidt-Isserstedt performance makes it my first choice.
BEETHOVEN: <i>Trio No. 6, in B-flat, "Archduke"</i>	Istomin/Stern/Rose Trio (Columbia MS 6819, ML 6219) Tape: none available	The warm vitality of the Stern/Rose/Istomin Trio recording puts their "Archduke" performance in a class by itself.
BERLIOZ: <i>Symphonie fantastique</i>	Boston Symphony/Munch (RCA Victor LSC/LM 2608; tape FTC 2113) London Symphony/Davis (Philips PHS 900101, PHM 500101)	One can choose happily here between the febrile extroversion of Munch and the more controlled but no less exciting drama of Davis.
BERLIOZ: <i>Harold in Italy, for Viola and Orchestra</i>	Primrose, with Boston Symphony/Munch (RCA Victor LSC/LM 2228) Lincer, with New York Philharmonic/Bernstein (Columbia MS 6358, ML 5758) Tape: Menuhin, with Philharmonia Orchestra/Davis (Angel ZS 36123)	The Primrose/Munch recording scores in elegance, the Lincer/Bernstein in unbridled emotionalism. Either approach is, for me, thoroughly satisfying.
BIZET: <i>Symphony No. 1, in C</i>	Suisse Romande Orchestra/Ansermet (London CS 6208, CM 9277; tape L 80090) French National Radio Orchestra/Beecham (Capitol SG/G 7237)	The too-often headlong performances of this work leave me less satisfied than the more measured accounts by either Ansermet or Beecham.
BRAHMS: <i>Piano Concerto No. 1, in D Minor</i>	Fleisher, with Cleveland Orchestra/Szell (Epic BC 1003, LC 3484; tape EC 802) Curzon, with London Symphony/Szell (London CS 6329, CM 9329; tape L 80126)	Fleisher and Curzon both have the benefit of George Szell as their conductor, and both deliver absolutely stunning performances, with power and lyricism aplenty. A difficult choice.
BRAHMS: <i>Piano Concerto No. 2, in B-flat</i>	Horowitz, with NBC Symphony/Toscanini (RCA Victor LCT 1025) Serkin, with Cleveland Orchestra/Szell (Columbia MS 6967, ML 6367; tape MQ 891)	The Horowitz/Toscanini collaboration is still a mighty statement of this music; among the more recent versions, Serkin's is my choice, with Backhaus running a close second.
BRAHMS: <i>Violin Concerto, in D</i>	Oistrakh, with French National Radio Orchestra/Klemperer (Angel S 35836, 35836) Heifetz, with Chicago Symphony/Reiner (RCA Victor LSC/LM 1903; tape FTC 2151)	The Oistrakh/Klemperer account, measured and with a certain monolithic quality, will not be to everyone's liking, but it is to mine; for the dissenters, the recommendation is Heifetz.
BRAHMS: <i>Concerto, in A Minor, for Violin and Cello</i>	Francescatti and Fournier, with Columbia Symphony/Walter (Columbia MS 6158, ML 5493) Heifetz and Feuermann, with Philadelphia Orchestra/Ormandy (RCA Victor LCT 1016) Tape: Schneiderhan and Starker, with Berlin Radio Symphony/Fricsay (Deutsche Grammophon C 8753)	Francescatti and Fournier, with Bruno Walter conducting, respond most intuitively to the rich and melodious warmth of this music.
BRAHMS: <i>Symphony No. 1, in C Minor</i>	Philharmonia Orchestra/Klemperer (Angel S 35481, 35481) Philadelphia Orchestra/Ormandy (Columbia MS 6067, ML 5385) Tape: Pittsburgh Symphony/Steinberg (Command GRT 22002)	The somewhat dated sound may now be rather harsh and unpleasant to other ears, but Klemperer's majestic and noble Brahms First still rings true to mine.
BRAHMS: <i>Symphony No. 2, in D</i>	Vienna Philharmonic/Monteux (RCA Victor VIC/VIC 1055) Pittsburgh Symphony/Steinberg (Command 11002 SD, 11002; tape C 11002)	I find the mellow lyricism of the Monteux/Vienna Philharmonic collaboration most winning in this work.

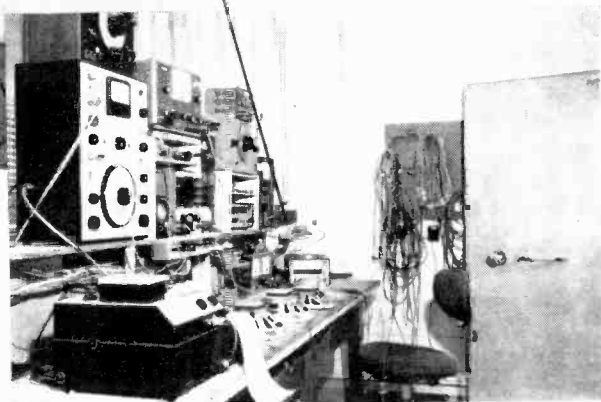
(Continued on page 40)

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Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
BRAHMS: <i>Symphony No. 3, in F</i>	Philharmonia Orchestra/Klemperer (Angel S 35545, 35545) Pittsburgh Symphony/Steinberg (Command 11015 SD, 11015; tape C 11015) Cleveland Orchestra/Szell (Columbia MS 6685, ML 6085)	Klemperer responds most effectively to the diverse elements in the score; Steinberg and Szell both offer distinguished alternative versions—and with much better sonic reproduction.
BRAHMS: <i>Symphony No. 4, in E Minor</i>	NBC Symphony/Toscanini (included in RCA Victrola VIC 6400, which contains all four Brahms symphonies) Cleveland Orchestra/Szell (included in Columbia D3S 758, D3L 358; tape D3Q 895; containing all four Brahms symphonies)	Toscanini's recording is in a class by itself for surging drama and architectural splendor; of the more modern-sounding recordings, my favorite is Szell's.
BRUCKNER: <i>Symphony No. 7, in E</i>	Berlin Philharmonic/Furtwängler (included in Odeon S 91375/6/7/8S) Bavarian Radio Symphony/Jochum (Deutsche Grammophon 139137/8, 19137/8; tape K 9138)	Furtwängler's hypnotic account casts a powerful musical spell, despite recorded sound that is on the puny side because of its age.
BRUCKNER: <i>Symphony No. 9, in D Minor</i>	Berlin Philharmonic/Furtwängler (Deutsche Grammophon 18854; included in KL 27-31) Concertgebouw Orchestra/Haitink (Philips 900162, 500162) Vienna Philharmonic/Mehta (London CS 6462, CM 9462; tape L 80170)	Again, Furtwängler weaves a unique, mystical web; Haitink's is my choice of those with more modern sound quality.
CHOPIN: <i>Piano Concerto No. 2, in F Minor</i>	Ashkenazy, with London Symphony/Zinman (London CS 6440, CM 9440; tape L 80173) Vásáry, with Berlin Philharmonic/Kulka (Deutsche Grammophon 136452, 16452; tape P 6452)	Ashkenazy and Vásáry both deliver distinguished performances, but Ashkenazy has the advantage of slightly better recorded sound.
COPLAND: <i>Ballet Suites—Billy the Kid and Rodeo</i>	New York Philharmonic/Bernstein (Columbia MS 6175, ML 5575; tape MQ 397)	I have yet to hear anyone who can approach Bernstein's performances of these delightful and popular Copland ballet suites for sheer panache and élan.
DEBUSSY: <i>Ibéria, No. 2 from Images for Orchestra</i>	Suisse Romande Orchestra/Argenta (London STS 15020) Tape: Suisse Romande Orchestra/Ansermet (London L 80085)	Argenta's performance is contagiously zestful and sparkling.
DEBUSSY: <i>La Mer</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1246) Philharmonia Orchestra/Giulini (Angel S 35977, 35977) Tape: Suisse Romande Orchestra/Ansermet (London L 80178)	Unlike my colleague Eric Salzman, I find Boulez's recent recording of this score thoroughly eviscerated; I continue to prefer Toscanini and Giulini.
DVOŘÁK: <i>Cello Concerto, in B Minor</i>	Casals, with Czech Philharmonic/Szell (Angel COLH 30) Rose, with Philadelphia Orchestra/Ormandy (Columbia MS 6714, ML 6114) Tape: Fournier, with Berlin Philharmonic/Szell (Deutsche Grammophon K 9120)	Casals' historic account continues to have a firm hold on my affections; Rose's is the version I prefer among the later recordings.
DVOŘÁK: <i>Symphony No. 7, in D Minor</i>	London Symphony/Kertész (London CS 6402, CM 9402) Tape: Cleveland Orchestra/Szell (Epic EC 823)	Kertész and Szell, both Hungarian-born, respond with deepest conviction to the most Bohemian of Dvořák's symphonies.
DVOŘÁK: <i>Symphony No. 8, in G</i>	London Symphony/Kertész (London CS 6358, CM 9358; tape K 89133) Cleveland Orchestra/Szell (Epic BC 1015, LC 3532; tape FC 806)	Again, the choice is between Kertész and Szell; you can go wrong with neither.
DVOŘÁK: <i>Symphony No. 9, in E Minor, "From the New World"</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1249) Cleveland Orchestra/Szell (Epic BC 1026, LC 3575; tape, included in E3C 848, 3¾ ips)	The Toscanini account is a thrillingly vital one; also of exceptional merit are the performances conducted by Bernstein, Kertész, Klemperer, and Szell. (The Szell tape also has his fine performances of Dvořák's Nos. 7 and 8.)
ELGAR: <i>Enigma Variations</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1344 [e], 1344) Hallé Orchestra/Barbirolli (Vanguard Everyman 184 SD, 184; tape C 1915)	Toscanini remains my first choice, with the earlier of Barbirolli's two stereo versions recommended to those in search of more modern sound.

(Continued on page 42)



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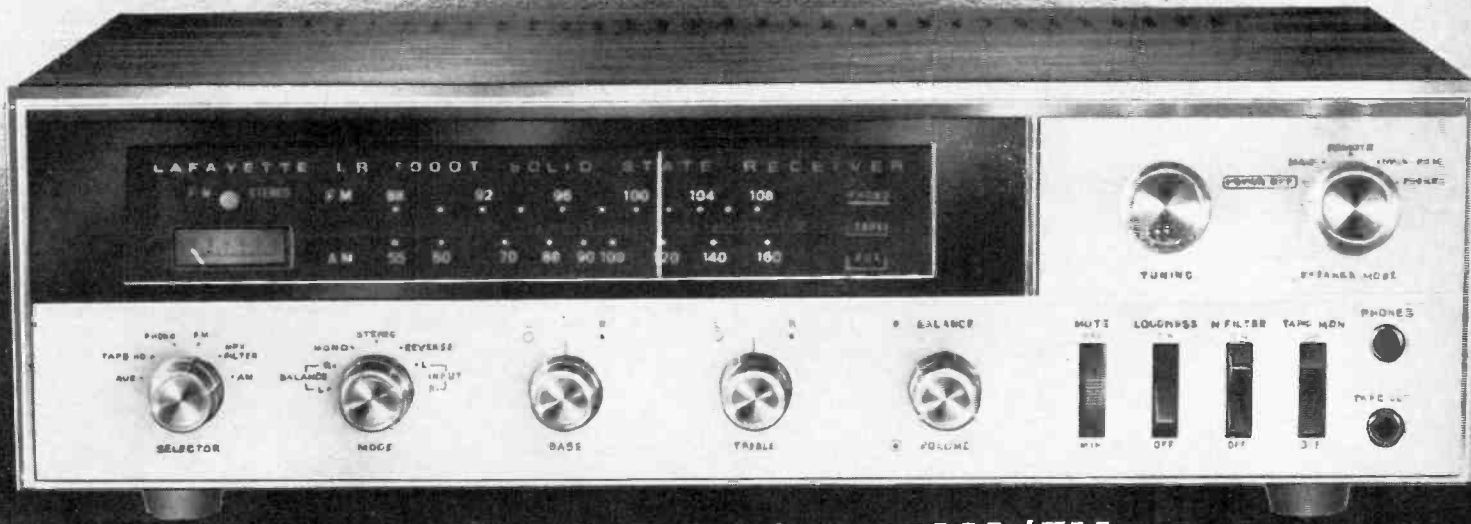
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Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
FRANCK: <i>Violin and Piano Sonata, in A</i>	Morini and Firkusny (Decca DL 710038, 10038) Stern and Zakin (Columbia MS 6139, ML 5470) Tape: none available	Morini and Firkusny make the best partnership out of their collaboration; also commendable is the performance by Stern and Zakin.
FRANCK: <i>Symphony, in D Minor</i>	New York Philharmonic/Bernstein (Columbia MS 6072, ML 5391) Chicago Symphony/Monteux (RCA Victor LSC/LM 2514; tape FTC 2092)	Monteux has left us a glowing account of the score, but Bernstein's is quite special: impassioned, dramatic, and exciting.
GERSHWIN: <i>An American in Paris</i>	New York Philharmonic/Bernstein (Columbia MS 6091, ML 5413; tape MQ 322) Boston Pops/Fiedler (RCA Victor LSC/LM 2367; tape FTC 2004)	Exuberance and audacity are combined most winningly by Bernstein; Fiedler's performance is perceptive and effective in its own way.
GERSHWIN: <i>Piano Concerto, in F</i>	Wild, with Boston Pops/Fiedler (RCA Victor LSC/LM 2586; tape FTC 2101) Previn, with Kostelanetz Orchestra (Columbia CS 8286, CL 1495)	The vitality and enthusiasm of this music is served equally well by Earl Wild and André Previn—a dead heat.
GERSHWIN: <i>Rhapsody in Blue</i>	Bernstein, with Columbia Symphony (Columbia MS 6091, ML 5413; tape MQ 322) Wild, with Boston Pops/Fiedler (RCA Victor LSC/LM 2367; tape FTC 2004)	Bernstein and Wild are the alternatives here; I lean toward the freer Bernstein approach.
GRIEG: <i>Piano Concerto, in A Minor</i>	Lipatti, with Philharmonia Orchestra/Galliera (Odyssey 32160141) Rubinstein, with Symphony Orchestra/Walenstein (RCA Victor LSC/LM 2566; tape FTC 2100)	Lipatti's strongly impassioned performance is the most impressive; Rubinstein's is more deliberate and studied.
HANDEL: <i>Messiah</i>	Soloists, Chorus, and English Chamber Orchestra/Mackerras (Angel S 3705, 3705) Soloists, Chorus, and London Symphony/Davis (Philips PHS 3992, PHM 3592) Tape: wait for Mackerras'	Two superb versions are available, each marked by keen sensitivity to Baroque performing practices. If I prefer Mackerras, it is because his performance is the more perceptive in this regard.
HANDEL: <i>Water Music</i>	<i>Harty Suite</i> : London Symphony/Szell (London CS 6236, CM 9305; tape L 80089) <i>Complete</i> : Bath Festival Orchestra/Menuhin (Angel S 36173, 36173; tape Y2S 36279, 3¾ ips)	Of the complete-score recordings, Menuhin's seems the most imaginative to me; of the versions of the Harty Suite, Szell's is perhaps the most ebullient.
HAYDN: <i>Symphony No. 94, in G, "Surprise"</i>	Royal Philharmonic/Beecham (Angel D 36242, 36242; tape, included in Angel Y3S 3658, 3¾ ips)	A bubbling, vital performance, even though Beecham chose to ignore more authentic orchestral texts when he recorded it. The tape holds the entire first set of "Salomon" symphonies.
HAYDN: <i>Symphony No. 101, in D, "Clock"</i>	Royal Philharmonic/Beecham (Angel S 36255, 36255; tape Y3S 3659) Tape: Vienna State Opera Orchestra/Wöldike (included in Vanguard F 1916)	Again it is Beecham's version that I prefer, and for the same reason cited above. His tape is also a "Salomon" symphony package, this one of the second set.
HAYDN: <i>Symphony No. 104, in D, "London"</i>	Vienna State Opera Orchestra/Wöldike (Vanguard Everyman 166 SD, 166; tape F 1916)	Wöldike's is one of the most electrifying of all Haydn symphony recordings—and he employs corrected texts.
LISZT: <i>Piano Concerto No. 1, in E-flat</i>	Richter, with London Symphony/Kondrashin (Philips PHS 900000, PHM 500000; tape PT 900000)	An extraordinarily dynamic performance, even for Richter, with unusually brilliant sound.
MAHLER: <i>Das Lied von der Erde</i>	Vienna Philharmonic/Bernstein (London CS 26005, CM 36005; tape N 90127) Vienna Philharmonic/Walter (London 4212)	Bernstein's is the version that most movingly communicates to me the poetry, the passion, and the longing of this score. But the mono-only Ferrier-Patzak-Walter set is still impressive.
MAHLER: <i>Symphony No. 1, in D</i>	Vienna Pro Musica Orchestra/Horenstein (included in Vox VBX 116) London Symphony/Solti (London CS 6401, CM 9401; tape L 80150)	Horenstein's mono-only recording, dated sound and all, is still the outstanding one; Solti's would be my choice among the modern versions.
MAHLER: <i>Symphony No. 4, in G</i>	New York Philharmonic/Bernstein (Columbia MS 6152, ML 5485) New York Philharmonic/Walter (Odyssey 32160025) Cleveland Orchestra/Szell (Columbia MS 6833, ML 6233; tape MQ 783)	Bernstein's highly individual reading still persuades me of its rightness. Walter's old recording has moments of powerful poetic insight, and Szell's is my preference among the more literal readings.

(Continued on page 44)

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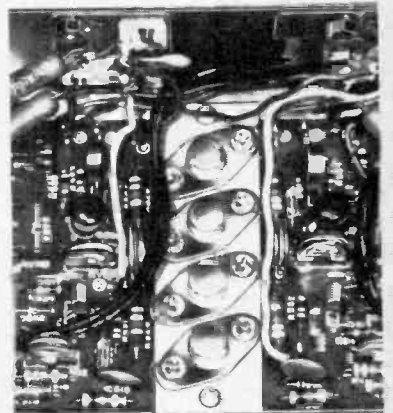
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Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
MAHLER: <i>Symphony No. 9, in D</i>	New York Philharmonic/Bernstein (included in Columbia M3S 776) Tape: Columbia Symphony/Walter (Columbia M2Q 516)	Bernstein's performance is an extraordinarily moving document, just issued in a three-disc set (with Mahler's Sixth) drawn from the \$100 album of the complete Mahler symphonies—a wise move on Columbia's part.
MENDELSSOHN: <i>Violin Concerto, in E Minor</i>	Francescatti, with Cleveland Orchestra/Szell (Columbia MS 6758, ML 6158; tape MQ 742)	I find Francescatti's soaring performance absolutely irresistible.
MENDELSSOHN: <i>Symphony No. 3, in A Minor, "Scotch"</i>	London Symphony/Maag (London CS 6191, CM 9252; tape L 80083)	Maag's surging, intense account of this popular work is still my favorite.
MENDELSSOHN: <i>Symphony No. 4, in A, "Italian"</i>	Marlboro Festival Orchestra/Casals (Columbia MS 6931, ML 6331) Tape: Cleveland Orchestra/Szell (Columbia MQ 904)	There is a throbbing vitality to the Casals recording that is quite unmatched by any other version.
MOUSSORGSKY-RAVEL: <i>Pictures at an Exhibition</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1273) Suisse Romande Orchestra/Ansermet (London CS 6177, CM 9246; tape K 80054)	Toscanini's version is my number-one choice among mono-only recordings, with Ansermet a good stereo/mono alternative.
MOZART: <i>Piano Concerto No. 20, in D Minor</i>	Barenboim, with English Chamber Orchestra (Angel S 36430) Tape: Rubinstein, with Symphony Orchestra/Wallenstein (RCA Victor FTC 2182)	Barenboim is now my first choice in this concerto, having just nosed out my previous preference—Rubinstein.
MOZART: <i>Clarinet Quintet, in A</i>	Boskovsky, with Vienna Octet members (London CS 6379, CM 9379; tape L 80145)	Still the best: the calm relaxation of the Boskovsky/Vienna Octet performance.
MOZART: <i>Sinfonia Concertante in E-flat, for Violin and Viola</i>	Druian, Skernick, and Cleveland Orchestra/Szell (Columbia MS 6625, ML 6025; tape Epic EC 836)	The purity and elegance of the Szell-conducted performance make it a winner.
MOZART: <i>Symphony No. 35, in D, "Haffner"</i>	Columbia Symphony/Walter (Columbia MS 6255, ML 5655; tape MQ 436)	I'll take the Bruno Walter performance for its warmth and genial lyricism.
MOZART: <i>Symphony No. 39, in E-flat</i>	Cleveland Orchestra/Szell (Epic BC 1106, LC 3740) Tape: Philharmonia Orchestra/Klemperer (included in Angel Y3S 3662, 3¾ ips)	The Szell/Cleveland performance is robust, vigorous, and athletic. I like it.
MOZART: <i>Symphony No. 40, in G Minor</i>	Philharmonia Orchestra/Klemperer (Angel S 36183, 36183; tape, included in Y3S 3662, 3¾ ips) Columbia Symphony/Walter (Columbia MS 6494, ML 5894; tape MQ 611)	Klemperer's is an imposing and impressive account, rather unyielding in its solidity, but attractively so. Walter's is more <i>gemütlich</i> .
MOZART: <i>Symphony No. 41, in C, "Jupiter"</i>	NBC Symphony/Toscanini (RCA Victor LM 1030) Columbia Symphony/Walter (Columbia MS 6255, ML 5655; tape MQ 436)	Herculean grandeur is what Toscanini gives us; Walter is less heroic, but then perhaps more human.
PROKOFIEV: <i>Peter and the Wolf</i>	Flanders, with Philharmonia Orchestra/Kurtz (Capitol SG/G 7211) Lillie, with London Symphony/Henderson (London CS 6187, CM 9248; tape L 80061)	The no-nonsense approach of Michael Flanders as narrator dictates my preference; of the gimmicky performances, I find that the inspired clowning of the inimitable Beatrice Lillie is the most acceptable.
PROKOFIEV: <i>Symphony No. 5</i>	Suisse Romande Orchestra/Ansermet (London CS 6406, CM 9406; tape K 80156) New York Philharmonic/Bernstein (Columbia MS 7005, ML 6405)	Ansermet's straightforward account is most impressive; Bernstein's highly personalized one (with a very measured first-movement tempo) will not be to everyone's liking, but he does convey to me an overpowering feeling of tragedy and drama.
RACHMANINOFF: <i>Piano Concerto No. 2, in C Minor</i>	Rachmaninoff, with Philadelphia Orchestra/Stokowski (included in RCA Victor LM 6123) Graffman, with New York Philharmonic/Bernstein (Columbia MS 6634, ML 6034; tape MQ 657)	The composer's own version, dated though it is, is still indispensable; among the more modern recordings, the Graffman-Bernstein team strikes fire in the music.
RACHMANINOFF: <i>Piano Concerto No. 3, in D Minor</i>	Cliburn, with Symphony of the Air/Kondrashin (RCA Victor LSC/LM 2355; tape FTC 200)	The passing of ten years has not dimmed the luster of Cliburn's impassioned performance. <i>(Continued on page 46)</i>

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Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
RAVEL: <i>Boléro</i>	New York Philharmonic/Bernstein (Columbia MS 6011, ML 5293; tape M2 522)	Among many, many versions of the music, only Bernstein's succeeds in making me believe that it is anything more than a calculated exercise in gimmickry.
RAVEL: <i>Daphnis and Chloë</i>	<i>Complete</i> : Suisse Romande Orchestra/Ansermet (London CS 6456, CM 9456) Boston Symphony/Munch (RCA Victor LSC/LM 2568) Tape: London Symphony/Monteux (London L 80034) <i>Second Suite only</i> : Chicago Symphony/Martinon (RCA Victor LSC/LM 2806; tape FTC 2196)	For atmosphere plus virtuoso playing, the Munch performance is still my first choice; Ansermet's, however, has the more clearly defined reproduction of the two.
RIMSKY-KORSAKOV: <i>Scheherazade</i>	Royal Philharmonic/Beecham (Angel S 35505, 35505; tape ZS 35505)	The winner and still champion is Beecham's absolutely stunning and imaginative performance.
ROSSINI: <i>Overtures</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1274)	The Toscanini collection has several superb qualities—clarity, painstaking dynamic control, razor-sharp orchestral performance—all hallmarks of Toscanini at his best.
SAINT-SAËNS: <i>Carnival of the Animals</i>	<i>With verses</i> : Coward, with Kostelanetz Orchestra (Columbia CL 720) <i>Music only</i> : Menuhin and Simon, with Philharmonia Orchestra/Kurtz (Capitol SG/G 7211)	The verses Ogden Nash wrote for this score twenty years ago may or may not be to your liking. If they are, Noel Coward speaks them perfectly; if they are not, get the music-only recording conducted by Efrem Kurtz.
SAINT-SAËNS: <i>Symphony No. 3, in C Minor</i>	Boston Symphony/Munch (RCA Victor LSC/LM 2341; tape FTC 2029)	Munch still carries the day here with his blazing performance of this sonic blockbuster.
SCHUBERT: <i>String Quintet, in C</i>	Vienna Philharmonic Quintet (London CS 6441, CM 9441; tape L 80183)	Among several excellent versions, I prefer the seraphic elegance of the playing by the Vienna Philharmonic Quintet.
SCHUBERT: <i>Piano Quintet, in A, "Trout"</i>	Peter Serkin and company (Vanguard VSD 71145, 1145; tape C 1713)	For ebullience, vitality, and general good spirits, the version that includes the remarkable Peter Serkin at the keyboard remains unchallenged.
SCHUBERT: <i>Symphony No. 8, in B Minor, "Unfinished"</i>	New York Philharmonic/Walter (Columbia MS 6218, ML 5618) Tape: Philharmonia Orchestra/Klemperer (included in Angel Y2S 3666, 3¾ ips)	As in his recordings of Mozart's "Haffner" and "Jupiter" Symphonies, Bruno Walter's performance of the "Unfinished" has its own unique mellowness and tender warmth.
SCHUBERT: <i>Symphony No. 9, in C, "The Great"</i>	Berlin Philharmonic/Furtwängler (Heliodor H 25074) London Symphony/Krips (London CS 6061, CM 9007; tape L 80043)	Furtwängler's reading is extraordinary, informed throughout with a unique vibrancy and fluidity. Among modern recordings, I recommend the Krips/London Symphony version.
SCHUMANN: <i>Cello Concerto, in A Minor</i>	Rostropovich, with Leningrad Philharmonic/Rozhdestvensky (Deutsche Grammophon 138674, 18674; tape C 8674)	Rostropovich here delivers one of his most sensitive and penetrating performances.
SCHUMANN: <i>Piano Concerto, in A Minor</i>	Lipatti, with Philharmonia Orchestra/Karajan (Odyssey 32160141) Rubinstein, with Chicago Symphony/Giulini (RCA Victor LSC/LM 2997) Tape: Serkin, with Philadelphia Orchestra/Ormandy (Columbia MQ 707)	Lipatti's Schumann will always retain a hold on my affections for its fleet-fingered authority and depth of perception. Rubinstein's new version is also deeply inspired.
SCHUMANN: <i>Symphony No. 1, in B-flat, "Spring"</i>	Berlin Philharmonic/Kubelik (Deutsche Grammophon 138860, 18860; tape C 8860)	Kubelik's performance seems to me to be more spontaneous and joyous than any of the others—this despite some patches of less-than-perfect orchestral ensemble.
SHOSTAKOVICH: <i>Symphony No. 1, in F</i>	Symphony of the Air/Stokowski (United Artists UAS 8004, UAL 7004; tape UATC 2209)	The wild sorterer, Leopold Stokowski, here delivers one of his most compelling performances.
SHOSTAKOVICH: <i>Symphony No. 5</i>	New York Philharmonic/Bernstein (Columbia MS 6115, ML 5445; tape MQ 375)	The ultimate drama of the Bernstein performance is most compelling, though the Previn/London Symphony performance for RCA is quite a strong challenger.
SIBELIUS: <i>Symphony No. 1, in E Minor</i>	Vienna Philharmonic/Maazel (London CS 6375, CM 9375; tape K 80162)	Barbirolli's new version was not available for evaluation by deadline time; hence, my first choice continues to be the Maazel/Vienna Philharmonic. (Continued on page 48)

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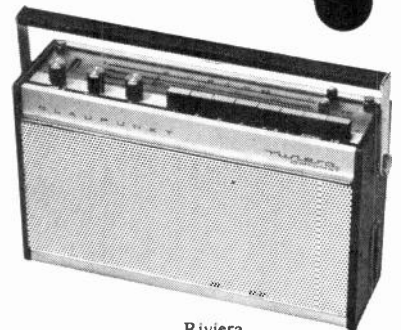
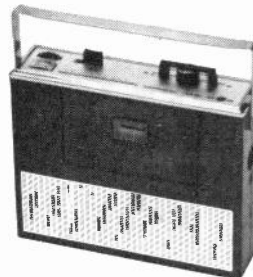
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Composer and Work	Recommended Recordings (Disc/Tape)	Capsule Commentary
SIBELIUS: <i>Symphony No. 2, in D</i>	Vienna Philharmonic/Maazel (London CS 6408, CM 9408; tape K 80162) Concertgebouw Orchestra/Szell (Philips PHS 900092, PHM 500092)	Either Maazel or Szell would be my choice here, but I continue to hope for the re-release of Koussevitzky's matchless old recording.
SIBELIUS: <i>Symphony No. 5, in E-flat</i>	New York Philharmonic/Bernstein (Columbia MS 6749, ML 6149; tape MQ 765)	Bernstein's is a version that combines many elements: strength, nobility, sensitivity, poetry. They produce a recording of true conviction.
SMETANA: <i>The Moldau, from My Fatherland</i>	RCA Victor Symphony/Stokowski (RCA Victor LSC/LM 2471; tape FTC 2058)	Stokowski sorcery again, in a presentation full of uncanny impact and effect.
STRAUSS: <i>Don Juan</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1267) New York Philharmonic/Bernstein (Columbia MS 6822, ML 6222; tape MQ 779)	Toscanini's version has an impetuosity quite unmatched by any other; of the several fine stereo/mono editions, I prefer Bernstein's.
STRAUSS: <i>Till Eulenspiegel's Merry Pranks</i>	NBC Symphony/Toscanini (RCA Victrola VIC 1267) New York Philharmonic/Bernstein (Columbia MS 6822, ML 6222; tape MQ 779)	Toscanini's <i>Pranks</i> for unbridled excitement, Bernstein's for snap and spirit.
STRAVINSKY: <i>Petrouchka (complete)</i>	Suisse Romande Orchestra/Ansermet (London CS 6009, CM 9229; tape K 80006) Boston Symphony Orchestra/Monteux (RCA Victor LSC/LM 2376; tape FTC 2007)	Ansermet's reading is a classic of penetrating interpretation and pellucid recording; the Monteux recording is good second choice.
STRAVINSKY: <i>Le Sacre du printemps</i>	New York Philharmonic/Bernstein (Columbia MS 6010, ML 5277) Tape: Columbia Symphony/Stravinsky (Columbia MQ 481)	Bernstein's savage account outclasses even the composer's own version, which is a more objective one.
TCHAIKOVSKY: <i>Piano Concerto No. 1, in B-flat Minor</i>	Cliburn, with Orchestra/Kondrashin (RCA Victor LSC/LM 2252; tape FTC 2043)	Ashkenazy, Ogdon, Dichter, and Sokolov—all of them Tchaikovsky Competition winners in Moscow—have varyingly fine accounts of this music in the catalog. I find, however, that the earliest Tchaikovsky winner, Cliburn, is still my first choice.
TCHAIKOVSKY: <i>Violin Concerto, in D</i>	Heifetz, with Chicago Symphony/Reiner (RCA Victor LSC/LM 2129) Tape: Francescatti, with New York Philharmonic/Schippers (Columbia MQ 742)	For dazzling fiddle pyrotechnics, very effective in this work, Heifetz is in a class by himself.
TCHAIKOVSKY: <i>The Nutcracker</i>	<i>Complete</i> : London Symphony/Dorati (Mercury SR 29013, OL 2133) Tape: Suisse Romande Orchestra/Ansermet (London K 80027) <i>Suite</i> : New York Philharmonic/Bernstein (Columbia MS 6193, ML 5593; tape MQ 469)	Dorati's performance of the complete score is rich in color and dynamism, marvelously evocative of the balletic atmosphere.
TCHAIKOVSKY: <i>Serenade, in C, for Strings</i>	London Symphony/Barbirolli (Angel S 36269, 36269) Tape: Philadelphia Orchestra/Ormandy (Columbia MQ 431)	Barbirolli elicits playing of silken smoothness from the strings of the London Symphony.
TCHAIKOVSKY: <i>Symphony No. 4, in F Minor</i>	Vienna Philharmonic/Maazel (London CS 6429, CM 9429; tape L 80161)	The Maazel/Vienna Philharmonic version is the one that I continue to find superior for its exhilarating directness and virtuoso playing.
TCHAIKOVSKY: <i>Symphony No. 5, in E Minor</i>	New Philharmonia/Stokowski (London SPC 21017) Tape: Vienna Philharmonic/Maazel (London K 80163)	Stokowski's recording can be regarded with equal justification as either outrageously personalized (wholesale instrumental changes are made) or extraordinarily communicative (how he makes the old war horse come alive!). I tend toward the latter view.
TCHAIKOVSKY: <i>Symphony No. 6, in B Minor, "Pathétique"</i>	Philharmonia Orchestra/Giulini (Seraphim S 60031, 60031) Tape: Philadelphia Orchestra/Ormandy (Columbia MQ 368)	Here it is a low-price version—Giulini's—that for me captures the essence of this music more successfully than any competing version.
VIVALDI: <i>The Four Seasons, from Cimento dell' Armonia e dell' Invenzione</i>	New York Sinfonietta/Goberman (Odyssey 32160132, 32160131) Tape: New York Philharmonic/Bernstein (Columbia MQ 736)	The interpretive imagination of the Goberman version—again on a low-price disc—places it in the number one position for me.

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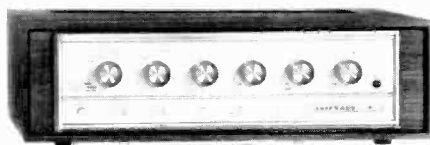


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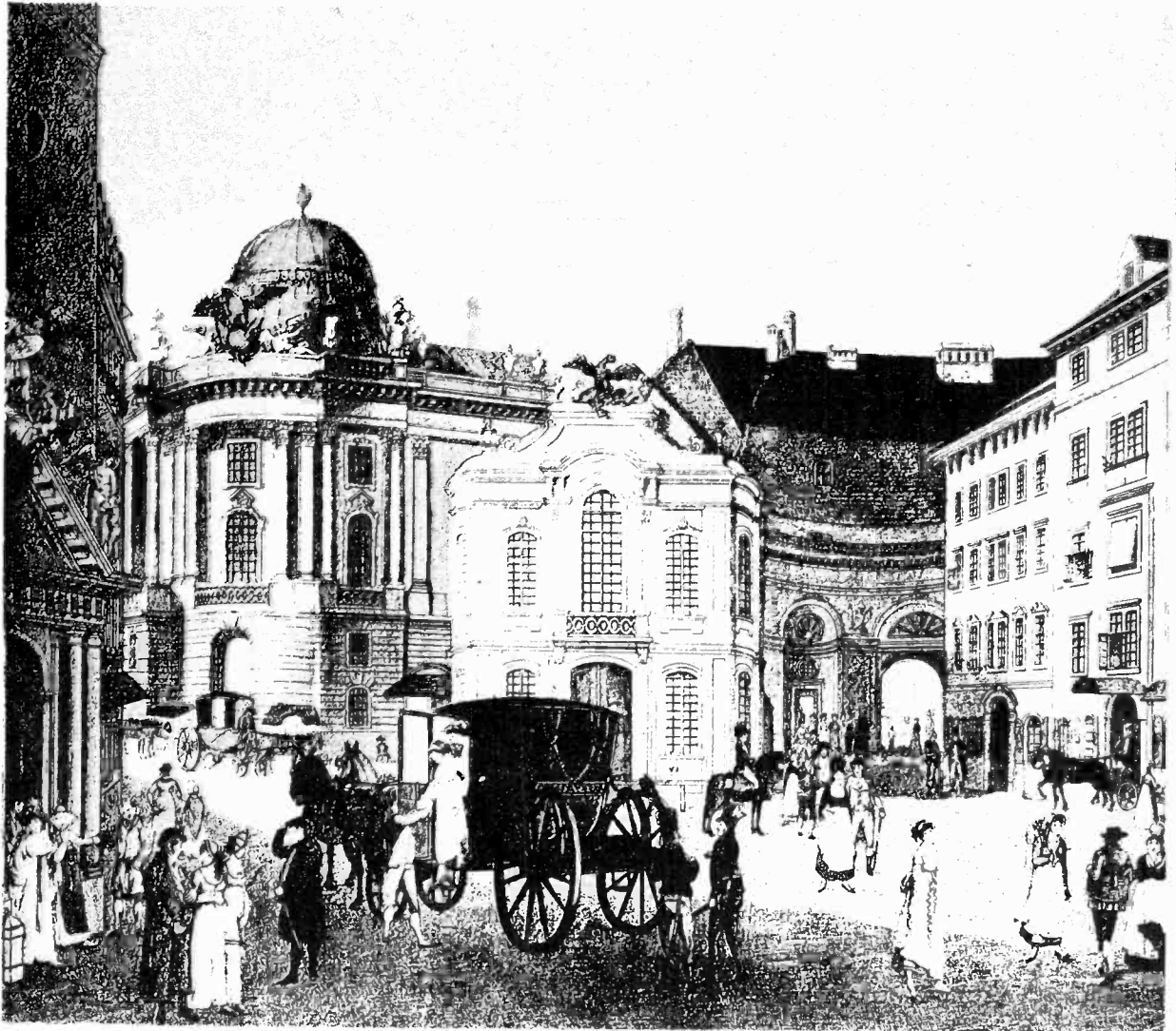
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By H. C. ROBBINS LANDON



A view of the old Vienna Burgtheater: in this charming setting Mozart's Abduction from the Seraglio premiered on July 16, 1782

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PERHAPS the surest evocators of what we have come to know as the Viennese Classical style in music are the names Haydn and Mozart. But although these two and others were, in time, to establish the supremacy of the Viennese school—and, indeed, of Vienna as the musical center of Europe—it was not without a struggle, for opera was still, in the 1760's, immensely popular in Vienna, and firmly entrenched in the opera houses (the Kärntnerthor Theater and the Burgtheater) were—the Italians.

The most important of these carpetbaggers from the south was Antonio Salieri (1750-1825), who started producing operas at Vienna when he was only twenty years old. He and his Italian colleagues ruled the operatic world with a power sufficient to keep Haydn from producing an opera commissioned by the Imperial Court Theater in 1776, and the cabal continued to make the lives of Mozart and his librettist Da Ponte miserable even into the middle of the 1780's. The matter was not really brought to a conclusion until Mozart had successfully demonstrated (with *Le nozze di Figaro*) that an Austrian composer could write far better operas than any Italian then alive. Haydn had already demonstrated this as early as 1768 with his opera *Lo Speziale*, but most of his works were produced in the seclusion of Esterháza Castle in Hungary, so they did not have the effect on the musical world they might have had if they had been written for a public theater.

But away from the opera houses, just what was the Viennese musical scene like in the seventh decade of the eighteenth century—in the church, for example? As was quite proper to the *genre*, church music remained largely conservative. Many an Austrian composer started life as a choir boy, and this applied to Joseph and his brother Michael Haydn as well as later to Franz Schubert. In the middle of the eighteenth century, the leading boys' choir was attached to the cathedral of St. Stephen's, and the two Haydns were among the star pupils of Georg Reutter the Younger, composer and chapel master. The Viennese composer Leopold Hofmann later became chapel master at St. Stephen's, and Mozart was also to have the job just before he died.

Church music was being composed and produced all over the Austrian empire. The great Benedictine monasteries—Melk, Kremsmünster, and Göttweig—all had their own boys' choirs, orchestras, and resident composers who sometimes became quite famous. At these monasteries, moreover, music flourished apart from the church services. From some of the extant manuscripts at Göttweig Abbey we can see that the monks had music with their meals, in the crypt, and in the evening for the abbot and his invited guests, and that they played chamber music whenever they could for their own amusement and edification. Some of Haydn's music survives only in copies in some of the great Austrian monasteries.

Prince Archbishops of the church often had their own choirs and orchestras too. Salzburg, an ecclesiastical center, at this period boasted three or four well known composers, including Leopold Mozart, Wolfgang's father. Another great center was Kremsier (Kroměříž in present-day Czechoslovakia), the resident castle of the *Fürstbischof* of Olmütz; young Wolfgang Mozart played there, and the archives contain some twenty unique copies of Joseph Haydn's music. Still another was Grosswardein (now Oradea Mare in Rumania), where Johann Michael Haydn, a composer of potentially even greater talents than his now more famous brother, started a brilliant career as *Kapellmeister* in 1757, a position that Dittersdorf later held.

Besides the church, the principal supporters of music in the Austro-Hungarian monarchy were the aristocracy—the Esterházy's, Trautmannsdorfs, Lobkowitzes, and Liechtensteins—who lived in magnificent palaces in Vienna during the winter and at country estates in the summer. All of them had some sort of musical establishment, and many supported an orchestra and a house *Kapellmeister*. Almost every member of the Austrian aristocracy played an instrument, from the Princess Marie Antoinette (harp) to Prince Nicolaus Esterházy, who played the baryton, an obscure kind of viola da gamba for which Haydn wrote a series of *divertimenti*.

MUSIC in the Austro-Hungarian empire was mainly circulated in manuscript copies, and with the lack of such modern conveniences as music critics and newspapers with critics (such as already existed in London), works became popular or not solely on their merits. One monastery copied from another, and in Vienna the aristocracy attended each other's concerts and tried to get hold of the latest symphony. French publishers did a flourishing business in Austrian symphonies as early as the 1760's (Venier of Paris brought out a whole series with a note on the title page to the effect that "the names are unknown, but they are worth getting to know"). Since there were no copyright laws, many composers received no money for these pirated editions and barely knew of their existence.

In 1760, outside the opera houses and churches, the principal musical forms flourishing in Vienna were the following:

- *The Symphony*. This form, which had been taken over from the Italian operatic overture, consisted of three movements—fast, slow, fast—to which a minuet and trio were very often added before the finale or sometimes before the slow movement.

- *The String Quartet*. Haydn seems to have invented the string quartet (for two violins, viola, and violoncello) about 1757. There has been much discussion about the origins of the form, but modern musicology now believes that the quartet as we know it (as opposed to earlier forms, even those using the same instrumental combination) was

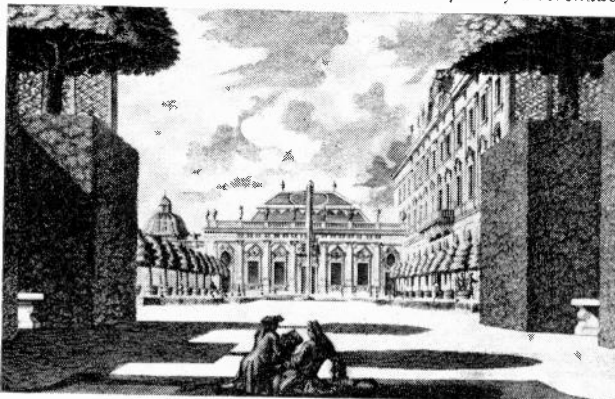
in fact Haydn's peculiar creation. By 1761, other composers in the Austro-Hungarian monarchy were composing quartets—Franz Dussek, for example, later a friend of the Mozarts in Prague.

- *The String Trio*. This was a popular combination either of two violins and cello, or of violin, viola, and cello. It was the kind of music one could have at one's country estate without incurring the expense of a whole orchestra.

- *The "Piano" Concerto*. Using the harpsichord or the early *fortepiano*, concertos were very popular, and the leading exponent of the form was the Viennese court composer Georg Christoph Wagenseil (1715-1777). The Viennese *bourgeoisie* gradually attached themselves to the aristocratic mania for music, and the development of the piano literature in Vienna came about largely because of the enormous support it found among the well-to-do upper-middle-class citizens. Piano trios (piano, violin, cello), violin sonatas, and large-scale chamber music with piano (quartets, quintets, etc.) became highly popular as the eighteenth century progressed. The solo keyboard sonata flourished, and almost all composers wrote sonatas for their pupils—many of Haydn's earliest preserved compositions are harpsichord or clavichord sonatas for his fashionable Viennese pupils.

- *The Divertimento*. Works for wind band, usually consisting of two oboes, two bassoons, and two horns, formed another very popular genre. Since the aristocracy had to have horns for the hunt, it was reasonable to use them also as part of a wind sextet to provide *Tafelmusik* (or dinner music) afterward. This combination, which was soon enlarged to include two clarinets, was very popular for evening serenades. Haydn wrote a whole series of *divertimenti* for wind sextet when he was at the summer estate of Count Morzin at Lukavec (now in Czechoslovakia) in 1760. Mozart wrote several magnificent serenades, of which the B-flat (K. 361) is scored for the extraordinary number of thirteen wind instruments. And his Serenade in C Minor (K. 388), scored for the more conventional wind octet (with clarinets), is such a hair-raising piece that one wonders what kind of "serenade" the Viennese thought they were hearing. Similar to this wind-band *divertimento* was another popular form scored for two oboes, two horns, two violins, two violas, cello, and double bass, to which one or two bassoons were sometimes added. The Salzburg serenade tradition, which Mozart inherited, consisted of works that lasted nearly one hour and were as heavily scored as a big symphony, sometimes even with trumpets and kettledrums.

The classical gardens of Salzburg's Mirabell Palace, with their strongly Mozartian ambiance, were the scene of many a serenade.



The Stephansdom (St. Stephen's Cathedral) is for many a symbol of Vienna; both Michael and Joseph Haydn were choirboys there.

It is fair to say that the general style of all this Austrian music was *galant*—which is not to say superficial. But although the forms in which the works were composed were soon to be used for something quite different, instrumental music as it then stood was intended primarily to *please*. The forms and musical language were also such that, with any kind of inspiration at all, a composer could (many did) turn out works by the dozen. Dittersdorf composed one hundred and forty symphonies, and Johann Baptist Vanhal (1739-1813) wrote about one hundred. There was nothing unusual about this, as we know from Haydn's one hundred seven and Mozart's forty-odd. There was the obvious danger that such music could easily become not only facile, but devoid of any deeper spiritual content; for the time being, however, no one seemed to want anything different.

MANY of these composers were sensitive and thoughtful artists who must have realized that the great pendulum-swing away from the sterner Baroque period had not materially advanced the course of music. Though they might still be in blissful ignorance of the glories of Bach's *St. Matthew Passion* and Handel's *Israel in Egypt*, there was enough of their own earlier church music still being produced to remind them that music potentially had more to offer than comfortable street serenades and *gemütlich* symphonies. Perhaps they came to realize, like the Greek philosopher Heraclitus, that "struggle is the father of all things," but in any event, it happened that toward the end of the 1760's a violent eruption took place in all Austrian music.

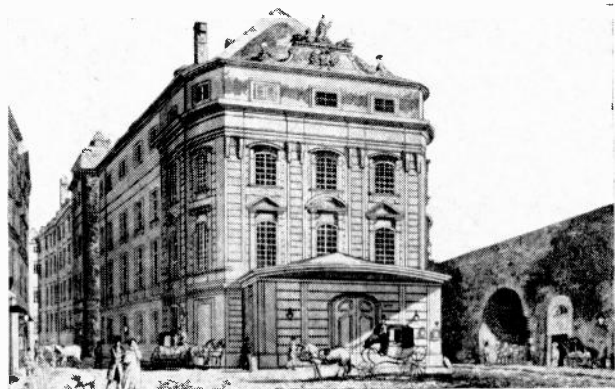
Musical scholars nowadays refer to this period in gen-

eral by the German name of *Sturm und Drang* (borrowed, oddly enough, from the later literary movement), and "storm and stress" it undeniably was, though manifested in a very curious way. Composers began to reintroduce the old fugues and contrapuntal patterns into the happy *galant* instrumental forms; it was like pouring ice water into warm soup, and for a time you could hear within one quartet a jaunty Viennese minuet followed by a somber double fugue in the minor key. Almost every good Austrian composer seems to have been afflicted by this sudden passion for counterpoint, and not only Joseph Haydn, as was previously thought.

A significant part of the new trend was a concern with the minor keys. In Italian Baroque music, the use of minor keys does not necessarily bring with it anguish and passion—quite the contrary. A Vivaldi concerto in D Minor is perhaps sober and restrained, but it does not enter the demoniac D Minor world of the Austrian composers of 1770. At about the same time, the whole structure of the symphony was being broadened. Using the available form, composers began to infuse into the opening movement an element of drama and tension which it had hitherto lacked. They were able to do this because of the way the sonata-form movement was constructed (see the detailed examination of the sonata form in the article "Music of the Rococo" in November, 1967, HiFi/STEREO REVIEW).

Key structures were used as an aid to reconstituting the form. The modulation to the dominant for the second subject had long been established, and so had the fact that in the recapitulation the second subject remained in the tonic key. But by linking the whole movement together, and by using contrapuntal forms to increase the tension of the development section, composers were able to make the recapitulation, for instance, a highly *dramatic* moment instead of part of a piece of purely formal symmetry. For one thing, they began to invent strong opening themes; Haydn, especially, was to write them in unison with a striking rhythm which could later be detached and used against itself contrapuntally or even

In Mozart's time the Kärntnertor Theatre was a bastion of Italian opera. Later the final version of Fidelio premiered there.



against the second subject. All these composers had been trained in formal counterpoint, and their own church music continued to be full of these forms. Thus it was not difficult for them technically to put all this knowledge to good use. It soon became second nature for them to construct their themes in double counterpoint at the octave so that the top and bottom lines could be reversed. Thus they returned to a far more linear type of composition, whereas their earlier products had very often been based on simple harmonic progressions.

By 1772, it was clear that the foremost composer in the Austrian empire was Joseph Haydn. Even his most difficult and obscure pieces were circulated from monastery to monastery, and from princely court to princely court. He was the leader of this new revolutionary group in music, and his *Sturm und Drang* Symphony No. 26, in D Minor, even went so far as to weave into its texture a Passion drama of the Middle Ages with a *cantus firmus* and a Gregorian chant for Easter week as the principal melody of the second movement. The melodies were, of course, known to almost everyone, and particularly to the monks who avidly copied this newest and most revolutionary product of Haydn's genius.

ANOTHER area of change and expansion was in dynamics. Hitherto they had on the whole been limited to *piano*, *pianissimo*, *forte*, and *fortissimo*, with an occasional *crescendo* in between. Now, we find signs such as *poco forte* (somewhat loud), *mezzo forte* (rather loud), *mezza voce* (inwardly), *calando* (dying away), and so forth. The string quartet stopped being a *divertimento* to amuse and assumed symphonic proportions within the restricted instrumental palette. Typical of this whole development is Haydn's Quartet in F Minor, Opus 20, No. 5, which ends with a fantastic *Fuga a due soggetti* (double fugue) marked *sempre sotto voce*—literally, always in a soft voice—which gives the whole rather ghostly and definitely sinister overtones.

Mozart at this time had been traveling all over Europe, absorbing Italian music in Italy, Mannheim symphonies in Mannheim, and J. C. Bach in London. He returned often to Vienna: he had been there first as a child in 1763, and from 1767 to January 1769 he had ample opportunity to hear the latest products of Viennese composers. Possibly the most important visit was that which took place from July to September 1773, when he had a chance to hear all the latest *Sturm und Drang* works. Always a fantastic assimilator, Mozart went home and wrote six quartets modeled on Haydn's Op. 20, plus the Symphony No. 25, in G Minor (K. 183), also modeled on Haydn, and employing four horns rather than the customary two.

Mozart understood what Haydn was trying to do, and he wholeheartedly threw himself into the fray. The friendship that sprang up between Mozart and Haydn is

one of the most interesting and mutually rewarding in the history of music. The older composer, himself a youthful revolutionary, understood Mozart's innovations, and neither would allow a criticism to be made of the other. When someone protested to Haydn about the beginning of Mozart's "Dissonant" Quartet (K. 465), Haydn answered: "If Mozart wrote it, he knew what he was doing." And when someone dared to criticize Haydn to Mozart, the latter replied: "If the two of us were boiled down together, we would still not make one Haydn."

MOZART'S contributions to the Viennese Classical School are evident in almost every field, but his greatest achievements were in Italian opera, the piano concerto, and in the development of the orchestra. Let us examine his unique contributions to each of these in turn.

- *Italian Opera.* Haydn had long found Italian opera superficial and badly orchestrated, and when he conducted such works at Esterháza he reorchestrated many of the arias and very often discarded an aria completely to replace it with one of his own. What Haydn, in his own operas, was trying to do was to marry the new, profound language of instrumental music to the world of Italian comic opera, to create a form in which the audience would laugh, but in which the music would also be as complete and as satisfying as a string quartet or a symphony. Haydn did this brilliantly in such works as *Le Pescatrici* (1769) and particularly *L'infedeltà delusa* (1773), but as mentioned previously, these works were known only to experts—of which Mozart was one, for we now know that he studied Haydn's operas. (A manuscript recently come to light in the University Library at Bonn, hitherto thought to be an autograph of Mozart's sketches for unknown vocal compositions, has turned out to be his variants for an aria from Haydn's 1784 opera *Armida*.)

Mozart went even further than Haydn in infusing new light into the stereotyped Italian opera, and *Le nozze di Figaro*, the libretto of which was fashioned by that curious and eccentric figure Lorenzo da Ponte, turned out to be not only one of the greatest operas of all time, but one that revolutionized the form of Italian opera itself. Famous though *Don Giovanni* is, it is his last Da Ponte opera, *Così fan tutte*, the rehearsals of which Haydn attended with Mozart in 1790, that carried Mozart's attempt to infuse the Italian opera with the high standards of the Viennese Classical style to its ultimate conclusion. *Così fan tutte* created just as much scandal as did *Le nozze di Figaro*; it was too much even for the cultivated Viennese to understand, and it has taken a hundred and fifty years for *Così* to be recognized as the supreme music drama that it is.

Having achieved this unlikely marriage in the sphere of Italian opera, Mozart proceeded to do the same thing for German opera. The Emperor Joseph II had in 1778 established what he called a German National Theater in Vienna for the production of operas in the German language. In Vienna, there had long been a tradition of German opera, but it had been of a very low order, full of slapstick and doggerel, although the arias were often of a charming folk-tune character. Haydn had written a famous burlesque of this style in his youth (*Der krumme Teufel*), but the music for it is now lost.

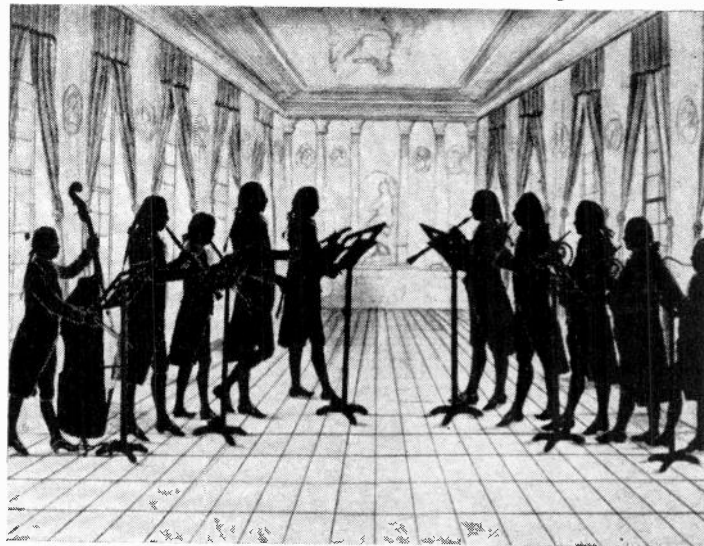
Mozart's first big German opera was *Die Entführung aus dem Serail*, which he produced in Vienna in 1782. In it, he applied the Viennese Classical style to what is basically a run-of-the-mill libretto. What was particularly extraordinary in *Entführung* was first the intricate use of the wind instruments, which created great difficulty when the work was played by inferior orchestras in Germany, and second the enormously enlarged scope of the ensembles, something to which Haydn had been devoting his attention in isolated Esterháza.

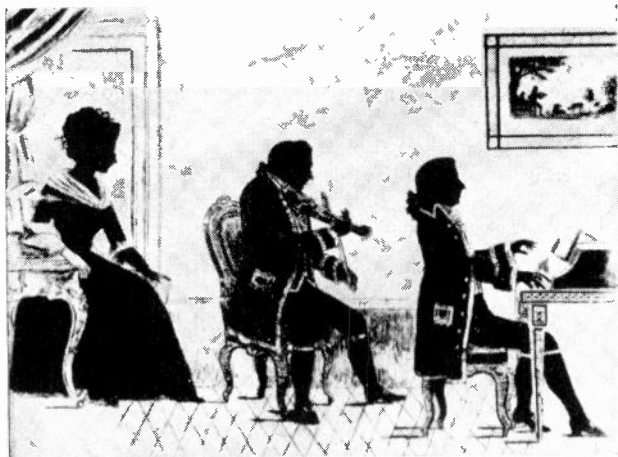
Nine years later Mozart produced *Die Zauberflöte*, which Beethoven always particularly admired because, as he said, in it Mozart had written in every conceivable form. Here the glory of the Viennese Classical style, with all its contrapuntal virtuosity, manifested itself even in the overture, which is of a heavily symphonic style such as had never entered the slapstick world of German opera before. *Die Zauberflöte* has, indeed, everything from the North German Chorale Prelude (with *cantus firmus*) for the two armed giants to the folk-tune melodies of Papageno, the Masonic music for Sarastro and his priests, and a sublimated coloratura aria for the Queen of the Night which is a brilliant exercise in how to combine the *Sturm und Drang* orchestra with Italian *floriture*.

- *The Piano Concerto.* This is a form in which Haydn was not much interested, probably because, unlike Mozart, he was not a great performer on any instrument (although he could play any one in the orchestra, including the kettledrums). In his earliest Viennese concertos (Nos. 11, 12, and 13) Mozart set the pace for the Viennese Classical concerto. The magnificence of No. 13 has remained curiously little known, even though Wanda Landowska scored a dazzling triumph when she played it in Carnegie Hall with the New York Philharmonic under Artur Rodzinski during World War II. As the years and concertos went on, Mozart was to work out an orchestration which, although basically symphonic, was combined with the piano in passages that move from the sphere of chamber music to that of the symphony and back again. In particular, his use of the woodwinds together with the solo piano is something unique, and a very real contribution to the Viennese Classical style.

- *The Orchestra.* By his use of sinuous inner lines, and through his particular affection for the clarinets, Mozart was to create a new kind of orchestral sound. Because most of his piano concertos and later symphonies remained unpublished in his lifetime, this rich Mozartian

This quite typical late eighteenth-century wind ensemble includes piccolo, flute, clarinets, oboes, horns, bassoon, and string bass.





The silhouette was a typical art and amusement of Mozart's time: this one shows Mozart and his wife together with Joseph Haydn.

sound did not have the effect on the musical world of its day that it should have; or perhaps it is better to say that it had a delayed reaction.

No one has satisfactorily explained the sudden diminution of Mozart's popularity from, say, 1787 to 1790, but as matters turned out, it was not his way of orchestration but Haydn's that was taken over by Beethoven and thus passed on to the nineteenth century. Stylistically, then, Mozart is something of a *cul-de-sac*, mainly because of the non-proliferation of his music during his lifetime. This is not to say that Mozart was a greater orchestrator than Haydn, or vice versa, but that their orchestral styles and the details in which their symphonies are worked out were very different one from the other. Beethoven was Haydn's pupil, and when he arrived in Vienna in 1792, the Haydn method had become firmly established in all spheres of Viennese music, whether for the church or chamber, whether for the concert hall or the open air.

People have made almost as great a mistake about Beethoven in his relationship to Haydn and Mozart as they have in assessing Haydn's and Mozart's respective positions in the Viennese Classical style. Beethoven did not set out to write Haydn's and Mozart's music better than they, because nobody could have written a better *Nozze di Figaro* or *Creation*. It is obvious that when Beethoven wrote his first piano concerto (now known as No. 2, in B-flat) and performed it in Vienna in 1795, the second time with Haydn conducting, he availed himself of the musical language current at the time. But even in his first major orchestral work for Vienna, the *Dances* of 1795 for the Redoutensaal, he was not composing either in Haydn's or Mozart's style but writing early Beethoven music with Haydn's orchestra. Beethoven was determined not to turn out music with the rapidity of Haydn and Mozart, and he was very careful which works he allowed to be published. Composing always came hard to him, and was the result of constant revision and second thoughts. He had inherited a fantastic, indeed fearsome, legacy, and he intended to use that legacy for his own purposes.

When Haydn returned from England, he had written twelve symphonies for London which had brought the art of the symphony to a higher plane than had ever been known before except in the last four symphonies of Mozart (which, it must be remembered, were very little known outside Vienna, and not very well known even there). Particularly in the second set of "Salomon" symphonies, Haydn gave orchestral technique a new depth and intensity. The drama he creates during the development of Symphony No. 102 was paralleled only by the development sections of Mozart's "Prague" and "Great" G Minor Symphonies.

Beethoven's first two symphonies were decidedly not rehashings of Haydn's and Mozart's late symphonic essays; they struck off, very slowly, into new territory. But it was not until Beethoven began to draft the "*Eroica*" that the Viennese Classical style moved into its great third period—the Era of Beethoven. It is not the purpose of this article to trace the growth of Beethoven, but to carry the Viennese Classical style to its logical conclusion, and if we regard Beethoven's later works as belonging more properly to the beginning of the Romantic era, we may perhaps say that the Classical era closed about 1809, the year Haydn died and the year Beethoven published his Fifth Symphony.

The closing years of the eighteenth century in Vienna were illumined by Haydn's six last masses, huge sublimated symphonies to the glory of God, by the *Creation* (1798), the *Seasons* (1801), and his final quartets, Opus 76 (1796-1797) and Opus 77 (1799). This golden harvest of the old Haydn is not so much the end of one period as the beginning of another, and this inheritance was to merge imperceptibly with the music of Beethoven.

FOR many lovers of music, the Viennese Classical style represents the summit of the art in Western civilization, just as for many others Beethoven is practically synonymous with music itself. It was a period of never-ending experimentation and penetration into a world where the intellect reigned supreme: apart from the works of J. S. Bach, perhaps never was music so intricate and so dominated by pure thought. It is no accident that many of us look back upon the Viennese Classical era with the same nostalgia that the Renaissance man felt about the glories of ancient Greece, when art flourished and reached an apex of perfection that it seems scarcely to have approached since. This is why the use of the word "classical" applies not only to the glories of ancient Greece, but to the musical glories of eighteenth- and early nineteenth-century Vienna.

H. C. Robbins Landon, one of the world's leading musicologists, is, happily, a frequent contributor to HiFi/STEREO REVIEW. His assessment of Rococo music appeared in the November 1967 issue.


**INSTRUMENTS
OF THE ORCHESTRA**


Young British-born Jacqueline du Pré, fingering a high note, is the very model of a modern violoncellist.



The CELLO

By IRVING GODT

THE NAME "cello" disturbs purists; they hang an apostrophe in front of the name, thus: 'cello, to remind us that the proper name of the instrument is *violoncello*. This is not particularly complimentary to cellists, since the name is made up of *violone* (or "big, clumsy viola") and *-cello* (a diminutive suffix like the *-ette* in cigarette or the *-let* in piglet) and it adds up to "big-little-gawky viola."

The cello is the largest member of the violin family (the double-bass belongs to another tribe) and the bass of the string quartet. But its pedigree is about as confused as its name. It was originally the *basso di viola da braccio*, or bass arm-viol. This should be perfectly clear: the older viol family was played "at the leg" (i.e., held

vertically on the lap or between the knees, and bowed across the body), while the newer violin family, to which the cello belongs, was held against the chest or on the shoulder. Some wags have suggested that the only reason cellists do not now hold their instruments under their chins is their utter indifference to musicological terminology.

The cello and its counterpart in the viol family, the *viola da gamba* or "leg viol" (the Elizabethans quaintly termed it "gambo viol"), existed side by side well into the eighteenth century before the younger instrument deposed its rival. The more lightly built gamba had actually rested on the player's calves, and was played in a lighter style. The slightly heavier cello rests on a

pointed peg or strut that comes out of the bottom of the instrument and is usually settled in a crack in the floor. This placement gives the cello a firm support for its overhand style of bowing—the gamba's style of bowing is shamefully underhanded—and this support, it is said, adds the floor of the stage to the cello's resonance system.

The cello tunes its strings C, G, D, A, exactly an octave below those of the viola. As a solo instrument it performs with great lyrical power and technical flexibility. Among the strings, only the violin can boast a larger solo literature. The earliest cello concertos seem to have been Jacchini's chamber concertos of 1701. Bach's six suites for unaccompanied cello (c. 1720), though actually chamber music, are as challenging as any concerto. Bach wrote the first five of these for *violoncello piccolo*, a three-quarter size cello of the same pitch, with a weaker tone, but the physical properties for a more virtuosic finger technique. For the sixth suite he prescribed a five-stringed instrument, now obsolete. Obviously, the modern performer attempts these works under something of a handicap.

Mozart doesn't seem to have written any cello concertos, and although Haydn wrote eight, most of them have disappeared. The earliest cello concerto to win a permanent place in the repertoire was the tuneful Boccherini one in B-flat. The Dvořák concerto is easily the most popular in the literature; those of Schumann, Lalo, Saint-Saëns, Elgar, and others vie for second place. Brahms, who had not long before composed his own magnificent Double

Early cellos were frequently a bit larger and more unwieldy than present models and lacked a peg, as shown in this early engraving.



Concerto for Violin and Cello, greeted the Dvořák score with the comment, "Why didn't I know that one could write a violoncello concerto like this? If I had only known, I would have written one long ago!"

When the orchestral violas and double-basses broke free from the cello part, they also liberated the cello to realize its own potentials. No longer tied to the less ductile double-basses, the cello could now launch itself into frequent melodic flights while the lower instrument assisted with the "oom-pahs" and the "zum-zums."

The cellos deliver some of the most memorable passages in the concert repertoire. It is the cellos who, in Schubert's "Unfinished" Symphony, first announce that best-known melody in the symphonic literature (the second theme of the first movement). In Tchaikovsky's "*Pathétique*" Symphony, they open the second movement with its graceful, dancelike 5/4 time. Doubled by the basses, they introduce the principal melody in the last movement of Beethoven's Ninth Symphony; the same team opens the third movement of his Fifth Symphony. Paired with the violas, they sing the lilting second theme of Glinka's overture to *Ruslan and Ludmilla*. Wagner entrusts the cellos with the first longing sigh of the Prelude to *Tristan and Isolde*. Dvořák gives them the brooding opening of his "New World" Symphony, and Brahms employs them in the third movement of his Third Symphony with a theme of haunting melancholy.

The cello is versatile and is necessary for all sorts of orchestral effects. It is so universally present that Tchaikovsky achieves a truly rare effect by omitting the cello part in the *Overture miniature* to his *Nutcracker Suite*. On the other hand, Rossini, who could never get too much of a good thing, uses five solo cellos for the opening of his *William Tell* Overture.

In the string quartet, the cello is often called upon to imbue a theme with a passionate intensity unavailable to the violin. In Dvořák's "American" Quartet, he turns to the cello to intensify the "Indian" lament in the second movement after it has been introduced by the violin. Beethoven opens the first of his "Rasoumovsky" Quartets (Opus 59, No. 1) with a texture turned "upside-down": that is, with a lyrical melody in the cello while the upper strings provide a pulsing accompaniment. Naturally, the cello gets a lot of groundwork, but it also gets a lot of gravy.

In line with the philosophy of that famous guide to Parisian restaurants, which began with the *déclaration* that if one truly loved food one loved a lot of it, those who truly love cellos must find their way to the works of the late Brazilian composer Heitor Villa-Lobos. His *Bachianas Brasileiras* Nos. 1 and 5 are scored for whole orchestras of cellos, and there could be no more dramatic demonstration of the versatility of the cello than in the myriad sounds—soprano, alto, tenor, and bass—produced by eight players with eight virtually identical instruments.

LABORATORY TESTS OF ELEVEN STEREO CARTRIDGES



Cartridges covered in this report:

ADC 550-E • Elac STS 244-17, STS 344-17, and STS 444-E
Empire 999VE • Goldring 800E • Ortofon SL-15
Pickering XV-15/AME/400 • Shure M75-E
Stanton 500E and 681EE

By JULIAN D. HIRSCH and GLADDEN B. HOUCK

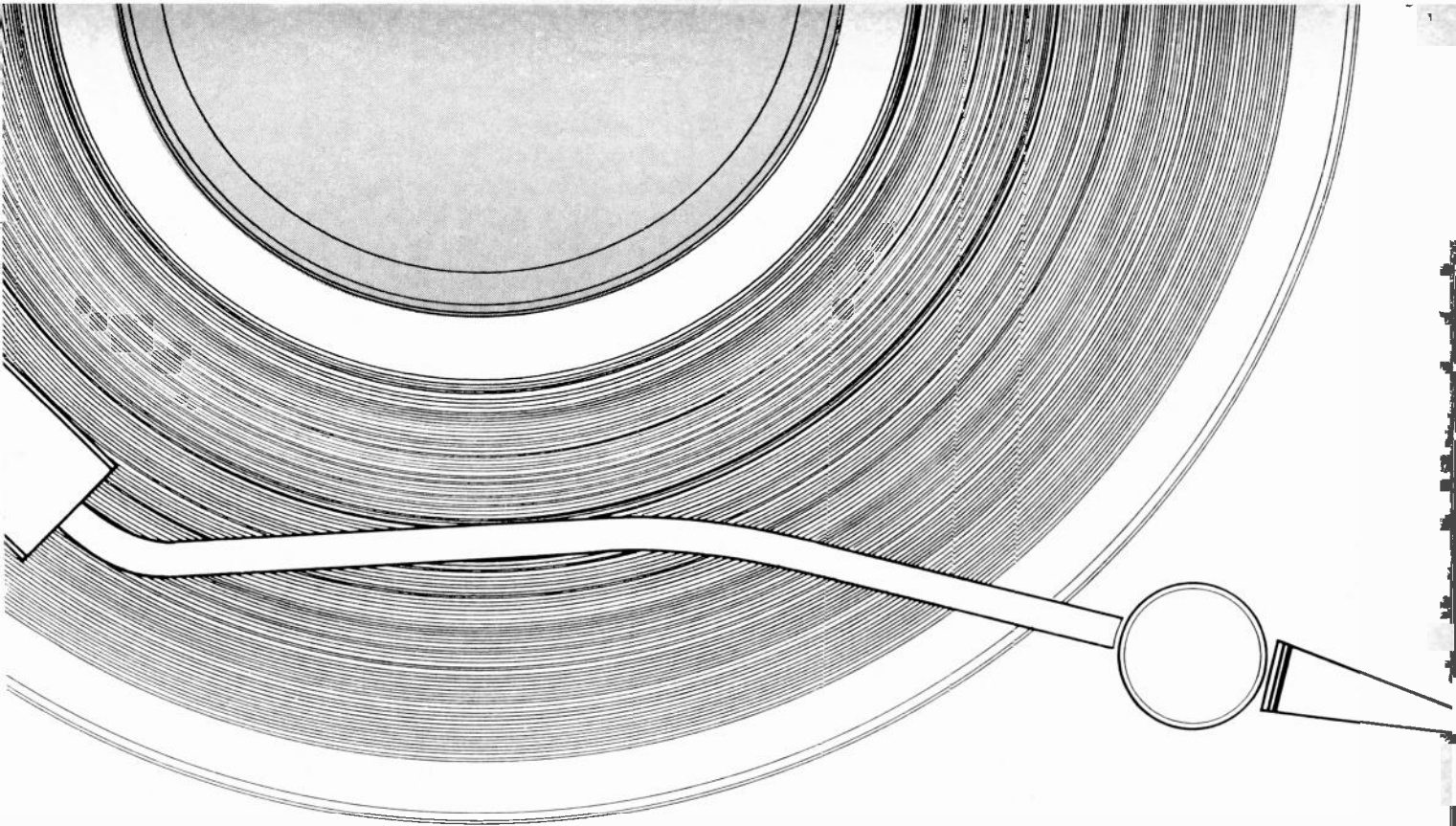
CONFRONTED by an apparently endless stream of new audio components, many with almost identical specifications, audiophiles (and Hirsch-Houck Labs) may reasonably be led to wonder from time to time just what *real* improvements are being made. One of the best ways to acquire some perspective is to test, under identical conditions, a number of comparable products released over a short period of time. This year, as in past July issues, we have again tested almost all the available new phono cartridges. Somewhat to our surprise, we were able to see a clear pattern emerging from our test data. Although, in our view, there have been no big "break-throughs" in the past year, there has been a dramatic improvement in overall quality.

Regular readers of my "Technical Talk" column are aware of H-H Labs' views regarding laboratory measurements *vs.* listening tests: total reliance on measurements overlooks the fact that for one reason or another these measurements do not always reflect *all* the factors that are really important to the listening experience. Laboratory measurements do have their uses, however, and are the best way to begin any evaluation. For our current series of cartridge tests, each cartridge was installed in a Shure-SME 3012 tone arm. Our first step was to determine the proper tracking force. We used the Cook Series 60 record (no longer available), which has extremely high-level 32-Hz tones that can cause the stylus to lose contact with the groove. The tracking force was in each case increased until this no longer happened, or until we reached the manufacturer's rated maximum tracking force. Tracking at mid-frequencies was checked with the Fairchild 101 record (also no longer available), which has 1,000-Hz bands recorded at

the very high level of 30 centimeters per second (see explanatory note on "Groove Velocity and Cartridge Output" elsewhere in this article). Here, too, the force was increased until no further reduction in waveform distortion could be seen on an oscilloscope monitoring the output waveform of the cartridge, or until the rated maximum force was reached. All subsequent tests were made at the lowest force which satisfied all these criteria. In most cases, this turned out to be the maximum force recommended by the manufacturer, and we would suggest using this force to insure best results with any cartridge playing high-level recorded material.

The RCA 12-5-39 Intermodulation (IM) Test Record has a number of bands recorded with velocities from 4.3 cm/sec to 27.1 cm/sec, using test tones of 400 and 4,000 Hz. By measuring the IM distortion in the cartridge's output, one can plot a curve of cartridge distortion *versus* recorded peak velocity. This is analogous to the distortion *versus* power-output curve of an amplifier. A major difference is that there is no volume control on a record that will permit the listener to "turn down" the velocity and thereby achieve lower distortion. The distortion heard is a function of record and cartridge interaction and does *not* vary with amplifier volume-control setting. (Ideally, of course, one should have a cartridge that can track any record without distortion.)

Although cartridges differ widely in their ability to track velocities greater than 15 cm/sec, practically all of them today (unlike the situation of several years ago) have less than 1 per cent IM distortion at lower velocities, which includes all but the highest peak velocities on musical recordings. A few cartridges can track the 27.1 cm/sec



band of the RCA record with less than 2 per cent distortion. While this is noteworthy as a technical achievement, we surprisingly found relatively little correlation between this characteristic and overall sound quality.

The most obvious (and audible) distinction between cartridges is their ability to track high-frequency, high-velocity recorded material. Much of the distortion heard when playing records is the result of a deficiency in this area. Fortunately, most cartridge manufacturers have taken effective action to improve the high-frequency tracking ability of their products, and the current group of cartridges reflects the success of their efforts.

About two years ago, Shure issued a record ("Audio Obstacle Course") which was designed to reveal a cartridge's "trackability," as they chose to describe this parameter. We have found it to be the most useful phono-cartridge test record available to us. It contains brief passages using various musical instruments recorded at four increasing levels. We play all forty-four test bands with each cartridge and assign an arbitrary numerical rating to the amount of audible distortion.

Although tracking ability is related in various ways to tracking force, compliance, IM distortion, and the other parameters that we measure, it does not directly correlate with any of them. In other words, a cartridge can have low IM distortion and a low tracking-force requirement for most musical material, yet be unable to trace high velocities at high frequencies without distortion. The reverse is also true. Since the tracking ability of a cartridge is directly related to the listening enjoyment to be derived from it, we consider it to be the single most important test we can make in evaluating cartridge performance.

Tracking ability (also known as trackability and motional impedance) is determined by a number of factors that are not immediately obvious to a layman, or indeed to anyone not an expert in cartridge design. Cartridge manufacturers are reluctant to disclose exact details of their manufacturing processes, but it is likely that the pertinent factors include stylus tip and shank mass, the manner in which the jewel is fastened to the shank, the cross section, size, and material of the shank, and the composition of the elastomeric stylus-shank "bearing."

DETAILED studies have been made of the causes of record wear. It is a commonly accepted generalization that a pickup designed to track properly at forces of one gram or less will produce little or no record wear. Although higher forces probably cause greater wear, it is difficult to say with certainty just what the maximum allowable force should be. It seems probable that an elliptical stylus, for reasons of its geometry, should not be operated at more than about 2.5 grams. But then there would seem to be little justification for having to operate any pickup at more than 2.5 grams when playing stereo records.

We measured frequency response and separation from 40 to 20,000 Hz, using the CBS STR-100 test record and a General Radio automatic graphic-level recorder. Every cartridge tested had adequate channel separation. It was usually 25 to 30 dB at middle frequencies, falling to 10 to 20 dB at 10,000 Hz and to 6 to 15 dB at 15,000 Hz. The frequency response of the cartridges tested seemed to fall into two categories: those which had a measurable high-frequency resonant peak, and those which did not. Resonance, when present, usually occurs at about 13,000

to 15,000 Hz, with an amplitude of 2 to 5 dB. The cartridges which did not show this peak usually had a flat response to at least 15,000 Hz.

The high-frequency peak is the result of a mechanical resonance between the moving mass of the stylus and the compliance of the vinyl record material. By suitable damping of the stylus structure, the peak can be reduced or eliminated. Many people prefer the slight sheen added to the sound by a small peak as compared to the almost neutral sound of a "flat" cartridge. A small peak does not impair the musical quality of the sound, provided that it occurs not lower than 13,000 or 14,000 Hz. At lower frequencies, even a 2 to 3 dB peak may cause stridency.

It is also possible for the coils in the cartridge to resonate electrically with the internal capacitances of the shielded connecting cables. This can add to the peak produced by the mechanical resonance, as well as causing

STEREO TEST RECORD

Among the test instruments and procedures used by Hirsch-Houck Laboratories in evaluating the cartridges reported on this month was HIFI/STEREO REVIEW's own Model 211 Stereo Test Record. First introduced in 1963, there are now over 60,000 of these records in use by manufacturers, testing labs, and audiophiles throughout the world. The Model 211, which comes with a complete instruction sheet, makes it possible to perform the following tests in the home: (1) speaker phasing and channel identification, (2) channel balance, (3) system frequency response, (4) cartridge tracking ability, (5) stereo separation, (6) stereo spread, (7) effective hum, (8) rumble, and (9) flutter. To get your copy (postpaid), simply send \$4.98 to:

Stereo Test Record
P. O. Box 3110, Church St. Station
New York, N. Y. 10008

(New York State residents please add local sales tax.)

the higher frequencies to roll off at a faster rate. To avoid this, most cartridge manufacturers recommend that the shunting capacitance of the cables be kept below a certain value, such as 275 picofarads. This presents no problems with ordinary cable lengths (up to six feet).

Magnetic cartridges are inherently sensitive to hum induced by external a.c. magnetic fields, typically from poorly designed or low-quality turntable motors or nearby power transformers. Although all magnetic cartridges have built-in shields to minimize this problem, they are of varying effectiveness. We make a rough determination of the relative hum sensitivity of a cartridge by exposing it to the a. c. magnetic field from a modified tape-head demagnetizer that is held in a standard orientation relative to the cartridge. The maximum 60-Hz voltage measured at the cartridge output is expressed in decibels, relative to the output level from the standard 3.54 cm/sec band of the CBS STR-100 record.

Although this is a very approximate and relative measurement, we find that most cartridges fall within a few

decibels of each other. Occasionally one proves to be as much as 10 to 15 dB better or worse than the average, and this is so indicated in the individual report.

All of the cartridges tested for this survey had adequate hum shielding. When used with a turntable having a good four-pole (or equivalent) motor—and this includes practically every quality record player made today—there should be no audible hum resulting from electromagnetic pickup. If the installation requires that the cartridge be located close to the power transformer of an amplifier or receiver, it may be desirable to choose a cartridge with above-average shielding effectiveness. (Incidentally, a cartridge's electromagnetic-hum shielding will not eliminate problems from ground loops or electrostatic causes.)

Finally, the 1,000-Hz square-wave response was checked with the CBS STR-100 record. Actually, this reveals little more than the amount of ringing resulting from the high-frequency resonant peak. Those cartridges with a "flat" high-frequency response had similar square-wave responses, showing little or no ringing. The cartridges with a resonant peak showed ringing (ripple) on the tops of the square waves at the frequency of the resonance and with an amplitude roughly proportional to the amplitude of the peak. The square-wave test, in effect, expresses the frequency-response curve in a different form.

Groove Velocity and Cartridge Output

THE *velocity* of a record groove is the rate at which the groove forces the playback stylus to move from side to side. Velocity is proportional to the product of the amount or amplitude (in centimeters) of the groove displacement from center and the frequency in hertz, and is expressed in centimeters per second (cm/sec).

The average velocity found in stereo recordings is considered to be about 5 cm/sec in the lateral plane (parallel to the record surface). This corresponds to a velocity of 3.54 cm/sec along the 45-degree axis of each stereo-groove wall. The CBS STR-100 test record has standard-level 1,000-Hz tones recorded at this velocity. By measuring the electrical signal output of a cartridge when playing these bands, we can determine its compatibility with the input requirements of typical amplifiers. All the cartridges in the group we tested had sufficient output, even though they span a three-to-one range of output levels.

Because of the wide dynamic range of music, the *peak* velocity on a record may be several times the average velocity. Peaks of 25 to 30 cm/sec are encountered on some discs. The accelerating force on the stylus as it tries to follow these groove modulations is very large, and in some cases the stylus loses contact with the groove wall or gouges into it. The result is the "shattering" distortion familiar to anyone who has listened to heavily recorded discs. Such distortion is often accompanied by accelerated record wear.

There are numerous visible construction differences among magnetic cartridges. The manufacturer's choice of any particular design approach is influenced by patent considerations and manufacturing costs, among other things. At the present time it is frequently difficult for one not skilled in cartridge design to determine the operating principles of a cartridge on the basis of a visual examination. As we see it, none of the significant differences in cartridge performance can be attributed directly to whatever operating principle (moving magnet, moving iron, induced magnet, moving coil, ceramic, strain gauge, *etc.*) is being used. We have seen superb cartridges, as well as less distinguished examples, of each type. Since we are concerned with how well a cartridge performs rather than with how it works, we prefer to let the results speak for themselves.

As far as their general sound character was concerned, all the cartridges tested were of very high quality. All the "peaked" cartridges sounded pretty much alike on records with moderate recorded levels, and the "flat" cartridges also resembled each other. When a "peaked" and a "flat" cartridge were compared in an A-B fashion, the former usually had a slightly brighter or edgy sound. One's choice between these two categories would probably be influenced by the associated speakers, listening environment, program material, and personal taste. In any event, the differences in general were too slight to be audibly detectable except by direct A-B comparison.

We prefer to classify the cartridges in order of the required tracking force. Within each tracking-force group they are ranked roughly according to tracking ability.

FORCE	CARTRIDGE	PRICE
1 gram	Empire 999VE	\$74.50
	(Shure V-15 Type II)	\$67.50
	(ADC 10/E MkII)	\$59.50
1.5 grams	Stanton 681EE	\$60.00
	Elac STS 444-E	\$69.50
	Pickering XV-15/AME/400	\$49.95
	Goldring 800E	\$34.50
	Shure M75-E	\$39.00
2 grams	Ortofon SL-15	\$75.00
	Stanton 500-E	\$35.00
	Elac STS 344-17	\$39.50
2.5 grams	ADC 550-E	\$49.50
	Elac STS 244-17	\$24.95

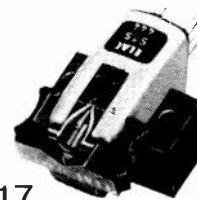
The Shure V-15 Type II and the ADC 10/E Mk II cartridges, tested last year, are included (in parentheses) for comparison purposes. The Stanton 681EE had a slightly better trackability score than any other cartridge we have tested, but it requires a 1.5-gram tracking force. In general, a listener can obtain approximately equal sound quality from a number of cartridges at different price levels by trading price for tracking force.

Although we did not assign a relative ability-to-track rating to the eleven cartridges covered in the July 1967

report, it is interesting to note that four of them were somewhat inferior to those in this new group, and that three of them were substantially inferior. The general up-grading of quality mentioned earlier was clearly demonstrated by the fact that most cartridges of the current group track high-velocity grooves substantially better than most of those tested in past years.

It should be no surprise that the overall quality of a cartridge is related to its price. The top-tracking cartridges operating at 1 gram tend to be more expensive than those requiring 1.5-gram or higher forces. Although it is difficult to define the exact relationship between the tracking force required by a cartridge and the degree to which it causes record wear, it seems reasonable to assume that lower forces mean less wear. For those who play records a great deal of the time, the added investment in one of the top-grade cartridges would therefore be warranted.

* * *



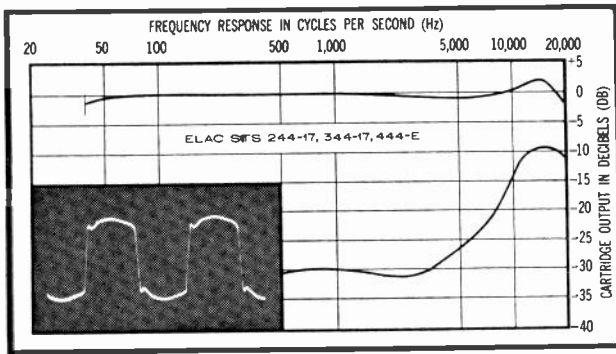
ELAC STS 244-17, STS 344-17, AND STS 444-E

● ELAC has recently introduced a new series of cartridges with graduated performance capabilities intended for various types of record-playing applications. The three cartridges tested are magnetic types, differing only in their stylus parameters. Their frequency-response curves and square-wave responses are virtually identical, being very flat with little or no peaking.

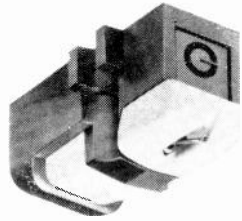
The lowest-cost STS 244-17 has a 0.7-mil diamond stylus and is rated for tracking forces from 1.5 to 3 grams. We achieved good tracking at a 2.5-gram force. The cartridge's IM distortion was 1 per cent at 16 cm/sec. The output of the 244-17 was a fairly high 5.9 millivolts at 3.54 cm/sec. Price: \$24.95.

The STS 344-17 also has a 0.7-mil stylus but is rated for 1- to 2-gram operation. Operating at 2 grams, it had very good tracking. Its IM distortion was 1 per cent at 20.5 cm/sec. When it was operated at 1 gram, IM distortion was 1 per cent at 15.6 cm/sec. We did not attempt to measure its tracking ability at 1 gram. The output of the STS 344-17 was 3.7 millivolts at 3.54 cm/sec. Price: \$39.50.

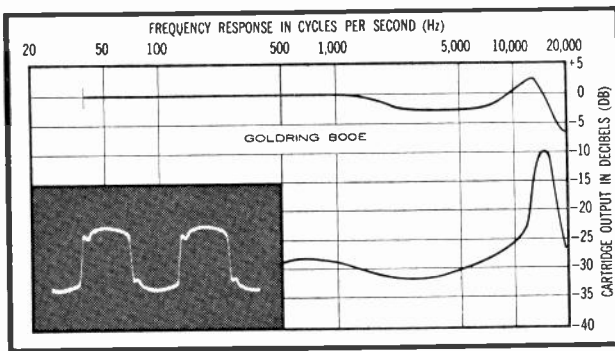
The top-of-the-line STS 444-E has an elliptical stylus with 0.2- and 0.9-mil radii. It is rated for operation from 0.75 to 1.5 grams. It was operated at 1.5 grams in our tests, with very good tracking. The IM distortion was 1



per cent at 13.8 cm/sec. Output was 3.2 millivolts at 3.54 cm/sec. Price: \$69.50.



GOLDRING 800E



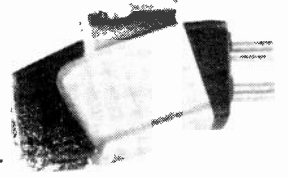
● THE Goldring 800E is a magnetic cartridge manufactured in England and distributed in the United States by IMF Products of Philadelphia. Its replaceable diamond stylus has radii of 0.3 and 0.8 mils. The manufacturer's recommended range of tracking forces is 0.75 to 2 grams, and we found that it tracked very well at 1.5 grams. The channel separation of the Goldring 800E was exceptionally good all the way up to 10,000 Hz,

HOW TO INTERPRET THE CURVES

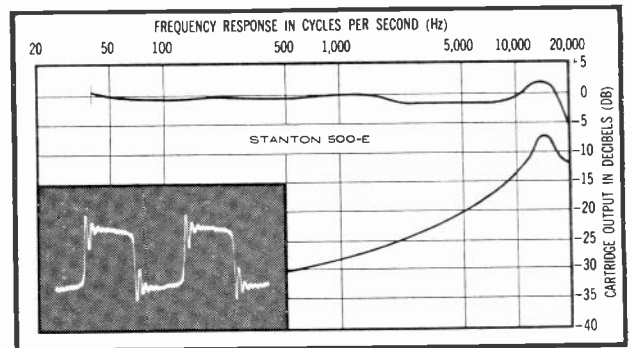
The upper curve represents the averaged *frequency response* of the cartridge's right and left channels. The lower curve, which starts at 500 Hz, represents the averaged *separation between channels*. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of each graph is an oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave on a test record. The shape of the reproduced wave is an indication of a cartridge's high- and low-frequency response and resonances.

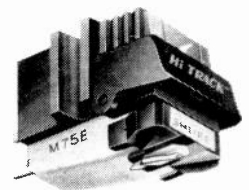
where it was still 25 dB. Its IM distortion at 1.5 grams was 1 per cent at 13 cm/sec, and with a 2-gram force it was 1 per cent at 16.7 cm/sec. The output was relatively low—2.7 millivolts at 3.54 cm/sec. It was slightly more susceptible to magnetically induced hum than most of the cartridges tested, but not excessively so. Price: \$34.50.



STANTON 500-E



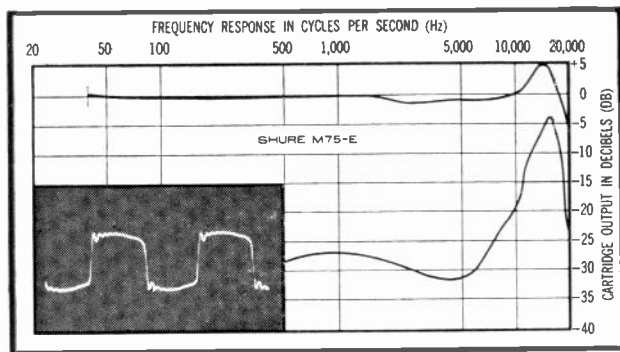
● THE Stanton 500-E is designed for use in broadcast stations and other applications in which it will be in use for extended periods of time. The 500 Series cartridges are available with styli of 0.5-mil, 0.7-mil, 1-mil, and 2.7-mil radii, as well as the 0.4- and 0.9-mil elliptical styli used on the 500-E we tested. Although the rated tracking force of the Stanton 500E is from 2 to 5 grams, we found that it performed well at the minimum figure of 2 grams. The IM distortion was under 1 per cent up to about 20 cm/sec, and with the force increased to 3 grams it was only 1.5 per cent at 27.1 cm/sec. This is exceptionally good performance. The tracking of the Stanton 500-E was very good when operating at the 2-gram force. The cartridge's output was 4.2 millivolts at 3.54 cm/sec. The stylus assembly is replaceable by the user. Price: \$35.



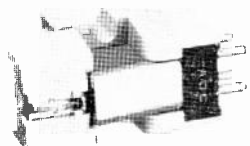
SHURE M75-E

● THE Shure M75 is a lower-price version of the deluxe V-15 Type II, featuring excellent tracking ability at a substantially lower price. Last year we reported on the M75-6, which has a 0.6-mil stylus. For this year's survey we tested an M75-E, which is similar, but has an elliptical

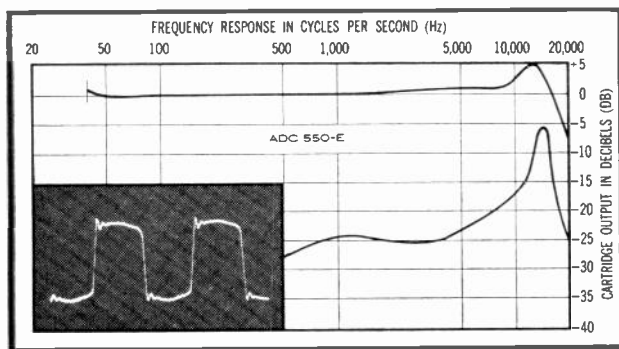
stylus with radii of 0.2 and 0.7 mils. The removable stylus assembly of the Shure M75-E has a swing-away stylus guard similar to that on the V-15 Type II. The rated tracking force is from 0.75 to 1.5 grams. We found that



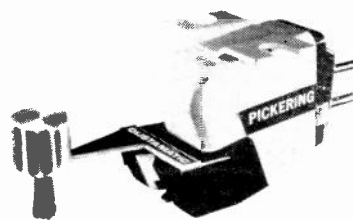
it tracked well at 1 gram, but that a slight increase, to the rated 1.5 grams, achieved a considerable improvement in tracking ability. The IM distortion of the M75-E was under 1 per cent up to 16 cm/sec velocity at 1 gram. At 1.5 grams, it tracked 26.1 cm/sec with only 2 per cent IM distortion. The output was 4.8 millivolts at 3.54 cm/sec. The magnetic-hum shielding of the Shure M75-E was somewhat more effective than on most cartridges. Price: \$39.



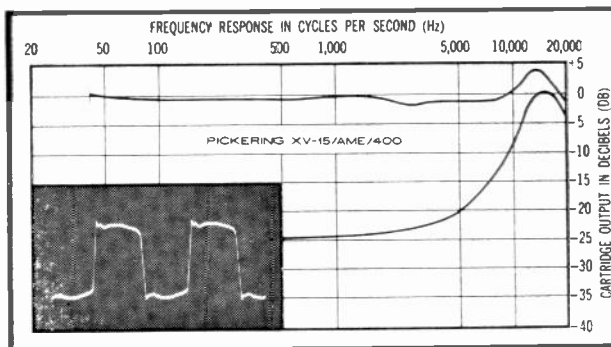
ADC 550-E



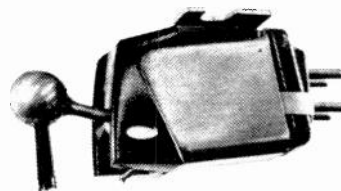
● THE ADC 550-E, like the other members of the ADC cartridge family, uses the "induced magnetic" design. It has a rated range of tracking forces from 0.75 to 2.5 grams. We found it necessary to use the maximum 2.5-gram figure, at which force the tracking was very good. The removable stylus assembly has a diamond elliptical stylus with radii of 0.3 and 0.7 mils. Tracking at 2.5 grams, the IM distortion was about 1 per cent up to 15 cm/sec, increasing gradually to 2 per cent at 19.5 cm/sec. The output was 7.1 millivolts at 3.54 cm/sec (relatively high). The hum susceptibility was slightly greater than average. Price: \$49.50.



PICKERING XV-15/AME/400



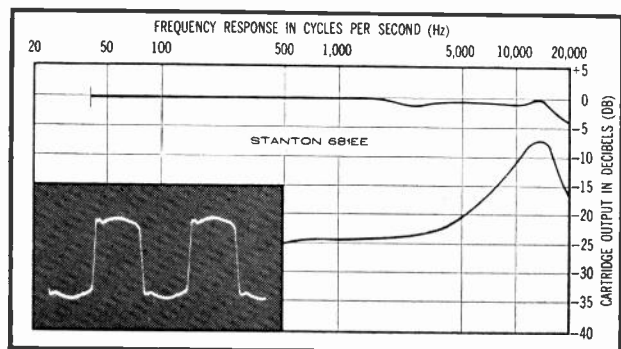
● THE Pickering XV-15 Series of cartridges is offered with a choice of five styli whose compliance, tip mass, and general ruggedness are tailored for specific applications. The XV-15/AME is the most refined of the group, and is intended for use in the best manual-play tone arms and highest-quality automatic turntables. The XV-15/AME/400 is designed for tracking forces from 0.75 to 1.5 grams. It has an elliptical diamond stylus with radii of 0.2 and 0.9 mils. The removable stylus assembly also carries a hinged brush that cleans the record as it is being played. The Pickering XV-15/AME 400 had very good tracking at 1.5 grams in our tests. Its IM distortion was 1 per cent at 13.7 cm/sec, and 2 per cent at 15.6 cm/sec. Cartridge output was 3.8 millivolts at 3.54 cm/sec. Its frequency response was quite flat, with a very slight peak that caused only a single cycle of low-amplitude ringing on the square-wave test. Price: \$49.95.



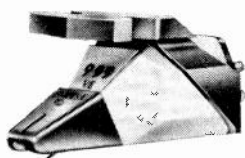
STANTON 681EE

● THE Stanton 681EE is a top-quality cartridge, intended for the most critical listening applications. Each cartridge comes with its own calibration data supplied. The removable stylus assembly carries an elliptical diamond with 0.2- and 0.9-mil radii, and a soft pivoted brush that sweeps dust out of the grooves as the cartridge plays. The manufacturer's rated tracking force is from 0.75 to 1.5 grams; we found the 1.5-gram force to be optimum. The tracking was excellent and distinctly better in this respect than any other cartridge we have tested.

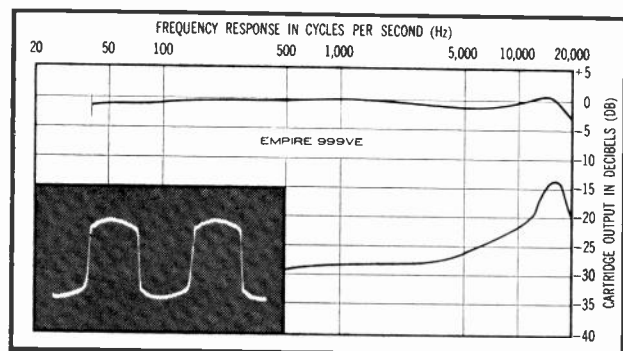
IM distortion reached 1 per cent at 17.5 cm/sec and 2 per cent at 22 cm/sec velocity. Signal output was 3.8 millivolts at 3.54 cm/sec. The frequency response of the Stanton 681EE was the flattest of the cartridges tested, within ± 1 dB over most of the audio range. Its high-frequency resonant peak was well damped. Channel separation was



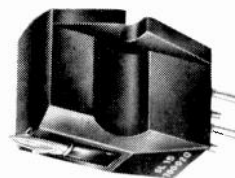
good at mid-frequencies, falling to less than 10 dB in the 10,000 to 15,000 Hz region. Price: \$60.



EMPIRE 999VE

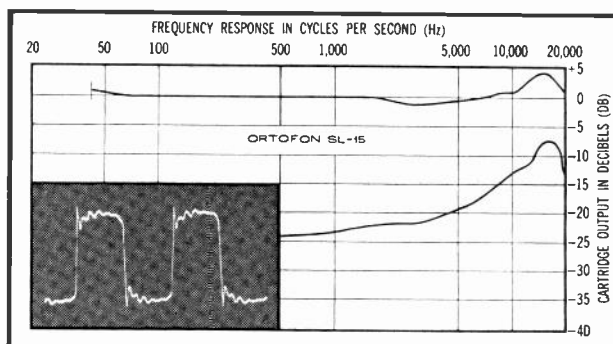


● THE Model 999VE is Empire's top-of-the-line cartridge, and our tests showed it to rank among the four best cartridges on today's market. Rated by the manufacturer for tracking forces of from 0.5 to 1.5 grams, it met our tracking requirements at a 1-gram force with a very good rating. At that force, its IM distortion was 1 per cent at 14.3 cm/sec. The output of the 999VE was relatively low—3 millivolts at 3.54 cm/sec. It was more sensitive to magnetically induced hum than most others tested, but this would not prove to be a problem in normal installations. The channel separation of the 999VE was very good, averaging better than 20 dB up to 10,000 Hz and remaining better than 10 dB all the way to 20,000 Hz. Price: \$74.50.



ORTOFON SL-15

● THE Ortofon SL-15, like all moving-coil cartridges, has a relatively low output voltage (nominally 0.2 millivolt) and normally requires a step-up transformer between it and the preamplifier phono inputs. The Ortofon SL-15 has an elliptical diamond stylus with radii of 0.3 and 0.7 mils and is designed to track at from 1 to 2 grams. We found the 2-gram force to be optimum. Channel separation, 20 to 25 dB through the middle-frequency range, remained at least 10 dB all the way up to 20,000 Hz. The IM distortion was under 1 per cent for all velocities under 25 cm/sec. The tiny moving-coil structure was relatively insensitive to hum pickup, but care must be used in locating the auxiliary step-up transformer to keep it away from strong hum fields. The output, using the transformer, was quite high—7.6 millivolts at 3.54 cm/sec. The tracking ability of the Ortofon SL-15 does not quite match some of



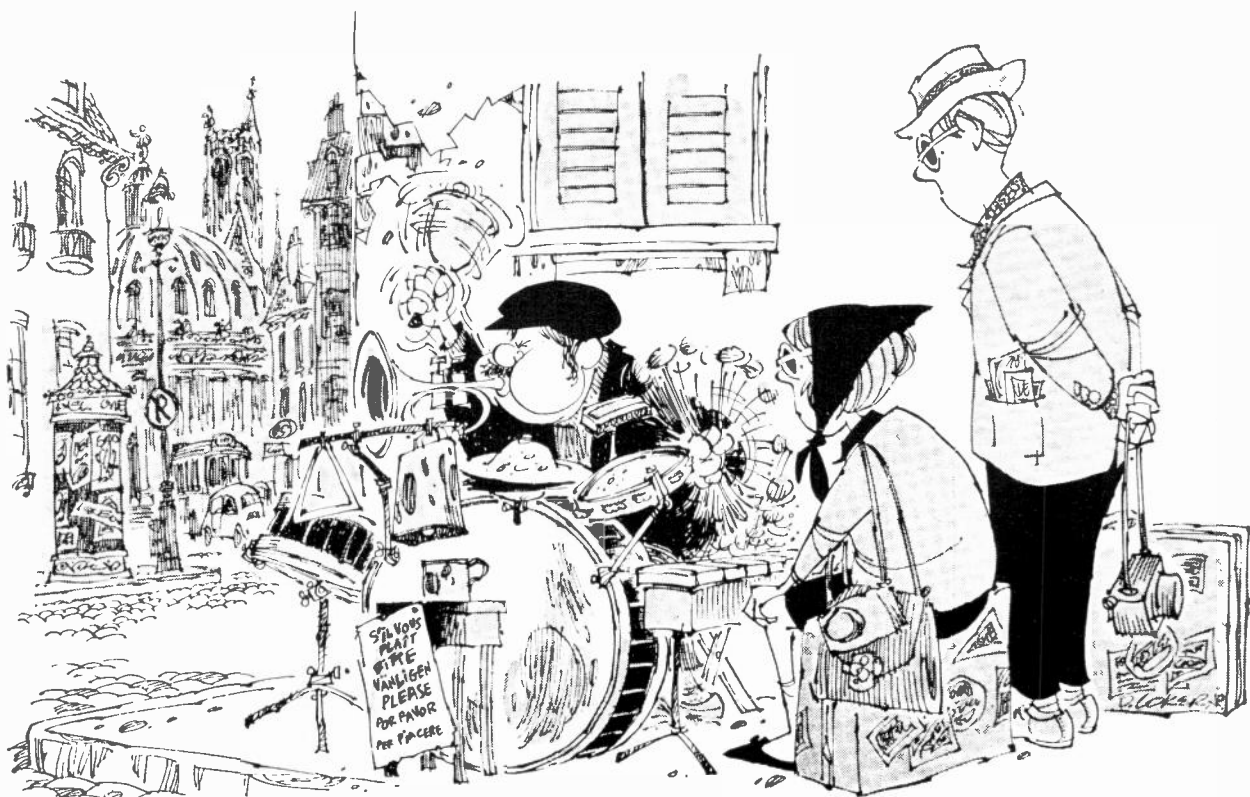
the other premium cartridges. However, its very clean, low-distortion performance leaves no doubt that it deserves an excellent rating. Price (with the step-up transformer): \$75.

Past Cartridge Reports

The following cartridges were reported on in the July, 1965 cartridge survey: ADC 660/E, Empire 888P, Grado Model A, IMF Mark III, Pickering V-15/AM-1 and V-15/AME-1, and Shure M55E.

The following cartridges were reported on in the July, 1967 survey: ADC 10/E Mk II and 220, Dynaco Stereodyne III, Empire 808 and 888SE, Grado BTR and BTR/LM, Ortofon S-15T, Shure V-15 Type II and M75-6, and Sonotone Velocitone Mk V.

Back issues of *HIFI/STEREO REVIEW* are available for 75 cents each from: Ziff-Davis Service Division, Department BCHF, 595 Broadway, New York, N.Y. 10012.



THE MUSIC-FESTIVAL RUNAROUND

YOU CAN GET THERE, BUT CAN YOU GET TICKETS?

By PAUL KRESH

ONE CLOSE Sunday morning a couple of months ago, as I lay stretched out on the sofa in the living room of my Manhattan apartment, my mind so sluggish with the vapors of a late Saturday night and a generous breakfast that I hadn't even tried to resist Emily's habitual attempt to read aloud from the newspaper, I was suddenly jolted out of my lethargy when she started reading an article about this summer's European music festivals. As she tore into the rich journalese of the piece with all the gusto of an Olivier doing Lear's Scene on the Heath—I heard something about how American tourists would soon be swarming over the Continent, their "ears attuned to an endless international indulgence in melomania"—my mind inevitably went back to last summer. Then, Emily and I had been privileged to participate in that estival whirligig, that intoxicating quest for Europe's ever-multiplying musical delights.

Three whole weeks in Europe! And this time it was going to be different, I had reflected as we were making final preparations to leave. This time our nights—and days, too—would be filled with music. It had been while recuperating from an acute attack of cloister-phobia—in the sanctuary of a Florentine church—three years be-

fore that I had extracted from Emily the promise that next time there would be no strings of churches and museums, no crippling bicycle trips to Cornwall, no baffling evenings in provincial cinemas watching unexportable foreign films without English subtitles, no bus tours, no *corridas*, no *Midnight Sun*—nothing but music, the concerts, the operas, the ballets, the folk music we never had time for the rest of the year in hectic New York. . . .

Reading my thoughts as usual, Emily had cut across them peremptorily. "Look at this," she whooped, waving a copy of *Saturday Review* that I had planned to read on the flight over. "Here's a complete guide to European music festivals for the whole season—Florence, Wiesbaden, Prague, Copenhagen, Lisbon, Bordeaux." Just then my thumb got caught in the suitcase zipper, as it suddenly came unstuck the way it always does. Suppressing a cry of pain, I observed that we weren't going to Copenhagen, nor Lisbon either—and most certainly not to Wiesbaden. "Doesn't matter," Emily said, "Those were all over by the end of June anyhow."

"Is anything special going to be happening while we're there?" I said as calmly as I could, sucking my bleeding thumb.

"Anything special!" she exclaimed. "Mozart at Glynde-

bourne, the International Grieg Festival at Bergen with daily performances at Grieg's home, the world premiere of Sutermeister's opera *Madame Bovary* in Zürich, Gérard Souzay—"I watched her eyes close dreamily at the thought of Souzay, but she continued bravely: "—at the International Music Festival in Strasbourg. . . ."

"Anything at Aldeburgh?"

"How can you ask? The premieres of Walton's *Bear* and Birtwhistle's *Punch and Judy*, a new production of Britten's *Midsummer Night's Dream*. . . . But listen to this, dear—after we leave England we can go to Berg's *Lulu* in Holland, *Don Giovanni* in Spoleto, and the Festival of Music and Dance in Granada! There's going to be music, drama, and folklore in Dubrovnik, Wagner at Bayreuth, Isaac Stern in Menton, the Royal Danish Jubilee Celebration in Copenhagen, and if we can stay an extra week—"

"We can't!"

"—*Pelleas et Mélisande* at the Festival of Flanders!" she wound up triumphantly.

I looked at my watch. We had another hour to go before it was time to leave for the airport to board our plane to London, but already in my imagination the orchestras were tuning up, the folk dancers in their brilliant costumes were assembling in the wings of a dozen outdoor stages, a vast Wagnerian orchestra echoed in a mountain fastness, and a hundred great gold curtains awaited only my arrival to rise on breathtaking operatic splendors.

Six hours later we were in London. Eric Coates' *London* and *London Again*, Vaughan Williams' "London" Symphony, and Percy Grainger's *Handel in the Strand*—all murmured inside my head as we strolled along the Thames embankment. The next morning Emily reminded me that I had done nothing yet about reserving seats for the Glyndebourne Festival. An inquiry at the dusty desk in the rather sad lobby of our Hyde Park hotel elicited the information that I could find the box office for Glyndebourne at 23 Baker Street, right in London. Humming the *Knightsbridge March* to myself, I boarded a jolly red double-decker bus; I saw rather more of the city than I had planned to that morning, but I finally got to Baker Street. There, in the center of the Holmes-Watson territory, I strode up to the Glyndebourne ticket counter and asked the uniformed girl there for a pair of tickets for *Don Giovanni*. Her laughter was immediate, short, and sharp.

Now, being an American, I am of course noted the world over for my native good humor and my casual grace under stress, but I really don't care to be laughed at in quite that way, especially when I am abroad and offering to part with valuable dollars that go toward depleting my country's gold reserve. I raised my eyebrows in as British-gentry a fashion as I could manage, even

though my *sang*, far from being *froid*, was close to boiling. "I am sorry," the young lady said, reining in a fresh impulse of mirth. "For a moment I thought you *must* be joshing. *Don Giovanni* at Glyndebourne! The *entire festival* has been sold out since last February. You see, it's a terribly small place. . . ."

Back at the hotel I found Emily sprawled in an armchair covered in faded fawn-colored velveteen, her feet in a pan of hot water as her reward for a morning spent struggling for the sales-clerks' attention at Harrod's. She tried her best to extend to me her own unaccountably tranquil mood. "Never mind," she said soothingly. "We're sure to catch *Don Giovanni* in Spoleto, dear. And what's more, the Philharmonia is performing an all-Delius concert this very evening."

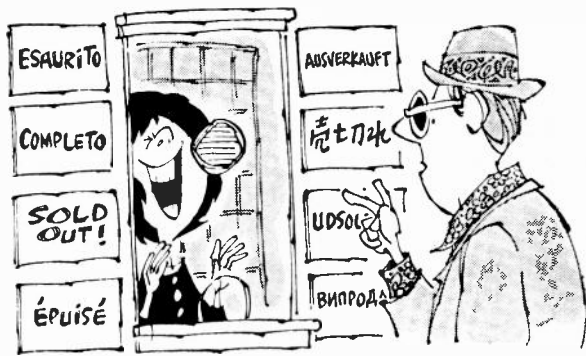
"Really? Delius?" It wouldn't be Mozart. Still, the prospect was cheering. Perhaps a complete performance of *A Village Romeo and Juliet*! The yearning melody of the *Walk to the Paradise Garden* awakened in me like spring buds unfolding. "Where are they doing this Delius?" I asked dreamily.

"On the Third Programme," was Emily's reply, bringing me to earth with a bump—as she usually does. "You *did* bring the transistor, didn't you?"

I won't say we didn't hear *any* "live" music while we were in England. I mean, we couldn't get into the Royal Festival Hall, and Covent Garden was closed for repainting or something, but we were entertained splendidly during our peregrinations by several different groups of costumed minstrels in the Haymarket, and we enjoyed a perfectly charming band concert during an afternoon in Penzance, despite a persistent drizzle. Best of all, a volunteer group of orphan children got through a game if rather rough-weather *Sea and Sinbad's Ship* from *Scheherazade* in the local school auditorium, rounding out an evening in Folkestone, where we had gone to catch the ferry for Bordeaux next morning.

Things would be different in France. Paris! I could still hear Delius' orchestral tribute to that great city as played by the Philharmonia orchestra just before the battery went dead in our portable a few nights before. And what else? Why, Offenbach, of course. And the entire gamut of those ravishing whole-tone things by everyone from Debussy to Poulenc. And the taxi horns Gershwin had heard when he came to Paris. . . .

THE next day, as we lounged at a boulevard café right out of a travel poster, Emily reminded me that my beloved *Don Giovanni* was to be performed in just a few days at the music festival in Aix-en-Provence! Forewarned by my experience in England, I went immediately to the nearest telephone to call the Festival International de Musique in Aix to take care of the necessary arrangements. I don't suppose I need tell you what it is to make a long-distance call in France: I can't be sure,



but I believe I was connected for a while with the madam of a brothel in Marseilles. She wouldn't take reservations—and neither would the Aix Festival people.

But off we went that very evening to the Paris Opera! The production—*Les Sylphides* by the summer replacement corps of the Paris Ballet—was slightly on the seedy side, and we were able to see only about half the stage from the box seats we had been lucky enough to get by waiting in line an hour and a half and missing our dinner. But, as Emily pointed out, you can *always* get a good meal in France.

When we arrived in Nice, it turned out we had just missed a whole week of cultural events. The high-coifed lady who presided over the desk at the Hotel des Paumes on the Avenue Victor Hugo sighed to Emily: "Only zee day before yaisterday we are having at zee Château in La Napoule zee festival avec zee adorable young American Meester Cleeborn. (How I zhould adore, madame, to run my feen-gairs zroo hees hair!) Wednesday night you meess in St. Paul zee medieval ensembl' seen-gairs direct from zee Rotisserie de l'Abbaye on zee left bank of Parea. Een Vence zay have only last week zee festival of music of Couperin, but now—*ponf*—all ovaire—*fini!*"

That night we sauntered over to the palm-girdled park near the sea where a group of musicians recruited from various restaurants along the Promenade des Anglais had banded together to volunteer their services for an evening of assorted music from the operettas of Franz Lehár and Sigmund Romberg. The breeze from the Mediterranean was delightful.

Arriving in Marseilles, we learned that we had pulled into town just in time! A grand *bonillabaisse* of an international cultural festival had been cooked up for Bastille Day, including performances by the Orchestre des Concerts Colonne of Paris, the survivors of the original Ballet de Monte Carlo, eighteen harpsichordists—who were even then rehearsing a unison performance of the complete keyboard works of Rameau—and for dessert, Beethoven's variations on the *Marseillaise*, all to be followed by a grand display of fireworks from the Château d'If. Our *concierge* tried hard but—"Monsieur et Madame, I regret, but so late zere are, *hélas*, no tickets of any kind for zee festival. Not one. Not one single one. . . ."

The Festival of Two Worlds was in full swing when

I got off the bus in Spoleto humming a tune from Tchaikovsky's *Capriccio Italien*. I had promised Emily I would return to Rome with a pair of tickets for *their* production of *Don Giovanni* or die in the attempt. And I almost did—die, that is, first from the air conditioning and the 1940's jazz in the sealed-up tourist bus that was the only transportation I could get to the festival town, and later from the heat as I waited in line at the box office. *Don Giovanni* was sold out, of course, but while waiting I struck up acquaintance with a young Englishman named Desmond Hogglesworth—an encounter that was to prove the turning point of these musical weeks on the Continent.

"If you wanted tickets for *Don Giovanni*," Desmond informed me in his faintly petulant drawl, "you should have applied to the Festival Foundation in New York before you came over, or at least rung up the Spoleto box office in Rome. Anything but come *here*. This place is dreadful in summer. But why waste your time coming to Italy this time of year at all? Everyone knows the whole of Europe is a nightmare from June to October."

"But that's when I get my vacation," I told Desmond glumly. I didn't ask him what *he* was doing in Spoleto in the middle of July—or in Europe, for that matter. I'm sure he had some sensible reason—Englishmen always do.

In all fairness, however, it *was* Desmond who was responsible for sparing me—and himself—a hideous bus trip back to Rome—we took a train—and that very night, after treating Emily and me at a spaghetti joint near the Colosseum where the food tasted just the way it does in any New York Luigi's, he got us into the opera at the Baths of Caracalla. All I had known before that evening about the Baths was that the old Pennsylvania Station in New York was supposed to be a copy of it, so I was brought up short when we entered an outdoor stadium for the evening's entertainment. Had I expected this, I might have brought along the flannel jacket I had been packing and unpacking pointlessly for days—or at least my favorite sweater from Aruba, not to mention Emily's cashmeres and the stole she had been unable to resist in Au Printemps.

The opera that evening was Bellini's *Norma*. Emily says she adores *bel canto*, but it always makes me shiver. Both of us shivered that night. The cast was off-season, the orchestra mutinous. As the night wore on, it got progressively colder. "Isn't this heaven?" Desmond effused, following me through the crowd while I sought some hot *espresso* during intermission. I could only sneeze in reply.

Thanks to Desmond's intervention and that young *débronillard's* vast knowledge of the Italian peninsula, our musical experiences in Venice left nothing to be longed for. It's true the local opera house was dark at the time, but Desmond arranged for us to enjoy a guided tour of the building the afternoon of our arrival, and

that very night escorted us to an open-air band concert in which the featured work was *Scheherazade*. The gondoliers were all silent during our trip the next day through the canals, but what did it matter? Through my memory floated the seductive serenade from Charpentier's *Impressions d'Italie*. Who needs music anyway when you're in a Guardi landscape come to life?

Desmond, too, before he took his leave for the Bregenz Festival in Austria (to which he, you may be sure, had a whole book of tickets), persuaded us to alter the rest of our travel plans. Without too much difficulty he was able to convince us that we would never get in to see Berg's *Lulu*, Monteverdi's *Orfeo*, and Henze's *Elegy for Young Lovers* in Holland, *Lohengrin* at Bayreuth, or *Carmen* in Salzburg—or any of the assorted operas, ballets, concerts, or evenings of folk songs at the Festival of Music, Drama, and Folklore in Dubrovnik. He advised us instead to write at once to the Opera Festival in Munich if we still wanted to see *Don Giovanni*, which was on the musical menu there, too. We did so. I even put in a call to that city of *Kunst*, but everybody seemed to be out the Sunday morning of my attempt, probably enjoying the various festival exhibitions in the local museums.

Over breakfast next morning I happened to glance at my calendar watch, and was seized with panic when I realized how little time was left us. But Emily was at her most comforting that day, perhaps because we were treated to a remarkably accurate rendition of the *Meditation* from *Thaïs* by a mendicant violinist at the coffee bar where we were enjoying our *cappuccino*. "We can always see *Don Giovanni* at Lincoln Center some time," she reminded me.

"Some time," I repeated bravely. "I should probably call the box office now."

The next day we arrived, via Madrid, in Seville. It seemed to have all closed down in anticipation of some natural disaster about which nobody had troubled to inform us. They run a tight press in Spain. Emily attempted as best she could to duplicate Victoria de los Angeles' performance of the "*Semana santa*" from Turina's *Canto a Sevilla*. Her rather light soprano voice cracked after the first two lines, but I was surprised and pleased that she knew the words. After a few hours of sitting in a café listening to a quartet of dancers just the tiniest bit past their prime performing flamenco in native costumes, we decided to go over to the local American Express, where we made arrangements to go to Valencia. And it was there, a few nights later, that we were treated to the culminating musical experience of our stay abroad: in the balmy air of a park, we heard an outstanding performance of . . . *Scheherazade*! It was done by a military band that had come up from Seville for the occasion. True, the conductor was so old that he had to sit on a camp chair (did age hamper Toscanini, Monteux, or Furtwängler in *their* day?), but this maestro—his name

was not listed on the program—led his forces through the most original version of the piece we had heard on our trip. When the ship crashed to pieces on that rock surmounted by the bronze warrior, you *knew* it would never sail again.

On the plane home I tried to comfort Emily, who sounded just a bit peckish when the subject of music came up during our listless efforts at conversation. "What difference does it make how many festivals we missed," I shouted exuberantly, struggling to make myself heard above the roar of jet engines. "The music you hear in Europe is what you bring *with* you. Our music *is* Europe. Britain's Britten, Germany's Beethoven, Austria's Mozart, France's Debussy, Spain's Falla. . . ."

"What good is it if all you get to hear is Russia's Rimsky-Korsakov?" Emily countered despairingly.

"You hear it in your head," I insisted. "I heard music all the time, Emily—every night, every day. 'London' Symphonies and *Gâtés Parisiennes*, the *Pines of Rome* in Rome, *sevillanas* in Seville, airs and dances and whole stretches of nationalistic masterpieces drenched in the sonorities of local color. . . ."

"I'm happy for you," Emily said, staring out the window. "All I heard was *Scheherazade*."

WE GATHER the President would prefer that we travel in our own hemisphere this year, as we Americans just can't afford to go on letting all our gold drain away into tickets for music festivals. We had pledged ourselves not to be swayed—until just this morning, when Emily began to read to me from the latest "Guide to European Music Festivals for 1968" in *Saturday Review*. "Listen to this! The Israel Philharmonic in Vienna . . . the Berlin Philharmonic in Lucerne . . . operas by Purcell and Milhaud in Lisbon . . . at Glyndebourne—" at this point I could distinctly hear the cutting laughter of that uniformed girl in a box office on Baker Street. Then she turned to an advertisement for a special Mediterranean Music Cruise. The ship would whisk its lucky passengers to Mallorca to hear Chopin, to the Palazzo di Capodimonte in Naples for Vivaldi, Bach, and Mozart, to the Greco-Roman Theater in Taormina, to Monte Carlo, to the Ribat of Monastir, and Lord only knows where else. In between musical ports of call, the passengers would be entertained by the likes of pianists Samson François and Alexis Weissenberg—right there on shipboard. It would be a music-lover's dream: no waiting in line, no arriving a day too late, no taking long hot bus trips to out-of-the-way festival towns in vain. I went right to the phone to make our reservations. They were completely booked.

Paul Kresh, whose articles and record reviews regularly enliven this magazine's pages, is vice president of Spoken Arts, Inc., a label well known to collectors of recorded drama and poetry.

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



CLASSICAL

WELCOME OPERA SERIA: MOZART'S *LA CLEMENZA DI TITO*

London's superb new recording with conductor István Kertész is a triumph of youth

IN THE summer of 1791, after completing *Così fan tutte* and while he was already at work on *Die Zauberflöte*, Mozart received an urgent commission for an opera, cast in the traditional ceremonial mold, to celebrate the Prague coronation of Leopold II as king of Bohemia. Dramatist Pietro Metastasio's respectable libretto *La Clemenza di Tito* (*The Clemency of Titus*) was chosen for the occasion, and the opera, born under these rather uninspiring auspices, received its first performance on September 6, 1791—right on schedule.

The reactions of the original court audience (elegant but unresponsive) to the premiere are not important; more to the point is the fact that the work was a success subsequently in Prague, London (it was the first Mozart opera produced there), and elsewhere. For decades thereafter it was regarded as one of Mozart's operatic masterpieces. Its later disappearance from the repertoire is generally blamed on the decline of the static *opera seria* as a theatrical form. Nevertheless, the disappearance of *any* Mozart opera—especially one created at the height of the composer's powers, cannot be explained away so easily. Accordingly, music historians point to the speed with which it was written (some say eighteen days!) and to Mozart's ill health at the time of its composition (he died three months after the opera's premiere), circumstances that might reasonably be expected to affect the quality of the music.

These factors do have some validity, although Erik Smith, in the detailed and absorbing annota-

tions that accompany London's new recording of the work, presents convincing evidence that *La Clemenza di Tito* was not composed quite that hastily, that Mozart had set some numbers from the Metastasio play as early as 1789.

But *La Clemenza di Tito* really needs no such apologies. That the *passé* patterns of the traditional *opera seria* were hardly the medium to bring out the best in the composer of *Don Giovanni* and *Le Nozze di Figaro* is a point too obvious to belabor, but Mozart nevertheless accomplished miracles in spite of Metastasio's formula construction, the wooden characters, the childish motivations—to say nothing of the opera's *castrato* roles. He was helped immeasurably by Caterino Mazzola, who modernized parts of the libretto with remarkable ingenuity. Their joint efforts produced several examples of *recitativo stromentato* that are startling in their appositeness and power, plus a finale for the first act that must stand, in theatrical suspense and excitement, as a milestone for the age. Many of the arias and several ensembles (the Trio No. 14, for example) represent Mozart at his most inspired. There are constant reminders of *Don Giovanni*, *Figaro*, and *Così*, as well as occasional anticipations of *Die Zauberflöte*, but the unflinching freshness with which Mozart elaborates his familiar ideas is in itself a source of delight.

Despite my admiration for the opera, I am still not optimistic about any possible future for it on stage. However, we now have a brilliant recording to reveal its



WOLFGANG AMADÉUS MOZART
Oil by B. Krafft (1819, from likenesses)

riches. As Sesto, the Roman knight who gets involved in a conspiracy against Tito (Emperor Titus of Rome), Teresa Berganza performs with stunning ease and accuracy in her two showy arias. The Emperor of boundless generosity, who pardons everyone in sight (imperial forgiveness was the optimistic premise of the celebration for the incoming Leopold II), is sung by a newcomer, Werner Krenn, who uses his pleasing, though slender, vocal resources with excellent style.

The role of Vitellia (who instigates the conspiracy to keep Tito from marrying her rival Berenice) is spectacular in its passionate intensity and vocal compass, ranging from low A to high D. Though its exacting demands are not fully realized by Maria Casula, this young artist exhibits great promise in her colorful, knowing delivery and strong, malleable (if at times unsteady) vocalism. Lucia Popp and Brigitte Fassbänder are both attractively feminine in smaller roles. One plays a girl, the other a man—but that's *opera seria*! The only weak link in the casting is basso Tugomir Franc, whose unfocused sound strikes an un-Mozartean note.

The performance is a triumph of youth—conductor István Kertész, only thirty-nine, may be considered the Nestor of the enterprise. His achievement is nothing short of superb: a model of clarity, well-judged tempos, and beautiful orchestral sound. The obbligato clarinet and bass-horn passages are played with a virtuosity worthy of Mozart's own legendary clarinetist, Anton Stadler. Excellent sound, sensible stereo perspectives, and really outstanding annotations. This set deserves all praise.

George Jellinek

MOZART: *La Clemenza di Tito*. Werner Krenn (tenor), Tito; Teresa Berganza (mezzo-soprano), Sesto; Maria Casula (soprano), Vitellia; Lucia Popp (soprano), Servilia; Brigitte Fassbänder (soprano), Annio; Tugomir Franc (bass), Publio. Vienna State Opera Orchestra and Chorus; Georg Fischer, harpsichord continuo; István Kertész cond. LONDON Ⓢ OSA 1387 three discs \$17.37.

LUTE + DOWLAND + BREAM: A WINNING COMBINATION

Julian Bream's latest album for RCA Victor reveals the true art of lute performance

ONE OF THE most stunning collections of lute music ever to be released on disc was an album made about 1957 for Westminster (XWN 18429) by Julian Bream. It was devoted entirely to the music of John Dowland (1563-1626), and it was, if I'm not mistaken, the British performer's first solo recording on that instrument. Since then, Bream has recorded quite a bit more Dowland—

songs with Peter Pears on both the London and RCA Victor labels, and a variety of consort and solo lute pieces for the latter company. That first Westminster recital still stands as a great document, but now, complementary to it both musically and interpretively, we have Bream's latest Victor recording, "Dances of Dowland," in which six pieces are duplicated from the old set.

As a composer, Dowland is perhaps *the* most grateful creator for the lute. He was himself the leading exponent of the instrument in his own day, and his personal, melancholy style of writing is perfectly suited to its intimate, reflective nature. To hear the first of Dowland's *Lachrimae* pavaues played on the lute is to understand not only the incredible popularity the instrument had in Elizabethan times, but the immense reputation that Dowland the performer built for himself both in England and on the Continent.

We cannot hear Dowland, but we do have Bream, and his is the true art of lute performance. His new recording offers splendid variety, ranging from the sprightly *My Lady Hunsdon's Puffe* to that effective, self-descriptive piece *Semper Dowland, semper dolens* (always Dowland, always doleful). Much of this repertoire, it is true, is mournful in character, but that was Dowland's personality. Bream recognizes this and does not try to impose on his music an artificial lightheartedness.

In addition to evoking all the expression necessary to this music, Bream also brings out the dance rhythms most

JULIAN BREAM
The best of lutenists for the best of lute music



PHOTO BENDER N. Y.

successfully—far more so, in fact, than on some of his previous discs, where I felt at times that he was sacrificing content for effect. Here, galliards sound like galliards; they are not played so fast as to be undanceable, but rather rendered so as to be perfectly in keeping with their essential dance character. This is not to imply that Bream suppresses virtuosity or excitement. There is still plenty of that. Perhaps one thing emerges from this recording that I hadn't heard from this superb player since that early Westminster collection: the quality of reflection. Julian Bream's consummate recreation of Dowland is complemented by really superb reproduction of his instrument, although I would suggest that listeners do not set their volume controls at too high a level. *Igor Karpnis*

DOWLAND: *Dances of Dowland. The Earl of Essex Galliard; Lachrimae antiquae; My Lady Hunsdon's Puffe; Lord d'Liste's Galliard; The Frog Galliard; Lachrimae verae; The Shoemaker's Wife (A Toy); Lady Rich Her Galliard; Unnamed Piece (Almaine); Sir John Smith's Almaine; Melancholie Galliard; Sir Henry Gifford's Almaine; Dowland's First Galliard; Mrs. Vaux's Gigge; The Earl of Derby His Galliard; Semper Dowland, semper dolens.* Julian Bream (lute). RCA VICTOR © LSC 2987, © LM 2987* \$5.79.

ENTERTAINMENT

STANZAS BY STEIN MAKE MARVELOUS MUSIC

Original-cast recording of the off-Broadway In Circles is a fresh treat for musical-lovers

GERTRUDE STEIN was a word doctor who tried to restore our ailing language to health by cleansing it of accretions of logical meaning. She would seize words by the scruff of the neck, wash them clean of tired associations, rub them dry with her wit, then pack them off to poetical parties where they might renew themselves in the company of other words which likewise had been given their freedom.

The off-Broadway musical *In Circles*, just released in an original-cast recording on the Avant Garde label, is one of those parties: a high-spirited roundelay of words intended to delight and refresh any listener who will let go of the rail of logic long enough to enter the swirling spirit of the occasion. In this wonderland of echoes and antiphonies, the sounds of sentences delight as good food delights—by virtue of texture, flavor, color, and freshness. "In July we are in the midst of summer" might seem a flat, gratuitous statement coming from any other writer, but set in a stanza by Stein it floats and shimmers like a phrase of music. In fact, it seems to cry out for music, which is one reason why Miss Stein's works make such good librettos.

PHOTO FRIEDMAN-ABELES



Elaine Summers, Jacque Lynn Colton, composer Al Carmines, and Lee Crespi singing In Circles

Taking his cue from Virgil Thomson's celebrated operatic treatment of *Four Saints in Three Acts*, Al Carmines has fashioned a superb musical entertainment here from twelve pages of purest Stein. He has caught the spirit of the text entire, turning and tumbling along with it, pouring out pure song that shifts from tango to fugue to floating waltz to ragtime, fashioning an aria for the counting of numbers, letting humor loose for such lines as "She makes Herb work like a Turk" (a kind of canonic Charleston), then reining in the exuberance for moods more somber and sedate. Although the composer, who is associate minister of the far-out Judson Memorial Church in Greenwich Village, lacks the finished technical resources of Thomson, he is well up to supplying the inventiveness that brings his score off as a salutary achievement.

Candor compels the admission that the performance itself is not quite up to all this, however. More instruments are heard here than were used in the original stage production, and they add welcome color. And there are a number of well-sung solos. But the ensemble, though obviously well drilled and seasoned, is lacking in the necessary restraint—too young, too eager, too consciously affectionate, too "Charlie Brown." I also missed the hilarity of the composer's deliberately groping and fumbling overture, omitted from this release. Nevertheless, this is the only *In Circles* on the market, and it is otherwise so rewarding that it deserves the serious attention of all enthusiasts of the American musical theater. *Paul Kresh*

IN CIRCLES (Gertrude Stein-Al Carmines). Original-cast recording. Theo Barnes, Al Carmines, Jacque Lynn Colton, Lee Crespi, Lee Guillatt, James Hilbrandt, Julie Kurnitz, George McGrath, Arlene Rothlein, Elaine Summers, David Tice, David Vaughan, Arthur Williams, and Nancy Zala (performers); instrumentalists, Al Carmines cond. AVANT GARDE © © AV 108 \$4.98.

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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

ALBÉNIZ: *Iberia* (see DEBUSSY)

J. C. BACH: *Sinfonia in B-flat Major, Op. 3, No. 4*. MOZART: *Concertos in G Major and E-flat Major (K. 107, Nos. 2 & 3, after J. C. Bach)*; *Symphony No. 1, in E-flat Major (K. 16)*. Karl Engel (piano); Frankfurt Chamber Orchestra, Hans Koppenburg cond. ODYSSEY © 32 16 0164 \$2.49.

Performance: Enjoyable
Recording: Very good
Stereo Quality: Fine

This disc is announced as the first volume of a series entitled "The Odyssey of the Young Mozart," which will reflect the influence on his music of some of the cities Mozart visited in his youth. The initial release is called "Mozart in London." Of course, the primary influence is J. C. Bach, and one of his symphonies, published in 1765 when the Mozarts—father, son, and daughter—were visiting in London, is included. Mozart's own First Symphony, composed during this same period when he was about nine, is presented immediately afterwards as an interesting contrast. Finally, on the second side, we are given two of the keyboard concertos Mozart wrote in 1771, which were based on sonatas by J. C. Bach. No one would equate these lightweight, *galant* pieces with the sort of thing Mozart was to produce years later, but the collection is both entertaining and, from the standpoint of an examination of Mozart's influences and development, extremely enlightening. The J. C. Bach work, incidentally, does not seem to have been available before. The performances are very pleasant, Karl Engel's playing is skillful, and the quality of reproduction is very satisfactory. I. K.

J. S. BACH: *Cantata No. 80, "Ein feste Burg ist unser Gott"*; *Cantata No. 140, "Wachet auf."* Agnes Giebel (soprano); Hertha Töpfer (alto, in No. 80); Peter Schreier (tenor); Theo Adam (bass); instrumentalists of the Leipzig Gewandhaus orchestra; Thomanerchor of Leipzig, Erhard Mauersberger cond. DEUTSCHE GRAMMOPHON ARCHIVE © 198407 \$5.79.

Performance: Commendable 80,
sluggish 140
Recording: Excellent
Stereo Quality: First-rate

Explanation of symbols:

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

The Reformation Feast cantata, No. 80, is served best by the performances here; it is done without the possibly spurious addition of trumpet and timpani, although without any loss of pomp and sense of festivity. The conducting, the instrumental and vocal soloists, and the renowned Thomanerchor sound extremely good here. But on the upside, mainly through the conductor's rather sluggish attitude towards No. 140, that cantata lacks spirit. The first violinist, who plays the *violino piccolo* in No. 140's first duet, is disappointing, but the solo singers are invariably excellent. My choice for "Wachet auf" would still be the late Karl



GUSTAV LEONHARDT

At his best in a delightful Bach collection

Ristenpart's performance on Nonesuch (7) 1029, although that one may strike some listeners as being unduly fast. The Archive reproduction here is extremely good, with prominent though natural separation. The package contains texts and translations. I. K.

J. S. BACH: *Concertos after Vivaldi and Others. No. 2 in G Major (Vivaldi, Op. 7, No. 2)*; *No. 5 in C Major (Vivaldi, Op. 3, No. 12)*; *No. 7 in F Major (Vivaldi, Op. 3, No. 3)*; *No. 11 in B-flat Major (Duke Johann Ernst von Sachsen-Weimar, Op. 1, No. 1)*; *No. 14 in G Minor (Telemann, unknown violin concerto)*; *No. 16 in D Minor (Duke Johann Ernst von Sachsen-Weimar, Op. 1, No. 4)*. Kenneth Gilbert (harpsichord). PIRouETTE © JAS 19032 \$2.50, Ⓜ JA 19032* \$2.50.

Performance: Accomplished but a bit stiff
Recording: Very good
Stereo Quality: Fine

These arrangements of concertos by Vivaldi and other composers were done at Weimar, when Bach was absorbing the techniques of Italian concerto style. He wrote sixteen for harpsichord, of which the Canadian performer Kenneth Gilbert here plays six. The best of these, and musically the most interesting, are those based on Vivaldi, which have been recorded several times before, although the Concerto No. 16, in D Minor (on a concerto by Bach's young pupil, Duke Johann Ernst) is also a particularly fine piece. Mr. Gilbert plays all six with an excellent understanding of style (including ornamentation and a judicious use of *notes inégales* in a few slow movements). His registration is sensible and invariably brings out the *solo-tutti* character of the writing, which, of course, is what this music is all about. His technique is admirably displayed, although from the standpoint of phrasing he is inclined to be a bit stiff; the manner in which notes are struck reminds one at times of an *detaché* organ style, and consequently the music frequently lacks a *cantabile* quality. Fine reproduction. I. K.

RECORDING OF SPECIAL MERIT

J. S. BACH: *Selections, the Musical Notebook for Anna Magdalena Bach. Polonaise in G Minor (BWV Anh. 119)*; *March in E-flat Major (BWV Anh. 127)*; *Minuet in G Major (BWV Anh. 114)*; *Minuet in G Minor (BWV Anh. 115)*; "Willst du dein Herz mir schenken" (BWV 518); *Rondeau in B Major (by Couperin, BWV Anh. 183)*; "Biss du bei mir" (BWV 508); *Aria in G Major, for Clavier (BWV 988, 1)*; "So oft ich meine Tabakspfeife" (BWV 515b); *March in G Major (BWV Anh. 124)*; *Allemande in D Minor (BWV 812, 1)*; "Dir, dir, Iehova, will ich singen" (BWV 299); *Prelude in C Major (BWV 846, 1)*; *Minuet in G Major (BWV Anh. 116)*; *March in D Major (BWV Anh. 122)*; *Musette in D Major (BWV Anh. 126)*; *Recitative "Ich habe genug . . ." and Aria "Schlummert ein" (BWV 82)*; *Chorale Prelude, "Wer nur den lieben Gott" (BWV 691)*; "O Ewigkeit, du Donnerwort" (BWV 513). Elly Ameling (soprano); Hans-Martin Linde (baritone); Tölzer Boychoir; Gustav Leonhardt (harpsichord); Johannes Koch (viola da gamba); Angelica May (cello); Rudolf Ewerhart (positive organ). RCA VICTROLA © VICS 1317, Ⓜ VIC 1317* \$2.50.

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

This disc covers about a third of the two little music books that Bach compiled for his

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second wife Anna Magdalena. Not all of the contents are by the senior Bach: for example, there are a Rondeau by Couperin, an aria—"Bist du bei mir"—thought to be by Stölzel, and various marches by Carl Philipp Emanuel Bach. A great deal of this material is, of course, familiar to almost anybody who has ever studied the piano. Hearing it played and sung on this record, however, any lingering didactic associations you might have will soon vanish, and you will enjoy these pieces as you might have if you had been with the Bach family at home. This is not the first disc to be devoted to excerpts from the Anna Magdalena book; the most recent similar collection, on the Decca label, featured the New York Chamber Soloists. The present performances are so well done, however, that they outclass any of the competition. Elly Ameling, who is given the majority of songs, has a lovely, clear voice; except for her omission of some cadential trills, her singing is a distinct pleasure all the way through. Hans-Martin Linde, performing as a baritone rather than in his accustomed role as recorder player or flutist, renders the Tobacco Song with appropriate good feeling. The keyboard pieces are executed by the Dutch harpsichordist Gustav Leonhardt. I would venture to suggest that never has Leonhardt sounded better: his distinguished performances here include some discreet embellishments of repeats and the use of *nôtes inégales*. But musicological matters aside, this is delightful playing—in fact, "delightful" describes my reaction to the entire disc. The reproduction is first-rate, and texts and translations have wisely been included. *I. K.*

RECORDING OF SPECIAL MERIT

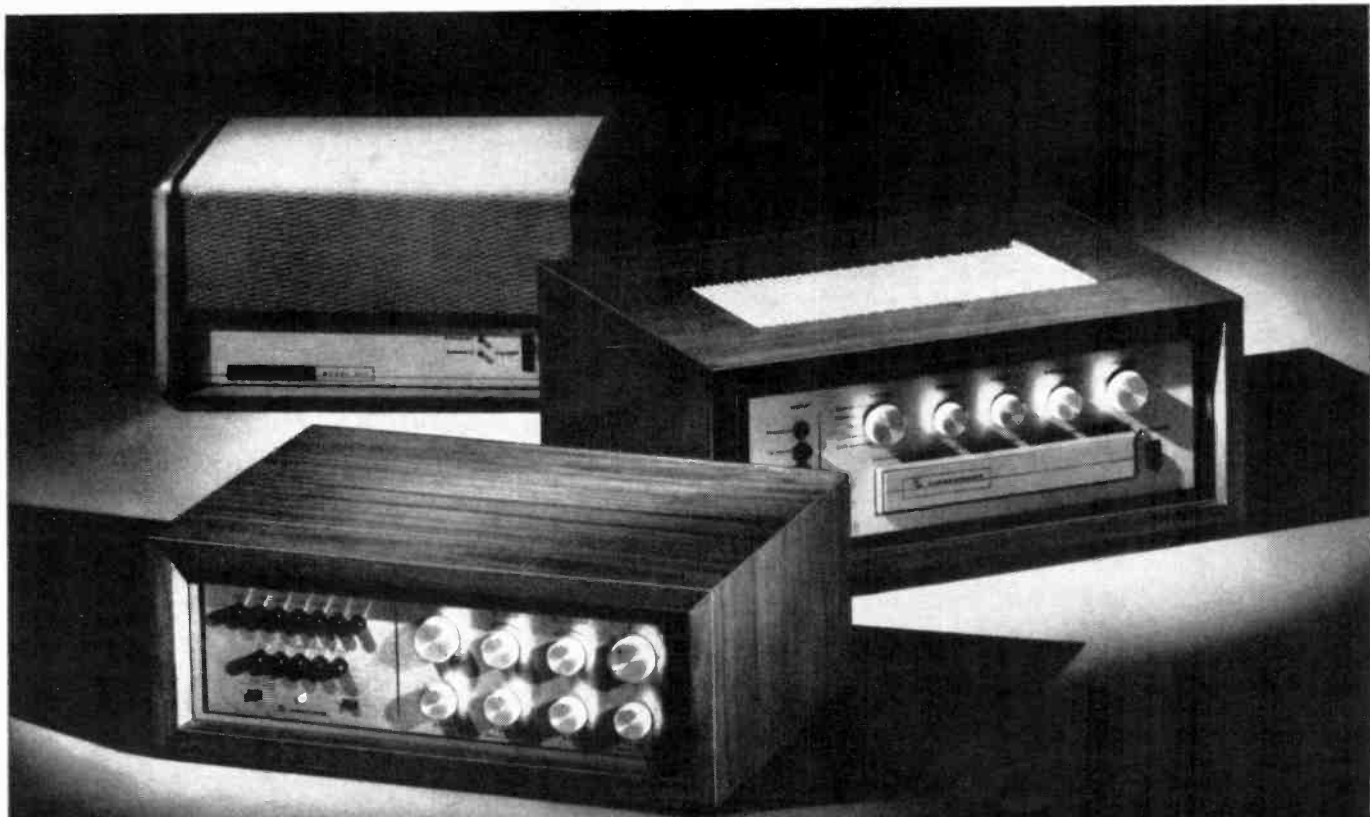
BEETHOVEN: *Sonata No. 30, in E Major, Op. 109; Sonata No. 32, in C Minor, Op. 111.* Bruce Hungerford (piano). VANGUARD © VSD 71172 \$5.79.

- Performance: Excellent
- Recording: Good
- Stereo Quality: Adequate

Bruce Hungerford is an Australian pianist who studied at Juilliard and has been living and concertizing in Europe for a number of years. He is a serious and penetrating artist with a particular affinity for Beethoven—the later the better. These performances have genuine nobility, and yet they avoid rhetoric. Hungerford knows how to deal with a text; he has an obvious respect for the score, and one feels that everything grows out of long study and reflection about the notated music; yet he is not a slave of the printed page, but constantly concerned with turning notes into tones, the printed page into music.

This recording was made with the Dolby System and, as an ardent hater of tape hiss, I will offer a moderately loud cheer. The cheer is only *moderato* because I must ruefully report that in non-sustained sound (and the piano is by nature a non-sustaining instrument) one is correspondingly more aware of surface noise and pre-echo; the latter is especially annoying in the C Minor Sonata. But don't get me wrong, I'm still for the Dolby system; it has always been the case that advances in sound reproduction have tended to magnify other (previously less noticed) defects. As James Goodfriend recently pointed out in his column for this magazine, these are things that for the time being

(Continued on page 76)



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we have to learn to live with. Otherwise the piano sound is very good—and the performances are winners.

E. S.

BELLINI: *Norma*. Elena Suliotis (soprano), Norma; Mario del Monaco (tenor), Pollione; Carlo Cava (bass), Oroveso; Fiorenza Cossotto (mezzo-soprano), Adalgisa; Giuliana Tavolaccini (soprano), Clotilda; Athos Cesarini (tenor), Flavio; Orchestra and Chorus of the Accademia di Santa Cecilia, Rome, Silvio Varviso cond. LONDON Ⓢ OSA 1272 two discs \$11.58.

Performance: **A good try**
Recording: **Good**
Stereo Quality: **Good**

The vocal writing in Bellini's *Norma* is the quintessence of *bel canto*. It is not a display of self-congratulating bravura: the legendary singers of Bellini's time, for whom this music was written, were steeped in a style that was inextricably interwoven with *floriture*. Singing all the notes in music of this kind is no easy task by itself, but it is far from sufficient. To bring the music to life it must be delivered with a virtuosic abandon that banishes strain, with perfect intonation, and with enough attention to expressive and dynamic accentuation to point up the music's dramatic substance.

Every modern-day performance of *Norma* is a compromise, though the margin by which these efforts fall short of the exacting standard of true *bel canto* varies. The distance in the case of London's new recording, the third *Norma* in stereo, is considerable, but the performance is not without merit.

In saner times, the prodigiously gifted but rather prematurely exploited young Greek soprano Elena Suliotis would have been advised to gain more experience before undertaking this arduous role. Her technique is anything but virtuosic, she has no trill, and her command of passagework is at best unpredictable. Yet she is an exciting artist who can infuse her singing with expressive emotion, one whose actions are governed by the intuitive control of a born theatrical personality. She is a convincing interpreter of *Norma*'s complex character, particularly in the second act, in which she vacillates between determination and tenderness, mad revenge and noble sacrifice. And, though her vocal sound seldom enchants, such trying *bel canto* tests as the duet "*Mira, o Norma*" go surprisingly well. Here, of course, she has the aid of mezzo-soprano Fiorenza Cossotto, whose round and luscious voice and secure technique earn the performance the distinction of having at least one singer with authentic *bel canto* credentials.

The art of tenor Mario del Monaco has little to do with *bel canto*; *bel grido* (shout) comes closer to being a fair assessment of his efforts here. Yet his contribution is not without impressive moments, particularly when compared with recent less satisfying recorded work. The character of Pollione is, in many ways, a precursor of Rhadames, and it is hardly coincidental that such past performers as Giacomo Lauri-Volpi and Giovanni Martinelli excelled in both roles. Del Monaco's tone is sturdy and ringing throughout, with undimmed steadiness and dependable intonation. There is little grace in his singing, and he is almost helpless in the face of the role's florid requirements. But the vocal presence still retains its magnetic appeal. Not much can be said for basso Carlo

Cava, whose throaty, unresonant sound is an insufficient medium for Oroveso's noble music. The interpreters of Clotilda and Flavio are adequate. Silvio Varviso's conducting is sensibly paced and generally satisfactory. But more care could have been taken with the choral tone, and with the polish of some vocal ensembles, particularly in the final scenes.

Whereas rival companies require three discs, London's *Norma* takes only two, each offering more than one hour of music. The lower price, however, is made possible at the expense of abbreviating the opera. In addition to "traditional" minor cuts, London omits twelve measures of an essential chorus in Oroveso's first scene, the entire introduction (fifty-six measures) to Scene III in the first act, and all of Scene IV in the second act, to list only the more important instances. All things considered, the negatives



Next Month in

HiFi/Stereo Review

Ralph Vaughan Williams:
England's Greatest Symphonist?
By Edward Jablonski

SPECIAL ANNUAL SPEAKER
ISSUE

Facts and Fallacies
about Loudspeakers
Loudspeaker Power Capacities
Problems of Speaker Testing



outweigh the positives. I regard this version as superior to its RCA Victor competitor, but for the beauties of *Norma* the choice set is still Angel S 3615. G. J.

RECORDING OF SPECIAL MERIT

BRAHMS: *Piano Concerto No. 2, in B-flat, Op. 83*. Géza Anda (piano); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON Ⓢ SLPM 139034 \$5.79.

Performance: **Hyper-romantic**
Recording: **Beautiful**
Stereo Quality: **A-1**

Somewhat contrary to my expectations, the Anda-Karajan account of the colossal Brahms B-flat Concerto has turned out to be neither precious nor nervous and over-refined, but a full-blown romantic treatment of the type one might ascribe to imagination to D'Albert and Nikisch or Fischer and Furtwängler. This reading, with its relatively free use of *vibato*, stands at the opposite pole from the granitic manner of Serkin-Szell or Backhaus-

Böhm, but it has more backbone and surge than the Richter-Leinsdorf version, which is also in the high romantic manner—at least the solo part.

A distinguishing feature of the Anda-Karajan collaboration is the unusual care lavished upon tonal coloration, both in the lyrical episodes for the soloist and in the inner orchestral voices for woodwinds and horns. This brings to the music an almost Stokowskian vividness of which I had never been quite so powerfully aware until now. I found this passionately lyrical-dramatic treatment by Anda and Karajan among the most moving and fascinating I have heard since Richter and Ormandy did it in a concert performance in Philadelphia almost a decade ago.

The playing of the Berlin Philharmonic is altogether magnificent in its power and tonal loveliness, and the recorded sound is eminently satisfying. D. H.

BRAHMS: *Piano Trios (complete)*: No. 1, in B Major, Op. 8; No. 2, in C Major, Op. 87; No. 3, in C Minor, Op. 101; No. 4, in A Major, Op. posth. The Beaux Arts Trio. WORLD SERIES Ⓢ Ⓜ PHC 2-013 two discs \$5.00.

BRAHMS: *Trio, in E-flat Major, for Horn, Violin and Piano, Op. 40; Piano Trio No. 2, in C Major, Op. 87*. Yehudi Menuhin (violin), Hephzibah Menuhin (piano), Maurice Gendron (cello), Alan Civil (horn). ANGEL Ⓢ S 36472 \$5.79.

BRAHMS: *Piano Trio No. 3, in C Minor, Op. 101*. MENDELSSOHN: *Piano Trio No. 1, in D Minor, Op. 49*. The Suk Trio. CROSSROADS Ⓢ 22 16 0178 \$2.49.

Performances: **All good Brahmsiana**
Recording: **Phillips and Crossroads good, Angel lush**
Stereo Quality: **Angel resonant, others clearly separated**

A Brahms Opus Posthumous? Brahms ruthlessly destroyed (or revised) virtually all of his music with which he was not entirely satisfied. In 1924, however, a certain Dr. Ernst Bucken came into possession of a manuscript of a piano trio which he argued was a copy of one of those destroyed early works. Thus Philips is able to present four Brahms violin-cello-and-piano trios instead of the usual three. Is it for real? Could be. It is not, in any case, a very good work, and perhaps this is one time when the wishes of the composer ought to have been respected. Be that as it may, this is a good album and features straightforward, vigorous, praiseworthy performances of the canonical and uncanonical trios.

Even without the extra work, the known piano trios of Brahms are an odd lot. They are really all relatively late works (the originally early B Major was thoroughly revised in 1889), and they are all closely knit in structure and key and full of subtle rhythmic and metrical inventions (hear, for example, the Andante of Op. 101, with its varying measures of 3/4 and 2/4 time). The Beaux Arts Trio is sensitive to the importance of nuance and phrase in these compact and economical works and the results are commendably communicative.

The major competition in the Brahms trio field comes from the Stern-Rose-Istomin performances on Columbia, which are, of course, (Continued on page 80)

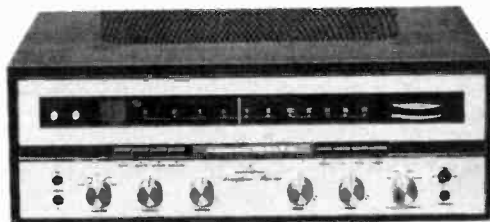
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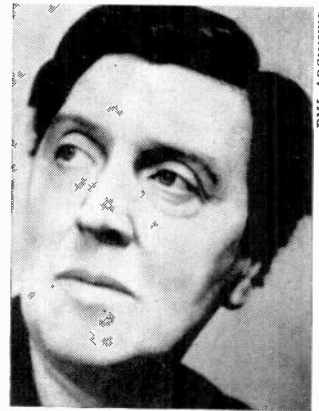
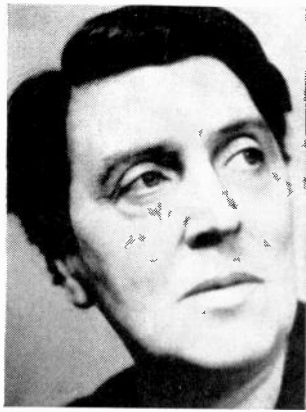


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B.M.I. ARCHIVES

TWO LULU

We may never hear Alban Berg's last opera complete, but two new incomplete versions have just been released concurrently

Reviewed by ERIC SALZMAN



LULU, poor *Lulu*. Berg's last opera, like its title character, was born in woe and has been a child of trouble ever since. Now, finally, it achieves stereo-recording form—and not once but twice—too late and too soon. Too late, because even an incomplete *Lulu* in modern sound would have been much appreciated a few years ago. Too soon, because now we know that *Lulu* was in fact finished by its composer and that we must wait patiently for Berg's masterpiece to be heard someday as he intended it.

The complete *Lulu*? The work is described in every reference book as "unfinished," left incomplete by Berg at his death. But the facts of the case have now become known—thanks particularly to the investigations of the American musicologist and composer George Perle (see Robert Offerfeld's article "Some Questions about *Lulu*" in the October 1964 issue of *HIFI/STEREO REVIEW*). *Lulu* was completed by Berg in short score—that is, he composed every single note with indications of orchestration. All that remains to be done is some third-act orchestration. This is, of course, hardly a mechanical job with music such as Berg's; nevertheless a skilled composer with a knowledge of Berg's orchestral style could turn out an adequate job in a couple of weeks. There is no comparing *Lulu* with the Mahler Tenth, the existing music of which is only a sketch, not a musically complete score. The presence of an intruding hand in *Lulu*'s orchestration would be a small matter compared to the huge chunks of other people's music that we accept in works such as Puccini's *Turandot*, Mozart's *Requiem*, or even *Carmen*!

Why hasn't anyone completed the orchestration? If we turn to the last page of the German libretto accompanying the Deutsche Grammophon set, we find a note signed by Dr. Alfred Schlee, head of Universal Edition, the Vienna house that published Berg's music. "The composer's widow," Schlee says, "asked that no attempt should be made to complete the score. Consequently the work is presented now, as on other occasions, as a fragment. The music heard in the third act ('Variations' and 'Adagio') comprised the sections of the 'Lulu Suite,' put together by Berg himself, which do not occur in either of the first two acts." The Variations are played as an interlude before the final scenes; the final scene, *Lulu*'s murder at the hands of Jack the Ripper, is mimed (or, in the case of the Hamburg production, spoken) to the music

of the Adagio; the final lines, a kind of *Liebstd* sung by the Countess Geschwitz over the body of *Lulu*, are given in the suite score and hence are sung in their proper place at the conclusion of the opera.

As a way of hearing and staging an incomplete masterpiece, this cooked-up ending might be acceptable, but it is a pretty poor substitute for the original. *Lulu*, like all of Berg's work, is a huge arch, and dramatically and musically the third act is an essential part of a completely unified conception. Imagine *Wozzeck* with the third act missing except for the murder of Marie pantomimed to the final Intermezzo. But we must be patient; we will apparently not get the complete *Lulu* during the lifetime of the composer's widow.

In the meanwhile we have two performances of the stop-gap version—"live" recordings of stagings in Hamburg and Berlin. We can dispose of one of them quickly. The Hamburg-Angel performance—essentially the same one played by the company last year in New York—is utterly inadequate in virtually every way. It is the kind of performance that prompted Schoenberg, Berg's teacher, to say, "My music is not avant-garde, only badly performed." Performance and "live" recording here add up to an irritating mediocrity.

The Berlin recording is also described as "live" but, except for one short scene, I hear none of the banging around the stage, coughing, and general uproar that a "live" pick-up usually implies. Karl Böhm and his excellent group of singers contrive to keep a sense of lightness and even wit amid the complexities and hyper-expressionism of Berg's music. *Lulu*, adapted by Berg himself from two plays of Frank Wedekind, has its comic-ironic elements. *Lulu* herself is a kind of earth-spirit, a child of nature, a free soul who preserves a certain innocence amid all the immorality and anguish. She brings misery and death in her wake, but she does not will it all. Society—and the miserable, comic trail of men that follow after her and want her only for themselves—cannot accept her freedom. She must be punished, and, with her, all those trapped by the fatal conflict between love for her and the social code fall also. All this in a combination of surrealistic horror and what you might call contemporary *opera buffa*! As in *Wozzeck*, Berg strikes an extraordinary balance between the music drama (the setting of dialogue, character delineation, etc.) and the use of strict musical forms (canon, aria, rondo, symphony,

etc.). This is basically a twelve-tone work which uses many tonal elements; its structure is built on both set numbers and Wagnerian *Leitmotifs*. But how dry all that sounds next to the living, breathing masterpiece that *Lulu* is! It is a rich work, full of Berg's deepest musical insights.

The reconciliation of all these elements is no small achievement, especially in the incomplete version that we now have. Böhm manages to get clarity and a natural sense of movement into the music without sacrificing those marvelous Bergian qualities of lyric intensity and passion. The orchestral playing is excellent. Evelyn Lear is probably the leading interpreter of the title role today, and she is effective dramatically and musically. Dietrich Fischer-Dieskau's Dr. Schön is an imposing characterization of a difficult role, although it might have been musically more precise. Both tenors get high marks, and a word should be put in for Greindl's Schigolch. The recording, free of gimmicks and extraneous noise, is so clean and clear that one must wonder how "live" is "live"; if this has all been taken from a stage performance, it is a staggering triumph of the art of engineering the impossible. There are separate English and German librettos, plus a clutch of interesting if Germanic explanatory essays. Until we have the complete version of Berg's masterpiece, this is the incomplete one to have.

BERG: *Lulu*. Evelyn Lear (soprano), *Lulu*; Donald Grobe (tenor), Alwa; Dietrich Fischer-Dieskau (baritone), Dr. Schön; Loren Driscoll (tenor), the Painter; Patricia Johnson (soprano), Countess Geschwitz; Josef Greindl (bass), Schigolch; Barbara Scherler (alto), Schoolboy; Gerd Feldhoff (bass), Animal Trainer and Rodrigo, an acrobat; Orchestra of the Berlin Opera, Karl Böhm cond. DEUTSCHE GRAMMOPHON © 139273/4/5 three discs \$17.37.

BERG: *Lulu*. Anneliese Rothenberger (soprano), *Lulu*; Gerhard Unger (tenor), Alwa; Toni Blankenheim (baritone), Dr. Schön; Erwin Wohlfahrt (tenor), the Painter; Kerstin Meyer (mezzo-soprano), Countess Geschwitz; Kim Borg (bass), Schigolch; Maria von Ilosvay (contralto), Schoolboy and Theatre Dresser; Benno Kusche (bass), Animal Trainer and Rodrigo, an acrobat; Hamburg State Opera Orchestra, Leopold Ludwig cond. ANGEL © 36514/5/6 three discs \$17.30.

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in a higher price category. Similarly, the Menuhin recording of Op. 87 backed by the *Waldhorn* Trio is proportionally a more expensive item, though its rich style and the Menuhin name will have a wide appeal. The violinist is actually not quite up to everything, but these are, by and large, attractive performances, the Horn Trio particularly. However, I find the lush Angel sound no plus, and I especially did not care for the piano sound. By contrast, the World Series sound is clear and well balanced.

The third release in question here, the Suk Trio recording from Czechoslovakia, has a somewhat warmer sound and some excellent playing. The very beautiful and superbly performed Mendelssohn work is a real sleeper. Next to the World Series version, the Czech Brahms C Minor Trio lacks a little something in strength and drive, but this is a *gemütlich* reading with moments of great beauty, particularly in the simpler, more lyrical sections of the work. E. S.

BRAHMS: Songs. Zigeunerlieder, Op. 103; Feldeinsamkeit; Der Kranz; Der Schmied; Der Tod, das ist die kühle Nacht; Therese; Meine Liebe ist grün; Botschaft; Das Mädchen spricht; Mein Mädchen hat einen Rosenmund. **WOLF: Songs. Anakreons Grab; Frühling übers Jahr; Storchbotschaft; Der Gärtner; Gebet; In der Frühe; Auf ein altes Bild; Peregrina I; Der Knabe und das Immllein; Heimweh; Du denkst mit einem Fädchen; Nun lass uns Frieden schliessen; Und willst du deinen Liebsten sterben sehen?; Auch kleine Dinge.** Lotte Lehmann (soprano); Paul Ulanowsky and Ernö Balogh (piano). RCA VICTROLA © VICS 1320 (e), (M) VIC 1320* \$2.50.

Performance: **Variable**
Recording: **Dotted**
Stereo Quality: **Poor**

This is the second reissue of the year to commemorate Lotte Lehmann's eightieth birthday. In contrast to the Seraphim disc (reviewed in May), which was primarily operatic and was drawn from the artist's prime years, this collection gives us Lehmann the recitalist from the period 1935 to 1947. Some of these songs were available on the long-deleted Camden 378; others are released here for the first time.

This very generous program (nearly one hour in length) has its ups and downs artistically. Even long past her prime—and she was approaching sixty in 1947—Lotte Lehmann remained a rewarding performer, and this disc offers abundant evidence of the warmth of expression, felicity of phrasing, and narrative charm that made her unique. For me, the lusty enthusiasm of *Der Schmied* and her temperamental and rhythmic affinity for the *Zigeunerlieder* were particular delights. Of course, in the instances in which her voice could still respond to all the demands of the music (*Der Tod, das ist die kühle Nacht*), the results are nearly magical. But the recurrent impurities of intonation, imperfections of breath control, and other indications of declining strength cannot be denied—or ignored.

I have never met a detractor of Lotte Lehmann, so, if I recommend the disc to her fans only, that is still a wide field. Both pianists do distinguished work. In general, the engineering of the artificial stereo disc is rather mediocre; the mono version, not submitted for review, may be better. G. J.

CHADWICK: Symphony No. 2, in B-flat, Op. 21. Royal Philharmonic Orchestra, Karl Krueger cond. SOCIETY FOR THE PRESERVATION OF THE AMERICAN MUSICAL HERITAGE © MIA 134, (M) MIA 134* \$6.00.

Performance: **Devoted**
Recording: **Good enough**
Stereo Quality: **Satisfactory**

George Whitefield Chadwick (1854-1931) was the youngest of the so-called "Boston Classicist" group of composers that flourished at the turn of the century and included John Knowles Paine (as mentor and father figure), as well as Arthur Foote and Horatio Parker until his departure for New Haven. Following study at the New England Conservatory and a brief spell of college teaching, Chadwick completed his music studies in Germany, then returned to Boston, where he soon joined the New England Conservatory faculty, becoming its director from 1897 until his death in 1931.

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LOTTE LEHMANN

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In company with Paine, Parker, and Foote, Chadwick brought to American art music the highest standards of European craftsmanship. Of the man himself, within these standards and traditions, we hear a keen lyrical and poetic sense, plus a touch of humor capable of turning into genuine swag, as in the *Jubilee* movement of the Symphonic Sketches and the *Vagrom Ballad* finale from the same work, with its satirical xylophone reference to the Bach "Great" G Minor Organ Fugue. Perhaps Mercury will one day reissue the fine Hanson/Eastman Rochester recording of this score. Though not as well recorded, Chadwick's evocation of the Scottish legend *Tam O'Shanter*, available on the Desto label, is also a respectable representation of the humorous and poetic aspects of his musical idiom.

The Second Symphony, premiered during the 1886-87 season by the Boston Symphony Orchestra, was written a decade before the Symphonic Sketches, and is almost wholly a lyrical work in the Schumann-Brahms tradition. The elegiac slow movement is perhaps the finest music in the piece, but as a whole it seems a bit bland and genteel.

Krueger's recorded performance is a devoted one in every respect, and the sonics

seem better balanced and blended than was the case with the MIA discs of Parker and Templeton Strong performances I previously reviewed. D. H.

CRUMB: Night Music I. Louise Toth (soprano); Paul Parmelee (piano and celesta); David Burge and Thomas McCluskey (percussion); George Crumb cond. ERICKSON: *Chamber Concerto (1960).* Hart Chamber Players, Ralph Shapey cond. COMPOSERS RECORDINGS, INC. © CRI S 218 USD \$5.98.

Performance: **Sounds excellent**
Recording: **Superior**
Stereo Quality: **Fine**

During my years as a daily reviewer for the New York *Herald Tribune*, the post-Webernite phenomenon was the prevailing rage among young composers, and, with it, the resuscitation of the "special" new-music organization with its "special" audience (mostly other composers who came to get the goods from, or on, each other) was widespread. My initially unprejudiced interest in this surprising stylistic trend in American music, along with my duties as a critic, brought me into protracted contact with the "new" music, the "special" concert, and its "special" audience. The larger part of the music I heard bored me terribly—I thought at first because of my predisposition to music that was, if not tonal, at least thematic. By the time I left the *Tribune* in 1960, the very year that Robert Erickson (b. 1917) composed the Chamber Concerto recorded here—I had begun to realize that my boredom was rooted neither in hostility nor inability to perceive the value of or comprehend the pieces, but in the sudden realization that I had been hearing the same piece over and over again—no matter the composer's name or the instrumental choice. I'd not only heard it, I'd *had* it.

If these reminiscences seem beside the point, it is nonetheless true that my most immediate reaction to this recording of Erickson's Concerto (I don't *think* I've ever heard it before, although, obviously, I wouldn't swear to it) was, "There it is—That Piece again!" Same exploitation of instrumental range; same "pointillistic" a-thematic attitudinizing. My only other *honest* reaction was the surprising afterthought that all but the most gifted works of this era now sound as outdated as do all but the most gifted works by those Americans of the preceding generation who scrupulously aped Stravinsky's neoclassicism. I suppose Robert Erickson can point to some organizational peculiarity of his work that, in its day, distinguished it from other versions of That Piece; similar pointings have been done for me by other practitioners, but it's never helped.

Night Music I (1963) by George Crumb (b. 1929) belongs to the let's-make-unearthly-sounds branch of yesterday's avant-garde. There are seven small movements. Two of them are vocal settings of texts by Lorca which, for reasons that elude me, the composer thinks of as "buttress points"—whatever those might be—in what annotator Carter Harman describes as "the arch of the whole musical structure." (Since the work is fragmented thematically, I hear no arches, either.) But there *are* a lot of pretty sound-for-its-own-sake instrumental niceties.

(Continued on page 82)

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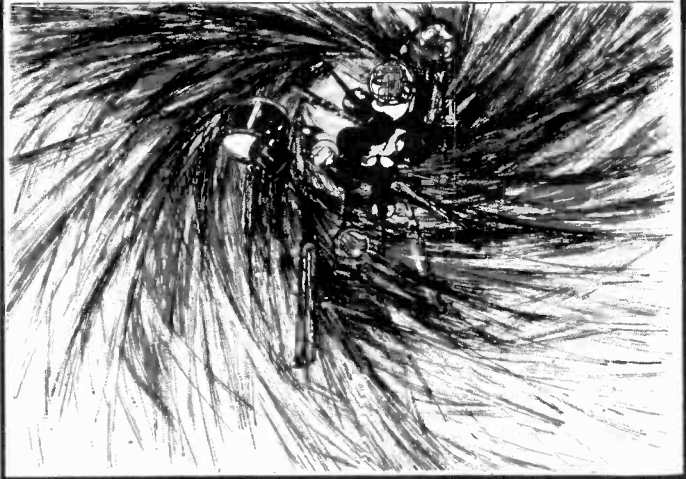
BEETHOVEN: Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster • The recording emphasizes extreme directionality. It is a dramatic presentation engineered specifically for stereo reproduction.

MASSAINO: Canzona XXXV à 16 (complete) DGG Archive • Performed on old instruments, and recorded with techniques that combine directionality with depth and ambiance, this band reproduces the sound of the music in its original environment, a large and reverberant cathedral.

CORRETTE: Concerto Comique Op. 8, No. 6, "Le Plaisir des Dames" (third movement) Connoisseur Society • Recording demonstrates the

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sound and special layout of a small performing group (harpsichord, cello and flutes) in fairly resonant surroundings.

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RODRIGO: Concert—Serenade for Harp and Orchestra (excerpt from the first movement) Deutsche Grammophon Gesellschaft • This excerpt provides a wealth of instrumental color behind a harp solo. The music is clear, colorful, rather classical, and immensely entertaining.

MANITAS DE PLATA: Gypsy Rhumba (complete) Connoisseur Society • The recording puts the listener in the center of a flamenco party by precisely transmitting the directionality, depth and ambiance of this completely impromptu recording session.

MARCELLO: (a.r. King): Psalm XVII "The Heaves are Telling" (complete) Connoisseur Society • This arrangement of the brief Marcello Psalm is for brass, choir and organ, who answer one another antiphonally.

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Mr. Harman suggests that "perhaps the most hauntingly beautiful" of these is "a water-gong glissando. Perhaps it is just as well," he continues, "that it cannot be seen by listeners to this record: it is produced by lowering the vibrating gong slowly into (or raising it out of) a tub of water, an operation that has moved audiences to inappropriate giggles."

Inappropriate? Nonsense. John Cage used virtually the same device in his musico-visual "happening" *Theatre Piece* (1960). Even more fancifully, Cage's performer stripped to the waist and took a stiff blast from a whisky bottle before soaking *his* instrument (a cymbal) in the tub. Cage solemnly cued the event by stop-watch and graph, and the audience broke up with laughter.

The performances on CRI's new release sound excellent and the recorded sound and stereo are of the first order. W. F.

DEBUSSY: *Ibéria*. ALBÉNIZ (orch. Arbós): *Iberia*. French National Radio Orchestra, Charles Munch cond. NONESUCH © H 71189 \$2.50.

Performance: Mostly exciting
Recording: Fine
Stereo Quality: Good

It seems almost a repertoire policy at Nonesuch to plan releases that make musicological points—sometimes interesting and sometimes not, sometimes valid and sometimes not.

It's probably been done somewhere by somebody, but this is the first time I've heard a Frenchman's view of Spain cheek-by-jowl with a Spaniard's. The commingling of influences in Spanish and French music has been written about *ad nauseam* (the "Frenchness" of Debussy's and Ravel's "Spanish" music, the "Frenchness" of Falla's Spanish music, etc.). Putting Arbós' orchestration of Albéniz next to Debussy's orchestration of *anything* is a little unfair; the French master was one of the greatest orchestrators in the history of music and, had he so wished, he could have made *Sweet Adeline* sound ravishing in the orchestra. But, this apart, the recording really dramatizes the old saw that both Debussy's and Ravel's Spanish evocations are French to the core. The plainness of statement, baldness of sentiment, and comparatively primitive technical equipment of the Albéniz score make a sharp contrast to the elegance, finesse, and innovative boldness of Debussy's. If Falla is Spain's greatest composer of modern times, I suspect it is because he appropriated these particularly French qualities and applied them with complete mastery to the melody and rhythm characteristic of Spain.

Munch tends to run amok with both scores, but his reading of Debussy's *Ibéria*, although highly personal (I believe that's the euphemism I'm looking for), is flashy, exciting, and dramatic—and I don't care *what* the details of the printed score indicate. The *Corpus Christi* excerpt from the Albéniz piece (which can make a stunning impression) is curiously subdued in this performance, but otherwise Munch plays the score to beat, as it were, the band.

The sonics and stereo effects are uncommonly good. I am again persuaded that Nonesuch is putting out just about the best low-budget records available. W. F.

ERICKSON: *Chamber Concerto* (see CRUMB)

82

RECORDING OF SPECIAL MERIT

HANDEL: *Passion nach Barthold Heinrich Brockes* (Brockes Passion). Maria Stader (soprano), Edda Moser (soprano), Rosemarie Sommer (contralto), Verena Scheidegger (soprano), Paul Esswood (countertenor), Ernst Haefliger (tenor), Jerry J. Jennings (tenor), Theo Adam (bass), Jakob Stämpfli (bass); Regensburger Domchor; Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE © 198418/19/20 three discs \$17.37.

Performance: Very fine
Recording: Excellent
Stereo Quality: First-rate

Handel is considered to have written this *Passion* (the full title is *Der für die Sünde der Welt gemarterte und sterbende Jesus*) sometime in 1716. The composer had already



JEAN-MARIE LECLAIR
Engraving by François

written an early *St. John* *Passion*, but this second one was based on the famous text (by Barthold Heinrich Brockes) also used by a number of Handel's important contemporaries, including Keiser and Telemann. The impact of the text on Germany was profound, although its verbosity, allegorical diversions, paraphrases of the Gospel, and sentimentality may make its popularity seem all but incomprehensible to us today.

What prompted Handel to write his setting of this text is not known, nor was he ever again to compose a Lutheran work after it. Musically, there is much that is fine (including quite a large number of pieces he was to use again in *Esther*, *Deborah*, the Op. 3 *Concerti Grossi*, and even *Acis*), but overall, as musicologist-critic Paul Henry Lang has implied, Handel sounds uncomfortable. The drama that he was able to infuse into his oratorios is only sporadically to be heard here; the spiritual message is diffused, mainly through Brockes' excesses and wordiness, although no less a master than J. S. Bach copied out a portion of Handel's score for study, and a comparison of both men's "Eilt" chorus (Bach's in his *St. John* *Passion*) with its "Wohin?" exclamations is most instructive stylistically.

If, then, this is not Handel at his best, it nevertheless is invariably interesting Handel, and this first recording should find a good market among his admirers. The performance, a stylish one, is superb, with stunning singing by most of the soloists—I might single out the always reliable Ernst Haefliger, Maria Stader (she sings the extensive part of the *Daughter of Zion* beautifully), and a relative newcomer (he sang in the splendid Mackerras recording of *Messiah*), the extremely impressive countertenor Paul Esswood. Among the lesser roles, Edda Moser's Mary (she sings *Amor* in the new DGG *Orfeo*) was most pleasing, though I found Jerry Jennings' Peter both sharp and spread in tonal production. August Wenzinger provides extremely sympathetic conducting, and the recording quality is admirable. Complete texts and translations are included. I. K.

RECORDING OF SPECIAL MERIT

LECLAIR: *Violin Concertos: in D Major, Op. 7, No. 2; in A Major, Op. 10, No. 2; in G Minor, Op. 10, No. 6.* Huguette Fernandez (violin); Jean-François Paillard Chamber Orchestra, Jean-François Paillard cond. MUSIC GUILD © MS 148, Ⓜ S 148 A \$2.39.

Performance: First-class
Recording: Excellent
Stereo Quality: Fine

These Italianate concertos by a Frenchman are good illustrations both of Leclair's own ingratiating style of writing and of the state of violin virtuosity in the first half of the eighteenth century. All three pieces are extremely enjoyable, and Huguette Fernandez, who had previously recorded both Op. 10, No. 2, and Op. 7, No. 2, with the same orchestra and conductor some years ago, is in excellent form throughout. The playing is stylish, the virtuosity of the solo part emerges with great effect, and the accompaniments are first-rate. The Erato-originated recording is highly satisfying. I. K.

RECORDING OF SPECIAL MERIT

MAHLER: *Songs. Des Knaben Wunderhorn: Wo die schönen Trompeten blasen; Der Schildwache Nachtlied; Das irdische Leben; Wer hat dies Liedlein erdacht?; Lob des hohen Verstandes. Lieder und Gesänge aus der Jugendzeit: Ich ging mit Lust; Hans und Grete; Frühlingmorgen; Um schlimme Kinder artig zu machen. Rückert Lieder: Ich atme' einen Linden Duft; Liebst du um Schönheit; Um Mitternacht.* Christa Ludwig (mezzo-soprano), Gerald Moore (piano). SERAPHIM © 60070 \$2.50.

Performance: Mesmeric
Recording: Fine
Stereo Quality: Admirable

American record buyers have for some time had decent performances of these Mahler songs available to them, all but two in the orchestral settings the composer fashioned for them. But art of so high an order as Christa Ludwig and Gerald Moore display on this disc, recorded in England in 1959 but released here for the first time, cannot be denied pre-eminence. Comparison of this recital with Miss Ludwig's new Schubert collection shows that she was very nearly as finished and mature an artist a decade ago as she is now—that is, a recital singer almost without peer today. She understands the special deli-

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cacy and irony of these songs and makes their points vocally with becoming economy; note, for example, the tenderness with which she inflects the words "Er klopft so leis" ("He knocks so softly") in *Ich ging mit Lust*, and the subtle change in vocal color at the climactic words ("In Deine Hand") of *Um Mitternacht*. Moore is simply supreme; you may not want to hear the orchestral versions of these songs again after you hear what he does with the engaging *Ländler* tune in *Hans und Grete*, and what he makes of the piano's statements in *Wo die schönen Trompeten blasen*. Even *Liebst du um Schönheit*, which I usually find tame musically and tawdry poetically, comes off for me here. Only *Um schlimme Kinder* is less than completely successful, for Miss Ludwig sacrifices rounding off phrase endings to sustaining a quick tempo.

The recorded sound and the balances between voice and piano are very good. Texts and translations are provided, but the former are full of small errors; in the latter, too, readers may be puzzled by the inexplicable truncation of the word "sentry" to "sent" in *Der Schildwache Nachtlied*. Robert S. Clark

MAHLER: *Symphony No. 1, in D Major*. Bavarian Radio Symphony Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON © 139331 \$5.79.

Performance: Affectionate
Recording: Generally good
Stereo Quality: Satisfactory

Kubelik's approach to Mahler's youthful and understandably popular First Symphony is to play down the last-movement bombast and first-movement sentimentality and to concentrate on the essential freshness and sweetly lyrical aspects of the work. The second-movement *Ländler* moves along at a smart pace, and there is no hamming it up in the mock funeral procession, though the trumpets here do seem a bit forward in their famous descent passage toward the end of the movement. The recorded sound is warm and pleasing, if a bit diffuse in the percussion. Among the ten other versions of the work, that by Erich Leinsdorf and the Boston Symphony for RCA Victor pursues a somewhat similar course; but in that instance both the virtuosic quality of performance and the sonic brilliance and power of RCA's recording put the new Kubelik disc in the shade. D. H.

RECORDING OF SPECIAL MERIT

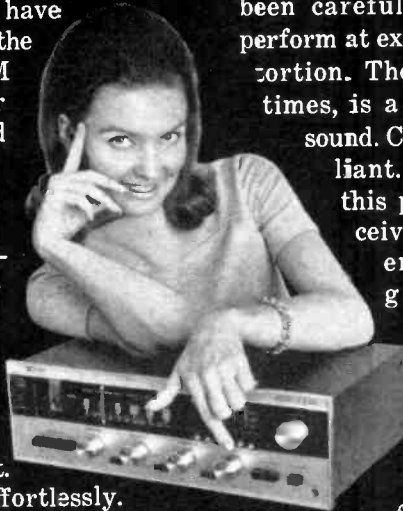
MAHLER: *Symphony No. 9, in D Major*. London Symphony Orchestra, Georg Solti cond. LONDON © CSA 2220 two discs \$11.58.

Performance: Very fine
Recording: Superb
Stereo Quality: Top-notch

Georg Solti, the London Symphony Orchestra, and London's engineering staff have accomplished a formidable feat of musical organization and aesthetic communication in this, the ninth currently available recorded version of Mahler's last completed symphony. The immense time span, complexity of texture, and range of dynamics and expressive content make a completely satisfactory realization of this score all but impossible. I would not give up my Bruno Walter recording, if only because he was the living link between Mahler and the present and gave

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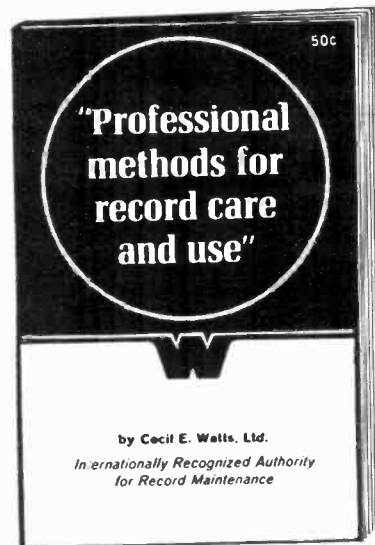
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this symphony its world premiere. I also find something extraordinary in the terrifying and inexorable power that Klemperer brings to the first movement of the work through the rock-steady pulse he insists upon from beginning to end. And if Walter gives us the most impassioned and yet other-worldly realization of the great *adagio* finale, Bernstein in his complete Mahler cycle gives us the most harrowing purgatorial drama through the work as a whole.

Yet as performances to live with, my choices would be Walter's and this new Solti album. Walter reveals the humanistic aspects of late Mahler as no one else has done before or since; but Solti, with the help of great engineering and magnificent orchestral performance, brings to the fore the nervously satanic aspects of the music without slighting its qualities of humanity and passion. Furthermore, in his establishing of tempo relationships, especially in the titanic first movement, and in his handling of details of balance, whether in shattering climaxes or ethereal chamber-music textures, Solti makes one feel it would be possible to copy down the whole score from his performance.

Without question, the most dazzling achievement of this album from the standpoint of sheer virtuosity is the savage *Rondo burlesque* third movement. The combination of razor-sharp clarity of polyphonic texture and relentless rhythmic drive becomes almost unbearable in its tension. But Solti never lets go for an instant, and brings the movement to a close with a stretch-drive *presto* that must be heard to be believed.

And really hear it one can, thanks to recorded sound that is crystal clear, free of extraneous background noise, and endowed with an acoustic *ambiance* and instrumental presence that give the whole both warmth and immense impact for climaxes. D. H.

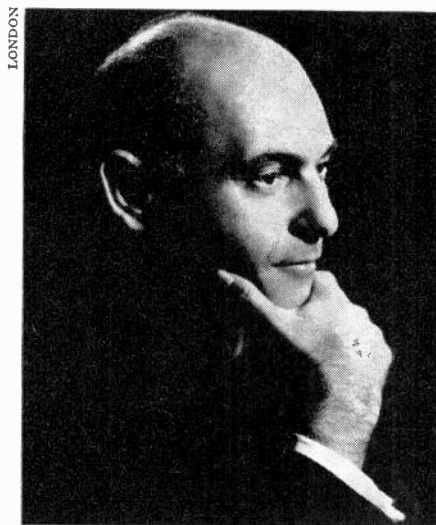
MENDELSSOHN: *Concerto for Piano and Strings, in A Minor (c. 1822)*. Rena Kyriakou (piano); Vienna Symphony Strings, Mathieu Lange cond. *Serenade and Allegro gioioso, in B Minor, Op. 43; Rondo brillante, in E-flat, Op. 29*. Rena Kyriakou (piano); Vienna Pro Musica Symphony, Hans Swarowsky cond. TURNABOUT Ⓢ TV 34170 \$2.50.

Performance: Generally neat
Recording: Generally satisfactory
Stereo Quality: All right

All three works here are minor chips from the Mendelssohnian work bench. The Concerto is a nice bit of juvenilia, with end movements that suggest vitaminized Hummel, and the very sweet slow movement has a main theme deliciously suggestive of an all too familiar folk song from the British Isles. The *Rondo brillante* was written the year after completion of the "Italian" Symphony; the *Serenade and Allegro gioioso* dates from the time Mendelssohn began work on his Violin Concerto. Save for the charmingly wistful *Serenade*, both pieces are pretty empty stuff.

Mme. Kyriakou plays neatly, warmly, and with proper rhythmic vitality. Her accompanists lend respectable support, and the recorded sound is on the same level. D. H.

MENDELSSOHN: *Symphony No. 4, in A Major, Op. 90 ("Italian")*. **SCHUBERT:** *Symphony No. 8, in B Minor ("Unfinished," D. 759)*. New York Philharmonic,



GEORGE SOLTI
A nervously satanic Mahler Ninth

Leonard Bernstein cond. COLUMBIA Ⓢ MS 7057, Ⓜ ML 6457* \$5.79.

Performance: Good
Recording: Good
Stereo Quality: Good

A FESTIVAL OF FAMOUS CONDUCTORS, N.Y. PHILHARMONIC. Wagner: *Die Walküre: Ride of the Valkyries*. Mendelssohn: *A Midsummer Night's Dream: Nocturne*. Berlioz: *Roman Carnival Overture*. Sibelius: *Pelléas et Mélisande: Mélisande*. Wolf-Ferrari: *The Secret of Suzanne: Overture*. Beethoven: *Egmont Overture, Op. 84*. Vaughan Williams: *Fantasia on Green-sleeves*. Stravinsky: *Circus Polka*. Mendelssohn: *A Midsummer Night's Dream: Scherzo*. Berg: *Wozzeck: Act III Interlude*. New York Philharmonic; Willem Mengelberg, Arturo Toscanini, Sir John Barbirolli, Sir Thomas Beecham, Artur Rodzinski, Bruno Walter, Leopold Stokowski, Igor Stravinsky, George Szell, and Dimitri Mitropoulos cond. COLUMBIA Ⓜ BM 13 ("Bonus Record" with above item).

Performance: Fascinating
Recording: Vintage 1926-57

The Mendelssohn-Schubert performance is a

WILLEM MENDELBERG
A rare reissue in a "festival of conductors"



recoupling from a 1966 three-disc package. In the "Italian" Symphony, Bernstein tries with considerable success to strike a middle course between the virtuosic and lyrical approaches. He also gives us the all-important first-movement repeat. His treatment of the Schubert "Unfinished" is surprisingly muscular, with more emphasis on dramatic contrast than lyrical sweetness.

In terms of this pairing, George Szell and the Cleveland Orchestra offer the only present competition (very formidable, and also with the first-movement repeat in the Mendelssohn), and I must confess my preference for his more straightforward and sheerly virtuosic "Italian."

The bonus record given with this release (in honor of the 125th anniversary of the New York Philharmonic) has a few fascinations of its own, offering as it does a parade of ten celebrated conductors whose careers have been closely associated with the Philharmonic. There is special interest in the Toscanini and Mengelberg selections (the *Nocturne* from *A Midsummer Night's Dream* and *Ride of the Valkyries*, respectively), inasmuch as they are heard on LP for the first time since release on the legendary Brunswick gold-label Hall of Fame series back in the late 1920's. Indeed, this was Toscanini's only non-Victor commercial recording. D. H.

MENDELSSOHN: *Trios: No. 1, in D Minor, Op. 49; No. 2, in C Minor, Op. 66*. Beaux Arts Trio. WORLD SERIES Ⓢ Ⓜ PHC 9082 \$2.50.

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

This, the only available disc coupling of the Mendelssohn trios, is a topnotch buy for a chamber-music buff. Menahem Pressler (piano), Daniel Guilet (violin), and Bernard Greenhouse (cello) are among the finest chamber musicians on the American musical scene, and they sail into these two trios with a wonderful combination of *élan* and finesse.

As with much of Mendelssohn, the musical package is uneven in quality. But the D Minor Trio has a lovely song-without-words slow movement, a fine scherzo, and a brilliant finale (especially for the pianist!), and the C Minor has a genuinely impassioned and stirring first movement, a superbly imaginative scherzo, and a finale which, if not as brilliant as that of the D Minor, has somewhat more substance.

At \$2.50, you can't go wrong with this record, if you're a chamber-music fan. Excellent sound. D. H.

MESSIAEN: *Turangalila Symphony*. **TA-KEMITSU:** *November Steps*. Toronto Symphony Orchestra, Seiji Ozawa cond. RCA VICTOR Ⓢ LSC 7051 two discs \$11.59.

Performance: Excellent
Recording: Attractive and faithful
Stereo Quality: Excellent

Having previously spoken of my difficulties with Messiaen in these pages ("Lord knows I've tried"), I don't see any reason for an elaborate rehash here. Let me just say that I find the Turangalila Symphony to be of Mahlerian dimensions, mystical pretensions, and minuscule musical content. Having said that much, let me add that it is possible to take pleasure (now and then) in the play of sonorities—including the piano (played by

Messiaen's wife, Yvonne Loriod), the electronic ondes Martenot (played by his sister-in-law Jeanne Loriod), and extensive percussion. The music, with its epic dimensions, its endless static-oriental repetitiousness, and its alternation of ecstasy and bathos, wavers constantly between originality and prophetic intensity on the one hand, and a kind of unbelievably sincere movie-music banality on the other. It is brilliantly performed by Ozawa and the Toronto musicians; certainly as a showpiece for their talents, these records make a deep impression.

Messiaen's conscious orientalisms merge well with (and are, to some extent, shown up by) Takemitsu's *November Steps*. This composer, one of the remarkable group of Japanese composers working in contemporary idioms, has achieved an effective and meaningful meeting of East and West. The work makes a very striking use of the *biwa* (a Japanese lute played here by Kinshi Tsurata) and the *shakuhachi* (Japanese flute, played by Katsuya Yokoyama). The orchestra is treated in a manner that is skillful and inventive even if quite obviously indebted to Western prototypes. In contrast to Messiaen, everything here is understated, condensed—yet twice as effective for that. The Japanese instruments are not really integrated with the orchestra but stand out in relief against it. The music is rife with contradictions, yet it rises above them to make a genuine and fascinating listening experience.

E. S.

MOZART: *La Clemenza di Tito* (see Best of the Month, page 69)

RECORDING OF SPECIAL MERIT

MOZART: *Masonic Music: De profundis clamavi* (K. 93); *O heiliges Band* (K. 148); *Sancta Maria* (K. 273); *Canon Adagio, in F Major* (K. 410); *Adagio, in B-flat Major* (K. 411); *Cantata, "Dir, Seele des Weltalls"* (K. 429); *Gesellenreise Freimaurerlied, "Die ihr einem neuen Grade"* (K. 468); *Cantata, "Die Maurerfreude"* (K. 471); *Maurerische Trauermusik* (K. 477); *Zerfließet heut', geliebte Brüder* (K. 483); *Ihr Unsre neuen Leiter* (K. 484); *Adagio and Fugue, in C Minor* (K. 546); *Adagio and Rondo, in C Minor* (K. 617); *Ave verum corpus* (K. 618); *Cantata, "Die ihr des unermesslichen Weltalls Schöpfer ehrt"* (K. 619); *Eine kleine Freimaurer-Kantate, "Laut verkünde unsre Freude"* (K. 623); *Anhang, "Lasst uns mit geschlungnen Händen"* (K. 623a). Kurt Equiluz (tenor); Kurt Rapf (piano and organ); Franz Ellmer (boy soprano); other vocal and instrumental soloists; Choir and Orchestra of the Vienna Volksoper, Peter Maag cond. TURNABOUT Ⓢ Ⓜ TV 34213/4 two discs \$5.00.

Performance: Often moving
Recording: Excellent
Stereo Quality: Fine

Mozart became a member of the Freemasons in Vienna in 1784, and from then on he supplied a significant amount of music for lodge ceremonies. Contained on these four sides is all the Masonic music Mozart wrote, save for general works of larger scope (such as *Die Zauberflöte*). Some of this material is really superb: the Masonic Funeral Music, the two Adagios for wind instruments, and the very late cantatas, all of which can be

considered major Mozart without a doubt.

In the early fifties, a Music Records album featuring musicians from Indiana University presented much the same repertoire, but that set has of course long been deleted. Here, also, a number of pieces are added which do not have any direct bearing on Masonry: *Ave Verum Corpus*, the Adagio and Rondo for glass harmonica (played here on the celeste by Peter Maag), and the Adagio and Fugue in C Minor for string quartet, for instance. They do all have a kind of stateliness and solemnity, however, and their inclusion here is justified by the sleeve note on the grounds that these pieces have become connected with the Masonic service through tradition, although that tradition is obviously post-Mozart.

The performances here date from a 1966

jubilee ceremony by the Grand Lodge Mozart in Vienna. Peter Maag, an excellent Mozart conductor who has not appeared much on records over the last several years, directs all the large-scale works with obvious sympathy. Not all of the playing, singing, and chamber music interpretations are the last word in refinement, but the spirit is excellent. Among the singers, Kurt Equiluz carries the greatest load, and his interpretations are highly praiseworthy. Mozart collectors should have no hesitation in adding this album to their libraries. Texts and translations unfortunately have not been supplied, but the recorded sound is fine. I. K.

MOZART: *Piano Concertos: No. 20, in D Minor* (K. 466); *No. 25, in C Major* (K. 503). Julius Katchen (piano); Stuttgart

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RECORDINGS FOR THE CONNOISSEUR

CIRCLE NO. 51 ON READER SERVICE CARD

Chamber Orchestra, Karl Münchinger cond.
LONDON Ⓢ CS 6532, Ⓜ CM 9532 \$5.79.

Performance: **A shade weighty**
Recording: **Bottom-heavy**
Stereo Quality: **Good**

This is a first stereo coupling of the dark-hued and agitated D Minor Concerto and the festive C Major. The chamber-orchestra texture of the accompaniments here is welcome, for it brings the woodwinds to the fore, much as did the orchestral balances commonly employed in Mozart's day.

Both performances—the solo and orchestral work alike—stress tonal solidity and dramatic contrast, somewhat at the expense of lightness and lyrical flow; and, unhappily, the recorded sound tends to favor the lower registers in both piano and orchestra to an uncomfortable degree (a bit of bass cut in playback may alleviate this drawback for most listeners). And Katchen's first-movement cadenza for K. 503 is of almost Lisztian elaborateness. In short, I can't give these recorded performances a completely enthusiastic endorsement, despite the attractiveness of the coupling. I still lean toward Rubinstein-Wallenstein (RCA Victor) in the D Minor and Fleisher-Szell (Epic) in K. 503. Both offer ample drama and excitement, but also the requisite lightness of tone and fleetness of motion.

D. H.

RECORDING OF SPECIAL MERIT

MOZART: *String Quartets: No. 15, in D Minor, K. 421; No. 21, in D Major, K. 575.* Yale Quartet. VANGUARD CARDINAL Ⓢ VCS 10019 \$3.50.

Performance: **Taut and intense**
Recording: **Splendid**
Stereo Quality: **Excellent**

Save for the tempo for the finale of K. 575, which strikes me as decidedly more *allegro* than the designated *allegretto*, these are exciting and intensely communicative performances of one of the most somber and one of the most elegant of the ten quartets from Mozart's mature years. Cello virtuoso Aldo Parisot has ample opportunity to shine in those episodes of the D Major Quartet intended for the delectation of the cello-playing Friedrich Wilhelm II of Prussia. As with the Yale group's memorable Cardinal disc of Beethoven's Op. 132, the recorded sound is utterly true to life. This, by the way, is the only disc coupling of K. 421 and K. 575.

D. H.

MOZART: *Symphony No. 1, in E-flat; Concertos, in G Major and E-flat Major, after J. C. Bach* (see J. C. BACH)

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Symphony No. 6, in E-flat Minor, Op. 111.* Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL Ⓢ SR 40046 \$5.79.

Performance: **Impassioned**
Recording: **Handsome**
Stereo Quality: **Good**

Prokofiev's Sixth Symphony (1945-47) ranks in this listener's opinion as one of the three great epic-tragic symphonies to come out of the World War II years—the others being Vaughan Williams' Sixth and Shostakovich's Eighth. Interestingly, all three were preceded

in the output of their respective composers by symphonies of a strongly affirmative cast.

Evgeny Mravinsky and the Leningrad Philharmonic gave the Prokofiev Sixth its world premiere in December of 1947, and we are fortunate in having his reading documented on a mono-only Artia disc (Artia 158), for it is this performance that still remains the standard by which to judge all others.

Among the two other currently available recorded interpretations, Ormandy's with the Philadelphia Orchestra seems heavily over-emphatic, and Leinsdorf and the Boston Symphony deliver a lean and brilliant account of the score that is, if anything, emotionally understated.

Rozhdestvensky and the Moscow Radio Symphony, while hewing to the general pace and proportion of Mravinsky's reading—which is also on the lithe and lean side—bring to their performance the full measure of drama that Ormandy was striving for. The Moscow Orchestra is not the equal of



TATIANA TROYANOS
An American cuts a very fine Dido

either the Philadelphia or Boston ensemble (and I still find the saxophone-like quality of Russian horns unsettling), but the performance as a whole, aided by big and brilliant stereo sonics, carries with it an emotional and kinetic impact comparable to the best poetry of Yevtushenko and Voznesensky. One can understand why government officials were jolted by it twenty years ago to the point of putting Prokofiev and his artistically individualistic colleagues in the ideological doghouse. Socialist realism this Sixth Symphony is not—human experience it most surely is.

D. H.

RECORDING OF SPECIAL MERIT

PURCELL: *Dido and Aeneas.* Tatiana Troyanos (mezzo-soprano), Dido; Barry McDaniel (baritone), Aeneas; Sheila Armstrong (soprano), Belinda; Patricia Johnson (mezzo-soprano), Sorceress; Paul Esswood (counter-tenor), Spirit; others. Monteverdi-Chor of Hamburg and Chamber Orchestra of NDR, Hamburg, Charles Mackerras cond. DEUTSCHE GRAMMOPHON ARCHIVE Ⓢ 198424 \$5.79.

Performance: **Stylish and warthy**
Recording: **Excellent**
Stereo Quality: **Excellent**

To the three fine stereo versions of *Dido and Aeneas* in the current catalog we can now add a fourth. As may be expected from DGG's Archive wing, the new arrival has been prepared with conscientious scholarship. It is based, according to conductor Mackerras' liner notes, on a newly discovered manuscript, although older editions were also consulted. In the new edition are several departures from what we hear in the other recorded versions: dances for solo guitar and two guitars have been added to round off certain vocal numbers (adapted from other Purcell works), and the final chorus is repeated for orchestra alone. Somewhat more surprising (and not justified in the annotations) is the transcription for guitar of the orchestral accompaniment to Belinda's "Pursue thy conquest, love."

The cast is very good. Tatiana Troyanos, an American mezzo who is now a member of the Hamburg Opera, is a very fine Dido with a steady voice of warm timbre, particularly attractive in the lower mid-range. Her only fault is that she attacks too many tones softly before swelling into full voice—a good device, but overdone here. The Belinda of Sheila Armstrong is small-voiced but neat, and the American Barry McDaniel makes Aeneas more sympathetic than do the beefy British baritone voices we sometimes get for the part. Patricia Johnson manages to combine strong characterization and smooth vocalization in her Sorceress, and the mezzo-sounding counter-tenor (another innovation!) sings the part of the Spirit expertly. Only the girlishly tremulous timbre of the First Witch seems a miscalculation.

The vocal line is embellished with the appropriate ornamentation, and the continuo work is tastefully restrained. The overture, however, is rather pedantic-sounding, and, in general, the competitive Angel and L'Oiseau-Lyre versions succeed in capturing more of the work's theatrical feeling. This new entry has much to commend it, nevertheless, and will particularly appeal to listeners who have a bent for scholarly Baroque re-creations.

G. J.

RECORDING OF SPECIAL MERIT

SATIE: *Parade; Gymnopédies Nos. 1 and No. 3 (orchestrated by Debussy); Relâche.* Orchestre de la Société des Concerts du Conservatoire, Louis Auriaucombe cond. ANGEL Ⓢ S 36486 \$5.79.

Performance: **High-quality**
Recording: **Excellent**
Stereo Quality: **Superior**

Angel seems to be intent on giving us an unprecedentedly generous recorded representation of the music of Erik Satie: three brilliant releases of his piano music, recorded by pianist Aldo Ciccolini, have been well received in recent months, and now Angel has given us a record devoted to some of Satie's orchestral music.

Actually (leaving out of account the familiar and exquisite *Gymnopédies*) these works, both ballet scores, are less compelling than the piano pieces—in spite of the pleasure they give. There is something about the succinctness of the miniature form that suits this composer's temperament somewhat better. The ballet scores, particularly the rarely performed *Relâche* (1924), tend to shape up amorphously as musical form, and the jokes are broader and lack the delightful

ambiguity of those in the piano music. *Parade*, which was recently recorded by Dorati with somewhat more subtle humor, is in fact the work that made Satie famous in 1917. With Cocteau's scenario (simply a parade before a circus), Picasso's legendary production design, and Satie's score going for it, the work remains a legend of the good old nose-thumbing days of the School of Paris.

All of the performances sound good here—the *Gymnopédies* are played with particularly artful artlessness—and the recorded sound and stereo quality are quite breathtakingly effective. W. F.

SCHUMANN: *Davidshändlertänze, Op. 6; Papillons, Op. 2.* Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON © SLPM 139316 \$5.79.

Performance: Mellow
Recording: A bit clangy
Stereo Quality: Will do

Here we have a first coupling of Schumann's delectable *Papillons* and the moody, complex *Davidshändlertänze*. The first is sheer delightful lyric fancy, abounding in evocations of the dance; the eighteen linked "League of David" pieces find the dance elements interwoven with conflicting expressive elements arising from the dual aspects of Schumann's nature, the two impulses he personified as "Eusebius" and "Florestan."

Wilhelm Kempff's reading of *Papillons* is virile in rhythmic pulse yet delicate in nuance. With the *Davidshändlertänze* he delivers a reading in strong contrast to the taut and powerfully intellectual one of Charles Rosen on the Epic label. This may be in part because seventy-year-old fingers can hardly revel in sheer virtuosity as can those of a forty-year-old. Understandably, then, Kempff searches out the lyrical and expressive essence of the *Davidshändlertänze* rather than pointing up their fiery and virtuosic aspects. On this level, the Kempff reading is gratifying and easy to listen to. My only criticism of the disc is of the sound of the piano, which seems to have been recorded in a large and brightish hall, making the upper register a bit clangy at times.

D. H.

SCHÜTZ: *Die sieben Worte Jesu Christi am Kreuz; 7 Kleine geistliche Konzerte: Die Seele Christi heilige mich; Fürchte dich nicht, ich bin mit dir; O lieber Herr Gott, wecke uns auf; O Jesu, nomen dulce, nomen admirabile; Meister, wir haben die ganze Nacht gearbeitet; Ich bin jung gewesen und bin alt worden; Schaffe in mir, Gott, ein reines Herz.* Soloists from the Dresdner Kreuzchor; Peter Schreier, Rolf Apreck and Hans-Joachim Rotzsch (tenors); Theo Adam and Hermann Christian Polster (basses); instrumentalists and Dresdner Kreuzchor, Rudolf Mauersberger cond. DEUTSCHE GRAMMOPHON ARCHIVE © 198408 \$5.79.

Performance: Devotional
Recording: Superior
Stereo Quality: Excellent

The principal work in this collection devoted to Heinrich Schütz is the *Seven Last Words*, which dates from 1645. It is a marvelous creation, although it may strike listeners unused to the ways of this composer as being too austere. Perhaps its most curious fea-

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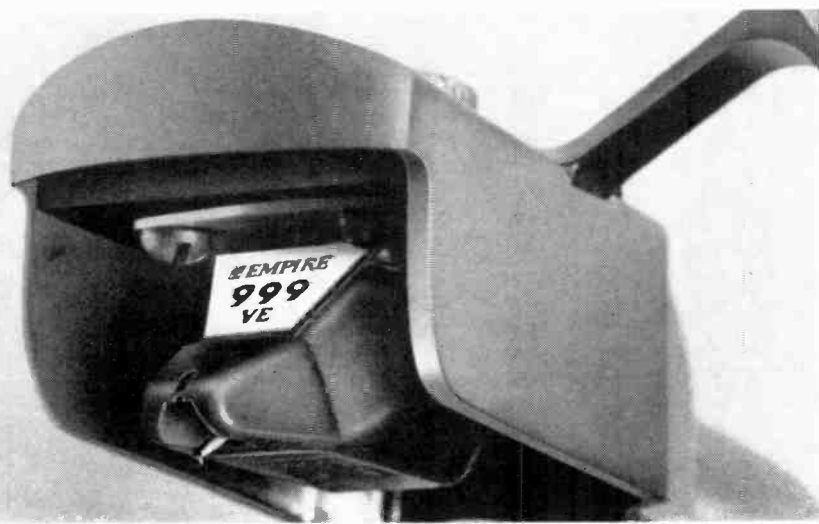
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CIRCLE NO. 16 ON READER SERVICE CARD

ture is a quartet of Evangelists, who sing separately and together. The second side is given over to a selection of seven small sacred concertos, taken from the 1636 and 1639 publications. These represent Schütz's writing for the reduced musical forces of the churches of his time, ravaged by the Thirty Years War: the settings are extremely simple—only a few voices plus continuo. The performances here are mostly very accomplished. *The Seven Last Words* has an excellent devotional feeling; the soloists (including a boy soprano and alto) perform well, as do the instrumentalists and the choir. I do think that the Telefunken version of this work, which is paced a little faster, better conveys its drama; this one flows a little too evenly, although it is certainly a worthy performance. The concertos have the same feeling of intimate meditation; the boys' voices are not all of high quality, but their timbre, of course, is *echt*. Interested listeners should, however, compare the complete recording on Nonesuch of the first book of these concertos, for which Wilhelm Ehmann is the director. Archive's sonic reproduction is first-rate, and complete texts and translations are included. I. K.

RECORDING OF SPECIAL MERIT

R. STRAUSS: *Horn Concertos: No. 1, in E-flat, Op. 11 (1882); No. 2, in E-flat (1942)*. F. STRAUSS: *Horn Concerto, in C Minor, Op. 8*. Barry Tuckwell (French horn); London Symphony Orchestra. István Kertész cond. LONDON © CS 6519 \$5.79.

Performance: Fine
Recording: Good
Stereo Quality: Good

It was a splendid idea on someone's part to couple the first stereo recording of Richard Strauss' horn concertos written in his eighteenth and his seventy-eighth years, respectively, with one written by his father Franz, who during his lifetime (1822-1905) was regarded as the finest horn player in Germany. The musically ultra-conservative Franz hated Wagner's music, but played principal horn in the Munich and Bayreuth Wagner performances. Of his son's radically post-Wagnerian *Salome*, he said (freely translated), "It makes you feel as if you had ants in your pants!" Franz's Romantically lyrical concerto can be described as post-Weber in style. Son Richard's first effort is essentially post-Schumann and post-Mendelssohn, written before he had become infected by the Wagnerian virus. The concerto of sixty years later is in Richard's ripest late manner and boasts a particularly lovely ruminative slow movement. As befits the son of Germany's greatest horn player, the solo parts of both these concertos are virtuosic.

While the disc by the late Dennis Brain of the two Richard Strauss scores remains a treasurable document, Barry Tuckwell need defer to no one in his deft handling of the solo roles, either in agility or tone. The accompaniments under István Kertész's baton are excellent, most notably in the finale of No. 2. Altogether this is a fine disc, with lovely sonics—one to be added without hesitation to the slim total of well-recorded solo horn literature. D. H.

RECORDING OF SPECIAL MERIT

STRAVINSKY: *Renard; Three Pieces for String Quartet; Concertino for Twelve In-*

struments; Symphonies for Wind Instruments. Soloists and Domaine Musical Ensemble, Pierre Boulez cond. *Three Pieces for Clarinet*. Guy Deplus (clarinet). EVEREST © 3184 \$4.98.

Performance: Excellent
Recording: Superior
Stereo Quality: Fine

While I defend unto (not quite) death his artistic right to do so, I have often written with a certain disapproval of Igor Stravinsky's attempts on recordings to narrow the "credibility gap" between *both* his early neo-primitive nationalism and subsequent manneristic neoclassicism, and his more recent love-in with exactly those Central-European masters (Schoenberg and Webern) and their techniques he had long opposed so intolerantly. (In a retrospective revision of his book *Our New Music*, published in 1941—the new version is entitled *The New Music, 1900-*



BARRY TUCKWELL

Horn virtuosity that need defer to no one's

1960—Aaron Copland has written a compelling postscript on Stravinsky labeled candidly "Stravinsky's Conversion.")

That Stravinsky, in old age, should compose with twelve-tone techniques has never been particularly startling to me. But I have been by turn dumfounded, amused, interested, and simply embarrassed by his (and amanuensis Robert Craft's) evidently unending attempts in print to suggest, with less than compelling logic, that the aesthetic differences between Stravinsky and these composers sort of never *really* existed. And while it is more subtle and far more engrossing, Stravinsky-as-conductor's attempt, in his work for Columbia Records over the last decade, to reinterpret and, in certain cases, even revise and rephrase his neoclassic works to narrow the gap has been part of the same effort.

That composer-conductor Pierre Boulez should be allied with the post-Webernite movement scarcely involves a *volte face*. And that Boulez should conduct Stravinsky's pre-dodecaphonic music with a post-Webernite interpretive approach is neither surprising nor, I expect, avoidable. But there is an irony here. When Boulez takes this approach to early Stravinsky, *he* makes it work, as neither Stravinsky himself nor Craft can.

At least on records, Boulez has stuck pretty much with pre-1930 Stravinsky. And he seems to relish digging into obscure areas of the composer's catalog and, by their mere placement on the disc, casting great significance on the "relationship" of little-heard pieces to the work of the twelve-tone Originals. Like *Three Pieces for Clarinet*, composed in 1919, which is rather crudely forced onto this recorded program. Or Boulez will choose to perform the *Three Pieces for String Quartet* (1914) in the original version even though the composer took off rough edges in an orchestration of them fifteen years later—because I suspect, the "influence" of the twelve-tone innovators is more credibly argued with the barer version and its rough edges, and not because the original is really better.

Still, in a work like *Renard*, Boulez must content himself with a purely interpretive approach, since the piece is as non-Viennese and as pure Franco-Russian as you can get. But if you like the approach—or even *believe* it—note the superiority of Boulez's results. Or compare Boulez's recent *Les Noces* with the even more recent (and utterly wretched) performance by Craft. Listen to the admittedly special insight Boulez brings to *Symphonies for Wind Instruments* or the uncommonly original *Concertino for Twelve Instruments* (composed in 1920 for string quartet and arranged by Stravinsky for twelve instruments in 1952). If a case is to be made for the New Look on earlier Stravinsky, I buy the prodigiously gifted Boulez's in preference to that of either Craft or the composer himself.

Historical considerations aside, the new Boulez record, like his revelatory recording of *Le Sacre du printemps*, is outstanding, taken from its premise. If it, like the earlier ones, is a revelation to a musician, it will not be less so to the interested and informed layman. All the musicians here play with uncommon precision and authority, and the recorded sound and stereo are excellent. W. F.

TAKEMITSU: *November Steps* (see MESSIAEN)

RECORDING OF SPECIAL MERIT

TCHAIKOVSKY: *Nine Choruses, A Golden Cloud Stayed at Night; No Cuckoo in the Damp Woods; Morning; The Nightingale; Neither Time nor Season; Hymn in Honor of St. Cyril and St. Methodius; Evening; Before Sleep Comes; Why Has the Merry Voice Grown Silent?* The Shveshnikov Chorus. MELODIYA/ANGEL © SR 40039 \$5.79.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Excellent

This record brings us, in one sweeping gesture, nearly all of Tchaikovsky's compositions for chorus, a heretofore seldom-documented body of works. Most of these were written in the last decade of the composer's life, but *Before Sleep Comes* is an early work, dating from his student years. Pushkin and Lermontov are among the poets represented; Tchaikovsky himself supplied the text for two of these compositions.

All nine are relatively brief (only *Before Sleep Comes* exceeds five minutes in length), and all are attractively melodious with nice contrapuntal elaborations (*Evening*, in particular) and a strong Slavic flavor. The sing-

ing is absolutely superb: all choirs perfectly balanced with a particularly solid bass foundation, incisive attacks, expressive details, beautifully graded dynamics. A performance of such spirit and discipline—and recorded with such clarity and depth—can turn even indifferent listeners into enthusiasts of Russian choral music. G. J.

RECORDING OF SPECIAL MERIT

TURINA: *Sanlúcar de Barrameda; Danzas Fantásticas; Zapateado; Danzas Gitanas; Sacro Monte.* Alicia de Larrocha (piano). Epic © BC 1381 \$5.79.

Performance: **Masterly**
Recording: **A little strident**
Stereo Quality: **Effective**

Alicia de Larrocha's new recordings for Epic of the important Spanish piano repertoire—Albéniz, Granados, and now Turina—have been coming my way for review with some consistency recently. And each new release seems to find the pianist in better form. Albéniz's *Iberia*, like Moussorgsky's *Pictures at an Exhibition*, demands such staying power from a pianist that it, like *Pictures*, is thought by many to be more effective in orchestral dress. Granados, on the other hand, can cloy a bit unless the music is performed with impeccable taste, and Larrocha gave an impressive demonstration of just what taste is in her recent Granados release.

But Turina, more than either, is the composer who shows the pianist at her best. When the music goes all hard and brittle—even sinister—she has the force and steely precision of a Horowitz in his prime to meet the challenge. And when the music goes suddenly lyrical and nostalgic, Larrocha pulls the switch as convincingly as any pianist who comes to mind. If you ever hear more impassioned and scrupulously controlled performance of the endlessly inspired *Danzas Fantásticas*, I'll be very much surprised.

In sum, the playing is beyond reproach—perhaps even beyond what is beyond *that*. Epic's recorded sound is a mite harsh, but not enough so to prevent you from making for the nearest record shop with haste. W. F.

VILLA-LOBOS: *Preludes 1-5; Etude No. 1; Etude No. 5; Etude No. 7; Etude No. 8; Etude No. 11.* Charlie Byrd (guitar). Columbia © CS 9582, Ⓜ CL 2782 \$4.79.

Performance: **Game**
Recording: **Overamplified**
Stereo Quality: **Too much separation**

I think it far more a virtue than a vice that so many performers, composers, and music-lovers at large—all concerned—keep a lively interest in both serious music and jazz, popular song, and rock-and-roll. And I certainly have no objection *per se* to Charlie Byrd's parallel interest in classical guitar and jazz performance, even though the latter is what he's best known for. But the classical guitar is a fiendishly difficult musical discipline and, with the likes of Julian Bream around, you've got to be pretty good to hold your own. In general, Byrd's limited dynamic range, rhythmic overemphasis, and essential lack of musical refinement bother me on this release. The fact that Columbia's engineers have overamplified the sound of the instrument and also have decided on a two-guitar-type stereo separation may be responsible for some of my impressions. W. F.

JULY 1968

VIVALDI: *Juditha Triumphans.* Oralia Dominguez (mezzo-soprano), Juditha; Irene Compañez (mezzo-soprano), Holofernes; Bianca Maria Casoni (mezzo-soprano), Vagans; Emilia Cundari (soprano), Abra; Maria Grazia Allegri (contralto), Ozias; Chorus of the Philharmonic Academy of Rome; Orchestra of the Angelicum, Milan, Alberto Zedda cond. RCA VICTROLA © VICS 6016, Ⓜ VIC 6016* two discs \$5.00.

Performance: **Appealing though not very stylish**
Recording: **Good but over-reverberant**
Stereo Quality: **Fine**

Having gone on record some months ago with my dislike of—or at least lack of enthusiasm for—Vivaldi's vocal music, I must now admit that there is much in his oratorio *Juditha Triumphans* that I rather enjoyed. It leaves something to be desired dramatically, but there are sections that can stand comparison with the better concerto movements. Vivaldi also uses a wide variety of *obbligato* instruments in his arias—even a mandolin—so that this oratorio gives one the impression at times that it is really a kind of vocal concerto. The singers, as they were in the original presentation, are all women, and from a dramatic viewpoint, a Holofernes with a mezzo-soprano voice is not calculated to make this warrior-"villain" a credible character. There are relatively few choruses but many arias, mostly *da capo*, and such action as there is occurs in the recitatives.

The performance is fairly typical of Italian ways with Baroque material: there are no embellishments to speak of (that does make the *da capos* rather tedious) and not much ornamentation, and possibilities for rhythmic alteration (a few places cry out for double-dotting) are completely overlooked. The singers are variable: neither the Judith nor the Holofernes is vocally ideal for this kind of writing, but Emilia Cundari as Abra, Judith's handmaiden, provides some lovely moments. The conducting, however, has considerable spirit. The orchestra, barring stylistic deficiencies, plays well, and the album contains a libretto.

So far as the recording is concerned, it is somewhat reminiscent of the acoustics of an empty subway station, but the clarity of voices and instruments is not seriously impaired. I. K.

RECORDINGS OF SPECIAL MERIT

WAGNER: *Prelude and Love Death from "Tristan und Isolde"; Prelude to Act I and Good Friday Spell from "Parsifal".* NBC Symphony Orchestra, Arturo Toscanini cond. RCA VICTROLA Ⓜ VIC 1278 \$2.50.

WAGNER: *Overture to "Tannhäuser"; Prelude to Act I of "Lohengrin"; Ride of the Valkyries from "Die Walküre"; Siegfried Idyll; Overture to "Der fliegende Holländer"; Prelude and Love Death from "Tristan und Isolde"; Overture to "Die Meistersinger"; Prelude to Act I and Good Friday Spell from "Parsifal."* Berlin and Vienna Philharmonic Orchestras, Wilhelm Furtwängler cond. SERAPHIM Ⓜ IB 6024 \$2.49.

Performances: **Classic**
Recording: **Variable age but generally good health**

(Continued on next page)

THE NOW OPERAS.



First stereo recording of "this supreme masterpiece of the lyric theatre" (Saturday Review). 139 273/5



Grammy Award winner and "one of the landmarks of recording history" (Hi Fi/Stereo Review). 138 991/2



First and only complete Henze opera. "Marvelous show... magnificent performance" (High Fidelity). 139 257/9



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Not too long ago I took on the Toscanini myth and, while I don't want to reopen that debate, I might mention here that it is in the classical repertoire that the maestro's reputation wears thin. With Wagner he was in his element. After all, the life span of both Toscanini and Furtwängler overlaps with that of Wagner, and both were brought up in the glory days of Wagnerianism. This is not a question of "knowing the tradition," but rather of having matured in a world dominated by the musical magic of old Klingsor Richard. That spell has long since been lifted, and few younger conductors know about those kinds of incantations; the musical direction at Bayreuth is at a low ebb, Karajan produces Hollywood-on-the-Danube Wagner, and Solti, an admirable musician, gives us an essentially modern view. I have no nostalgia whatever for "the good old days," but it is perfectly true that you don't hear Wagner conducting like this any more. For Wagner, Toscanini abandoned his classical clockwork brilliance; the sense of scope and involvement is tremendous. If you must pick one of these two, the Toscanini—recorded in Carnegie Hall in 1951-1952 and 1949—is the choice. The Furtwängler recordings are more variable, but they cover a much wider range of pieces and periods (1938 to 1954), and have their own fascinations and triumphs. The Victrola review copy had pressing defects, and some of the noise on the Seraphim discs had nothing to do with antiquity but was in the modern surfaces. Why do most of the final chords—particularly in the Toscanini—sound so terribly out of tune? In other respects the acoustics come off very well.

E. S.

WALTON: *The Bear*. Monica Sinclair (mezzo-soprano), Telieta Ivanovna Popova; John Shaw (baritone), Grigory Stepanovitch Smirnov; Norman Lumsden (bass), Luka. English Chamber Orchestra, James Lockhart cond. ANGEL © S 36477 \$5.79.

Performance: **Sounds superb**
Recording: **Shatteringly brilliant**
Stereo Quality: **Fine**

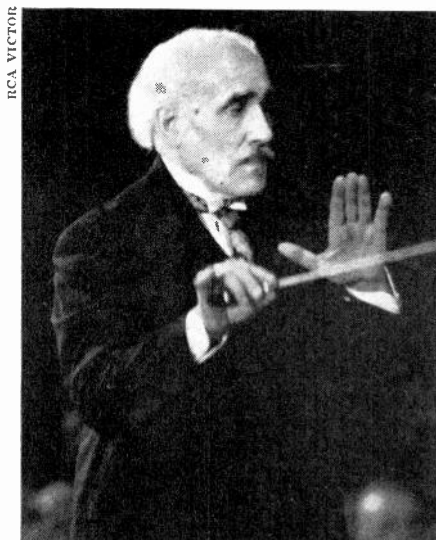
As it pertains to musical composition, the word "prosody" relates to the accentual and metrical qualities of words, phrases, and sentences in the setting of a language, for present purposes English. Naturally, anything "correct" has its rules; but follow them to perfection (if one can) and, like all formulas, they will not of themselves produce the desired result—in this case, the audience's ability to *understand* those words and sentences when sung by a singer well-schooled in diction. Some composers come by the gift of producing this result naturally and others can profit by study; some study, learn, and still can't turn the trick.

I have a pertinent recollection of attending the New York premiere of Stravinsky's *The Rake's Progress* in 1951. Although shocked at the notion that Stravinsky could be either ignorant or indifferent to the "rules"—so curious was his prosody—I realized in a very few minutes that, rules followed or no, I was understanding every word. I could demonstrate until blue in the face that the Russian master had broken the rules, but, in his unique way, he had succeeded where many who followed them religiously had failed.

And so it is with William Walton's new one-act opera *The Bear* (1967): its success-

ful eccentricity of prosody is its most compelling aspect. One begins by following the libretto: "What in heaven's name is he *doing* with that text? Is he mad?" But put the libretto aside and make the sung-word comprehension test. The rules are broken in almost every bar, but in the interest of masterly vocal "characterization," I would guess, almost every word comes across.

And Walton is, of course, a master technician. Indeed, his mastery is so complete that one longs here for the *sense* of struggle for control over material. *The Bear* is Walton's and Paul Dehn's adaptation of Chekhov's "five-act vaudeville." and has been described by the English collaborators as "an extravaganza in one act." According to Dehn's annotation, he himself thought from the outset that he "detected, in the play, occasional opportunities to accommodate that flair for musical parody which Walton had first unleashed in *Façade*" (1926). One longs to exclaim, "Would that it were so!" But that



ARTURO TOSCANINI
In his element with Wagner

would deny a most attractive, viable, and listenable score its due. Of course, since the composer is "adamant in refusing to divulge the specific musical sources" of his parodies here, I am adamant in *my* refusal to seek them out—even to swear to their presence. May I not be haunted by Lewis Carroll, or somebody, but this sort of British whimsy gives me the pip—especially when it's musical. Yet the score *is* pleasant. Although Walton can't work the magic (apparently) with restricted instrumental forces that his compatriot Benjamin Britten can, his chamber orchestra makes felicitous if predictable sounds. And so far as invention and ingenuity go, I'm not at all certain that the vocal writing in this score doesn't outclass some—perhaps a lot—of Britten. At bottom, however, Walton's music troubles me here as it has so often in recent years. The composer's music rarely convinces me that it isn't "acting"; it seems vitiated, lacking the sheer spontaneity and flair of the First Symphony, for example. Underneath the sheen, I sense little but half-hearted gesture.

The performance seems to me exemplary in every way, but although I tend to prefer brilliance in recorded sound, Angel's just may be a bit *too* brilliant here.

W. F.

WOLF: *Songs* (see BRAHMS)

COLLECTIONS

JULIAN BREAM: *Dances of Dowland* (see Best of the Month, page 70)

GRACE BUMBRY: *Song Recital*. Schubert: *Gretchen am Spinnrade*; *Der Jüngling an der Quelle*; *Auf dem Wasser zu singen*; *Die Taubenpost*; *Seligkeit*. Schumann: *Waldeggespräch*; *Mondnacht*; *Wenn ich in deine Augen seh'*; *Der Sandmann*; *Widmung*. Brahms: *Feldeinsamkeit*; *Auf dem Kirchhofe*; *Sommerabend*; *Mondenschein*; *O liebliche Wangen*. Grace Bumbry (mezzo-soprano); Leonard Hokanson (piano). ANGEL © S 36454 \$5.79.

Performance: **Uneven**
Recording: **Some flutter, some hiss**
Stereo Quality: **Modest**

I must say that this recital grew on me. My initial reaction was disappointment; in subsequent hearings, when I could "listen around" what troubled me, I found much to like and admire. Still, with few exceptions, Miss Bumbry's performances here are not wholly satisfying ones. Though her voice, by any standard you wish to use, is an extraordinary instrument, it is afflicted here with a good deal of tremolo in its upper mid-range and top—a characteristic perhaps made more obtrusive by the rather fluttery recording—and sometimes is harsh and unyielding in tone when she is singing *forte*, in the final lines of each verse of *Auf dem Wasser zu singen*, for instance. She is at her best when a song doesn't take her much above *mezza voce*: *Wenn ich in deine Augen seh'* is beautifully shaped and controlled, and likewise *Taubenpost* (but the otherwise competent pianist really plods here) and *Jüngling an der Quelle*. She gets charm and humor into *Sandmann*, and handles the little Brahms pair, *Sommerabend* and *Mondenschein*, quite effectively. But elsewhere things just fall flat for lack of a sense of musical progression and climax: she seems to be singing from phrase to phrase, with little comprehension of a song's totality. Perhaps related to this is her frequent lack of care with the German language: the word *trou*, for instance, always comes out *traw*.

I have two quibbles with the disc's production. Miss Bumbry can weave grace notes into the fabric of a vocal line with amazing ease (one reason her *Carmen* is so impressive), but here she really fluffs those on the word "Seele" in *Mondnacht*. Why couldn't it have been done again? And why couldn't the printed texts and translations have given us what the singer actually *sings*—"Geliebter" rather than "Luise" in *Jüngling an der Quelle*, for example.

I hope I haven't implied that Miss Bumbry's failings are the fish-out-of-water kind: as a lieder singer she comes much nearer to closing the credibility gap than most Americans who try. I'm confident that next time out she'll do better—and I'll be listening.

Robert S. Clark

CANADIAN MUSIC IN THE TWENTIETH CENTURY. Morawetz: *Fantasy*. Anhalt: *Fantasia*. Hétu: *Variations*. Glenn Gould (piano). CBS © 32 11 0046, © 32 11 0045 \$5.79.

Performance: **Sonorous**
Recording: **Excellent**
Stereo Quality: **Fine**

One thing can be said for certain about these three contemporary piano works by Canadian composers: not only is each written felicitously for the instrument, but it is almost as if the composers had the particular technique of pianist Glenn Gould in mind. Apart from that, each in its different way gives the impression, not that it is part of the peculiarly *Canadian* compositional boom that Mr. Gould implies in his sleeve annotation, but that it could have been composed in just about any country by any one of a number of composers. Stylistic anonymity prevails.

Not that the music lacks quality. Jacques Hétu (the only composer of the three born in Canada and, at thirty, the youngest represented) has a flair for big keyboard style. His *Variations* (1964) run the gamut—and a believable one—between dodecaphonic derivation and a strangely rigid neoclassicism. Gould, who is possessed of perhaps more opinion than befits a record annotator, writes that "... the neo-classic strictures of the High Priestess of Fontainebleau have been taken with a grain of salt, though despite her pedagogic demagoguery, Madame Nadia Boulanger has been the preferred camp counsellor for many native born talents. . . . Also in decline is the influence of those unto-the-Berkshire-Hills-and-far-away American neo-primitives and idyllicists. Perhaps the only major composer who still manages a persuasive synthesis of Copland, Milhaud, and C-Major Stravinsky is . . . Murray Adaskin." I rather think otherwise. If Hétu has not studied the keyboard style of Boulanger's student Elliott Carter (apparent in the fast propulsive sections of his *Variations*) and Aaron Copland (there is a striking slow chordal variation with Coplandesque expanding-interval figurational adornments) I would be very much surprised. But in so saying, I'm not *knocking* Hétu's piece, which is both fanciful and promising—just Gould's patronizing literary tone.

Istvan Anhalt (b. 1919, in Hungary; arrived Canada in 1949) has composed a *Fantasia* (1954) which I find less compelling. It's pretty straight Schoenberg-Berg Expressionism, and, although it makes sensitive sounds, I feel I've heard it all many times before. The *Fantasy* (1948) by Czech-born Oskar Morawetz (b. 1917) is the only genuinely tedious work on the program and, unhappily, it's the longest. It all but chokes on a kind of neo-Hindemithian pseudo-Baroque polyphony: it has that galling air of superiority and expressive detachment characteristic of the manner; its musical ideas are, to put it nicely, quite without charm; and its rhythmic plan seems to ignore the existence of the twentieth century.

I have no scores to consult, so I can only guess where Gould's performance is concerned. But I wonder if my hunch that he is playing much of the music with quixotic freedom comes from what I hear or from my familiarity with his playing in the standard repertoire? Just technically, he plays up a storm, in any case. And the recorded sound is superior. W. F.

RECORDING OF SPECIAL MERIT

ALFRED DELLER: *Shakespearean Songs and Consort Music*. Morley: *It Was a Lover and His Lass*; *O Mistress Mine*. Wilson: *Take, O Take Those Lips Away*. Weelkes: *Strike It Up, Tabor*. Johnson: *Where the Bee*

Sucks; *Full Fatbom Five*. Cutting: *Washington Variations*. Anon.: *Greensleeves*; *How Should I Your True Love Know*; and ten others. Alfred Deller (counter-tenor); Desmond Dupré (lute); Deller Consort (male voices). RCA VICTROLA © VICS 1266, (M) VIC 1266* \$2.50.

Performance: Eloquent and elegant
Recording: Excellent
Stereo Quality: Balanced

The exquisite sound of lute and lyric counter-tenor lure us back on this recording to the original music of Shakespeare's time. This is sweet, sad music, haunting in its plaintive simplicity, and no one can sing it more persuasively than Mr. Deller. The lute was as popular in those days as the guitar is now, but any age would be fortunate that has such a player as Mr. Dupré to coax Elizabethan harmonies from it. Songs that originally adorned productions of *As You Like It*, *Measure for Measure*, *Twelfth Night*, *King Lear*, *The Tempest*, and other masterpieces make up the program: *The Willow Song* Desdemona sings before she goes to her death in *Othello*; Ophelia's fey wisdom conveyed in the ballad from *Hamlet*, *How Should I Your True Love Know*; Ariel's ethereal *Where the Bee Sucks* and *Full Fatbom Five* from *The Tempest*. And there is *Greensleeves*, too, and Byrd's setting of *Non Nobis Domine*, and tavern songs like *He That Will an Alehouse Keep* and *We Be Soldiers Three*. The ballads are set off with lute solos of jigs and variations on tunes of the period, wisely balancing the vocal passages with instrumental interludes. A lovely disc. The recorded sound is excellent. Paul Kresch

HUNGARIAN CONTEMPORARY MUSIC. Farkas: *Prelude and Fugue*. Kadosa: *Pian e forte—Sonata per Orchestra*. Maros: *Two Laments (Két sirató)*. Hidas: *Concertino* (1957). Erika Sziklay (soprano), Dénes Kovács (violin), Symphony Orchestra of the Hungarian Radio and Television, György Lehel conductor. QUALITON © SLPX 1273*, (M) LPX 1273 \$5.79.

Performance: Fair to good
Recording: Acceptable

This is the not-very-well-known-outside-of-Hungary post-Bartók generation of Hungarian composers. The range is from the older Ferenc Farkas (b. 1905) and Pál Kadosa (b. 1903) to the somewhat younger Rudolf Maros (b. 1917) and Frigyes Hidas (b. 1928). The dominant characteristics of most of this music derive from an intensification of Bartók's style—more dissonant, more contrapuntal, often also more brilliant and flowing, but with Bartók-Hungarian type twinges never entirely absent; sometimes (as in the Hidas) the stylistic references come dangerously close to quotation. The exception to this—and, in the context of this record, it is a startling exception—is the Maros work. This is very simple, colorful, elegant, somewhat exotic music for voice, alto flute, harp, piano, and percussion; not a masterpiece, perhaps, but extremely attractive in this somewhat turgid company. The performances are fair to (for the Maros) excellent; the mono recorded sound (the stereo version was not received for review) is generally adequate. E. S.

(Continued on page 93)

THE SATIE BOOMLET

The music of Paris bohemian Erik Satie (1866-1925) is enjoying a "boomlet." "Revival" is much too grand a word for this satirical miniaturist, who thumbed his nose at the musical establishment and left his mark on all "post-impressionist" composers and the whole "absurd" school of drama and art. Always an iconoclast, Satie was a hip grandfather to us all.

Young Italian virtuoso Aldo Ciccolini has now recorded three Angel albums containing all of Satie's solo piano music and the four-hand works by means of super-imposed recording. Volume 1 — for years a best seller, and including the *Gymnopédies* and *Three Pear-Shaped Pieces* — has been re-recorded in stereo.

Finally, Angel also presents the first all-Satie orchestral album, with the hilarious ballets *Parade* and *Relâche* as well as Debussy's orchestration of two *Gymnopédies*, S-36486.



*Vol. 1 S-36482
Vol. 2 S-36459
Vol. 3 S-36485





Beginning a new series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. Fair's fair, so the interviewer's first target is the editor himself:

WILLIAM ANDERSON

By PETER REILLY

"THE successful magazine is, I suppose, like the people I truly value," says HiFi/STEREO REVIEW's editor William Anderson. "Those people want to share whatever they know with all who are interested in it. The possession of knowledge is hardly enough. It is the dissemination of that knowledge to the largest possible number of people that I'm interested in. As an editor my principal concern is to make HiFi/STEREO REVIEW a magazine to be read."

That HiFi/STEREO REVIEW continues to be the world's most widely read magazine devoted to recorded music and its reproduction suggests that Anderson's aims are on the mark. Perhaps the happy accident of his background—one that links music with electronics—has something to do with this. A former managing editor of *Electro-Technology* magazine, he received training in electrical engineering at the State University of Iowa and in radio, electronics, and radar in the Army Air Force Technical Schools. After taking a B.A. degree in English and Humane Letters at Columbia College, where he was a member of Phi Beta Kappa, he pursued graduate studies in English and Comparative Literature as the A. M. Proudfit fellow in Columbia's Graduate Faculties. And he plays both the harpsichord and the piano—"for my own amusement," he insists. "The world may feel confident those

performances will *never* be recorded.

"I have always been particularly grateful to one professor of mine," he will tell you, "the late Andrew Chiappe. He brought the whole glory of Shakespeare alive to me, at the same time that he taught me to read critically and to use the English language with precision. Inevitably, one comes to see the hierarchical nature of Shakespeare's dramatic technique. And that has proved to be particularly valuable to me as an editor. In so many of Shakespeare's works there are lines addressed to the average playgoer solely on the level of entertainment, and then there are lines which are deeply profound. But that doesn't mean you cannot enjoy a Shakespeare play if you do not understand all of it. Music is also hierarchical. Popular music is addressed to the emotions, not the intellect. Take country-and-western music, for instance. It communicates: therefore, it justifies its existence. There's no need to draw fancy parallels between it and Elizabethan song or *echt* folk music. Popular music parallels the detective story or lighter sorts of fiction; classical music is Dante and Donne and sometimes Fielding. Devotees of each—and a lot of people who find value in both—read HiFi/STEREO REVIEW. Therefore the one thing record reviewers must have in common is that each one *understand* the kind of music he is review-

ing and take it for what it is without condescension. We must respect all earnest products of the human mind and heart."

On the door of his office, Anderson, an ardent ski buff, has a large poster advertising the ski resort of Aspen, Colorado. The metaphorical relation of skiing to editing a magazine occurred to him as he discussed his routine. "In skiing you are fighting gravity; in editing, the calendar. We run on a four-week cycle here. The first week I consider to be a refresher week; the second is the firming of plans as the skeleton of the issue in progress becomes evident. The third week can only be described as ordered chaos, and the fourth is given to being—shall we say, 'crisis-prone.' All through those first three weeks you must be able to read the slopes ahead of you for danger signals. By the time you are in the last week it's very much like your top speed in skiing. You have to keep your mind absolutely on what you are doing because you are traveling so fast; as editor, I am the person who must control that movement's direction and speed. I think that I have the best staff of any magazine in the country, but that doesn't alter the fact that I am responsible for every page."

A deft change of subject usually follows a conversation in which Bill Anderson has been forced to use the first-person singular frequently. "It may seem obvious that without our contributors HiFi/STEREO REVIEW would not exist," he says. "But because it's so obvious it's likely to be forgotten. So another of my responsibilities is to the contributors—to the integrity of their thought and feeling. Much goes into the magazine that I disagree with—sometimes violently. But this kind of disagreement is often the best way to make a magazine lively and informative. We are not trying to shape the taste of our readers, but instead to expose them to the widest possible variety of authoritative opinion on whatever kind of music appeals to them. More and more, I feel, people are interested in ideas other than their own, and are anxious to give those ideas a hearing. From the responses we get from readers, I know there is a great interest in what we are doing. That makes me very happy. My ideal reader is the person who makes up his own mind, not someone who wants this magazine to be the final arbiter of all things artistic and technical in the music and high-fidelity fields. We are living in an age of tremendous religious and humanist inquiry. I like to think that it is this spirit that permeates the pages of HiFi/STEREO REVIEW."

RECORDING OF SPECIAL MERIT

IGOR KIPNIS: *Spanish Music for the Harpsichord*. D. Scarlatti: *Sonata in C Minor, K. 84; Sonatas in D Major, K. 490, 491, 492*. Blasco de Nebra: *Sonata No. 6, in E Major; Sonata No. 5, in F-sharp Minor*. Soler: *Sonata in B-flat Major, M. 13; Sonata in D Minor, M. 8; Fandango, M. 1A*. EPIC © BC 1374, Ⓜ LC 3974 \$5.79.

Performance: **Excellent**
Recording: **High-quality**
Stereo Quality: **Helpful**

Readers of this magazine will not be surprised to find that Igor Kipnis' harpsichord playing is, like his writing, lucid and knowledgeable, full of scholarship, spirit, and sensitivity. This attractive collection, a logical successor to his earlier albums of French, English, Italian, and German *cembalo* music, represents one of the most attractive and individual traditions in European keyboard music. The "founder" of Spanish harpsichord style was, of course, Domenico Scarlatti, an Italian at the court of Spain whose main job was teaching harpsichord to the royal princess and writing little pieces for her to play. She must have been quite a harpsichordist for a princess! Many of Scarlatti's harpsichord pieces adapt strong elements of traditional Spanish music to his own very original mid-century "rococo" style, and it is a group of such pieces that Kipnis has chosen for this album. He matches them with an ultra-Spanish group by Scarlatti's successor and follower, Antonio Soler, and the first recordings of sonatas by the later and little-known Blasco de Nebra. Nebra, who was organist at Seville Cathedral, published (in 1780) a set of six two-movement sonatas in a kind of charming if provincial Spanish version of late eighteenth-century high style. The Soler group is particularly imaginative and the Fandango is impressive in its very Spanish dramatic style and intensity. Through it all, Kipnis is consistently imaginative and expressive within his deep understanding of performance style. As usual, the record is cut at monstrous dynamic levels for a harpsichord, but balance and proportion are easily restored by drastically reducing playback volume. E. S.

RECORDING OF SPECIAL MERIT

ELISABETH SCHWARZKOPF: *Opera Arias*. Puccini: *Gianni Schicchi: O mio babbino caro. La Bohème: Mi chiamano Mimì*. Verdi: *Otello: Willow Song and Ave Maria*. Smetana: *The Bartered Bride: Endlich allein . . . Wie fremd und tot*. Elisabeth Schwarzkopf (soprano); Margreta Elkins (mezzo-soprano, in Verdi). Philharmonia Orchestra, Nicola Rescigno and Heinrich Schmidt cond. Tchaikovsky: *Eugene Onegin: Tatiana's Letter Scene*. Elisabeth Schwarzkopf (soprano); London Symphony Orchestra, Alceo Galliera cond. ANGEL © S 36434 \$5.79.

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

This is an unexpected, delightful surprise. Although the jacket annotations are mute on the subject, it is evident that these selections were recorded several years ago, for Miss Schwarzkopf appears in peak form, with her ever-present interpretive charm super-

imposed on a vocal allure she no longer commands. Equally pleasing is the choice of program, for it reveals this versatile artist in roles not usually associated with her.

The two Puccini arias are done to perfection. The girlish, unaffected tone and manner in both are entirely appropriate, and the singing is a marvel of tonal purity and spontaneity, with exquisite floated pianos. No less admirable is the uncut *Otello* scene: we are with her Desdemona all the way, moved by singing of subdued intensity that manages to infuse even her conversational asides to Emilia with poignancy.

Both the Smetana and Tchaikovsky selections are sung in German. Any excerpt from *The Bartered Bride* is welcome in my corner; when rendered with such lyric charm, it rates a double welcome. Tatiana's Letter Scene, quite deliberately paced, lacks the Weltsch kind of passion, and finds the soprano in less admirable vocal estate, particularly in the upper reaches. Still, she offers great dramatic power and consistent musical beauty. Orchestral support and recorded sound are first-rate; Rescigno's treatment of the *Otello* scene rates special praise. G. J.

JOAN SUTHERLAND: *The Golden Age of Operetta* (see Entertainment, page 100)

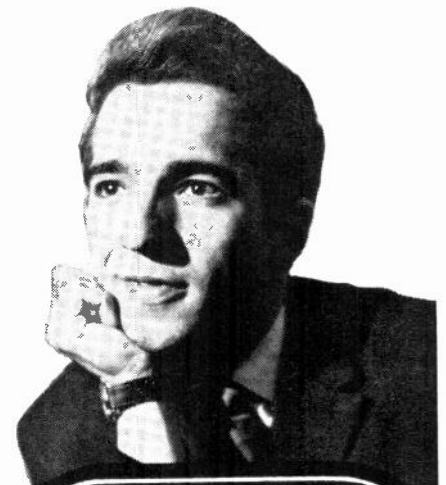
THE VIRTUOSO CLARINET. Krommer: *Clarinet Concerto in E-flat, Op. 36*. Weber: *Clarinet Concertino in C Minor, Op. 26*. Wagner: *Adagio for Clarinet and Strings*. Debussy: *Première rhapsodie for Clarinet*. Jack Brymer (clarinet); Vienna State Opera Orchestra, Felix Prohaska cond. VANGUARD © VSD 71167 \$5.79, Ⓜ VRS 1167* \$4.79.

Performance: **Neat and trim**
Recording: **Bright and clear**
Stereo Quality: **Good**

Franz (František Vincenc) Krommer (1759-1831) was a Czech-born contemporary of Mozart, and his E-flat Clarinet Concerto, dating from the turn of the century, is just about what one would expect from a solidly trained if not inspired composer-conductor working in the Viennese milieu of Mozart and the young Beethoven and Schubert. It's pleasing to the ear and well conceived for the soloist, and is played beautifully here by Jack Brymer with a well-tailored accompaniment by Prohaska and the orchestra.

Carl Maria von Weber's Concertino is a lively old friend whose first recording on pre-war 78's by Reginald Kell was something of a special treasure. Regrettably, its length—a bare eight minutes—militates against its being recorded very often, and only a mono version by Anthony Gigliotti as part of the Philadelphia Orchestra "First Chair" series for Columbia offers any rivalry to the Brymer performance. Richard Wagner's authorship of the *Adagio* recorded here has yet to be proved beyond doubt, but the piece's aria-like quality, and the rich harmonics of the accompanying string texture, could very well have come from the pen of the future composer of *Lobengrin* and *Tannhäuser*. This is the first recording of the music to use string orchestra.

In the Debussy Rhapsody, written (1909-1910) at the height of the composer's powers as a test piece for Paris Conservatory students, Brymer's virtuosity gets a real workout. He meets Debussy's exacting tests bravely and with brio. Vanguard's sonics are bright, clear, and well-balanced. D. H.



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LARRY ADLER AND MORTON GOULD: *Discovery*. Larry Adler (harmonica); Morton Gould and his Orchestra. *Three-Quarter Blues*; *The Perfume of Love*; *Merry-Andrew*; *Love for Two*; *Tonight I Love You More*; *Nightwalk*; and four others. RCA VICTOR Ⓢ LSC 2986, Ⓜ LM 2986* \$5.79.

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

Before listening to it, this was an album I was prepared to like for two, it seemed to me, adequate reasons: first, it features as yet unheard works of such giants of the musical theater as Gershwin, Kern, and Porter, all of whom are unhappily no longer with us, along with one number by the very-much-with-us Harold Arlen and two by the talented Morton Gould; and, second, I have often enjoyed Gould's albums of instrumental music in the past: his imaginative arranging and conducting have coaxed some very pretty sounds indeed out of my speakers. Unfortunately, neither reason held up here.

"Discovery" is not really a straightforward account of music left to us by some very great composers of popular music. It is instead a showcase for a display of the virtuoso harmonica talents of Larry Adler. Though Mr. Adler more than deserves his reputation for immaculate musicianship and stunning dexterity, and gives evidence of both here, I do not find the harmonica the easiest instrument in the world through which to trace a melodic line. And another, perhaps purely personal, difficulty is that, except in very fast things, I find the pervasive sound of the harmonica to be strongly melancholic. The result is that something like Porter's *The Perfume of Love*, which was written in a minor key to begin with, sounds ominously dirge-like to me when the melody is entrusted to the harmonica. Perhaps the greatest melodist of them all, Jerome Kern, sounds not so melodic here in a performance of *Once in a Million Moons*, a song that was dropped from a Deanna Durbin film of the Forties. The three Gershwin selections seem no more than developments of fragmented musical sketches, and the other Porter song, *Tonight I Love You More*, is undistinguished. It may be that I am being unfair to much of this music, for I honestly cannot be

precisely sure what it actually does sound like, since the arrangements so heavily favor Mr. Adler and his harmonica. This might be acceptable in an album composed of well-known standards, but it places an unfair burden on those listening to what is for them new music—rather like hearing a batch of newly discovered Strauss waltzes played on the cimbalom with accompanying orchestra. Frankly, I would be interested in hearing this same album redone without a harmonica soloist. *P. R.*



BILL COSBY

A multi-talented swinger tries singing

PETULA CLARK: *The Other Man's Grass is Always Greener*. Pet Clark (vocals); orchestra, Emie Freeman cond. and arr. *Black Coffee*; *The Last Waltz*; *Answer Me My Love*; *The Cat in the Window*; *For Love*; *The Ballad of the Sad Young Men*; *I Could Have Danced*; *At the Crossroads*; and three others. WARNER BROS. Ⓢ WS 1719, Ⓜ W 1719* \$1.79.

Performance: **Flat and banal**
 Recording: **Fair**
 Stereo Quality: **Fair**

Now that the movies have discovered Pet Clark, maybe she will learn how to act a song. Because up to now, she's done nothing but fake it. Oddly enough, her cold-fish approach to music has not bothered me much until now, because she has always sung trash. But on this album, she really goes big time, tackling such great songs as Tommy Wolf's *Ballad of the Sad Young Men* (erroneously labeled on the disc *Ballad of a*

Sad Young Man) and the now classic *Black Coffee*. The results prove that she doesn't have a clue to what these songs are all about. Dropping the bottom out of her voice at the end of a bar, or inserting a bit of mock Dionne Warwick soul beat, or making three syllables out of a one-syllable word just to flavor up a tune is not what phrasing is all about. Pet Clark needs to listen to real singers such as Blossom Dearie and Jack Jones and Mabel Mercer, who never use gimmicks yet drive a stake through the heart of a song. Everything on this disc sounds exactly alike, without subtlety or guts or any indication that Pet Clark knows what life is. When I hear her, I always think of a little girl trying to play grown-up in her mommy's high heels. Pet Clark admits to being over thirty, so the image is getting boring. Yet what else are we to think? Her approach to music is naïve, and she touches songs with aloofness, as if she were afraid it might touch back.

Stan Cornyn is a master at writing groovy liner notes that swing with journalistic level-headedness, but he obviously was either blinded by love or at a loss for words to describe Miss Clark. His statement that "deep down she knows she's Harlow, but people treat her like Shirley Temple" needs further explanation. I doubt that Harlow could *etc.* have evoked the quality of two-day-old Twining's tea. *R. R.*

BILL COSBY: *Hoovay for the Salvation Army Band*. Bill Cosby (vocals); The Watts 103rd St. Rhythm Band (accompaniment). *Sonny*; *Sgt. Pepper's Lonely Hearts Club Band*; *Hold on, I'm a-Comin'*; *Funky North Philadelphia*; *Reach Out, I'll Be There*; and seven others. WARNER BROS. Ⓢ WS 1728, Ⓜ W 1728* \$1.79.

Performance: **Spotty**
 Recording: **Fair**
 Stereo Quality: **Very good**

Like most comedians who are very successful, Bill Cosby wants to do something else. He once told me he planned to save his money and become a physical education instructor. Whether or not he fulfills that goal (he needs only a few more hours to get his teaching certificate) remains to be seen. Meanwhile, he's trying to bust out in other directions.

Doing an article on Cosby in Las Vegas recently, I followed him through a night of restless anxiety, doing his show to a standing ovation, then watching itchy while all the other acts on the Vegas Strip did their own thing. Through every act, Bill was dying to get up and sing, play the drums, dance the boogaloo—anything but be a comic. We

Explanation of symbols:

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

dropped in on the Checkmates, electrifying everybody at an after-hours saloon called Nero's Nook, and Bill got his chance. He got up on the stage with Mel Tormé and had a ball. He was no longer the storyteller, breaking everybody up with tales of the little saber-toothed tiger who is a total flop in life because he only has one saber, or the Wolf Man who asks the barber for "just a light trim around the legs, please." He was Cosby the swinger. The sad thing was, he wasn't very good at it.

Now Warner Brothers is giving Cosby a chance to record some vocal albums, but like the man says in the song, I can't get no satisfaction. He tries so hard to be different, but all of the songs sound the same. For the most part, Cosby merely shouts over a gospel-like chorus. The exception is *Sunny*, which he really sings with passionate regard for lyrics and melody—and nicely. I have the feeling the multi-talented Cosby doesn't trust his singing apparatus, so he stays away from the core of each song and merely shouts. My suggestion is that for his next disc he either return to his profitable night-club routines or try singing straight. I know he can do both better than what he does here.

R. R.

THE CROME SYRCUS: *Love Cycle*. Lee Graham (vocal, bass, and flute), Dick Powell (mouth harp, keyboard, and vocal), Rod Pilloud (drums), Ted Shreffler (keyboards), John Gabort (lead guitar). *Take It Like a Man; You Made a Change in Me; Crystals; Never Come Down; Woman Woman; The Love Cycle*. COMMAND Ⓢ RS 925 SD \$5.79. Ⓜ RS 33925* \$4.79.

Performance: **Presumptuous**
Recording: **Too good for them**
Stereo Quality: **Harrowing**

If nerve were talent, noise music, and pretension art, the Crome Syrcus would be the greatest group going. There they stand, in their long prophet robes, beards, sandals, and costume jewelry, dangerously equipped with mouth harps, drums, guitars, and electronic keyboards, catervauling like cats and bringing up the rear of a coagulating pop-music style in full Command super-sound.

Side one is simply familiar, with its endless choruses about jilted lovers and the need to squeeze somebody or other (the excellent engineering makes every last goofy word these chaps groan out entirely *too* clear). On Side two, however, they really warm to their task by presenting *The Love Cycle*, a whole cantata of poetry, sound effects, storm music, and philosophical choruses with frenetic orchestral accompaniment. It's a trip that clatters on forever, baby, and goes nowhere. P. K.

RECORDING OF SPECIAL MERIT

SAMMY DAVIS, JR.: *Sammy Davis Jr.'s Greatest Hits*. Sammy Davis, Jr. (vocals); orchestra, various cond. and arr. *What Kind of Fool Am I?; If I Ruled the World; Hey There; Gonna Build a Mountain; Yes I Can; Bee-Bom; Birth of the Blues*; and five others. REPRIS Ⓢ RS 6291, Ⓜ R 6291* \$4.79.

Performance: **Durable**
Recording: **Good**
Stereo Quality: **Good**

Reprise has reprised twelve songs by the indefatigable Mr. Davis, and the sum is a worthy addition to any record collection. In-

cluded are five Leslie Bricusse hits, most of them performed with gusto by Sammy, although I still feel he has not found the key to energizing *Talk to the Animals*. In addition there is a recently recorded version of Sammy's first record, *Hey There*, and *Yes I Can* from his Broadway show *Golden Boy*. *Birth of the Blues* and *Bee-Bom* are good as ever. There is no point in evaluating each number, since they have been reviewed dozens of times in the past. But suffice it to say that a collection of Sammy's hits is always a good thing to have around. R. R.

DIRTY BLUES BAND: *Dirty Blues Band*. Rod Piazza (vocals), Glenn Ross Campbell (lead guitar), Robert Sandell (guitar), Pat Malone (organ), Les Morrison (bass), John Milliken (drums). *What Is Soul, Babe?; I'll Do Anything, Babe;*



SAMMY DAVIS, JR.
Good to have around

Worry; Worry Blues; Spoonful; and seven others. BLUESWAY Ⓢ BL/S 6010 \$4.79.

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

The Dirty Blues Band consists of six young white men (ages eighteen to twenty-one) who grew up in a comfortable suburb and received their initial stimulus to play the blues from another young white blues emulor, Paul Butterfield. They later explored the black roots of the music, but they still sound like white boys playing roles for which they are not suited by experience or temperament. Instrumentally, they are able to approximate the black blues sound, but the vocals are unwittingly absurd (it is as if I were to try to sing *cante jondo*). "Blues," says one of them, "is life, an expression of it." True enough, and white blues are certainly possible; but for these aspiring soul brothers to be convincing requires their finding their own forms and their own ways of making blues organic to *their* lives. There are some "originals," but they are also copies of black ways of expression. This kind of posturing, however well-intentioned, is much like the attempts by young whites in the 1940's to play just like black New Or-

leans bands three and four decades before. It's not only that you can't go home again; you can't pretend to be from a place you've only visited. N. H.

EARTH OPERA. Earth Opera (vocals and instrumentals). *The Red Sox Are Winning; As It Is Before; Dreamless; To Care at All; Home of the Brave*; and five others. ELEKTRA Ⓢ EKS 74016 \$4.79.

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

Young rock composers are being indulged too much these days. Devoting two sides of a disc to the songs of a single composer is okay, I suppose, if he is Paul Simon or Bob Dylan, but I'm afraid that songwriters like Peter Rowan—responsible for all the material on this disc—are not equipped to handle so large a task. (Of course I recognize that the root of the situation is not merely indulgence on the part of record producers, but also the result of a cold hard economic decision: the more originals, the greater the possibility for a hit, and you don't make much dough by redoing other people's hot properties.) Aside from their entanglement in Rowan's dull material, Earth Opera is a good enough group. Its mild-mannered, low-keyed approach provides a pleasant alternative to some of the overbearing acid rock I've been hearing lately; but, alas, mild manners wear thin almost as quickly as aggressiveness does. D. H.

THE ELECTRIC FLAG: *A Long Time Comin'*. The Electric Flag (vocals and instrumentals). *Killing Floor; Gyoovin' Is Easy; Over-Lovin' You; She Should Have Just; Wine*; and five others. COLUMBIA Ⓢ CS 9597 \$4.79.

Performance: **Uneven but sometimes very good**
Recording: **Excellent**
Stereo Quality: **Excellent**

The Harlem jump bands that exerted such a powerful impact upon the pop dancing styles of the Thirties and Forties have gone through innumerable reincarnations, from Illinois Jacquet to Ray Charles and James Brown. Lately their influence has been felt once again in a developing rock-music trend—the addition of two or three horns to the usual complement of electric string instruments and percussion.

The Electric Flag is a better rock group than many I have heard. For this recording they have the assistance of a small string section, a Moog Synthesizer, and obviously a great deal of studio time for recording, overdubbing, and tape manipulation. Leader Mike Bloomfield takes care of most of the vocals. His style, filled with the mannerisms of Negro blues singers, doesn't do much for me, although he is neither better nor worse than most of the current crop of young rock singers. But it's difficult not to be aware of the fact that the style is borrowed (or is "exploited" the proper word?).

The Electric Flag's expansion of traditional rock instrumentation (also characteristic of such groups as the Butterfield Blues Band and Al Kooper's Blood, Sweat and Tears) has fascinating possibilities. Whether or not it will lead to a revival of interest in larger pop-music groups is difficult to say. Certainly the potential exists, and given a

more diversified repertoire, groups like the Electric Flag might conceivably achieve the all-purpose performance capability typical of the big bands of the Thirties and Forties.

D. H.

RECORDINGS OF SPECIAL MERIT

RON ELIRAN: *Ron Eliran Sings*. Ron Eliran (vocals); instrumentalists, Mort Garson cond. *Without Her: There's a Kind of Husb; Jerusalem, Jerusalem: Let It Be Me; What Do You Do with an Old Old Song?*; and six others. DECCA © DL 74989, Ⓜ 4989* \$4.79.

Performance: High-powered
Recording: Excellent
Stereo Quality: Conspicuous

Ron Eliran, smiling at you from his album cover, sports the usual long sideburns, white



RON ELIRAN

Vitality, directness, humor, and gaiety

turtleneck, and guitar, but his voice and personality are anything but commonplace. This young Israeli entertainer projects everything here with a vitality that is overwhelming. Even his version of *Jerusalem, Jerusalem*, the cloying hit that has inundated the cities of Israel since the war last year, is performed to a rock beat with such force and directness that it escapes the curse of its own banality. The powerful song *Shame-El-Sheik*, on which he collaborated with two other Israeli soldiers, and which brought him to fame when he sang it for troops in the field, is a moving experience. He is capable, at the other end of the spectrum, of humor and gaiety, as in *What Do You Do with an Old Old Song?*, and winds up his vigorous and varied program with a hard-hitting version of *Where Do I Go?* from the rock musical *Hair*. He also sings Paul McCartney's *Yesterday* in Hebrew, one of several welcome surprises in a rousing, highly diverting album.

P. K.

EVERY MOTHER'S SON: *Every Mother's Son's Back*. Every Mother's Son (vocals and instrumentals). *Rain Flowers; Put Your Mind at Ease; Lary's Birthday Party; Another Day, Another Song; Only Child; Dolls in the Clock; Pony with the Golden Mane;*

and four others. MGM © SE 4504, Ⓜ E 4504* \$4.79.

Performance: Good-humored
Recording: Excellent
Stereo Quality: Excellent

Ebullience, both of songs and performances, is the most noticeable characteristic of Every Mother's Son's newest album. This California-based group sounds so healthy it's depressing, for I have long lived with Fred Allen's maxim that California is the best place in the world to live—if you are an orange. All the sunshine and fresh air seem to have done their work on Every Mother's Son, because several bands here are permeated with just those qualities. *Lary's Birthday Party* is a joyous little item, as is *Another Day, Another Song*. This is a very cheerful little album that doesn't take itself too seriously, and is immaculately produced and beautifully engineered without once lapsing into glossiness.

P. R.

THE FUGS: *Virgin Fugs*. Ed Sanders, Tuli Kupferberg (vocals), John Anderson (bass guitar), Vinnie Leary (guitar), Peter Stampfel (guitar), Ken Weaver (drums), Steve Weber (guitar). *We've the Fugs; My Bed Is Getting Crowded; I Saw the Best Minds of My Generation Rot*; and eight others. ESP Disk Ⓜ ESP 1038 \$4.98.

Performance: Monotonous
Recording: Good

Never previously released, these are the first recordings by the Fugs, made from April to July 1965. It was a mistake to resurrect them. The musicianship, particularly in the vocals, is pre-amateurish. The songs make their anti-establishment, pro-total-freedom points so obviously and with such heavy irony as to be unintended parodies of parodies. And the use of words that used to "shock" is simply boring, because they serve no other purpose than to shock and that's a dated game by now. Included in the package are a poster, bumper stickers, and a flip-book in which Tuli Kupferberg plays stripper. They're boring too. Younger and more hip groups than the Fugs—Country Joe and the Fish, for example—have made this sort of self-conscious pronouncement of value only as a curiosity. The times, they do change fast.

N. H.

BOBBIE GENTRY: *The Delta Sweete*. Bobbie Gentry (vocals); orchestra. *Tobacco Road; Courtyard; Reunion*; and nine others. CAPITOL © ST 2842 \$4.79.

Performance: Professional
Recording: Excellent
Stereo Quality: Good

It is always unpleasant to have to take back kind words. In the case of Bobbie Gentry I fear that while my admiration for her first album ("Ode to Billie Joe") remains undiminished, "The Delta Sweete" rouses in me decidedly mixed feelings about Miss Gentry and the songs that she has written and performs. First off, twelve bands of her own version of "delta blues" got to be pretty much of a muchness for me; second, while the first album was something of a surprise, this album is more of the same, with barely a clue of further development in song-writing form or performance. This is not to say that the songs aren't often remarkably good—*Refractions* and *Mornin' Glory* have very percep-

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tive lyrics and creditable music—or that Miss Gentry's performances are not highly intelligent, controlled, and professional. But I began to have the feeling mid-way through this album that "delta blues" or no, I had had enough. Miss Gentry's material may have folk roots, but it is not authentic folk music—it smacks of popularization. The present album is rather like listening to Dean Martin sing twelve songs like *That's Amore* in his pseudo-Italian style. All things considered, "The Delta Sweetie" strikes me as a bit of a bore. P. R.

JOHN HARTFORD: *The Love Album.* John Hartford (vocals and guitar); orchestra. *Windows; Prayer; Love Is Sweetest; Springtime All Over Again; The Eve of Parting;* and seven others. RCA VICTOR © LSP 3884*, (M) LPM 3884 \$4.79.

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

John Hartford calls his songs "word-movies," and is quoted as saying "When I write a song, I really write a picture. I use the music for emphasis, sort of like a sound track behind a movie, or I guess you could say I'm trying to paint with sound." My reaction to that is "rubbish!", because there isn't anything in this album that is substantially different from other efforts, by a variety of people, that I have recently heard. But Hartford is a pleasant enough vocalist, and his song-writing abilities are clearly above average. I was particularly taken with *The Six O'Clock Train and a Girl with Green Eyes*, an excellent song sung with intelligence and feeling by Mr. Hartford. This recording was made in Nashville, which I find surprising considering the psychedelic-rock-oriented sound of many of the accompaniments. Can a Minnie Pearl boogaloo album be far behind? P. R.

RECORDING OF SPECIAL MERIT

LEROY HOLMES AND HIS ORCHESTRA: *The Good, the Bad and the Ugly and Other Motion Picture Themes.* Orchestra, Leroy Holmes cond. and arr. *Bonnie and Clyde; Doctor Dolittle; Live for Life; Thoroughly Modern Millie; Camelot; Cool Hand Luke; Valley of the Dolls;* and five others. UNITED ARTISTS © UAS 6633, (M) UAL 3633* \$4.79.

Performance: **A re-tread**
Recording: **Excellent**
Stereo Quality: **Excellent**

This is not just another dismal showcase of syrupy movie music. Leroy Holmes, who used to bore the socks off practically everybody by turning out one lushly orchestrated album of movie themes after another on the MGM label, has gotten with the times. Here he has taken themes from films dealing with the Civil War, the Roaring Twenties, and the sizzling Sixties and injected fervor and impact into them all. Each cut sounds as though it could be a hit single if released on the pop market. Even tired old songs I thought I never wanted to hear again, like *Around the World in Eighty Days* and *Camelot*, sound sensational in these contemporary settings. My only gripe is Holmes' Tijuana-Brass treatment of the Tara Theme from *Gone with the Wind*: this is one movie score that should never be changed. But all my friends like it, and none of them seem to

mind doing the shing-a-ling while Atlanta burns. So I'm outvoted and it's four stars for Leroy Holmes on this one. R. R.

JONATHAN KING: *Or Then Again.* Jonathan King (vocals). *Everyone's Gone to the Moon; Time and Motion; Seagulls; Round Round; Green is the Grass; It's Good News Week; Brother John the Mad Monk;* and five others. PARROT © PAS 71013 \$4.79, (M) PA 61013* \$4.79.

Performance: **Anemic**
Recording: **Good**
Stereo Quality: **Good**

Marlene Dietrich first called my attention to the songs of Jonathan King last autumn when she performed his chilling ballad *Everyone's Gone to the Moon* in her one-woman show on Broadway. I only wish she had recorded it to show you what an ex-



LEROY HOLMES

Want to shing-a-ling while Atlanta burns?

traordinary song it is, because Mr. King is the last person on earth who should perform his own work.

He is a poet, all right. Everything about him smacks of youthful collegiate sobriety struggling to find its way in a confused society. His pop songs, pulsating with strings and bells, are about innocence and sea gulls and hot, hot sunshine on summer beaches. Even his liner notes ("Outside the window of my college room I see the punts hissing down the cool river Cam, pulling past the steep green banks where undergraduates lie in their shirt sleeves, studying with one hand and picking daisies with the other...") reveal him as a student of beauty in a world of commercial knavery. And all of it overflows into songs full of joy and introspection and poetic imagery. Some of his songs, such as *Everyone's Gone to the Moon* and *It's Good News Week*, even make you think about more than mere metaphors.

But, alas, Mr. King is no singer. He sounds blasé and intellectual and frankly bored by his own material. And I am sick to death of that same old nauseating British rock-and-roll nasality which makes nine out of ten London groups sound as anemic as cold porridge. Mr. King is too talented a songwriter to dismiss casually, but I can't imagine listening to this album a second time. R. R.

KENNETH MCKELLAR: *Kenneth McKellar's Scotland.* Kenneth McKellar (vocals); orchestra, Peter Knight cond. *Uist Tramping Song; The Rowan Tree; Mingu-lay Boat Song; Ho-Ree, Ho-Ro, My Little Wee Girl;* and eight others. LONDON INTERNATIONAL © SW 99461, (M) TW 91461* \$4.79.

Performance: **Persuasive**
Recording: **Excellent**
Stereo Quality: **Red-blooded**

Kenneth McKellar brings artistry and a lot of lung-power to one of those programs of Scottish music that would otherwise be insupportable to all but the lustiest chauvinist. I am not one to go all misty-eyed at the sound of the word "brae" or the mention of a rowan tree, but during his surging performances Mr. McKellar practically managed to persuade me that I was desperately homesick for the northern lights of Aberdeen, a place I have never seen in my life. He sings of ships and highland weddings, heather blowing outside Granny's door, and the banks of Loch Lomond with such absolute conviction that I even forgave the braying bagpipes that burst unnervingly into *Hieland Laddie*. A bonnie disc. P. K.

ROD MCKUEN: *Very Warm.* Rod McKuen (vocals); chorus and orchestra, Danny Gould, Charles Bud Dant, and Jack Pleis cond. *Very Warm; Till My Ship Comes In; Why Does the Feeling Go Away?; Smile;* and seven others. DECCA © DL 74969, (M) DL 4969* \$4.79.

ROD MCKUEN: *Rod McKuen Takes a San Francisco Hippie Trip.* Rod McKuen (vocals); Howard Heitmeyer (guitar), Buddy Colette (flute), Paul Gray (string bass). *I Dig Sausalito; Kranko's Hippie Party; Love Child's Lament; Ode to "The Warm One"; Of Girls; Of Me; Grant Avenue Reflections.* EVEREST TRADITION © 2063 \$5.98.

Performance: **Lukewarm**
Recording: **Good**
Stereo Quality: **Good**

Rod McKuen is a sentimentalist in swinger's clothing, making me uneasy in his presence on two counts—whether he is singing ballads about sad young men in his husky, tender voice, or simply reciting poems about them. Consider the songs first. There are eleven of them on the Decca record, "carefully selected for re-release from the Decca catalogs." I take this to mean we are hearing McKuen at his best. He wrote many of these songs himself, and helped write others, and they're usually about young love, lost love, sun breaking through April clouds—the perennial subject matter of pop tunes since minstrel times. They're just not very memorable, and while McKuen's gentle way with a ballad is a relief from the hard-edge stuff just now surrounding us, his daydreams are embarrassingly familiar and he does tend to purr on like a smug cat. It all culminates in a number about "all the sad young men drinking and drifting through the town," which struck me as knowing but a trifle pious. The "San Francisco Hippie Trip," released by Everest on the Tradition label, is talk by McKuen performed by McKuen with musical accompaniment, also written by McKuen, and it's tacky stuff. The vocabulary is Kerouac's, but the basic material was

exhausted by Gordon Jenkins decades ago: smart talk at pseudo-sophisticated parties, the loneliness of sophisticated ladies, the glamour of the urban scene. There are also patronizing thumbnail sketches of types in hippie-land pat enough to elicit a yawn from any self-respecting teeny-bopper. Moreover, this poet is not above reaching out to filch an idea from a Frances Faye here, from a Carl Sandburg there—any source will do. "I have seen the great whore moon offering herself to strangers," Mr. McKuen confides breathily into the microphone during one of his all-too-frequent moments of intimacy with the listener. Such talk for almost an hour made this particular listener distinctly uncomfortable, and markedly relieved when the "trip" was safely over.

P. K.

STEPHEN MONAHAN: *Stephen Monahan*. Stephen Monahan (vocals); orchestra, Don Peake arr. *Play While She Dances; Iron Horse; City of Windows; Newberry Barn Dance; Run for Me; Lost People; Yesterday Was; and three others.* KAPP © KS 3528*, ⑩ KL 1528 \$4.79.

Performance: Wretched
Recording: Murky

While listening to Stephen Monahan and his group of gee-tar twangers, I found I was constantly asking myself and anyone who happened to be nearby, "What was that line? Did anybody catch that?" About fifty per cent of the words on this disc are indistinct, especially when the singers affect English accents on *Run for Me*. Monahan's songs, from what little I could make out, are all grade B rock versions of others currently being heard. He has also been influenced greatly by Rod McKuen and Glenn Campbell, especially in *City of Windows*. Another problem with this group is the way every song ends with a fade-out. Why can't today's groups build a song to a smashing climax? Or even a quiet little climax? Is it because their material is so slight the only way to end a song is by fading away? Nevertheless, the beat is good, and all of Monahan's songs come ready-packaged for dancing—if dancing is what it's all about with you. R. R.

THE NATIONAL GALLERY: *Interpretations of the Paintings of Paul Klee*. The National Gallery (vocals); orchestra, Roger Karshner cond. and arr. *Diana in the Autumn Wind; Boy with Toys; Self Portrait; A Child's Game; Fear of Becoming Double;* and six others. PHILIPS © PHS 600 266 \$4.79.

Performance: Interesting
Recording: Excellent
Stereo Quality: Excellent

This album represents an interesting idea executed with a good deal of style and dash by the National Gallery, a three-man-one-girl group. All of the songs were written by Roger Karshner and Charles Mangione and when you listen to them as you look at the reproductions of the paintings (the enclosed booklet prints the lyrics along with color prints of the specific paintings), it comes as a happy surprise that the songs do evoke the mood of the paintings so well. The music and arrangements have a pleasant updated MJQ sound with some rock ornamentation, and the voices of the National Gallery are exceedingly suave and sleek.

It is a pity that such an amiable and essentially sophisticated album is freighted with celebrity (Noel Harrison) free-verse liner notes, which end with the line "Execute omnes through the waiting crotch of time." By this I take it to mean that Mr. Harrison intends to leave this world by the same means he entered it. Good luck! Maybe the National Gallery could do a song about that.

P. R.

RECORDING OF SPECIAL MERIT

NICHELLE NICHOLS: *Down to Earth*. Nichelle Nichols (vocals); orchestra, Gerald Wilson cond. and arr. *Tenderly; Feelin' Good; Sunday Kind of Love; The Lady Is a Tramp; That's Life; Home Lovin' Man;* and four others. EPIC © BN 26351 \$4.79.

Performance: Tempestuous and sensitive
Recording: Good
Stereo Quality: Good

Nichelle Nichols is Lieutenant Uhura, the communications officer on the NBC television series *Star Trek*. If her acting is as interesting as her singing, I plan to become a regular viewer. She has been a band vocalist with Duke Ellington and Lionel Hampton, which explains her ease before the microphone. She has a wide vocal range, which runs the gamut from Lena Horne sexiness in an enchanting song called *Home Lovin' Man* to Blossom Dearie innocence in *The Lady Is a Tramp*. She uses Nancy Wilson's breathy whisper to good advantage on *If He Walked into My Life*, and her ending on *The More I See You* is like an Eydie Gormé crash landing. All of these comparisons are not meant to imply that Nichelle Nichols does not have an individual sound of her own. She is her own girl on *You'd Better Love Me* (from Martin and Gray's score for the short-lived musical *High Spirits*), and her closing bars on *Tenderly* have an unearthly excitement. With wider exposure, she could become a staple. She also has the hipness and good taste to use Gerald Wilson's big jazz orchestra to back up her many moods. The combination is a heady one. R. R.

LAURA NYRO: *Eli and the Thirteenth Confession*. Laura Nyro (vocals and piano); orchestra. *Emmie; Woman's Blues; December's Boudoir; Lu; Poverty Train; Eli's Comin'; Lonely Women;* and five others. COLUMBIA © CS 9626 \$4.79.

Performance: Good
Recording: Good
Stereo Quality: Good

This is another well-intentioned effort by a young lady of obvious talent and ability (her first record appeared on the Verve label). It remains in the category of "promising," however, since Miss Nyro's sheer adeptness may be her undoing. Many of the things here, in both conception and performance, sound oddly familiar even on first hearing. This may be all to the good: she sings, writes, and composes well—but none of it sounds very urgent. *Lovely Women* is one of the better things here, but several other songs also possess solid merit. It is to Miss Nyro's credit that there is room for comparison with Janis Ian. Miss Ian, however, still remains firmly "the firstest with the mostest." Lyrics enclosed. P. R.

(Continued on next page)

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RECORDING OF SPECIAL MERIT

VAN DYKE PARKS: *Song Cycle*. Van Dyke Parks (vocalist); orchestra, Kirby Johnson cond. *Vine Street; Palm Desert; Widou's Walk; Public Domain; The Attic; By the People; Pot Pourri*; and five others. WARNER BROS. © WS 1727, (M) W 1727 \$4.79.

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

This new recording by Van Dyke Parks is an imaginative and essentially creative piece of work. It reveals Mr. Parks as a young man of enormous style who has approached the art of recording in a quite literal way. His intention is to expand the variety of forms that are aurally possible in the medium itself rather than to mirror hypothetical "live" performance. To him, music (and there is much very good, very solid music *per se* to be heard here, ranging from Baroque to hard rock) in the traditional sense would seem to be only one component of a recording. In all of the "songs" here he creates a collage of voice, instruments, sound effects, crescendo and diminuendo, varying tape speeds, and occasionally just plain stereo tricks. Parks is highly creative: there is no doubt that each band is an intensely personal aural vision.

I was so interested—at times fascinated—by Parks' experiments in recorded sound that I did not at first sort out his lyrics. However, on a rehearing, such things as *Laurel Canyon Blvd.* and *The Attic* turned out to be amusingly surreal. At times, their meaning is opaque, but no more so than hundreds of other current lyrics, and they are performed with such casual good humor that they *seem* to make sense—even when, strictly speaking, they don't.

Song Cycle is an excellent album, full of enjoyable surprises and most definitely worth your time and attention.

P. R.

SPIRIT: *Spirit*. Mark Andes (bass and vocals), Cassidy (drums and percussion), Randy California (guitars), John Locke (keyboard), Jay Ferguson (vocals and percussion). *Fresh Garbage; Uncle Jack; Taurus; Girl in Your Eye; Water Woman; Elijah*; and six others. ODE © Z12 44004, (M) Z12 44003* \$4.79.

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

This is another of Lou Adler's groups on his new Ode label and they measure up to the level of professionalism that one has come to associate with anything involving Mr. Adler. Most of the songs here are written by Jay Ferguson, a member of the group, and I have a feeling they are a lot stronger when performed by this group than they would be by others. I very much liked *Girl in Your Eye* and *Gramophone Man*, and *Water Woman* had its moments. Nothing of major interest here, but a likable group all the same.

P. R.

JOAN SUTHERLAND: *The Golden Age of Operetta*. Joan Sutherland (vocals); orchestra, Richard Bonyngue cond. *Falling in Love with Love; Indian Love Call; Make Believe; Schenkt man sich Rosen in Tirol; Mon Dieu! Ab! que les hommes sont bêtes;*

Leise, ganz leise; Schlafcoupé Lied; Im Chambre séparée; Stars in My Eyes; My Hero; Vilja; At the Bilalaika; Love Live Forever; and nineteen others. LONDON © OSA 1268 two discs \$11.58.

Performance: 'Lucia' amok
Recording: **Stodgy**
Stereo Quality: **Excellent**

There is a rumor that symphony orchestras who appear with Joan Sutherland try to drown her out just to find out whether or not it can indeed be done. At present nearly everyone agrees it *cannot* be done. Miss Sutherland always emerges triumphantly loud and clear above and through the orchestra. This, perhaps, should be a lesson to those engaged in writing critically about her. To her devoted audiences any criticism is immaterial, and it is obvious that it does not make the slightest dent on Sutherland. How



VAN DYKE PARKS

A cycle of intensely personal aural visions

else can one explain her relentless recorded dogging of operetta and theater music? Surely it is apparent to most that there has been no one less suited to crossing this stylistic bridge since Lawrence Tibbett sang *Accentuate the Positive* on "Your Hit Parade."

I do not think I would feel the urge to be as unkind as I fear I am going to be if I did not love this musical genre so much and take such real delight in it when it is well performed. But I must say I find a touch of arrogance in Miss Sutherland's assumption that she can sing this repertoire. Her apparent insistence that she can do so, manifested first by the Noel Coward album of last year and now by this new two-record set, is what forces me to insist that she, a singer totally devoid of the kind of charm needed to bring it off, *cannot* sing it and *should* not sing it.

The first band of the album is *The Students' Chorus* from *The Student Prince*, and one first hears Miss Sutherland, in full and thunderous voice, shrieking like an ostrich who has just been goosed. This sets the tone of hypertension. Blithely she sails into such fragile airs as *Falling in Love with Love* and *Make Believe* with an absurd confidence and a galloping coloratura, leaving them a shambles of indistinct lyrics and outrageous vocal athleticism. She attempts three

Offenbach songs, among them the ravishing *Mon Dieu! Ab! que les hommes sont bêtes*, and produces results guaranteed to make anyone who has heard Jennie Tourel sing them jump up and down with fury. Every pouting nuance is lost, every flirtatious, coaxing tone implicit in both words and music is gone—all are mowed down by the Sutherland steam roller. Her performances of such songs as *The Dubarry*, *Im Chambre séparée*, and *Schenkt man sich Rosen in Tirol* make one grateful for first having heard these songs as done by the magical Elisabeth Schwarzkopf. (Miss Schwarzkopf's performances on Angel S 35696 remain the finest of this material I have ever heard, and it is quite possibly one of the best vocal albums ever recorded.)

To go further into what is wrong with the present album would be to descend into critical ranting, so I will add only that since the recordings of the great interpreters of this music in our century—Fritzi Massary, Yvonne Printemps, Gitta Alpar (not much voice but an incandescent combination of personality and sexuality) and Elisabeth Schwarzkopf—are all available, this album is a waste of your time and money. The arrangements by Douglas Gamley are Shaftesbury Avenue circa 1923; the recorded sound is relatively spacious and bright. P. R.

TINY TIM: *God Bless Tiny Tim*. Tiny Tim (vocals); orchestra. *Welcome to My Dream; The Viper; Strawberry Tea; Fill Your Heart; This Is All I Ask*; and ten others. REPRISÉ © RS 6292, (M) R 6292 \$4.79.

Performance: **Ugh**
Recording: **Okay**
Stereo Quality: **Good**

Here we have a desperately unfunny attempt by a deliberate grotesque who calls himself Tiny Tim and who sings a collection of antique songs (*Tip-Toe Thru the Tulips with Me, On the Old Front Porch*) in a screeching, androgynous falsetto voice reminiscent of Florence Foster Jenkins. At its worst (*Daddy, Daddy What Is Heaven Like?*) this album is a sickening exercise in black-comedy camp; at its relative best (*The Viper*) it is amusing in the same way as a three hundred-pound transvestite ballerina must be. For most, it will be the audible equivalent of watching the female wrestlers of Hamburg performing in pools of mud.

In short, an album for special audiences—*very special*.

P. R.

THE UNITED STATES OF AMERICA. The United States of America (vocal quintet with electronic accompaniment). *The American Metaphysical Circus; Hard Coming Love; Cloud Song; The Garden of Earthly Delights; I Won't Leave My Wooden Wife for You, Sugar*; and five others. COLUMBIA © CS 9614 \$4.79.

Performance: **Sick, sick, sick**
Recording: **Terrible**
Stereo Quality: **Weird**

If "The United States of America" is where it's at musically in the United States of America, I'd like to apply right now for Swiss citizenship. Hearing this electrified psychedelic group is easily the most forgettable oddball experience of the year, but because Columbia Records is giving them the big turned-on star treatment, I don't think it would be fair to dismiss them completely

until I've given you some idea of what they're all about and why I find them so repulsive. Start the record. A mellow circus calliope plays, obliterated suddenly by an explosion of sound effects that appear to have been lifted from the sound track of 2001: *Space Odyssey*. From somewhere in a tunnel (the recesses of the brain under LSD, perhaps?) a girl's voice begins to sing under the dissonant roar of ring modulators and electronic music synthesizers (that's what the liner notes call them, not me). This girl begins to sing a song called *The American Metaphysical Circus*. Okay. I'm all for the kids getting it off their chests, telling it like it is. But what are they saying? "We shall shortly institute a synopticon of fear/While it's painful, it will suit many customers whose appetites are queer." Okay. What else? "For those who wish to pay there are children you can bleed/In a most peculiar way, we can give you all the instruments you need . . . our recorders will preserve the intensity of your screams." Already I'm sick to my stomach, and the first band isn't over.

Band two, called *Hard Coming Love*, is so dirty I can't even cite the lyrics. Suffice it to say it's about sexual intercourse and more sado-masochistic pain, interspersed with weird psycho effects like masses of electromagnetic tapes running at fast rewind speed and crashing into an enormous explosion between chants. *The Garden of Eribly Delights* is pretty distorted by echo chambers, but I can make out lyrics about "venomous blossoms" and "choleric fruit, deadly to eat," "omnivorous orchids," "carrion swallows," and "blackening mushrooms drink in the rain." Why of course, Zelda, it's *A Child's Garden of Verses* seen through the eyes of Dracula. Why didn't I see that before? On to *I Won't Leave My Wooden Wife for You, Sugar*, which is all about this married man living in suburbia who leaves his split-level long enough to tie up a young schoolgirl and beat her with whips. Obviously this is what every suburban commuter secretly wants to do, in the rather mind-boggling philosophy of The United States of America. The *piece de resistance*, however, is a little ditty called *The American Way of Love*, a real mind-blower, which goes on for six and a half minutes while the group sings about Forty-Second Street male hustlers, nymphomaniacs in filthy movie houses, and "later on, an indiscreet encounter in the men's room, while you tell yourself that a natural urge prevailed." This song (if you'll pardon the expression) ends with eighteen choruses of the word "love." Over and out. End of record. Oh yes, I missed telling you about the track which is nothing but a recording of the Salvation Army Band.

Do you love it? Well, if you do, you need a psychiatrist. This music should be sold in plain brown wrappers under the counters of shops that peddle pornographic literature. The United States of America is the only place in the world where a group like this can perform without being arrested. The only other thing worth mentioning is the group leader and poet in residence, a girl named Dorothy Moskowitz, whose picture on the album suggested to me Emily Brontë having a fit, and who, under saner circumstances, might even be a singer. If recommendations are in order for the rest of the group, I'd say instant oblivion wouldn't be soon enough. R. R.

PHIL UPCHURCH: *Feeling Blue*. On five tracks: Phil Upchurch (guitar), Wynton Kelly (piano), Richard Davis (bass), Jimmy Cobb (drums), Montego Joe (conga drum); on five tracks: orchestra, Ed Bland cond. and arr. *Stop and Listen; Really Sincere; Israel; Muscle Soul*; and six others. MILESTONE © MSP 9010 \$4.79.

Performance: **Insufficiently distinctive**
Recording: **Good**
Stereo Quality: **Good**

Born in 1941, guitarist Phil Upchurch has had a wide range of experience in religious music, rhythm-and-blues, rock, studio work, and jazz (his credits extend from the Staple Singers to Stan Getz). This is his first album as leader, and it is divided between quintet sides and tracks with orchestra in unremarkable arrangements by Ed Bland. (His score for *Tangerine* is an exception.) Upchurch has a deep, rich sound and a sure sense of rhythm. He is at his most persuasive in his own blues-colored, easy-rolling groove, as in his originals *Really Sincere* and *Subconscious Lament*. He is also pleasantly at ease in bossa nova (*Corcovado*). On the whole, however, this is not a striking debut for Upchurch; my impression is that he has more to say than is hinted at here. I'd like to hear him when he lets go. N. H.

THE WATTS 103RD STREET RHYTHM BAND: *Hot Heat and Sweet Groove*. The Watts 103rd Street Rhythm Band (instrumentals). *The 103rd St. Theme; The Girl from Ipanema; Watts Happening; Brown Sugar; Fred Okra; A Little Class and a Little Trash*; and six others. WARNER BROS. © WS 1741, M W 1741* \$4.79.

Performance: **Great beat**
Recording: **Very good**
Stereo Quality: **Good**

The only thing the liner notes tell us about the Watts 103rd Street Band is that it is led by Fred Smith. I don't know if the band is made up of youngsters from the Watts area or professional musicians. Whoever they are, they really play their noses off. Smith has installed a funky soul sound in each selection, so that even *Girl from Ipanema*, which generally is performed with a bossa-nova beat, comes out like fried yams. Some of the songs combine a marvelous Southern flavor with the spice of tenement life, especially *Bring it on Home, Fried Okra*, and *Spreadin' Honey*, which are so realistic you can almost hear the kids playing street games in the background. *Soul Concerto* smacks of Stan Kenton, and for dessert there is a frothy whip-up of the Beatles' *Yellow Submarine*. Play this at your next party, and I guarantee that nobody will stand still. I certainly didn't. R. R.

RECORDING OF SPECIAL MERIT

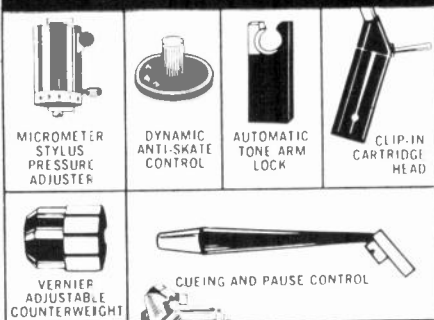
JOSH WHITE, JR: *The Josh White, Jr. Album*. Josh White, Jr., (vocals); orchestra. *That's My Song; The Impossible Dream; Early Mornin' Rain; Leaving on a Jet Plane; Goin' out of My Head*; and five others. UNITED ARTISTS © UAS 6627, M UAL 3627* \$4.79.

Performance: **Earnest and honest**
Recording: **Excellent**
Stereo Quality: **Good**

(Continued on next page)

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It seems like only yesterday that Josh White used to appear with a son about three feet high at the old Cafe Society Downtown in Greenwich Village for bouts of folk duets. Now his son has shot up like a weed and has turned into one of the most promising young adult performers on the current scene.

In this (his first) record album, his voice is a deep, agreeable instrument which he uses with an uncanny mixture of professionalism and honesty to convey the spirit of anything he chooses to sing—heroic stuff (*The Impossible Dream* from *Man of La Mancha*), inward-turning ballads (*Early Mornin' Rain* and *Leaving on a Jet Plane*), or staple pop items (*What Now, My Love?*). He's especially good in gentle, soft-spoken songs on the order of *The World I Used to Know*. But one of the most attractive things about this disc is the range of its program, providing a challenge to the singer's versatility which is met with grace and apparent effortlessness. The freshness of his pure voice is matched by the clarity of Morty Jay's rich but never showy orchestrations.

P. K.

PAUL WHITEMAN: *Paul Whiteman and His Orchestra, Featuring Bing Crosby*. Orchestra, Paul Whiteman cond. Bing Crosby (vocals). *C-o-n-s-t-a-n-t-i-n-o-p-l-e*; *Taint So, Honey*; *Taint So*; *Get Out and Get Under the Moon*; *I'd Rather Cry Over You*; *I'm on the Crest of a Wave*; *That's My Weakness Now*; *Because My Baby Don't Mean "Maybe"*; *When You're Counting the Stars*; *Bundle of Old Love Letters*; and seven others. COLUMBIA (M) CL 2830 \$4.79.

Performance: Instructive
Recording: Well restored

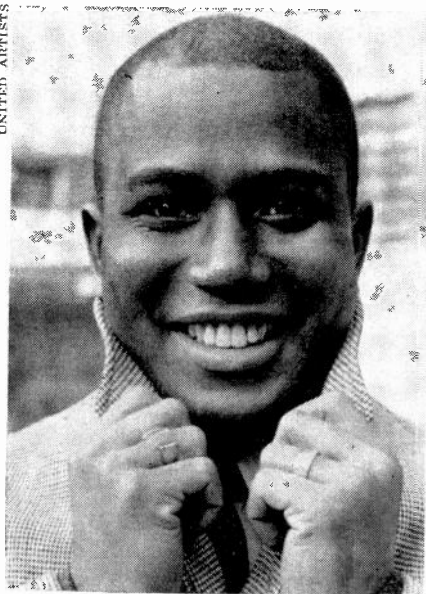
Only recently RCA Victor started digging around in its vaults to assemble the first in a series of Paul Whiteman retrospectives. Now Columbia, boasting a new "revolutionary process" that "permits a greater frequency range . . . while reducing surface noise and other distortion to a minimum" gives us a generous helping of Whiteman plus Bing Crosby. Are these companies simply relying on the nostalgia propensities of a vanishing generation, or do they know something we don't about a new breakthrough in the under-thirty crowd? In any case, Mr. Whiteman is patently a "musical legend," as Miles Kreuger points out in his flippancy-reproving liner notes, and it is no doubt edifying to hear again those time-honored arrangements of *That's My Weakness Now*, *Cocquette*, and other old favorites and wonder what we ever heard in them in the first place. By far the most fascinating game to be played with the album is to trace the metamorphosis of Mr. Crosby from a virtually unidentifiable crooner singing *Taint So Honey* in 1928, through song after song until his full-fledged emergence as the Crosby we know a year later in the song *A Bundle of Old Letters* (which you'll recall so vividly from the movie *Lord Byron of Broadway*—at least Mr. Kreuger recalls it). The whole reverent package is put together with Posterity in mind, complete with dates, attention called to cornet solos by Bix Beiderbecke, and other documentation. It's good to know Mr. Whiteman's contribution to musical history is thus preserved for all time. The new Columbia filter, by the way, has removed the scratch but not the corn.

P. K.

NANCY WILSON: *Welcome to My Love*. Nancy Wilson (vocals); orchestra, Oliver Nelson cond. and arr. *Angel Eyes*; *May I Come In?*; *I'm Always Drunk in San Francisco*; *Theme from "Hotel"*; *Ode to Billie Joe*; *In the Heat of the Night*; and five others. CAPITOL (S) ST 2844 \$4.79.

Performance: Mannered but cool
Recording: Excellent
Stereo Quality: Excellent

With each new Nancy Wilson album I always wonder how the girl will top herself, but, surprisingly, she always does. This new disc tops her previous work again both in the selection of beautiful songs and in the intelligent musicality inherent in Oliver Nelson's arrangements. The voice is, as always, polished, but Nancy Wilson is becoming too much of an Actors' Studio singer for her own good. Breathly mannerisms, kooky quivers, and strange phrasing are best



JOSH WHITE, JR.
Uncanny professionalism and honesty

left to singers such as Morgana King, who has never been in Miss Wilson's league; to dig your way through a basically simple tune like *Angel Eyes* chasing a singer's weird phrasing around the corners of your living room is a colossal bore. Up to now, Miss Wilson's good taste has set her apart.

One point on which Miss Wilson is to be congratulated: she has never tried to snub the business by showing off her own songs. Too many singers would rather sing a handful of dreary second-rate throw-aways simply because they were written by friends than take songs proven by other singers and fashion their own personal styles around them. But Nancy Wilson does not. On this disc she displays new ways to treat *May I Come In?* (written for Blossom Dearie), *Theme from "Hotel"* (written for Carmen McRae), *In the Heat of the Night* (written for Ray Charles and introduced in the film), the wonderful Tommy Wolf song *I'm Always Drunk in San Francisco* (introduced by Claire Hogan), and, of course, Bobbie Gentry's *Ode to Billie Joe*, which is a wonderful, fresh surprise.

Even with the annoying mannerisms, Nancy Wilson is more exciting and tasteful than most other girl crooners with twice her experience.

R. R.



MEL BROWN: *Chicken Fat*. Mel Brown, Herb Ellis, Arthur Wright (guitars), Gerald Wiggins (electric organ), Ronald Brown (electric bass), Paul Humphrey (drums). *Greasy Spoon*; *Anacrusis*; *Shanty*; *Slalom*; and five others. IMPULSE (S) AS 9152 \$5.79, (M) A 9152* \$4.79.

Performance: Narrow in scope
Recording: Excellent
Stereo Quality: First-rate

Born and raised in Mississippi, Mel Brown has been active musically in Los Angeles for the past ten years. He plays an earthy, deeply swinging, blues-rich guitar, but he doesn't have many ideas of his own. This album is a question of mood. If you want basics with little else, the music here will warm the spirit and relax the body—especially the slow pieces. Others, like myself, will find much of it repetitious and all too predictable. I like basics, but I also like originality, and the latter is not one of Mr. Brown's foremost musical attributes.

N. H.

RECORDING OF SPECIAL MERIT

EARL COLEMAN: *Love Songs*. Earl Coleman (vocals); Billy Taylor (piano), Eddie Williams (trumpet), Gene Bertoncini (guitar), Reggie Workman (bass), Bobby Thomas (drums); orchestra. *People*; *There's No You*; *A Day in the Life of a Fool (Manha de Carnaval)*; *I've Got You Under My Skin*; *I Wish I Knew*; and five others. ATLANTIC (S) SD 8172 \$4.79.

Performance: Warm ballads
Recording: Very good
Stereo Quality: Very good

Earl Coleman's singing style goes back to a period that suddenly seems distant—the early and middle Forties, a time when the rich baritone voices of Al Hibbler and Billy Eckstine dominated male jazz singers. But things have changed. Only Joe Williams continues to carry the banner for this warm, assertive style, and it's a shame, because the style is a good one.

Coleman has been around for a good while. After spending his early years with Jay McShann and Earl Hines, he participated in a legendary session with Charlie Parker for Dial, singing *This Is Always* and *Dark Shadows*. The intervening years have been difficult, both personally and professionally, but they don't seem to have affected Coleman's musicality or his physical instrument. The real question is whether his style, so firmly rooted in the past, can make it in today's energized electronic pop world. I, for one, hope that it can. And I suspect that, after you hear Coleman's interpretations in this fine program of standards, you will feel the same way.

D. H.

ART FARMER: *The Art Farmer Quintet Plays the Great Jazz Hits*. Art Farmer

(trumpet, flugelhorn), Jimmy Heath (tenor saxophone), Cedar Walton (piano), Walter Booker (bass), Mickey Roker (drums). *Sidewinder; Watermelon Man; Take Five; The "In" Crowd*; and six others. COLUMBIA © CS 9546, Ⓜ CL 2746* \$4.79.

Performance: **Former excels**
Recording: **Very good**
Stereo Quality: **First-rate.**

Eleven of the twelve pieces here have been "hits" in varying degrees; as for intrinsic quality, however, only *'Round Midnight*, *I Remember Clifford*, and *Song for My Father* are sufficiently challenging for an improviser of Art Farmer's stature. He does well with them, and he makes more of the other tunes than many of his contemporaries would have been able to, but this is nonetheless not one of Farmer's more important albums. The rhythm section is firm and flexible; Cedar Walton adds a number of crisp piano solos; and tenor saxophonist Jimmy Heath is warm and forceful, though without marked individuality. It is Farmer who carries the set, and since so much of the material is thin, all but the wealthiest collectors are advised to wait for an album in which Farmer rather than the a-&-r man chooses the material. At least I assume the latter chose it here, because this sounds like a project to convince the sales department that they can sell some jazz if they try. N. H.

EDDIE HARRIS: *The Electrifying Eddie Harris*. Eddie Harris (tenor saxophone, electronic varitone saxophone), Jodie Christian (piano), Melvin Jackson (bass), Richard Smith (drums), Joe Wohletz and Ray Barretto (Latin percussion), King Curtis and David Newman (tenor saxophone), Haywood Henry (baritone saxophone), Mel Lastie and Joe Newman (trumpet). *Theme in Search of a Movie; Listen Here; Judie's Theme; Sham Time; Spanish Ball; I Don't Want No One But You*. ATLANTIC © SD 1495, Ⓜ 1495* \$5.79.

Performance: **Best when introspective**
Recording: **Very good**
Stereo Quality: **Excellent**

Eddie Harris is a fluent saxophonist who has never achieved the higher status levels in jazz. His assets are considerable—warmth of tone (even on the electronic saxophone), superior technique, swinging time. But on up-tempo numbers particularly, his ideas are rather thin and he sounds too much like an Oscar Peterson of the saxophone (the fingers are the message). On ballads, however (*Theme in Search of a Movie, Judie's Theme*), Harris reveals his essential lyricism and meditative, romantic temperament. And then he does hold attention. He is also rewardingly relaxed in an easily loping tune like *I Don't Want No One But You*. I'd like to hear Harris with a first-rate rhythm section and perhaps Thad Jones on trumpet. Harris has something of his own to say, but it needs the right framework. A simple, reflective framework. N. H.

RECORDING OF SPECIAL MERIT

EARL HINES AND JIMMY RUSHING: *Blues & Things*. Earl Hines (piano), Jimmy Rushing (vocals), Budd Johnson (tenor and soprano saxophones), Bill Pemberton (bass), Oliver Jackson (drums). *Exactly*

Like You; Louisiana; Am I Blue; Summer-time; and five others. MASTER JAZZ RECORDINGS © MJR 8101, Ⓜ MJR 101 \$5.00 postpaid. (Available only from Master Jazz Recordings, Box 579, Lenox Hill Station, New York, N.Y. 10021.)

Performance: **Two old masters at work**
Recording: **Excellent**
Stereo Quality: **Excellent**

The renaissance of Earl Hines, now two or three years in the making, continues to be one of the delights of the contemporary jazz scene. Forty years after his remarkable recordings with Louis Armstrong, the creative fires continue to burn brightly.

Curiously, Hines and Rushing, although both are identified with Middle West jazz, have never recorded together before. In an attempt to retain the spontaneous excitement of their first recorded encounter, virtually no rehearsing was done, and each piece was limited to one or two takes. The scheme worked, and the results are testimony to the brilliance of these remarkable performers. Rushing's vocals are masterpieces of the shouting but slicked-up, Mid-West blues style, and he swings with a passion rare for one who has fought so many commercial wars. Hines, of course, is a nonpareil soloist-accompanist-leader, but on a few tracks he is almost overshadowed by the Lester Young-styled tenor saxophone of his former associate from the big-band days, Budd Johnson.

Master Jazz Recordings is a new company that plans to emphasize mainstream music. If this is an example of the sort of performances they will produce, we can look forward to future releases with considerable pleasure. D. H.

RECORDING OF SPECIAL MERIT

JOSEPH JARMAN: *Song For*. Joseph Jarman (alto sax, recitation), William Brimfield (trumpet), Fred Anderson (tenor sax), Christopher Gaddy (piano, marimba), Charles Clark (bass), Steve McCall (drums), Thurman Barker (drums). *Little Fox Run; Non-Cognitive Aspects of the City; Adam's Rib; Song For*. DELMARK © DS 9410, Ⓜ DL 410 \$5.79.

Performance: **Difficult but worth the effort**
Recording: **Very good**
Stereo Quality: **Very good**

For reasons I don't fully understand, the crest of avant-garde jazz activity appears to have moved to Chicago in the last year or so. Joseph Jarman is one of many performers from the Windy City who have received notice lately in the jazz press. But this does not imply that any radically new aesthetic developments have taken place. Chicago musicians seem to be following the general patterns and procedures developed in the early Sixties by a group of players and composers centered in New York City.

Like all avant-garde music, Jarman's recording poses some thorny problems for the listener. The difficulty, I think, centers on the fact that his pieces achieve their focus from elements that are not traditionally used to define music. (Since we are a society that seems condemned to definition as a way of life, it is especially difficult for us to experience an artistic performance that does not fit our pre-set categories.) So listen for energy, for spirit, for passion. Listen for the

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interaction of the musicians, and try to allow yourself to become as caught up as they are with sound for its own sake.

Another point: this is music that is unfinished, as all improvisational music should be. That there are boring moments, that there is ineptness, is obvious and needs no restatement from me. But the jazz musicians of the Sixties—and Jarman and his Chicagoans are excellent examples—are trying to do something that hasn't been done before, and they are going to make mistakes. Try not to let those mistakes deter you from appreciating and responding to the many real accomplishments that this recording, and others like it, possess. D. H.

HERBIE MANN: *The Wailing Dervishes*. Herbie Mann (flute), Rufus Harley (bagpipes), Roy Ayers (vibraharp), others. *The Wailing Dervishes; Norwegian Wood; Flute Bag*; and two others. ATLANTIC © SD 1497 \$5.79.

Performance: Enthusiastic but wearing
Recording: Very good
Stereo Quality: Very good

Herbie Mann's disfavor in the eyes of the jazz critics has been, I would say, well deserved. Predictably, however, it doesn't seem to bother Mann very much. Like Liberace, he probably cries about it on his way to the bank. But the fact remains that Mann, popular though he may be, is a player whose music is usually more provocative because of its style than because of its quality. I don't know how many phases he's gone through so far—Latin, soul jazz, and quasi-rock come to mind—but the latest appears to be Middle-East jazz. Superficially, the idea isn't bad, since the musicians of the eastern Mediterranean area have a tradition of rhythmic improvisation that has close parallels with jazz. The problem is that Mann continues to take most of the solo space. Only on *Armenian Lullaby*, an authentic-sounding composition by oud-player Chick Ganimian, does the Mann flute subside gracefully into its surroundings. An interesting sidelight, provided you're a consumer of jazz exotica, is the bagpipe solo by Rufus Harley on (you guessed it) *Flute Bag*. D. H.

BROTHER JACK McDUFF/DAVID NEWMAN: *Double Barreled Soul*. Jack McDuff (organ), David Newman (alto saxophone, tenor saxophone, flute), Leo Johnson (tenor saxophone, flute), Danny Turner (alto saxophone, tenor saxophone, flute), Melvin Sparks (guitar), Abe Blasingame (drums). *But It's Alright; Sunny; Esperanto; Duffin' Round; More Head; Untitled Blues*. ATLANTIC © SD 1498, © 1498* \$5.79.

Performance: Swinging but no surprises
Recording: Good
Stereo Quality: Good

This is solid, straightforward jazz, often exuberant, nearly always predictable. Newman, who is capable of more penetrating playing, is held down by a rather heavy rhythm section and McDuff's routine imagination. (In terms of sound, however, McDuff has been exceptionally well recorded.) I expect this may be useful to have around for a party, but otherwise, it's another illustration that "soul" is a fine primary ingredient but "soul" and fresh ideas are better. N. H.



THEATER FILMS

THE GRAND DUKE (Gilbert and Sullivan). Thomas Jones, Keith Decker, Harold Isen, Gregory Wise, Joseph Iardo, Jonathan Deitz, Forrest M. Powars, John Pepper, Bonnie Kahn, Carroll Mattoon, Susan Hoagland, Marion Scodari, Janet Johnson, Lisa Sunderland, Barbara Kline, Constance Fletcher, Helen Mueller (performers); chorus and orchestra, John Landis cond.; Peter Kline (dramatic director). LYRIC THEATER COMPANY (M) LOA 103 three discs \$17.85. (Must be ordered direct from Lyric Theater Co., Inc., 3311 Ross Place, N.W., Washington, D.C. 20008.)

Performance: For G & S lovers only
Recording: Fair

To the truly orthodox Savoyard, *The Grand Duke*, or *The Statutory Duel*, as it is subtitled, is the High Mass of the entire liturgy. This thirteenth and last of the operettas on which the pair collaborated has every ingredient necessary to meet the desperate needs of the utterly unredeemable, or terminal-stage, victim of Gilbert-and-Sullivanitis—and has it in quantity. There's a plot complex almost beyond unraveling about a troupe of actors who conspire to unseat the Grand Duke Rudolph and take over the government of the mythical Grand Duchy of Pfennig Halbpennig in the pre-unified Germany of 1750. There's a complete array of comic characters, from the theatrical manager Ernest Dummkopf and his "leading comedian" Ludwig to Julia Jellicoe, an actress who is supposed to be a "foreigner" from England and therefore must read all her lines in a German accent. There are fancy sets and glittering costumes; paradoxes, patter songs, and political satire; romantic ballads, madrigals, and extended choral interludes; great helpings of topsyturvy logic and, at long last, a trick ending hinging on whether an ace is to be considered the lowest or highest card in the deck, which brings everything to a neatly geometrical and happy close. Yet when the show opened in 1896 at the Savoy in London it was pretty much of a flop, and the original critical estimate has not altered greatly over the years. Personally, I think it is time it did.

Along with *Utopia Limited*, its immediate predecessor, the operetta marks something of a break in style with what had gone before. There is much that is Viennese and Parisian here rather than English, as though Sullivan, having driven Offenbach off the London stage, was now ready to supplant him in his own idiom. Gilbert's jokes and lyrics are at once coarser and more finely honed than ever, as in Duke Rudolph's song enumerating the symptoms which indicate that a man ought to go and lie down, in Ludwig's number about the pretensions of classicists, and in Julia's tour de force illustrating the ideal parts for actresses. The

music is endlessly resourceful and beguiling, even though it tends to evoke the mood less of *Patience* than of, say, *Mlle. Modiste*.

The chief drawback of *The Grand Duke*, in fact, is that there is simply too much here of a good thing here, which may be one reason why the D'Oyly Carte troupe never touches it anymore. Yet I have seen satisfactory productions by Dorothy Raedler's American Savoyards and heard a devastating one by the BBC, with Peter Pratt heading a dual cast of expert actors and singers. With such efforts, the Washington production is simply not in the running. They have chosen to do it all, every note and word of dialogue intact, and they are not in any way equal to the occasion—the first recording of *The Grand Duke* after a wait of seventy-one years. There is not only a failure to grasp



SIR ARTHUR SULLIVAN
Caricature by Spy for Vanity Fair, 1874

the alterations in Sullivan's original style to convey the mock-Continental flavor of the music, but the thirty-piece orchestra can scarcely play a tune, and scrapes and squeaks its way through the score like Lassie staggering home wounded. Thomas Jones is almost creditable as Rudolph, Keith Decker is a bearable Dummkopf, Harold Isen tries hard as the official comedian Ludwig, and Susan Hoagland manages to hold on to her accent as Julia, but most of the others, and the chorus in particular, sound far more ready for Ted Mack than for Gilbert and Sullivan. In this climate of performance it is rather more of an embarrassment than an asset, eight-ninths of the way through, to suddenly hear the thoroughly professional voice of "guest artist" Joseph Iardo as the Prince of Monte Carlo; he turns up all too late in the story. And the surface noise, on my review copy at least, never let up its chatter until the fourth of the six long sides.

I suppose the members of the Lyric Theater Company, who have already sold all the copies of their *Utopia Limited* album and are now offering the premier recording of *The Mountebanks*, on which W. S. Gilbert collaborated with Alfred Cellier, should be congratulated for attempting *The Grand Duke* at all—even in mono, even with ama-

teurs. And it is the only one in town. It comes complete with a plot summary, a glossary of terms and mimeographed program notes disclosing such information as the fact that the Lyric Theater Company, in its sophistication, "has NEVER performed 'The Mikado'!" Perhaps it would be best if the group went back and started just there.
P. K.

HALF A SIXPENCE (David Heneker). Original-soundtrack recording. Tommy Steele, Julia Foster, Cyril Ritchard, Penelope Horner, Grover Dale (vocals); orchestra, Irwin Kostal cond. *All in the Cause of Economy*; *Half a Sixpence*; *Money to Burn*; *She's Too Far Above Me*; *I Know What I Am*; and ten others. RCA VICTOR Ⓢ LSO 1146, Ⓜ LOC 1146* \$5.79.

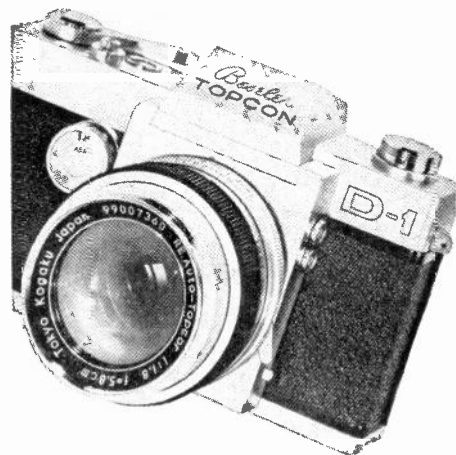
Performance: Hypermanic
Recording: Inhuman
Stereo Quality: Irritating

A couple of happy minutes spent replaying segments of the original-Broadway-cast recording of this musical will quickly clear away any puzzlement there might be about what is wrong with the movie-track of *Half a Sixpence*. On stage, and in the album of the stage version, the story of the Folkstone orphan whose life is nearly ruined by the fortune he inherits is projected with zip, bite, and simplicity. Jim Tyler's orchestrations and the vocal arrangements by Buster Davis are smart, felicitous, and life-size. On the movie-track, the charm of Tommy Steele's hero Kipps and his apprentice friends from Shalford's Drapery Emporium is obliterated by a technology gone embarrassingly berserk. Their voices echo through hollow caverns of magnification and distortion. The production numbers go on forever. The rain that Kipps and his girl hope won't fall on Sunday comes down in a Second Flood of noisy effects. Irwin Kostal's arrangements turn a modest, agreeable score into an overblown torrent of frenetic blather. What is not ruined by inflation is laid out flat by sheer blandness. One number has been added, a frantic item called *Lady Botting's Boating Regatta Cup Racing Song*. It's a kind of aquatic *Buckle Down Winssocki* and it too—like *If the Rain's Got to Fall, Flash, Bang, Wallop!* and other basically sound numbers from the show—is loud, lush, and lunatic in length.
P. K.

HOW NOW, DOW JONES (Carolyn Leigh-Elmer Bernstein). Original-cast recording. Anthony Roberts, Marilyn Mason, Brenda Vaccaro, Hiram Sherman, others (vocals); orchestra and chorus, Peter Howard cond. RCA VICTOR Ⓢ LSO 1142, Ⓜ LOC 1142 \$5.79.

Performance: Stock
Recording: Standard
Stereo Quality: Unremarkable

The tired businessman who is too tired even to order tickets to the Broadway musical *How Now, Dow Jones* can take comfort in knowing he can settle for this original-cast recording. In a series of songs, the tunes for which sound to me as if they might have been assembled from the Complete Works of Jerry Herman, we learn that men are "more interested in figures than figures," that it's better to be rich ("A taxi meter/ Makes life sweeter"), and that Wall Street is really a lovable place where tough hides harbor tender hearts. Anthony Roberts is ap-



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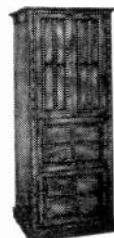
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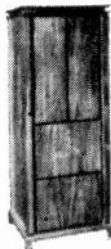
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pealing as a kind of reincarnation of the hero who sneaked to the top in *How to Succeed in Business Without Really Trying*, and Hiram Sherman cut a fine figure as a stock stockbroker. The ladies in the cast, especially Marilyn Mason and Brenda Vaccaro, try by sheer energy to make ditties like *Just for the Moment* and *Big Trouble* sound better than second-rate and second-hand. There is one big number called *Step to the Rear*, put across by the ladies of the "Central Park West Canasta and Common Stock Club," during which *How Now, Dow Jones* seems positively bullish, but the score soon sinks back again to close well below average. P. K.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS (Brel-Blau-Shuman). Elly Stone, Mort Shuman, Shawn Elliott, Alice Whitfield (vocals), orchestra, Wolfgang Knittel arr. and cond. COLUMBIA © D2S 779 two discs \$9.59.

Performance: Sincere
Recording: Excellent
Stereo Quality: Good

This is a serious and worthwhile attempt to make the work of Jacques Brel available in translation for American audiences. Mort Shuman and Eric Blau have written excellent, although largely uncolloquial, English versions of Brel's lyrics. The cast, headed by Elly Stone, makes an admirable effort to stay close to the performing spirit of Brel, and the recording has been affectionately produced by Edward Kleban and Nat Shapiro. But the total effect is considerably less than the sum of its parts. In comparing it with any recording of Brel singing his own songs, there is a noticeable stiffness and a super-seriousness here, in both adaptation and performance, that rob the songs of much of their vitality. For example, *La Valse à mille temps*, known here as *Carousel* and sung quite capably by Elly Stone, never reaches the demonic heights of the Brel performance, but instead seems a set-piece of calculated theatrical effect, interesting to listen to but not really involving. *Amsterdam*, a Brel perennial rather raggedly performed by Mort Shuman, is another song that suffers from being at the respectful distance from its original creator that this whole enterprise seems to keep. The juice of life is strangely absent from these performances, and while that often adds an extra satiric strength to something like *Funeral Tango*, it also turns something like *Next (Au suivant)*, a song about a young man's sexual initiation by a tough and brutalized Army whore, into a dramatic recitative rather than a dramatic experience.

What is missing here is a single performing presence that can illumine the style and *ambiance* of Brel's songs in the way Lotte Lenya opened up the world of Kurt Weill for English-language audiences. Miss Lenya so thoroughly understood, and was so thoroughly able to communicate, the spirit of the Brecht-Weill collaboration that in the American production of *Threepenny Opera* she was able to triumph over the not always appropriate English lyrics supplied by Marc Blitzstein and to render the songs with all their true salty bitterness. Mr. Brel's songs still await their definitive English-speaking interpreter. P. R.

IN CIRCLES (see Best of the Month, page 71)

FOLK



THE GAUGUIN YEARS—Songs and Dances of Tahiti. Unidentified Tahitian musicians and singers. NONESUCH © H 72017, © H 2017* \$2.50.

Performance: Fascinating
Recording: Good
Stereo Quality: Good

An excellent field recording by Francis Mazière, this cross-section of traditional Tahitian music is absorbing. But the packaging is frustrating. Jane Sarnoff's notes are a model of their kind—up to a point. She places the music in its historical, religious, and social context while puncturing some of the myths about Tahiti ("No, the music of Tahiti isn't just love—it's hate, and fear, pride and teaching, a way of life and a way to keep death at a distance"). But there is no information about, let alone translations of, the individual songs, dances, chants, and stories. Surely even a low-priced label can afford more complete annotations. Anyway, the guitars and shell trumpets and nose flute and the "heightened speech" of the dances are continuously intriguing. But again frustrating: we are told in general, for example, of the fear of the gods at the heart of a song that appears to be a tender description of the sea at dawn. But we are not told what the song actually says or what particular musical techniques are used. I simply don't understand this kind of sloppiness, particularly from a company that is usually admirably careful in its classical releases. N. H.

RECORDING OF SPECIAL MERIT

MISSISSIPPI JOHN HURT: *The Immortal Mississippi John Hurt*. Mississippi John Hurt (vocals, guitar). *Mourning the Blues; Tender Virgins; Monday Morning Blues; Nearer My God to Thee*; and nine others. VANGUARD © VSD 792-48 \$5.79, © VRS 9248* \$4.79.

Performance: Singularly affecting
Recording: Excellent
Stereo Quality: Very good

The late Mississippi John Hurt, one of those bards "rediscovered" toward the end of his life as a result of the blues renaissance, was an extraordinarily distinctive bluesman. His style was gentle but had a core of firmness. He knew and was proud of the black tradition of which he was an exemplar, but his generally sanguine temperament led him to be meditative, merry, and slyly humorous rather than a shouter or a man to whom black music was essentially a way of keening. He was also unusually unhurried in his delivery, and at the same time a shrewd judge of rhythmic structuring and a superb practitioner of the narrative art. He personalized religious music, blues, novelty songs, and "bad-man" ballads. This collection is one of his best. N. H.

SPOKEN WORD



BLACKBEARD'S GHOST. Original-soundtrack recording. Peter Ustinov (narrator and Blackbeard); Dean Jones and Suzanne Pleshette (actors). DISNEYLAND (M) DQ 1305 \$1.98.

Performance: **Persuasive**
Recording: **Fair**

The ghost of Edward Teach—better known as the pirate Blackbeard—has been doomed by his wife, as she is burned at the stake, to linger in limbo until he performs a noble deed. To the site where the pirate died, now a hotel in Godolphin, Maryland, comes a young track coach named Steve who inadvertently summons up the spirit of Blackbeard by reciting a spell from a certain parchment concealed in the handle of a warming pan. Well, the grumpy Blackbeard somehow becomes involved with the track team at Steve's school and ends up doing that kind deed for the denizens of a local home for little old ladies.

The story is pieced together by clever editing from the movie soundtrack, and Ustinov, as the ghost of the amoral pirate (he also narrates), tears into his role with relish. As the track coach, a prig if there ever was one, Dean Jones brings stock youthful appeal to the story. Tiny listeners will perhaps forgive many standard Disney cutenesses as the tale unfolds and will surrender attention to the considerable art of Ustinov, who manages throughout to keep the pirate and his thin yarn from walking right off the end of the banality plank. P. K.

RECORDING OF SPECIAL MERIT

JAMES JOYCE: *Passages from Finnegans Wake.* Martin J. Kelly (H.C. Earwicker), Jane Reilly (Anna Livia Plurabelle), Peter Haskell (Shem), Page Johnson (Shaun); Mary Ellen Bute, producer and director; Ted Nemeth, associate producer; Elliot Kaplan, composer and conductor. RCA VICTOR (S) VDS 118, (M) VDM 118 \$5.79.

Performance: **Remarkable**
Recording: **Outstanding**
Stereo Quality: **Fine**

Marshall McLuhan once said—and I know this because it is quoted on the record sleeve—that James Joyce could not have conceived *Finnegans Wake* "in any other age than the one that produced the phonograph and the radio." Like everything else Professor McLuhan says, this remark is stimulating if not truthful, and certainly there is an early sense of media-mix in Joyce's tossed prose.

Finnegans Wake is language at the last boundary of comprehension, of poetic sense and semantic chop-logic, clinging on desperately just before the mathematical abstractions of pure nonsense take over. Joyce's writing from the very beginning had a kind of aural value, and interestingly, *Finnegans*

Wake, his most difficult work, makes a great deal more sense read aloud, where its outrageous Gaelic puns can run riot in the brogue, than being heard in the cloistered silence of the mind.

This present version of *Finnegans Wake* is the by-product of a film, produced and directed by Mary Ellen Bute, and seen recently in New York. I missed its showing and hearing this soundtrack recording I regret it most heartily, for the record makes the work come so much alive that I find myself curious to discover how much—if anything—was added by the visual cinematic image.

In any event, with all its wildness and craziness, drunkenness and cold-sober logic, *Finnegans Wake* is now sprawled across the record turntable, and I urge you to try it. The performances of Martin J. Kelly as the Finnegan/Earwicker and Jane Reilly as Anna Livia Plurabelle are exceptional. It is far from irrelevant to point out that the sound effects (often so distressingly vague in soundtrack recordings bereft of the visual accompaniment) work admirably, and the recording itself could have been engineered for the phonograph rather than a film.

Added enjoyment is provided by the saucily evocative music, always apt and as naughtily allusive as Joyce himself, which has been supplied by Elliot Kaplan. If you love *Finnegans Wake*, I think you'll love this record, and if you don't love *Finnegans Wake* get the record anyway and surprise yourself. C. B.

RECORDING OF SPECIAL MERIT

SAKI: *The Short Stories of Saki.* Mrs. Packetide's Tiger; *The Schartz-Metterklume Method*; *Sredni Vashtar*; *Esme.* George Rose (reader). CMS RECORDS (M) CMS 535 \$4.98.

Performance: **Patrician**
Recording: **As elegant as necessary**

The voices of actors will never—I promise—cease to enchant me. The other week I saw George Rose give his superbly comic performance in the lead of Joe Orton's black comedy *Loot*. Immediately—well, about three hours or so—before hearing Mr. Rose read these short stories by Saki on disc, I was talking with him at a party. His voice is a totally convincing chameleon, but then I suppose all chameleons are totally convincing; otherwise, like actors, they would not be in that kind of game.

The short stories of Saki (H.H. Munro) are Kipling with Alka-Seltzer. They represent, with infinite delicacy, the ironic attitude to the imperial dream that was half a century later to provide Britain's survival kit from the death of empire. His stories—middle-class and affluent—are very funny, with just the wryness that we in America now need and are now developing. Typical of the four stories here is that of Mrs. Packetide, who is determined to shoot a tiger—a lame, shabby tiger—as a status symbol.

Mr. Rose, urbane and unruffled, is the voice of Saki to perfection—the voice of an Edwardian world on which the sun has not yet quite set, but, to the sensitive eye, is sinking most strangely.

I think (and I imagine record manufacturers would disagree with me) that there are comparatively few short stories that one wants to hear again and again, like a symphony. These four, I suspect, are of that select society. But then Saki's society would be nothing but select. C. B.

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STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • DON HECKMAN
NAT HENTOFF • IGOR KIPNIS • PAUL KRESH • PETER REILLY

GERSHWIN: *Piano Concerto in F; Rhapsody in Blue*. Philippe Entremont (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA Ⓢ MQ 917 \$7.95.

Performance: **Elegant Concerto**
Recording: **Gorgeous**
Stereo Quality: **Good**
Speed and Playing Time: 7½ ips; 47'58"

There are five competitive tape versions of the *Rhapsody in Blue* (including the high-style Leonard Bernstein performance), but only one of the Concerto: the glittering Earl Wild-Arthur Fiedler collaboration. In contrast to the brilliance of the latter, Entremont brings to his playing of the Concerto a fascinating elegance and a wealth of nuance not ordinarily associated with the work. It comes off beautifully, aided in no small measure by both the gorgeous Ormandy-Philadelphia Orchestra backing and absolutely superb recorded sound. Not only is the orchestral ensemble rich and shimmering to the *nth* degree, but the percussion—low and high—is all but tangible.

Ormandy's tendency toward heavy-handedness in certain of the episodes that should be driving and jazzy keeps the *Rhapsody* performance out of the top spot, but this tape is worth acquiring simply for the beautiful—and beautifully recorded—reading of the Concerto. *D. H.*

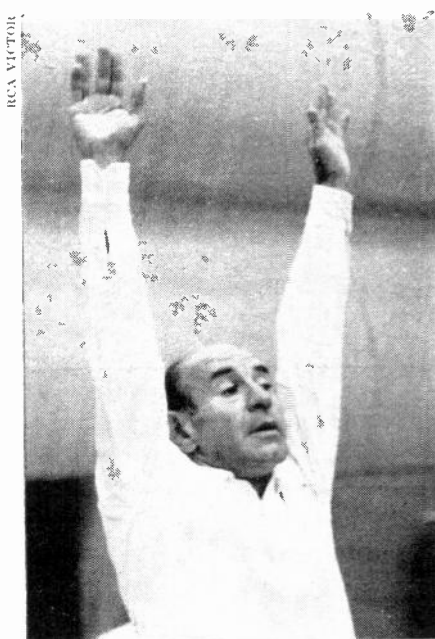
RECORDING OF SPECIAL MERIT

PROKOFIEV: *Scythian Suite, Op. 20; Symphony No. 3, Op. 44; Romeo and Juliet: Ballet Excerpts, Op. 64*. Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ TR 3 5025 \$10.95.

Performance: **Brilliant**
Recording: **Good**
Stereo Quality: **Very good**
Speed and Playing Time: 3¾ ips; 104'49"

Here is a handsome Prokofiev package for which there is no serious competition in four-track tape format. Not only does this reel present the cream of Leinsdorf's performances from his Boston Symphony Prokofiev series, but it also offers key works from the three major periods of the composer's creative life: the scintillating and sophisticated "neo-barbarism" of World War I vintage (*Scythian Suite*); the transition from Parisian-conditioned *style mécanique* to impas-

sioned Romanticism represented by the Third Symphony of 1928 (built on materials from the 1923-25 opera *The Flaming Angel*); and the mature lyrical and dramatic musical language of *Romeo and Juliet*, written upon the composer's return to Russia. Their juxtaposition on this tape lends it a special value as a listening experience. The sunrise finale of the *Scythian Suite*, the *ceric scherzo* of the Symphony, and the greater part of



ERICH LEINSDORF
The cream of his Prokofiev series on tape

the *Romeo and Juliet* music—Leinsdorf's sequence comprises about one-third of the whole score, arranged in order of the stage action—are for me the high points of the package. The BSO's playing is superb and the recorded sound is stunning—though I wish it had been possible to achieve here the sonic finesse and better signal-to-noise ratio that characterizes the 7½-ips speed.

D. H.

PUCCHINI: *Madama Butterfly*. Renata Scotti (soprano), *Madama Butterfly*; Anna Di Stasio (mezzo-soprano), Suzuki; Silvana Padoan (mezzo-soprano), Kate Pinkerton; Carlo Bergonzi (tenor), B. F. Pinkerton; Rolando Panerai (baritone), Sharpless; Piero De Palma (tenor), Goro; Giuseppe Morresi (baritone), Prince Yamadori; Paolo Montarsolo (bass), the Bonze; Mario Rinaudo (bass), the Commissioner. Chorus and Orchestra of the Opera House, Roine,

Sir John Barbirolli cond. ANGEL Ⓢ Y3S 3702 \$17.98.

Performance: **Somewhat pretentious**
Recording: **Excellent**
Stereo Quality: **First-rate**
Speed and Playing Time: 3¾ ips; 120'03"

Although this performance has a lot going for it, I'm sorry to report that I can't work up the enthusiasm for it I somehow feel I should. I'm certainly not going to push that old saw that, Japanese though its subject and pseudo-Oriental though some of its melos may be, *Butterfly* is really an Italian opera. Everybody knows *that!* What I will say is that it's theater—on records or on stage—and as theater, it wants a certain delicacy and reticence in performance that, say, *Tosca* doesn't.

Which brings me to Barbirolli's very nearly Wagnerian opulence of musical approach and the sound his orchestra produces—the grandness of so *much* of it! The tempos are so slow in certain stretches that the harmonic rhythm is all but dissipated. And, of course, there is that old quarrel about special attention to inner-voice detail. There's a good deal of it here, much of it fascinating *per se*. But did Puccini intend us to concentrate so much attention on so much of it? I suspect not.

I quarrel too with some of the casting. Renata Scotti's *Butterfly* has all the fragility, vulnerability, and ultimate courage one could ask for. Simply as singing, however, her work is no match for Bergonzi's Pinkerton. But *his* singing on this tape suggests nothing more than a wooden post endowed with unlikely but magnificent vocal cords. We're all accustomed to both approaches; but not to the extreme that the two leading characters seem to be from different casts.

From here on in, I have no complaint. The supporting cast is not only beyond reproach but highly distinguished. And Angel's recorded sound and stereo effects are brilliantly unpretentious. *W. F.*

RECORDING OF SPECIAL MERIT

VERDI: *Ernani*. Carlo Bergonzi (tenor), Ernani; Leontyne Price (soprano), Elvira; Mario Sereni (baritone), Carlo; Ezio Flagello (bass), Silva; other soloists; RCA Italiana Opera Orchestra and Chorus, Thomas Schippers cond. RCA VICTOR Ⓢ TR 3 800-4 \$17.95.

Performance: **Rousing**
Recording: **Very good**
Stereo Quality: **All right**
Speed and Playing Time: 3¾ ips; 127'58"

It is positively amazing that so many Verdi

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

operas have become available in the tape medium—not just the majors but a good many of the middle-period lesser lights as well. *Ernani*, Verdi's fifth opera, is a good case in point. Except for a few excerpts, this early work has never been awfully popular, although it was one of the first of Verdi's operas to win him international fame. Its recent presentations at the Metropolitan opera have undoubtedly helped its cause. This recording is both the first complete one and the only set to feature an all-star cast—a splendid one indeed, notably (and predictably) Leontyne Price and Carlo Bergonzi. The other male leads are just a shade beneath this level: Ezio Flagello's work is not too strong on characterization here, and Mario Sereni is at times vocally uncertain (I was sometimes bothered by his pitch). In general, however, the quality of the singing is on a very high plane. Thomas Schippers provides extremely strong direction: his pacing is exceptionally well gauged here, and the score emerges with all of the spirit and excitement that early Verdi must have to make its point. The reproduction is quite satisfactory, and I congratulate RCA Victor for having included a tape-box-sized libretto with the reel. *J. K.*

INDIAN MUSIC

RAVI SHANKAR AND ALI AKBAR KHAN: *The Exotic Sitar and Sarod. Raga Shree; Raga Sindhu Bhairavi.* Ravi Shankar (sitar); Ali Akbar Khan (sarod); Alla Rakha (tabla); N. Mullick and Ashish Kumar (tanpura). CAPITOL © Y1T 10497 \$6.98.

Performance: Soothing
Recording: Excellent
Stereo Quality: Nirvana-like
Speed and Playing Time: 3¾ ips; 40'47"

The mystical ecstasies that composers like Alexander Scriabin once sought to convey through the use of full symphony orchestras, choirs, and screens on which heavenly harmonies of colored light were to be projected are evidently communicable far more economically by such Indian instruments as the sitar and the sarod. In the current rage for this sort of sound, Shankar is the most sought-after performer in the business. Bombay mobs swarm over him as over a movie star, admirers in San Francisco press flowers upon him as he strolls through Haight-Ashbury, and his concerts are sold out everywhere. On this tape, Shankar on the sitar and Khan on the twenty-five-stringed sarod "commune in improvised exchanges which explore fully the complex resources and capabilities of their instruments." In the process, they provide in these ragas a soothing experience even for the non-initiate—gentle, contemplative, inward-searching twinges of sound. Long before the tape is over, however, non-indoctrinated Western ears may be in danger of experiencing, along with the promised "essence of unity through diversity," the curious onset of a strange, indefinable, rather dumbfounding monotony. East is East?

P. K.

ENTERTAINMENT

THE CANNONBALL ADDERLEY QUINTET: *Seventy-Four Miles Away; Walk Tall.* Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (trumpet), Joe Zawinul (piano), Victor Gaskin (bass),

Roy McCurdy (drums). *Seventy-Four Miles Away; Ob Babe; Do Do Do; I Remember Bird.* CAPITOL © Y1T 2822 \$6.98.

Performance: Swinging but facile
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 35'07"

Having reviewed the record which preceded this tape, I find my reaction to the music unchanged. "Cannonball" swings easily, is regenerated by the blues, but is glib. He doesn't dig deeply enough into himself—emotionally or conceptually—to produce more than quite entertaining but also quite transitory jazz. Maybe that's all he wants to do. His brother Nat does probe further, as in *Seventy-Four Miles Away*, but he too usually seems to draw back before he gets too close to the bone. The rhythm section is sturdy and unremarkable. By the way, I know



YUSEF LATEEF
Always entertaining, never artificial

there's not much space on a box of tape, but surely Capitol might have included a listing of the full personnel. After all, it's only a quintet. *N. H.*

THE BEATLES: *Magical Mystery Tour.* The Beatles (vocals and instrumentals). *I Am the Walrus; Penny Lane; Baby, You're a Rich Man; Blue Jay Way;* and seven others. CAPITOL © Y1T 2835 \$6.98.

Performance: Fine
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 34'32"

The alacrity with which so many pounced on "Magical Mystery Tour" as being proof positive that the Beatles are finished is something that astonishes and saddens me. I will agree that the "Tour" is not among their best efforts, but it is still an interesting piece of work utilizing all the Beatles have learned so far in their effort to work out new forms. It is an attempt to share a private vision, and its worth should be judged on the basis of how much of that vision the listener is able to perceive. For me it was about sixty per cent. *I Am the Walrus* makes very little sense to me, but I found that by just riding along with it I could get some measure of entertainment from it. I feel that I will have to withhold any real judgment of the "Tour" until I see the film it accompanies.

The second side features the Beatles in superb form with such already well-known things as *Strawberry Fields, Baby, You're a Rich Man*, and the lovely *All You Need Is Love*. For the time being I suggest you buy this for the second side, and listen to the songs of *Magical Mystery Tour* gradually or hold off until the TV show can be seen. *P. R.*

JIMI HENDRIX/CURTIS KNIGHT: *Get That Feeling.* Jimi Hendrix (guitar), Curtis Knight (vocals), unidentified instrumental accompaniment. *How Would You Feel; Simon Says; Hush Now;* and four others. CAPITOL © Y1T 2856 \$6.98.

Performance: Forceful
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 32'34"

Most of the vocals here are by Curtis Knight, and though they are infectiously ardent, they do not stay in the mind. Rooted in rhythm and blues, Knight is strong on "soul" but has a way to go to develop a powerfully individual style. There is a song of outdated social protest (pre-black power), an aimless game, a dance tune, various romantic ploys, and an attempt at surrealism (*Strange Things*) that is too diffuse to be effective. Hendrix has a reputation as a remarkable guitarist, but I don't hear the reason for such acclaim on this tape. He plays forcefully and with feeling, but the range of his inventiveness is quite narrow. *N. H.*

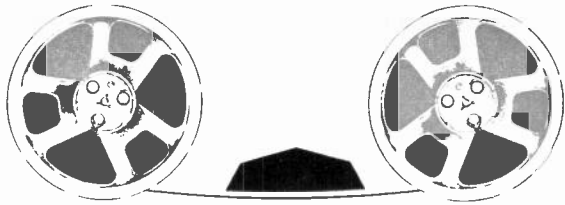
RECORDING OF SPECIAL MERIT

YUSEF LATEEF: *The Golden Flute.* Yusef Lateef (flute, tenor sax, oboe), Hugh Lawson (piano), Herman Wright (bass), Roy Brooks, Jr. (drums). *Road Runner; A Ghost of a Chance; Exactly Like You;* and six others. IMPULSE © LPC 9125 \$7.95.

Performance: Strong, versatile
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 39'17"

Yusef Lateef (whose pre-Muslim name, curiously enough, was Bill Evans) has played his way through a kaleidoscopic musical career. In the late Forties he was in the saxophone section of Dizzy Gillespie's marvelous and much-missed big band; in recent years he has played mostly with small groups, balancing his gutsy, blues-based tenor saxophone style with a wildly exotic array of musical instruments and methods. He has always been open to new ideas, skirting in and out of twelve-tone music, testing unusual meters, Oriental instruments, and African rhythmic timbres.

Some of that exoticism is present here, but the most interesting tracks are those in which Lateef dips into the Forties to recapture three lovely standard ballads and Nat Cole's sprightly novelty line, *Straighten Up and Fly Right*. Lateef's music is always entertaining, and unlike many other musicians, his deployment of instruments unfamiliar to jazz is never studied or artificial. Notice, for example, the crisp, dancing articulation of his oboe solo on *Exactly Like You* and his dark flute tone on the title track. Twenty years after his days with Gillespie, Lateef has become the complete musician, whether playing tenor saxophone, Chinese flute, or ocarina. If you haven't heard him yet, this is a pretty good place to start. *Don H.*



TAPE HORIZONS

By DRUMMOND McINNIS

TAPED NOISE

UNLESS you have used your tape recorder for purposes other than simply capturing voice and music, you haven't even begun to investigate the almost limitless potential of that infinitely flexible piece of equipment. As examples of non-spoken, non-musical applications of my own machines, I've collected several instances of unconventional uses of tape. The unifying factor is one of increasing concern to both city planners and private citizens: noise.

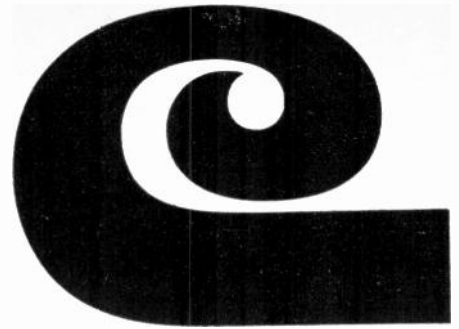
Two of my friends own power mowers. One mower has a four-cycle engine and the other a two-cycle. There has been a continuing argument about which was noisier during an early-Saturday-morning mow. Since I don't have a sound-level meter, I had to improvise to get any sort of objective measurement. But my tape recorder would make the test. I set up shop and recorded a number of alternate mow-bys. Minimum distance from mower to recorder was twenty feet. I set my recording level on the first pass, and then left it alone.

The playback results were surprising, and the by-ear impression was backed up by the recorder's own VU meters and by an a.c. voltmeter connected to its output. This particular four-cycle mower was louder than this particular two-cycle, but the whine of the latter was more attention-demanding and annoying. A happy by-product of my recording stint was the fact that after listening to the tape both contestants were shocked at the amplitude of the noise. It was agreed—without comment from me—that future mowing would be done on Saturday *afternoons*.

Another friend lives near an airport and for him my tape project was to record the sound of the jets taking off over his house. Just jet noise would have been meaningless without standard household noises interspersed on the same tape for comparison. We ran his TV set at normal listening volume, talked, opened and shut doors, and recorded the whole variety of household sounds. When the jets came over, they of course smothered everything else, and the tape playback just shivered and roared. Household living could only grind to a standstill and wait its turn. This tape was an impressive and accurately reproduced record of the sonic upset, and it afterwards went to court.

And then there is Horace, a very good canine friend of mine. Horace lives nearby, and when his people go out, Horace barks for hours at a time. Others have complained, but Horace's people had naturally never heard Horace bark this way, and they just couldn't believe he would. I have a 7-inch reel of Horace barking steadily for 45 minutes on 1 mil at 7½ ips. It is fairly high in its fidelity and very convincing. I'm not quite sure how to use the tape since I like Horace a lot, and I would not want to be a party to any change in what seems to be his otherwise happy life.

Lastly, they say that I snore. To prove conclusively that I don't, I once set up a recorder at my bedside, ready to go with an hour's worth of tape. I set a timer to start the machine a couple of hours later while I was sound asleep. The recorder shut itself off when it ran out of tape. I snore quite steadily and obnoxiously.



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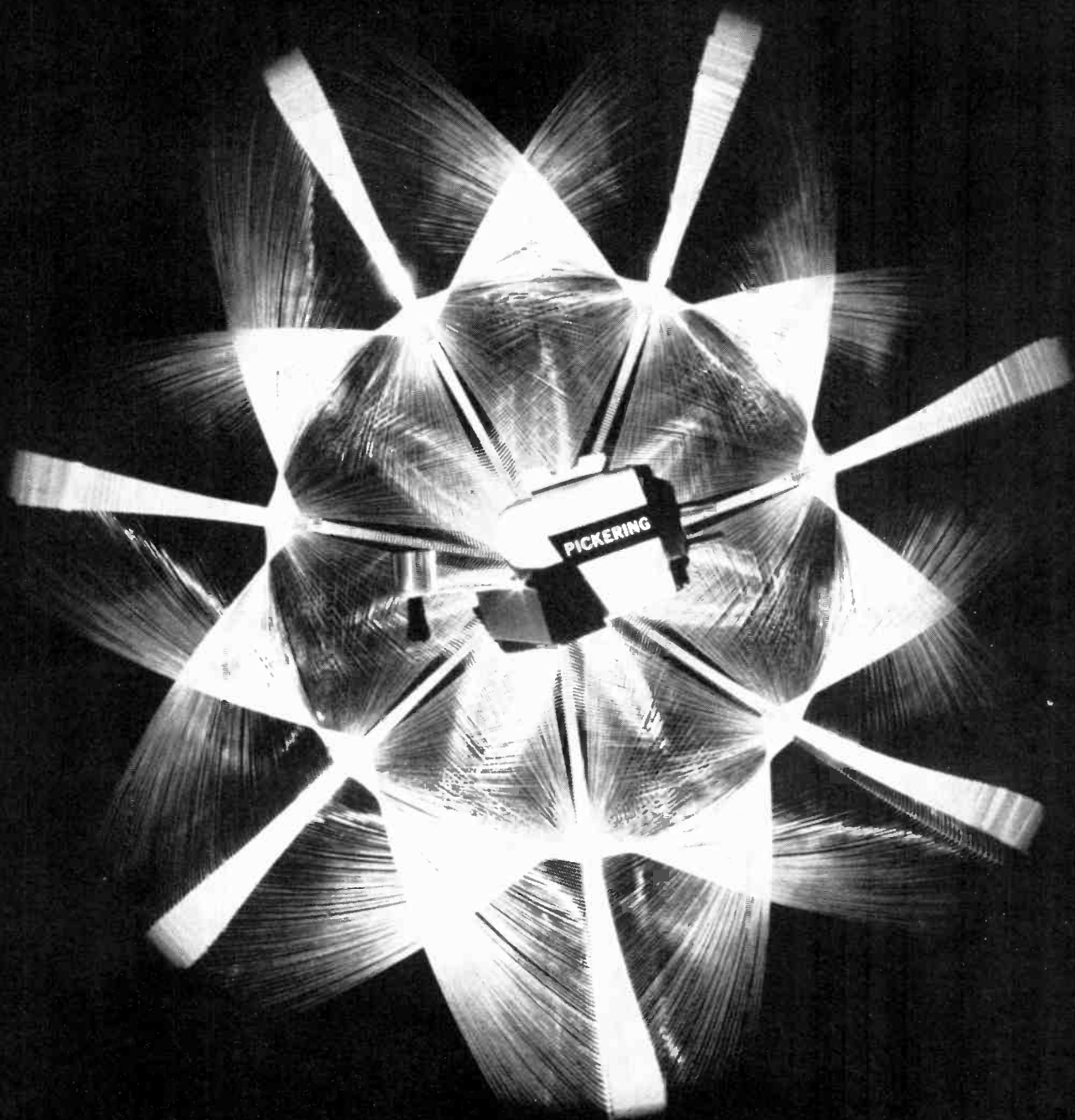
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The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).SM

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