

# HiFi Stereo Review

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OCTOBER 1968 • 60 CENTS

**STEREO-GROOVE WEAR SEEN BY ELECTRON MICROSCOPE**  
**WANDA LANDOWSKA & THE HARPSICHORD RENAISSANCE**  
**UNDERSTANDING SCHWANN \* SCANDINAVIAN FESTIVALS**

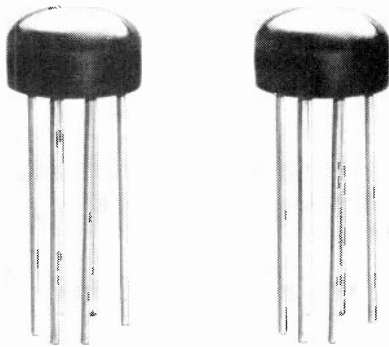


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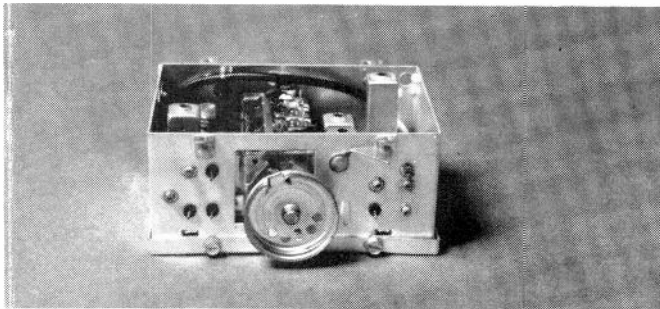


disturbance.  Computer-type pushbutton switches are easier to operate than ever before.  Auxiliary high-level outputs can be used to drive "slave" power amplifiers up to 400 feet away, and can also be used to feed a tape recorder if signal alteration by front panel controls is desired.

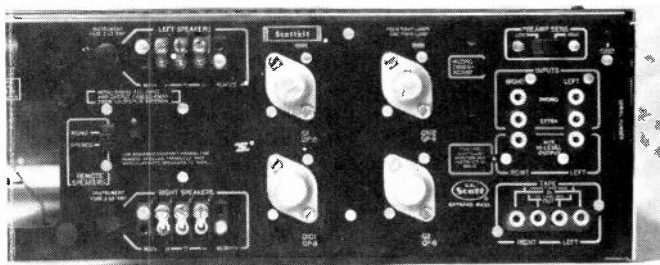
## Here are the Space-Age devices that give you no-compromise performance:



Integrated Circuits, introduced by Scott to the high fidelity industry, are used in the LR-88's FM IF strip, the section that separates the station you want from both noise and interference. The result . . . loud and clear reception of even weak and distant stations, and many years of outstanding, trouble-free performance.



Scott's exclusive silver-plated Field Effect Transistor front end results in nearly perfect FM and AM reception. You'll receive more stations more clearly . . . free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.



All-silicon output transistors, another Scott pioneered innovation, result in effortless, instantaneous power for even the most demanding musical passages. In addition, the LR-88's power output transistors are mounted on heavy heat sinks, contributing to long life and unequalled reliability.

Scott's patented Time-Switching multiplex circuitry insures maximum stereo separation and lowest distortion. It also minimizes interference from the background music signals an FM stereo station is permitted to broadcast in addition to its stereo programs.

## Here are the specifications you'll get without outside instruments:

### FM-MULTIPLEX TUNER

Usable Sensitivity (IHF), 3%	
THD, Noise & Hum	2.0 $\mu$ V
Cross Modulation Rejection	80 dB
Signal-to-Noise Ratio & Hum	65 dB
Total Harmonic Distortion	0.6%
Drift	0.02%
Frequency Response	50-15,000 Hz $\pm$ 2 dB
Capture Ratio	2.5 dB
Selectivity (400 kHz off channel)	45 dB
AM Suppression	55 dB
Separation, Stereo (400)	35 dB

### AM TUNER

Usable Sensitivity	9 $\mu$ V, with 12-meter External Antenna
Selectivity, adjacent channel @ 1 mHz	20 dB min.

### PREAMPLIFIER

#### Phono, two sensitivities

Signal for Rated Output (Adjustable by switch)	4mv & 7mv
S/N Ratio (Hum & Noise ref. rated output)	65 dB

#### Microphone, two sensitivities

Signal for Rated Output (Adjustable by switch)	5mv & 9mv
S/N Ratio (Hum & Noise ref. rated output)	70 dB

#### High Level Inputs, Extra & Tape In

Signal for Rated Output	0.5 V
S/N Ratio (Hum & Noise ref. rated output)	80 dB

### POWER AMPLIFIER

Music Power (IHF) one channel driven, 8 Ohms	50 Watts
Music Power (IHF) both channels driven, 8 Ohms	40 Watts each channel
Steady State (rms) both channels driven, 8 Ohms	30 Watts each channel
Total Harmonic Distortion @ rated rms power (mid-band)	0.6%
Power Bandwidth @ rated distortion (IHF Method)	20-20,000 kHz
Frequency Response	15-25,000 Hz $\pm$ 1.5 dB
Damping Factor	30
Separation @ 1 kHz	50 dB

Previous Kit Building Experience: Not Required

Shipping Weight: 28 lbs.

Shipping Dimensions: 20"L x 13"W x 23"H

Due to improvements in technology, the above specifications may change at any time without notice.

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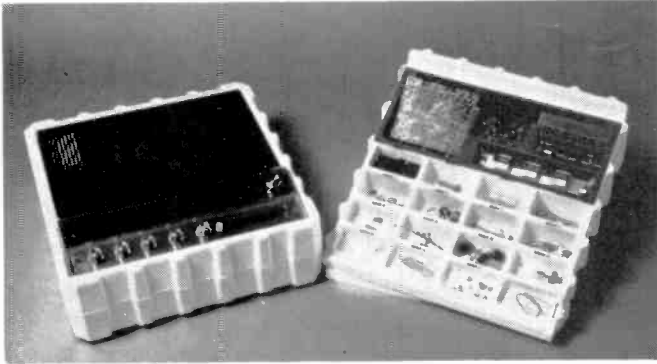
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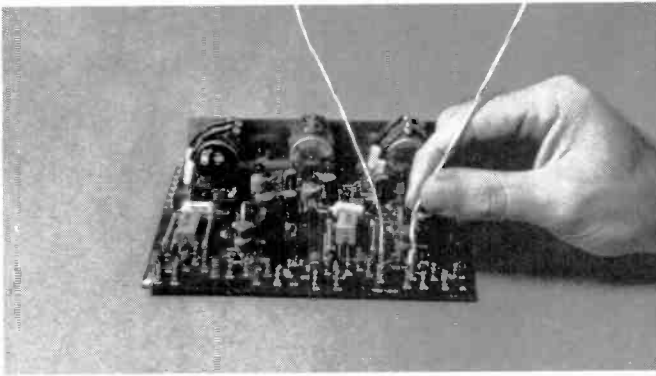
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# Scott's new 100-Watt AM/FM LR-88 designed for your enjoyment!

## Here's why it's fun to build:



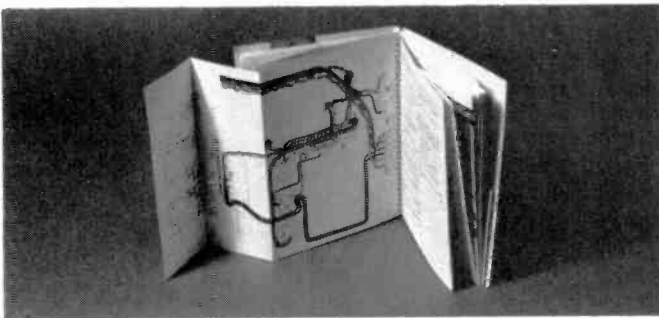
Scott's radically new Kit-Pak® features two sloped parts trays with clearly-labelled contents grouped in the sequence in which you'll use them. Covering each parts tray is a sheet of clear acetate which protects the contents of each "pocket" until you actually need to use the parts inside. This covering is also imprinted to tie in with the assembly instructions in the construction book. An additional expanded polystyrene base tray holds all the necessary cabinet and panel parts.



Worried about soldering in tight corners? Forget it! Scott has incorporated a new solderless "push-pin" construction for connecting wires in tight areas.

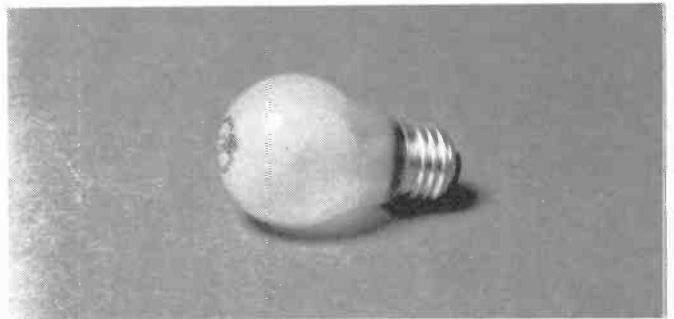
Also, there's no question about where any wire or connection goes. Printed right on Scott's printed circuit boards are key numbers which correspond with the instructions.

For your convenience, all wires are pre-cut and pre-stripped to the proper lengths, and are color-coded to the full-color, full-size illustrations in the construction book. In addition, all difficult or critical circuitry has been pre-wired, pre-tested, pre-aligned, and mounted on heavy-duty printed circuit boards.



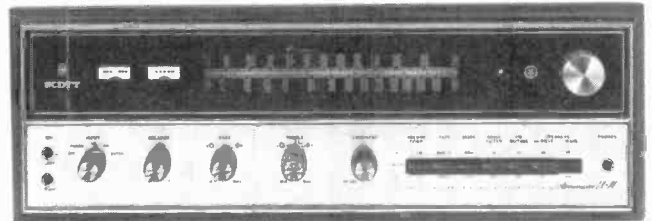
Scott's kit construction book has been acclaimed as the finest in the industry, and this new one is even better! The first section contains such helpful items as articles on how to

solder, a description of the tools required, how to double-check for wiring errors, and overall construction procedures. Other sections contain an illustrated parts list, an audio glossary, testing procedures, installation instructions, and many other helpful and valuable articles. Detailed and fully-illustrated kit-building instructions are arranged so that you check off each step before going on to the next. Every single assembly group is keyed to its own full-color, full-size pictorial, and instructions are so clearly worded that it's virtually impossible to make a mistake . . . even if you've never built anything more complex than a bird-feeder!



You can test the performance of the LR-88 without using any outside equipment. Scott's ingenious Fail-Safe amplifier testing procedure uses an ordinary light bulb to absorb excess current and protect transistors in case of a miswire. Tuner alignment, too, is a snap, with the exclusive Scott Ez-A-Lign® built-in alignment feature.

## Here are the features and controls that give you utmost flexibility:




- Dual Bass and Treble, plus Balance controls allow you to adjust the sound of each individual speaker for your own tastes and room acoustics.
- Dual front panel microphone jacks add new convenience to stereo recording.
- Interstation muting eliminates the annoying hissing noise usually found between FM stations.
- Volume compensation control assures you of superlative sound reproduction at every volume level.
- Dual speaker switching lets you select Main, Remote, or both sets of speakers . . . or you can turn all speakers off for earphone listening.
- Tape monitor controls give you professional results when you put your favorite broadcasts and records on tape.
- Dual front panel meters measure signal strength and permit zero-center tuning.
- Stereo threshold control allows you to set your own standards for stereo reception. If broadcast quality falls below preset standard, receiver automatically switches to monophonic operation.
- Remote speaker control lets you select stereo or mono operation for your speakers in other rooms.
- Front panel earphone output lets you listen in privacy, free from outside





**Building it is the other half!**



**If your record player  
today still has  
a heavy turntable,  
it must have yesterday's motor**

Why did Garrard switch from heavy turntables (which Garrard pioneered on automatics) to the scientifically correct low mass turntable featured on the SL 95? Simply because the synchronous Garrard Synchro-Lab™ Motor has eliminated the need for heavy turntables which were developed to compensate (by imparting flywheel action) for the speed fluctuations inherent in induction motors. The light aluminum turntable on the SL 95, precision matched to the kinetic energy of the Synchro-Lab Motor effectively relieves weight on the center bearing and reduces wear and rumble in this most critical area. And its full 11 1/2" diameter gives your records proper edge support.

The Synchro-Lab Motor has also made variable speed controls as obsolete as they are burdensome to use. The synchronous section of the motor eliminates the fluctua-

tions in record rotation which cause music to drift on and off key. It guarantees completely constant, unwavering speed regardless of voltage, warm up record load and other variables. By locking in to the fixed rigidity controlled 60 cycle current (rather than varying voltage), the synchronous motor insures unwavering musical pitch. And this brilliant new Garrard motor also incorporates an induction section that provides instant starting high driving torque and notable freedom from rumble.

Garrard innovations such as the Synchro-Lab Motor and new turntable are characteristic of the achievements that make the SL 95, at \$129.50, the most advanced record playing unit available today.

For a Comparator Guide, describing all Garrard models, write Garrard, Dept. R5-8A, Westbury, N.Y. 11590

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# HiFi/Stereo Review

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COVER: "YOUNG WOMAN STANDING AT A VIRGINAL" BY JAN VERMEER; NATIONAL GALLERY OF LONDON; FOR MORE INFORMATION, SEE PAGE 20

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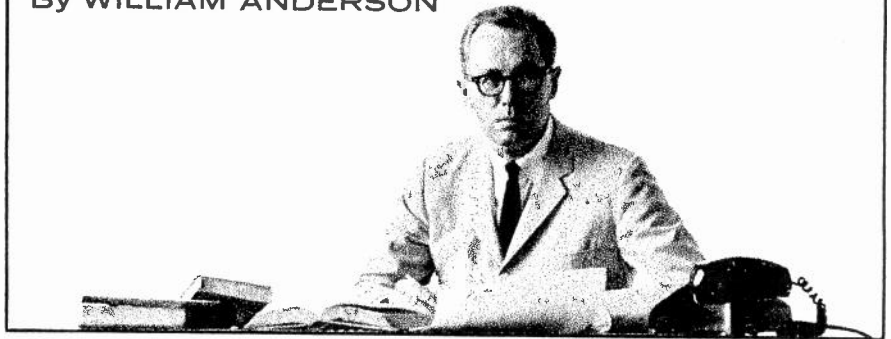
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By WILLIAM ANDERSON



## EDITORIALLY SPEAKING

### THE STATISTICAL STEREOPHILE

THERE IS a childhood jingle—"Curiosity killed the cat; satisfaction brought it back"—that sticks in my memory, perhaps because when I heard it as a child it was usually accompanied by a slap, but also because even then its illogicality and the false rhyme irritated me. At any rate, I'm not dead yet, and my curiosity has now been well satisfied on the question I asked in this column in July: How do HiFi/STEREO REVIEW readers' record collections measure up to the 103 classical works listed in Martin Bookspan's Basic Repertoire? My own total was 88, and the average of 83 respondents (with totals ranging from 103 down to 20) works out to 71.7. Curiosity also impelled me to calculate the median, a statistical shenanigan that told me there were as many people who had less than 73 of the total as there were who had more than 73.

Although my query asked for only a postcard reply, many could not resist the opportunity to bend the editor's ear with a page or two of comment on this and other subjects. For that I can only be grateful; such scraps of information, taken all together, go to make up that mosaic called The Reader, and knowing him better makes it easier to find ways to please him. In general, Mr. Bookspan's Basic Repertoire pleases The Reader very much, although a few respondents, after quarreling with a selection or two, wondered why it contains no opera (the series is devoted, although there is a slip-up or two, to the *orchestral* repertoire), why some of the works listed are not the "best" by that composer (the "best," if we could ever get complete agreement on it, would very likely turn out not to be "basic" in Mr. Bookspan's definition: most played and most recorded), or why some favorite work is not included (the books are not yet closed on the Basic Repertoire). One correspondent even went so far as to suggest that the series be discontinued, "since it represents the opinions of only one man." To this I can only reply that it is true that Mr. Bookspan is only one man, but then he is not Mr. Gumpox the garbage collector; the myth that all opinions have equal validity apparently dies hard.

The "average reader" is a myth too, though he does enter our minds occasionally to assist in some decision-making. As many of you are doubtless aware, we do from time to time conduct surveys that are a little more systematic than the one I have reported on above. They are useful both to us and to our advertisers, who like to know just what kind of people are being exposed to their advertising. Since you might like to know too, here are the facts: we have received letters from readers in their eighties, and at least one from a precocious eleven-year-old, but our latest figures on the "Statistical Stereophile" indicate that he (88.9 per cent are male) is 37.4 years old and has a yearly income of \$10,235. He is more likely than not to be college-trained (24 per cent have some college experience, 19 per cent graduated, and 27.5 per cent took post-graduate study) and married (64.2 per cent). He owns on the average 303.8 records, broken down as follows: classical 39.2 per cent; popular 26.3; jazz 12.8; musicals 8.8; and others. His total investment in stereo components is \$944, and his principal leisure-time activities are listening to music (97.2 per cent), reading (85.5 per cent), and TV (77.9 per cent). Anybody answer to that description?

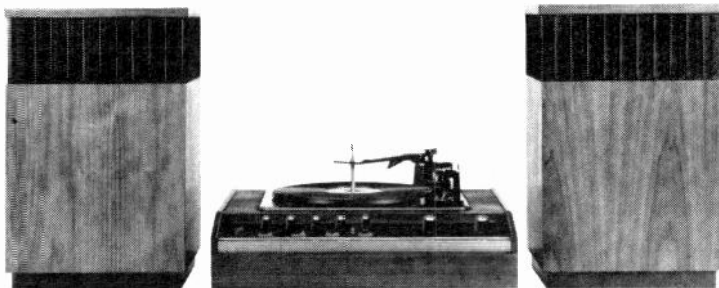


# You have omnidirectional hearing. Shouldn't your music system have omnidirectional sound?

You are looking at the *first* high performance omnidirectional compact music system. It's called the SC2350. And it sounds quite different from any compact you've ever heard. In fact, it sounds quite different from any component system you've ever heard.

The difference is in the speakers.

Virtually all of today's speaker systems radiate sound in a forward distribution pattern with limited dispersion in all planes. In most instances 80% of the sound pattern is restricted to a rather narrow axis which beams directly toward the listener. (If you're not sitting in exactly the right spot, the major impact of the music is all but lost.) This form of directed sound is the antithesis of concert hall acoustics where usually 80% of the sound is reflected and only 20% is directed.

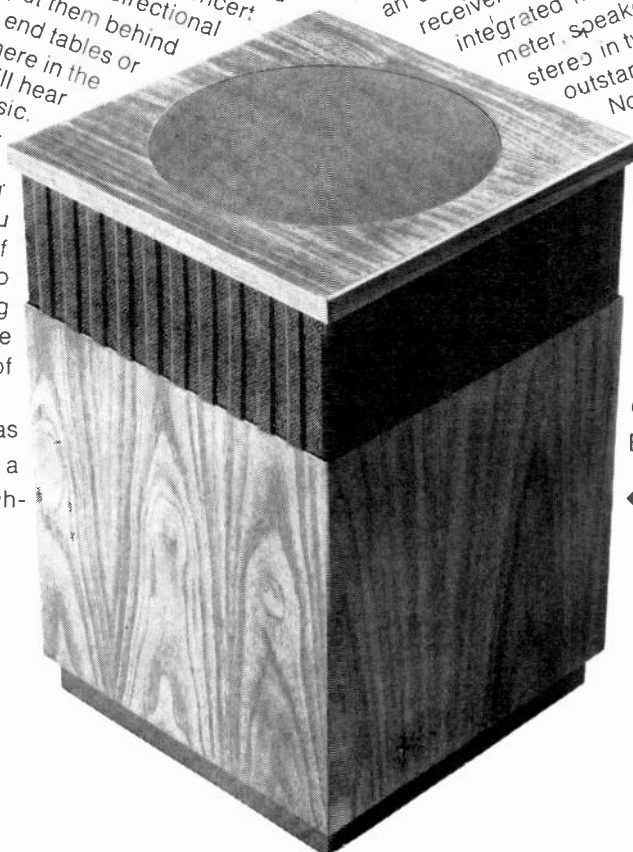


The SC2350's speakers are designed to more faithfully recreate the conditions in the concert hall. Because of their omnidirectional "scatter" design, you can put them behind chairs or draperies, use them as end tables or place them anywhere in the room where they look best and still hear the full effect of the music. Hot spots, pinpointed directionality, gritty, ear-shattering highs are eliminated by diffusing the sound over the entire room. You hear 360° of sound. The walls of the listening room seem to disappear and you get the feeling that the music extends beyond the room without any sensation of discontinuity.

The SC2350's control center has a Garrard record changer with a specially designed high-

compliance, low-tip mass phono pickup, an ultra-wideband solid state 50 watt AM/FM stereo receiver which includes newly developed integrated micro-circuits, defeatable contour, tuning meter, speaker selector switches for stereo in two rooms, plus many other truly outstanding features.

No matter what your orientation—compact or component—you owe it to yourself to hear the SC2350. We think you'll agree that it represents an entirely new and totally refreshing approach to music listening. See it soon. It's at your Harman-Kardon dealer now. For more information, write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Box # HFSR10A



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# LET THE BUYER BEWARE!

## CAVEAT EMPTOR

The Roman phrase "Caveat Emptor" cautions the purchaser to examine the article he is buying, and act on his own judgment, and at his own risk! We print it here as a reminder to you, hopefully a happy owner of a Shure Stereo Dynetic® cartridge, that the superior performance of all Shure cartridges depends upon the Shure Stereo Dynetic Stylus assembly—and alas, there are indeed imitations.

May we caution you that an inferior replacement stylus can audibly detract from and significantly reduce the cartridge's performance, and increase record wear. Obviously, if an imitation Stereo Dynetic stylus is used, we cannot guarantee that the cartridge will perform to published specifications. Accept no substitute.

LOOK FOR THIS WORDING ON THE BACK OF PACKAGE

THIS DYNETIC STYLUS IS PRECISION MANUFACTURED BY SHURE BROTHERS, INC.

It is your assurance that the stylus you buy will enable your cartridge to perform up to Shure standards . . . *incomparable* Shure standards, that is.

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## LETTERS TO THE EDITOR

### The Stereo Age

● Echoing Mr. E. David DeVoe's letter in the August issue, David Hall's comment about the recording quality of the Vaughan Williams Sixth (June) was just in time for me, too.

I have excellent hearing and "state-of-the-art" equipment, which I maintain in top condition. What is more, I am aware that physical and psychological states have a bearing on how we hear at any given time—as do atmospheric conditions (*re* speakers and air coupling) and static fields on the record surface. But when all due consideration is given, too many recordings are just plain bad. I suspect that the master tapes are good enough, and that the rot sets in between these and the "stamper"—probably during cutting of the master disc.

Personally I simply won't keep a badly recorded new release—why should I, today? The fewer the people who do, the sooner this disgraceful situation will be eliminated by the manufacturers. Send 'em back!

R. A. WOOLAND  
Milton, Ontario

● If our jobber, who is one of the largest dealers in the country, can only very rarely supply us with mono records, shouldn't the face of listing both mono and stereo numbers in the Schwann catalog and record reviews be discontinued? For all practical purposes, the manufacturers have now reached the goal they were seeking. Perhaps now, with greater efficiency and reduced costs, the savings can be passed on to the consumer through charging former mono prices for stereo records.

EMANUEL DONDY, *Director*  
Mount Vernon Public Library  
Mount Vernon, N. Y.

*Music Editor James Goodfriend commented on "ghost" mono numbers in his June "Going on Record" column. As for stereo prices, according to the Bureau of Labor Statistics' Consumer Price Index for the first quarter of 1968, they are going down: 97.0 as against the overall price index of 119.5.*

### Trivia: "Passing Parade"

● I am glad to see that trivia is still thriving even in such an esoteric publication as HiFi/STEREO REVIEW.

In answer to Mr. Lindaman's question in the August issue, according to Frank Buxton

and Bill Owen's excellent book *Radio's Golden Age* (Easton Valley Press, New York, 1966) the theme music of "The Passing Parade" was from Tchaikovsky's *Romeo and Juliet* Overture.

PAUL S. BALGLEY  
Bloomington, Ind.

● In reply to Mr. Lindaman's query as to the theme song used to introduce "The Passing Parade," I think it may have been the second theme from the second movement of the Tchaikovsky Symphony No. 5. I recall that I first heard this theme being used as the theme song for one of the old movie shorts of "The Passing Parade" sometime in the 1940's. It may be, however, that the radio program used a different theme.

Incidentally, I remember a great many themes from radio days which I could identify for other tortured souls. For instance, how many remember that the theme for "Vic and Sade" was a secondary tune from *Bluebird of Happiness*?

JAMES B. GREER  
Greeley, Col.

*Among readers who know "The Passing Parade," it's Tchaikovsky's Fifth ten to one. Our thanks to all who wrote to answer Mr. Lindaman's question.*

### Jefferson's Venetian Blinds

● From one purist to another: contrary to what William Anderson suggests in his August editorial, Venetian blinds would be entirely proper at Monticello; they may even be used there—I don't remember. But at any rate, they were all the rage during Jefferson's lifetime.

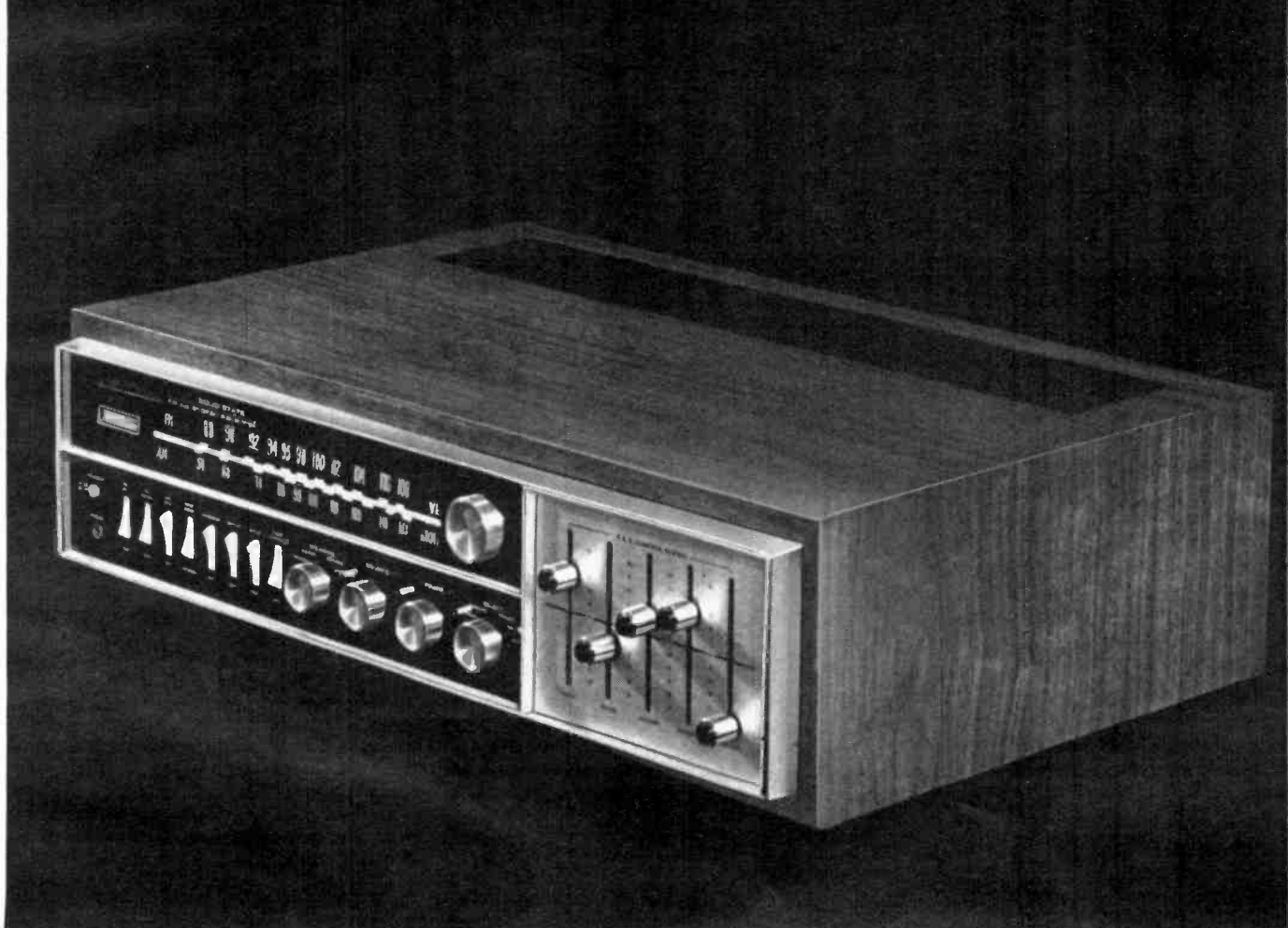
Lest I create a false impression, I do agree with the editorial's main premise: mono is mono, and an electronic stereo re-release of the Toscanini *Aida*, for example, is a disservice to the conductor's art and quite unnecessary besides.

CHRISTOPHER R. MARE  
State College, Pa.

*Mr. Anderson replies: "Mr. Mare is absolutely right. According to the curator of the Thomas Jefferson Memorial Foundation, there were Venetian blinds at both Monticello and the University of Virginia in Jefferson's time. More's the pity."*

(Continued on page 8)

# UNIQUE



## 140 WATT SOLID STATE AM/FM/FM STEREO RECEIVER WITH EXCLUSIVE BUILT IN "SOUND EFFECT AMPLIFIER" TONE CONTROL SYSTEM.

Model 5003 is unquestionably the finest, most advanced receiver manufactured in the world today. Incorporating our exclusive Sound Effect Amplifier system of tone control, the 5003 permits the listener to select and adjust 5 variations of the tonal spectrum (two low-frequency, one Mid-Frequency and two High Frequency) rather than only two (one treble and one bass) as in most conventional units. Tone selection is provided by five vertically activated graphic controls located on the right side of the receiver. Additional electronic advances include Field Effect Transistors in the FM tuner, 140 watts power at 1% distortion, completely flat frequency response in the audio range and better than 70 dB image rejection. Additional examples of the sophistication of design and performance of the 5003 are shown below and are further evidence of the 40 years of experience that has enabled us to achieve our reputation as Japan's oldest and largest stereo equipment manufacturer. As such, we not only produce well over forty per cent of all records manufactured in the Orient but also design and manufacture every component part of each unit we produce. This latter manufacturing capability enables us to achieve engineering perfection without equal or compromise.

**MODEL 5003 SPECIFICATIONS:** 140 watt AM/FM/FM Stereo Receiver • "Sound Effect Amplifier" tone control system. • Field Effect Transistors in FM tuner. • FM muting switch • HI and low cut filters for rumble and scratch free phono reproduction • Jacks for tape playback and recording • Phono input and head phone jacks • Front panel switches for selection of one, two or both separate speaker systems. • THD distortion at rated power only 0.5% at 1kHz • Magnet phono and tape input are equalized to RIAA and NAB specifications • Built in tuning meter • Cabinet finished in hand rubbed oiled walnut wood veneer • Dimensions: 20 inches wide, 4 3/4 inches high and 13 1/4 inches deep.

Manufactured by Victor Company of Japan, Ltd.

JVC America, Inc., A Subsidiary of Victor Company of Japan, Ltd., c/o Delmonico International Corp., 50-35 56th Road, Maspeth, N.Y. 11378, Subsidiary of TST Industries, Inc.

**CIRCLE NO. 48 ON READER SERVICE CARD**

# We took our receiver to the experts

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*"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!"*

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CIRCLE NO. 5 ON READER SERVICE CARD

## Bouquets

● Just a note to tell you that in one reader's opinion, at least, the August HiFi/STEREO REVIEW is one of the finest you have ever produced. The several speaker articles were lucid, informative, and well-argued. I would single out for special mention Larry Klein's "Three Popular Loudspeaker Fallacies," not only for its good sense, but for its superb writing as well. My compliments on a job extraordinarily well done!

G. K. LATIMER  
Painesville, Ohio

● I salute your heroic effort on behalf of Vaughan Williams (August). The idea of coordinating Mr. Jablonski's heartfelt advocacy with *Tullis* in the Basic Repertoire and setting a sheaf of new recordings before Messrs. Hall and Flanagan is a stroke of generalship comparable to El Alamein. I may be a bit too sanguine in the face of what Marya Mannes calls "the new illiteracy" of the Now Generation, but I hope your virtual "Vaughan Williams Number" makes a host of new friends for his music.

The August issue contains an embarrassment of riches. James Goodfriend's "The Vintner of Our Discontent" at first looked to be a puff piece on that self-serving near-phony Alexis Lichine, but he ended by reducing him to rubble. I'm afraid I appreciate Hilaire Belloc's "Heroic Poem in Praise of Wine" more than the beaker winking at the brim, but I'm a connoisseur of Mr. Goodfriend's prose.

DAVID WILSON  
Carmel, California

● A thousand amens to Edward Jablonski's excellent article on Ralph Vaughan Williams. I, too, have been asking when we'll get his operas on records. I want them all!

LEIF AYEN  
Oakland, Cal.

● I enjoy your magazine immensely. Not only are the articles interesting, but the reviews are very stimulating. I am so often enraged by what I consider the prejudice or stupidity of one of your fine critics that I am continually forced to re-evaluate my own standards. Recent reviews of Honegger's *Jean de Arc at the Stake* (December 1967) and the collection of Miklós Rózsa's film themes (April) particularly aggravated me. It has now reached the point where, although I admire and respect the opinions of such as Paul Kresh, William Flanagan, and Rex Reed, I can blissfully ignore them if I so choose.

If there is anything I have learned from reading HiFi/STEREO REVIEW, it is to rely not only on professional criticism but on my own ear and good musical sense as well. I thank you for a fine lesson, and I will gladly continue to read your magazine as long as it continues to provide a bright, interesting, and worthy mixture of professional, critical opinion and factual information.

FRANK DEWALD  
Lansing, Mich.

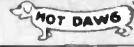
*Thank you, Mr. DeWald; there is nothing better calculated to please a teacher than an apt pupil.*

● The presence of William Flanagan on your staff is a prime reason for my continuing.  
*(Continued on page 12)*



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HOW THE SWEEPSTAKES WORKS. The symbol on the claim certificate attached tells you what prize you have won. To claim your prize simply return the certificate. Your prize will be sent along with your membership kit.

Entries must be received by January 15, 1969. Employees of the Citadel Record Club, its media and suppliers shall not be eligible. Note: if you win a first, second or fourth prize, return your claim certificate by registered mail.

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## The first stereo cassette non-stop playback deck.



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Now just plug the Norelco Cassette Changer into any existing system—console or component—and you can enjoy prerecorded cassettes along with everything else.

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CIRCLE NO. 59 ON READER SERVICE CARD

ing subscription. Even among your generally good reviewers, he stands out for lucidity and knowledgeability. He has a clear idea of what he thinks music should be, he is willing to explain his views, and his writing style makes his points abundantly clear.

While I'm tossing bouquets, let me say that your articles on modern composers—the American series plus the recent article on Vaughan Williams—are most interesting.

GEORGE GREGORY  
Palo Alto, Cal.

● I wish to congratulate you on your signing of Don Heckman to your record review department. Finally you have a reviewer who knows contemporary music. (I am referring to the excellent August reviews of "Song to a Seagull" by Joni Mitchell and "We're Only in It for the Money" by the Mothers of Invention.) Mr. Heckman seems to know the music you classify as "Entertainment." He understands the composer's intentions and also knows competency.

P. J. BEEKMAN  
Closter, N. J.

### Of Grotesques and Geeses

● Peter Reilly's review of *God Bless Tiny Tim* in the July issue shocked me. Saying his performance was "ugh" and going so far as to label him "a deliberate grotesque" was very crude of Mr. Reilly.

No matter how much criticism is heaped on him, Tiny Tim is a talent who has been working his way to the top for upwards of fourteen years. Whether Mr. Reilly thinks so or not, Tiny Tim has a very fresh, wonderful approach, and his very biased review was in itself "a sickening exercise in black-comedy camp."

NATHALIE GEBARSKI  
Oconomowoc, Wis.

● I must disagree with Peter Reilly's evaluation of the Tiny Tim album. Like millions of others, I was revolted at first by this "androgynous" personality in his various television appearances. But for one reason or another, I now find Tiny Tim's approach refreshing. His duets with himself remind me very much of several of Anna Russell's sketches. Peter Reilly mentioned the similarities to Florence Foster Jenkins. Were it not for some talented baritones' being able to obtain this sort of falsetto, however, many a *collegium musicum* would be even more sorely in need of counter-tenors. But I will agree that this album is for special audiences. That's for sure.

And while I'm writing; congrats on the fine "classical" outlook of the July issue. Some of my scholarly friends take delight in looking down their noses at magazines such as yours. But with such a name and reputation as that of H. C. Robbins Landon regularly gracing your pages, you've certainly given them something to think about.

GEORGE A. GREENE  
Denton, Tex.

● As Peter Reilly muses and pens clever phrases for his next review, Tiny Tim, God bless him, giggles all the way to the bank.

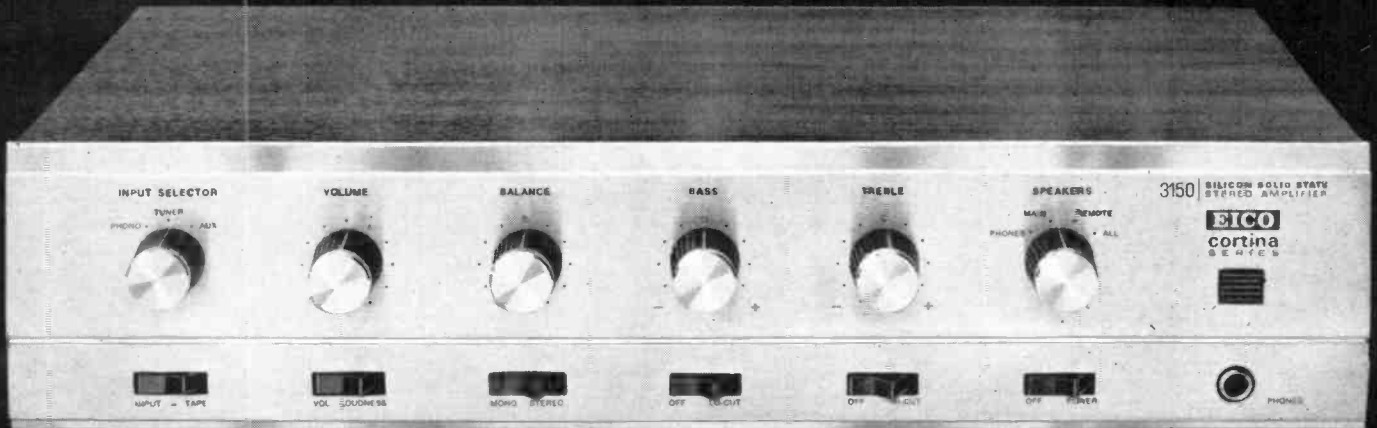
JERRY WALKER  
Memphis, Tenn.

● I wish to take issue with Peter Reilly's snotty review of Joan Sutherland's "The  
(Continued on page 16)

CIRCLE NO. 32 ON READER SERVICE CARD →

# This is more amplifier than you may think you need.

## But after you see the price, why settle for less.



The EICO "Cortina 3150" all-silicon solid-state 150 watt stereo amplifier is truly a lot of amplifier. It combines wide-range preamplifiers, controls, and power amplifiers all on one uniquely compact chassis. It delivers clean power to two sets of speaker systems, stereo headphones (for which there is a jack on the front panel) and a tape recorder. The Cortina "3150" gives you complete control facilities.

Most people think that, while all this would be very nice to have they don't want to pay a lot of extra money for it.

We agree. That's why we designed the "3150." Fully wired it costs \$225.00. If you want to buy it as a kit — and it is a particularly easy kit to assemble because of our advanced modular circuitry techniques — it's a mere \$149.95. The beautiful Danish

walnut vinyl clad cabinet is included at no additional cost. At these prices, the "3150" is no longer a luxury. It's virtually a necessity. The power delivered by the "3150" is enough to give faithful reproduction of the highest peaks in music even when it is used with inefficient speaker systems.

The "3150" gives you more than just power. With both channels driven the harmonic distortion is less than 0.1%, IM distortion is less than 0.6%, frequency response is  $\pm 1.5$ db, 5Hz to 30 KHz, all at full output, hum and noise 75db below rated output; channel separation is more than 50db; input sensitivity is 4.7MV at magnetic phono input, 280MV at all other inputs.

Phase shift distortion is negligible due to the differential amplifier input circuit and the transformerless driver and output

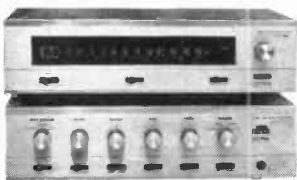
circuits. All electronic protection (no fuses) of output transistors and speakers makes overloads and shorts impossible.

The "3150" also provides ten versatile control facilities: volume, balance, full range bass and treble controls, Input Selector (phono, tuner, aux), tape monitor, loudness contour, low and high cut filters, and speakers system selector switches.

See and hear this most advanced of all silicon solid-state amplifiers at your EICO dealer. We are confident it will quickly change your mind as to how much amplifier you really need.

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Highlights of KENWOOD's technical specifications are shown on the opposite page. Your KENWOOD dealer has complete information. But words and numbers can't tell you the whole story—you have to hear it to believe it! Insist on a demonstration





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**KENWOOD KT-7000 AM/FM TUNER:** 1.5  $\mu$ V sensitivity—thanks to 3 FETs and 4-gang tuning condenser. Better than 60 dB alternate channel selectivity—due to 2 crystal filters and 4 ICs. Automatic inter-station muting circuit. Multiplex filter suppresses noise or stereo signals—but not frequency response. New AM/FM signal strength meter and zero-center tuning meter. Output level control to match your amplifier's input. Decorator-styled luminous dial—dark when off, illuminated when on. Better than 1.3 dB capture ratio—35 dB stereo separation at 1,000 Hz.

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\*includes cabinet

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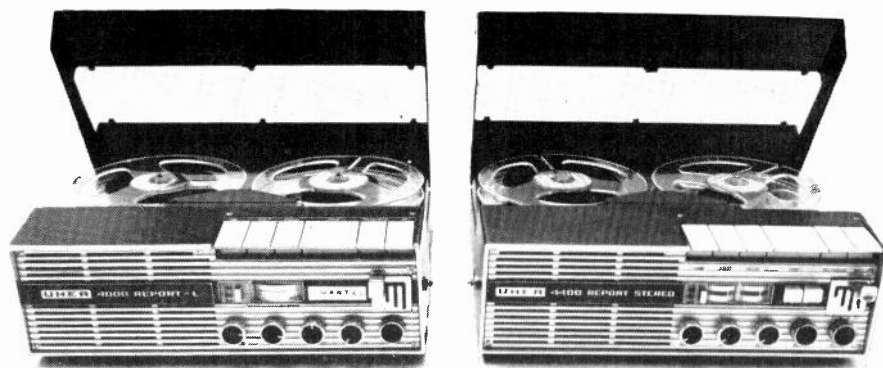


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**CIRCLE NO. 50 ON READER SERVICE CARD**

# Why would anyone want to buy the Uher4000-L when they can have the same thing in stereo?



That's almost the same thing as saying why would you want gold when you can have platinum. You see, the Uher 4000-L represents the top of the class. Weighing less than 7 lbs., this fully transistorized portable tape recorder has become the first choice of explorers, naturalists, reporters and radio and T.V. commentators. Its four operating speeds, three digit index counter with reset, piano key styled controls, calibrated VU meter and precise housing, fully tropicalized to withstand extreme temperatures while functioning perfectly, has established it as the finest of all portable tape recorders in the world.

The Uher 4400 contains every one of the great features of the 4000-L...in stereo. Therefore its reproductive capabilities are limitless. By hooking it up in the home to a component system, it will provide you with magnificent stereo or monaural record and playback. Outside the home the 4400 converts instantly to a battery operated portable recorder once again providing all the vast features of the 4000-L...in stereo.

Either way, Uher is offering you the finest. Visit any one of our franchised dealers or write for complete literature. Price for basic unit only: 4000-L \$310.—4400 stereo \$450.

## Uher by Martel

Monaural or Stereo. The distinction is up to you.

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CIRCLE NO. 58 ON READER SERVICE CARD

Golden Age of Operetta" (July). Sutherland's redeeming virtue is her glorious tone. Let's restrict Peter Reilly to reviews of Tiny Tim for the next two issues. That'll teach him.

R. A. REBURN  
Las Vegas, Nev.

● I reacted quite differently from Peter Reilly to Joan Sutherland's "The Golden Age of Operetta" album. It is true that Miss Sutherland does not bring much charm or sexuality to the selections on these records, and if one demands such qualities in this genre of music, then one will be disappointed by her renditions. Some of us, though, do not demand charm, "flirtatious, coaxing tone," or the projection of a specific emotion in operetta. For us, it is satisfying and thrilling to hear operetta beautifully sung. Miss Sutherland brings to each of these selections such confidence, such warmth, such attractiveness of tone from the bottom of the scale to the top, such ease, such a complete understanding of how to mold each phrase, that we are able for the first time to sit back, relax and enjoy the music. Miss Sutherland makes this music sound more beautiful than it ever has before: as far as I'm concerned, she can feel as arrogant as she pleases.

BRAD SUMMERFELT  
San Diego, Cal.

● Who the hell does Peter Reilly think he is, saying Joan Sutherland sounds like an ostrich that's just been goosed?

PATRIC SCHMID  
San Francisco, Cal.

*Mr. Reilly replies: "No authority on ostriches, I—but I do know a goose when I hear one."*

### Norma

● Much as I admire the fine operatic reviews of George Jellinek (and, more often than not, agree with his conclusions), I must voice my disagreement with him in the matter of the dreadful new London *Norma* (July). We can take or leave Elena Suliotis' interpretation of the title role, and Fiorenza Cossotto is above reproach. But the factors that ruin this set are the tasteless, ugly ranting of Mario del Monaco, and the unprecedented cutting of the score, an inexcusable thing from the very record firm which in the past had established such an enviable reputation for completeness.

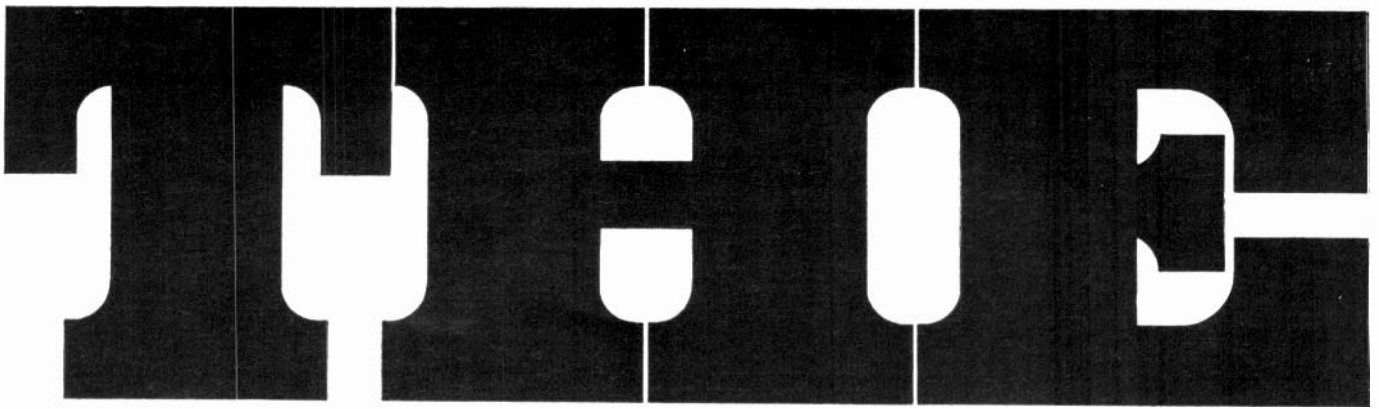
Callas was in very bad voice at the time of her most recent recorded attempt, and her youthful imitator, Suliotis, is not much better. After all, *bel canto* is by definition beautiful singing, and on this count the only logical choice is Joan Sutherland, in the RCA set conducted by her husband, Richard Bonyngue. Her faults in diction, intonation, and mood are quite minor when you consider the prospect of being driven up the wall after ten minutes of singing from either of her competitors.

The London *Norma* is a waste of effort and money on the part of all concerned. I wait for the day when Caballé gets her crack at this opera in the recording studio, but until then I'll console myself with Sutherland, Bonyngue, and company.

LOWELL J. SATRE, JR.  
St. Paul, Minn.

(Continued on page 18)

HIFI/STEREO REVIEW



## INAUDIBLE

**WOOF!**

A tympani *crescendo* with a hole in the middle, a half-bar rest effect in place of a bassoon B $\flat$ , a Valhalla that ends with a whimper, musical lows that fade into nothing—all these are Inaudible Woof phenomena.

And the world's finest pickup and amplifying equipment can't make your living room immune to it.

The cause of this audio abnormality is known as a *standing wave*—a dirty acoustical trick that builds 'dead' spots into concert halls and makes liars out of speaker systems.

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It's also the first thing we designed out of our Grenadier speaker systems.

Your old physics textbook will give you the math on nodes and loops and reflections and reciprocals.

We'll simply point out that as sound waves emerge from your speaker enclosures the distances they travel from woofer to walls and back again are seldom equal.

As they meet themselves coming and going, they often intersect out of phase. That's when you have a standing wave.

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## Edison: His Cylinders

● Concerning George Jellinek's comments on the two reissues of old Edison cylinder and disc records in the August issue: the best sound is to be heard from Edison cylinders released before 1914. Beginning at about that time, cylinder releases were dubbed acoustically from Diamond Disc masters, apparently by no more complicated means than playing the disc via a loud-volume phonograph into the pickup horn of a cylinder master recording machine. It is quite probable that a mother electroplate rather than a finished disc was used, as the smoother metal surface would have been less noisy.

It is my opinion that the fidelity of the cylinder was generally better than that of the disc. This is especially true of the Edi-

son cylinders relative to the lateral discs. The Edison Diamond Disc was capable of better fidelity, too, but its reproduction was apt to be marred by vertical rumble, especially on electronic equipment. I would suggest that Mr. Jellinek replay the albums and listen to see whether the earlier operatic cylinders (*i.e.*, pre-1914) don't sound rather better than the post-1914 ones. If the original disc masters of these latter were available, the dubbing should probably have been done from them.

Elsewhere, you deplore the use of "fake" or electronic stereo on reissues of older monophonic equipment. I wish to express my hearty agreement with that admirable sentiment.

GEORGE A. BLACKER  
Cheshire, Conn.

● It seems to me that George Jellinek was unfair to the "poor people's" Edison cylinder record—Odyssey 32 16 0207—in his August review. If he had lent more than a casual ear, he could have been impressed by Florencio Constantino's highly dramatic *Otello* aria and Carlo Albiani's soulful "*O Paradiso*." If he had played the ladies' side beyond Frieda Hempel's Proch Variations he would have discovered an exquisite coloratura soprano who sounds as if she were recorded yesterday, instead of sixty years ago. This lady, Blanche Arral, typifies many fine singers, past and present, who are too little known and who deserve to have more appreciation.

LOUISE IRESON  
Huntington, W. Va.

## Edison: His Lamb

● In replying to a letter to the editor (August), William Flanagan said of Jascha Heifetz that "... even now he may be recording *Mary had a Little Lamb*." This obvious slur to the memory of Thomas Alva Edison is yet another flout in the long history of shameless sneers by your music critics. As everyone well knows, *Mary had a Little Lamb* was the very first recording by Mr. Edison, and was, for that matter, the first record ever made. Rumor has it that a major record manufacturer will soon release this historic recording in electronically enhanced stereo (though its fidelity is somewhat limited, the original having been recorded on tin foil). I am sure I may speak for the International Thomas Alva Edison Fan Club when I rebuke this obvious outrage. Have your reviewers forgotten that wise adage, "If you can't say something nice, don't say anything?"

LAWRENCE HUFFMAN  
Moylan, Pa.

*Could Mr. Huffman be putting us on?*

## The Sensitive Plants

● It was discouraging to read James Goodfriend's column (July) in which he criticized the musical "ineptitude" and "fall . . . from professional standards" of some of today's most deeply aware and original performers. Their message, one of deep human concern and one that touches upon basic human feelings, does not lend itself to "harmonic sophistication" or elaborate "musical inventiveness." The meaning is most poignantly evident when the rhythm and harmony are simple and devoid of coloration by elaborate expressive techniques.

As for the comment about Dylan not throwing away a line—"good, bad, or phony"—I can only say that whatever Mr. Goodfriend's reasons for not accepting what Dylan has to say, he has no right to pass *a priori* value judgments. Maybe he just doesn't understand. There are those of us—and we are many, I might add—who derive much from Dylan's insights.

RONALD W. GAMACHE  
Adams, Mass.

*Aside from the fact that "we are many" would itself seem to be an "a priori value judgment," the world would be a sorry place indeed if messages of deep human concern and basic human feelings could be communicated only through artistic ineptitude. Fortunately this is not true. In the words of*  
(Continued on page 20)

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*Aquinas: "Art is simply a right method of doing things. The test of the artist does not lie in the will with which he goes to work, but in the excellence of the work he produces."*

● Congratulations on James Goodfriend's column in the July issue. What a pleasure to read a clearly thought-out statement about the popular-music idols of the young.

Mr. Goodfriend's criticism will be nothing if not helpful to those among his targets who are honest and growing artists. He is able to point out the shortcomings of an adolescent expression without reviling it for its very adolescence.

It's good to have a counterbalance for the exaggerators and idol-makers. When that balance is so well thought out and so lovingly expressed, it makes criticism an artistic contribution. I hope Mr. Goodfriend's words are as carefully read as they were written.

CHUCK ISRAELS  
 New York, N. Y.

### Glenn Gould

● I have read with interest William Flanagan's review of Glenn Gould's Canadian piano music recording (July), and I just thought I would let you know that as far as the Jacques Hétu work is concerned, his hunch is entirely correct; my fellow countryman distorts the piece every bit as much as he does practically anything else he records these days. But whereas in the case of Beethoven, metronome markings are often nonexistent, there is no such ambiguity in Hétu's case. Gould, for reasons known only to himself, not only changes tempo markings drastically, but also makes *leg.iti* into *staccati*, and so forth. I know this because I perform the work myself, and as a matter of fact, shall be performing the world premiere of Hétu's piano concerto in 1969-70.

ROBERT SILVERMAN  
 Rochester, N.Y.

### U.S.A. Put-Down

● Thanks to Rex Reed for putting down the United States of America (July). Most critically thinking young Americans don't buy that sort of trash. If they ever do, I'll join Mr. Reed in Switzerland.

DENNY ADAMS  
 Spokane, Wash.

### THIS MONTH'S COVER

The oil painting reproduced on the cover this month is "Young Woman Standing at a Virginal," by the great Dutch master Jan Vermeer (1632-1675). The virginal—it is also sometimes called the virginals—is a close cousin of the harpsichord, with a set of strings mounted in a rectangular case and plucked by leather plectra on jacks. In England, the virginal was the household keyboard instrument of the sixteenth and early seventeenth centuries; the well-known *Fitzwilliam Virginal Book* contains music by a number of the most important Elizabethan composers, Byrd, Tomkins, Morley, and Giles Farnaby among them. The name virginal probably has nothing to do with Queen Elizabeth's (the "Virgin Queen's") fondness for the instrument, but may have been a result of its popularity among young maiden ladies of the realm.

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 FELICIA WEATHERS — Puccini: Manon Lescaut — In quelle trine morbide  
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JOAN SUTHERLAND — Rossini: Semiramide — Bel raggio lusinghier  
 NICOLAI GHIAUROV — Gounod: Faust — Le Veau d'or  
 MARILYN HORNE — Meyerbeer: Les Huguenots — Page's Aria  
 PILAR LORENGAR — Charpentier: Louise — Depuis le jour  
 JAMES KING — Wagner: Die Meistersinger — Prize Song  
 TOM KRAUSE — Rossini: William Tell — Sois immobile

### SIDE FOUR:

TERESA BERGANZA — Rossini: L'Italiana in Algeri-Cruda Sorte  
 GERARNT EVANS — Mozart: The Magic Flute — Der Vogelfänger bin ich  
 REGINE CRESPIN — Ponchielli: La Gioconda — Suicidio!  
 CORNELL MACNEIL — Verdi: A Masked Ball — Alla vita che l'arride  
 VIRGINIA ZEANI — Puccini: Gianni Schicchi — O mio babbino caro  
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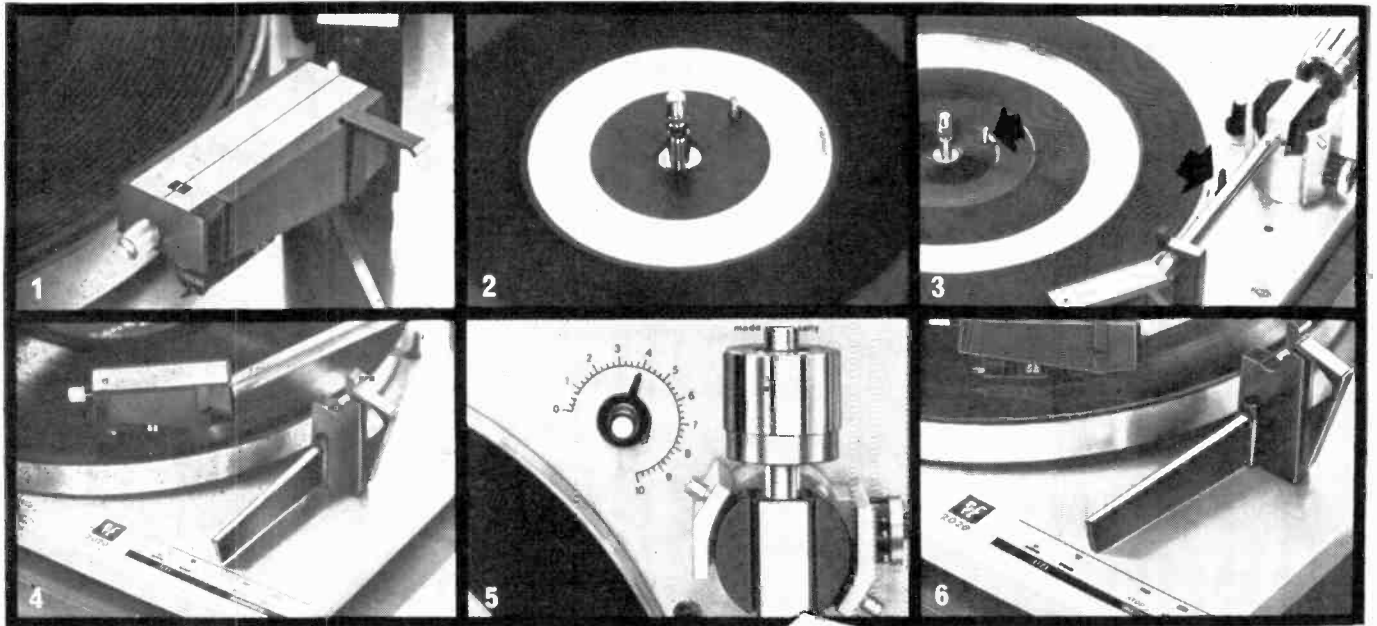
### SIDE FIVE:

CESARE SIEPI/HILDE GUEDEN — Mozart: The Marriage of Figaro — Se a caso madama  
 JAMES MCCRACKEN — Beethoven: Fidelio — Gott! welch Dunkel hier!  
 GEORGE LONDON — Wagner: The Flying Dutchman — Monologue  
 CHRISTA LUDWIG — Wagner: Die Götterdämmerung — Waltraute's Narrative

### SIDE SIX:

BIRGIT NILSSON — Wagner: Die Walküre — Ho-jo-to-ho!  
 WOLFGANG WINDGASSEN — Wagner: Siegfried — Nothing! Nothing!  
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● **KLH** has introduced a tape recorder that incorporates the Dolby Audio Noise Reduction system. The KLH deck is a solid-state, quarter-track, two-speed ( $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips) stereo machine. The Dolby

circuitry in the KLH recorder is a single-band version of the professional system. It operates only above 1,700 Hz and achieves a signal-to-noise ratio of 63 dB at  $3\frac{3}{4}$  ips. The frequency response is said to be flat to 20,000 Hz at  $7\frac{1}{2}$  ips, to 14,000 at  $3\frac{3}{4}$  ips. Full specifications have not yet been released.

The deck has three tape heads and a three-motor solenoid-operated tape transport. A single VU meter automatically indicates the level of the louder of the two stereo channels being recorded, or it can be set to read either channel individually. A three-position rotary switch sets the meter to read record level, tape-output level, or bias current. Jacks for microphone and auxiliary inputs are provided both on the top plate and underneath the machine. There is a separate record-level control for each input and a master record-level control. The correct equalization for each speed is switch selected. Two rotary switches select either stereo or mono playback and tape or source monitoring. Output jacks are provided for low-impedance headphones and for connection to an external amplifier. The Dolby circuit has two on/off toggle switches for record and playback, and a pushbutton-operated test setup for level adjustment. The remaining controls include three toggle switches for power on/off, speed selection, and automatic rewind, which uses a foil-sensing system. Two lever switches provide for pause and for tape-lifter defeat to permit monitoring during fast wind. A two-position switch underneath the deck adjusts the equalization for use with either standard or low-noise tapes. Price: about \$600. An optional walnut base is available; a carrying case and a remote-control will be offered.

Circle 148 on reader service card



● **Dual's** Model 1212 is the lowest-price automatic turntable in their line. The tone arm has a sliding-counterweight arrangement and can track at forces from 1 to  $5\frac{1}{2}$  grams. Tracking force is set by a rotating cali-

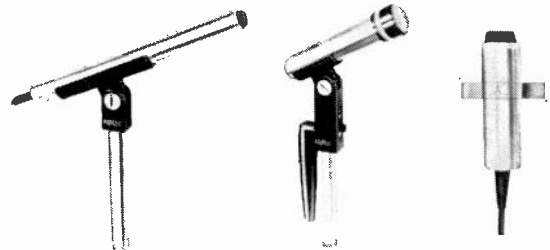
brated dial that simultaneously sets the anti-skating force. The three-speed turntable ( $33\frac{1}{3}$ , 45, and 78 rpm) has a variable pitch control that permits adjustment of the playing speed over a 6 per cent range. A silicone-damped cueing lever can be used to raise or lower the tone arm or to slow its descent on automatic starting. The turntable comes with a changer spindle that holds up to six records and with a short spindle for single-play use. Price: \$74.50. A wood base is an additional \$7.95, and a plastic dust cover is available for \$8.95.

Circle 149 on reader service card

● **Astatic** has introduced three new dynamic microphones. Each is available in two finishes (brushed chrome or gold) and with or without an on/off switch. All of the microphones include a built-in wind screen.

Model 820 (shown at left) is omnidirectional and has a frequency response of 40 to 18,000 Hz. It is 9 inches long and  $\frac{3}{4}$  inch in diameter. It comes with 18 feet of cable and a Cannon connector. Price: \$85 with on/off switch, \$79.50 without.

Model 810 (center) has a cardioid pickup pattern with a 25 dB front-to-back ratio. It has a frequency response of 40 to 15,000 Hz, and can be wired for either high or low impedance. The microphone comes with 18 feet of



shielded cable (terminating in a Cannon connector) and a slip-on swivel mount. It is  $5\frac{1}{2}$  inches long and 2 inches in diameter. Price: \$89 with on/off switch, \$85 without.

The third new microphone, the Model 840, is a low-impedance lavalier type with a frequency response of 50 to 16,000 Hz. It comes with a neck cord and 30 feet of cable. It weighs  $5\frac{1}{2}$  ounces and is  $2\frac{5}{8}$  inches long and  $\frac{3}{4}$  inch in diameter. Price: \$90 with on/off switch, \$85 without. The gold finish is \$5 additional for all models.

Circle 150 on reader service card



● **Benjamin** has added three new models to its line of EMI speaker systems. The 300 Series is a three-way floor-standing system with a frequency response of 10 to 30,000 Hz. The drivers are a 15-inch woofer, an elliptical  $10\frac{1}{2}$ -inch mid-range, and two compression tweeters. Both the mid-range and the tweeters have level controls. Power-handling capacity of the system is 100 watts. Available in

either oiled walnut or fruitwood, the enclosure measures 28 x 27 x 18 inches. Price: under \$350.

The Model 205 is a three-way bookshelf system with a frequency response of 25 to 22,000 Hz. The drivers are a  $13\frac{1}{2}$  x 8-inch oval woofer, two 2 x 5-inch mid-ranges, and a  $3\frac{3}{8}$ -inch tweeter. Power-handling capacity is 90 watts. The enclosure is of oiled walnut. Price: \$225.

The Model 55 (shown) is a two-way system with a 10 x 6-inch oval woofer and a  $3\frac{3}{8}$ -inch cone tweeter. The system has a frequency response of 60 to 20,000 Hz. The enclosure dimensions are  $10\frac{1}{4}$  x 18 x  $7\frac{1}{2}$  inches. Price: \$54.95.

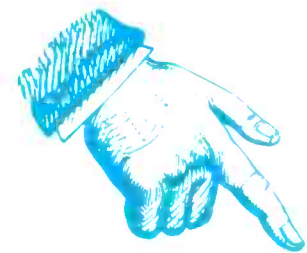
Circle 151 on reader service card

● **Ampex** is offering free a twelve-page brochure on reproducer test tapes. A specification sheet for standard reproducer alignment test tapes is included in addition to two articles on test-tape manufacture and use, reprinted from the *Journal of the Audio Engineering Society*. The test tapes range in price from \$21.95 to \$150. The brochure is available from Ampex Corp., 401 Broadway, Redwood City, California 94063.

(Continued on page 28)



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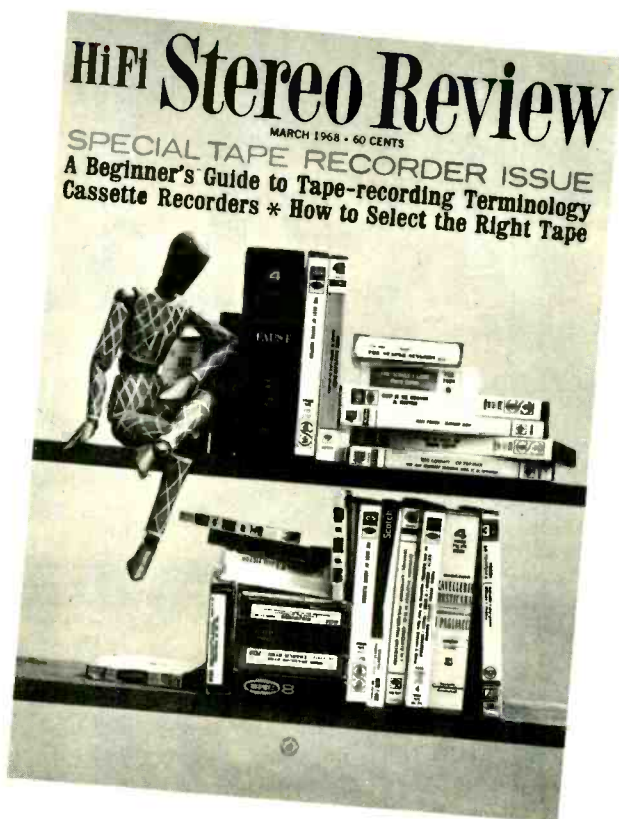
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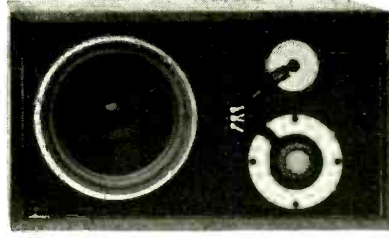
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HiFi/Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems; how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable...cartridge...tuner...headphone...loudspeaker...etc., will go with your system. All this and much more.



# *the* AR-5

## *a new addition to the AR family of speaker systems*

In October, 1967, after nine years of experimentation and development, Acoustic Research introduced the AR-3a speaker system. It is the best speaker system we know how to make, regardless of price. The most important innovations in the AR-3a are two new hemispherical speakers which provide very smooth mid- and high-frequency response, together with what one reviewer called "virtually perfect dispersion." These two hemispherical speakers have now been combined with an entirely new 10-inch woofer to make the AR-5, a speaker system almost as good as the AR-3a at a price about \$75 lower. The main difference between the two systems is that the AR-3a response extends approximately one-third octave lower.

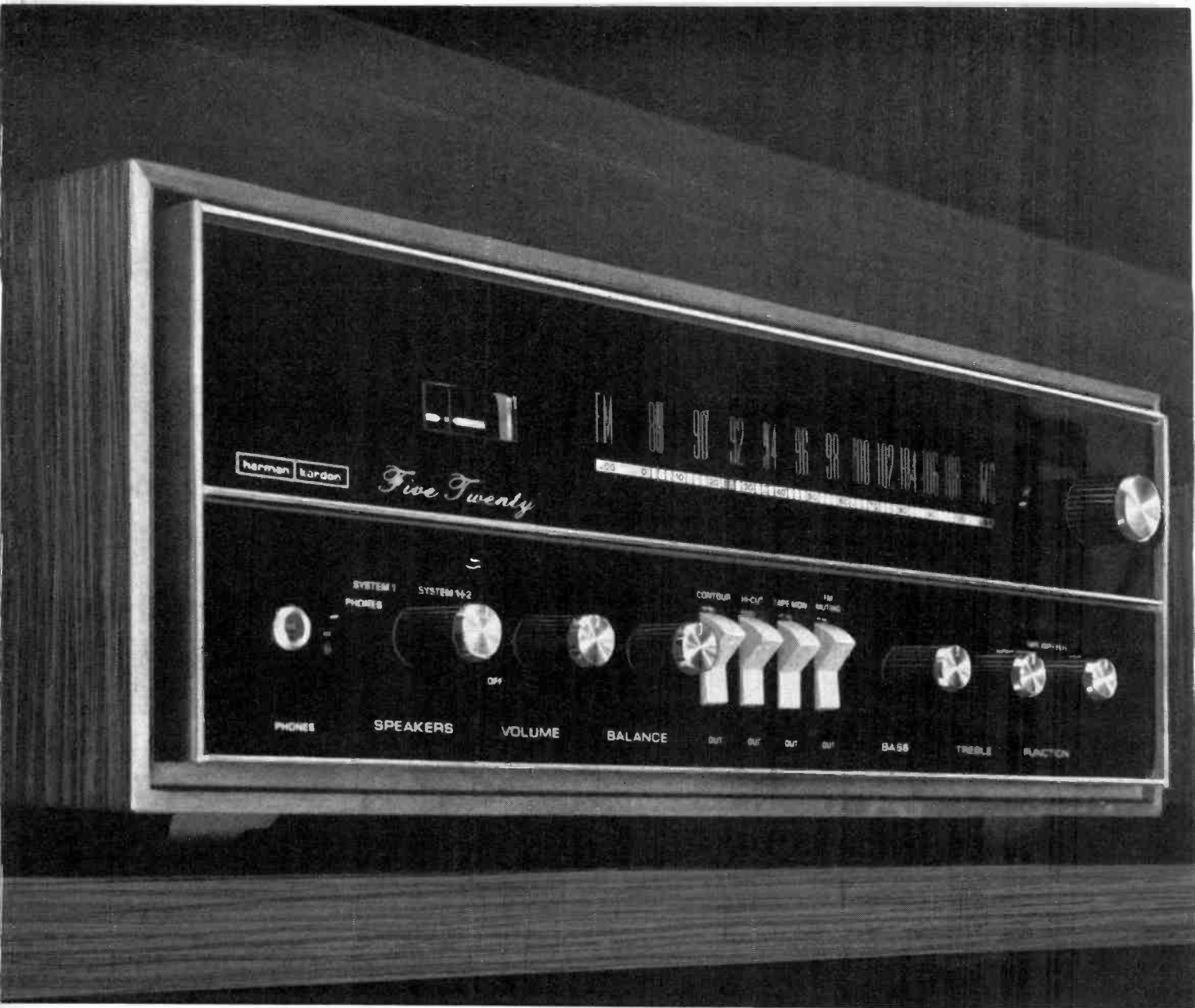
The cone of the AR-5 woofer is molded by a new low-vacuum process developed especially for Acoustic Research. The unusual cone texture which results reduces greatly the tendency toward coloration heard in conventional molded cones of paper or polystyrene. At the cone's outer edge is a new suspension, molded of urethane polymer. The cone itself has a compound curvature which is new, it is in a new housing, and the voice coil attached to it is slightly larger and longer. These internal improvements are complemented by a low 650 Hz crossover frequency made possible by the wide range of the AR hemisphere used for mid-frequencies. The crossover network is of the same type as is used in the AR-3a, and uses 100 mfd of highly reliable paper-dielectric capacitors. The two level controls are fully compatible with transistor amplifiers at all settings, as are the controls of all AR speaker systems.

The AR-5 is priced from \$156 to \$175, depending on cabinet finish, and is exactly the same size as the AR-2x and AR-2ax: 13½" x 24" x 11½" deep. Impedance: 8 ohms.

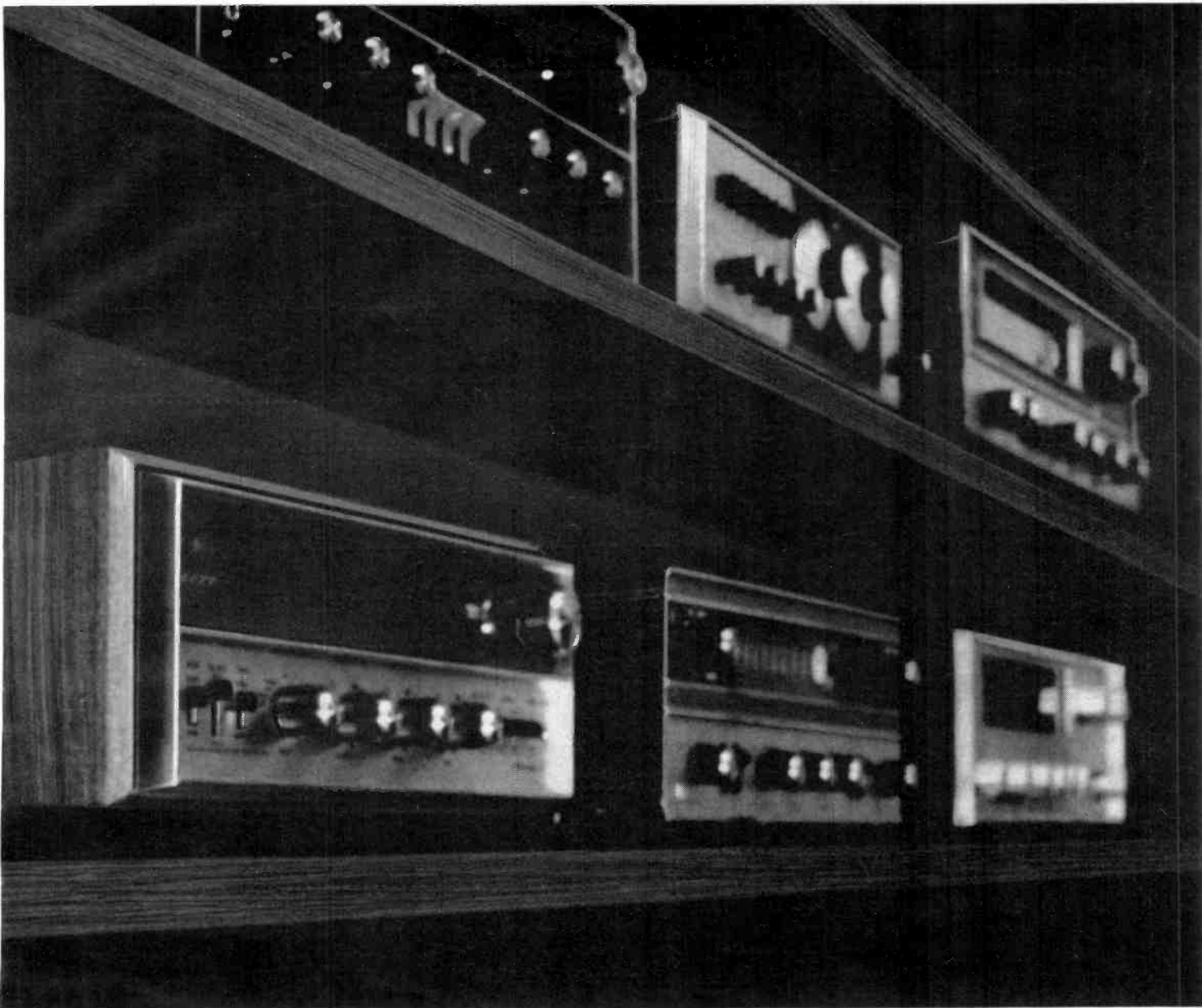
Please write to us for technical data and descriptive literature.

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

CIRCLE NO. 2 ON READER SERVICE CARD



Take the  
goosebump  
test.



**(A not totally scientific but very enlightening comparison of the highly rated Harman-Kardon Nocturne Five Twenty vs whoever.)**

By Goosebump Test we don't mean a head-on comparison of specifications. Most receivers costing what the Five Twenty costs have about the same "specs," give or take a point or two. And we're not talking about a beauty contest either. Of course, we think our "Nocturne Look" is the prettiest thing that's ever happened to receivers. But admittedly we are biased, and styling is most certainly a matter of taste.

So what is the Goosebump Test? Just what it sounds like. Go to your dealer and listen to a competitively priced receiver and then listen to our Nocturne Five Twenty. We think you'll not only hear the difference but actually feel the difference between our

instrument and our competitor's. *Feel* the difference enough to get goosebumps.

Actually there is a very scientific reason why the Nocturne Five Twenty sounds different. It is called wideband response. It's a design technique that allows us to build our amplifiers so they deliver frequency response well beyond 20 and 20,000 Hz. Most receiver manufacturers restrict their amplifiers so that they do not go below 20 Hz or above 20,000 Hz, reasoning that response outside of those parameters is inaudible and therefore meaningless.

We don't agree.

We can graphically prove that this restriction causes critical distortion in the mid-range where most of the music is. (We will be happy to send you a square wave analysis upon request.)

But more important than graphs or charts is what you hear. Our Five Twenty makes an oboe sound like an oboe. Clearly defines the subtle differ-

ence between a cello and a viola. Makes the bite of the bow, the hard metal of the brass an integral part of your listening experience. You hear the music as it is—not as it is interpreted by a severely limited electronic device.

*Hi Fi/Stereo Review* magazine recently called the Five Twenty one of "the cleanest, open sounding receivers" they had ever heard.

We call it "The Goosebumper."

Are you getting your fair share of goosebumps? Take the Goosebump Test. Today. At your Harman-Kardon dealer.

For more information, write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Box # HFSR10.

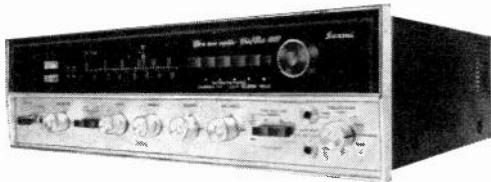


**harman kardon**

# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Sansui's** Model 5000 AM/stereo FM receiver is rated at 90 watts music power, 75 watts continuous power (per channel) with a 4-ohm load. Other specifications of the amplifier section include an IHF power bandwidth of 15 to 30,000 Hz at 8 ohms, a damping factor that is adjustable (by means of a rear-panel slide switch) to either 15 or 50, and a signal-to-noise ratio of better than 65 dB at the phono inputs. Harmonic distortion at full power out-



put is less than 0.8 per cent. The FM-tuner section, which uses field-effect transistors (FET's) and integrated circuits (IC's), has an IHF sensitivity of 1.8 microvolts, a capture ratio of 1.5 dB, and stereo separation of better than 35 dB. Harmonic distortion is less than 0.5 per cent, and the signal-to-noise ratio is 65 dB.

The receiver's controls include pushbuttons for power on/off, low- and high-frequency filters, left- and right-channel tape monitor, loudness compensation, interstation-noise muting, stereo reverse, and mono mode. There is also a pushbutton stereo-only switch that sets the tuner to receive only stereo broadcasts. The other controls include bass and treble for each channel, balance, volume, a speaker-selector switch that controls up to three sets of stereo speakers, and a six-position input-selector switch. The rear panel has controls for stereo separation on FM and input-level adjustment. In addition to the standard inputs and outputs, there are a DIN tape-recorder jack and front-panel headphone and tape recorder jacks. There are two tuning meters and terminals for connecting 300-ohm or 75-ohm antennas. The receiver's dimensions are approximately 17¼ x 14¼ x 5 inches. Price: \$449.95.

Circle 152 on reader service card



● **Arvin's** Model 40L31-19 is a combined portable AM/FM radio and cassette recorder. It can be powered either from a standard a.c. line or from four "C" cells. It has a built-in 4-inch speaker and an overall frequency response of 100 to 8,000 Hz. The radio has a slide-rule dial,

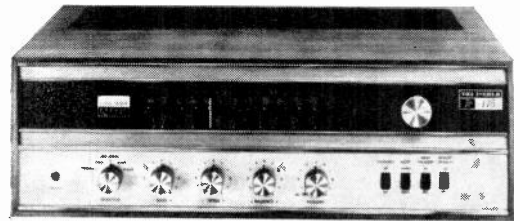
a built-in ferrite antenna for AM, and a telescoping antenna for FM. The recorder is pushbutton controlled and has a record-level meter that also serves as a battery-condition indicator. The controls include volume/on-off, tone, tuning, and a four-position selector switch. An earphone jack is provided. Overall dimensions of the radio/recorder are 13 x 9½ x 3½ inches. Price, including a.c. line cord, earphone, and remote-control microphone: \$89.95.

Circle 153 on reader service card

● **Allied Radio** has published the eighth edition of its *Dictionary of Electronic Terms*. The 112-page paperback book includes definitions of over 4,800 terms used in electronics, high fidelity, math, and physics. Illustrations are

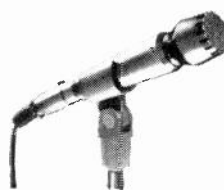
used throughout the book, and an appendix includes explanations of schematic symbols, resistor color codes, and Ohm's Law. The dictionary is available from Allied Radio Corporation, 100 N. Western Avenue, Chicago, Illinois, 60680. Price: \$1.

● **Fisher** has introduced the Model 175-T solid-state AM/stereo FM receiver, rated at 50 watts music power, 40 watts continuous power output. The IHF power bandwidth is 20 to 25,000 Hz. The FM-tuner section of the receiver uses field-effect transistors (FET's) and integrated circuits (IC's) and has an IHF sensitivity of 2 microvolts and a capture ratio of 2.8 dB. Other FM specifications include 35 dB stereo separation, a signal-to-noise ratio of 65 dB, and 0.6 per cent harmonic distortion at full modulation. The output transistors are protected against overload or short circuits by an automatic circuit. Controls include a five-position selector switch, bass, treble, balance, and a



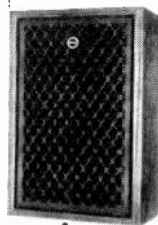
combined power on/off switch and volume control. Four slide switches control loudness compensation, stereo/mono mode, main and remote speakers on/off. The tuner has a signal-strength meter and a stereo indicator that lights with the reception of a stereo signal. A front-panel headphone jack is provided. Overall dimensions of the receiver are 15½ x 12¾ x 5¼ inches. Price: \$249.95. An optional walnut enclosure is available for \$19.95.

Circle 154 on reader service card



● **AKG** has introduced the model D-1000E cardioid microphone, specially designed for on-stage use and in other applications where the sound level is high. The microphone has a frequency response of 40 to 16,000 Hz ±3 dB and an impedance of 200 ohms. It has a three-position bass roll-off switch. Overall dimensions are 6 x 1⅞ inches. Price, with 15 feet of cable: \$60. A model with an impedance-matching transformer and on/off switch is available for \$75.

Circle 155 on reader service card



● **Sansui's** Model SP-30 is a two-way speaker system with a frequency response of 50 to 20,000 Hz. The system uses a 6½-inch woofer/mid-range and a 2-inch tweeter. The crossover frequency is 7,000 Hz. Its input impedance is 8 ohms, and the power-handling capacity is 20 watts. The bass-reflex enclosure is finished in walnut and has a hand-carved grille. Overall dimensions of the enclosure are 7⅞ x 10¾ x 16¾ inches. The speakers are sold in pairs. Price: \$119 a pair.

Circle 156 on reader service card

# Does WHARFEDALE still use sand in its speaker systems?

**YOU BET WE DO!** For example, you'll find over 7 pounds of fine, white sand densely packed between layers of hardwood in our W70D speaker system... even more in the W90D... a little less in the W60D. Why sand? Because to create the famous Wharfedale *Achromatic* sound, we know a speaker cabinet must remain absolutely inert. It must be more than just hardwood, for even the thickest wood baffles can resonate. The Wharfedale sand-filled construction damps all vibrations and eliminates spurious resonances, no matter how deep or intense the bass energy. The result is distortion-free, superior sound. Rap the back cover of a sand-filled Wharfedale and hear the low, dull "thud" in contrast to the resonant sound of equally large plywood panels normally used in other systems.

## MORE COSTLY TO BUILD... AND WORTH IT!



1. Cabinet back cover being assembled. Heavy plywood walls are further strengthened by thick wood braces, forming a strong, rigid panel with cavities.



2. Panels are stacked on specially designed vibrating machine. Note small, round openings on top edges, for fine-grain, cleaned white sand.



3. Sand is poured on, filtering slowly through small openings into panel cavities. Vibration machine eliminates air pockets, insures maximum compression.



4. Feed holes are sealed with wood plugs. Panel becomes totally inert to the back waves of sound which will be projected against it in the speaker enclosure.

**HEARING... AND SEEING... IS BELIEVING.** Once you hear the sound of Wharfedale *Achromatic* Speaker Systems, you will understand why Wharfedale has earned the loyalty of the most knowledgeable listeners in music and audiophile circles. *Achromatic* sound is rich, full, realistic sound reproduction, uncolored by extraneous modulations. The speakers and cabinet perform together as a single unit in correct acoustical balance to provide a truly faithful duplication of the original performance. It's the result of unique and exclusive construction features and techniques developed by Wharfedale.

What's more, you'll be delighted by Wharfedale cabinets: decor-conscious proportions; fine furniture finish; tasteful grille fabrics, removable at will; design that is a refreshing departure from conventional "boxy" shapes.



**Wharfedale**  
ACHROMATIC SPEAKER SYSTEMS

Write for Comparator Guide and dealer list to: Wharfedale Div., British Industries Corp., Dept. HF-2, Westbury, N.Y. 11590.

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world's  
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35mm camera!

# ROLLEI 35 FROM HONEYWELL



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

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

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

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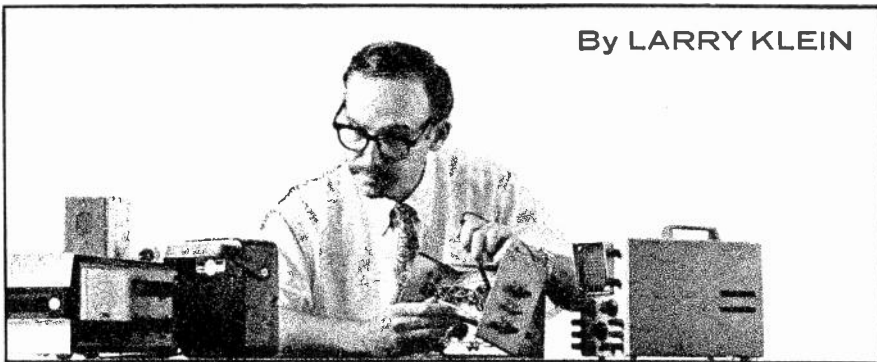
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## Honeywell

CIRCLE NO. 47 ON READER SERVICE CARD

By LARRY KLEIN



## HIFI QUESTIONS & ANSWERS

### Kits Versus Home Construction

**Q.** I have built several commercial hi-fit kits, and I'm pleased with the results. I would like to build a high-quality power amplifier and preamp, but the price of such kits puts them out of my range. Do you have any plans available for the construction of such units?

JOEL KAGAN  
Hoboken, N.J.

**A.** As someone who was building amplifiers and other electronic equipment from magazine plans long before kits as we now know them were available, I would suggest that you accumulate a great deal more electronic experience than you apparently now have before you undertake to construct an amplifier from scratch. The problems that one can encounter are immense in number and range from mislabeled or off-tolerance components to oscillation and ground-loop hum caused by poor parts layout or shielding problems.

The person who builds a kit that doesn't work has recourse to the manufacturer, in that for a fair fee he can have his unit put into operating condition. The person who builds projects from scratch from plans in a magazine or manual has no such recourse. It goes without saying that the local radio/TV repair man is seldom competent to troubleshoot and repair a home-built project.

One other misconception needs correction. One can seldom construct a project from scratch (ignoring for the moment the fantastic amount of time one can spend drilling and punching a chassis) without spending as much (or more) for parts as an equivalent kit would cost. It is true that a wise parts shopper can pick up surplus electronic components at enormous savings, but this requires more knowledge of which substitutions will work and which won't than a novice can be expected to possess. And even if everything goes well, you'll find that your home-built unit is worth practically nothing as a trade-in when you come to that inevitable day when you want to upgrade your equipment.

In short, I would advise you to stick to commercially available kits. You can

get build-it-yourself experience by following the projects in Popular Electronics magazine; but try the simple ones first. This will give you an idea on what's involved in respect to time, effort, and cash.

### Sic Transit Erasure

**Q.** I have heard of difficulties experienced by people shipping recorded tapes home from overseas. When the tapes arrived they were completely erased. I have a large number of tapes I'd like to ship home and wonder if there is any technique I can use to ensure their arriving intact.

PAUL FROMMER  
APO, San Francisco

**A.** After thoroughly researching the question (that is, I turned Mr. Frommer's query over to the technical department at 3M and asked them what they thought), I find the situation to be this: the average commercial bulk-tape eraser produces a magnetic field with a strength of about 1,500 oersteds in the area where the erasing field impinges on the tape. But if one moves the tape reel a little more than 2½ inches away from the normal position, the effective erasing signal drops to a mere 50 oersteds, which is not enough to affect the signal on the tape. It would follow from this that, unless one is dealing with super magnets rather than the normal sources of magnetic energy (such as motors, generators, transformers, and some aircraft navigational devices) the tapes might encounter in transit, a separation of three inches from the magnetic-field source would adequately eliminate risk of erasure. This could be brought about simply by packing the tapes in an inner carton and placing it in a somewhat larger carton with at least three to four inches of packing material between the two. Another solution that has been suggested is to pack each reel in a metal canister of the kind used for movie film. It seems to me, however, that such canisters may themselves pick up the field, become permanently magnetized, and hence do more harm than good.

(Continued on page 32)





# LASTING QUALITY

In the evolution of high fidelity, there have been some "revolutions"—the stereo record, FM multiplex, and transistorization, to give some examples. Each of those changes left its trail of obsolete equipment, frequently replaced with much higher priced models. Through these periods of change, Dynaco has maintained a level of quality so high that our equipment is always current, never obsolete, and always adaptable to the newest useful innovations.

Dynaco's underlying philosophy is to deliver exceptional performance from designs so carefully and progressively engineered that they defy obsolescence. We add new products only when we feel that they can make a contribution of value to music reproduction. In each Dynaco high fidelity component the total value of the separate parts is greater than what you pay for the finished product, and you can save even more by buying the kit.

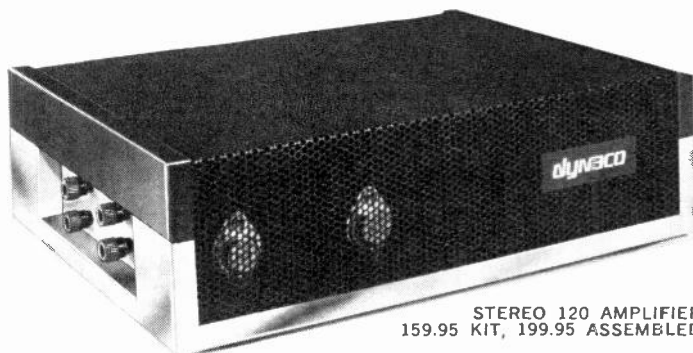
Dynaco's separate components give you the ultimate in flexibility and ease of installation. They can be interchanged with full compatibility, not only with Dynaco units, but with any other similar designs which are generally accepted as being of the finest quality. No industry innovation can make your system obsolete, and future changes, such as an

increase in amplifier power, can be easily and economically accomplished.

The quality of performance obtained with the FM-3 tuner, PAT-4 preamplifier, and the Stereo 120 power amplifier cannot be matched in any single package regardless of promotional claims. Other Dynaco units which can interchange with this system will also give similar results at lower power, or with a bit less control flexibility at still lower cost, depending on the units chosen.

Whether you compare Dynaco with others by listening or by laboratory test, you will find that Dynaco gives sound closest to the original—with lucid clarity, without murkiness, noise or distortion. Every unit—whether purchased as a kit or factory assembled, is assured of delivering the same specified quality, for our reputation has grown through directing our design efforts towards perfection rather than to the planned obsolescence of yearly model "face-lifts."

You may find that your dealer does not have some Dynaco equipment in stock, however, for the demand greatly exceeds our ability to produce for a rapidly growing audience. Quality is our first consideration, so we must ask your patience. We believe you will find it is worth the wait.

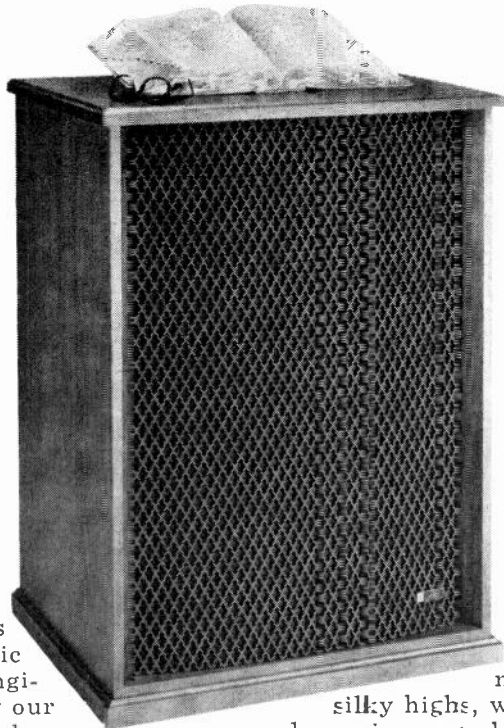


Write for descriptive literature and complete specifications.

**dynaco inc.**

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# Our speaker is now a household word.



Around recording and motion picture studios, our name is almost a generic term. Audio engineers swear by our equipment and rely on it for realistic sound reproduction and playback.

But we're just as much at home around people who want studio quality sound in their living rooms.

One reason is our full-sized A7-500W-II Magnificent speaker system you see above.

Its hand-crafted, oiled walnut cabinet and wood fretwork grille handsomely houses our famous A7-500 "The Voice of the Theatre"<sup>®</sup>: a hefty 15" LF speaker with cast aluminum frame and 10-lb. magnetic structure in a front-loaded exponential horn; a HF driver that works from the lower mid-ranges to beyond audibility without distortion or the need for another crossover; a 25" cast aluminum horn that smoothly distributes frequencies above 500 Hz over a wide, room-filling angle at all frequencies; a precision, two-section 500 Hz crossover network that permits this combination of components to perform at peak efficiency.

Another reason is that we don't let a Magnificent out of our sight until all these components are mounted, tested and tuned to perfection.

This way, the perfectionist can be sure of getting full bass, clean mid-range and silky highs, with the greatest dynamic range heard anywhere today. From anyone.

If the Magnificent's measurements of 44-32-25 are a bit much for your home, it has two smaller brothers named Valencia and Flamenco (left and right below).

Though they're just half the size of the Magnificent, there's no sibling rivalry here.

Full-sized systems in themselves, their 800 Hz "The Voice of the Theatre" components make beautiful sounds from behind contemporary or Spanish styled grilles and oak or walnut cabinetry.

(Their price is a little smaller than the Magnificent, too.)

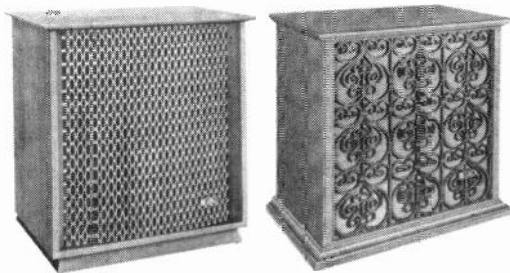
Whichever one you choose to take into your home is fine by us. The Magnificent, Valencia or Flamenco.

All three are the last word in speakers for the home—just like the name Altec is among professionals.



A Division of <sup>ALTEC</sup> Ling Altec, Inc.  
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CIRCLE NO. 6 ON READER SERVICE CARD

## Headphone Testing

**Q.** I'm interested in purchasing a pair of hi-fi stereo headphones for use with my system. I notice, however, that you have not done any headphone tests in quite a while. Why is this?

CHARLES CEASAL  
Boston, Massachusetts

**A.** For several reasons it is extremely difficult to test stereo headphones meaningfully. Although there are special devices known as couplers that one can clamp an earphone to and derive repeatable frequency-response curves, the sort of reading one gets from a coupler has no necessary direct correlation to the subjective response of a listener with the headphones on his head. The special acoustic conditions of the individual listener's ear, the factors of comfort, seal to the head, and subjective response to the peculiar acoustic situation and pronounced separation inherent in headphone listening all make such testing extremely problematical.

## Tape-Cartridge Standards

**Q.** Are there any standards in tape-cartridge design, or does anarchy still reign in the field?

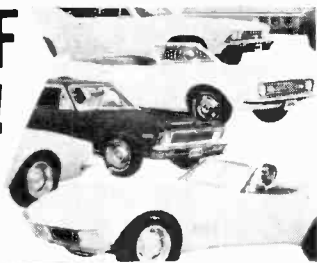
HY LANGER  
Bayshore, N.Y.

**A.** At this point in time we can perhaps consider this audio tape area to be "semi-standardized." "Standards for Magnetic Tape Records," Bulletin No. E5, recently released by the Record Industry Association of America, defines the overall dimensions, tape widths, track arrangements, equalization requirements, and operating speeds of four different tape systems. In addition to the normal "reel-to-reel" (or "open-reel") system, there are standards for the "endless-loop" cartridges (this includes both the eight-track and the four-track cartridge), and "co-planar" types I and II. Type I is the older RCA hub-to-hub cartridge system that never achieved great popularity, and type II is the Philips cassette-type cartridge. Apparently the audio industry (or at least the recording-industry part of it) is resigned to the coexistence of at least three different non-compatible cartridge systems along with the reel-to-reel tapes.

Interested parties can obtain a free copy of the RIAA Bulletin No. E5 by writing directly to: Record Industry Association of America, Inc., 1 East 57th Street, New York, N.Y. 10022.

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

# FIVE MILLION DOLLARS WORTH OF CHEVROLETS!



**1400 BRAND-NEW CARS! 400 CORVETTE STING RAY CONVERTIBLES! 400 CAMARO "HUGGER" CONVERTIBLES! 200 IMPALA SPORT COUPES! 200 CHEVELLE MALIBU SPORT COUPES! 200 CHEVY II NOVA COUPES!**  
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**PLUS 100,000 2-record "BROADWAY MELODIES" Record Albums to runner-up winners!**



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 ...do you?"**

**Now laugh your way down memory lane... with wonderful old-time radio! COMEDY! • DRAMA! • SPORTS! • HISTORY!**



**WHAT A GRAND AND GLORIOUS TIME YOU'LL HAVE** as these great, golden memories thrill you again and again! Actual broadcasts just as you heard them. Do you remember Senator Claghorn, Titus Moody and all the uproarious goings-on in Allen's Alley? Do you remember how you spit your sides laughing when Amos 'n Andy got on the telephone? Remember Fibber McGee and that famous overflowing closet? Remember how Baby Snooks (Fancy Brice) drove her Daddy wild? Was you dere, Sharlie? as Baron Munchausen (Jack Pearl)

would say—and he's here too! All the magnificent humor, the breath-taking adventures, the nostalgic music of the old-time radio years... wrapped up for the first and only time in this historic Treasury.



**IF YOU MISSED THE WORLD'S GREATEST NEWS BROADCASTS—HEAR THEM NOW!**

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How sweepstakes works: The Longines Symphonette® has reserved the described gifts for holders of lucky numbers, selected by electronic computers under the direction of the C. S. Inc. Corporation. Each Lucky Number entry, submitted by an adult 21 years of age or older will be checked against the official list of winning numbers. Employees of The Longines Symphonette® and its affiliates, or persons less than 21 years of age, shall not be eligible. Your entry must list the official lucky number, and must

be checked YES or NO. Entries must be received by December 31, 1968. This sweepstakes is subject to all Federal, State and Local regulations. Prize winners will be notified by mail. If you send a self-addressed stamped envelope, a representative list of prize winners will be sent to you. Unless you return your lucky number, you will be giving up your chance to win a valuable FREE prize. Winning Lucky Numbers must be returned before prizes can be awarded.

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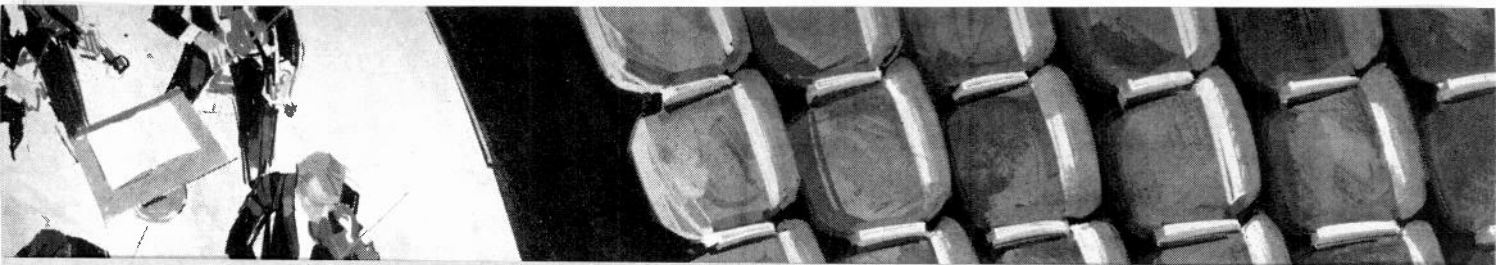
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38

By HANS H. FANTEL



## AUDIO BASICS

### BALANCE CONTROL

THE stereo effect derives from the fact that our two ears rarely receive the same sound in the same way. Human beings employ, unconsciously, three different psycho-acoustic phenomena to localize the source of a sound. These are phase differences, time differences, and intensity differences between the sounds reaching the two ears. For the moment, however, we are concerned only with the differences in *intensity* registered by the left and right ears.

The purpose of a stereo amplifier's balance control is to assure that intensity differences are accurately retained in stereo reproduction. Two "sound fields," perhaps eight to ten feet apart, are represented by the left and right stereo channels. It is the task of the balance control to adjust the loudness of the two channels relative to each other. (The volume control, by contrast, regulates the *combined* loudness of both channels.)

Some listeners believe that simply leaving the balance control centered (pointing straight up) assures correct stereo balance. This is true if the two speakers are equally efficient at all frequencies and if signals of equal strength are fed to them. In the early days of stereo, many people thought that an area in front of and equidistant from both speakers was the only possible listening location, and they would huddle on an imaginary center line between the two speakers. The fact is that the balance control, properly used, permits you to adjust the balance for many other locations in your room.

If you sit closer to the left speaker, it will naturally tend to overbalance the right. You can compensate for this on most amplifiers by a slight twist of the balance control toward the right. If you sit closer to the right speaker, you turn the control toward the left. The idea is to adjust the control so that both speakers sound equally loud *from where you sit*.

Try the following: set your amplifier to mono. (This assures that both speakers will get the same signal.) Make sure that the mid-range and tweeter controls on both speakers have approximately the same setting. Then sit in your favorite chair, close your eyes, and ask a member of your family to turn the balance control *slowly* back and forth. At one control setting, the music will seem to emerge from an area *between* the speakers. This indicates the optimum balance setting for your particular listening spot. By following this procedure you also automatically take into account other variables that may affect stereo balance, such as uneven gain in the two amplifier channels (a common but usually unsuspected failing) and differences in the acoustic efficiency of the two speakers.

Some amplifiers have a special device for balance setting that reverses the phase of one stereo channel so that the sound is partially canceled by phase interference when the two channels are in balance. The clearly audible "null effect" then pinpoints the position of the control at which electrical stereo balance is attained. But this achieves acoustical balance *only* if the two speakers are identical. One can also adjust stereo balance with the aid of test records containing special signals for this purpose. But the simple procedure outlined above can be carried out without any equipment other than your own two ears—which is what you are trying to satisfy in the first place.

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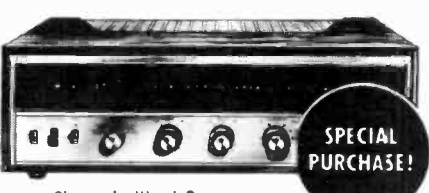


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• The world's largest selection of stereo hi-fi components!

Whatever your need, you're more likely to find it at Allied than anywhere else!

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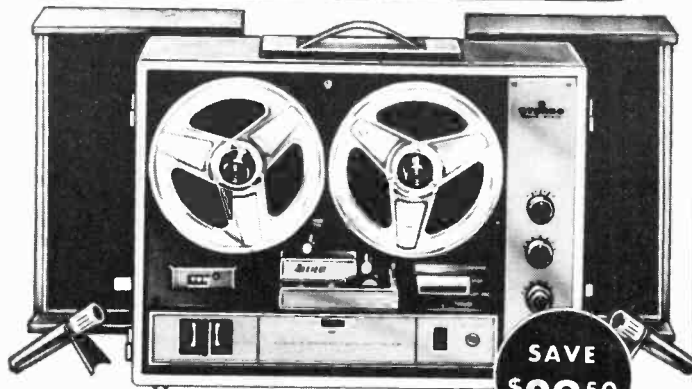
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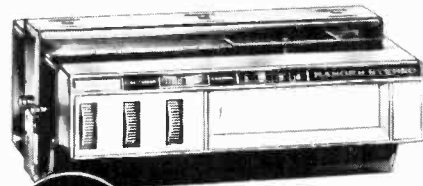
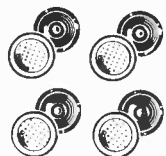
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Use as a portable recorder, or use as a tape deck with your music system. Has 5-watt solid state amplifier and two built-in speakers. Separate tone and volume controls, automatic tape lifters, automatic shutoff. 40-15,000 Hz. Flutter and wow .25%. 3 speeds. From Japan.

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\$12	\$240
\$13	\$260
\$14	\$280
\$15	\$310
\$16	\$340
\$17	\$370
\$18	\$400
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\$23	\$550
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\$26	\$825

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HOME ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

HOME PHONE \_\_\_\_\_ HOW LONG AT PRESENT ADDRESS? \_\_\_\_\_  OWN HOME  OTHER RENT OR MORTGAGE PAYMENTS \$ \_\_\_\_\_ PER MO.

WIFE'S NAME \_\_\_\_\_ MARITAL STATUS  MARRIED  SINGLE  DIVORCED  SEPARATED  WIDOW(ER) NUMBER OF DEPENDENT CHILDREN \_\_\_\_\_

PREVIOUS ADDRESS \_\_\_\_\_ CITY & STATE \_\_\_\_\_ HOW LONG AT THIS ADDRESS? \_\_\_\_\_

(IF SELF-EMPLOYED—PLEASE STATE NAME AND ADDRESS OF BUSINESS)

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EMPLOYER'S ADDRESS \_\_\_\_\_ Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ HOW MANY YEARS ON PRESENT JOB? \_\_\_\_\_

PREVIOUS EMPLOYER \_\_\_\_\_ Name \_\_\_\_\_ Mailing Address \_\_\_\_\_ HOW LONG? \_\_\_\_\_

WIFE'S EMPLOYER OR ADDITIONAL INCOME \_\_\_\_\_ Name \_\_\_\_\_ Mailing Address \_\_\_\_\_ MONTHLY INCOME \$ \_\_\_\_\_

BANK ACCOUNT WITH (Name) \_\_\_\_\_ Mailing Address \_\_\_\_\_  CHECKING  SAVINGS  LOAN

CREDIT ACCOUNT WITH (Name) \_\_\_\_\_ Mailing Address \_\_\_\_\_

CREDIT ACCOUNT WITH (Name) \_\_\_\_\_ Mailing Address \_\_\_\_\_ TOTAL MONTHLY PAYMENTS EXCLUDING RENT OR MORTGAGE \$ \_\_\_\_\_

NAME OF RELATIVE NOT LIVING WITH YOU \_\_\_\_\_ Mailing Address \_\_\_\_\_ RELATIONSHIP \_\_\_\_\_

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CIRCLE NO. 4 ON READER SERVICE CARD



# TECHNICAL TALK

By JULIAN D. HIRSCH



● **MORE ON SPEAKER TESTING:** Techniques for measuring the frequency response of a speaker system range from the simple to the complex. But, as I have stated before, I do not believe that instrument tests *alone* can adequately predict the quality of a speaker's reproduction of music or even prove that one speaker is significantly "better" or "worse" than another speaker of the same general quality level. At Hirsch-Houck Labs, we use measurements essentially as a guide to some of the speaker's peculiarities; they help the ear to identify the sources of any audible coloration.

I am not criticizing the validity or accuracy of the careful measurements made by reputable speaker manufacturers and designers. There is a vast difference between controlled measurements made in an anechoic chamber—which can reveal irregularities of less than one decibel in the frequency-response curve—and the (relatively) crude measurements which we (H-H Labs) make in a normally "live" room—which are made to aid in the critical evaluation of the speaker as part of a home music system. Accurate through the first may be, they do not offer us much help in judging the speaker's sound. Our own measurements are unsophisticated in comparison, but they do give us the help we need.

In order to measure the frequency response of a loudspeaker, one needs a signal source to drive the speaker, a calibrated microphone to pick up the speaker's output signal, and a means of measuring the electrical output voltage from the microphone. The power amplifier used to drive the speaker should be able to deliver at least 20 to 30 watts over the full 20- to 20,000-Hz range, at low distortion (under 1 per cent), and for long periods of time. Many amplifiers meet the requirement.

A low-distortion audio oscillator is used to drive the amplifier. Its frequency can be adjusted manually, but this is an extremely tedious procedure since dozens of settings are required for a single response curve. The use of automatic curve-plotting equipment is almost a "must" for serious work. The speaker should be driven with a constant voltage and at a moderate power level (such as 1 watt) into the rated speaker impedance. An amplifier with a damping factor greater than 10 has an

adequately constant output if its frequency response is flat over the test range and it is driven with a signal of constant amplitude.

A calibrated omnidirectional microphone is a necessity. Good condenser microphones, which are the best type for this application, are rather expensive, ranging from about \$125 to well over \$500. Ordinary public-address microphones do not have sufficiently smooth or wide-range frequency response to do justice to many speakers. However, I will shortly describe a method of measurement which permits such microphones to be used effectively.

The electrical output of the microphone, proportional to the acoustic sound pressure, is measured with an audio voltmeter or equivalent device. In the simplest case, an inexpensive kit-type vacuum-tube voltmeter can be used, together with a manually tuned audio oscillator, the meter reading being recorded at each frequency. However, hours of work can be reduced to minutes with an automatic response-plotting system. Ours (of our own design) uses a motor-driven oscillator which also supplies a d.c. control voltage to the X axis of an X-Y graphic recorder. The microphone output is amplified, passed through a logarithmic compressor that converts the voltage to a decibel equivalent, and used to control the

recorder pen on the Y axis. The result is a plot of acoustic output *vs.* frequency, from 20 to 15,000 Hz, which is the upper limit of our microphone calibration. It takes only about three minutes to derive a curve.

If a single measurement is made with the microphone located any-

where in a normally "live" room such as we use, the resulting curve is highly irregular, full of valleys and peaks, and difficult to interpret. Furthermore, even a slightly different microphone location will result in a radically different response curve. This is caused by reflections from the room surfaces, which set up standing-wave patterns that produce cancellation or reinforcement of the sound-pressure level at various locations as the frequency is varied.

For some years now, we have attempted to overcome this effect by taking numerous response measurements using several different microphone positions and av-

## REVIEWED THIS MONTH

●  
**JBL SE400S Power Amplifier**  
**Viking 433 Stereo Tape Deck**  
**Lafayette LR-1000T AM/FM Receiver**

eraging the data to obtain a single curve that we feel represented the total output of the speaker. For these tests, the microphone was placed at various locations from 2 feet to 15 feet from the speaker, on-axis and off-axis by as much as 45 degrees both laterally and vertically. We have found that six to eight curves, when averaged, produce a single, reasonably smooth curve that is sufficiently detailed to show trends, peaks, or holes that are properties of the speaker. We have tried increasing the number of test runs to ten or twelve, but this appears to add little to the clarity of the final curve.

Recently we have simplified the test procedure somewhat. Our calibrated microphone (an Altec 21BR150) is placed a few feet from the speaker, on its axis. Three or four other omnidirectional microphones of high quality (we use the Shure 578), whose high-frequency response, however, does not equal that of the Altec, are located at more distant or off-axis points. All the microphone outputs are electrically summed in a microphone mixer, giving us a single curve representing the output of four or five microphones. Then, the microphones are shifted to new positions and the test is repeated. Despite cancellations and phase differences, the average of both curves contains the full information which formerly required eight to ten test runs, and we can get it in the time required for two runs.

It is possible to economize on the quality of the more distant microphones, since the higher frequencies are rapidly attenuated and absorbed in the room and are relatively weak off-axis or at more than a few feet from the speaker. The Shure 578 microphones are capable of responding to the highest frequencies which reach them, and the Altec microphone covers the full range to

15,000 Hz at a point in space where these frequencies may be present. The validity of this approach has been demonstrated by the fact that speaker-response curves made in this manner agree within a couple of decibels with those made by multiple recordings of the output of a single microphone.

Below about 200 Hz, the characteristics of the test room unavoidably impose themselves on the measured results. We have learned to recognize the major room resonances and to make allowances for them in our interpretation of the test results.

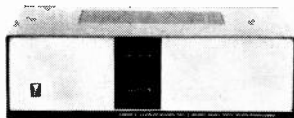
Readers have asked why we do not publish our speaker-response curves. The major reason is that to be interpreted correctly, they require complete familiarity with our test methods and the entire history of our test program. When our results agree with the response data published by the speaker manufacturer, it is a coincidence, for our curves are obtained in a totally different environment. As a matter of fact, they probably will not exactly match curves obtained on the same speaker in any other room. However, we would expect the differences caused by the room to be relatively minor, except at the lowest bass frequencies.

Should we wish to compare the response of one speaker with another previously tested, these curves are quite valid. They are plotted to the same scale, and by superimposing two curves one can readily see which has smoother response, better highs, *etc.* However, to an untrained observer, any curve *by itself* conveys only a partial, and perhaps misleading, impression of a speaker's frequency response, and for that reason we prefer to publish only our own interpretation of the curves, rather than the raw data on which the interpretation is based.

## ❧ EQUIPMENT TEST REPORTS ❧

By Hirsch-Houck Laboratories

### JAMES B. LANSING SE400S STEREO POWER AMPLIFIER



● IN ADDITION to a comprehensive line of high-quality speakers and speaker systems, James B. Lansing Sound, Inc., manufactures amplifiers with state-of-the-art performance. In the November 1966 issue, we reported on their SA600 integrated amplifier, which is as near to perfection as any amplifier we have seen. The basic power amplifier portion of the SA600, with some modifications, is also available as the SE400S.

From a design standpoint, the salient characteristic of the JBL SE400S is the use of a powerful direct-coupled differential-input operational-amplifier circuit (which JBL refers to as the "T-Circuit"). Its gain is reduced to the desired level by overall negative feedback, which not only stabilizes the gain against changes in component values or operating voltages, but reduces distortion to infinitesimal levels.

In common with some other fine power amplifiers, the

JBL SE400S appears to be deceptively simple. The only internal adjustments are the d.c.-balancing controls, which are used to balance out any no-signal d.c. voltage that may appear across the speaker terminals.

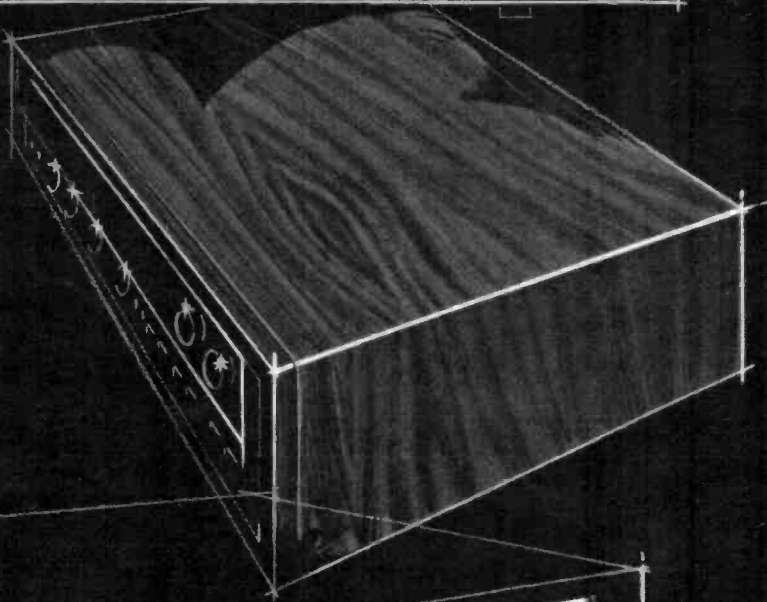
The SE400S is unusually compact and attractively styled. It measures about 15 inches wide by 8 inches deep by 5 inches high, and weighs a mere 17 pounds. It is installed in a textured olive-colored case with a brushed-gold front panel. The inputs and outputs are in the rear. Spring-type binding posts simplify speaker-wire connections. Each channel has an input-level control for balancing purposes, or to adjust to the output capabilities of the associated preamplifier. Incidentally, any preamplifier used with the SE400S has to be able to work into its 35,000-ohm input impedance.

An unusual feature of the SE400S is its use of plug-in equalizer boards. These are available for any of the JBL speaker systems, as well as for many other systems of different manufacture. When the equalizer boards are plugged in one way, they provide frequency equalization and damping-factor adjustment. (The two channels can be equalized separately for installations using dissimilar

*(Continued on page 46)*

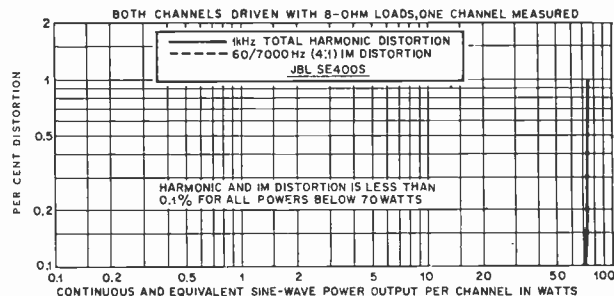
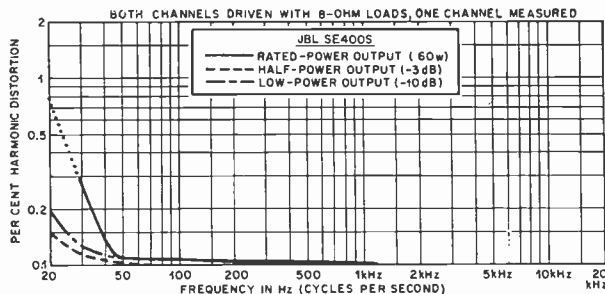
**First of a  
new breed  
-from  
Sherwood**

This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clean watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.



Model S-8800a \$399.50

*Sherwood*



speakers). If the opposite ends of the equalizer boards are plugged in, the normal high damping factor and flat frequency response are restored. A transparent window on the front of the amplifier permits identification of the installed equalizer without removing the cover. The SE400S has no power switch, but it can be switched on and off, of course, from the associated preamplifier. However, JBL states that it can be left on continuously, since it consumes very little power under no-signal conditions, and appears to be blowout proof under all conditions.

Like their SA600, the SE400S is rated by JBL at 40 watts per channel output. However, there are no conditions attached to this rating, and the amplifier is guaranteed to have less than 0.15 per cent distortion, either harmonic or IM, at any frequency or frequencies between 20 and 20,000 Hz when delivering a total power of 80 continuous watts into 8-ohm loads. In the light of our tests, we must say that this is one of the most conservatively rated amplifiers we have ever seen. We could measure no distortion whatsoever at 40 watts—or even at 50 watts per channel at frequencies above 30 or 40 Hz. All that our instruments indicated was their own residual distortion, which varies with frequency from 0.06 to 0.09 per cent. By establishing 60 watts as the “full-power” reference level, we were able to measure 0.3 per cent distortion at 30 Hz. Above 50 Hz it was again unmeasurable.

At 30 watts and 6 watts output, the only measurable distortion was at 20 Hz, where it was 0.2 and 0.15 per cent, respectively. The 1,000-Hz harmonic distortion and the IM distortion were under 0.1 per cent for any power output up to 70 watts per channel. The hum and noise were also virtually unmeasurable, at least 92 dB below 10 watts or 96 dB below the rated 40-watt output. An input of 0.72 volt was required to develop 10 watts output; about 2 volts drove the amplifier to its full 70 watts. Into 16-ohm loads, maximum power was about 39 watts; into 4 ohms it was 107 watts per channel.

JBL also makes this amplifier available (without the cabinet) as the SE408S, for installation in the rear panels of some models of their speaker systems. In this application, the exposed metal panel of the amplifier serves as a heat-radiating surface, and the amplifier can be left running continuously.

There is little more to be said about this superb instrument. We have tested some very fine amplifiers, but none of them combined the practically total freedom from distortion under all conditions of operation, compact size, light weight, attractive styling, and relatively moderate price (\$300, \$276 without cabinet) of the SE400S. It is clear to us that in the SE400S JBL has a “winner” in all categories.

For more information, circle 157 on reader service card

### VIKING 433 STEREO TAPE DECK



● THE basic design features of the Viking 433 tape recorder are suggested by its model number—four tracks, three heads, three speeds. This unusually flexible solid-state deck provides a wide variety of operating modes.

The function switch can be set for normal stereo play or to play either the left or right channel through both outputs. It can be set to record in stereo, or on either channel alone. Finally, there are two positions that permit playing either channel and simultaneously recording it on the other, together with any added external program material. All these modes of operation can be set up by means of a single control knob.

Each channel has a high-level AUX input and a MIC input, with separate recording-level controls. The AUX inputs, as well as all outputs, are located underneath the recorder, and the two microphone jacks and a stereo-headphone monitoring jack are on the front panel. The head-

phone jack will drive phones of 4-ohm or higher impedance. A pair of highly legible, illuminated meters indicate the signal levels of the program source or the tape-playback preamplifiers, depending on the setting of a front-panel rocker switch. The meters have a fast response time and good damping, and we would guess that they come closer to being real VU meters than most such level-indicating devices.

Since it is a three-head machine, the Viking 433 has separate record and playback preamplifiers and provides instant off-the-tape monitoring. The playback-control arrangement is somewhat unusual. Each channel has, on the panel, a PLAY output-level control and a MONITOR output-level control. The PLAY controls determine the output level of the playback preamplifiers, and when the machine is set for tape monitoring, they affect the meter readings and the level appearing at a pair of rear-panel PLAY OUT jacks during playback only.

The two MONITOR controls set the program level at the rear-panel MON OUT jacks and the front-panel headphone jacks, either during recording or during playback. They do not affect recording and playback levels or meter readings. They work in conjunction with the PLAY controls, which should be set so that the maximum playback levels produce meter readings of about 0 dB.

In most installations, the monitoring outputs will be used to permit monitoring while recording. In this mode,

(Continued on page 53)

**Ask anyone  
who really  
knows about  
hi-fi to  
recommend  
an automatic  
turntable.**

Pick out an audio engineer, hi-fi editor, record reviewer, or hi-fi salesman at random, and ask which turntable is the best.

Chances are he'll say Dual. Because he probably owns one.

In fact 19 out of 20 people whose living depends on hi-fi own Duals. Nineteen out of twenty.

The experts know that Dual performs quietly and smoothly. With less rumble, wow and flutter than anything they previously owned. And it performs like that year after year after year.

Experts appreciate Dual precision, because they know how hard it is to achieve this kind of consistent quality.

To give you just a brief idea of what goes into every Dual:

Every single Dual part is made by Dual. From screw to motor to spindle. And these parts are made to such close tolerances, we had to develop our own ultra-precise test equipment. (Flawless ½-gram tracking would have been impossible otherwise.)

From beginning to end, every Dual undergoes constant quality control inspections. During assembly, every fifth step is followed by a check of the previous four. One quality control department is responsible for the motor alone.

There are three more separate quality control departments that assembled Duals pass through. One department gives each Dual a complete mechanical check. Another gives each Dual thorough electrical and acoustical checks. Then, just before shipment, quality control auditors unpack one out of ten Duals and inspect the quality of the quality control.

As a result of all this, we can proudly tell you that not many Duals come back once they finally leave the factory and enter homes. (That's why it's easy to guarantee them for a full year from date of purchase.)

Each of the four Dual models described inside goes through the same quality control ordeal. And, as a result, the least expensive Dual doesn't perform with any less precision or reliability than the most expensive Dual.

Which Dual should you buy?

You'll have to decide that for yourself. But to help you, we've listed the features they all share. Then, with each model, we've also listed its own special features.

As you'll see, the more expensive Duals have certain refinements. But, as any hi-fi expert will tell you, a Dual is a Dual is a Dual is a Dual.

# Features of the Dual 1019.

## Rotating single-play spindle.

Rotates with record exactly as with manual turntables. Eliminates potential slipping or binding of stationary spindles.

## Elastically damped counterbalance.

Permits both rapid and vernier fine adjustment for precise zero balance. Nylon braking action on shaft prevents slippage. Elastic damping between counterbalance and shaft helps reduce tonearm resonance to below 7 Hz.

**Direct-dial anti-skating.** Assures that stylus will track with equal force on both walls of stereo groove, at all positions on record. Anti-skating adjustment is continuously variable, and applied within the tonearm system, around pivot in horizontal plane.

## Direct-dial tracking force.

Tracking force is set in continuously variable range, and applied internally by long mainspring coiled around pivot. This maintains proper force at all times. With one record or ten.

**Mounting screws.** Permits installation of chassis in base or cabinet without underneath fumbling. Also secures chassis for shipping.



## Feathertouch cueing system.

Lets you position the tonearm anywhere you like over the record, then with a flick of the cue-control, the tonearm floats down. The ultra-gentle cueing descent can also be used when starting automatically.

**Variable pitch-control.** Lets you vary all speeds over a 6% range (more than half a tone), and insures perfect pitch with any record.

## Feathertouch master switch.

One switch controls all single play and changer operations in both automatic and manual modes. Smooth sliding action prevents stylus bounce even at light tracking forces.

**7½ lb. dynamically balanced platter.** One-piece solid casting. Individually balanced to assure perfectly smooth rotation.

## Magnesium tonearm head and quick-release cartridge holder.

Even the cartridge holder is worthy of a Dual. Lets you adjust for both optimum stylus overhang and 15° tracking angle for professional single play.

ould you buy?



**Dual 1009F Auto/Professional Turntable.**

**\$109.50.** The only rival to the 1019 itself. Special features include 4 lb. one-piece cast platter. Counterbalance with continuous-thread adjust. Rotating single-play spindle. Elevator-Action changer spindle. Continuous-Pole motor. 1/2 gram tracking.

**Dual 1015F Auto/Professional Turntable.**

**\$89.50.** Least expensive model in the Auto/Professional series, yet offers the same smooth, quiet performance. Special features include 4 lb. laminated cast platter. Counterbalance has geared adjustment with locking set screw. Elevator-Action changer spindle. Hi-Torque motor. 1/2 gram tracking.

**All Duals offer the following features:** low-mass counterbalanced tonearm. Direct dial settings for tracking force and anti-skating. Constant-speed motor. Variable pitch control. Feathertouch cueing system. Interchangeable single play and self-stabilizing changer spindles. Feathertouch slide switch for all start and stop functions. Fully automatic and manual operation in both single play and changer modes. Jamproof slip-clutch between tonearm and cycling mechanism. Free-floating tonearm during play. Compact dimensions: less than 13"x11". In addition to all these, every Dual model offers several special features as described with each.

**Dual**



Which Dual should

**Dual 1212 Auto/Standard Turntable. \$74.50.**

An authentic Dual in every respect, despite its remarkably low cost. Special features include new girder-design tonearm for low mass with high rigidity. Tracking force is set with a continuously variable dial that's synchronized to set anti-skating simultaneously. Changer spindle holds up to six records. 3¾ lb. laminated platter. Hi-Torque motor. Flawless tracking of any cartridge as low as one gram.

**Dual 1019 Auto/Professional Turntable. \$129.50.**

The world's most advanced record playing instrument, the 1019 is the turntable most record reviewers and audio professionals use in their own stereo systems. Special features include 7½ pound dynamically balanced cast platter. Counterbalance has both rapid and fine vernier adjust. Rotating single play spindle. Elevator-Action changer spindle holds up to ten records. Continuous-Pole motor. Cast rim on chassis for resonance well below audible range. ½ gram tracking.



# Dual precision makes the difference in performance

**Frictionless tonearm movement.** Precision design and engineering of the pivot bearings is a major reason the Dual Auto/Professional tonearm can track flawlessly at forces as low as 1/2 gram. Near-frictionless movement (less than 10 milligrams in the vertical plane) is made possible by precision-honed hardened steel pivots, each supported by miniaturized ball bearings (Fig. 1A). Double ball bearing races (B) keep friction in the horizontal plane under 40 milligrams. As a result, there is no drag on the stylus during play.

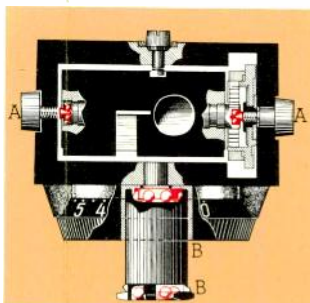


Fig. 1. Tonearm pivot bearings.

The stylus is left free to respond sensitively and precisely to the most subtle as well as to the most violent undulations of the stereo groove.

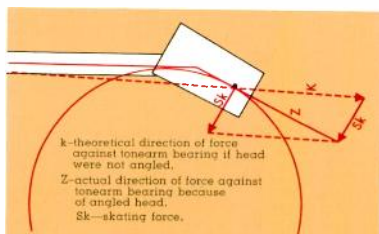


Fig. 2. Geometry of skating force originating in angled tonearm head.

more heavily against the inner groove wall than against the outer wall. (Fig. 2 shows the forces acting upon the stylus.)

On heavily modulated passages and especially in the inner grooves, the resulting distortion can be quite audible. Ultimately, uneven wear of both stylus and records is inevitable. Fig. 3 shows actual oscilloscope photos of (A) distortion of audio tone caused by skating and (B) elimination of this distortion by application of Dual anti-skating.

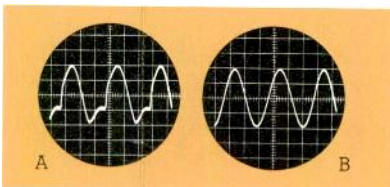
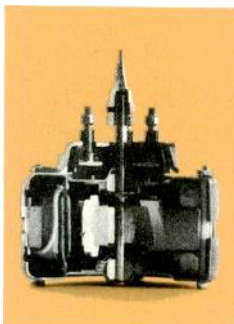


Fig. 3. Audio tone seen on oscilloscope.

Dual's anti-skating applies the necessary counterforce within the tonearm system, around the pivot in the horizontal plane, and directly opposite to the skating force.



**Constant-speed motors.** Dual's Continuous-Pole and Hi-Torque motors are much quieter and far more powerful than equivalent synchronous types—and maintain constant speed within 0.1% even if line voltage varies from 80 to 135 volts! What's more, precision linkage of motor to platter maintains accurate record speed as well. Also, as all independent laboratories have reported, the extremely low level of rumble, wow and flutter of Dual turntables matches or surpasses the best of the professional manual types.

Fig. 4. Cutaway view of Dual's Continuous-Pole motor.

**Variable pitch-control.** With variable pitch-control, the pitch of any record can be varied by more than half a tone. Thus, any record can be "tuned" to an instrument being played along with it. Variable pitch is also useful in making tapes from old (and some foreign) records, which are occasionally off-speed.

Although pitch-control allows the record speed to change as much



Fig. 5. Motor pulley (A) and idler wheel (B) of Dual pitch-control.

as 6%, the speed and power of the motor remain totally unaffected. Fig. 5 shows how this is achieved. The motor pulley (A) has several precisely tapered sections, one for each speed. (16-2/3, 33-1/3, and 78 rpm for the 1019; 33-1/3, 45 and 78 rpm for other Dual models.) The idler wheel (B) which in turn rotates the platter, is raised and lowered by the pitch-control along each tapered section of motor pulley. Thus, the speed of the idler wheel and platter is varied while the motor speed itself remains constant.

**Feathertouch cueing system.** Dual's cueing system provides unusual flexibility and ultra-gentle treatment of stylus and record. It allows play to be interrupted at any place on the record, then resumed where left off. Play can also begin wherever desired on the record with the tonearm lowered

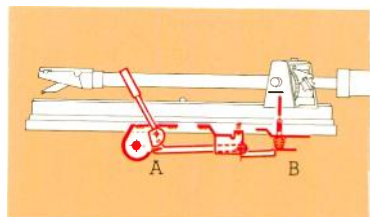


Fig. 6. Inside Dual's cueing system.

to the record with a touch of the cueing lever. The slow (3/16" per second) cueing descent can also be used with automatic start, as sometimes preferred with very sensitive stylus suspensions.

The descent of the tonearm is controlled by a silicon-damper clutch as shown in Fig. 6A. Any sideshift of the tonearm during descent is prevented by the piston action (B) that guides the tonearm down and then releases it for free-floating play.



Fig. 7. Rotating single-play spindle.

**Rotating single-play spindle.** Dual's one-piece rotating single-play spindle (a feature of the 1009F and 1019) is integral with the platter and rotates with the record, exactly on manual turntables. This professional refinement eliminates any potential slippage wear that can occur with stationary spindle.

**Elevator-Action changer spindle.** Unlike all other changer spindles, this one lifts all the records of the stack from the bottom one (Fig. 8A) before it is released for play (B). There is no pusher action against the center hole, and each record receives "single-play" treatment. Further, the Elevator-Action spindle is self-stabilizing and does not require balancing devices, such as overhang arms. Records can be removed from the platter without need to remove the spindle itself. The records simply slip easily past the self-retracting platform. (The Elevator-Action feature is provided with the 1019, 1009F and 1015F.)

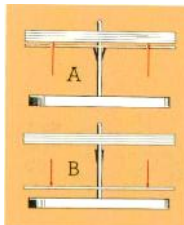


Fig. 8. How Elevator-Action works.

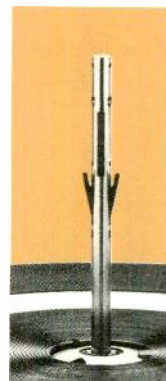


Fig. 9. Elevator-Action changer spindle.

## SPECIFICATIONS AND PRICES

Dual 1019	\$129.50
Dual 1009F	109.50
Dual 1015F	89.50
Dimensions: 10 3/8" x 12 3/4", 6" clearance above mounting board, 3" below mounting board for 1019 and 1009F, 2" below for 1015F.	
Dual 1212	\$74.50
Dimensions: 10-4/5" x 13", 5 1/2" clearance above mounting board, 2 3/8" below.	

United Audio Products, Inc., 535 Madison Ave., New York, N.Y. 10022



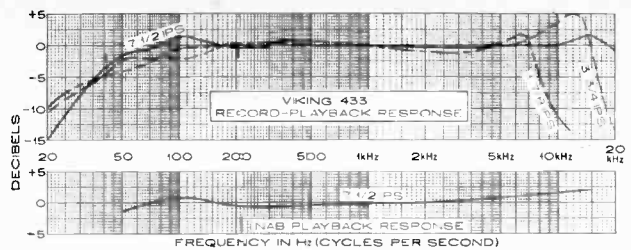
it is possible to leave the function switch in stereo-record position, even while playing tapes. The record-safety button must still be pressed to make recordings, and this seems to be an adequate safeguard. This method of operation, not described in the manual, eliminates most of the need to experiment with the function selector when going between recording and playback modes.

The function knob setting is indicated by four colored lights which show the recording or playback status of each channel. (A supplementary panel marking would be helpful, since the user has no indication of which way to turn the knob to reach a given setting). There is also a NORMAL/ECHO rocker switch. When it is in the ECHO position, a portion of the playback preamplifier output is fed into the recording preamplifiers, delayed by the interval between the record and playback heads. This does indeed produce a sort of echo effect for those who may want this kind of gimmick.

The tape transport has three control levers. One sets the tape speed, together with the necessary equalization. The basic transport operating lever has OFF-STANDBY-PLAY positions. Above it is a red RECORD button which must be pressed simultaneously with moving the lever to PLAY in order to make a recording. As a further safeguard, the function selector must be set to one of its RECORD positions before any recording can actually take place. A PAUSE button stops and starts the tape instantly when pressed and released, and it can be locked in place by a slight twist.

For wind or rewind, the control lever must be on STANDBY, and the third lever must be moved from its STOP position to either REVERSE or FORWARD. When it is returned to STOP, the tape must be allowed to come to a full stop before returning to the PLAY mode. Failure to observe this precaution, in our sample of the machine, broke a tape. Completing the deck controls and indicators are a four-digit pushbutton-reset index counter and a red light that indicates when the machine is ready to record.

The Viking 433 proved to be a very good performer. The overall record-playback frequency response at 7½ ips was +0.5, -2.5 dB from 70 to 20,000 Hz, and down 5 dB at 40 Hz. The playback response with the Ampex 31321-04 test tape was +2, -1 dB from 50 to 15,000 Hz. At 3¾ ips, the record-playback response was better than many recorders operating at twice that speed. It was ±5



dB from 40 to 16,000 Hz, with the major departure from flatness being a 5 dB peak at 12,500 Hz.

The 1⅞ ips speed, which on most tape recorders can barely reproduce intelligible speech, has real musical value on the Viking 433. The record-playback frequency response was +1, -2 dB from 80 to 7,500 Hz. Although some brilliance was lost from music recorded at this speed, it was always pleasant, listenable, and far superior to "AM radio" quality. Scotch 111 tape was used for all frequency-response measurements.

The wow and flutter were extremely low at 7½ ips, measuring 0.03 per cent and 0.06 per cent. At 3¾ ips, they increased slightly to a still insignificant 0.07 per cent and 0.10 per cent. The signal-to-noise ratio was 45 dB at 7½ ips, 44 dB at 3¾ ips, and 43.5 dB at 1⅞ ips. The "noise" was all hiss, no hum being audible or measurable. The tape speeds were slightly slow, with a timing error of about 45 seconds in 30 minutes of playing. The wind and rewind speeds were truly fast, less than 60 seconds being needed to pass 1,200 feet of tape in either direction.

After a brief familiarization period, we found the Viking 433 to be a very easy-to-use recorder. Its sound was above reproach. At 7½ ips, the only audible difference between input and output signals was a very faint hiss. At 3¾ ips, the chief difference was a slight added brilliance. And, as we mentioned earlier, it sounded fine even at 1⅞ ips. The sound-on-sound mode worked perfectly, and after copying one channel onto the other about ten times, there was remarkably little degradation of quality. One could hardly ask for more.

The Viking 433, in a handsome walnut base, sells for \$389.95. For custom installation, less base, it sells for \$369.95. A plug-in remote-control pause accessory is available for \$25.

For more information, circle 158 on reader service card

## LAFAYETTE LR-1000T AM/STEREO FM RECEIVER



● THE Lafayette LR-1000T AM/stereo FM receiver brings a high degree of circuit sophistication to the lowest price brackets. Although intended for the budgeted consumer, it offers most of the refinements (and performance) typical of receivers selling for twice its price.

The FM section of the LR-1000T has a neutralized-FET tuned r.f. amplifier and an FET mixer. The FET's (field-effect transistors) effectively eliminate the cross-modulation interference and overload problems that formerly plagued transistorized FM tuners. In listening tests we never encountered cross-modulation, even when listening to weak signals only 400-kHz removed from strong local stations.

The i.f. amplifier employs four integrated circuits. These IC devices have excellent limiting properties, in addition to being very good amplifiers. The output of the third i.f.

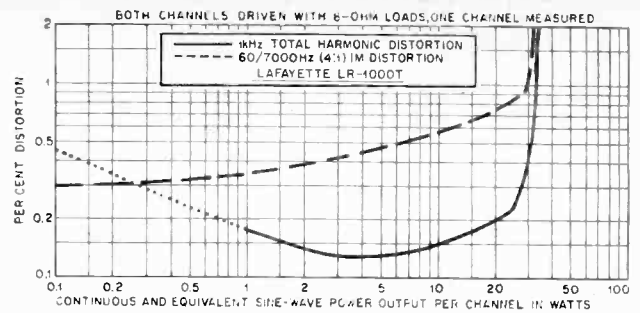
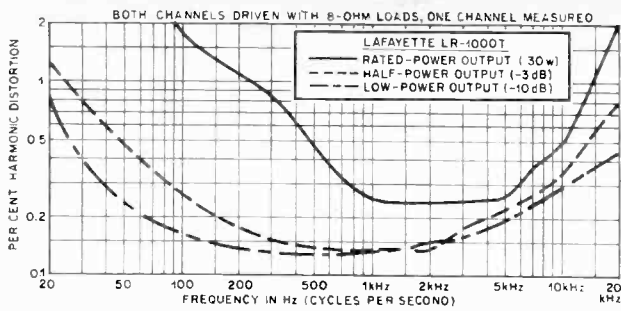
stage is rectified and used to operate the signal-strength tuning meter. The fourth stage drives the Foster-Seeley discriminator. There is a very effective muting circuit, with a continuously adjustable front-panel threshold control. It ranks with the best we have tested, completely free of transient thumps.

The FM-multiplex circuit has a 67-kHz SCA filter that was more effective than many we have encountered. There were no "birdies" on any stereo broadcasts that we heard. (A stereo lamp on the panel of the receiver lights when a stereo broadcast is received.)

For AM reception, a tuned r.f. amplifier is followed by a converter stage. Two of the FM section's IC i.f. amplifiers also serve the AM tuner, followed by a half-wave diode detector.

The audio section of the Lafayette LR-1000T has several interesting features. All inputs pass through the two-stage preamplifier, which supplies RIAA and NAB equalization for the phono and tape-head inputs. On the high-level (AUX) input, the preamplifier equalization is switched out,

(Continued on next page)



and the gain of the stage is reduced by negative feedback. The tape-monitor switch circuit, for reasons unknown to us, has 12 dB of attenuation in the tape-out line. This means that when the LR-1000T is used with a tape deck having a fixed output level, it may be necessary to make a radical readjustment of the receiver volume control when switching to tape monitoring or playback from another signal source.

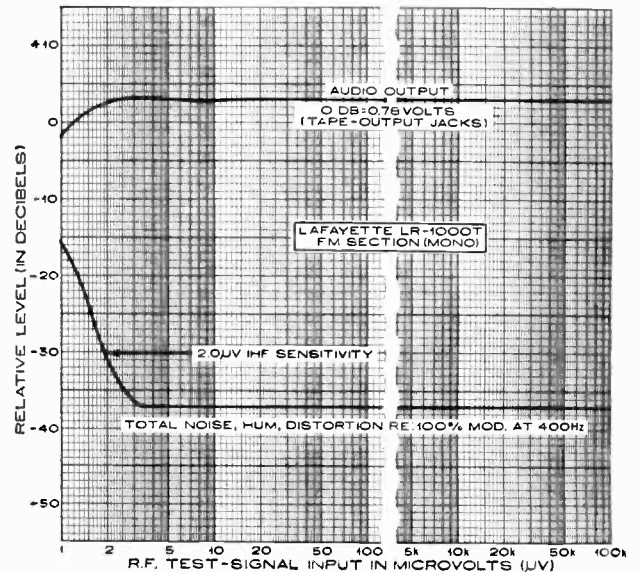
The remainder of the audio section follows a fairly conventional pattern, with tone controls, voltage amplification, and a power-amplifier section having internal and overall external negative-feedback paths. There are switched outputs for two pairs of speakers, and a mixed center-channel output for driving a separate amplifier and speaker. There is a stereo-headphone jack on the front panel, and the speakers can be switched off when using phones. Instead of the preferred separate volume and balance controls, the LR-1000T uses separate, concentric volume controls for the two channels.

One of the more novel features of the Lafayette LR-1000T is the "Computer-Matic" overload-protection circuit. The current through the output transistors and the voltage across the speaker load are compared continuously and a difference signal applied to a transistor shunting the input to the power amplifier. Under normal load and drive conditions, the shunting transistor is turned off and has no effect. If the load impedance changes drastically, because of a short or open circuit in the speaker line, or if the amplifier is overdriven into an extremely nonlinear condition, the difference voltage from the comparison circuit turns on the protective transistor, which in turn prevents the drive signal from reaching the output stage.

The operation of the circuit is nearly instantaneous, and as soon as the abnormal condition is removed, the amplifier returns to service without any action on the part of the user. Each channel is individually protected, and we were unable to damage the system by overdriving or shorting the outputs. The "Computer-Matic" protective circuit does have some interesting side effects. When tuning from station to station, without muting and at moderately high volume settings, the bursts of signal and noise may trigger the circuit and silence the receiver for a moment. Also, one cannot blast the receiver at levels as high as one might use with other receivers of similar power capabilities, since the Computer-Matic circuit tends to cause breaks in the sound. At any *listenable* levels, however, one is not aware of its protective presence.

The measured performance of the Lafayette LR-1000T was as impressive as its design. The FM tuner had an JHF sensitivity of 2 microvolts, and reached full limiting at 3.5 microvolts. This made it, in effect, one of the most sensitive FM tuners we have used. The FM distortion was 1.4 per cent at 100 per cent modulation, a slightly high but not disturbing figure. This is evidently a function of the alignment of the particular receiver, since we had previously tested another LR-1000T which had only 0.39 per cent distortion (one of the lowest in our experience).

The FM frequency response was +1.5, -7.5 dB from 30 to 15,000 Hz, with the drop-off at the high end. A



very slight loss of brilliance could be heard on FM programs, although it was easy to miss and could be corrected by a slight treble boost. Stereo separation was 25 dB or better over most of the frequency range from 100 to 9,000 Hz.

The audio section had a  $\pm 1$ -dB response from 20 to 20,000 Hz, with conventional (and satisfactory) tone-control characteristics. The RIAA equalization was within  $\pm 0.5$  dB from 70 to 15,000 Hz, dropping to -3 dB at 30 Hz. NAB tape equalization was  $\pm 2$  dB over its range. The high-frequency filter, effective on all inputs, had a gradual 6-dB-per-octave slope above 2,000 Hz, which made it more of a supplementary tone control than a filter.

The LR-1000T, with both channels driven, delivered 30 watts per channel into 8 ohms. Into 4 ohms, the power was 49 watts at the clipping level, and into 16 ohms it was 18 watts. Distortion was less than 2 per cent between 90 and 19,000 Hz at 30 watts. At half power, the distortion was under 0.85 per cent over the full 30- to 20,000-Hz range, and under 0.15 per cent at midrange frequencies. At one-tenth power (3 watts) the distortion dropped even lower.

The 1,000-Hz harmonic distortion was under 0.5 per cent for all power outputs less than 30 watts. The IM distortion reached 1 per cent at 30 watts, falling off smoothly to about 0.3 per cent at usual listening levels.

The test results tell most of the story. At its price level, the Lafayette LR-1000T must be considered a very fine receiver. It is extremely sensitive because of its excellent limiters and FET front-end tuning section. Almost any signal which can be heard at all is of good quality. The muting is outstandingly smooth. The AM sound is typically "AM," and calls for little comment.

Selling for only \$239.95, complete with a wood-grained metal cabinet, the Lafayette LR-1000T is clearly one of the best buys in audio.

For more information, circle 159 on reader service card

CIRCLE NO. 85 ON READER SERVICE CARD →



## Now, what's the best way to play your records for under \$80?

For years the AR turntable, at \$78\* has been the only truly fine record playing mechanism you could buy for under \$80.

A well informed audiophile, who wanted to save some money on his complete stereo system, bought the AR turntable. Period.

But now, if you're out to make an informed choice of a low cost turntable, you'll have to take one other product into consideration.

The new automatic Dual 1212. At \$74.50\*\*

Just like the AR, the Dual 1212 exceeds every NAB standard for broadcast turntables in rumble, wow, flutter and speed accuracy.

But only the Dual lets you vary any of its speeds by 6%. That'll come in handy if you're pitch-sensitive.

The Dual has three speeds (including 78). The AR has two.

Just like the AR, the Dual will accept any currently available cartridge, and track it at its optimum stylus force.

But so that your cartridge will ride in the center of a stereo groove at low tracking forces, the Dual has built-in anti-skating compensation. (The AR has no equivalent device.)

And to protect your cartridge, the Dual has a cueing control that gently lowers the arm anywhere on your record. It also lets you conveniently interrupt play for a time, and then continue in the same place. (Again, no AR equivalent.)

The Dual is automatic. It can start or stop automatically. With one record or a stack of six. (The tracking

force of the Dual arm won't vary from first record to last.) And even when you place its arm on a record by hand, the Dual will start turning automatically.


The AR is a manual turntable with no automatic features.

Your records will probably sound exactly the same played on whichever of the two turntables you choose.

So go to your dealer and see them both. And then decide which way you want to play records.

With a host of Dual convenience features, for \$74.50.

Or without them, for \$78.

**United Audio** Products, Inc.,  
535 Madison Avenue,   
New York, N.Y. 10022.)

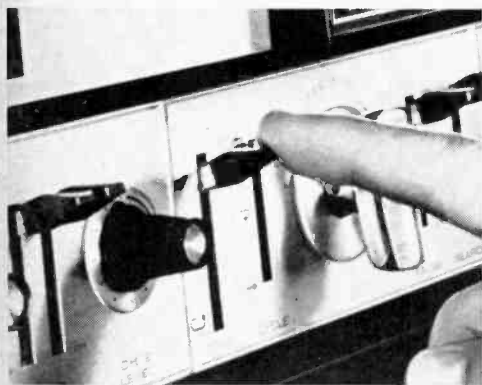
# Bell & Howell has just made it harder to choose a stereo tape deck.

Until now, it was pretty easy, because none of the choices really did much more than move tape from one reel to another.

Bell & Howell has just changed all that.

Because our new Autoload® Model 2293 does a lot more than move tape from one reel to another.

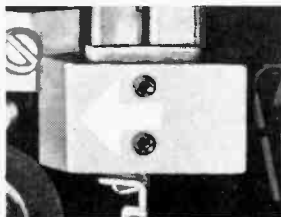
It loads itself, because it has Autoload, Bell & Howell's ingenious fully-automatic threading system.



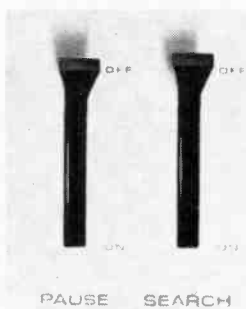
You never touch the tape because a gentle cushion of air transports it through the tape path directly onto the take-up reel. The entire process takes about three seconds, and it functions perfectly whether the deck is mounted horizontally or vertically.

It has three-way AutoPlay. You can set the 2293 to record or playback tape, in any of three modes; left to right and stop; left to right to left and stop; or continuous transport back and forth.

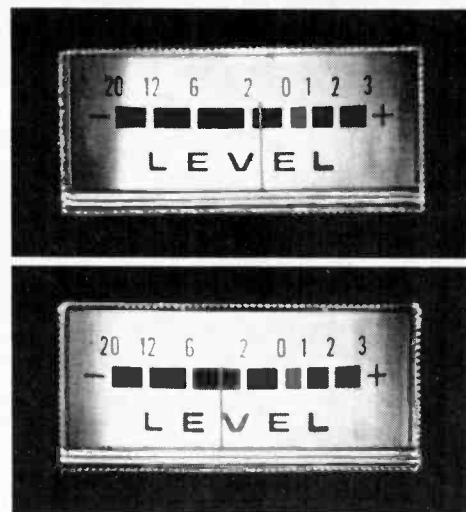
It has Bell & Howell's exclusive reversing head



design. This innovation assures perfect head alignment and identical performance characteristics for recording and playback... in both directions.



It has instant pause and audible search. Source input mixing and sound with sound. An accurate VU meter for each channel—



active in both play and record.

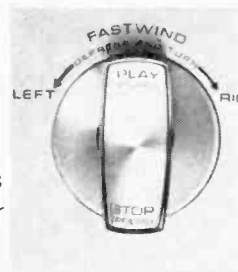
It has exceptional specs like: 4 speeds (7½, 3¾, 1⅞, 15/16); wow and flutter; .09% @ 7½; frequency response; 40Hz to 17,000Hz (±3db) @ 7½; signal-to-noise ratio: better than -51db; crosstalk: -40db.

It has top-mounted microphone jacks for added convenience when the unit is mounted flush in a console configuration.

It has a unique single knob control that lets you direct all tape

transport functions with the flick of the wrist.

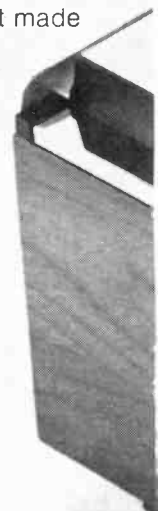
It's designed with the kind of care and precision Bell & Howell's built its reputation on for more than 60 years.



And with all that, it's still priced under \$300. (Genuine walnut wood-grained cabinet and smoked glass hinged dustcover optional at modest cost.)

Do you agree the new Bell & Howell Autoload 2293 does a lot more than just move tape from reel to reel? Then maybe we haven't made choosing a stereo tape deck harder at all.

Maybe we've made it much easier.



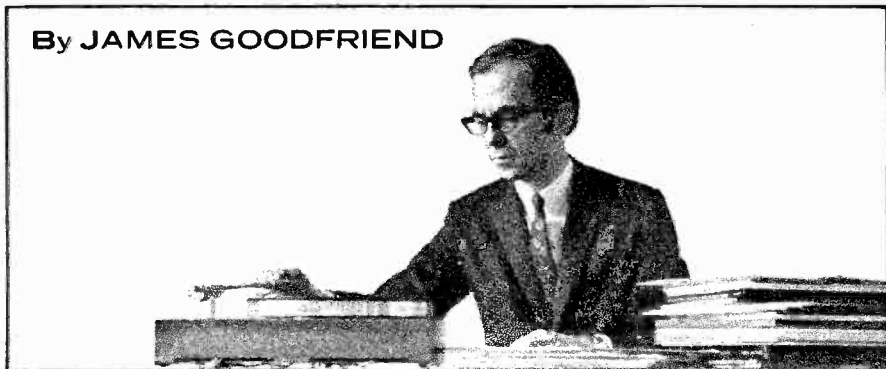


TAPE PRODUCTS DIVISION

 **BELL & HOWELL**

CIRCLE NO. 12 ON READER SERVICE PAGE

By JAMES GOODFRIEND



## GOING ON RECORD

### THINGS TO COME

HIFI/STEREO REVIEW's annual listing of forthcoming classical records is one month late this year, the result of giving the record companies a little extra time to examine their as-yet-unconfirmed release plans. But the record business is such that the moment one project seems definite, another one, previously thought to be set, must come up for re-evaluation. Any list of forthcoming releases, then, is no more than a poll of probabilities at a given time, and the reader should keep this in mind when an announced record fails to make its appearance as expected. The majority of the records listed below should be in the stores by or before January of 1969, and many will be there in time to qualify as Christmas presents. Some, however, will not make it for many months.

The reader will notice a certain spreading of the list—fewer recordings of the music of any one composer, but many more composers represented. This is the tangible result of the new interest of several companies in the heretofore

forbidding area of contemporary music, and it is a sign of the growing artistic maturity of the industry that companies are now more willing to risk money on difficult music, music that may take years to find an audience to support it, or, indeed, may never do so.

The reader will also notice the absence of several record labels from the listing, among them Crossroads, which will, unfortunately, be discontinued, and Epic, whose plans are as yet so hazy that no prediction can be offered as to what, if any, classical records they will release in the near future. It is a pity that this has to be so, but until there are either many more people to buy classical records, or fewer classical records for them to buy, the competition of the market place determines what lives and what dies.

The listings below are by composer, with recitals and collections at the end. Couplings are not indicated where the pieces are by different composers. Where the performing artists are known they are briefly listed.

- ADLER, S.: *Quartet No. 4*, Pro Arte (LYRICHORD).
- AMY, G.: *Avant-garde Music*, Boulez Ensemble, Amy (EVEREST).
- ANON.: *Missa Tournai*, Ruhland (TELEFUNKEN); *Carmina Burana*, Vol. 2 (TELEFUNKEN).
- ARCADELT: *Missa Noe Noe; Secular Motets*, Capella Cordina, Planchart (LYRICHORD).
- ARNE, T.: *Harpsichord Concerto No. 5; Sonata No. 1; Overture No. 1*, Malcolm, St. Martin's Academy (ARGO).
- BACH, C.P.E.: *Flute Concertos, Wq. 22 & 169*, Linde, Lucerne Strings (DGG ARCHIVE); *Symphony No. 2; Harpsichord Concerto in C Minor; Follia Variations*, Malcolm, St. Martin's Academy (ARGO).
- BACH, J.S.: *Cantatas 18 & 62*, Mauersberger, Leipzig Thomanerchor (DGG ARCHIVE); *Cantatas 27, 59, 118, & 158*, Jürgens, Monteverdi Choir (TELEFUNKEN); *Cantatas 131 & 182*, III. Wesleyan U. (EVEREST); *Cantatas 211 & 212*, Concentus Musicus (TELEFUNKEN); *Sonatas, Sinfonias, Concertos*, Rudolf (WESTMINSTER);

*Organ Music*, Richter (DEUTSCHE GRAMMOPHON); *Harpsichord Music (complete)*, Volumes V & VI, Galling (VOX).

- BALLADA, L.: *Guernica*, Mester (LOUISVILLE).
- BARTÓK: *27 Choruses*, Szabó (QUALITON); *Portraits; Deux Images; 4 Pieces for Orchestra, Op. 12*, Erdélyi (QUALITON); *Bagatelles; 10 Easy Pieces; 3 Chansons Populaires*, Zempléni (QUALITON); *Rhapsody, Op. 1; 4 Pieces*, Gabos (QUALITON); *Piano Music*, Kalichstein (CARDINAL).
- BEETHOVEN: *Symphony No. 2; Prometheus*, Leinsdorf (RCA); *Piano Concertos (complete)*, Gilels, Szell (ANGEL); *Quartet No. 12*, Yale Quartet (CARDINAL); *Cello Sonatas 1-5*, Casals, Horszowski (PHILIPS); *Piano Sonatas 12, 13, 14, 24, 25, & 31*, Hungerford (CARDINAL); *Sonatas 8, 14, 21, 23, & 29*, Arrau (PHILIPS); *Diabelli Variations*, Serkin (COLUMBIA).
- BERG: *Wozzeck*, Mitropoulos; *Lulu*, Häfner (ODYSSEY); *3 Pieces for Orchestra, Op. 6; Chamber Concerto; Altenberg Lieder*, Boulez, Barenboim (COLUMBIA); *Violin Concerto*, Grumiaux, Markevitch (PHILIPS).

- BIZET-SHCHEDRIN: *Carmen Suite*, Rozhdstvensky (MELODIYA/ANGEL).
- BLACHER: *Orchestra Ornament*, Mester (LOUISVILLE).
- BOCCHERINI: *Guitar Quintet*, Bream (RCA); *Cello Quintet*, St. Martin's Academy (ARGO).
- BONONCINI: *Griselda*, Sutherland (LONDON).
- BORODIN: *Symphony No. 2; In the Steppes of Central Asia*, Maga (TURNABOUT).
- BRAHMS: *Motets & Chorale Preludes*, Preston, New English Singers (ARGO); *Liebesslieder Waltzes, Opp. 52 & 65*, Rilling (TURNABOUT); *Symphonies 1-4*, Leinsdorf (RCA); *Symphony No. 2*, Beecham (SERAPHIM); *Symphony No. 4*, Haitink (PHILIPS); *Piano Concerto No. 2*, Barenboim (ANGEL); *Clarinete Quintet*, Leister, Amadeus Quartet (DEUTSCHE GRAMMOPHON); *Piano Quartets Nos. 1-3*, Glazer, Eastman Quartet (VOX); *String Sextet No. 1*, Amadeus Quartet (DEUTSCHE GRAMMOPHON); *Cello Sonatas Nos. 1 & 2*, Starker, Bogin (EVEREST); *Handel Variations; Intermezzos & Rhapsody, Op. 119*, Serkin (COLUMBIA).
- BRANT: *Fourth Millennium*, American Brass Quintet (NONESUCH).
- BREHM, A.: *Quintet for Brass*, American Brass Quintet (NONESUCH).
- BRITTEN: *Billy Budd*, Glossop, Pears, Britten (LONDON).
- BRUBECK, D.: *Light in the Wilderness*, Cincinnati Symphony, Kunzel (DECCA).
- BRUCKNER: *Symphony No. 4*, Haitink (PHILIPS); *Symphony No. 7*, Steinberg (COMMAND); *Symphony No. 9*, Karajan (DEUTSCHE GRAMMOPHON).
- CHARPENTIER, M.A.: *Midnight Mass*, Kings College Choir, Willcocks (ANGEL).
- CHAUSSON: *Poème*, Grumiaux (PHILIPS).
- CHERUBINI: *Medea*, G. Jones, Gardelli (LONDON).
- CHOPIN: *Piano Concerto No. 1*, Argerich (DEUTSCHE GRAMMOPHON); *Études, Opp. 10 & 25*, Anievas (SERAPHIM); *Mazurkas, Barcarolle, Étude, Scherzo*, Moravec (CONNOISSEUR SOCIETY).
- CHOU WEN-CHUNG: *Pien* (CRI).
- COOPER, P.: *Flute Sonata*, Bryan & Keys Duo (LYRICHORD).
- CORELLI: *Concerti Grossi, Op. 6, Nos. 4 & 8*, Barshai (MELODIYA/ANGEL); *Recorder Sonatas*, Brüggem (TELEFUNKEN).
- COUPERIN: *L'Apothéose de Lulli; L'Apothéose de Corelli; 4 Pieces for 2 Harpsichords*, Marlowe, Cooper, ensemble (DECCA).
- DALLAPICCOLA: *Piccola Musica Notturna*, Mester (LOUISVILLE).
- DAMASE, J.M.: *Sonate en Concert*, Tipton Trio (WESTMINSTER).
- DAVY, R.: *St. Matthew Passion*, Burgess (ARGO).
- DEBUSSY: *Pour le piano; 3 Preludes*, Moravec (CONNOISSEUR SOCIETY).
- DESSAU, P.: *In Memoriam Bertolt Brecht; Bach Variations*, Dessau (PHILIPS).
- DONIZETTI: *Lucia di Lammermoor*, Callas (SERAPHIM); *Rita*, Sciutti (EVEREST); *Il Campanello*, Capocchi, Simonetto (EVEREST).
- DOWNEY, J.: *Cello Sonata* (CRI).
- DUTILLIEUX: *Flute Sonata*, Bryan & Keys Duo (LYRICHORD).

(Continued on page 60)



# The first serious cassette tape deck.

Of all the cassette tape players and decks around, only a handful make a serious claim to high-fidelity sound reproduction.

And the few that do claim they sound on a par with today's good stereo systems, are missing some extremely important features. Features included together for the first time in this Fisher stereo deck.

The RC-70, as it is called, records and plays back anything from 30 Hz to 12,000 Hz. Which is just about everything you can hear. Record and playback amplifier distortion are inaudible.

We specially selected the narrow-gap, high-resolution tape heads for their extremely wide frequency response on record and playback.

And the Fisher cassette deck has separate VU meters for left and right channels. Clutched record-level controls (they work together or separately). A digital counter with pushbutton reset. A pair of professional-quality microphones. Features you usually find only in expensive

reel-to-reel recorders.

Unlike the less serious decks, the Fisher has an electronically stabilized solid-state power supply, to eliminate wow and flutter caused by varying voltages. It operates steadily on anything from 105 to 130 volts (60 cycles, AC).

There are enough pushbutton controls, inputs and outputs to please any audiophile.

The unit is enclosed in a case made from the same high impact ABS plastic used in telephones.

And in keeping with the seriousness of this Fisher tape deck is the price: \$149.95.

So low it isn't funny. (For more information, plus a free copy of the Fisher Handbook 1968, an authoritative reference guide to hi-fi and stereo use coupon on page 61.)

## The Fisher RC-70



FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101 OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

**CIRCLE NO. 42 ON READER SERVICE CARD**

Button up your overcoat  
when the wind is free.  
Take good care of your cold.  
You belong to me,  
Howard.

1 CAPSULE EVERY 12 HOURS.  
Over 600 tiny "time pills" in each capsule provide continuous relief from nasal congestion due to the  
**COMMON COLD & HAY FEVER.**  
Contact relieves itching, watering eyes, running or stuffed-up nose; sneezing; helps drain nasal passages.

MENLEY & JAMES LABORATORIES • PHILA., PA.

# CONTACT

10 CONTINUOUS ACTION CAPSULES—5 DAYS' & NIGHTS' RELIEF

The sooner your cold gets it the better.  
At your pharmacy.

## GOING ON RECORD

- DVORAK: *Symphonic Variations; Serenade, Op 22*, Davis (PHILIPS).
- EGGE, K.: *Violin Concerto; Piano Sonata No. 2; 2 Fantasies*, Wicks, Baekkelund (PHILIPS).
- ELGAR: *Symphony No. 2; Falstaff*, Barbirolli (SERAPHIM); *Serenade for Strings; Sospiri; Elegy; Introduction & Allegro*, St. Martin's Academy (ARGO).
- EVETT, R.: *Harpsichord Sonata* (CRI).
- FALLA: *El amor brujo*, Frühbeck de Burgos (LONDON).
- FIBICH, Z.: *Sarka*, Chalabala (EVEREST).
- FINE, I.: *Choral Music*, Gregg Smith Singers (ODYSSEY).
- FLANAGAN: *Another August* (CRI); *Songs*, Bogarde, Gramm (DESTO).
- FROMM, H.: *String Quartet*, Pro Arte Quartet (LYRICHORD).
- GADE: *Quartet in F Minor*, Copenhagen Quartet (TURNABOUT).
- GERHARD: *Concerto for Orchestra*, del Mar (ARGO).
- GERSHWIN: *Concerto in F*, Nero, Fiedler (RCA).
- GRANADOS: *Piano Music & Songs*, De Larrocha, Badia (EVEREST).
- GRAUN: *Montezuma*, Sutherland (LONDON).
- GRIEG: *Quartet in G Minor*, Copenhagen Quartet (TURNABOUT).
- GYRING, E.: *Piano Sonata No. 2* (CRI).
- HANDEL: *Chandos Anthems Nos. 6 & 10*, Kings College Choir, Willcocks (ARGO); *Ode on the Death of Queen Caroline*, Dresden Choir, Bauer (EVEREST); *Ode for St. Cecilia's Day*, Kings College Choir, Willcocks (ARGO); *Il Pastor Fido* (EVEREST); *Solomon*, Handel Society (RCA); *Theodora*, Harper, Young, Somary (CARDINAL); *Concerti Grossi, Op. 6, Nos. 3, 7, 9*, Karajan (DEUTSCHE GRAMMOPHON).
- HARTMANN: *Symphonies Nos. 4 & 8*, Kubelik (DEUTSCHE GRAMMOPHON).
- HAYDN: *The Seasons*, Gatti, Nerona (EVEREST); *Lieder for Multiple Voices*, Caillat (TURNABOUT); *Symphonies Nos. 90 & 91*, Blum (CARDINAL); *Symphonies Nos. 93 & 94*, Szell (COLUMBIA); *Symphonies Nos. 93 & 96*, Leinsdorf (RCA); *Guitar Quartet*, Bream (RCA); *Sonata No. 52*, Horowitz (SERAPHIM).
- HENZE: *3 Cantatas*, Moser, Henze (DEUTSCHE GRAMMOPHON); *Violin Concerto; Psalm; Ode to the West Wind*, Schneiderhan, Henze (DEUTSCHE GRAMMOPHON).
- HINDEMITH: *Harmonie der Welt*, Hindemith (EVEREST); *Symphonic Metamorphosis*, Szell (COLUMBIA), Suitner (TELEFUNKEN); *Kammermusik No. 2*, Mester (LOUISVILLE); *Kammermusik No. 4, I*, Oistrakh, Rozhdestvensky (MELODIYA/ANGEL).
- HOFFMANN, R.: *String Trio* (CRI).
- HOLST: *Choral Music*, Britten (ARGO).
- HONEGGER: *Symphony for Trumpet & Strings*, Faerber (TURNABOUT).
- HOVHANESS: *Floating World*, Kostelanetz (COLUMBIA).
- HUMEL, G.: *Violin Sonata; Piece for Solo Flute* (CRI).

(Continued on page 62)

HIFI/STEREO REVIEW

# This \$299.95 AM/FM stereo receiver delivers



## 100 clean watts.

### Do you realize what that means?

Do you realize that a receiver with this kind of power can drive, not one, but two pairs of speaker systems at concert level with no sign of distortion? That it can reproduce a 30 Hz bass signal loud and clear (if your speakers can take it)?

What's more important, 100 distortion-free watts at 8 ohms are enough to prevent even the slightest suggestion of strain at any level. The music sounds smooth, natural, transparent.

Of course, there's more to the Fisher 250-T than this tremendous power.

The FM tuner section has an FET front end and uses IC's in the IF amplifier. IHF sensitivity is 2.0 microvolts. Which is low enough to bring in both strong and weak signals with equal clarity. Stereo separation is greater than that of most stereo cartridges. The tuner includes Fisher's patented Stereo Beacon\*, which automatically signals the presence of

a stereo signal and switches to the stereo mode.

There's an ultra-sensitive AM tuner that delivers sound fully comparable to FM-mono.

And there are two ways to tune the FM tuner.

First, there's an easy-to-tune fly-wheel tuning knob.

And there's Fisher's Tune-O-Matic® pushbutton memory tuning. It permits you to pretune any five FM stations and, later, tune to any one electronically, dead-accurately, at the touch of a button.

As for the controls, they're versatile enough to please any audiophile.

You can hook up an extra pair of speakers in another room, and listen to the remote speakers alone, the main speakers alone, or both together.

You can alter the extreme bass and treble response of the receiver without touching the mid-range. (Only expensive Baxandall tone controls

make that possible.)

A receiver with 100 watts music power (IHF) into 8 ohms used to cost a lot more than \$299.95. But the Fisher engineers, using cost-saving advanced circuitry (IC's and FET's) have found a way to bring down the price.

Do you realize what that means?

### The Fisher



Mail this coupon for your free copy of The Fisher Handbook 1969. This 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

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WALNUT CABINET, \$24.95 \*U.S. PATENT NUMBER 3290443

CIRCLE NO. 42 ON READER SERVICE CARD

# Telex Encore Stereophones Made in America Unbelievable at \$9.95

(Clever, these Americans)

You'll become a believer once you look and listen. Dramatic sound. 50 to 18,000 Hz. response. Light weight. Comfortable. Tough Cyclocac plastic. Removable foam filled vinyl cushions. Rugged 8' Superflex cord. Hearing is believing. See your Telex dealer.

PRODUCTS OF SOUND RESEARCH  
**TELEX**  
COMMUNICATIONS DIVISION

9600 Aldrich Avenue South  
Minneapolis, Minnesota 55420

CIRCLE NO. 83 ON READER SERVICE CARD

## Another new stereo? No!



**GRUNDIG**

This is *the* new stereo. See it, hear it, read the price tag, and stereo won't be a toss-up any more. The difference? Grundig RTV 320 Receiver has automatic multiplex stereo FM *plus* short wave and AM. *Plus* every control-panel refinement from switchable automatic frequency control to VU meter and stereo indicator light. *Plus* matching hideaway hi fi speakers. *All* included at \$259.95\*, today's solid value in solid state. Listen at your Grundig dealer's. With Grundig, hearing is believing.

\*SUGGESTED RETAIL, WEST COAST SLIGHTLY HIGHER

**GRUNDIG ELECTRONIC SALES, INC.**  
355 Lexington Avenue, New York, New York 10017  
7238 Atoll Avenue, North Hollywood, California 91605  
In Canada: Perfect Manufacturing & Supplies Corp., Montreal

CIRCLE NO. 43 ON READER SERVICE CARD

## GOING ON RECORD

- **IVES:** *Choral Music, Vol. 2*, Gregg Smith Singers (COLUMBIA); *Chromatic-melodrama; Song for Harvest Season; From the Steeples and the Mountains*, American Brass Quintet (Nonesuch).
- **JANÁČEK:** *Sinfonietta*, Szell (COLUMBIA); *Rozhdestvensky* (MELODY/Angel).
- **KABALEVSKY:** *Cello Concerto No. 2*, Shafran, Kabalevsky (MELODY/Angel).
- **LAZAROF, H.:** *Structures Sonores*, Abravanel (CARDINAL).
- **LAYTON, B. J.:** *Piano Studies; Violin Studies* (CRI).
- **LEHÁR:** *Merry Widow*, Schock, Stolz (EVEREST).
- **LEONCAVALLO:** *La Bohème*, Medici, Zedda (EVEREST).
- **LESUR, D.:** *Cantique des cantiques*, Kreder (PHILIPS).
- **LISZT:** *Faust Symphony*, Ansermet (LONDON); *Piano Concerto No. 1*, Argerich, Abbado (DEUTSCHE GRAMMOPHON); *Hungarian Rhapsodies Nos. 2, 13, 14, 15, & 19; Csárdás Macabre*, Albert, Berki (QUALITON).
- **LUENING & USSACHEVSKY:** *Electronic Music* (DESTO).
- **MAHLER:** *Symphony No. 4*, Mengelberg (PHILIPS), Abravanel (CARDINAL), Kubelik (DEUTSCHE GRAMMOPHON), Oistrakh (MELODY/Angel); *Symphony No. 6*, Barbirolli (ANGEL).
- **MARTINO, D.:** *Concerto for Woodwind Quartet; Fantasy Variations* (CRI).
- **MARTINON, J.:** *Symphony No. 4*, Martinon (RCA).
- **MARTINU:** *Flute Trio*, Tipton Trio (WESTMINSTER).
- **MASCAGNI:** *Il Piccolo Marat*, Zeami (EVEREST).
- **MAW, N.:** *String Quartet*, Aeolian Quartet (ARGO).
- **MENDELSSOHN:** *Walpurgisnacht*, Bernardi (EVEREST); *Capriccio Brillante*, Serkin, Ormandy (COLUMBIA); *Concerto No. 1*, Serkin, Ormandy (COLUMBIA); *Octet*, St. Martin's Academy (ARGO).
- **MENNIN, P.:** *Symphony No. 7*, Martinon (RCA).
- **MESSIAEN:** *Cinq Rechants*, Kreder (PHILIPS).
- **MILHAUD:** *Le Boeuf sur le toit*, Reinhardt (TURNABOUT); *Cortège funèbre*, Mester (LOUISVILLE).
- **MILLÖCKER:** *Der Bettelstudent*, Gueden, Schock, Stolz (EVEREST).
- **MONIUSZKO:** *Halka; The Haunted Castle* (EVEREST).
- **MOORE, D.:** *Carry Nation*, N.Y.C. Opera (DESTO).
- **MOUSSORGSKY:** *Sorochinsky Fair* (EVEREST); *Pictures at an Exhibition*, Ormandy (COLUMBIA); *Night on Bald Mountain*, Ormandy (COLUMBIA), Bernstein (COLUMBIA); *Daybreak*, Kostelanetz (COLUMBIA).
- **MOZART:** *Litanie Lauvetanae, K.195*, Bauer (EVEREST); *Requiem*, Richter (TELEFUNKEN); *Così fan tutte*, Price, Troyanos, Raskin, Leinsdorf (RCA); *Nozze de Figaro*, Janowitz, Fischer-Dieskau, Mathis, Böhm (DEUTSCHE GRAMMOPHON); *Choral Songs*, Caillat (TURNABOUT); *Symphony No. 33*, Böhm (DEUTSCHE GRAMMOPHON); *Sym-*

(Continued on page 64)

HIFI/STEREO REVIEW

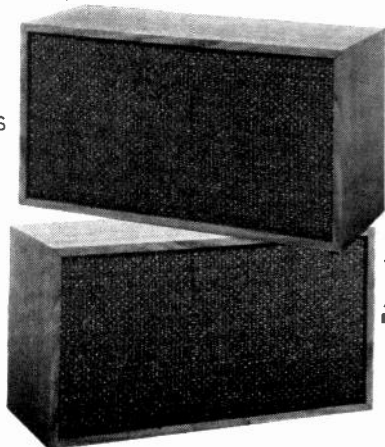
# The Fisher twofers.

A Fisher twofer isn't some kind of hybrid between a tweeter and a woofer.

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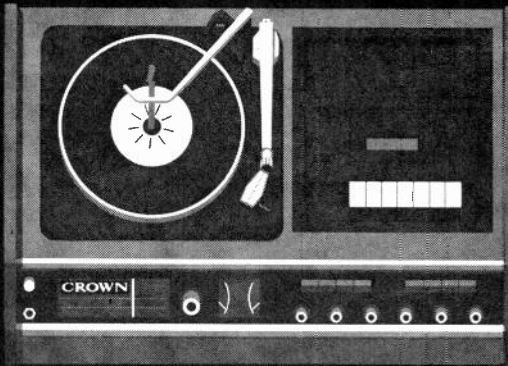
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## GOING ON RECORD

*phonies Nos. 35 & 41, Jochum (PHILIPS); Piano Concertos Nos. 1-4, Galling (TURNABOUT); Concertos Nos. 8 & 25, Anda (DEUTSCHE GRAMMOPHON); Concertos Nos. 20, 21, 23, & 26, Haebler (PHILIPS); Concertos Nos. 23 & 27, Serkin (COLUMBIA); Concerto No. 25, Barenboim, Klemperer (ANGEL); Serenades Nos. 4 & 5, Priestman (WESTMINSTER); Serenade No. 6, "Serenata Notturna", St. Martin's Academy (ARGO); Serenade No. 12, Klemperer (ANGEL); Divertimentos. K. 136-138, St. Martin's Academy (ARGO); String Quartets Nos. 17 & 19, Allegri Quartet (WESTMINSTER); Piano Sonatas, Backhaus (LONDON).*

- NERO, P.: *Fantasia & Variations*, Nero, Fiedler (RCA).
- ORBON, J.: *Partita* (CRI).
- PAISIELLO: *Nina*, Vercelli, Gatta (EVEREST).
- PALESTRINA: *Missa Mantovana; Motets, Book II*, Szabó (QUALITON).
- PARRIS, R.: *Trombone Concerto* (CRI).
- PERGOLESI: *Livietta e Tracolio*, Sciutti, Cortus (EVEREST); *Il Geloso Schernita* (att. to Pergolesi, composed by Chiarini), Ribetti, Mantovani (EVEREST).
- PERKINS, J.M.: *Music for 13 Players; Piano Caprice* (CRI).
- PETRASSI: *Noche Oscura*, Mester (LOUISVILLE).
- PFITZNER: *Von Deutscher Seele*, Wunderlich, Keilberth (DEUTSCHE GRAMMOPHON).
- PHILLIPS, P.: *Music for Brass Quintet*, American Brass Quintet (NONESUCH).
- PISTON: *Concerto for Orchestra* (CRI).
- PORTER, Q.: *String Quartet; Oboe Quintet* (CRI).
- POULENC: *2 Marches & un intermède*, Mester (LOUISVILLE); *Songs*, Makas (WESTMINSTER).
- PROKOFIEV: *Betrothal in a Monastery* (EVEREST); *The Gambler* (EVEREST); *Love for 3 Oranges* (EVEREST); *War and Peace* (EVEREST); *Waltzes*, Rozhdstvensky (MELODIYA/ANGEL); *Peter & the Wolf*, Bernstein (COLUMBIA); *Violin Concerto No. 1*, I. Oistrakh (MELODIYA/ANGEL); *Flute Sonata No. 2*, Bryan & Keys Duo (LYRICHORD); *Piano Sonatas*, Ashkenazy (LONDON); *Sonata No. 7*, Gould (COLUMBIA); *Piano Music*, Kalichstein (CARDINAL).
- PUCCINI: *Il Trittico (Il Tabarro, Gianni Schicchi, Suor Angelica)*, Petrella, Carteri, Taddei, Previtali (EVEREST).
- PURCELL: *Te Deum*, Kings College Choir, Willcocks (ANGEL); *Odes*, Stevens (VANGUARD EVERYMAN).
- RACHMANINOFF: *Spring Cantata; 3 Russian Folksongs*, Buketoff (RCA); *Suite from Aleko*, Kostelanetz (COLUMBIA); *Piano Concerto No. 3*, Weissenberg (RCA), Horowitz and Coates (SERAPHIM); *Piano Sonatas*, Ogdon (RCA).
- RAVEL: *Tzigane*, Grumiaux, Rosenthal (PHILIPS); *Sonatine*, Moravec (CONNOISSEUR SOCIETY); *Gaspard de la nuit; Tombeau de Couperin; Sonatine*, Browning (RCA).
- RAWSTHORNE, A.: *Symphony No. 3*, del Mar (ARGO).
- REGER: *Variations & Fugue on a Theme of Hiller*, Keilberth (TELEFUNKEN).

(Continued on page 68)

HIFI/STEREO REVIEW



# This man spent \$250 on an AM/FM stereo receiver that wasn't a Fisher.

We're making an example of this man for all the world to see.

He should have known about the new Fisher receiver described in the opening gatefold of High Fidelity, August, 1968.

He might have saved himself a lot of grief. Grief we're hoping to save you.

For those of you who missed that issue, here's a brief recap.

We introduced the Fisher 175-T solid-state AM/FM stereo receiver, priced at \$249.95.

We went into details about the sensitive FM tuner section (2 microvolts), the FET front end, and Fisher's patented Stereo Beacon.\*\*

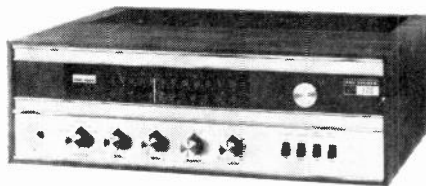
We mentioned the power (65 watts at 8 ohms), the versatile controls, and, most important of all, the virtually distortion-free

sound you get when you hook the new Fisher receiver up to a pair of good speakers.

Now that you know about the \$250 Fisher 175-T, there's no reason to buy an inferior receiver for the same money.

And risk public exposure in a Fisher ad.

(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 61.)



**The Fisher® 175-T.**  
**\$249.95.\*** \*Walnut cabinet, \$24.95.  
\*\*U.S. PATENT NUMBER 3290443

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# Two of most outstanding have nothing

Well, hardly. It's a matter of relativity. Whether you want a compact with all the attributes for great listening. Or a big impressive unit that gives you serious listening with the grace of a master-crafted piece of furniture. You have the choice. Just as when you buy a car. Will it be a Cougar or a Rolls Royce.

The Speaker Systems shown here are made to appeal to different tastes, fit different situations, serve different attitudes, fill different music rooms. The choice is yours. But perhaps we can offer you a little help.

Take the ADC 404. It's top-rated by the leading independent consumer study. An ideal bookshelf system. One that accommodates itself practically anywhere.

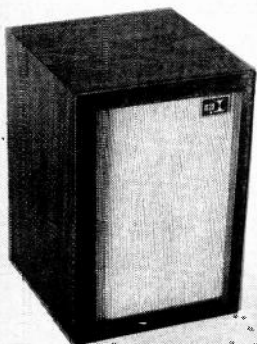
On the other side, the ADC 18A. It's not a bookshelf operator. It's a floor sitter. Made that way. Big. Imposing. Majestic.

With the ADC 404, you can make your own little ivory tower music room. It's designed for that. The room needn't be big. And the sound will fill the room superbly with maximum performance. Even in minimum space, the horizon for listening pleasure is expanded, delimited...with great sound.

With the ADC 18A, you have true sound that will fill any size room. It gives you just what you would ideally expect from a great speaker. No loss...whatever the area. A beautiful combination of extremely smooth response, low distortion. It's a master of accurate musical reproduction.

Back to the ADC 404. You have the adaptability of its use as an auxiliary quality system for bedroom, den, patio. With the ADC 18A you want to give it its rightful place since it's a master and top of the class.

Now for the nitty-gritties.



**ADC 404**  
*The compact  
that baffles the experts.*



# today's speaker systems in common.

ADC 404 combines a high flux mylar dome tweeter with a high compliance 6" linear travel piston cone to provide firm extended bass performance out of all proportion to its compact size. The versatility is limitless. And it will match the capabilities of the newest in amplifiers.

ADC 18A is something else again. Its unique rectangular polystyrene woofer presents the extreme bass in perfect proportion, with a flat radiating surface more than double the area of the average 12" woofer. A high linearity 5¼" driver carries the upper bass and midrange, while the treble is handled by the exclusive ADC wider dispersion high flux mylar dome tweeter. No coloration, unwanted resonances, boom, distortion or any of the sound annoyances that result in listener fatigue.

You may want to go with the power packed compact model that charms with easy accommo-

modation. Or you may choose the graceful floor speaker that is the ultimate in musical entertainment. With either one you have the common quality and uncommon sound of ADC. That's the payoff. Some of you will want both, for the same reasons that some of you own a compact car and another as well.

See and listen to the ADC story at any of our authorized dealers. While you're there ask them for a copy of our free 'Play it Safe' brochure. Or write to Audio Dynamics Corporation: Pickett District Road, New Milford, Connecticut 06776.

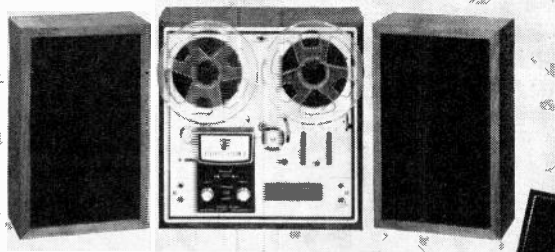


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*The bigger than life  
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With either model you can record your favorite music from LP records, FM stereo or AM broadcast, or mike. Professional features include: 18,000 cycles, 3 speeds with 15 ips optional, 2 VU meters, stereo headphone jack, automatic shut-off, digital index counter, built-in tape cleaner ... and more.

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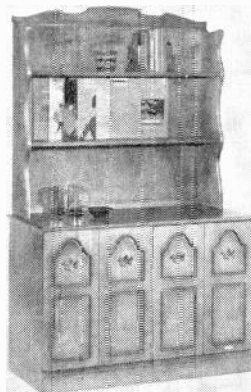
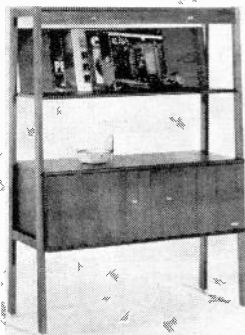
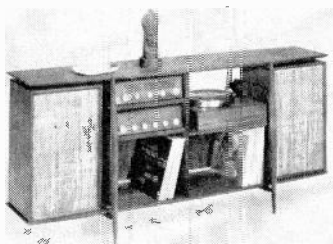
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## GOING ON RECORD

- RILEY, T.: *In C*, Buffalo Performing Group (COLUMBIA).
- RIMSKY-KORSAKOV: *Sadko*; *Ts. ar Salt. m* (EVEREST).
- ROCHBERG, G.: *Contra Mortem et Tempus* (CRI).
- ROREM, N.: *Water Music*; *Ideas for Orchestra*, Hughes (DESTO); *Lions* (CRI); *Trio for Flute, Cello & Piano*, N.Y. Camerata (DESTO); Tipton Trio (WESTMINSTER); *Songs*, Bressler, Curtin (ODYSSEY).
- RUGGLES: *Of Men & Mountains* (CRI).
- SAINT-SAËNS: *Grande Pièce Symphonique*, Demessieux (SOCIÉTÉ FRANÇAISE DU SON); *Piano Concerto No. 2*, Sokolov (MELODIYA/ANGEL).
- SATIE: *Piano Music*, Fevrier, Auric (EVEREST).
- SCARLATTI, A.: *Giuditta*, Blanchard; *Trionfo dell'onore*, Giuliani (EVEREST); *6 Concerti Grossi*, Scarlatti Orchestra (DGG ARCHIVE).
- SCHEIDT: *Vocal & Brass Music*, Leppard (ARGO).
- SCHEIN: *Vocal & Brass Music*, Leppard (ARGO).
- SCHOENBERG: *Piano Concerto*; *Violin Fantasy*; *Piano Pieces*, P. Serkin, Steinhardt, Ozawa (RCA).
- SCHUBERT: *Choral Songs*, Caillat (TURNABOUT); *Symphony No. 5*, Böhm (DEUTSCHE GRAMMOPHON); *Octet*, Melos Ensemble (ANGEL); *Trout Quintet*, Frager (QUALITON); *Piano Trios, Op. 99 & 100*, Vienna Trio (TELEFUNKEN); *Piano Sonata in A*; *4 Impromptus*, R. Serkin (COLUMBIA); *Schöne Müllerin*, Wunderlich (NONE-SUCH).
- SCHULLER, G.: *5 Baguettes*, Mester (LOUISVILLE).
- SCHUMANN: *Piano Concerto*, Kraus (VANGUARD EVERYMAN); R. Serkin (COLUMBIA); *Introduction & Allegro*, R. Serkin (COLUMBIA); *Piano Quintet*, Rubinstein, Guarneri Quartet (RCA); *Carnaval*, Sokolov (MELODIYA/ANGEL).
- SCHÜTZ: *Vocal & Brass Music*, Leppard (ARGO).
- SCRIBBIN: *Études. Op. 8*, Estrin (CONNOISSEUR SOCIETY); *Sonata No. 3*, Gould (COLUMBIA).
- SHAPEY, R.: *Incantations* (CRI).
- SHOSTAKOVICH: *Symphony No. 1*, Steinberg (COMMAND); *Symphonies Nos. 2 & 3*, Gould (RCA); *Symphony No. 6*; *Violin Concerto No. 2*, D. Oistrakh, Kondrashin (MELODIYA/ANGEL); *String Quartets (complete)*, Borodin Quartet (SERAPHIM).
- SIEGMEISTER: *Sextet for Brass & Percussion*; *Piano Sonata*; *Songs*, Mandel, Beatrice, American Brass Quintet (DESTO).
- STOUT, A.: *Cello Sonata* (CRI).
- STRAUSS, J.: *Fledermans*, Lipp, Schock, Stolz (EVEREST); *Gypsy Baron*, Waechter, Schmidt-Walter, Stolz (EVEREST); *Wiener Blut*, Gueden, Lipp, Stolz (EVEREST).
- STRAUSS, R.: *Burleske*, R. Serkin (COLUMBIA); *Metamorphosen*, Suitner (TELEFUNKEN); *Songs*, Weathers (LONDON).
- STRAVINSKY: *Sacre du printemps*, Ozawa (RCA), Svetlanov (MELODIYA/ANGEL); *Violin Concerto*, Grumiaux, Bour (PHILIPS); *Piano Rag*; *Ragtime*; *Circus*

(Continued on page 70)

# a few new reasons you should see the Pioneer line now!

In every area of high fidelity, new components by Pioneer are making listening more enjoyable... a richer experience. Although these components represent the newest and most advanced technology in audio electronics, each is backed by the 30 years' experience of the world's largest manufacturer devoted solely to high fidelity and audio components. Here is a sampling of some of the things to come in the next few months.

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A powerful 130-watt (8 ohms, IHF) receiver with most advanced circuitry, boasts 1.7 uv FM sensitivity (IHF), excellent selectivity, capture ratio of 1 dB (at 98 mHz), and S/N ratio of 65 dB (IHF). Automatic stereo switching, frequency response: 20 to 50,000 Hz  $\pm$  1 dB.

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#### **IS-31-Basic Music Programmer for Integrated Systems**

Pioneer has led the way in advanced concepts of bi-amplification and electronic crossovers — the Pioneer Integrated Systems. Hailed as the ultimate approach to perfect sound reproduction, Pioneer introduces for 1969 (available now!) this basic music programmer — an AM-FM stereo tuner, a transcription turntable, and preamplifier, in one integrated module to couple with bi-amplified speaker systems such as the IS-80. Beautifully designed in walnut, charcoal, and white gold, with smoked acrylic cover.

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#### **CS-5-Intermediate-sized, Budget priced Speaker System**

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# GOING ON RECORD

*Polka, Serenade: Sonata; Four Études; Tango, Lee* (NONESUCH); Webster (DOVER); *Petrouchka* (piano version), Webster (DOVER).

• TCHAIKOVSKY: *Symphonies Nos. 2, 4, 5, Markevitich* (PHILIPS); *Swan Lake, Rozhdestvensky* (MELODIYA/ANGEL); *Nutcracker*, Bernstein (COLUMBIA); *1812 Overture*, Buketoff (RCA).

• TCHEREPNIN, A.: *Piano Concertos Nos. 2 & 5, Tcherepnin*, Kubelik (DEUTSCHE GRAMMOPHON).

• TELEMANN: *Paris Quartets, Nos. 2, 3, 5, Concerto Amsterdam* (TELEFUNKEN).

• THORNE, F.: *Music for 13 Players* (CRI).

• VARÈSE: *Equatorial-Nocturnal, Abra-vanel* (CARDINAL).

• VAUGHAN WILLIAMS: *Symphony No. 3; In the Fen Country*, Boult (ANGEL); *Symphony No. 4*, Bernstein (COLUMBIA).

• VERDI: *Rigoletto*, MacNeil, Grist, Gedda (ANGEL); *Requiem*, Sutherland, Home, Solti (LONDON).

• VICTORIA: *Requiem Mass*, St. John's College Choir, Guest (ARGO).

• VIEUXTEMPS: *Violin Concerto No. 4*, Grumiaux (PHILIPS).

• VIVALDI: *String Concerto in D Minor, P. 280; Flute Concerto, P. 342*, Debost, Barshai (MELODIYA/ANGEL); *Recorder Sonatas*, Brügggen (TELEFUNKEN).

• WAGNER: *Fliegende Holländer, Silja, Unger, Klemperer* (ANGEL); *Excerpts from Tristan und Isolde, Walküre, & Siegfried*,

Flagstad, Svanholm, Böhm, etc. (SERAPHIM).

• WARD-STEINMAN, D.: *Fragments from Sappho* (CRI).

• WEBER, B.: *Piano Concerto* (CRI).

• WEBER, C. M.: *Freischütz*, Watson, Schock, Frick (EVEREST); *Oberon* (EVEREST); *Clarinet Concertos Nos. 1 & 2*, Goodman (RCA); *Konzertstück*, Kraus (VANGUARD EVERYMAN).

• WEBERN: *Avant-garde Music*, Boulez Ensemble, Amy (EVEREST).

• WOLF-FERRARI: *Quattro Rusteghi*, Corena, Simonetto; *Segreto di Susanna*, Valdengo, Questa (EVEREST).

• WOLPE, S.: *Trio* (CRI).

• WOOD, H.: *String Quartet*, Aeolian Quartet (ARGO).

• WUORINEN, C.: *Flute Concerto; Piano Concerto; Janissary Music* (CRI).

• ZANDONAI, R.: *Conchita, Davy, Campora; Ginietta e Romeo, Medici, Zanassi* (EVEREST).

## RECITALS AND COLLECTIONS

• ALVA: *Song Recital* (EVEREST).

• BEECHAM: *Bonbons* (SERAPHIM).

• CABALLÉ & MARTÍ: *Zarzuela duets* (RCA).

• CHINESE CLASSICAL ORCHESTRA: *Lui Pui Yuen*, dir. (LYRICHORD).

• CHRISTMAS IN THE HOLY LAND. (DGG ARCHIVE)

• COSSOTTO: *Vocal Recital* (EVEREST).

• DE LOS ANGELES: *A Portrait of* (ANGEL); *Songs of Andalusia from the Middle Ages and the Renaissance* (ANGEL).

• DEMESSIEUX: *Organ Recital*, Organ of the Madeleine, Paris (SOCIÉTÉ FRANÇAISE DU SON).

• EGMOND, M. VAN *Baroque Songs* (TELEFUNKEN).

• EVANS, G.: *Vocal Recital* (EVEREST).

• FISCHER-DIESKAU: *Portrait of* (ANGEL).

• FRENÍ: *French, Italian Arias* (ANGEL).

• LEHOTKA, G.: *Baroque Organ Music*, St. George Church, Sopron (QUALITON).

• LEONHARDT: *Organ Recital*, Christian Müller Organ, Amsterdam, Arp-Schnitger Organ, Groningen (TELEFUNKEN).

• LITAIZE, G.: *Organ Recital*, Solèsmes Organ (SOCIÉTÉ FRANÇAISE DU SON).

• MERRILL, R.: *Vocal Recital* (EVEREST).

• MORELL, B.: *Operatic Recital* (WESTMINSTER).

• PARKENING, C.: *Spanish Guitar Music; Contemporary Guitar Music* (ANGEL).

• PONS: *Recital* (ODYSSEY).

• PURCELL CONSORT: *English Madrigals & Dances* (ARGO).

• ROBESON: *Songs of Free Men* (ODYSSEY).

• SCHWARZKOPF: *A Portrait of* (ANGEL); *Christmas Album* (ANGEL).

• SIEPI: *Vocal Recital* (EVEREST).

• SILLS, B.: *Donizetti & Bellini Arias* (WESTMINSTER).

• STARKER: *Romantic Spanish Cello Music* (EVEREST).

• STORCK, H. & K.: *Harp & Cello Music* (TELEFUNKEN).

• TACHEZI, H.: *Organ Recital*, Organ of Klosterneuburg, Vienna (TELEFUNKEN).

• TREIGLE: *Recital* (WESTMINSTER).

• VERRETT: *Arias* (RCA).

• WUNDERLICH: *Operetta* (CAPITOL).

• YBARRA, R.: *South American Guitar Music* (WESTMINSTER).

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HUNTINGTON, INDIANA

CIRCLE NO. 87 ON READER SERVICE CARD

CIRCLE NO. 62 ON READER SERVICE CARD →

# Maybe all you need is half a tape recorder.

Because if you already have a stereo system, the other half is sitting in your living room.

The Panasonic System Maker is what the professionals call a four-track stereo tape deck.

This means it's a stereo tape recorder without an amplifier or speakers. All you have to do to make it whole again is to plug it into your own system.

And because you don't need all the extras, you don't have to pay for them.

You can get the System Maker, Model RS-766, for \$149.95.\* If you've been looking at fine stereo tape recorders lately, you know that \$149.95 is practically a giveaway price.

Especially when you consider that the System Maker has 18 Solid State devices, two precision VU meters, three-speed capstan drive, a 7" reel capacity, automatic power shutoff, and operates vertically or horizontally.

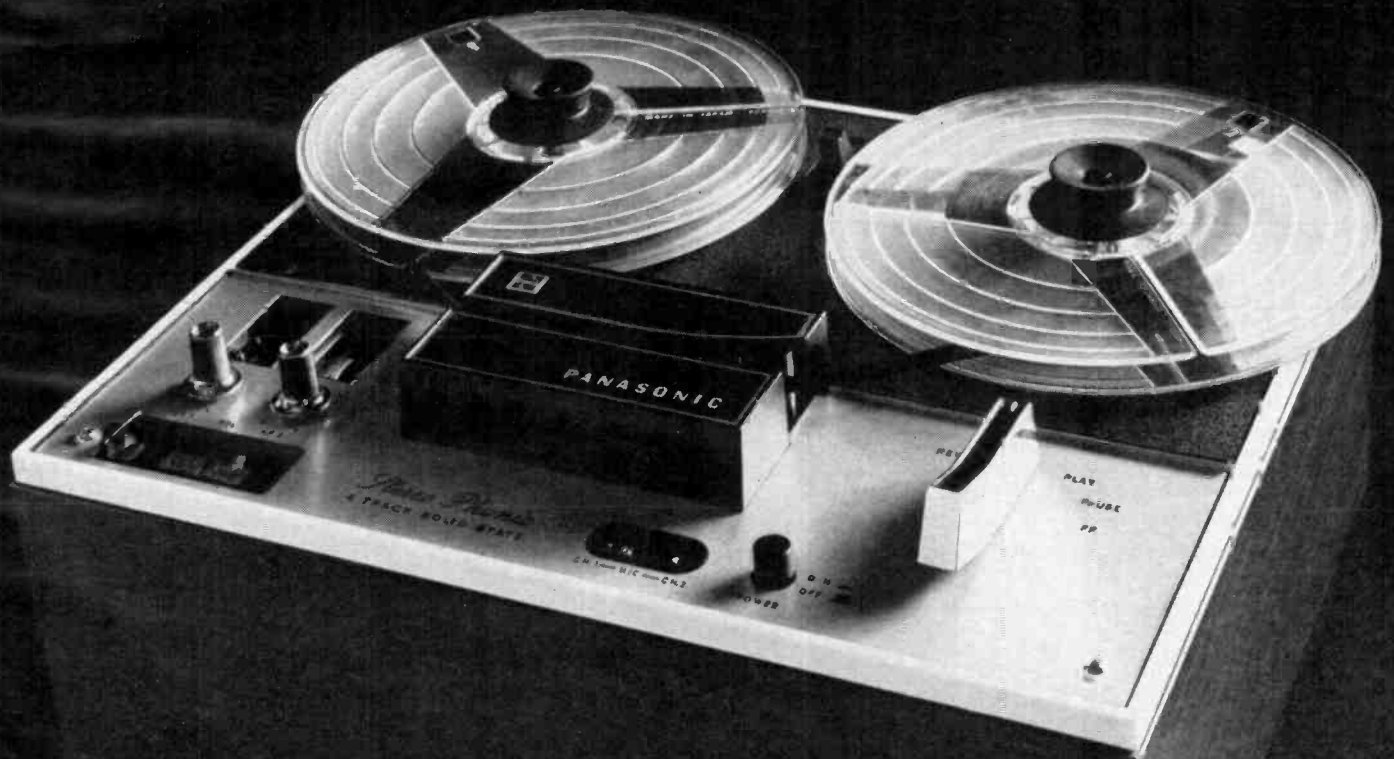
But if you need a whole tape recorder instead, we make a complete line.

In fact, we're the largest manufacturer of tape recorders in the whole world.

You can get a tiny Panasonic portable for as little as \$39.95. Or a \$1200.00 professional unit that goes in the broadcasting stations we build, if you really want to get into the Big Time.

Of course, the only way to find out what tape recorder you want is to see a Panasonic dealer.

We're pretty sure that you'll wind up talking to yourself that evening,



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\*SUGGESTED LIST PRICE, CANADIAN PRICE HIGHER.

WHAT  
REMBRANDT  
IS TO  
PAINTING



### SONY IS TO TAPE

In every field there are those who set the standard of excellence. It's that way with recording tape, too. There is Sony professional-quality recording tape. Unequivocally the finest! Then there are so-called bargain tapes. The kind that cause excessive wear on recording heads. ■ Sony tape costs a few pennies more. But! Sony quality makes a whale of a difference in how much better your recorder sounds—and keeps on sounding. ■ Sony tape is permanently lubricated by the exclusive Lubri-Cushion process. Plus Sony's extra-heavy Oxi-Coating won't shed or sliver. And remember, Sony tape is available in all sizes of reels and cassettes. ■ When you're number one in tape recorders, you don't make the number-two tape!

You never heard it so good.



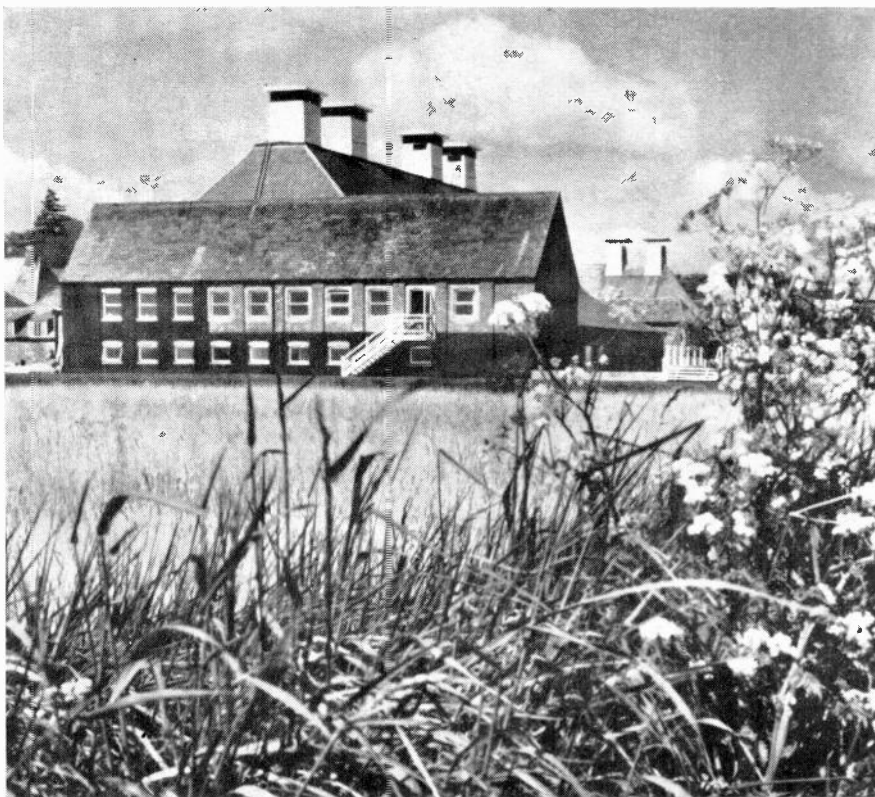
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CIRCLE NO. 78 ON READER SERVICE CARD

HANS WILD/LONDON RECORDS



The Maltings at Snape, Suffolk—former malt houses converted into a concert hall

LONDON LETTER

# FESTIVAL OF BRITTEN

By HENRY PLEASANTS

"I CAN take just three days of this," one of the London critics told me. "If I stayed one more day I would strip in front of the Town Hall and run through the streets shouting obscenities."

We had heard an exemplary performance of Haydn's *The Seasons*; an exemplary premiere production of *The Prodigal Son*, latest of Benjamin Britten's "parables for church performance"; and an exemplary song recital by Janet Baker. Some of us had even heard Peter Pears reading the Lessons in professionally exemplary English at the Sunday service in the Aldeburgh parish church.

I knew what my friend was getting at: everything was so *exemplary*! It makes this festival difficult to discuss critically without appearing churlish. In terms of the make-up of a three-week program, its preparation, and its presentation, it is pretty hard to fault, thanks to the intelligence, the professional accomplishments, and the organizational and administrative abilities of Britten, Pears, and Imogen Holst, the festival's founders and artistic directors.

Even Aldeburgh itself, a modest fishing village on the East Anglian coast, and home to all three, is perfectly imperfect. Its tiny Jubilee Hall, until last year the principal festival auditorium,

has the charming inadequacy essential to a local and home-grown atmosphere. The new, larger, and thoroughly adequate Maltings at Snape, converted from an abandoned brewery, and prettily situated on the estuary of the Alde, is tastefully incongruous in its rustic environment. And the church at nearby Orford provides an ideal frame for Britten's parables.

Most important of all, Aldeburgh—the festival, that is—has style. In this respect, only Bayreuth, among the festivals of my experience—which does not include Spoleto—is comparable. Both Bayreuth and Aldeburgh are, of course, small towns, with no danger of a festival's being lost amid the distractions of a big city. What distinguishes them from Salzburg is that they are very ordinary towns, without attractive features of their own to divert attention from the musical business at hand—or from the personality about whom the musical business revolves.

THE personality at the center of Aldeburgh is Benjamin Britten. He dominates it as Wagner and his heirs have dominated Bayreuth, if hardly so despotically. As composer-in-residence, conductor, pianist, scholar, planner, and host

(Continued on page 79)

CIRCLE NO. 11 ON READER SERVICE CARD →

## A history of dedication to achieving the ultimate in sound reproduction

The BSR quest for perfection in high fidelity sound reproduction began in England in 1933 when Dr. D. M. McDonald, an early electronics innovator, established BSR Ltd.

During the ensuing years, BSR earned an international reputation for outstanding advanced engineering and precision craftsmanship in the manufacture of automatic turntables.

Today, still headquartered in Great Britain, BSR is the world's largest manufacturer of automatic turntables and related equipment... a fitting tribute to the superb quality and performance of BSR's electro-mechanical sound reproduction equipment.

Until recently, BSR automatic changers were available only as the turntable units in portables and hi-fi console systems fabricated by the major companies in the home entertainment field and sold under their own brand names.

Having recognized that fine high fidelity sound reproduction has ceased to be the expensive privilege of a few, BSR decided to produce a limited group of automatic turntables specifically designed for high fidelity component systems, and to make them available under the proud BSR McDonald name.

This decision was reached only after BSR was convinced that it had created an extraordinary new group of automatic turntables with exclusive features heretofore reserved for only the most expensive turntables.

These magnificent new BSR McDonald models represent a third of a century of electronic innovation, technical know-how and incomparable British craftsmanship. Each incorporates features that assure maximum fidelity, ease of operation, and performance reliability.

Closely examine these features and we feel quite certain you will agree, BSR McDonald automatic turntables represent a most remarkable value.

## TOTAL TURNTABLES A BSR McDonald first

Making a decision on which turntable you should own doesn't end there. You must also decide on the purchase of a cartridge, a base for the turntable and most often a dust cover as well.

To simplify this complicated selection problem for you, and to save you money at the same time, BSR invented the "Total Turntable." Here in one complete unit, in one package, all factory pre-assembled and tested is the turntable, a top-rated cartridge, an attractive base and a dust cover... ready to plug into your hi-fi system and play beautifully. Each of these individual items are made precisely for each other to insure maximum fidelity of sound reproduction and handsome appearance. Every BSR McDonald turntable is available as a "Total Turntable." Ask your dealer for the surprisingly modest prices.

## Important features of BSR McDonald Autor

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



A resiliently mounted coarse and fine Vernier Adjustable Counterweight delicately counterbalances the tone arm assuring sensitive and accurate tracking.

Micrometer Stylus Pressure Adjustment permits  $\frac{1}{3}$  gram settings all the way from 0 to 6 grams. This important part of the tone arm assures perfect stylus pressure in accordance with cartridge specifications.



A much appreciated feature built into all BSR McDonald automatic turntables is the Cueing and Pause Control Lever. It permits pausing at any listening point and then gently permits the tone arm to be lowered into the very same groove. Positioning of the stylus anywhere on the record is accomplished without fear of damaging the record or the cartridge.

To achieve the performance, BSR brought to perfect Skate Control. dynamic control continuously corrects compensation as groove diameter inward skating rates distortion equal side wall r BSR McDonald anti-skate.



All BSR McDonald turntables have a Cartridge Head, tone arm head lift and clamp holder, providing a mounting facility. It is practically any cartridge on the market.

## These other quality features are all three BSR McDonald Automatic

- Light tracking design permits minimal tracking and tripping operation.
- Tone arm supported on virtually frictionless preloaded horizontal ball bearing pivots. The 600 and 500A also have ball bearing vertical pivots.
- Jam-proof arm design safeguards arm mechanism from damage or need for readjustments, even if tone arm is held during cycling operation.
- Interchangeable center spindles for manual or automatic play.

- Easy operating automatic selection 16, 33, 45 or 78
- Complete flexible automatic, semi-automatic along with copy by virtue of po
- Dynamically balanced hum-shielded high torque, constant minimum rumble motor is used for rumble characteristic or of
- Pop Filter eliminates can occur in switch arcing
- Includes 6-foot with ground line color coded at 60 cycle operation 60 cycle A.C. 11 1/4", 4" above mounting board 6 oz. (10 lb. 1 and 400-



Hig

the BSR McDonald



**The world's largest maker  
of automatic turntables  
presents the  
world's finest collection...  
BSR McDonald**



**PRECISION CRAFTED IN GREAT BRITAIN**

## Decor-matic Turntables

ultimate in performance. BSR McDonald has selected the Anti-Resonance Turntable. This adjustable turntable applies a controlled degree of resistance required for all styles. It neutralizes resonance force and eliminates distortion caused by uneven pressure on the stylus. All of the BSR McDonald automatic turntables incorporate



After the last record has played on any of the three BSR McDonald automatic turntables, the tone arm automatically returns to the Rest position. In conjunction with this action, the On-Off-Reject Switch automatically shifts into the Off position which securely locks the tone arm in its cradle to protect it from accidental drops and resulting stylus damage.

BSR McDonald automatic turntables feature a Clip-In Cartridge. This lightweight cartridge, with finger tip-in cartridge, provides universal and quick change and can accommodate every contemporary cartridge currently on



## Basic to Turntables

g controls for manual or automatic operation of 7", 10", or 12" records at 33 RPM.

Flexibility of operation in auto-automatic, and manual play, continuous repeat-play features sensitive record size selection.

balanced, resiliently mounted, 14-pole induction motor has constant speed design assuring stable and wow. An induction motor because of its inherently lower characteristics as compared to synchronous motor types.

eliminates annoying "pop" which is common to many turntables due to A.C. when unit shuts off.

UL approved power cord and 4-foot twin shielded audio cable. Wired for 120 volts, operation (easily convertible to 50 Hz). Operates on 105-130 volts. Overall dimensions: 13 1/8" x 10 1/2" x 2 1/2" below top surface of platter. Weight: Model 600—9 lb. 7 oz. shipping; Models 500A—7 lb. 8 oz. (9 lb. 8 oz. shipping).

## High Fidelity starts here



The most brilliant of the trio of BSR automatic turntables! Indeed an expression of the precision craftsmanship and undisputed engineering know-how that have made BSR the world leader. The BSR McDonald 600 encompasses every fine automatic turntable feature.



The PB-1 Decor-matic power base can be set to have the turntable automatically shut-off the receiver when the last record is played or allow operation of the receiver without the use of the turntable.

### BSR McDONALD 600 TOTAL TURNTABLE (600/XM44E)

Includes factory pre-assembled and tested:

- BSR McDonald 600 automatic turntable ..... \$74.95
- Shure M-44E Cartridge ..... \$34.95
- BSR PB-1 Decor-matic power base ..... \$15.95
- BSR DC-3 Deluxe Dust Cover ..... \$7.95

(See your dealer for special package price) Value \$131.80

The matchless performance and appearance of the Model 500A bear the stamp of BSR engineering excellence. Along with the inherent family features, the softly styled satin black and brushed aluminum 500A boasts several exclusive features that contribute to making this model a favorite with discriminating equipment purchasers.



### BSR McDONALD 500A TOTAL TURNTABLE (500A/XM44-7)

Includes factory pre-assembled and tested:

- BSR McDonald 500A Automatic turntable ..... \$59.95
- Shure M-44-7 Cartridge ..... \$19.95
- BSR PB-2 Standard Base ..... \$5.95
- BSR DC-2 Standard Dust Cover ..... \$5.95

(See your dealer for special package price) Value \$89.80

This beautiful turntable dispels the theory that a fine high fidelity automatic turntable must be costly. The Model 400 is the least expensive of the trio, yet it incorporates the same high standards and many of the fine features of the other models in the BSR McDonald line.



### BSR McDONALD 400 TOTAL TURNTABLE (400/XM7N21D)

Includes factory pre-assembled and tested:

- BSR McDonald 400 Automatic turntable ..... \$49.95
- Shure M7N21D Cartridge ..... \$17.95
- BSR PB-2 Standard Base ..... \$5.00
- BSR DC-2 Standard Dust Cover ..... \$5.00

(See your dealer for special package price) Value \$77.90

Outer dimension of all the Total Turntable models—including dust cover and base; 15 1/4"W x 13-3/16"D x 7 1/4"H.

## BSR McDONALD 600

Heavy cast, non-magnetic, specially balanced and mounted turntable offers optimum flywheel action along with maximum record support.

Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.

Protractor Stylus Pressure Adjustment permits 1/3 gram settings for 0 to 6 grams.

Scientific spring suspension system in conjunction with heavy mass tone arm design minimizes susceptibility to external shock common to other turntables with ordinary counter-balanced tone arms.

Heavy mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.

Statically mounted, coarse and fine Vernier Adjustable counterweight.

Auto Muting Switch for complete silence during changeover.

Model 600 turntable is handsomely styled in satin black and brushed aluminum, with the turntable mat decoratively fitted with a large diameter brushed aluminum trim ring.



**Suggested Retail Price \$74.50**  
(less base and cartridge)

## BSR McDONALD 500A

Statically mounted, coarse and fine Vernier Adjustable counterweight.

Heavy mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.

Scientific spring suspension system in conjunction with heavy mass tone arm design minimizes susceptibility to external shock common to other turntables with counter-balanced tone arms.

Large size, deep-drawn turntable platter for ideal record support. Turntable mat is fitted with wide brushed aluminum trim ring.

Protractor Stylus Pressure Adjustment permits 1/3 gram settings for 0 to 6 grams.

Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.



**Suggested Retail Price \$59.50**  
(less base and cartridge)

## BSR McDONALD 400

Heavy mass tubular aluminum counter-weighted tone arm.

Large size, deep-drawn turntable platter for ideal record support.

Scientific spring suspension system in conjunction with heavy mass tone arm overcomes susceptibility to external shock common to other turntables.

Stylus Pressure Adjustment easily accessible for setting correct tracking force as required by cartridge manufacturer.

Continuously adjustable dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.

Model 400 is styled in the same attractive satin black and brushed aluminum as the other members of the BSR McDONALD trio of automatic turntables.



**Suggested Retail Price \$49.50**  
(less base and cartridge)

# BSR would not make this extraordinary replacement guarantee if these were just ordinary turntables.

An automatic turntable is a complex precision engineered mechanism consisting of hundreds of parts, some of which you can see—many you can't. All parts must be machined to operate perfectly together or the fidelity of sound reproduction and trouble-free operation are in jeopardy.

BSR is obsessed with quality control—so much so, that practically every part is manufactured by us in our own factories... even the tiniest screw.

Each unit is scrupulously tested at dozens of intervals along the various stages of sub assembly and upon final assembly before shipment from Great Britain.

Upon arrival in the U.S., each turntable is unpacked, adjusted and re-tested under actual playing conditions... and then re-packaged for shipment. These photographs



show some of the quality control operations at the BSR plant in Blauvelt, N.Y.

No other automatic turntables are subjected to this degree of quality control—and that is why BSR has the lowest rate of warranty claims and returns in the industry. That is also why every BSR McDonald turntable is backed by this unique guarantee.

• If for any reason... up to 7 days from the date of purchase... your BSR McDonald turntable does not operate to your complete satisfaction—your dealer is authorized by us to replace it immediately with a new unit from his stock with no questions asked.

• In addition, BSR guarantees all parts (except the cartridge) and that includes labor too... for one full year from the date of purchase.

Do you know any better way for us to convince you that BSR quality control is second to none in the industry?



## ACCESSORIES



### BASES

#### PB-1 Decor-matic Power Base

Provides option of having turntable automatically switch off entire system upon completion of last record—or use of receiver only, while turntable is off. Illuminated rocker switch selects function. Molded in ebony with silver accents. Optional walnut grained insert panel included. Accepts drawer slides.

Suggested retail price \$15.00.

#### PB-2 Standard Base

Molded in ebony with silver trim. Accepts drawer slides.

Suggested retail price \$5.00.

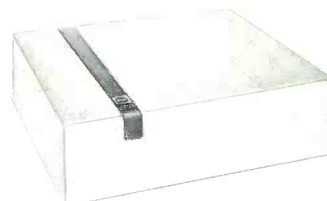


### 45 RPM ADAPTORS

#### AS-2 Adaptor Spindle Kit

Adaptor spindle permits manual and automatic operation of large-hole 45 RPM records on all BSR McDonald automatic turntables. Kit includes unique new "spindle park" mounting bracket that solves the problem of storage for extra spindles. Mounting screws included.

Suggested retail price \$2.25.



### DUST COVERS

#### DC-3 Deluxe Dust Cover

High styled smoke tint dust cover with walnut vinyl and silver trim. Matches and enhances the beauty of all BSR McDonald bases. Designed for operation with cover in place.

Suggested retail price \$7.00

#### DC-2 Standard Dust Cover

Well designed smoke tint cover fits and complements all BSR McDonald bases and automatic turntables. Designed for operation with cover in place.

Suggested retail price \$5.00.

#### CK-50 50 Cycle Conversion Kit

Suggested retail price \$1.00

#### H-1 Clip-in Cartridge Holder

Suggested retail price \$2.00

#### MB-2 Mounting Board

Smoothly sanded, unfinished wood mounting board with cut-out to fit a BSR McDonald turntables. 15 7/8" x 1/2".

Suggested retail price \$2.25.



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BSR (USA) LTD., BLAUVELT, N.Y.

MD 10150/A Printed in U.S.A.

to the festival participants, he is ever present. And when not himself participating, he is sitting there in the lone proprietary boxes in Jubilee Hall and the Maltings.

Aldeburgh's style is, therefore, Britten's style. Both its obvious virtues and its far from obvious shortcomings are reflections of Britten. They are also, inevitably, the virtues and shortcomings of Britten the composer. And as with the festival itself, Britten's compositions baffle criticism. They are such models of imaginative decorum!

Britten has always gone his own way. It is an expert way, often an ingenious way, and, for the British, a notably agreeable way: its professional finish is flattering to national self-esteem, its avoidance of radical and fashionable doctrine congenial to British conservatism, and its emotional reticence attractive to an undemonstrative people.

**B**UT it is, I think, an escapist way, modern only in its rejection of modernity. Most of Britten's music reflects an affinity for the past, and especially for an Elizabethan past. His recent "parables" look even farther back, and are less specifically English. The most recent of them, last season's *The Burning Fiery Furnace* and now *The Prodigal Son*, are both stylized medieval morality plays.

Each has been greeted by the British critics as a masterpiece. And masterpieces they are, of skill, ingenuity, taste, and discretion. But my own impression is that these virtues, combined with the pageantry and the evocative instrumentation, disguise the absence of compelling emotional involvement and the limitations of a music more resourceful than substantial.

They are, in a few words, bland, cozy, antiseptic, and curiously innocent. The *Fiery Furnace* would hardly warm the Orford church on a June night, and in *The Prodigal Son* Daddy's forgiveness seems reasonable enough if what we are shown is all there was to junior's bender.

It's all very pretty in the church setting, with plainchant and processional, the parable mimed and sung by monks, the instrumentalists similarly habited and to one side, mercifully without conductor. All very professional, too, with such singers as Pears, John Shirley-Quirk, and Robert Tear. And that's about all it is.

Except away from it all. One escapes from London to Aldeburgh, and from Aldeburgh to the Middle Ages, and from the medieval world into the monastery, with Britten as an amiable, cultivated, accomplished, fluent, decorous, and above all reassuring guide. It is difficult to see how the composer of *Noye's Fludde* will escape becoming, one day, Master of the Queen's Musick.



# How super can super 8 get?

We make a lot of super 8 KODAK INSTAMATIC Movie Cameras. All drop-in loading, no winding, uninterrupted shooting. But one's got to do the most for you. This one—the brand-new KODAK INSTAMATIC M9 Movie Camera!

It gives you a broad zoom range—5 to 1—to take you from wide scene to dramatic telephoto close-up, either manually or automatically by power zoom. And four shooting speeds—from 12 to 32 frames per second, for smooth slow motion, snappy fast action.

And through-the-lens viewing with visible zone-focus indicator for easier focusing, as well as sports finder for fast action. Through-the-lens CdS automatic exposure control, too, for extra-precise exposure. And provision for both remote control and single frame exposure. Built-in battery check, too.

All this and a super-sharp focusing  $f/1.8$  lens!

Get the most for your money. The new KODAK INSTAMATIC M9 Movie Camera in handsome wood-grain vinyl finish, less than \$230, at your Kodak dealer's.

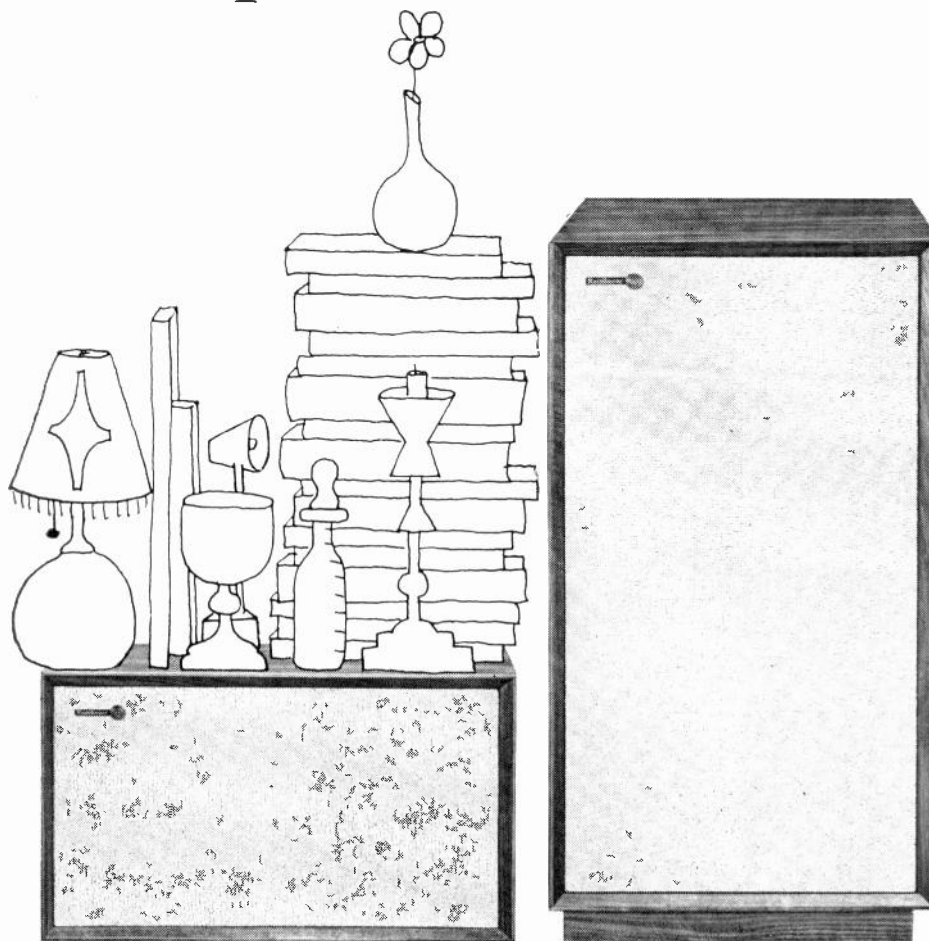
Price subject to change without notice.

*Kodak Instamatic<sup>®</sup> M9*  
*Movie Camera*

Kodak

CIRCLE NO. 33 ON READER SERVICE CARD

# Our shelf model can save you a little money... and a lot of space!



The best speaker you can buy is the Rectilinear III.

A lot of hard-nosed experts have said so. In print.

So, if true sound counts, you really shouldn't settle for anything less. Unless you're cramped for space.

Even then you can have a Rectilinear.

For people who have to contend with close quarters, we spent two years perfecting our shelf speaker, the Rectilinear VI.

It's about half as big as big brother. So it fits on a shelf, in a tiny apartment, a pint-sized office or studio.

And, miraculously, it gives you almost everything the big Rectilinear does.

All we scrimped on was the dimensions.

The cabinet is smaller; the woofer is 10 inches instead of 12.

Otherwise, you get exactly the same engineering and design that earned Rectilinear its reputation.

It's still the same 4-way, 6 speaker system.

Now you know why our shelf model is only \$40 less than our top-of-the-line.

We didn't design Rectilinear VI to fit in a budget.

We designed it to fit on a shelf.

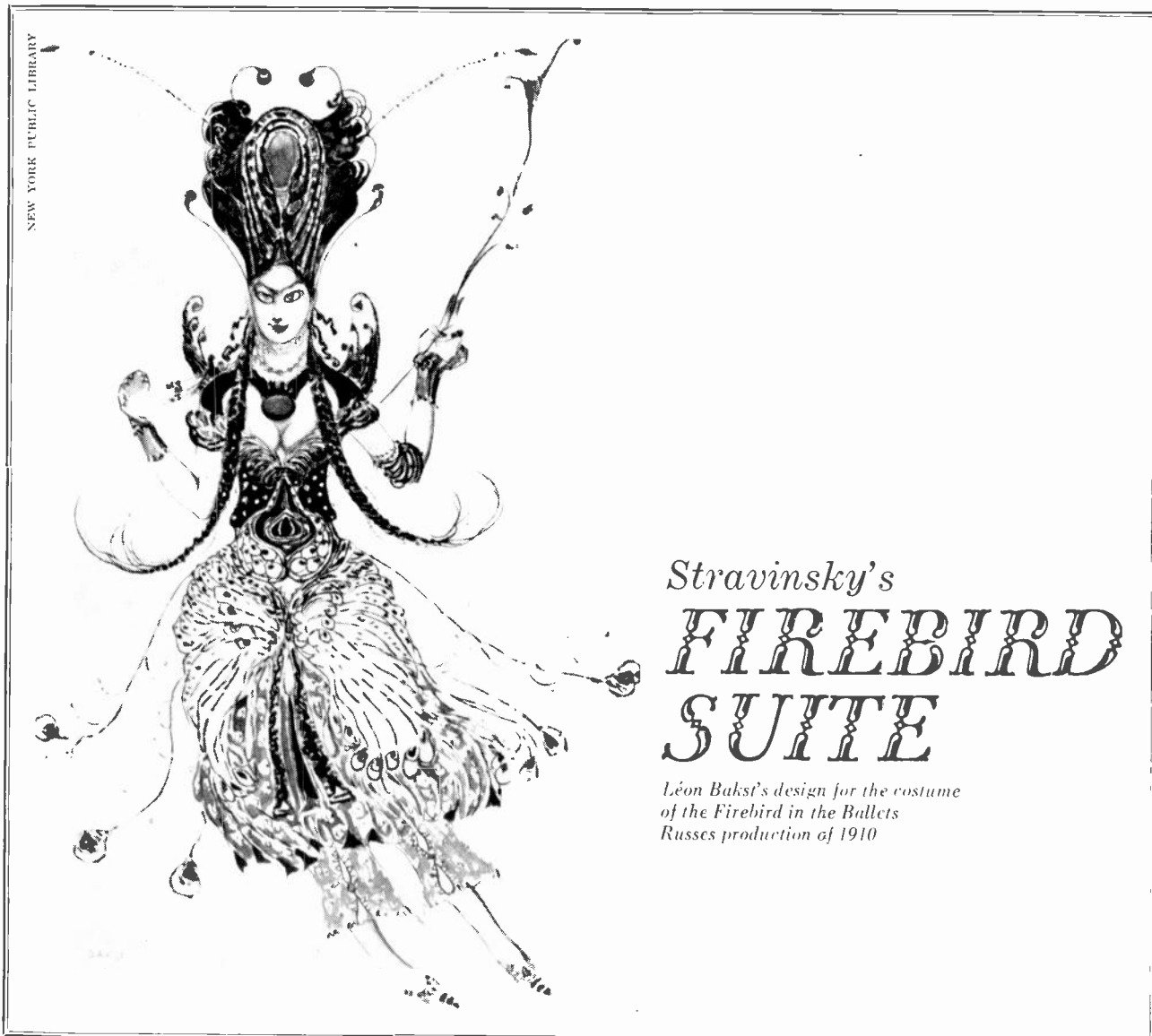
## Rectilinear

*Sold at better audio dealers*

RECTILINEAR VI — \$239.00. Size: 14" x 25" x 11 $\frac{3}{8}$ " D • Hand Rubbed Oiled Walnut • Frequency Response:  $\pm$  4db from 26 to 18,500 Hz.  
RECTILINEAR III — \$279.00. Size: 35" x 18" x 12" D • Hand Rubbed Oiled Walnut • Frequency Response:  $\pm$  4db from 22 to 18,500 Hz.

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**CIRCLE NO. 68 ON READER SERVICE CARD**



Stravinsky's  
**FIREBIRD**  
**SUITE**

*Léon Bakst's design for the costume  
of the Firebird in the Ballets  
Russes production of 1910*

**I**N 1902, at the age of twenty, Igor Stravinsky came to the attention of the most prominent musical figure in Russia at that time, Nikolai Rimsky-Korsakov. The young Stravinsky was then at the crossroads of his life, wavering between a career in law and one in music. Rimsky-Korsakov sensed something original and genuine in the music of the younger man; he encouraged him to take the musical path, and served as his mentor in orchestration for several years.

In the summer of 1908, Rimsky-Korsakov's daughter became engaged to the composer, conductor, and teacher Maximilian Steinberg, and as a wedding present for the couple Stravinsky decided to compose a fanciful orchestral work that would portray in sound the explosive brilliance of fireworks. Six weeks later, Stravinsky completed the score and eagerly sent it to Rimsky-Korsakov for his inspection. The package was returned unopened after a few days, and these words were stamped on it: "Not delivered on account of death of addressee." Stunned by the news, Stravinsky put the *Fireworks* score aside—but not for long. A few months later Alexander Siloti in St. Petersburg conducted the first performance

of the music at one of his orchestral concerts, and Stravinsky's career as a composer was launched.

Among those present at the *Fireworks* premiere was the great impresario of the Ballets Russes, Serge Diaghilev. Impressed by Stravinsky's facility at orchestration, Diaghilev invited him to orchestrate some Chopin pieces. These were duly delivered, and they strengthened the impresario's regard for Stravinsky. On Diaghilev's drawing-board at the time were plans for a new ballet based on Russian fairy tales. Michel Fokine was standing by to create the choreography, and Anatol Liadov had been invited to compose the score. Month after month passed and no music was forthcoming from Liadov, so Diaghilev decided to turn to his new young friend, Stravinsky. Working feverishly, Stravinsky produced a forty-five-minute score within a few months. In June, 1910, the new ballet, *The Firebird*, was given its first performance at the Paris Opera, with Gabriel Pierné conducting; the sets and costumes were designed by Golovine and Bakst, and Fokine, who was the scenarist as well as the choreographer, also danced the principal male role. The work was an instant success; aside from its



The orchestral color of Stravinsky's *Firebird Suite* is heightened by spectacular sound and Leopold Stokowski's unrivaled performance on London's Phase 4 disc and tape release. The composer vividly conducts the 1910 version of the score (Columbia), and Carlo Maria Giulini's subtle reading (*Seraphim*) is the best among the budget versions.

other attractions, this ballet made it clear beyond question that in Stravinsky Diaghilev had discovered a composer of extraordinary gifts.

Considered from any point of view, Stravinsky's score is masterly; as the first creation for the theater by a late-starting and barely tried composer, it is astonishing. The music owes much to the orchestral style of Rimsky-Korsakov, with its bright and vivid instrumental colors. But there is no mistaking the distinctive individuality of Stravinsky: here is a confident and lusty master flexing his compositional muscles in earnest for the first time and glorying in his creative powers.

Within a few years of its premiere Stravinsky had derived an orchestral suite from the ballet, and he has revised and added to it since. Conductors for the most part seem to prefer the version of 1919, with its uninhibited orchestral splash and dynamism. Of the eleven available recordings of the suite, all but two utilize this early version or some slight variant of it. The two conductors who employ the later version of the 1940's, with its thinner orchestration and additional sections, are Stravinsky himself (not surprisingly) and Erich Leinsdorf. Of the two, Stravinsky's is certainly preferable: it has greater vitality than Leinsdorf's, and is more vividly recorded. For those who want the extended *Firebird* Suite, then, there is the composer-conducted recording (Columbia MS 7011, ML 6411; tape MQ 450).

AMONG the remaining nine recordings of the Suite, there are five that have a special claim to attention—the performances conducted by Leonard Bernstein (Columbia MS 6014, ML 5182); Carlo Maria Giulini (*Seraphim* S 60022); Pierre Monteux (RCA Victrola VICS/VIC 1027); Leopold Stokowski (London 21026; tape L 75026); and George Szell (Epic BC 1290, LC 3890; tape EC 841). Bernstein's, stemming from the earliest days of stereo recording, suffers from the wide separation favored a decade ago; also, the New York Philharmonic was not playing as well for him then as it has been during the past few years. But the performance has an impetuosity and an *élan* that are quite winning. The Giulini and Monteux recordings have many points in

common: both conductors are meticulous in their attention to detail and nuance, and both deliver readings of subtlety and warmth. Giulini's Philharmonia Orchestra is a far more responsive instrument than Monteux's Paris Conservatory Orchestra, and Giulini also benefits from cleaner and more vibrant reproduction. These two are budget-priced versions and are therefore very good buys. Szell's is altogether a more high-powered recording, brilliant in both performance and reproduction, if a mite hard-hearted.

And so we come to the Stokowski recording. The silver-haired maestro has been associated with this music on records for more than forty years: his latest version of the Suite, in London's Phase 4 series, is his seventh time around with *The Firebird*. It is a remarkable accomplishment, as spectacular for our times as his second recording of the score with the Philadelphia Orchestra was for the 1930's. Sonically, this newest version, with the London Symphony Orchestra, is a tour de force of technical wizardry. Only the finest stereo systems will be able to cope successfully with the disc's wide dynamic range. And stereo aspects are underlined with wide separation and spotlighted effects. The performance is characterized by extraordinary vitality and snarling impetuosity; some of the players in the London Symphony told me recently that Stokowski is a conductor with whom they enjoy a particularly close rapport, and this is evident from the enthusiasm and remarkable discipline the orchestra displays in this recording. All in all, this *Firebird* recording ought to be unrivaled for some time to come. Given his brand of white-hot inspiration, Stokowski's tampering with some of the orchestration is no drawback at all.

There are two available recordings of the full score that Stravinsky created for Diaghilev in 1910—Ansermet's (London CS 6017, CM 9138; tape K 80042—included in 2308, tape R 80205) and the composer's own performance (Columbia MS 6328, ML 5728—included in D3S 705, D3L 305). There are many felicities in the Ansermet recording, but Stravinsky makes a more vibrant and compelling case for his score, and his recorded sound is more vivid also.

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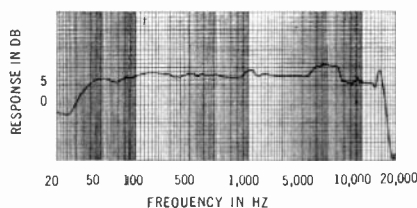
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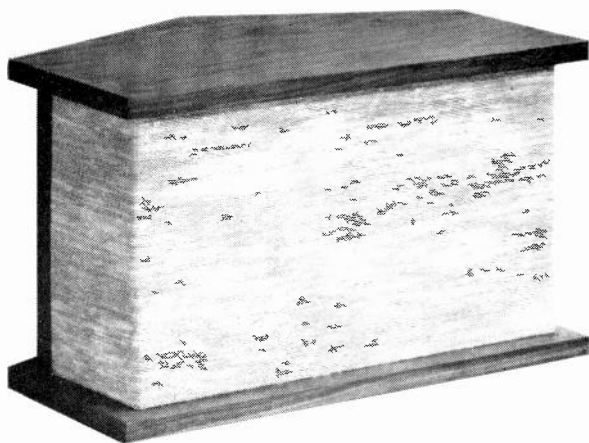
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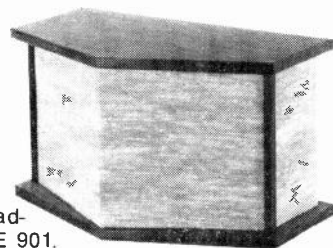
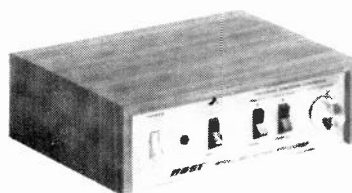
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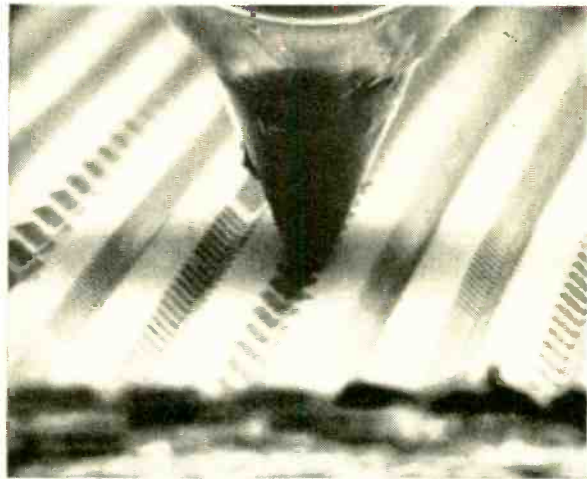
Julian Hirsch said in 'Stereo Review':

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Figure 1 Two photomicrographs (taken with the scanning electron microscope) of a conventional 0.7-mil spherical-diamond stylus resting in a record groove that carries sine-wave signals at frequencies from 2,000 to 20,000 Hz recorded with vertical modulation. The same view is shown at two different magnifications (indicated by calibration marks).

In a series of startling photographs, the scanning electron microscope provides a close-up, in-depth view of the difficult-to-observe phenomenon of

# RECORD-GROOVE WEAR

By J. G. WOODWARD



OVER THE years, phonograph records have often been criticized because of what some consumers feel is a tendency to rapid wear. At the same time, there have been claims that certain phonograph cartridges will not cause wear even after an indefinitely large number of playings. Is record wear, when using high-quality playback equipment, really as bad as some angry critics assert? Or can wear really be as negligible as is claimed by others? Good, solid, objective answers to these questions are hard to find because of our sad lack of understanding of the nature and degree of record wear under various playback conditions.

In recent work at the RCA laboratories we have been experimenting with advanced instruments and techniques for examining and measuring record wear and its audible effects on reproduced signals. One of these new instruments, the scanning electron microscope (SEM), has enabled us to examine the walls of record grooves in considerable detail and to see things that previously either were unobservable or were observable only with great difficulty. In particular, we have been able to view

the effect on the groove walls of a *single* pass of a pick-up stylus under normal playback conditions. The results of this study are only preliminary and, for reasons discussed below, do not provide complete answers to the questions posed above. However, the results do offer an expanded insight into the nature of record wear and point the way to further and more thorough work in this area.

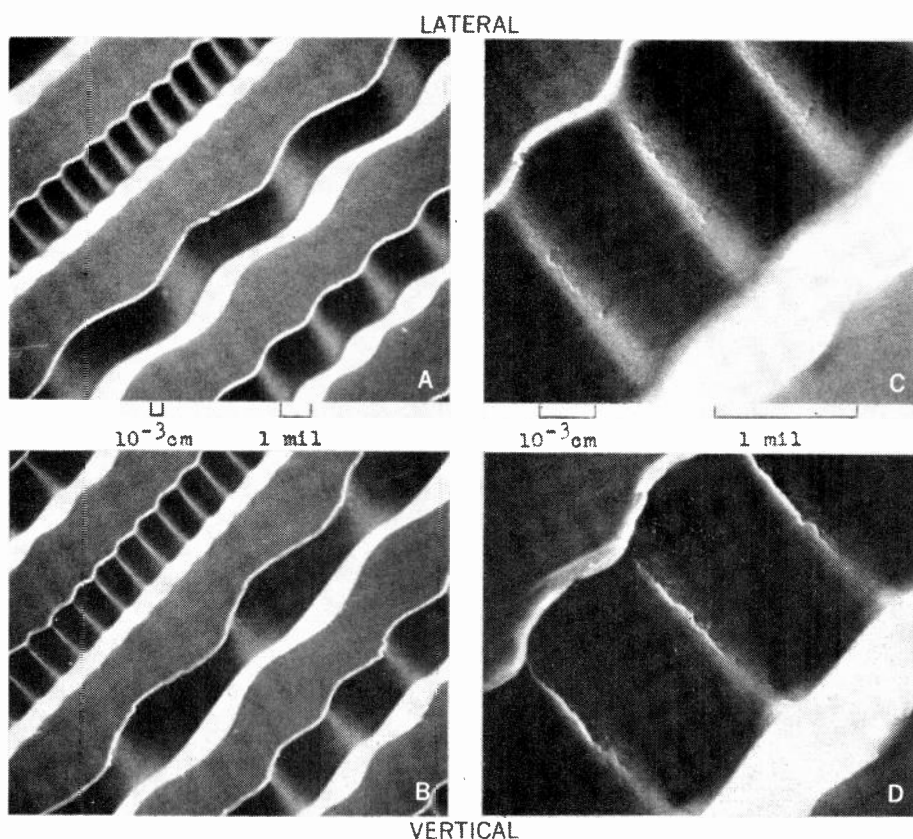
A DISCUSSION of wear in record grooves should begin with an examination of unplayed, and therefore unworn, grooves. Some virgin grooves photographed with the aid of the SEM (see box "How It Was Done") are shown in Figure 2. The records used in these tests were vinyl pressings of a laboratory test record containing sine-wave signals with frequencies between 2,000 and 20,000 Hz modulated in both the lateral and vertical modes as in a normal stereo disc. The grooves are shown at two values of magnification. The photomicrographs at C and D are magnified views of the shortest-wavelength (highest-frequency) segments of grooves

seen in the views at A and B. As we look at these grooves, our line of sight is nearly perpendicular to the left-channel groove wall—*i.e.*, the groove wall nearer the center of the record. This groove wall looks dark in the picture. The very bright areas are the right-channel groove walls, which are parallel to our line of sight. The gray areas are the "land" between grooves. Some minor roughness and other imperfections are visible in these unplayed grooves because of the imperfect cutting action of the recording stylus under certain conditions. (Note that the SEM causes a right-to-left reversal in the photographs.)

and with this cartridge is not particularly dependent on the frequency of the recorded signal.

Let us now look at the wear produced by one of the best commercial high-compliance, low-mass cartridges available at the present time. It is fitted with a 0.2 x 0.7-mil elliptical stylus and was used in this test with a tracking force of 1.5 grams. Photos of grooves played by this cartridge are shown in Figure 4. Again, wear is seen after the first pass of the stylus, with increasing wear following additional passes. The wear pattern has the same general form, but is far less severe than in the preceding example. With this high-quality cartridge and the

*Figure 2. Unplayed grooves of a laboratory test record. Photos C and D are magnified views of the 20,000-hertz modulated segments of photos A and B. The minor roughness visible on the "edges" of the modulated sections is the result of imperfect cutting by the recording stylus.*



Our first example of worn grooves is shown in Figure 3. Viewing conditions here are the same as in Figure 2. The modulation in this case is in the lateral (side-to-side) mode. Photomicrographs showing the groove wall after one, ten, and fifty passes of a stylus are shown. One has no difficulty in seeing the wear pattern on the groove wall after the first playing. The wear in this example was produced by a diamond stylus having a 0.7-mil spherical (conical) tip in a ceramic cartridge with a tracking force of 5 grams. This is the force used in the average portable or console record player. The nature and degree of wear is about the same in long, medium, and short wavelength segments of modulation, indicating that the wear under these playing conditions

low tracking force, wear is seen to occur mostly in the high-frequency modulation, which indicates that the forces on the groove wall are higher when the stylus is attempting to follow high-frequency recorded signals. This points to the effective stylus-tip mass as being the main factor affecting the record-wearing characteristics of this cartridge.

The four photos in Figure 5 permit a side-by-side comparison of the wear patterns following fifty plays by four different pickups. At A we see the wear produced by the 0.7-mil spherical-tipped stylus in the ceramic cartridge with a 5-gram tracking force; photo B shows wear caused by a high-quality pickup with a 0.2 x 0.9-mil elliptical stylus and a tracking force of 1.5 grams;

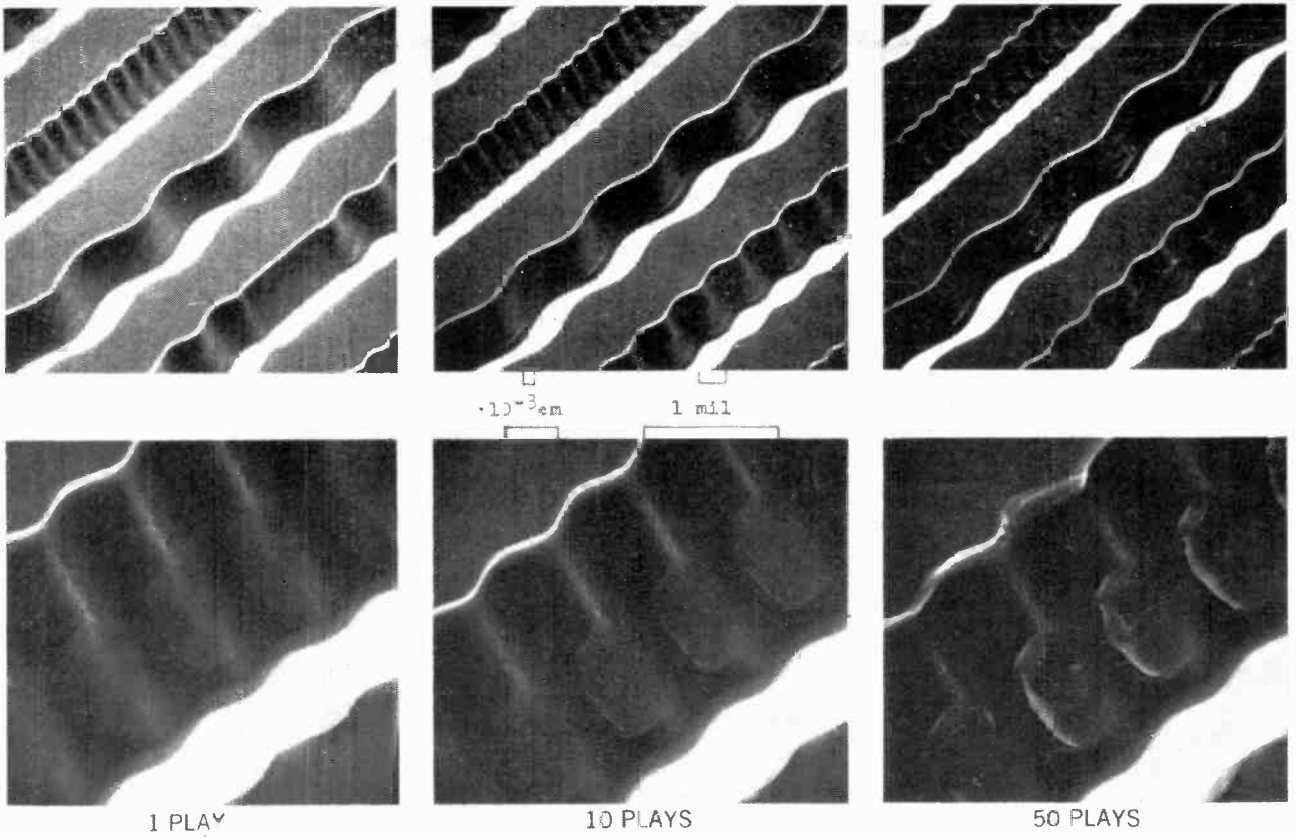


Figure 3. Photos showing the record wear after one, ten, and fifty plays with a 0.7-mil spherical stylus tracking at 5 grams.

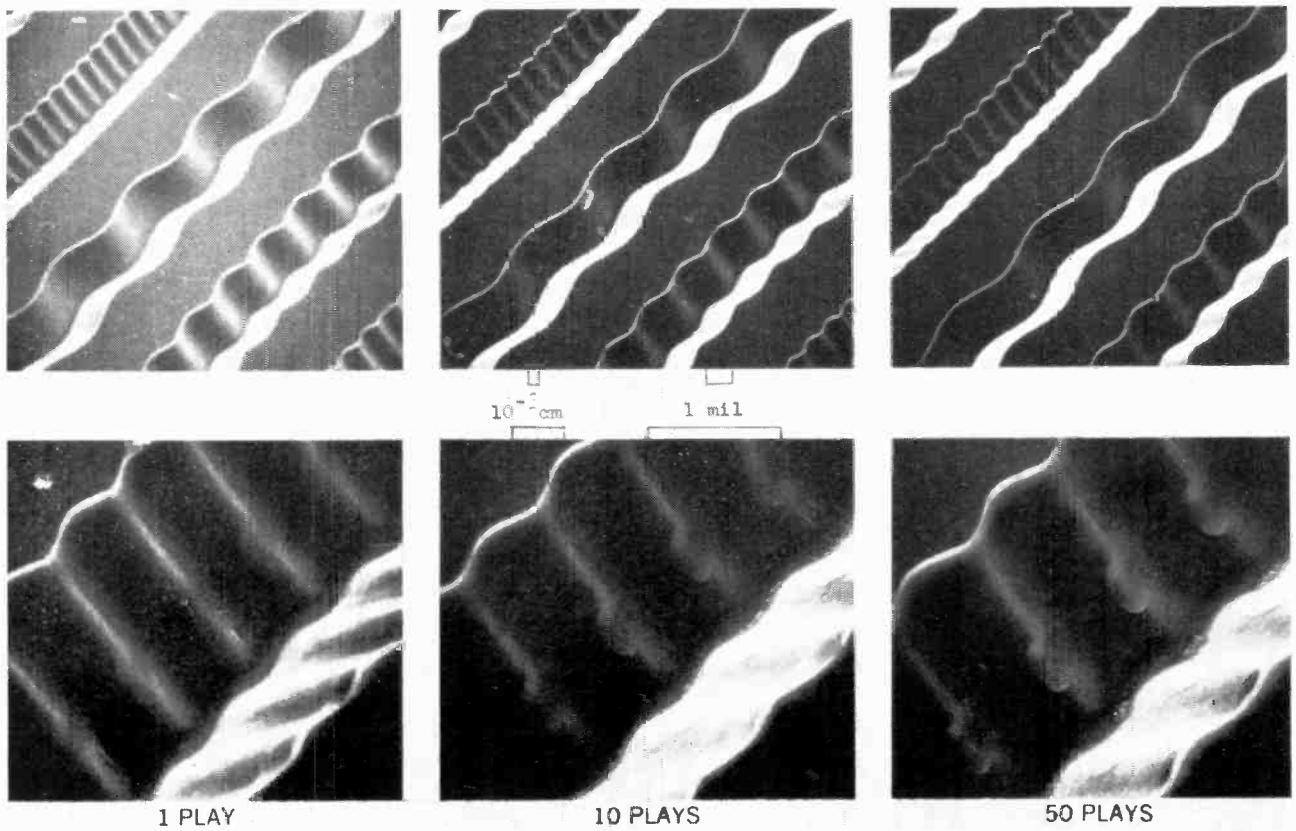


Figure 4. Record-groove wear using a 0.2 x 0.7-mil elliptical stylus tracking at 1.5 grams. Note small increase with additional plays.

C shows the results of using another high-quality cartridge with the 0.2 x 0.7-mil elliptical stylus and a tracking force of 1.5 grams; and D is the wear pattern for this same pickup, but with the elliptical stylus replaced by a 0.7-mil spherical-tipped stylus and with the tracking force still at 1.5 grams. The almost complete absence of wear following fifty plays in this last case is remarkable.

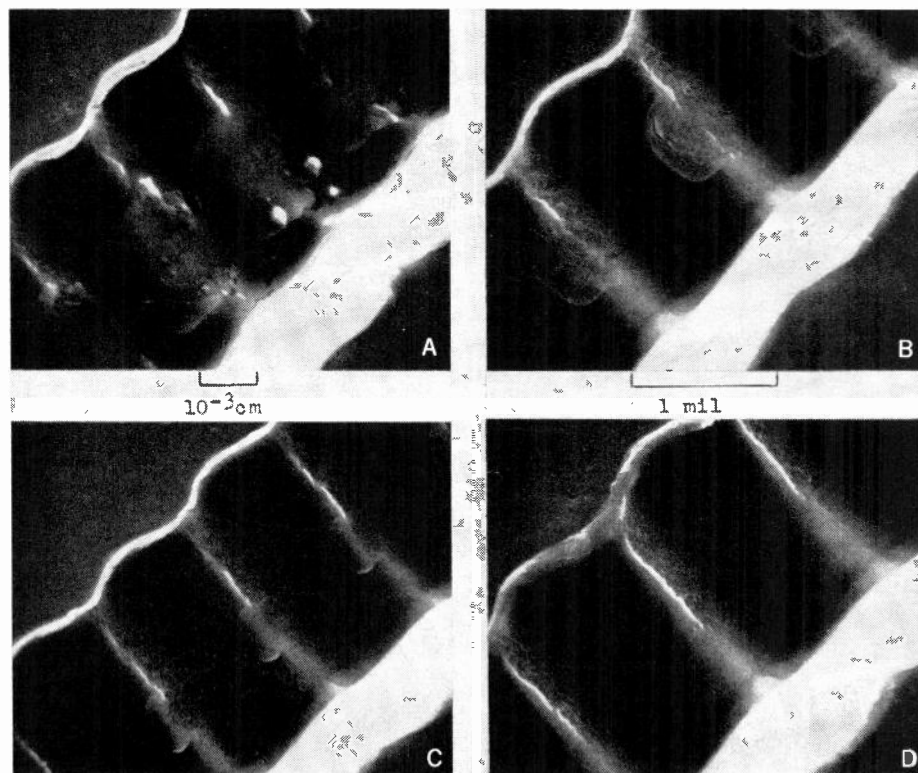
These SEM studies show that an elliptical stylus produces more *visible* wear than a spherical stylus with a 0.7-mil tip radius *in the same cartridge and with the same tracking force*. This result should come as no surprise to anyone, for it is in accord with what is known about the behavior of plastics and other materials when a mechanical indenting element is pressed against the surface of the material. Indeed, the manufacturers of some of the better elliptical-styli cartridges have been aware of this fact and have devoted considerable effort to designing their cartridges to work with very low tracking forces, partly to minimize record wear, although other important benefits also accrue from these advanced designs.

The reason for the observed differences in wear for the two types of styli is quite simple. The applied tracking force presses the stylus tip against the record-groove walls, thereby deforming the wall surfaces at the areas of contact. Because of its larger tip radius, the 0.7-mil spherical-tipped stylus has a larger area of contact than the elliptical stylus. Since the tracking force is the same in both cases, there is less force per unit area (pressure) for the spherical than for the elliptical stylus. As long

as the force per unit area is below a certain threshold value (which depends on the material being deformed), the surface deformation is *elastic*. This means that when the stylus is removed, the surface returns to its initial condition. However, when the force per unit area exceeds the threshold, the plastic material at and just below the surface suffers some degree of permanent—as well as elastic—deformation. The permanent part of the deformation is what we observe in the photomicrographs. Evidently, the elliptical stylus exceeds the threshold at a 1.5-gram tracking force, but the spherical stylus does not. However, the results for the 0.7-mil stylus in the ceramic cartridge demonstrate that the permanent-deformation threshold is exceeded by a considerable amount when the tracking force is increased to 5 grams even for the larger spherical tip.

Now we are faced with the problem of whether it is wise to use an elliptical stylus in our high-quality playback systems if one of the results will be increased record wear. This question must be answered by weighing the detrimental effects of wear against the beneficial effects of the smaller stylus tip on the quality of the reproduced sound. A thorough study of this matter has never been made, but tests conducted in our laboratory two years ago (which were subsequently described in the *AES Journal*—J.G. Woodward and R.E. Werner, "High-Frequency Intermodulation Testing of Stereo Phono-graph Pickups," *Journal of the Audio Engineering Society*, Vol. 15, p. 130, April 1967) permit us to make some preliminary judgments.

Figure 5. The photos show groove wear caused by four different pickups following fifty plays. Photo A shows the wear produced by a 0.7-mil stylus tracking at 5 grams; B shows the effect of a 0.2 x 0.9-mil elliptical tracking at 1.5 grams; C, a 0.2 x 0.7-mil elliptical at 1.5 grams; and D, a 0.7-mil spherical stylus, also tracking at 1.5 grams.



## HOW IT WAS DONE

A PORTION of a phonograph record is placed in the scanning electron microscope near the bottom of a chamber from which the air has been evacuated. At the top of the chamber, an electron gun projects an electron beam toward the specimen. The beam passes through a series of focusing coils (the electronic equivalent of lenses) until it strikes the surface of the specimen. At the point of impact the diameter of the beam is only about one millionth of an inch, which means that very small details in the record surface can be resolved. The impact of the electron beam dislodges other electrons from the specimen's surface. These "secondary" electrons are drawn to a nearby collector electrode. The current variations are amplified and used to control the intensity of the spot on the screen of a cathode-ray tube. The number of secondary electrons dislodged from the surface depends on the angle between the impacting electron beam and the surface. Thus, as the beam is scanned (swept) back and forth over the specimen, variations in its surface produce variations in the collected current and, therefore, in the brightness of the cathode-ray-tube spot. The beam sweeps a small area of the specimen in a rectangular pattern (raster) line by line. The spot on the screen of the cathode-ray tube is synchronized with the beam scanning the specimen and is simultaneously swept in a rectangular pattern at the same rate, so there is a point-to-point correspondence between the raster on the cathode-ray tube and the much smaller raster on the surface of the specimen. The result is a TV-like picture on the screen of the cathode-ray tube, with the display being a highly magnified—but reversed—image of the specimen surface. Magnifications from 20 to 5,000 times and greater are available. The greatest virtue of the scanning electron microscope is its ability to maintain focus over a considerable depth and width of scanning area and for large irregularities in the topography of the specimen. This capability is demonstrated to a remarkable degree in Figure 1 at the beginning of the article.

In these tests we measured playback intermodulation distortion for recorded signals in the frequency range between 2,000 and 20,000 Hz. When the distortion during the first playing of a record was compared with that during the tenth playing, a small increase in distortion as a result of wear was observed. In the case of an elliptical stylus with a somewhat high tracking force of 2.5 grams, the distortion measured after ten plays was about 20 per cent greater than during the first play. There was *no* measurable increase in distortion when the test was made with a 0.7-mil spherical stylus at the same tracking force. Before leaping to the wrong conclusion, however, the reader should be made aware that the distortion for the spherical stylus at the time of the *first* play was more than twice as great as the distortion for the elliptical stylus even after wear had

occurred. On the basis of the rather meager data now available, I estimate that, for a well-made elliptical stylus in a well-designed cartridge with a 1.5-gram tracking force, from one hundred to several hundred playings of a record would be required before the "wear" distortion caused by the elliptical stylus equaled or exceeded the "normal" first-play distortion from a spherical stylus in the same pickup.

ONE final comment: some of the photomicrographs of record grooves shown here exhibit what might be judged to be really horrendous wear patterns, and one might reasonably expect that these would have a serious effect on the reproduced sound. Actually, even the most sensitive playback tests fail to bear out this expectation. Two factors can contribute to this discrepancy between audible playback performance and observed wear patterns. One is that the residual distortion and noise arising from other causes masks the *relatively* small contribution resulting from wear. The other factor resides in the elastic and plastic action of the disc material under the stylus during playback. Examination of the photomicrographs shows that the wear is actually plastic flow of the groove-wall material. Material has been pushed from the peaks of the modulation and deposited on the downhill slopes. Little, if any, vinyl material has been completely removed from the record. The volume of permanently displaced material is small compared to the volume of material involved in the *elastic* deformation of the surface during the actual passage of the stylus through the region. Consequently, the groove-wall surface disturbance arising from wear scarcely affects the actual motion of the stylus until the wear is at a very advanced stage.

It has not been my intention in the above remarks to shrug off the problem of record wear as being completely unimportant, but rather to attempt to state the problem in a reasonable perspective based on the most recent laboratory investigations. The progress that has been made in high-quality phonograph components and records during the last decade or so has been phenomenal. The continuing growth in our understanding of the recording and playback processes and the availability of new research tools, techniques, and materials is contributing to a steady development toward systems capable of ever-lower distortion of all kinds. We can dare to hope that in systems still to be developed commercially the contribution of record wear to distortion and noise in the reproduced sound will not only be reduced to still lower values, but that record wear simply will not occur.

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*Dr. J. G. Woodward is the head of the Recording and Electro-mechanical Research Division of the RCA Laboratories, David Sarnoff Research Center, located in Princeton, New Jersey.*

Norway is especially rich in folklore, and folk music has influenced many Norwegian composers. The girl at right is playing the lur, a folk instrument sometimes used for calling cattle or for communicating from hilltop to hilltop.

## A Festival Tour of Scandinavia

- Denmark
- Norway
- Sweden
- Finland

By William Livingstone

. . . Mr. Marshall is such a polite man with his manners and very educated and cultured and I've told him all about how my mama and papa used to go to Europe for the music. . . . Imagine going all the way to Europe just to listen to music. Wouldn't that be nice, Addie? Just to sit there and listen. . . .

—Lillian Hellman, *The Little Foxes*

YES, it is very nice to go to Europe for the music and just sit there and listen. Unlike residents of the ante-bellum South referred to in Lillian Hellman's play, Americans today have more music here at home than we can possibly listen to, and the best European performers come to New York where success can be an important seal of approval on their careers. Still, the glamour of European festivals draws us across the Atlantic to hear music in the churches, palaces, and theaters for which it was originally composed.

This year I represented HiFi/STEREO REVIEW at four Scandinavian music festivals, and it was a joy from beginning to end. Bergen, Copenhagen, Helsinki, and Stockholm are among the most attractive cities I know. All of them are seaports located on sites of unusual natural beauty, and they are inhabited by some of the world's most literate, cultivated, and beautiful people. At the time I was there—late May and early June—Scandinavia is at its best. The air is cool and fresh, much as if no one had ever breathed it before; the Baltic sunlight has a unique clarity; and the long days characteristic of the short summer in those latitudes make every plant work overtime to put forth blossoms. The festivals are staged primarily for the local audiences, and conse-



NORWEGIAN INFORMATION SERVICE

quently they lack the tourist-trap commercialism that mars some more famous summer events elsewhere in Europe. In each of these four cities the festival closes the concert season, presenting the best of the national musical fare in combination with soloists and performing groups from all over the world. The result is a sort of big family party at which the visitor feels like a very welcome guest.

My first stop was the Royal Danish Ballet and Music Festival in Copenhagen. Travel literature will tell you that Copenhagen is not just Scandinavia's largest city (population 1,500,000) and the capital of Denmark, but a special way of life. It has been said that Danes have a talent for prolonging the pleasures of childhood well into middle age, and this fun-loving outlook is reflected in the face of the city itself. Even the most weathered of the old buildings have a certain gaiety about them. Flags are flown on the slightest pretext, and for festival performances torches are lit in front of the Royal Theater. The festival, in fact, revolves around this theater, where three repertory companies alternate on its two stages in performances of drama, opera, and ballet. The operas are all sung in Danish.

Benjamin Britten's *The Turn of the Screw* goes into Danish very nicely, and it was given an excellent performance at the Royal Theater to honor Britten, who received this year's Leonie Sonning Music Prize during the festival. (Previous winners have included Stravinsky, Leonard Bernstein, and Birgit Nilsson.) Britten gave a charming acceptance speech at intermission, pointing out that he was pleased with the honor of having been se-



lected and pleased with the check, since he did not believe good composers had to be indifferent to money. This view is well understood in Denmark, where the arts are generously subsidized.

In conjunction with the festival there was a two-week ballet seminar conducted by Balletmaster Birger Bartholin, and the Twentieth International Heinrich Schütz Festival under the general direction of Mogens Wøldike. The latter was a series of concerts of works by Schütz and his contemporaries in churches and castles in and around Copenhagen. For some time Schütz was Master of the King's Music at the court of King Christian IV, and John Dowland was also in the service of that Danish monarch. I particularly enjoyed an afternoon concert of secular music by Schütz, Dowland, Monteverdi, and others given in a small salon at Copenhagen's City Museum.

The Danish festivals began in 1950 as ballet festivals and were later expanded, but the Royal Danish Ballet is still the principal drawing card for foreign critics and other visitors to the festival. Conservative balletomanes would like to see the Danes concentrate on the nineteenth-century repertoire they have preserved since the days of their greatest choreographer, August Bournonville, but the company serves a modern public and is determined to be up to date. Balletmaster Flemming Flindt has choreographed a number of modern works for them, and for the festival he commissioned the American modern choreographer Paul Taylor to mount his *Aureole* (music by Handel) with the Danish dancers. It was a revelation to see how easily members of the company adapted to a style completely alien to their own.

Danes must tire of having foreigners regard their country as a fairy-tale kingdom, a setting for a Hans Christian Andersen story complete with the Little Mermaid in the harbor. But this view is hard to avoid when a visitor observes the great affection Danes have for King Frederik, Queen Ingrid, and their three daughters. The royal family are regular customers at the theater (the king went to the same performance of *Giselle* that I did), and their attendance pleases the Danes almost as much as it does the tourists.

**L**IKE Denmark, Norway and Sweden are monarchies, but Finland is a republic. Other things set it apart from its Scandinavian neighbors: the vast majority of Finns speak a non-Indo-European language, Finnish; and although Swedish is also an official language, Swedish-speaking Finns account for less than ten per cent of the population. On the streets of Helsinki you are immediately aware of a greater ethnic variety. The glamorous Nordic blonds are much in evidence, but there is a tougher, darker, stockier East Baltic strain whose looks make the Finns' reputation for bravery and stoicism easy to accept.

Roughly comparable in population to Cincinnati, Denver, Kansas City, Atlanta, Newark, Buffalo, or Phoenix, this city of approximately half a million has three symphony orchestras, an opera company, a ballet troupe, and more than a dozen permanent theaters. When I asked the young composer-critic Seppo Nummi how a city of this size could support so much theater and music, he answered: "The Finnish national character is like a volcano that has not erupted for two thousand years; the performing arts provide useful safety valves."

There are festivals throughout Finland in May, June, and July in such places as Turku, Vaasa, Jyväskylä, Pori, and Savonlinna, but they are small compared with the ambitious Helsinki Festival, which was held for the first time this year. During the two weeks of the festival there were nearly fifty plays on the boards in Helsinki's repertory theaters. There were also performances by the local musical forces and guest appearances by Igor Oistrakh, Karlheinz Stockhausen, the New York Chamber Soloists, Sviatoslav Richter, Nikita Magaloff, the Moscow Philharmonic, the Bayrische Staatsoper from Munich, and many others. The Finnish Ballet was touring South America, but dance programs were given by the Hungarian State Opera Ballet, the Batsheva Dance Company from Israel, and the Cullberg Ballet from Stockholm.

In my brief visit to Helsinki I concentrated on vocal music by Finnish singers. The national Opera House is an architectural gem dating from the early nineteenth century. It seats probably no more than seven hundred, and the orchestra pit is so small that the harp is usually placed in one of the stage boxes. (Plans for a new, larger house have been approved.) The company is like that of an Italian provincial house in that the emphasis is on voice and plenty of it. I heard an impressive performance of Verdi's *Don Carlo* (in Italian), conducted by Jussi Jalas, Sibelius' son-in-law, with the splendid Finnish bass Martti Talvela as King Philip.

At the Finnish National Opera about half the repertoire is sung in Finnish, the rest in the original languages. The director is Prof. Alfons Almi, who joined the company as a tenor soloist in 1935. He made his debut as Radames and in the next twenty years sang leads in everything from *Tristan und Isolde* to *Die Dollarprinzessin*. He credits Finland's abundant production of opera singers to two things: the fact that singing in amateur choral groups is a hobby for vast numbers of Finns, and the fact that in his opinion Finnish, with its many vowels, is, with the exception of Italian, the world's most singable language.

One evening I was scheduled to hear a concert by the Helsinki City Orchestra, but I realized that since *Tristan und Isolde* at the opera house began at 6:30, I could hear the first act before going to the concert. I was Prof. Almi's guest in the director's box adjoining the stage, to the right of the orchestra pit and opposite the box where



DANISH TOURIST BOARD

In *Aureole*, a modern work by Paul Taylor, classical dancers of the Royal Danish Ballet performed barefooted for the first time.

the harp was played. After we were seated, some other people squeezed into the box behind us. Maestro J alas was again in the pit, and the title roles were sung by Anita V ä l k k i and Pekka Nuotio, both of whom have appeared at the Metropolitan. Mme. V ä l k k i, a handsome, statuesque, passionate Isolde, has a voice of true Wagnerian proportions. Seated practically on top of the orchestra and with nothing between me and the stage but the Finnish flag and a bouquet of flowers, I had never been so close to a voice of that magnitude in action. This proximity to the artists was dramatically heightened when Tristan's ship neared land and I discovered that the chorus of sailors, with their "Ho! Heave ho! Ho! Heave ho!", was right in the box with me. That's probably as close as I'll ever come to an operatic debut.

After the first act I taxied quickly over to the university for the concert. It ended with what was the most moving musical experience of my whole tour, a superb rendition of Mahler's *Das Lied von der Erde*. The Helsinki City Orchestra under Jorma Panula played well and the Finnish mezzo Raili Kostia sang well, but the tenor soloist, the Norwegian Ragnar Ulfung, was phenomenal. His stage presence is unusually ingratiating, and the timbre of his voice combines manly strength and tenderness. The effect of the performance was overwhelming.

**A**T about the same distance from the Arctic Circle as Helsinki lies Bergen, Norway. It is one of the oldest cities in Scandinavia (founded in 1070), and it has played an active part in the cultural life of the North for centuries. It has a number of buildings dating back to the medieval period and the time when it was one of the cities of the Hanseatic League. The theater in Bergen was founded by the violinist Ole Bull, and the Norwegian playwrights Bjørnstjerne Bjørnson and Henrik Ibsen made it famous. And of course Edvard Grieg was born in Bergen and spent much of his life there.

Located on the west coast of Norway, one of the most

scenic areas on earth, Bergen is called the "Gateway to the Fjord Country." It is the spot where I first set foot on European soil some years ago after crossing the Atlantic on a Norwegian ship, and now that the Scandinavian Airlines System has direct flights from the United States to Bergen it is the first stop for many Americans touring Europe. Bergen has about 160,000 inhabitants, and because of its relatively small size and compactness, the party atmosphere of the festival permeates the life of the whole city.

This year's festival began with a ceremony in which King Olav V laid the cornerstone for Grieg Hall, which is scheduled for completion in 1971 and will be one of the most modern theaters in Scandinavia. The administration of the Bergen Festival attempts a programming broad enough to involve the whole community. They schedule the usual festival attractions—ballet, theater, opera, and recitals by such artists as Felicia Weathers, Claudio Arrau, Julian Bream, the John Alldis Choir, and the Cologne Chamber Orchestra—but they also include art exhibits, lectures, an occasional jazz concert or ballad evening, children's shows, and folklore programs.

A pleasant introduction to Norwegian folk music and dance is the Fana Folklore tour, in which you follow the route of a guest at a country wedding. As you are driven to the twelfth-century Fana church a few miles from Bergen, the hostess describes the trolls, wood nymphs, and water sprites who inhabit the Norwegian countryside. At the church there is a short organ recital of local folk tunes, and the party then proceeds to a large farm house. Your arrival is announced by a young girl who plays the traditional Scandinavian tune for calling cattle on a long horn known as the *lur*. This summons a fiddler, who leads the party up the walk, playing away on the national instrument of Norway, the hardanger fiddle, a violin with a set of sympathetic strings whose droning creates a sound similar to that of the bagpipe. Rowan branches have been spread before the entrance to the house to keep the trolls out. In the dining room young people from nearby farms welcome the group with a folk song before serving a meal of traditional country wedding dishes. Afterwards they demonstrate country dances, and you are free to join in.

I know it sounds corny and touristy, but it isn't—in fact, most of the guests are native Norwegians. It is all carried off with great taste and style by the hostess, Mrs. Signy Eikeland, a Nordic Perle Mesta, who has seen to it that there is not a souvenir stand or an outstretched palm in sight.

As Ibsen tells us in *Peer Gynt*, one seldom sees a troll anymore. I think their place in Norwegian life has been taken by composers; there must be one for every hill in Norway, and it's a pretty hilly country. One of Norway's most prolific contemporary composers is Geirr Tveitt, whose fifth opera *Jeppe* was commissioned by the

festival and performed there this year by the Norwegian Opera Company of Oslo. It is a comic opera based on a play by Ludvig Holberg, the Norwegian Molière. *Jeppe* is more tuneful than most contemporary operas, but as an *opera buffa*, it suffers from a libretto whose basic situation is not funny in modern times—the aristocracy amusing themselves at the expense of a poor uneducated man, the town drunk. Tveitt is known in Norway as an expert orchestrator, and like most contemporary composers who sit down to write an opera, he has given all his best musical ideas to the orchestra rather than to the singers, which from my point of view is unfortunate. But two American tourists who asked me for directions back to their hotel told me it was the finest thing they had ever heard.

The finest thing I heard in Bergen was a recital of Grieg songs presented at Troidhaugen, his summer home, by the Norwegian soprano Aase Nordmo Løvberg (formerly of the Metropolitan Opera), accompanied by pianist Robert Levin. The program was a good selection of Grieg's lyric works, and Mme. Nordmo Løvberg and Mr. Levin performed them well. But what is so awe-inspiring about a concert at Troidhaugen is that there you are, an American more than 3,000 miles away from home, sitting in Edvard Grieg's living room on one of his chairs and listening to his songs sung in his language by one of his compatriots and played by another on the piano at which he composed Lord knows which of his works.

**N**ORWAY has Grieg, Finland has Sibelius, Denmark has Nielsen, and Sweden has a mild musical inferiority complex. But she needn't. Her musical life is quite as rich

and varied as that of her neighbors, and though she may at the moment lack a composer of towering international stature, the supporters of Franz Berwald are waiting in the wings, and a good case can be made for the late Karl-Birger Blomdahl. (Both are represented in "Music from Sweden," RCA Victrola VICS 1319, reviewed by William Flanagan in the August issue.)

Stockholm, the capital of Sweden, is young at the age of 714, compared with Copenhagen at 801 and Bergen, which is pushing 900. It looks the way we Americans would like our cities to look—enough old buildings to give character and authority, but mostly modern, rich, and brand spanking clean. Called the "Venice of the North," it is built on the mainland and more than a dozen islands in Lake Mälaren and the Baltic Sea. Even Copenhageners have to admit that it is beautiful.

The big Stockholm Music Festival takes place in September; the spring festival is devoted to ballet. In addition to performances by the Royal Swedish Ballet (which shares the opera house with the Royal Opera), there were guest performances by the Batsheva Dance Company of Israel, a modern company with a repertoire made up largely of the works of Martha Graham. And the Cullberg Ballet, a modern Swedish company formed in 1967, gave performances at its home theater and free performances in the city's parks.

The Royal Swedish Ballet, like most state-supported companies, has a repertoire of the classics—*Swan Lake*, *Nutcracker*, and *La Sylphide*—and works of the great contemporary choreographers such as George Balanchine and Antony Tudor. In addition there are works by Sweden's best modern choreographers—the two Birgits, Birgit Akesson and Birgit Cullberg. I saw four ballets: *Nut-*

The leading Finnish soprano Anita Vätkki (left) appeared as *Isolde* at this year's Helsinki Festival. At the Drottningholm Court Theater, near Stockholm, the repertoire included Gluck's *Orpheus* and *Eurydice* (right) with Elisabeth Söderström and Unni Rugtvedt.

FINNISH TRAVEL ASSOCIATION



SWEDISH NATIONAL TRAVEL OFFICE



*cracker* (Rudolf Nureyev's production), Balanchine's *Symphony in C*, Birgit Åkesson's *Sisyfos* (to a Blomdahl score), and Antony Tudor's *Echoes of Trumpets*. They were all well done, but despite the presence of some very good soloists the company lacks the ultimate polish that would permit it to take a place among the great companies of the world. The Swedes know that, and they are working on it. They have hired the great Danish dancer Erik Bruhn as artistic director, and after his one season in Stockholm, the company looked better to me than it did at the festival in 1966.

Although they place considerable emphasis on the contemporary, the Swedes have not turned their backs on their long musical tradition. Opera and ballet performances are held from the middle of May till the end of September at the Drottningholm Court Theater, now two years into its third century. Feeling rather like King Gustav III, I sailed out to Drottningholm—you can go by land, but it's a more beautiful trip by water—for a performance of Gluck's *Orpheus och Eurydike*, sung in Swedish by members of the Royal Opera. Elisabeth Söderström (formerly of the Metropolitan) was a lovely Eurydice, and Unni Rugtvedt, a mezzo who was new to me, was a fine Orpheus, the most successful I have ever seen in acting the role of a young man. The costumes were made from eighteenth-century designs, and the sets used dated back to the 1770's.

This was the most expensive event of my whole tour: I sat in a seven-dollar seat in the seventh row (the first six rows cost eight), but it's a small house with excellent acoustics, and seats in the last few rows cost a mere \$3. Since, as managing editor of this magazine, I was invited to take this festival tour as the guest of the four Scandinavian governments, I experienced no ticket difficulties of the kind recounted by Paul Kresh in his festival reminiscences in the July issue; complimentary press seats were provided for whatever I wanted to attend. But everywhere I went, I counted houses and checked ticket prices and availability.

In Copenhagen few things sold out before the day of the performance, and the *top* ticket price was \$5 (though the king's attendance is not guaranteed). In Helsinki the \$5 *top* was the rule, but you would have had to pay \$6.25 for the foreign companies—the Hungarian State Ballet, the Munich Staatsoper, or the Cullberg Ballet. The *top* price for the orchestral concert that included *Das Lied von der Erde* was \$3, and the house was only two-thirds full.

In Bergen, the closing concert of the Bergen Symphony under David Oistrakh with Sviatoslav Richter as soloist in Grieg's Piano Concerto would have cost you from \$1.70 to \$5.70, but neither love nor money would have gotten you a seat if you hadn't planned well in advance. The first seventy or so ticket buyers for a concert at Grieg's home paid up to \$2.85 to sit in the living room

with the soloists practically in their laps, but anybody could sit in the garden and hear the concert over the public address system (Electro-Voice speakers) for 70¢. At the Stockholm Ballet Festival, tickets at the opera house ranged from 80¢ to \$5.40.

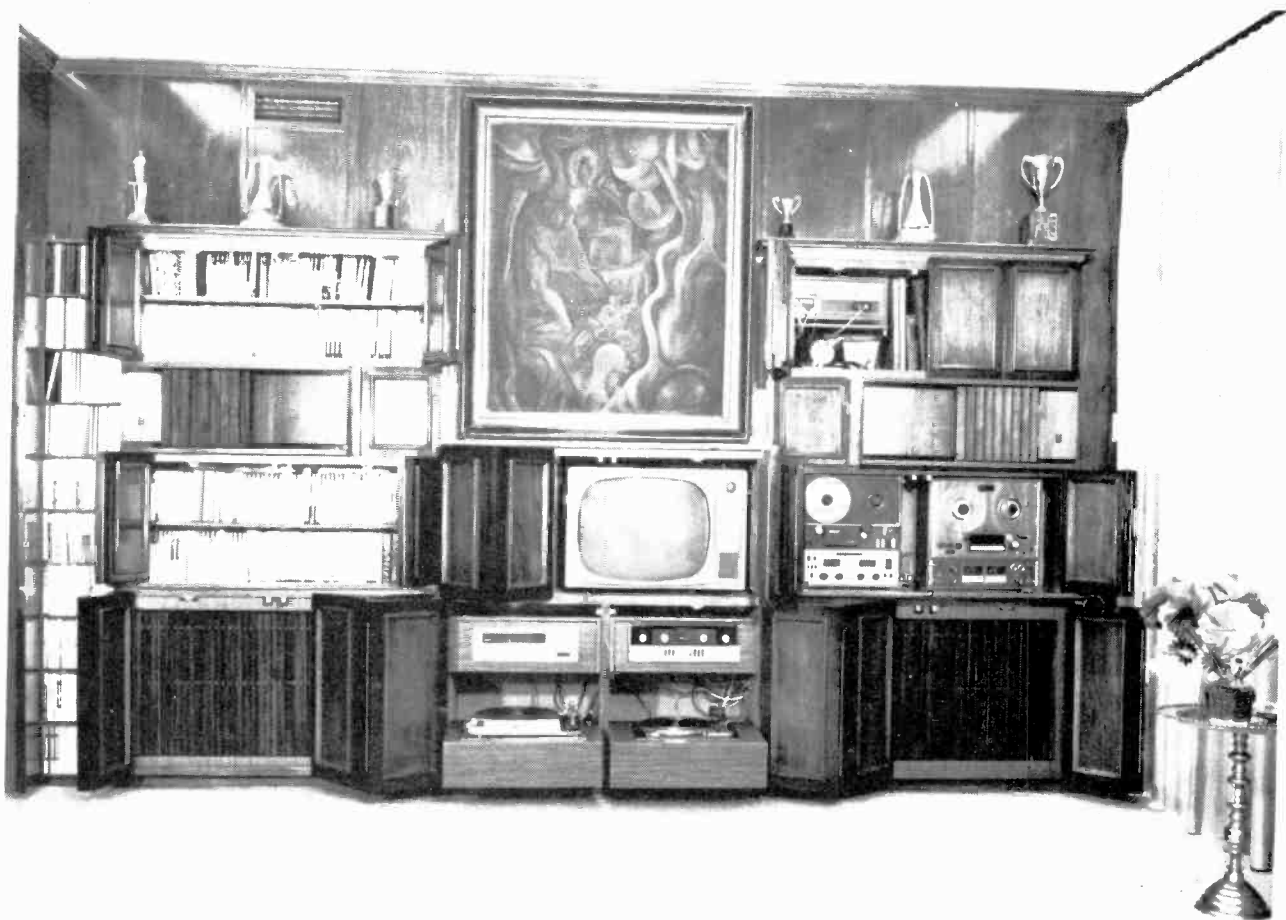
Why are they so cheap? As Bengt Häger, director of the Choreographic Institute in Stockholm, explained, for every \$4 seat in the house, the state subsidy amounts to about \$40, whether anybody is sitting in it or not.

As you must have gathered by now, I love Scandinavia, and I thoroughly enjoyed this trip, but in one respect I have to count it a failure. I went with the specific assignment from the Editor of finding some plausible answer to the question implied by our Scandinavian issue of September 1965: Why have these four small countries produced musicians in numbers so out of proportion to their total population? They've had more good composers than they have any right to, and the outstanding Scandinavian singers between Jenny Lind and Birgit Nilsson are too numerous to list.

Professor Orville Shetney, of the University of Wisconsin, on a research grant in Norway, credits the Scandinavian lyric impulse to a genetic quality in the people, enhanced by their great respect for culture and high literacy rate. (The publishing statistics are impressive: Oslo, about the size of Minneapolis or Memphis, has eleven daily newspapers.) Åsmund Oftedal, managing director of the Bergen Festival, thinks it is the influence of Scandinavian nature—the North Sea winter storms make you feel that you have to shout back at them, and when spring comes, it is so beautiful that it calls forth an almost animal instinct to respond in song.

In Finland, Seppo Nummi credits the musicality of Scandinavians to the fact that they live simpler, healthier lives, closer to nature, and with fewer telephones to interrupt their peace of mind. This point of view is echoed by Birgit Cullberg, who adds that state subsidies of the arts help. Bengt Häger agrees, tactfully pointing out that we have other systems in the United States which work very well for us [the foundations], but emphasizing that the Swedish way allows no budding talent to wither on the vine. I find none of these answers completely satisfactory.

In Bergen there is a statue of Ole Bull playing his violin. A waterfall spurts forth below his feet, and under that spray there is an ugly water sprite, a sort of troll, playing a harp. According to local legend you can find such a sprite under any Norwegian waterfall. He knows all the secrets of music and has a great hunger for cured leg of mutton (a Norwegian specialty I don't recommend). If for three consecutive nights you give him a leg of mutton, on the third night he will come out and teach you his secrets. Could it be that there are more water sprites in Scandinavia than in other countries?



INSTALLATION OF THE MONTH

## IN-A-WALL STEREO

**S**IDNEY LISWOOD, of New Orleans, Louisiana, obviously takes his music seriously. His listening room has been specially treated with acoustic material to cut down on reverberation and extraneous noise. One wall is completely draped, and there is heavy carpeting on the

floor. The hi-fi equipment is housed in a large home-built cabinet that is recessed into the wall for additional depth.

A variety of program sources are available to Mr. Liswood, as can be seen in the photo above. These include a Fisher R200B multi-band tuner, a Dual 1019 automatic turntable, and a Thorens TD124 turntable with a Grado tone arm and an Ortofon cartridge. There are also two tape recorders: a Teac 1040 and a Sony 777 with remote control. The tape library consists of prerecorded tapes and others recorded off the air or from records or tapes.

A McIntosh C-22 preamplifier and a James B. Lansing amplifier make up the rest of the setup with a pair of JBL Minigon speakers housed at eye level in the cabinet and a pair of 16-inch Olson woofers and mid-range horns at the bottom flanking the record-playing equipment.

Mr. Liswood writes: "Every Monday night is an at-home stag night when a group of the boys gather to listen to music. These sessions last about three hours and have been going on for a great many years, with very few Monday nights ever being missed. Generally our tastes run to the classics."

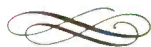
—W. W.



Wanda Landowska:  
*an Appreciation*

*The gratifying success story of the tiny priestess  
of the harpsichord who single-handedly recreated  
and firmly established a musical tradition that  
had lain fallow for over a century*

*By Igor Kipnis*



*Wanda Landowska: an affectionate caricature by Bulgarian pianist Alexis Weissenberg*

**I**N THE nine years and more since the death of Wanda Landowska there has been the inevitable reappraisal that follows the end of the career of any prominent artist. Posterity's judgments are full of vagaries, and the ecstatic adulation of a performer in his prime can, within a mere decade, turn into fickleness or simple disregard when the spotlight is extinguished.

A handful of names come to mind in this regard. Foremost among them is Toscanini, who died just two-and-one-half years before Landowska. The last eleven years have shown a considerable change in the public's attitude toward him. Toscanini is still venerated, but by an ever-narrowing circle, composed mainly of those who heard him when he was alive. His many recordings suffered a partial eclipse until recently, though the withdrawn items are now gradually being reissued. But if the decline in Toscanini's popularity can be ascribed in part to a new generation's unfamiliarity with the man and his work, it must also be acknowledged that there has been increasing criticism of his manner of performance. Whether one agrees with these pejorative comments or not, this criticism is completely bound up with the re-evaluation process, and only time will tell the final outcome.

Other distinguished artists, like Toscanini, have undergone reappraisals: Paderewski, lionized while he was alive, is looked on today by many with condescension. Could all those mannerisms really have passed for musicality? What of Kreisler and his note-to-note slides? For that matter, can one accept the almost legendary Bach solo cello suites of Casals with the same rapture as when they were first recorded? Styles and tastes do change with time, and even the greatest stars of the past, assuming that their names are still alive in the public mind, have been known to slip to a position of lesser magnitude over the years. How has Landowska fared?

When Landowska first began her career in Paris at the turn of the century, it was as a pianist, not as a harpsichordist. The harpsichord at that time was considered little more than a museum curiosity: it was thought that Bach *might* have written for the instrument, but that obviously he could not have been satisfied with it—a typical Romantic conceit of hindsight. Landowska set out to prove that Bach actually *liked* the harpsichord.

The reaction to her early efforts must have been dismaying. Musical scholars invariably approved of her choice of repertoire (seventeenth- and eighteenth-century keyboard works which were then in the process of being rediscovered and published), but not of her choice of instrument. She received the following letter, quoted in *Landowska on Music*, from Charles Bordes, one of the most enthusiastic supporters of early music: ". . . I want to put you to a big task, one which may become for you a splendid specialty. Play all the works of the harpsichordists, *but not on the harpsichord*; enough of this

'cage for flies' which reduces superb and often large-scale works to the size of its tiny, spindly legs."

At first, Landowska played her recitals almost exclusively on the piano, with only one or two pieces on the harpsichord. Her official public debut as a harpsichordist came in 1903, and the battle was on. "Battle" is really the correct description; it is extremely difficult for us to realize today the extent to which she had to fight for the acceptance of her chosen instrument. After a considerable period of study and research, Landowska began publishing treatises: *On the Interpretation of the Harpsichord Works of J. S. Bach* (1905), *Music of the Past* (1909; a revised version is contained in *Landowska on Music*), *Harpsichord or Piano in the Performance of the Works of Bach* (1910), *For What Instrument Did Bach Write His "Well-Tempered Clavier?"* (1911), and on and on. Landowska never stopped writing, nor did she ever stop proselytizing for the harpsichord.

The struggle was anything but easy, as a perusal of *Music of the Past* attests; Landowska is positively militant in her arguments. On the subject of transcriptions and arrangements, so prevalent during this century's first decades, she blazes away: "What would sculptors say if some plasterer took it upon himself to shave off some marble from the Venus de Milo to give her a wasp waist or if somebody twisted Apollo's nose to give him more character? . . . Most masterpieces of music . . . are covered with vulgar and arrogant marks, not dictated by naïveté, but by a stupid presumption of superiority over our ancestors." Today, when transcriptions have largely been set aside in favor of originals, when the harpsichord has been accepted completely on its own terms, reading Landowska's account of her struggle in the past seems a little like looking at film clips of World War I battle scenes: the characters move in characteristically jerky fashion, and it is difficult to identify with them. The battle was, however, no less real for that.

**N**OT every audience, listener, or critic was antagonistic, even at that early date. Albert Schweitzer, another proselytizer, provided welcome praise in his 1905 book on J. S. Bach: ". . . anyone who has heard Wanda Landowska play *The Italian Concerto* on her wonderful Pleyel harpsichord finds it hard to understand how it could ever again be played on a modern piano." In 1912, Landowska obtained her second Pleyel, an instrument built to her specifications. This model, which was based roughly on some of the European museum specimens, was to serve her for the remainder of her life, and it was this Pleyel, with its two keyboards and four sets of strings, that both Landowska and her many pupils presented to the public as the ideal instrument on which to play the keyboard music of the past. At the time the French piano firm was beginning to manufacture Landowska's harpsichord, the only other harpsichords of note being con-

Landowska was a brilliant keyboard technician whose fingers were almost as famous as Stokowski's hands. One of her earliest supporters in her fight for the harpsichord and *Musique ancienne* was Albert Schweitzer, organist, humanitarian, and noted scholar.



BETTMANN ARCHIVE



CULVER PICTURES

structed were those of Arnold Dolmetsch. Landowska did not know these, and having committed herself to a Pleyel, she stuck with it.

For more than four decades the Pleyel was considered to be one of the finest harpsichords obtainable; it was only with the onset of the recent Baroque revival, when a number of younger builders began studying old instruments, that criticism was leveled at it. The criticism, however late in coming, has nonetheless been apt. For one thing, what had previously been considered a close copy of a historical model was found to be both tonally and mechanically quite different from the best of the old harpsichords. Some of the differences are refined ones; others, such as distinct characteristics of timbre of the tonal registers, are more obvious. But most important to the player are certain remnants, in the Pleyel, of piano-like construction, especially in the heavy action, which demands a particular type of technique and articulation quite different from that required by eighteenth-century instruments. Moreover, the softness of the Pleyel—a lack of volume and carrying power not apparent in the usually close-up recordings—is all too apparent in the concert hall. Harpsichords are, of course, not very loud instruments anyway, at least in comparison with modern pianos. But a well-restored Taskin or Kirkman instrument from the eighteenth century is not only tonally far more attractive than the Pleyel, but is considerably louder and better able to carry in a hall.

Landowska, in addition to having to reinstate harpsichord manufacture, also had to develop a technique for playing the instrument. Contrary to other instruments, whose tradition of playing extends in an unbroken lineage over several centuries, the harpsichord was no longer being taught after the beginning of the nineteenth cen-

tury (France was the last holdout in the gradual decline of the harpsichord that took place at the end of the eighteenth century). Until Landowska, no one had seriously thought of relearning its technique, and she accepted the tedious, albeit exhilarating, work of reconstructing the methods. Patient and extensive scholarship, plus an almost infallible instinct, aided Landowska in her quest. Linked with the technical aspects of playing the harpsichord was the problem of developing a knowledge of performance practice, and in this Landowska was a brilliant leader. The recorded evidence of her understanding of this often knotty area of interpretation still stands as a musical monument, even when, as on occasion, one might be able to argue a point or two.

IT MUST be understood that Landowska was not alone in introducing the harpsichord to a piano-oriented populace. It was she who did most of the dirty work, but there were others (Violet Gordon Woodhouse, for example), even though their influence was but a fraction as great as hers. Landowska was the first to play the continuo part in the Bach *St. Matthew* Passion on the harpsichord in this century, and she taught extensively—in Berlin, in Switzerland, in Paris (where she eventually established her own school), and in the United States. The list of her pupils (harpsichordists *and* pianists) is long and notable. Alice Ehlers, Ruggero Gerlin, Clifford Curzon, Daniel Pinkham, Aimée Van der Wiele, Isabelle Nef, José Iturbi, Sylvia Marlowe, Paul Wolfe, and Rafael Puyana, among others, can be included among those actively performing today.

Landowska was an enormously strong-willed personality. Her style of playing was so distinctive that one can easily recognize her manner in the playing of her



pupils, some of whom tend to sound like second or third carbon copies. But not every pupil was willing to submit himself to this kind of personality transference, and a player with a different outlook and equal determination, such as Ralph Kirkpatrick, could not endure more than a few months of her tutelage before breaking out on his own.

Landowska's personality was manifest not only in her playing style; it was, from all reports, part of her general deportment, and was certainly an important element in her stage presence. Harold Schonberg's description of her public deportment in his book *The Great Pianists* is delightfully accurate:

Her stage entrances were unforgettable. When she gave her 1949 series devoted to the first book of Bach's *Well-Tempered Clavier*, in New York's Town Hall, she had the stage fixed up as though it were her living room—the harpsichord dominating, a studio lamp to the left of the keyboard, the stage nearly darkened. Fifteen minutes before the start of the event the audience was already firmly in place. Mme. Landowska made everybody wait a good while before she decided to come out. Finally the stage door opened and The Presence approached.

It seemed to take her a good five minutes to walk the twenty or so feet to the instrument. Her palms were pressed together in prayer à la Dürer, her eyes were cast to the heavens, and everybody realized she was in communion with J. S. Bach, getting some last-minute coaching and encouragement. She looked like the keeper of the flame as, dressed in some kind of shapeless black covering, her feet shod in what appeared to be carpet slippers (they really were velvet ballet slippers), she levitated to the harpsichord. It was one of the great entrances of all time.

Anecdotes of this type abound: there is the one about Landowska's making such an entrance and then announcing to her audience (conversation with the audience was invariably a part of a Landowska recital) that

*Landowska was as formidable at the piano as she was at the harpsichord, but the concert grand emphasized just how tiny she was.*



RCA RECORDS PHOTO BY DAN WYNN

she had had a dream the night before in which Bach had come to her and dictated the exact fingering he desired for a certain piece; and, she continued to her audience, she would now play the work with that fingering. To anyone who has seen Landowska's scores, with their meticulous indications of fingerings, phrasings, and registrations, the "spontaneity" of this incident must be more than a little suspect.

If Landowska was concerned with showmanship, it ought to be remembered that nearly all the performers of her generation were showmen of a sort. This was an integral part of the Romantic tradition, and it is a shame that this aspect of performance practice is no longer in vogue. Indeed, much of the success Landowska had in reviving the harpsichord and its literature must have been due, at least in part, to the unique aura she created on the stage. On records, of course, the visual element is lacking, yet even there one is constantly aware of the personality behind the notes.

AS AN interpreter, Landowska was able to blend personality with scholarship. One of the difficulties confronting the harpsichord performer today—indeed, performers of all kinds—is the prevailing mid-twentieth-century veneration for the printed note, which substitutes blandness for the individual and personal approach. When Landowska first started, it was the other way around: projection of the interpretation stood in importance far above respect for the original score. Thus she not only succeeded in being faithful to the composer's intent, but interesting as well. Sometimes, of course, the mannerisms could become a little strained.

In one respect, however, Landowska did not pursue her usual scholarly manner, this has to do with harpsichord registration. Most harpsichords of the time of Bach and earlier did not have a sixteen-foot stop, that register that sounds one octave below the normal pitch of the depressed key. Landowska not only insisted upon its being present on her instrument, but she made extreme use of it, creating massive pile-ups of sonorities that would have been foreign to the ears of Renaissance and Baroque musicians.

Equally unorthodox was her predilection for multi-colored registration, which she effected through manipulation of the foot pedals. The pedal mechanism for changing registration did not come into being until the second half of the eighteenth century, and even performers of Bach's day were able to engage the different registers of the harpsichord only through the use of hand stops. Thus, *rapid* changes of register were possible only if the player had one or both hands free; the coupler (which enables the upper keyboard to sound when the lower one is being played) could, for instance, be activated only through the use of both hands. Many listeners whose appreciation of the harpsichord is closely

linked with the efforts of Landowska and her pupils find these multi-colored effects one of the most attractive aspects of the instrument; one can readily understand also why such a technique might have been necessary at the beginning of the renaissance of the harpsichord, for in this way it could compete with the piano. For a later generation, however, and especially for harpsichord connoisseurs, such historically unauthentic registration is a subject of mounting criticism.

**I**F THERE was one aspect of performing other than technical facility in which Landowska was supreme, it was the matter of rhythm. Few performers on any instrument could sound quite so rock steady, even when employing a marked *rubato*. When Landowska played a Bach fugue, it emerged as an edifice. Handel gigues bounced, fast Scarlatti sonatas scintillated, and her Mozart and Haydn set toes to tapping. Even when she stopped in mid-stream—to change rhythmic gears, so to speak—one never felt that the architecture was crumbling, as it so easily could have in other hands. Landowska also seemed to have an uncanny ability for making any tempo sound “right.” In later life she could sometimes sound overly deliberate, but, as her earlier recordings attest, she was most often a rhythmically remarkable and exciting performer.

Landowska's best legacy, of course, is her recordings, and there are a great many of them. Recently there has been an issue of her piano rolls on disc (Everest X915), and they enable us to hear her at an earlier stage than most of her harpsichord recordings. Listening to Landowska playing Mozart and Beethoven in 1923, one senses that she had a basically romantic temperament, but all of the typical Landowska trademarks of a later day are already present. The cream of the legacy can be heard in Angel's Great Recordings of the Century (plus the corresponding imported series on Pathé): through the dim sound and the not always satisfying transfers one can hear incomparable collections of Scarlatti, Bach, Handel, Couperin, Rameau, and Mozart. One may not always agree with the interpretations, but the artistry and forcefulness of the musical thought are breathtaking.

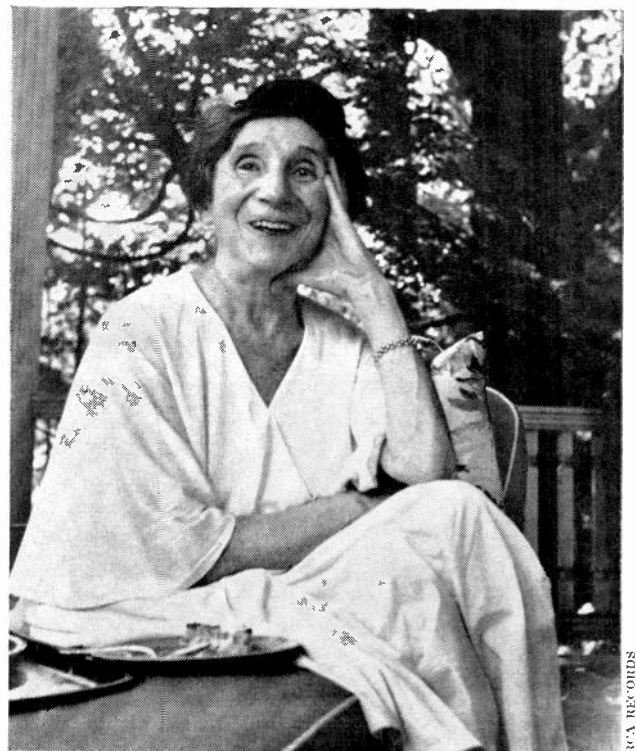
Her RCA records are highlighted by the complete *Well-Tempered Clavier*, the *Goldberg Variations*, and several collections. These discs are the ones largely responsible for the mushrooming enthusiasm for the harpsichord that has been a musical phenomenon of our day in the United States and elsewhere. These are the records that cause most people to think of the harpsichord synonymously with Landowska. If it were not for their wide dispersion, harpsichordists such as myself might well be making a living doing something else. When one realizes that over 100,000 *Well-Tempered Clavier* records have been sold by RCA during the last seventeen years, the full extent of the harpsichord revival

sparked by this interpreter is made even more apparent.

There are, to be sure, other harpsichordists, present as well as past, but no one could deny that the most influential force of them all has been Landowska. Without her groundwork, without her singleminded torch-bearing, interest in this once-outmoded instrumental museum piece might have been restricted to only a tiny number of enthusiasts and specialists. Instead, we hear the harpsichord in movies, in radio and television commercials, and in popular music; we can purchase harpsichords from seventy-five or more harpsichord builders all over the world today; we can, if we're do-it-yourself devotees, buy harpsichord kits from several manufacturers; we can obtain electronic harpsichords (a sure sign of the instrument's popularity); and we can even subscribe to a magazine devoted entirely to the instrument (*The Harpsichord*, published by the International Society of Harpsichord Builders, Box 9287, Denver, Colorado 80209).

Most of all, we can hear the harpsichord in the music of the sixteenth, seventeenth, and eighteenth centuries—solo, in combination with other instruments, or as part of an orchestra—and hear it not only in recordings but in live concerts as well. Even the contemporary scene in music has been affected by Landowska's efforts, for her commissioning of the Falla and Poulenc harpsichord concertos has led other composers to become intrigued by the instrument and has encouraged them to write for it. Largely through Landowska's influence, a musical antiquity has become the focus of a living art in the world of today. Perhaps never before in the history of musical performance has a single individual so completely recreated and so firmly re-established a tradition that was once thought to be totally lost.

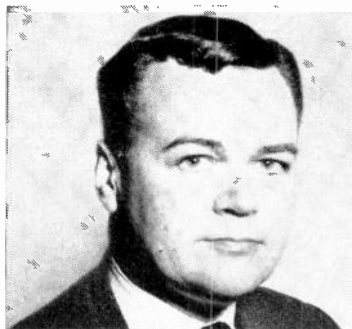
*Landowska both taught and recorded at her Lakeville, Conn., home.*



# HEIRS TO A NEW TRADITION

**W**ANDA LANDOWSKA's successful drive to get the harpsichord out of the museum and into the concert hall, coupled with the renewed interest in Baroque music, has produced a musical species that was unknown a couple of generations ago: the professional harpsichordist. Seen alongside practitioners of more conventional musical skills, harpsichordists

are a remarkable lot: not content to be merely interpreters, they have demonstrated their devotion to the welfare of their instrument by unearthing and editing centuries-old music for it, commissioning new works for it, and rendering advice and assistance in its manufacture. Below are a few harpsichordists likely to be familiar to record collectors. *Robert S. Clark*



**Thurston Dart**, a respected interpreter on the harpsichord and virginals, has written a classic on performance practice in early music, *The Interpretation of Music*.



**Igor Kipnis**, esteemed concert and recording artist and a contributor to this magazine, has taught Baroque performing style at the Berkshire Music Festival.



Through performance, research, and editing of manuscripts, **Ralph Kirkpatrick** has become perhaps our leading authority on the works of Domenico Scarlatti.



**Gustav Leonhardt**, a Dutch harpsichordist and organist, founded the Leonhardt Consort, which has recorded a variety of Renaissance and Baroque music.



The English virtuoso **George Malcolm** is best known in this country through his recordings of the works of Bach, as a soloist and in tandem with Yehudi Menuhin.



Both soloist and ensemble player, **Sylvia Marlowe** has bolstered the harpsichord's repertoire with many commissions from European and American composers.



The Colombian **Rafael Puyana**, who studied with Landowska, has made an enviable reputation in a decade of performing. Like his teacher, he uses a Pleyel.



**Fernando Valenti**, like Ralph Kirkpatrick, is especially identified with Scarlatti; he has made more than a dozen discs of a projected complete set of the sonatas.



Perhaps best known for his association with flutist Jean-Pierre Rampal, **Robert Veyron-Lacroix** is also an admirable exponent of solo harpsichord repertoire.



## By Robert L. Reid **THE WORLD'S**

**A** NUMBER of years ago I found that I had become one of the world's leading authorities on model trains. I was frequently the guest of honor at testimonial dinners given by enthusiastic hobbyists, and often found my name in the local gossip columns, where rumors circulated that I was a terribly eligible young bachelor whose companionship was sought by a bevy of beautiful young travel enthusiasts. When the truth became known—that I had never owned an electric train in my life—the town banquet-masters realized that they had been railroaded, and I began eating dinner alone. As a matter of fact, I *was* an expert on trains, but I had found it possible to become one without cluttering up my living room with the things. Simply by collecting the catalogs of a few of the leading model-train manufacturers, and in a few evenings memorizing the contents, I had truly become an authority. An expert in a given field, it seems, is one who knows all the terms, the prices, the statistics. Ask any baseball fan.

Within months, I was back as an expert on astronomy, stamps, *jai alai*, mountain climbing, and army surplus. My syndicated column, "Ask Me Anything," enjoyed such popularity that I was offered professorships by both Harvard and Mensa. I was truly a brilliant fellow—as long as there was a catalog available.

Not long ago I received a letter asking me to settle an argument. The writer contended that Beethoven was the world's greatest composer, while a friend was convinced that Tchaikovsky deserved that honor. Because there was a hundred-dollar bet riding on my decision, I felt compelled to do a little research. I quickly discovered that the answer to the question was hidden somewhere in the first two hundred pages of an elegant little monthly known as the *Schwann Long Playing Record Catalog*. Unfortunately, nowhere could I find listed the top twenty composers, or even "Some Good Composers," and it appeared that I was going to have to do some original thinking. The idea was, of course, rather depressing, but I soon found that I could answer the question with a minimum of creativity and still marshal an impressive fund of data. I reasoned that every great composer must exhibit certain basic characteristics. With the Schwann catalog it would

certainly be possible to analyze these characteristics with mathematical objectivity. A ranking of composers could then be drawn up, leaving the man most nearly satisfying the requirements of the list as the world's greatest composer.

A list of characteristics was easily determined. First, it seemed to me that the greatest composer should be able to write music that is accessible to the masses. Further, he should be consistent, turning out good music at an admirable rate, but he should also possess a certain modesty about his own abilities, quietly grinding out masterpieces without continually calling attention to himself. Some readers may object that this last requirement is irrelevant, but I'm certain they will agree with me when they are made aware of the appalling tactics a few of the supposedly great composers adopted in trying to make room for themselves at the top.

My in-depth analysis of the qualities of a great composer left me with three categories: accessibility, consistency, and modesty. I later expanded the latter so that I could reward not only modesty, but general trustworthiness, honesty, and cleanliness. With the Schwann catalog as guide, I assigned points to the winning composer in each category, the "ten-point-must" system being in effect (I got that term from the catalog of a boxing-glove manufacturer). Runner-up composers received nine points or less, depending upon their distance from the top. In the modesty category I dealt only with the immoral composers, and subtracted from one to thirty points, depending upon the extent of their sins. Certain heretofore highly esteemed men have ended up in the hole with my system, and that of course is good.

**A**CCESSIBILITY. A great piece of music must be loved by the common man and, as a result, by the recording companies. Receiving ten points for writing the most recorded, and therefore greatest, piece of music in the history of the world is Claude Debussy, whose *Clair de lune* has thirty-four listings in my catalog. A measure of the greatness of this work is the fact that it has been recorded not only by pianists, but by violinists, harmonists, sitarists, and my cousin's dance band. On the other



# GREATEST COMPOSER

hand, the runner-up, Beethoven's Symphony No. 5 (thirty-two listings, nine points), had never been recorded by anything other than a symphony orchestra until Glenn Gould got at it. Following behind the Symphony No. 5 are Tchaikovsky's *Nutcracker Suite* (twenty-nine listings, eight points); Beethoven again with his "Emperor" Concerto (twenty-eight listings, seven more points); Rachmaninoff's Piano Concerto No. 2 (twenty-seven listings, six points); Dvořák's Symphony No. 9, the "New World" (also twenty-seven listings, six points); Ravel's *Boléro*, Beethoven's "*Appassionata*" Sonata, and Moussorgsky's *Pictures at an Exhibition*, all tied for fifth place (twenty-six listings, five points); and Ponchielli's *Dance of the Hours*, in ninth place with twenty-three recordings, but awarded sixth place (four points) by a special vote of the judge due to the critical acclaim it received in a recent recording by Allan Sherman. Works with fewer than four points were not listed because their composers were so far behind Beethoven by this time that they didn't have a chance.

I decided to award a bonus point to Dvořák, whose Ninth Symphony has found such a warm spot in the hearts of music lovers the world over that, according to my catalog, they refer to the "New World" affectionately as "Old Number Five"; and to Ravel, for the distinction of having had a *theme* recorded the greatest number of times—the *Boléro* theme, according to a friend of mine, occurs more than three thousand times during each performance (or seems to), so on twenty-six recordings one can hear the theme repeated nearly eighty thousand times.

Certain works which appear to be winners in this first category were disqualified because one cannot really tell how many times they have been recorded. Forty-seven discs appear under the heading "Verdi Arias," but I had no way of knowing the number of times any one aria had been committed to wax. Besides, since Schwann has seen fit to leave these pieces nameless, they couldn't be very good. The same goes for "Puccini Arias," "Schubert Songs," and "Strauss Waltzes."

Although Debussy wrote the greatest single piece of music, I can envision his being criticized in certain quarters for being unable to sustain a great musical idea for

more than a few minutes. I tend to agree with this objection, since *Clair de lune* is by no means a lengthy piece. Other composers have written longer works which, for financial reasons, I suppose, have not received as many total recordings as the top ten I have already listed, but which nonetheless are credited with a great many more *total sides* in the catalog. It seemed only fair to award points to the composers of these works as well. Accordingly, Georges Bizet, whose *Carmen* (including excerpts as well as complete recordings) is credited with one hundred sides, receives ten points. Runner-up is Richard Wagner's *Götterdämmerung* (ninety-six sides, nine points), followed by Bach's *St. Matthew Passion* (ninety-four sides, eight points), Wagner's *Lohengrin* (ninety-two sides, seven points), Handel's *Messiah* (ninety sides, six points), and Wagner's *Die Walküre* (eighty-six sides, five points). (A special award of nine points goes to Ponchielli in anticipation of the release of the complete *La Gioconda* by Allan Sherman later this year. Although the opera is credited with only sixty-six sides at the present time, the Sherman recording, tentatively titled "A Nostalgic Return to the Days before Full-Frequency Sound Systems," will be on Edison 78-rpm records and will require thirty-two sides, giving *Gioconda* a total of ninety-eight sides and a second place behind *Carmen*.)

**C**ONSISTENCY. It was after observing Wagner's excellent showing in the total-sides category that I decided points should be awarded for consistency. He was able to write not just one, but *three* complete operas that have worked their way into the top six in the total sides division. To see what a remarkable accomplishment this is, observe what happened to Bach immediately after he completed the obviously successful *St. Matthew Passion* (BWV 244). He hurried the *St. John Passion* (BWV 245), accumulating only fifty-two additional total sides. Then, unable to see the handwriting in the catalog, he bounced off the *St. Luke Passion* (BWV 246, six sides), and finally that well-known total disaster, the *St. Mark Passion* (only two sides). Some would attribute Bach's downfall to his failure to learn correctly the or-

der of the Four Gospels, but I am content to call it inconsistency. As a result, my second category rewards composers whose ratio of total recordings of all works to total number of works is high. As expected, Wagner, with 412 recordings of just twenty-two works, an average of 18.7 per work, leads the pack (ten points). Ponchielli, with thirty-four recordings of two works and a 17.0 average, is second (nine points). Following him is a newcomer, Richard Addinsell, with fifteen recordings of the only work he has listed, the *Warsaw Concerto* (15.0 average, eight points). Then come Verdi (322 recordings of twenty-five works for a 12.9 average and seven points), Leoncavallo (twenty-four recordings of two works for a 12.0 average and six points), and Bizet (seventy-four recordings of seven works for a 10.6 average and five points). Among non-opera composers besides Addinsell, the only one in the top ten is Chopin (312 recordings of thirty-two works for a 9.8 average and four points). Such respected composers as Beethoven (750 recordings of 154 works for a 4.9 average) are seen to be erratic in this revealing system and, as a result, undesirable.

**M**ODESTY AND GENERAL UPRIGHTNESS. My final category is in many ways the most important, for in it I have exposed a number of composers as impostors, men who, well aware of their limitations, have sought to delude the public. This underhandedness has in a number of cases gone unnoticed for hundreds of years, but fortunately it has finally been observed. It is hoped that the record-buying public will take note.

Among these immoral composers are many who have tried to achieve greatness by attaching presumptuous nicknames to some of their works before the general public had the opportunity to judge them for itself. Schubert, with his "Great" Symphony, Mozart with his Mass of the same name, and Berlioz with his "Fantastic" Symphony are the most obviously guilty, and have each been penalized one point for—if you will pardon the expression—blowing their own horns. More serious, and worth a negative two points each, are the more subtle attempts of a few composers to gather the support of certain minority groups. Mendelssohn, for instance, appealed to the alcoholics with his "Scotch" Symphony, Nielsen to the pyromaniacs with his "Inextinguishable" Symphony, and Haydn to the bakery industry with his "Drum Roll" Symphony. Most serious offender in the nickname racket was none other than Beethoven, who wrote a set of variations and an entire symphony which are unquestionably, if subtly, dedicated to pornographers everywhere. It is true he labeled the works "Eroica," but since Italian was not his native language, it is clear that what he meant was "Erotica." After notifying the Legion of Decency I penalized him ten points.

Other immoral composers have tried to deceive the public by flooding the market. Since such underhandedness is not to be tolerated, I devised another penalty for composers who didn't know when to stop. In the catalog's 150 pages of listings, there are 1,043 composers credited with at least one work, an average of 0.15 page per composer. Because 1,043 represents a rather large sampling, this average should be about right: any composer satisfied with 0.15 page in the catalog is neither deceiving the public nor incapable of writing more than a very small number of works. I subtracted one point from the score of each composer for every 0.15 page he deviated from the accepted average. For Bach this penalty proved disastrous: his ten pages cost him sixty-five points. But this is not all. Bach was representative of the species of composer who puts the whole family to work writing music, in the hope that the public will lump the surnames together in one group and give all the credit to the most famous member of the family. This, of course, is inexcusable, and I decided to dock every composer one more point for each additional relative involved in the plotting. Bach's final penalty is seventy-two points, leaving him sixty-four in the hole, a most fitting climax to a dirty career.

Suffering nearly as much is Mozart, also with ten pages, though with only one accomplice. Regrettably he was already one point below zero when I noticed this, leaving him with a net of minus sixty-seven. It is fortunate for Mozart, by the way, that he did not live to the same age as Bach, for at the rate he was going his output would have been eighteen and one half pages by the time he reached his sixty-fifth birthday, and his penalty 122 points. His is the highest total pages-per-years-of-age ratio in the catalog, a disgraceful 0.3 page per year.

Among the leaders at this point, Wagner, Debussy, and Bizet are all guilty of surpassing the 0.15 page limit; Wagner, in addition, had two brothers as aides, Joseph Frederick and Bernard (who tried to disguise the family name by spelling it Wagenaar), giving him a net penalty of twenty-one points. Ponchielli, on the other hand, measures out at a neat 0.15 page.

Thus, there can be no doubt at this point that Amilcare Ponchielli was the world's greatest composer. With accessibility, consistency, and modesty as his assets, he wrote quietly for fifty-two years in the shadow of many lesser men, never losing hope, knowing that somehow, someday, he would be recognized. That he had to wait for the birth of the science of statistics is unfortunate, but it is altogether fitting and proper that in this year, the one-hundred-thirty-fourth anniversary of his birth, he has at last been recognized.

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*Robert L. Reid is a renowned amateur expert. His admirably objective study in the field of music criticism has answered a difficult question as well as it is ever likely to be answered.*

When it comes to Records,  
Music Lovers have only one Gospel, and that is the One  
According to Schwann

By John Conly



EVERY RELIGION has its bibles and concordances, and to a dedicated music lover, record shopping is very nearly a religious procedure. For critical purposes, the listeners have several gospels—record magazines such as this one. They have, however, only *one* comprehensive continuing lexicon. It is edited on the top floor of a modest office building at 137 Newbury Street in Boston, around the corner from the Ritz. It is the *Schwann Long Playing Record Catalog*, and it lists almost all the 33 $\frac{1}{3}$ -rpm microgroove records currently available in the United States, along with their manufacturers' numbers and prices. I say "almost" because the catalog does not include those 98¢ treasures placed by rack-jobbers in drugstores and supermarkets nor, in fact, any other records not likely to appear on the shelves of dealers who sell the catalog.

It comes out monthly and sells for forty-five cents. These days it usually runs to nearly three hundred pages (it is a little bigger than the average paperback book), and it lists about 40,000 records in eight categories. These are Classical, listed by composer; Classical Collections, with several sub-categories such as piano, violin, vocal, and so forth; Spoken and Miscellaneous; Musical Shows, which includes operettas, film, and TV; Folk Music USA; Popular; Jazz; and Jazz Anthologies and Collections. The catalog cannot be subscribed to, but must be bought at a dealer's or through an independent record club.

The founder and publisher of the catalog is a tall, graying, soft-spoken man named William Schwann, who presides over a staff of eight, almost all of whom are trained musicians who take great pride in the accuracy of their listings. I've been using the Schwann catalog for eighteen years, mostly as a record reviewer, and have seldom had occasion to find fault with it. When there *were* errors, most of them plainly originated with the record companies themselves. They make plenty, and Schwann's staff corrects dozens each month.

Numbered among the staff, incidentally, are a former Harvard music librarian, Richard Blackham, and a graduate in library science, Samuel Sprince. They know their jobs. In 1966-1967, I helped produce a musical radio series, and found the Schwann catalog the most accurate

reference source for such things as composers' dates, opus numbers, and the like—far superior, for instance, to the famous multi-volume *Grove's Dictionary of Music and Musicians*.

Schwann actually publishes a "family" of catalogs. In addition to the twelve monthly issues, twice a year he brings out a supplementary catalog devoted to imports and other items most dealers don't stock, but which they can order if Schwann-reading customers ask for them. He also issues special catalogs of children's records and of country-and-western records. And every three or four years he puts forth an *Artist Issue*, quite different from the regular monthly editions. For one thing, it costs ninety-five cents, which seems to impede its lightning sales not one whit. It is a catalog of currently available classical discs listed by performer in six categories: conductors, instrumental ensembles, instrumental soloists, choral groups, operatic groups, and vocalists. The latest issue came out in 1966 and ran to 308 pages, with God knows how many entries. Assembling it is a Herculean task, which apparently does not faze the Schwann staff. Despite their efforts, however, there are always a few irksome gaps and confusions in the listings, due to such things as the penchant of small recording companies for invading Vienna, hiring an assortment of free-lance instrumentalists to form an orchestra, then giving it some high-flown name even though it may exist for less than a week.

PRODUCING the regular monthly issues is no sinecure, either. Each one displays on its cover a legend which says, for example, "Including 497 new listings." These go into a special section for easy finding. However, in each issue the *previous* month's new listings have to be incorporated in the body of the catalog, in alphabetical order, of course, which means a considerable editorial and proofreading effort and a fairly extensive job of typesetting.

The new listings also embody a harmless deceit, mostly not attributable to Schwann—*i.e.*, a fair number of the new entries, especially in the classical area, represent reissued recordings, not new performances. Virgil Thomson and Gertrude Stein's opera *Four Saints in Three Acts*,

for example, has been in and out at least twice, maybe three times. So have the Haydn Society's Haydn Quartets, and many others.

Schwann does not go out of his way to publicize deletions. Traditionally he has indicated a recording scheduled for retirement by printing a black diamond in the margin beside it. One great spate of deletions came seven or eight years ago, when stereo really hit its stride and the record companies began to pull some of their monophonics. And now that manufacturers are taking what appear to be the final steps toward making the record business an all-stereo industry, the black diamond is striking with greater frequency as more and more mono recordings bite the dust.

Not everyone is charmed by this development. Indeed, one irate reader wrote to Schwann in the apparent belief that Schwann himself was responsible for the withdrawal of the mono recordings, reprimanding him sternly for this action. Schwann, much amused, said that he had never envisioned himself before as secret emperor of the record industry. He added that as long as a decade ago stereo was clearly unstoppable, and now an increasing number of companies are issuing their discs only in the stereo mode with no monophonic duplication.

This step is possible because over the last ten years the majority of record buyers have acquired equipment with which to play two-channel discs. There is still, however, a certain amount of lingering emotional or psychological resistance to stereo, just as there was resistance to microgroove when it invaded the realm of the 78-rpm shellacs in 1948-1949. It is strange to hear Bill Schwann, a standard-bearer for the long-playing disc, admit that he was among the hold-outs then. He loved his 78's and his Garrard changer, and for two years he sturdily resisted LP—even after his catalog was an accomplished fact.

His attitude now has altered, naturally, and he delights in pointing out how the availability of music has increased in both quality and quantity since the shellac days before 1948. One must agree. There were then about half a dozen versions of Beethoven's Seventh Symphony from which to choose. In 1967 alone, Schwann points out, seven *new* versions were made, which brings today's total to nearly thirty. Among the new listings in the catalog in 1967, Beethoven, with 126, was topped by Mozart, with 174. J. S. Bach came in third with 117. All told, new entries in the catalog during 1967 totaled 6,596. The lion's share went to the classics listed by composer, with 2,375. Schwann estimates that a tireless listener could get through the 1967 new entries in 824 days—if he worked at it eight hours a day.

There are a lot of fairly tireless listeners who aren't very careful readers, apparently. The editorial preface in the catalog repeatedly points out that W. Schwann Inc. is *not* in the record business, yet orders for records con-



*William Schwann is assisted in his work on the catalog by his wife Aire-Maija, a native of Finland, who is also a musician.*

stantly pour in. These would-be purchasers have to be redirected to their nearest record dealer—not that it is hard to find one. Schwann now services about 3,000 dealers with a supply of catalogs varying seasonally between 110,000 and 150,000 copies (minimum shipment is twenty-five copies), and the company does considerable overseas business.

A companion publication to the catalog is a sixteen-page booklet, largely compiled by Schwann personally, entitled *A Basic Record Library*, now in its third edition and available through dealers. (A free copy will be mailed to anyone who sends a stamped, self-addressed long envelope to W. Schwann Inc., 137 Newbury Street, Boston, Mass. 02116.) In it he suggests about nine hundred compositions by two hundred composers (with a really basic group of one hundred compositions), but he does not recommend specific recordings, just the music. This is a sort of benign promotional item, designed to guide neophyte shoppers right into the dealer's store.

It is strange to learn that this prospering venture began almost by accident. William Schwann was born in Salem, Illinois, in 1913, and was something of a prodigy. At fourteen he played piano and organ with impressive facility. (He now owns two harpsichords which he enjoys playing.) From private instruction he progressed to the University of Louisville's School of Music, where he did well enough to be offered, after graduation, a scholarship at Boston University. After a year at B.U., he went to Har-



vard and also took lessons with E. Power Biggs, who is still a close friend. Schwann played the organ and directed choirs all around the Boston area. In 1939 he opened a record shop right across from the Massachusetts Institute of Technology. "It was fun," he says, "helping the students find their way into more classical music."

During World War II, he worked for the M.I.T. Radiation Laboratory, first in Cambridge, then in England, and finally in Paris. When the war ended, he went back to the record store. He also went back to the organ, studying and performing. All was serene until, in 1948, microgroove arrived on the scene—the long-playing record. Everyone was excited and curious about LP, and people kept dropping in on Schwann and asking: "What's new?" Busy with both his record business and his music, he made out a mimeographed list to hand to such questioners free—until it occurred to him that he could defray the cost by selling it to other dealers. (Many of them knew and liked Schwann, who before the war had helped to start a record dealers' association.) The other dealers took to the idea, and ordered five thousand copies of the catalog sight unseen. He typed out the first issue (October, 1949) himself and had it printed by the photo-offset process. It had twenty-six pages and listed eleven LP labels (now there are about 598). Circulation went up and up, so did the amount of work, and the catalog had to be printed from type. By 1953 the size and complexity of the operation had increased so much that Schwann had to give up his rec-

ord shop and concentrate on building a sensitive but bombproof editorial staff. This he did with seemingly unerring judgment.

W. Schwann Inc. is a tight ship. In part this may be because Schwann himself does as much of the editorial drudgery as anyone else there, which is unusual for a publisher, but it is also because he is considerate and polite to his subordinates. When I visited the Schwann office, a tastefully appointed suite, it was clear that no one was a bit abashed by the boss' presence. Everybody spoke up just as he pleased. In fact, the staff got into arguments with him readily. And there is one member of the firm (actively interested, though unpaid) with whom he would not care to tangle. She is a very attractive woman, a sensitive artist, an excellent cook, and she is also Mrs. William Schwann. Her hyphenated first name is Aire-Maija, and she was born in Sulkava, Finland. Schwann met her on a visit to Helsinki, and they were married in 1959. Now the catalog is as much in her blood as in his.

**B**OOTH Schwanns are musicianly by bent, and Schwann has become a dignitary in the music world. For the past several years he has been a trustee of the Marlboro School of Music, which he describes as "Rudolf Serkin's wonderful place in Vermont," and a director and vice-president of the Greater Boston Youth Symphony Orchestra. More recently he became a director of the Cambridge Society for Early Music and was made a member of the Board of Governors of Boston's Handel



*Photographed in their Boston office, the editorial staff of the Schwann catalog includes (left to right) William Schwann, Carlton Strong, Jr., Samuel Sprince (standing), Madge Gowans, Richard Blackham, Catherine Oteri, Ann Mitchell, George Hungerford, and Edward Fenninger (on floor).*

JOHN BROOK

and Haydn Society, which was founded in 1815 and is the oldest choral organization in the United States. If it is not clear by now where Schwann's musical heart lies, I'll point out that every summer he gives a fellowship in Baroque music at Tanglewood and another at Marlboro. The two Schwanns attend well over fifty concerts and ballet performances every winter in Boston and some in New York. In the summer they travel to Tanglewood, Marlboro, and Saratoga Springs.

"I manage to keep working on the catalog much of the day and night," says Schwann. "It always seems easiest to do additional work at home at night when there are no interruptions from the telephone. . . . At intervals I go completely through the catalog just reading it for sense. Occasionally I find a listing that is not clear enough or one that should give additional information, sometimes one that could be shortened, and these are the things I particularly like to do."

He maintains a generally cordial relationship with readers of the catalog, and at the end of last year invited them to vote in a poll for their favorite artists and records of 1967. When all the votes were counted, Schwann flew to New York and presented plaques to the musicians who came out ahead. The winning classical artist was Leonard Bernstein, and the favorite popular group was the Beatles. The three classical records receiving the most votes were Mahler's Symphony No. 8, recorded by Bernstein and the London Symphony Orchestra (Columbia); "Prima Donna, Volume II," an operatic recital by Leontyne Price (RCA); and Handel's *Julius Caesar*, performed by the New York City Opera Company (RCA). The favorite popular record was the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" (Capitol), and the winning Broadway show record was *Cabaret* (Columbia). Judy Collins' "In My Life" (Elektra) came in first in the folk category, and the late Wes Montgomery's "A Day in the Life" (A&M) was the top jazz record.

Since this is not the best of all possible worlds, the Schwann catalog, like all other man-made things, does have its faults. For example, many musical compositions and quite a few composers have had the misfortune to make their single recorded appearance in some "collection" or other—a solo song recital, a group of "pieces for trumpet," or a Baroque grab-bag. Schwann lists these under "Collections," but without cross-indexing by composer they are impossible to find—and the contents of a given collection are not itemized. A viola recital by Paul Doktor, for instance, is listed under "Doktor," but you would never know that it contains a perfectly splendid sonata by English composer John Eccles (1650-1735), a prominent contemporary of Purcell's, since Eccles is not listed in the main catalog. Neither is Riccardo Drigo, whose *Serenade* is as familiar as *Chopsticks*, and who *has* been recorded. Also, a record

or two has been known to disappear from the catalog from time to time even though it has not been withdrawn by its producing company. Such flaws are explainable by inevitable clerical and printer's errors, and the limitations of staff, time, and money—a complete listing of "collections" material, to say nothing of cross-indexing it, would in itself be an enormous and prohibitively expensive undertaking.

More significant is the fact that the Schwann Catalog does not concern itself with tape recordings, an omission that has mystified many a collector over the years. I asked Mr. Schwann what his reasons were for steering clear of the tape format. He reported that the catalog has been keeping in close touch with the tape situation for years, and frequently discusses the problems with dealers and customers: "A year or two ago we did propose to indicate in our monthly Schwann which recordings were also available on tape; this met with lack of interest on the part of the manufacturers and record dealers to whom we announced it, so the plan was withdrawn. Actually, there are not too many dealers who handle tapes, many being sold through different types of outlets. And the variety of types of tape on the market—reel-to-reel, four- and eight-track cartridges, cassettes—and the variety of speeds for them have been complicating factors also. At this point, while there is no firm plan to produce a Schwann tape catalog, neither has the idea been entirely abandoned."

**I**N commenting on public response to the *Schwann Long Playing Record Catalog*, Schwann spoke of mail from readers: "One type of letter we get from customers is in response to our request for readers to let us know of any errors (they happen in all printed works, and we are no exception) or inconsistencies they detect, or simply to make suggestions for improvement in listings. We have a lively correspondence about these matters with extremely well informed music lovers and musicologists of all ages (many in college, where they are unearthing new information all the time) and from many countries. We are most grateful for these letters from readers, for in double-checking their sources of information and evaluating their suggestions we keep track of what is going on in musical matters these days. We hope they will always continue writing to us; they are wonderful friends, and they also help us to keep our high degree of accuracy and to provide useful information for everyone else." That seems to me to be as sensible an operating method as any I can think of, giving us even more assurance of knowing what we are talking about when we say "according to Schwann."

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*John Conly is held in affectionate esteem by "old-time" audiophiles. A co-founder of High Fidelity magazine, he now writes on musical and audio-technical matters from his California home.*

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



## CLASSICAL

### FIRST RECORDING OF A MASTERPIECE: SCHOECK'S *NOTTURNO*

*Columbia pairs Fischer-Dieskau with the Juilliard Quartet in a superb performance*

LAST YEAR, when Dietrich Fischer-Dieskau and the Juilliard Quartet presented the first New York performance of Othmar Schoeck's *Notturmo* (1931-1933) at Hunter College, I was in the audience, and afterward I found myself regretting very much that obvious geographical and contractual obstacles, as well as the composer's obscurity on this side of the Atlantic, seemed to rule out the possibility that this moving work—and its superb interpretation by these artists—would be recorded. There must have been a Columbia Records executive in that audience who shared my feeling and decided to do something about it. Whoever he is, I salute him: I am very grateful for this new release, which couples *Notturmo* with *Dover Beach*, Samuel Barber's setting for voice and string quartet of the often anthologized Matthew Arnold poem.

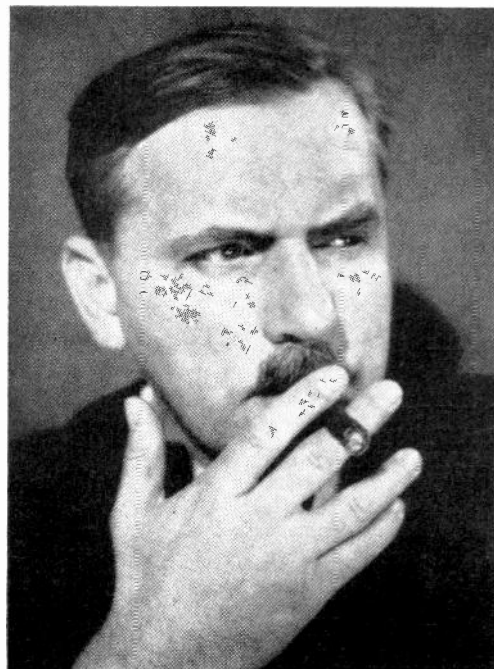
Unless the ear I keep to the ground for such information is quite deaf, the music of the Swiss composer Othmar Schoeck (1886-1957) is almost totally unplayed in this country. A few recordings have rendered the silence a little less than complete: thanks to Fischer-Dieskau and DGG, we have had a Schoeck song recital and a performance of the orchestral song cycle *Lebendig begraben* (*Buried Alive*), both now deleted, and a Mace disc (S 9047, still listed in Schwann) contains the delectable Horn Concerto and the rather derivative Violin Concerto. All of this music is rewarding, but none of it approaches *Notturmo*—this work is, beyond question, a masterpiece.

Taking about forty minutes

here, *Notturmo*'s five movements comprise nine poems—some lyrical and some reflective, all dealing with nature, love, and death—by the German Romantic poet Nikolaus Lenau, and a concluding beatific prose hymn to the "Great Bear, constellation of the Teutons" by Schoeck's compatriot Gottfried Keller. Each movement is tightly knit together by the instrumental tissue, and there are several very beautiful interludes for the quartet alone. *Grove's Dictionary* tells us that Schoeck's work manifests something specifically Swiss: if this can be taken to mean that the music is a masterly fusion of French and German traditions, then *Notturmo* is a good example. The vocal lines, though not lacking individuality, are clearly evolved from the Romantic lied, Wolf especially, and the essentially linear instrumental writing creates a rest-

lessly modulating harmonic fabric that owes a lot to Debussy. The unifying theme of the work, the composer has told us, is that "man is alone." Schoeck's biographer, Hans Corrodi, well describes its mood as "intoxicated with twilight and darkness, yet filled with the mysterious glow of the other world, and in the last song lit by the radiance of the spheres." Those who are sanguine by nature (I think I am one) should not let this description scare them off: the total effect is—like that of *Das Lied von der Erde*—anything but gloomy.

I can think of no other artists before us today who might perform *Notturmo* with the style and sensitivity of the five heard here. Fischer-Dieskau's voice fails to "bottom" on some of the low



OTHMAR SCHOECK in 1936  
*A fusion of French and German traditions*

notes, and once in a while an explosive attack momentarily drives him off pitch, but on the whole he sounds fresher than I recall his being for some time, and his rendering of the beautiful texts could wring tears from a stone. The quartet is superb in its typical intense manner. (It must be said that this performance deviates from the printed score—Universal Edition, 1933—at several points, but the changes are slight and fall well within the limits of artists' prerogative.) The recording is clear and warm. I would have liked a definite separation of the first and second violins, even though it would have meant moving the latter from its customary concert-hall position, and occasionally the viola seems too prominent, but otherwise the balances are excellent. There is just one blemish on the fine production job: in the song beginning "*Sabst du ein Glück*" in the first movement, Fischer-Dieskau sings "*Sturm*" for the crucial word "*Strom*." Was the wrong take used?

Next to *Notturmo*, Barber's *Dover Beach* (1931) is, for this listener, something of a wallflower. I have thought the poem a schoolmasterish bore ever since it was first thrust upon me by a college literature syllabus; the genteel effusions of Barber's music are, I'm afraid, a perfect match for it. Still, the work has a surface attractiveness, and shows that skill with English prosody that was to become one of Barber's chief assets. There can be few record buffs who have not at least heard tell of the composer's own performance of the work with the Curtis String Quartet, first on 78's and later in RCA's "Collector's Choice" series (LVT 1158), but now unavailable. The new performance is more efficient, with a steadier lyrical flow; both playing and singing are more accomplished, and Fischer-Dieskau's slightly Germanic English is for me no worse than Barber's rolled *r*'s and high-toned vowel sounds ("vahst" for "vast"). But the older version has greater spontaneity.

Texts, translations, and good notes by Phillip Ramey are included.

Robert S. Clark

SCHOECK: *Notturmo*, Op. 47. BARBER: *Dover Beach*, Op. 3. Dietrich Fischer-Dieskau (baritone); Juilliard Quartet; Robert Mann and Earl Carlyss (violins), Raphael Hillyer (viola), Claus Adam (cello). COLUMBIA © KS 7131 \$6.79.

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## LAWRENCE TIBBETT: A BARITONE FOR ALL TIME

*An RCA Victrola reissue restores to the catalog an important part of our operatic and art-song heritage*

MY APPRECIATION of the art of Lawrence Tibbett seems to grow deeper and more meaningful with age. There was always something special in his voice: its

warmth and mellow resonance, its dark timbre and sturdy vigor spelled triumphant masculinity. But with the passing of time, and many comparisons with other baritones, there comes a keener appreciation of the subtler aspects of his art: the intelligence that illuminated his singing, and the special flair that made the Tibbett sound instantly recognizable.

RCA Victrola's "The Art of Lawrence Tibbett" combines the familiar operatic items from the far-from-extensive recorded heritage of the singer with some songs that have not been around since the 78-rpm days. The operatic selections have been favorites of mine since I discovered that records are round. I value, above all, the sound of an unmistakable individuality that radiates from them, to say nothing of the ever-present tonal beauty. The *Tosca* Te Deum still holds its own against any other on records, and the much-abused Toreador Song can be heard here in one of the most vivid and musically note-perfect renditions it has ever received.

The songs are not for the purist. They are all sung in English—clearly projected, beautifully enunciated English, I might add. The Schubert songs are sung with an eloquence and tonal splendor that befits their message, the Tchaikovsky songs with a melting quality in keeping with their essential melancholy. *Edward* and *Song of the Flea* are really tours de force of singing histrionics. I enjoy them for what they are without wishing that they were more "authentic" (but less Tibbett and, consequently, less magnetic).

Some of the orchestral accompaniments are pedestrian, and the synthetic stereo seems to have diffused the dated (1926-1940) but well-focused sound of the 78-rpm originals. Yet, knowing what happens to reissues of this kind in a market inundated with many indifferent per-

LAWRENCE TIBBETT  
*Masculinity, intelligence, and individuality*



formances, I urge you to add this record to your collection as soon as possible.

George Jellinek

**THE ART OF LAWRENCE TIBBETT.** Bizet: *Carmen: Toreador Song*. Gounod: *Faust: Avant de quitter ces lieux*. Rossini: *Il barbiere di Siviglia: Largo al factotum*. Verdi: *Un ballo in maschera: Eri tu*. Puccini: *Tosca: Te Deum*. Leoncavallo: *Pagliacci: Prologue*. Schubert: *Die Allmacht; Der Wanderer*. Loewe: *Edward*. Tchaikovsky: *None but the lonely heart; Pilgrim's Song*. Moussorgsky: *Song of the Flea*. Lawrence Tibbett (baritone); orchestras conducted by Giulio Setti, Nathaniel Shilkret, and Rosario Bourdon; Stewart Wille, piano. RCA VICTROLA © VICS 1340(e), Ⓜ VIC 1340\* \$2.50.

## JAZZ

### KENTON AND BARTON: THEY SATISFY

*The big band's latest outing for Capitol features Dee Barton's soaring, lyrical originals*

PERFORMER-ARRANGER Dee Barton has been an important member of the Stan Kenton band since 1961, and in the group's latest outing for Capitol he has provided seven of the most exciting jazz arrangements for big band I've heard in some time. The album should go a long way toward satisfying the appetites of those Kentonites who have, in Stan's recent releases, only been teased.

Although Barton solos on drums throughout this session, he started his career as a trombonist, and his feeling for brass is evident throughout his arrangements. He uses tonal colors expertly to set and unfold moods, adding swinging solos to provide shockeroo jazz interest. And though each section walks happy with an abundance of personal freedom, there is always clearly evident a group effort to maintain the high standards set by Barton's charts. Dig particularly the muscular control of the rhythm section during Mike Price's trumpet solos on *Man*. Or the way the sax section repeats the classical lines of *Lonely Boy* while the rest of the band keeps up the lush Latin tempo. Notice also the haunting Baroque orchestral structure behind Jay Daversa's muted trumpet soliloquy on *A New Day*.

This is one of Stan Kenton's greatest achievements—lyrical, intelligent, and body-shaking. It is a flawless gem of an album, and a great tribute to both Stan and Dee Barton, one of the most original composers in the world of contemporary music. *Viva everybody!* Rex Reed

**STAN KENTON:** *Stan Kenton Conducts the Jazz Compositions of Dee Barton*. Stan Kenton orchestra. *Man; Lonely Boy; The Singing Oyster; Dilemma; Three Thoughts*; and two others. CAPITOL © ST 2932 \$1.79.

## ENTERTAINMENT

### ZERO MOSTEL AND SPRINGTIME FOR HITLER

*RCA's movie-soundtrack disc of The Producers is a generous souvenir of music and dialogue*

THE PRODUCERS is a relentlessly funny movie about an avaricious Broadway producer named Max Bialystock whose accountant, Leo Bloom, comes up with a way for him to garner untold tax-loss riches by deliberately concocting a flop musical. With Zero Mostel rolling those round eyes of his, panting, perspiring, and pirouetting his way through the role of Bialystock, and Gene Wilder as an exquisitely nervous wreck of a Bloom, Mel Brooks has fashioned a picture so single-minded in its humor that it seems at times to beg for some touch of a sub-plot to let it catch its breath—like those young romances that used to provide easeful lulls in an otherwise breakneck Marx Brothers comedy. But what with Kenneth Mars as the escaped Nazi author of *Springtime for Hitler* (the sure-fire dud musical that is to make Bialystock rich), Dick Shawn as L.S.D., the pop singer who will further insure the show's failure, and Christopher Hewett as the "world's worst"—and campiest—director, plus a whole battery of little old ladies to finance the project, there are no dull moments in *The Producers*. The film's musical score is by John Morris, and, with two songs with words and music by Brooks himself and a rock-type number called *Love Power* by Norman Blagman and Herb Hartig, it is as appropriately hilarious as any ever put together for a comedy.

I tell you all this because what RCA has chosen to do with its original-soundtrack release is to offer a kind of condensed version of the whole package—songs, bridge-music, episodes of dialogue, sound effects, and zany production numbers from *Springtime for Hitler* itself. It is a worthy effort, and a monument to the editorial ingenuity of Frank Kulaga, who put it together. Yet the buyer should be warned: if you listen to *The Producers* before you see it (as I did), you'll most certainly be amused (as I was)—but it will also take the edge off your enjoyment of the film. Funny as the record is, the dialogue provides a good part of the hilarity, and the movie itself is vastly funnier. See the picture first, therefore, and listen later—the disc makes a marvelous souvenir.

Paul Kresh

**THE PRODUCERS** (Mel Brooks-John Morris). Original-soundtrack recording. Music and dialogue excerpts. Zero Mostel, Gene Wilder, Lee Meredith, others. Mel Brooks, writer and director. Chorus and orchestra, Felix Giglio cond. RCA © LSP 4008, Ⓜ LPM 4008\* \$4.79.

# A time to listen

Red Seal albums designed for deep pleasure

**Shirley Verrett**  
**RCA Italiana Opera Orchestra,**  
**Georges Prêtre, Conductor**

Fresh from the foot-stamping ovation which greeted her recent Covent Garden debut in "Don Carlo" . . . and in celebration of her debut at the Metropolitan this season, Miss Verrett is presented in a glistening program of arias from Gluck's "Orfeo ed Euridice," Donizetti's "Anna Bolena" and "La Favorita," Berlioz' "Romeo and Juliet" and "The Damnation of Faust," Gounod's "Sapho," Massenet's "Werther" and Saint-Saëns' "Samson and Delilah."



**Julian Bream**

The Cremona String Quartet and harpsichordist George Malcolm join Mr. Bream in this Spanish-tinged album mixed with charm and excitement. The sound is stunning, too.



**RCA**



**The Boston Symphony Orchestra/  
 Erich Leinsdorf, Conductor**

Two albums by Mr. Leinsdorf and The Aristocrat of Orchestras brighten the lists this month. One consists of superb renditions of Haydn's Symphony No. 93 and No. 96 ("Miracle"). Two of the famous "London" symphonies, these are new to the RCA catalog. The second album presents Beethoven's sunny Symphony No. 2 in a reading refreshing in concept and sound. Rounding out this album is the best of the ballet music as well as the well-known overture to "The Creatures of Prometheus." Two to treasure, from Boston.





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

**BACH: Cantata No. 206, "Schleicht, spielende Wellen."** Leonore Kirschstein (soprano); Margarethe Bence (alto); Kurt Equiluz (tenor); Erich Wenk (bass); Martin Gallig (harpsichord); Chorus of the Gedächtniskirche, Bach-Collegium, Stuttgart, Helmuth Rilling cond. Nonesuch ⑤ H71187 \$2.50.

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

In a way, this secular cantata is Bach's water music. It was written in the middle 1730's for a birthday celebration for the Saxon Elector August III. The allegorical text deals with four rivers—those of Poland, Saxony, Austria, and Leipzig—each of which wants to claim the ruler as its own. The argument is settled amicably in the end amid the usual rejoicing. This is not the greatest Bach, but it is well worth hearing. The performance is worthy in all respects, and the recording is thoroughly satisfactory. *I. K.*

## RECORDING OF SPECIAL MERIT

**BACH: Cantatas: No. 65, "Sie werden aus Saba alle kommen"; No. 108, "Es ist euch gut, dass ich bingeb"; No. 124, "Meinem Jesum lass ich nicht."** Lotte Schädle (soprano, in No. 124); Hertha Töpfer (alto, in Nos. 108 & 124); Ernst Haefliger (tenor); Theo Adam (bass); Munich Bach Choir and Orchestra, Karl Richter cond. Deutsche Grammophon Archive ⑤ SAPM 198 116 \$5.79.

Performance: **Worthy**  
Recording: **Mostly excellent**  
Stereo Quality: **Fine**

The Epiphany cantata, No. 65, is possibly the most familiar of this trio, and even that work has not been vouchsafed many recordings. Both the remaining cantatas are notable for their tenor arias, the one in No. 108 being a particularly florid example. The tenor in these performances, the always reliable Ernst Haefliger, is perhaps the most outstanding of all the participants, and his sensitive, accurate singing is a great pleasure to hear. The other soloists, the orchestra, and the chorus are all up to Richter's usual standard, and his (quite brisk) tempos and sense of pacing are all on a high level. Concerning the reproduction: with the single ex-

ception of some lack of transparency in the chorus in No. 65, the sound is first-rate. *I. K.*

**BACH: Easter Oratorio (BWV 249).** Helen Donath (soprano); Anna Reynolds (contralto); Ernst Haefliger (tenor); Martti Talvela (bass); RIAS Chamber Chorus; Radio Symphony Orchestra, Berlin, Lorin Maazel cond. Philips ⑤ PHS 900176 \$5.79.

Performance: **Skilled**  
Recording: **Superior**  
Stereo Quality: **Excellent**

The excellences of this performance have to do principally with the high standard of sing-

NEUMEISTER/DGG



ERNST HAEFLIGER

*Sensitive, accurate Bach cantata singing*

ing by soloists and chorus both and the fine instrumental playing. Maazel's interpretation is on the whole a very good one, far better than his other recorded Bach. But there is something about his tight control over his forces that makes one think of the autocratic *Kapellmeister*; though the score is frequently made to sound rousing, it is not very *gemütlich*. There are some typical mannerisms of this school of interpretation—the very slow, sentimentally inclined, and effect-laden final chorale, for instance. I also thought the Mary Magdalene aria "Saget, saget mir geschwinde" (Tell me, tell me quickly), a little too slow. In all these respects the Angel recording led by Wolfgang Gönnenwein adheres more firmly to straightforward Bach style. The Philips recording is astonishingly good in its realism. Full texts are included. *I. K.*

## RECORDING OF SPECIAL MERIT

**BACH: Flute Sonatas (Complete): Three Sonatas for Flute and Harpsichord (BWV 1030-32); Three Sonatas for Flute and Continuo (BWV 1033-35); Sonata, in G Minor, for Flute and Harpsichord (BWV 1020); Sonata, in A Minor, for Solo Flute (BWV 1013).** Maxence Larrieu (flute); Rafael Puyana (harpsichord), Wieland Kuijken (gamba, in BWV 1033-35). Mercury ⑤ SR2 9125 two discs \$11.58.

Performance: **Brilliant and intense**  
Recording: **Very good although close-up**  
Stereo Quality: **Satisfactory**

Recent research has uncovered the fact that a number of these sonatas can no longer be credited to Bach—no matter, for they are all fine works, including such unauthentic ones as the G Minor Sonata and the E-flat, the one with the lovely Siciliano. The performances here are exceptionally good, and only those by Elaine Shaffer and George Malcolm can be said to be on the same level. The latter adopt a gentle approach, while Larrieu and Puyana treat their Bach (and others) in a more intense fashion. Rafael Puyana, I would suspect, is responsible for a good deal of the musicological work in this recording: the A Major Sonata (whose first movement is rarely played, because it lacks some forty or more bars) has been most effectively reconstructed. The ornaments are correctly and uniformly realized, phrasing for the most part is completely Baroque in concept, and in the continuo sonatas Puyana has realized the keyboard part with great imagination. Because of the vitality of the brilliant performances, linked with the soloists' technical expertise, this is an extremely impressive recording, one that makes the most of the crazy qualities, both rhythmic and harmonic, in the writing.

There are a few disappointments: in the continuo sonatas, the well-played gamba (which I think should have been played throughout all the sonatas with keyboard) is recorded too close-up, as are the flute and harpsichord. Also, I wish that some embellishment of the repeats had been attempted, especially in the slow movements. Finally, the listing on the labels and jackets gives the wrong order. For the information of those who obtain the set, it should be as follows: side one, Sonatas in G Minor (BWV 1020) and E-flat (1031); side two, Sonatas in B Minor (1030) and the unaccompanied Flute Sonata in A Minor (1013); side three, Sonatas in A Major (1032) and E Major (1035); side four, Sonatas in C Major (1033) and E Minor (1031). *I. K.*

(Continued on page 114)

### Explanation of symbols:

- ⑤ = stereophonic recording
- Ⓜ = monophonic recording
- \* = mono or stereo version not received for review







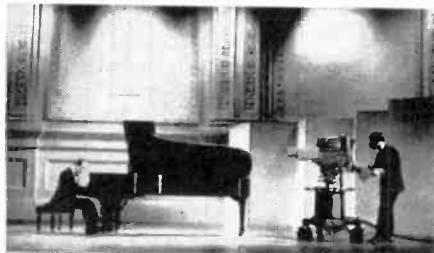
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 MARCAS REG. PRINTED IN U.S.A.

No. 8, Op. 110. Borodin String Quartet.  
LONDON Ⓢ STS 15046 \$2.50.

Performance: To the respective manners  
born  
Recording: Good  
Stereo Quality: Okay

The Borodin Quartet is a lovely, unpretentious piece of music in which dwells a lyrical charm that makes it easy to overlook its somewhat simplistic formal plan and texture. But hearing it for the first time in a good while, I hereby call for a law suppressing the loathsome practice of adapting—more accurately, filching—tunes from pieces of any serious intent for popular songs or the musical comedy stage. What was it called—*Kismet*? Whatever, it was a successful Broadway show, and unless you are either

too young to remember it or lucky enough to have avoided exposure to its all-Borodin score, you'll find yourself listening to the principal theme of the second movement and having it destroyed for you as some silly words about baubles and beads invade your privacy; or in the slow movement, some nonsense about somebody being somebody's beloved squelching the perfectly attractive tune that dominates it.

I'm anything but a big Shostakovich man, but it has always seemed to me that he will be remembered longer for his chamber music than for his big-canvas symphonies—the works that made him famous. The discipline of the string quartet genre would appear to explain the more elegantly fashioned long, flowing lines, the overall seriousness of purpose, and (most certainly) the absence of

bombast that characterize the Eighth Quartet. The appealing understatement of its closing moments, for example, is very moving, and the work, in general, is full of vitality and invention.

The performance of the Borodin Quartet in both works is sensitive, and the recorded sound, though of reissue vintage, holds its own very nicely. W. F.

**BRAHMS: Piano Concerto No. 2, in B-flat, Op. 83.** Andre Watts (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA Ⓢ MS 7134 \$5.79.

Performance: High-romantic  
Recording: Good  
Stereo Quality: Good

With the poetic virtuosity of his recorded performances of the Liszt E-flat and Chopin F Minor concertos, Andre Watts proved beyond all doubt that he is well out of the boy-wonder category. However, for a lad just into his twenties to tackle the huge Brahms B-flat, even with the formidable collaboration of Leonard Bernstein, represents a huge step. From the standpoint of technical command over the materials and basic substance of the music, there can be no question that young Mr. Watts has accomplished a big thing in this recording. However, there are other major recorded performances to be taken into account, and this brings us to the matter of interpretive taste. At one pole we have the historic Horowitz-Toscanini collaboration and the recent Serkin-Szell reading, both of which stress the architectural grandeur of this "four-movement symphony with piano *obbligato*." There are also those performances that try for a middle ground between musical architecture and romantic poetry—Serkin-Ormandy and Richter-Leinsdorf. And most recently, in this Watts-Bernstein reading and in the Géza Anda-von Karajan recording for DGG, we have essays in the grand Romantic manner, in which lyrical and dramatic rhetoric is allowed the upper hand, even at the expense of a steady, forward-moving pulse.

Anda and Karajan carried this off splendidly, as I recorded in my review of their DGG disc a couple of months ago. But I wonder if the Furtwängler-style brinkmanship practiced by Watts and Bernstein here isn't just a bit too much in its slower-tempo underlining of purely lyrical episodes—total performance time is a full fifty minutes, as against the forty-seven usual for most present-day performances. The recorded sound is excellent throughout. D. H.

**BRAHMS: Serenade No. 2, in A Major, Op. 16; Academic Festival Overture, Op. 80.** Berlin Philharmonic Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON Ⓢ 139371 \$5.79.

**BRAHMS: Serenade No. 2, in A Major, Op. 16.** New York Philharmonic, Leonard Bernstein cond. COLUMBIA Ⓢ MS 7132 \$5.79.

Performance: Both good  
Recording: Abbado, warm blend; Bernstein, sharp wind-string contrast  
Stereo Quality: Both good

A year and a half ago there were no recordings whatever available of the Brahms A Major Serenade; we now have four. May (Continued on page 118)

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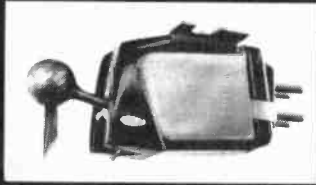
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CIRCLE NO. 92 ON READER SERVICE CARD

1967 saw the release of a rather hectic Toscanini reading from a mono broadcast; it was followed by a rather bland but pleasant version by the late Karl Ristenpart and the South German Philharmonic Orchestra on the Checkmate label. Both of these new recordings—by Leonard Bernstein and by his erstwhile assistant Claudio Abbado—represent a marked improvement from the standpoint of convincing interpretation, but the recorded sound, which can affect the whole character of the music as projected on discs, offers a sharp contrast between the two.

My own view of the A Major Serenade is that of a predominantly bucolic chamber work whose darkly ruminative aspects—in the slow movement, especially—are underlined by the omission of violins in Brahms' scoring. Bernstein evidently hears other things in it beyond the pleasingly bucolic, as is apparent in his slight pushing of rhythmic pulse and heightening of phrase tension throughout much of the first movement. He also seems to sense concerto-grosso elements—at least if the recorded sound is to be taken as heard: the winds stand out definitely, as a choir, from the ensemble as a whole.

Abbado, for his part, adopts both a lighter hand and an easier pace for the music without lapsing into the blandness of Ristenpart; his recorded sound offers a beautifully warm blend of winds and low strings throughout, which is decidedly my personal preference.

The *Academic Festival Overture* is a curious filler (the Haydn Variations would have been more appropriate), and Abbado's performance is neat enough but no match for Bernstein's rousing version on Columbia MS 6909/ML 6309. If it's the Serenade in A you're after, however, the Abbado disc will fill the bill very nicely. *D. H.*

**BRAHMS: *Violin Sonatas: No. 1, in G Major, Op. 78 ("Rain"); No. 2, in A Major, Op. 100 ("Thun"); No. 3, in D Minor, Op. 108.*** Josef Suk (violin); Julius Katchen (piano). LONDON © CS 6549 \$5.79.

Performance: Op. 100 especially good  
Recording: Good  
Stereo Quality: Sufficient

Packing the three Brahms violin sonatas onto one disc—nearly seventy minutes of music—yet achieving high-quality stereo sound without noticeable compromises of volume level is a considerable feat of record-making. From the standpoint of top value to the purchaser, this new London record is without competition. Musically, however, it must contest the formidable two-disc version of the sonatas with Henryk Szeryng and Artur Schnabel on RCA, which offers Beethoven's Op. 30, No. 3, as a filler. Szeryng and Schnabel take a somewhat broader and more intensely romantic view of the first Brahms Sonata than do Suk and Katchen, but in Op. 100, the Czech-American duo comes through with a remarkably vital reading that is a grateful contrast to the many too-bland performances I have heard of this ingratiating work.

Both the London and RCA versions of the D Minor Sonata, the most imposing of the three, have their own special excellences, and preferences in recorded sound will operate here. In general, London favors a richer piano sound and evidently strives for a blended, mellow ensemble feeling. This

works most effectively in the G Major and A Major sonatas, in which the music is in keeping with the basic *ambience* of the recorded sound. RCA's sound favors the natural brilliance of Szeryng's violin and Rubinstein's piano, and thus the inherent drama of the D Minor Sonata becomes that much more exciting. *D. H.*

**CHÁVEZ: *Concerto for Violin and Orchestra.*** **BUXTEHUDE-CHÁVEZ: *Chaconne in E Minor.*** Henryk Szeryng (violin); Orquesta Sinfónica Nacional de Mexico, Carlos Chávez cond. CBS © 32 11 0064 \$5.79.

Performance: Very good  
Recording: Attractive  
Stereo Quality: Good

The distinguished Mexican composer Carlos

## Next Month in

# HiFi/Stereo Review

**FRANÇOIS COUPERIN:**  
Should we be listening to his  
300-year-old message?

By Wilfrid Mellers

**MUSIC, FOOD, AND LOVE:**  
Cooking with the Composers

**FET? IC? MOSFET?**  
Translations for the audiophile

Chávez did not start out as a "distinguished composer" but as an original and dynamic Mexican musical voice. Progressively his music has become "safer" and more traditional. This is a sound academic piece that could be by Hindemith; it is very much as if Orozco ended up painting like Wyeth. Szeryng is a brilliant exponent of the lyric *cantabile* of the piece, and the Mexican orchestra is first-class. I must mention one beautifully played horn solo at the end of the first slow movement which is for me the high point of the work and the record. The Buxtehude *Chaconne* gets a Stokowski-style treatment. The recording is good. *E. S.*

**DEBUSSY: *String Quartet*** (see RAVEL)

**DEMANTIUS: *Prophecy of the Sufferings and Death of Jesus Christ.*** **LECHNER: *History of the Passion and Sufferings of our Saviour and Redeemer, Jesus Christ.*** Spandauer Kantorei, Martin Behrmann cond. TURNABOUT © TV 34175 \$2.50.

Performance: Convincing  
Recording: Slightly constricted in part  
Stereo Quality: All right

Both Christoph Demantius (1567-1643), a Bohemian-born cantor who worked in Germany, and Leonhard Lechner (d. 1606), his slightly older Austrian-born contemporary who also worked there, represent the transition from the Renaissance to the Baroque. Of the two, Lechner, who was very close personally to Orlandus Lassus, was both older and more conservative. His *Passion* is almost entirely polyphonic, and although Lechner's greatest fame comes from his songs, it is good to have this rare example of his work in larger forms. The Demantius *Prophecy* is a much later work, and sounds it; there is more than an echo of Schütz in it. The work has been recorded before, and the previous version (on Nonesuch, by the N.C.R.V. Vocal Ensemble of Hilversum) was a very fine one. The Dutch singers of that earlier recording are cooler in their approach than the German choir of the present disc, who have a good deal of warmth and vividness to their manner of expression. Turnabout's reproduction has some problems of constriction (there were also a few pressing faults on my review copy), and although all texts and translations have been included, there are no program notes. *I. K.*

## RECORDING OF SPECIAL MERIT

**DOWLAND: *Lachrimae or Seven Teares.*** Viola da Gamba Quintet of the Schola Cantorum Basiliensis; Eugen Müller-Dombois (lute). RCA VICTROLA © VICS 1338, (M) VIC 1338\* \$2.50.

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

Dowland's *Lachrimae or Seven Teares*, figured in seven passionate Pavans was printed in 1604 and consists, in spite of its name, of twenty-one pieces. The first part contains seven slow and extremely affecting pavans, each based on the *Flow my tears* tune, and the rest includes a variety of dances, pavans, galliards, and allemandes, most of which are of a livelier tempo. In this setting the scoring is for a consort of five viols and lute, although a considerable portion of the contents also exists in Dowland's arrangements for voice and lute, lute solo, and madrigal group. The consort version has been recorded a number of times, notably in Thurston Dart's performance with a string ensemble (modern instruments but with reconstructions of old bows), and Dart mitigates the progression of the seven slow *Lachrimae* pavans by interspersing the other dances among them. The original viol sound, however, is extremely lovely to the ear, and the present performance is an exceptionally beautiful one, lyrical in mood and rich in the blending of the instruments. The lute, incidentally, is used in this music to embroider and fill in, very much like a continuo harpsichord; it is, however, rather overemphasized on the jacket, taking precedence over the gamba quintet, which is led in so distinguished a manner by August Wenzinger. The recording is first-rate. *I. K.*

**DUSIK: *Concerto No. 10, in B-flat Major, for Two Pianos and Orchestra, Op. 63.*** **SCHUMANN: *Andante and Variations for Two Pianos, Two Cellos, and Horn.*** Toni and Rosi Grünschlag (two pianos); Orchestra of the Vienna Volksoper, Paul Angerer (Continued on page 120)

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cond.; Richard Harand and Günther Weiss (cellos); Walter Tomböck (horn). **TURNABOUT** (S) TV 34204 \$2.50.

Performance: Skillful, with fine ensemble  
Recording: Good  
Stereo Quality: Fine

The double concerto by the Bohemian-born Jan Ladislav Dusík (or Dussek) is not a work of any great originality, but despite its occasional echoes of contemporary writing—Hummel, Weber, and sometimes Beethoven—the music is a pleasant change from the more standard repertoire. The disc is filled out with Schumann's early version of his *Andante and Variations* (the later one, published as Op. 46, was condensed a little and omitted the two cellos and horn). This is a particularly lovely work, and if it were not already available in an especially fine performance by Vladimir Ashkenazy and Malcolm Frager with three London instrumentalists, the present performance could be welcomed with great enthusiasm. In both the Dusík and the Schumann, the Grünschlager sisters display exceptional rapport and neat, clean fingerwork. Their interpretation of the concerto is a vast improvement over the one other available version, and the reproduction is thoroughly satisfactory. I. K.

**GILBERT AND SULLIVAN: *Princess Ida* (highlights).** D'Oyly Carte Opera Company. Royal Philharmonic Orchestra. Sir Malcolm Sargent cond. **LONDON** (S) OS 26029 \$5.79.

Performance: Superb but superfluous  
Recording: Excellent  
Stereo Quality: Vivid

Even though the consensus of received opinion has it that the book of *Princess Ida* is "somewhat dated" (I quote from the liner notes) and that "the opera lives through Sullivan's music," I personally find the wit of Gilbert, applied in this instance to the theme of women's education, altogether equal to the charm of the excellent score.

*Princess Ida* is divided into three acts instead of the usual Gilbertian two, and each is mapped out with exquisite verve and precision. The music, heard in continuity without the passages of blank verse in which the librettist chose to cast his dialogue on this occasion, is unusually satisfying in concert form, since each of the acts is rounded out with an especially graceful musical climax.

The story of King Gama, who sends his prospective son-in-law to invade the grounds of the castle where the king's daughter is running an all-girl college, abounds in rich nuggets of verbal and musical delight. There are songs startlingly vital and apt in a modern context: the prospect of sending "a wire to the moon"; the futility of "Darwinian man" trying to escape from his essential apehood; the menacing nature of busybody philanthropists; the awkwardness of military dress; the danger of life's falling "completely flat with nothing whatever to grumble at." The second act—as if to atone for a stretch of operatic dreariness during which *Princess Ida* and her pupils warble interminably about the virtues of *Academe*—is adorned with a breathtaking succession of winning melodies known to devotees as Sullivan's "string of pearls."

In view of all this, why anyone whose life is not run by a stopwatch would want to settle

for one record of this stuff, instead of the two in the complete recording it's taken from, is a puzzle to me. It's true that the listener can, in this way, sidestep most of Princess Ida's insufferable arias (though one of them still remains), and the choice of highlights is an astute one. But for a few dollars more, the whole score under Sargent's impeccable direction of the same scintillating forces would seem a more desirable acquisition. And for the same money, the entire mono album is available on the Richmond label, with the added thrill of hearing the inimitable Martyn Green in the role of King Gama.

Paul Krich

**GOULD: *A Festival of Winds. Formations: Revolutionary Prelude; Santa Fe Saga. Prologue; Battle Hymn of the Republic.*** Symphonic Band, Morton Gould cond. **GALLERIE** (S) GS 6202 \$5.95, (M) M 3202\* \$4.95 (Available only by mail from Chappell &



HANS WERNER HENZE  
*Moving toward Orff and Poulenc?*

Co., Inc., 609 Fifth Avenue New York, N.Y. 10017).

Performance: Brilliant  
Recording: Fine  
Stereo Quality: Good

If my references are correct, Morton Gould will be fifty-five years old in December, and this same authoritative reference book tells me his earliest compositions date back to the Thirties. Treading none too gingerly a compositional line between popular seriousness and serious popularism, he has been conducting in public, recording, and composing as long as I can remember. But, with this recording of band music fresh in my ear, I find myself wondering anew: exactly who and what is Morton Gould? What accounts for his staying power?

Well, he is one of the smoothest operators, simply in terms of composing glibly, in the business. He is an excellent musician and a capable conductor. But, as twentieth-century American music is my witness, I've never heard a bar of his music that contains so much as a *hint* of personality. He does good Copland, good *ersatz* Broadway-show, good Prokofiev—you name it, and Gould can show you how it's done.

Now, with two sides of music for sym-

phonic band, brilliantly scored and projected, it would appear that he has developed a delayed hang-up on the manner not only of those I've mentioned, but of Meredith Willson—you know, *The Music Man* and that song about all the trombones.

It sounds fine. But I continue to brood: exactly who and what is Morton Gould *really*? W. F.

**HAYDN: *Cantilena pro Adventu, "Ein' Magd, ein' Dienerin."* PURCELL: *Anthem, "Behold, I bring you glad tidings"* (Z. 2). A. SCARLATTI: *Cantata pastorale per la Nativita di nostro Signore Gesu Cristo.* Gertraut Stoklassa (soprano, in Haydn and A. Scarlatti); Linda Karén-Smith (alto, in Purcell); Hanns-Friedrich Kunz (tenor, in Purcell); Laerte Malaguti (bass, in Purcell); The Purcell Singers (in Purcell); Mainz Chamber Orchestra, Günter Kehr cond. **TURNABOUT** (S) TV 34180S \$2.50.**

Performance: Singing variable, but good spirit  
Recording: Good  
Stereo Quality: Fine

These three Christmas pieces seem to be new to the catalog; each is quite lovely, but the prize is the gently pastoral cantata by Alessandro Scarlatti, which takes up the whole of the second side. The performances, barring a somewhat reticent-sounding harpsichord continuo, are imbued with Christmas lyricism. The soprano soloist in the Haydn and Scarlatti is very competent, although from the standpoint of beauty of voice I would have preferred someone like Maria Stader; nevertheless, this is satisfactory singing, even if not every stylistic "i" is dotted or "t" is crossed. The Purcell suffers from the mediocrity of some of the soloists, plus unidiomatic diction. All the music is worth hearing, however, and the recording is quite satisfactory. Both texts and translations are included. I. K.

**HENZE: *Musen Siziliens; Moralitaeten.*** Joseph Rollino and Paul Sheftel (pianos), Dresden Kreuzchor and members of the Dresden Staatskapelle, Hans Werner Henze cond. (in the *Musen Siziliens*); soloists and chorus of the Dresden Kreuzchor, Leipzig Gewandhaus Orchestra, Hans Werner Henze cond. (in the *Moralitaeten*). **DEUTSCHE GRAMMOPHON** (S) S 139374 \$5.79.

Performance: Excellent  
Recording: Generally attractive, occasionally gimmicky  
Stereo Quality: Rich

*Musen Siziliens* ("Sicilian Muses," 1966), for chorus, winds, and timpani on texts from Virgil, is so obviously derived from *Les Noces*, *Oedipus Rex*, the *Symphony of Psalms*, and similar Stravinskiana, that I think I could cite chapter and verse for the source of passage after passage. The parallels run from the similar use of Latin, through the instrumentation, to matters of line and harmony. I have no objection to borrowing or to "influences," but one has a right to expect *new* uses of other people's ideas. Here it is the very gestures, the fundamental shapes, the *melos* which are so obviously derivative. Where Henze diverges from Stravinsky it is in the direction of simplification, a popularizing manner of the

(Continued on page 124)

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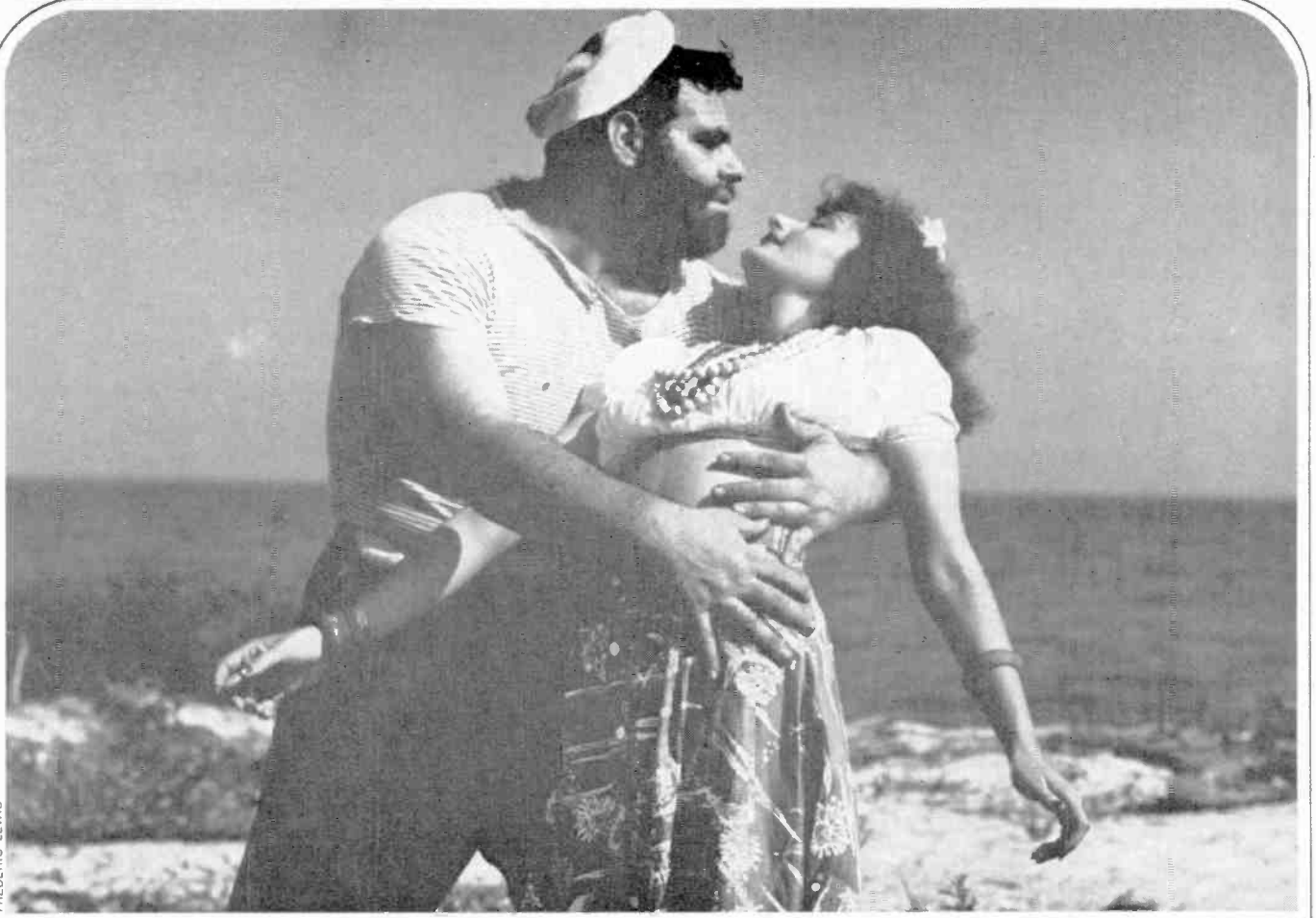
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kind usually associated with Orff or Poulenc—who, after all, derive from some of the same Stravinskian sources.

The *Moralities* (1967) are—now dig this—settings of German translations of W. H. Auden's versions of three of Aesop's fables. Again Stravinsky comes to mind—the old master virtually created the genre of modern musical fable. But this work, with its narrations, pulsing solo and choral cries, and colorful orchestra is—even if not without Orffian touches—a more independent work and a more successful example of popularizing and simplification.

Interestingly enough, these performances come from East Germany, where popularizing of this sort is very much in favor. The performances under the composer's direction are excellent. The recording occasionally seems gimmicky (listen to the "halo" around the female voices at the beginning of the second *Morality*); otherwise it is attractive. I trust that texts and translations will be provided with the finished product. E. S.

**HINDEMITH:** *Trauermusik* (see SCHÖNBERG, *Verklärte Nacht*)

**LECHNER:** *The Passion and Suffering of Jesus Christ* (see DEMANTIUS)

**LUENING-USSACHEVSKY:** *Concerted Piece for Tape Recorder and Orchestra* (see USSACHEVSKY)

**MIASKOVSKY:** *Symphony No. 21, Op. 51* (see RIMSKY-KORSAKOV)

**MOZART:** *Divertimento No. 10, in F Major (K. 247); Divertimento No. 11, in D Major (K. 251)*. Lothar Koch (oboe); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © SLMP 139013 \$5.79.

Performance: Ultra-polished  
Recording: Variable  
Stereo Quality: All right

The F Major Divertimento for horns and strings is my favorite of these two works, and it comes out the better of the two in the recorded performance here. There are those who quite rightly question the use of a full symphonic string section for works composed for a maximum of two or three string players to a part, plus single double-bass. And the light and entertaining D Major Divertimento with solo oboe, elegantly played by Lothar Koch, suffers as a result: it is strictly an intimate chamber work. Unhappily, too, the recorded sound tends to emphasize the heaviness of the multiple strings used here, and not all of Karajan's vigor and polish can alleviate it. Not only does the F Major Divertimento suffer less from the multiple-strings treatment, but both recorded sound and performance seem lighter and more transparent. On the whole, this is a quite satisfactory realization of the music on such terms. D. H.

**MOZART:** *Divertimento in E-flat Major, K. 563*. Grumiaux Trio. PHILIPS © PHS 900173 \$5.79.

Performance: Strong but unidiomatic  
Recording: Rich  
Stereo Quality: Resonant

I hesitated a long time before deciding not to label this a "recording of special merit." It has, indeed, many special merits. Arthur

Grumiaux and his partners (Georges Janer, viola, and Eva Czako, cello) are excellent musicians, and their playing is strong and large-scale without being exaggerated or rhetorical. This isn't within recent notions of "classical style," but it is well within the bounds of what this music is about. The very title "divertimento" often conjures up a kind of Rococo reflex. The jacket-note writer suggests that the "important" movements of this piece are those that correspond to the three main movements of the traditional sonata, but it is surely the "divertimento" movements—two minuets and a superb Andante with variations—that are the most remarkable. Fortunately these players do not fall into the error of trying to lighten and trivialize these movements. But they do earn demerits in one important area: performance practice. They seem to be working from a poor edition (some old French edition, I'd be willing to bet), and they really ought to inform them-



CARL ORFF (1936)

*In the year of Carmina Burana's composition* selves about how to play eighteenth-century ornaments; playing the grace notes in the second subject of the first movement *before* the beat is a beginner's error. If you can overlook these and related matters (and I would like to, but just can't, quite) you might enjoy this resonantly recorded performance of a work that may be for you (as it was for me) a real find. E. S.

**MOZART:** *Serenade No. 4, in D Major (K. 203); Three Marches (K. 408)*. Georg-Friedrich Hendel (violin, in *Serenade*); Chamber Orchestra of the Saar, Karl Ristenpart cond. NONESUCH © H71194 \$2.50.

Performance: Most enjoyable  
Recording: Excellent  
Stereo Quality: Fine

The serenade, which takes up three-quarters of this recording, is, like so many of Mozart's works in the form, very close to being a violin concerto. It was written in 1774 and was evidently performed together with a march in the same key—K. 237. In this, one of his last recordings, the late Karl Ristenpart chose to fill out the recording with three other marches. His Mozart had considerable sparkle and bounce, although on a few musical points the Archive recording

(ARC 73263) with Ferdinand Leitner conducting is preferable (*i.e.*, long instead of short appoggiaturas in several instances, the use of old instruments, and a harpsichord continuo). Ristenpart's, however, is a bit more lively, and on the whole a most enjoyable rendition. I regret he will give us no more. The recording is wholly satisfactory. I. K.

**OFFENBACH:** *La Belle Hélène*. Janine Linda (soprano), Helen; André Dran (tenor), Paris; Roger Giraud (baritone), Menelaus; Jean Mollien (tenor), Achilles; Loly Valdarnini (baritone), Orestes; Paris Philharmonic Chorus and Orchestra, René Leibowitz cond. EVEREST © S 458-2 two discs \$5.96.

Performance: Moves nicely  
Recording: Pretty good  
Stereo Quality: "Electronically enhanced"

While I wouldn't suggest that I'm an Offenbach nut—the way lots of people are Gilbert and Sullivan nuts—when his operas, if such they may be called, are performed with exactly the right sassy touch I find the music can be quite a lot of fun. *La Belle Hélène* (1864) is one of Offenbach's earlier successes, and I suppose what differentiates a score of this sort from typical operetta is its wonderfully witty, forward-looking use of the orchestra; a sense of vocal characterization that one doesn't look for in operetta; and a certain elegance and sophistication that make his present popularity and his great vogue during the Nineties easy to fathom.

Operetta or opera, *La Belle Hélène* is an almost surrealistically camped-up rendition of the legend of Helen of Troy. Even in this reissue, no one is likely to miss the put-on. I wish I'd had a score to refer to, for my ears tell me that the performance, while entertaining enough, isn't the last word in style. For one thing, there is something about René Leibowitz's conducting of Offenbach that, if it isn't an anomaly, certainly ought to be. He paces the score briskly, but misses the spoofing slyly concealed in the more lyric episodes; in general, the score bounces under his direction, but rather like a ball that's lost a bit of its resiliency. One wonders what someone like Ansermet would do with this music.

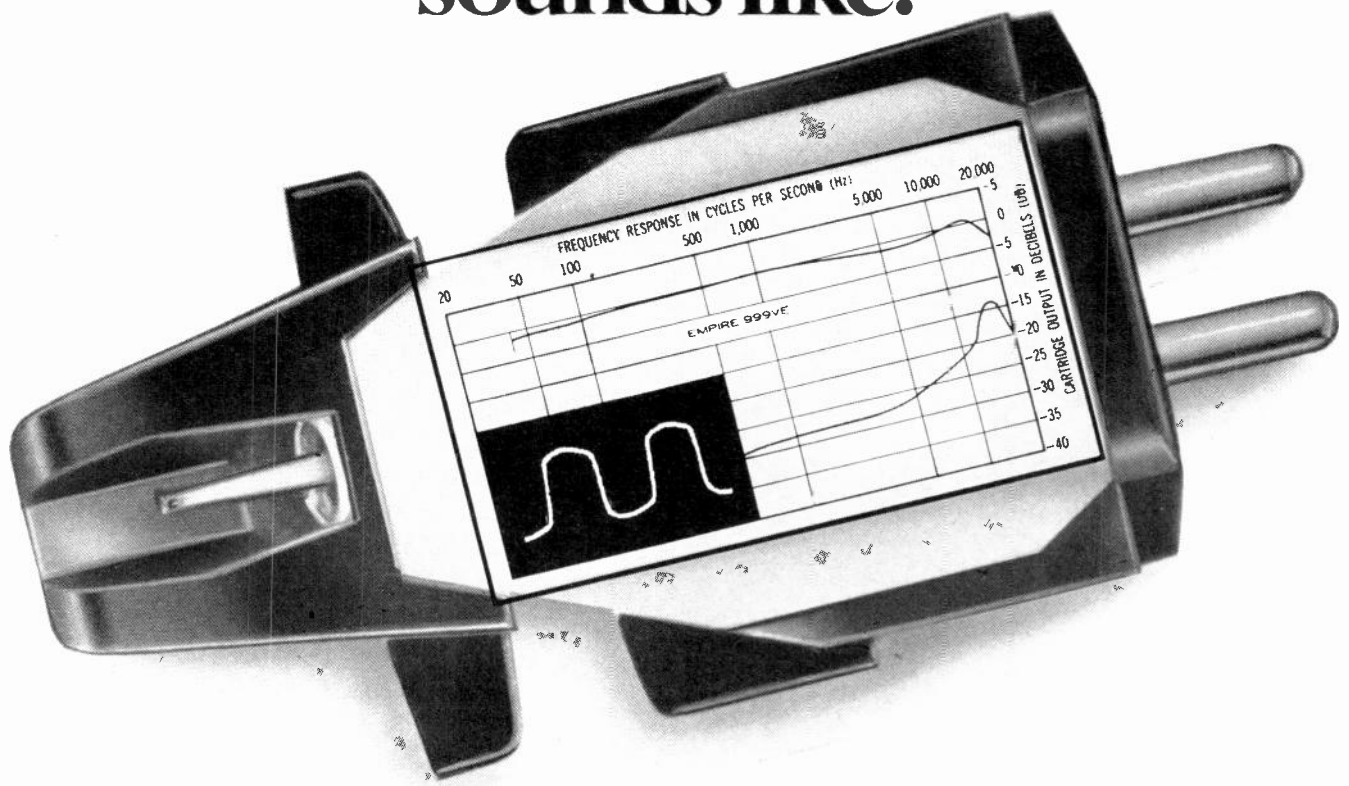
And, of course, no one expects even superior French singers to be all they might be vocally; they're supposed to act at *all* costs, move prettily, make the words understood, and stay on pitch. That is pretty much what we have here, without the visual elements. Linda's *Hélène* is musically enough, but she lets humor run to a dated coyness in her vocal approach now and again; Dran's Paris is a little too unevenly, even tentatively sung, to make his godly narcissism quite believable on records. The remainder of the cast, and particularly the chorus, is entirely satisfactory.

In any case, it's the only version of the work I see listed in Schwann, and if it's your idea of a fine musical time, let none of my speculative misgivings deter you. The sound, by no means the latest thing, is nonetheless clear and satisfactory. W. F.

#### RECORDING OF SPECIAL MERIT

**ORFF:** *Carmina Burana*. Gundula Janowitz (soprano); Gerhard Stolze (tenor); Dietrich  
(Continued on page 128)

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**WISCONSIN** MADISON: Specialized Sound, 621 Gammon Rd.; 411 State St. **MILWAUKEE**: Wack Sales Co., 5722 W. North Ave.

Fischer-Dieskau (baritone); Schöneberger Boys' Choir; Berlin German Opera Chorus and Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON © 139362 \$5.79.

Performance: Very fine  
Recording: Tops  
Stereo Quality: Excellent

Conceivably the Bob Dylans and Tom Paxtons of today and the disaffected youth for whom they speak (and of whom they sing) could be called latter-day counterparts of the Goliard poets who wandered across the face of Europe in the twelfth century and whose poems on the heartless Wheel of Fortune, on the return of spring, on the bitterness of the displaced, and on the joys of young love were brilliantly set to music by Carl Orff in his *Carmina Burana*.

Orff's 1936 masterpiece remains just that, and it is unique among his works in that the music does play a wholly equal role with the text instead of becoming subordinate as it does in most of the Bavarian composer's later scores. The fact that more than half a dozen recordings of the work have appeared since Eugen Jochum's initial disc version in the middle 1950's would give weight to the assumption that *Carmina Burana* will continue to be performed, enjoyed, and recorded long after most of the "advanced" modern ephemera of the past decade have disappeared from both record catalogs and concert halls.

At any rate, Eugen Jochum has now recorded *Carmina Burana* anew for stereo, and with an all-star cast of soloists. Heretofore, my favorite recorded version has been Or-

mandy's Columbia disc, chiefly by virtue of the fresh-voiced Rutgers University Choir and Ormandy's unflinching sense of rhythmic momentum. However, the new Jochum performance (despite a few minor reservations about the solo work) now takes over the top spot in my book. Jochum need not defer one iota to Ormandy when it comes to putting across Orff's intoxicating rhythms: a comparison of the two in the refrain of the *Song of the Roasted Swan* will tell the story—Ormandy has one of his rare sluggish moments here. Jochum also brings far greater poetic refinement to his performance, notably in the *Court of Love* sequence, in which the Schöneberger Boys' Choir is heard to exceptionally lovely effect.

If Fischer-Dieskau seems to strain unduly in the fierce and bitter opening of the tavern scene, he brings to the *Omnia sol temperat* in the *Springtime* section and to *Dies. Nox et omnia* in the *Court of Love* the most exquisite poetic sensibility, and he manages better than anyone I have heard the downward leap from falsetto to normal register in this same episode. Gundula Janowitz is wonderfully virginal in her *Court of Love* solos, but one could wish for a more convincing sense of passionate surrender in her climactic *Dulcissime*. Gerhard Stolze, whose portrayal of Herod in London's *Salome* recording remains a classic, is superb in the falsetto-voice *Song of the Roasted Swan*, but one wishes that he had resisted the temptation to ham it up in one or two spots. The choral work is simply beyond criticism, as is that of the orchestra.

As for the recording, more of Orff's scoring—both in detail and in the mass—is audible here than on any other disc performance I have heard. The miking is fairly close, so that every touch of light percussion and inner-voice woodwind scoring comes through in proper perspective. Yet there is enough room tone to give the big climaxes ample warmth and body. Registration of extremes of the frequency spectrum is altogether satisfying and true to life. All in all, this is a most satisfying and moving listening experience. *D. H.*

PORTER: *Harpichord Concerto*. Virginia Pleasants (harpichord); Polish National Radio Orchestra, Jan Krenz, cond. BARATI: *Harpichord Quartet*. Baroque Chamber Players of Indiana. COMPOSERS RECORDINGS, INC. © CRI 226 USD \$5.95.

Performance: Laudable  
Recording: Excellent  
Stereo Quality: Good

I've often wondered why contemporary composers feel that assuming a neo-Baroque manneristic style is a *sine qua non* of writing for the harpsichord when, in point of fact, the instrument has evocative possibilities (largely unexplored) in terms of pure color. The answer probably lies in the fact that most works of this sort are commissioned by soloists who are vocationally preoccupied with the long-lined polyphony of the Baroque repertoire which the instrument so lucidly reproduces.

This is not to denigrate Quincy Porter's *Concerto*, which is one of the late composer's more attractive works. Composed in a highly personal, searching one-movement form, the piece never quite does what one expects it to; and even within its neo-Baroque context,

(Continued on page 130)

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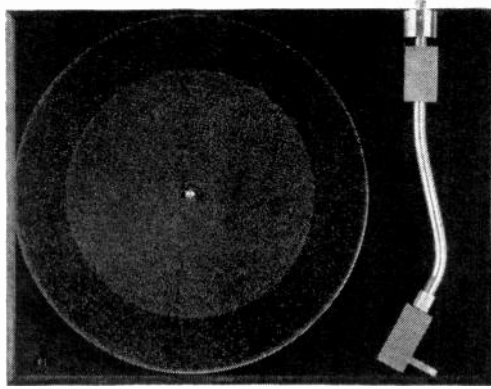
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- 5. Lift the arm and replace it in its rest.<sup>4</sup>**

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2. This has to be done thoughtfully with some record changers, or you will accidentally start the change cycle and have to wait until everything is back to normal so that you can try again. In one German changer, you will have to lift the pickup arm and move it over toward the record with one hand while turning on the motor with the other, if you want to play one band on a record; be sure to use your left hand for the pickup arm or it will get a bit crowded. On the other hand, if you are going to let your changer play the record "automatically", the main thing to remember is to push the actuating lever in the right direction (or push the separate lever some changers provide) after you change spindles and balance the record on the automatic spindle. Once you have the motor going, you may as well check the speed to see that it hasn't been changed or drifted since you last used it. The motors of most of the better changers run quite accurately once you have set the speed correctly with a strobe card and neon light.

3. If you are using a changer and have done everything right, as explained in footnotes 1 and 2, the arm should lift itself off its rest and set down at the beginning of the record, if the adjustment for this is correctly set. Depending on the changer you have, this may take about twenty seconds, during which you can read the notes on the record jacket, etc. If the part of the record you wanted to hear is not at the beginning, wait until the arm has set down and then pick it up. On some record changers, instead of just picking up the arm, they have a special lever you can push or pull to raise or lower the arm, which really makes it easy. After you move the lever, you can then go ahead and pick up the arm and move it over to the part of the record you wanted to hear. Instead of just setting it down there, you can use the lever feature again, which is very convenient; sighting along the surface of the record, move the arm from side to side until it looks as if it is right over the place where you want it to come down, then work the little lever. You really get used to the extra motion soon, and don't mind it. Now, if the band you wanted to play is near the end of the side, be careful not to trip the changer mechanism when you get the arm in toward the center. If you do, the machine will lift the arm right out of your hand. If this keeps happening, maybe the best thing would be to listen to the whole record anyway.

4. If the part of the record you wanted to hear was not at the end of the record, and you have a changer, you have two options: either let the record finish and the arm will lift off by itself, which shouldn't take more than fifteen minutes, or, go over and push the "reject" lever very gently, so as not to jar the pickup arm.

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it convincingly juxtaposes moments of sharp dramatic impulse with others of lighter mood. Although the piece is obviously ambitious, it has an uncommonly winning way of not flaunting its ambition and even disguises it.

Barati's piece strikes me, for some reason, as unmotivated in any compelling way. Its overall shape is somehow slightly amorphous, and while it is interesting in detail, I left it with no real sense of having *experienced* it. But this reaction could be merely my own problem.

The performances are of high quality, and both recorded sound and stereo treatment are above reproach. W. F.

**POWELL:** *Events for Tape Recorder; Improvisation: Electronic Setting; Two Prayer Settings* (see USSACHEVSKY)

**PROCTER:** *Symphony No. 1*. Polish National Radio Orchestra, Włodzimierz Ormicki cond. **TREMBLAY:** *Symphony in One Movement*. Hamburg Symphony Orchestra, Frederic Balazs cond. **COMPOSERS RECORDINGS, INC.** © CRI 224 USD \$5.95.

Performance: Apparently representative  
Recording: Good  
Stereo Quality: O.K.

Leland Procter (b. 1914) graduated from the Eastman School of Music in 1938 and his *Symphony No. 1* (1948) is a pretty good run-down on the stylistic attitudes of "typical Eastman music" as I think of it. A student of Howard Hanson's, Procter, like most Eastmanites, never quite shakes free here of Hanson's overstatement, his timpani pedals, his attitudes toward ancient modes. But this piece was composed *after* the jolting advent of Peter Mennin on the Eastman scene. Through influences combining Roy Harris, William Schuman, and even Vaughan Williams, as well as a certain kind of freely dissonant, tonal polyphonic energy, Mennin contributed strongly to the Eastman manner. Some piece or other of his, or some movement of one, was marked *Allegro energico*. As an undergraduate observer of Mennin's impressive work in the graduate school, I like to think that it was I who coined the renegade phrase "energico music" for those who reduced Mennin's talented work to musical formula. In any case, Procter's symphony is a perfectly listenable, competently composed example of Eastman's *species energico*.

George Tremblay (b. 1911) was a pupil of Arnold Schoenberg. Unsurprisingly, his music "is serially organized, but his application of the twelve-tone method is a personal one . . . to assert his right to 'harmonize' each tone of his row with a chord of its own, consisting of the other six tones of its diatonic major scale, which he called a 'block row.'" I suppose the fact that devising so hybrid a technique seems to me purposeless is of less interest than the resultant Bergian ambience of much of the music. There is an effectively intense lyricism about this symphony, and even though its nearly twenty minutes of music are unnecessarily self-resembling, it does leave an impression.

The performances sound fairly representative and the sonics are good. W. F.

**PROKOFIEV:** *Symphony-Concerto for Cello and Orchestra, Op. 125*. **RESPIGHI:** *Adagio con Variazioni for Cello and Or-*

*chestra*. André Navarra (cello); Czech Philharmonic Orchestra, Karel Ančerl cond. **CROSSROADS** © 22 16 0200 \$2.49.

Performance: Able  
Recording: Good  
Stereo Quality: Fine

Since the Leinsdorf-Boston-Mayes recording of the curious, elusive Prokofiev *Sinfonia Concertante* (here, for some reason, referred to as the *Symphony-Concerto*) appears to be about the last word on the subject currently available, this new Crossroads release of the piece will find its audience among those who are looking for a sturdy, competent performance in good recorded sound and stereo at a budget price. Of greater interest here is Respighi's piece, which does not appear in the most recent Schwann catalog and is a work with which I was unfamiliar until I heard this performance. Annotator Judith Robison's claim that Respighi was "was one

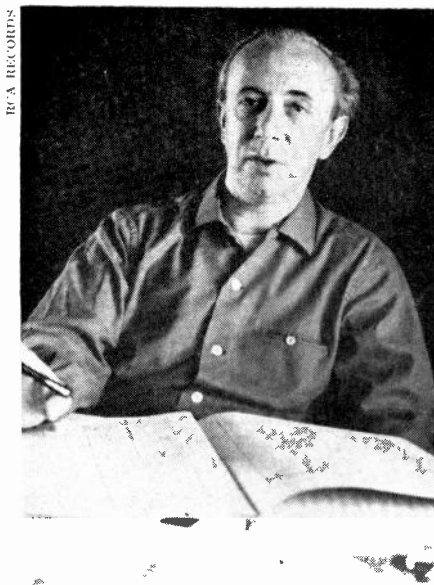
Offhand, I do not recall ever having heard of the Drole Quartet. But, were I to judge by this classic coupling of Debussy and Ravel, I would guess its members to be residents of some far-off planet. Since this is undoubtedly not the case, I sincerely pray that all Droles—wherever they are—lay off French music.

Take the Ravel quartet. In this performance, the opening subject sounds as if it were in a raucous hurry to get out of town. Whereas Ravel marks this figure *très doux*, it here sounds quite literally droll (or Drole). Throughout the performance, the dynamic range is positively Wagnerian; great "swells" distort many bars, and the *forte* passages are deafeningly and unidiomatically loud. The bowings are so unstylistically articulated that one might think the performers had Webern on their minds.

I could take you through a similar description of the Debussy Quartet, but I think the repetition is unnecessary. I can imagine only three possible explanations for these readings: (1) the performers wished to turn this sensitive music into exhibitions for the sort of virtuoso display of which they are evidently incapable anyway; (2) the coupling has become such a recorded commonplace that a need was felt for a "fresh" (Lord!) approach; (3) they just didn't know any better.

Take your pick, but unless you loathe this music, stay away from the record. Even the recorded sound is unnecessarily overwrought—if such a word can be used to describe sonic effect. W. F.

**RESPIGHI:** *Adagio con Variazioni for Cello and Orchestra* (see PROKOFIEV)



MORTON GOULD

*Russian symphonies in first-rate readings*

of the first and most thorough of contemporary neoclassicists" is, at the very least, open to debate; that the works on which his fame rests—*The Pines of Rome*, *The Fountains of Rome*, and the like—are mostly Impressionism gone entertainingly gooey and bombastic is a matter of fact. But the Variations, rarely heard though they are, are certainly neoclassic and, unlike *Antique Airs and Dances*, more than merely ingeniously orchestrated arrangements of Baroque pieces. For the most part, the piece is sober and facile but perfectly listenable. As it was composed in 1921, just three years before its stylistic opposite, *The Pines of Rome*, one is left puzzled: who and what was the *real* Respighi? W. F.

**PURCELL:** *Anthem, "Behold, I bring you glad tidings"* (see HAYDN)

**RAVEL:** *Shéhérazade* (see BERLIOZ)

**RAVEL:** *String Quartet in F*. **DEBUSSY:** *String Quartet in G Minor, Op. 10*. Drole Quartet. DEUTSCHE GRAMMOPHON © 139369 \$4.79.

Performance: Unbelievable  
Recording: Flashy  
Stereo Quality: Good

#### RECORDING OF SPECIAL MERIT

**RIMSKY-KORSAKOV:** *Symphony No. 2, in E Minor, Op. 9 ("Antar")*. **MIASKOVSKY:** *Symphony No. 21, in F-sharp Minor, Op. 51*. Chicago Symphony Orchestra, Morton Gould cond. **RCA** © LSC 3022, (M) LM 3022\* \$5.79.

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

Rimsky-Korsakov's early symphony evocative of the legendary poet Antar has had no recording in the Schwann catalog since the 1954 mono disc produced under my supervision for Mercury. And the one and only domestically recorded version (by Eugene Ormandy and the Philadelphia Orchestra in 1949) of what is probably the most impressive, tightly-knit and representative work by Russian symphonist Nikolai Miaskovsky (1881-1950)—his Twenty-First Symphony—has been out of circulation for more than fifteen years. Thus we can be grateful to Morton Gould and the Chicago Symphony for coming through with first-rate performances of both, superbly recorded.

The Rimsky piece strikes my ears as a rather crude precursor of *Scheherazade*, reaching a point of genuine inspiration only in the impassioned lyricism of its finale. The orchestration, of course, is absolutely gorgeous, and the recording quality does it full justice.

The twenty-first of Nikolai Miaskovsky's twenty-seven symphonies dates from 1940 and is considerably more subdued in coloration than Rimsky's "Antar," but it is a beauty. (Continued on page 132)



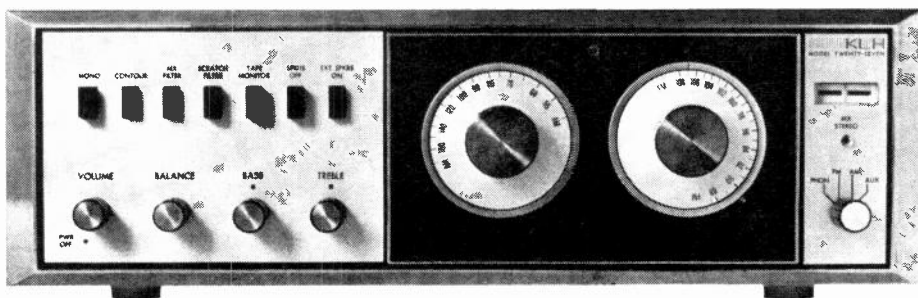
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tifully knit single-movement piece contrasting lyrical and dramatic elements in a manner suggestive of a vastly subtilized Rachmaninoff. The lyrical polyphonic writing of the opening and closing sections is both masterly in execution and deeply moving in substance.

Other Miaskovsky symphonies have been played in this country (by Frederick Stock in Chicago and by Hans Lange and Artur Rodzinski with the New York Philharmonic), but no serious attempt seems to have been made over here to evaluate the general body of Miaskovsky's work as a symphonist. All but a few of the Soviet recordings of eight of the symphonies have been inferior in sound and performance; there was once a Urania recording of the Violin Concerto; the Rostropovich-Sargent disc of the Cello Con-

certo issued by RCA has long been out of print. But perhaps Mr. Gould, after completing his recordings of the all but unknown Shostakovich "October" and "May Day" symphonies, will give us further samples of Miaskovsky. *D. H.*

ROSSINI-RESPIGHI: *Rossiniana Suite* (see TCHAIKOVSKY)

**RECORDING OF SPECIAL MERIT**

ROSSINI: *The Barber of Seville*. Nicola Monti (tenor), Count Almaviva; Gianna d'Angelo (soprano), Rosina; Giorgio Tadeo (bass), Dr. Bartolo; Renato Capecchi (baritone), Figaro; Carlo Cava (bass), Don Basilio; Gabriella Carturan (mezzo-soprano), Bertha; others. Bavarian Radio Sym-

phony and Chorus, Bruno Bartoletti cond. HELIODOR Ⓢ HS 25072-3 three discs \$7.47.

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

This low-price reissue of DGG's 1960 *Barber* can be wholeheartedly recommended. It is a buoyant yet disciplined performance in which Bartoletti's secure, lucid, and well-judged conducting assures outstanding ensemble spirit. Gianna d'Angelo's Rosina is totally delightful; Giorgio Tadeo is a first-rate Bartolo, and Carlo Cava a highly satisfactory Basilio. Though Renato Capecchi's Figaro is not the last word in vocal finesse, it is a colorful and amusing characterization. Only Nicola Monti seems occasionally over-matched by his assignment, but he sings the lyrical portions with taste and elegance. The sound is not stereo *ne plus ultra*, but it is always bright and clear, if at times favoring the voices to the orchestra's detriment. Without a doubt, there are some individual contributions in the complete RCA, Angel, and London sets that are superior, but in overall merit the Heliodor set measures up strongly. It is attractively packaged, including a full libretto. *G. J.*

SCARLATTI, A.: *Cantata Pastorale per la Nativita* (see HAYDN)

SCHOECK: *Notturmo* (see Best of the Month, page 109)

**RECORDING OF SPECIAL MERIT**

SCHOENBERG: *The Music of Arnold Schoenberg, Vol. 8. Von Heute auf Morgen. Op. 32*. Erika Schmidt and Heather Harper (sopranos); Derrik Olsen (baritone); Herbert Schachtschneider (tenor); Royal Philharmonic Orchestra. *De Profundis (Psalm 130), Op. 50b*. Festival Singers of Toronto; Elmer Iseler dir. *Modern Psalm, Op. 50c*. Andrew Foldi (speaker); Festival Singers of Toronto; CBC Symphony Orchestra. *Six Pieces for Male Chorus, Op. 35*. Chicago Symphony Orchestra Chorus; Margaret Hillis dir. *Eleven Choral Canons*. Gregg Smith Singers. *Concerto for Cello and Orchestra* (after Monn). Laurence Lesser (cello); Columbia Symphony Orchestra; Robert Craft cond. (in all works with orchestra). COLUMBIA Ⓢ M2S 780 two discs \$11.59.

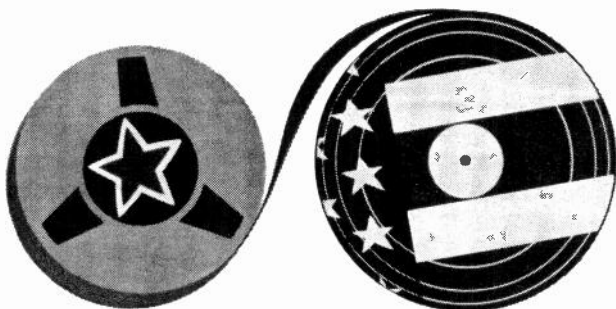
Performance: **Generally good**  
Recording: **Good**  
Stereo Quality: **Variable but acceptable**

The logical, though perhaps startling, title for this album might have been "the wit and humor of Arnold Schoenberg"—if the two late, great choral psalms had not been included. That's a big "if." These psalms, two of a set of three, are Schoenberg's last works—indeed, the *Modern Psalm* for chorus and orchestra was left incomplete at the composer's death (Craft simply breaks the music off at the point where the manuscript ends). Even so, it is a moving work of great power. The *a cappella* Psalm, Op. 50b, set to the original Hebrew text, is hardly less powerful, with its "cry from the depths" set for singing voices and Schoenbergian speech-song.

I have intentionally mentioned these choral works before taking up the lighter side of Arnold Schoenberg, and in particular what is obviously the major work on this album,

(Continued on page 134)

# ЧТО НОВОГО?



## "WHAT'S NEW?"

In music, what's new is Melodiya/Angel, the exciting series of Russian-taped, American-manufactured recordings by the Soviet Union's leading classical and folk artists.

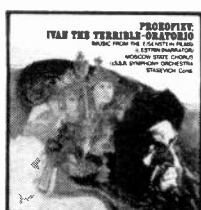
Melodiya/Angel recordings offer a unique cultural link between two great nations. And they have made available here World Premiere recordings of important new Soviet scores: Prokofiev's *Ivan the Terrible*, a cantata based on his Eisenstein film music... Kabalevsky's postwar *Requiem* and *Cello Concerto No. 2*, both conducted by the composer... music of the 35-year-old Rodion Shchedrin, including his *Mischievous Melodies*, music from the opera *Not Love Alone* and his splendid new *Carmen Ballet* fancifully based on Bizet, for strings and percussion... Shostakovich's opera *Katerina Ismailova*, his cantata to words of Yevtushenko *The Execution of Stepan Razin*, music from the early ballet *The Bolt* (conducted by son Maksim) and

the new *Violin Concerto No. 2* played by the artist to whom it is dedicated, David Oistrakh.

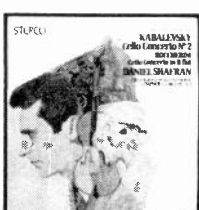
Less new, but equally interesting, are recordings of Russian opera, the first Soviet stereo cycle of Tchaikovsky symphonies (by Yevgeny Svetlanov and the U.S.S.R. Symphony Orchestra, who tour America early next year) and ear-opening recordings of other music by Borodin and Berlioz, Prokofiev and Pergolesi, Shostakovich and Stravinsky.



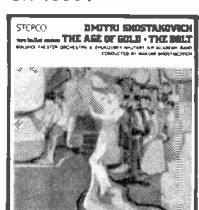
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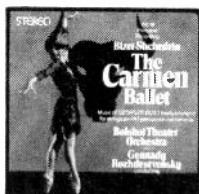
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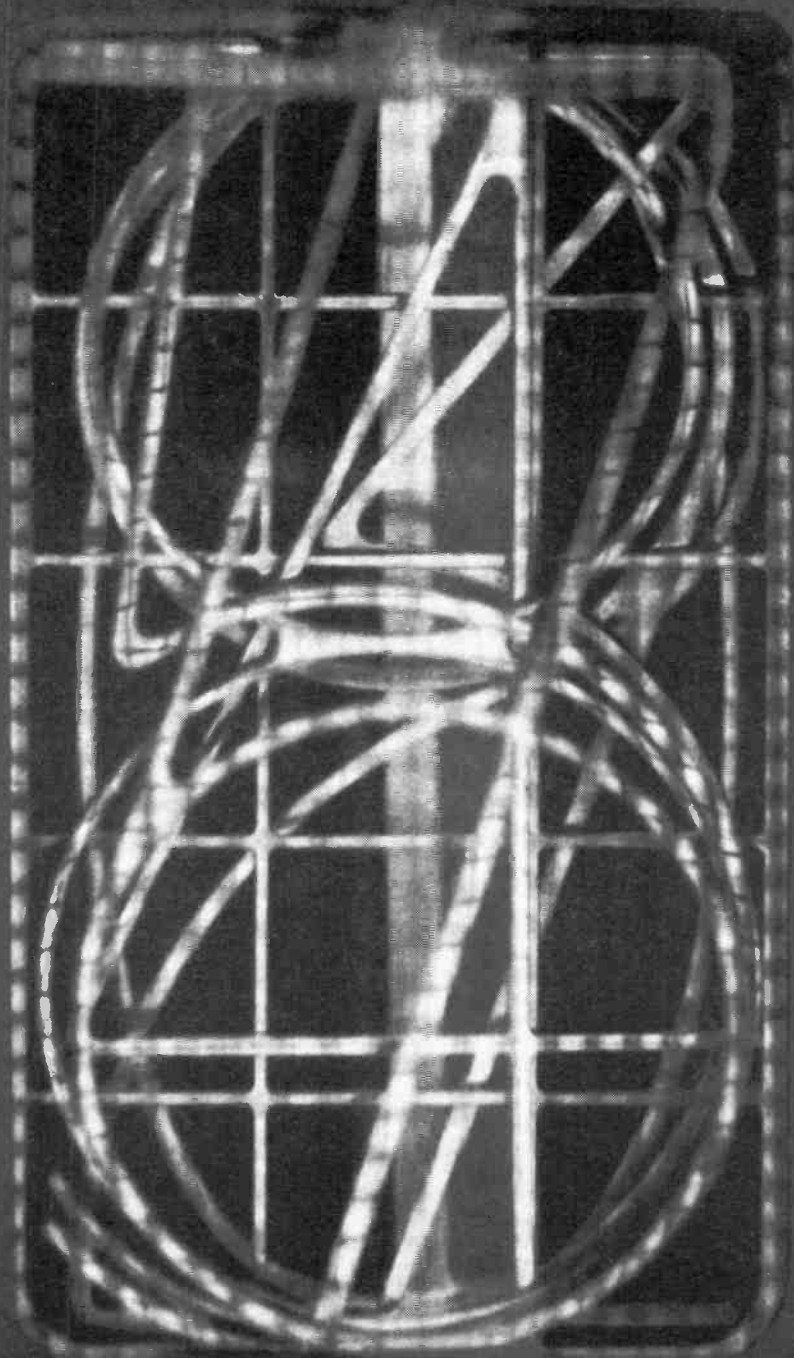
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his one-act twelve-tone comic (yes, *comic*) opera, *Von Heute auf Morgen*. Trying to describe the flavor of the humor of this work is a bit like the Peter Ustinov German routine in which he says, "That was a joke. When I finish laughing I will explain it to you point by point." Yet, for all its heavy-handedness, this is a work that is not without genuine humor and certainly not without flavor.

No one ever doubted the ability of Schoenberg to express anguish, fear, alienation, horror, and despair; but he was determined, in the face of the carpers and critics, to show that his new post-expressionistic twelve-tone style had a wider emotional range. *Von Heute auf Morgen* was composed in 1928. It is a very "Twenties" piece, a product of that remarkable between-the-wars boomlet in contemporary opera that took place in Germany. Indeed it has many points in common with related works by Hindemith, Křenek, and even Kurt Weill and Stravinsky! The difference is that Schoenberg—and his librettist "Max Blonda," who turned out to be none other than Mrs. Schoenberg—could not resist the moral-philosophical twist. A hus-

As Robert Craft points out, this is Schoenberg's most colorful orchestral score, since it employs a whole family of saxophones, as well as mandolin, guitar, banjo, celeste, piano, harp, percussion, and flexaton (apparently a kind of musical saw), plus the normal orchestral forces. Schoenberg can't resist a bit of six-part counterpoint here and there but, by and large, he makes his orchestral effects harmonically and rhythmically. Indeed the orchestra, rich and complex as it is, is intended as "accompaniment" to the vocal parts, which dominate all the way. Except for the part of a child and a few philosophical remarks at the end, the vocal parts are continuously sung throughout. The continuity of the vocal writing is in the Wagnerian tradition, but Schoenberg often intensifies the effect into that of lyric song. How well he succeeds is a matter of opinion, but I can report that it all grows on you. I have seen the work staged, and it is effective in the theater. After spending some time with the score and with these recordings, I have come to two conclusions: (1) a graceful, lyric performance of this piece might just be managed; (2) this is not quite it. The problem here lies at least in part with the singers, who are not really at ease with an atonal music which must never sound as difficult and awkward as it is. In other respects, the performance and recording are good.

The six choruses, Op. 35, written in 1929 and 1930, represent an attempt to express, in twelve-tone terms, the great German tradition of the *Männerchor*. Indeed, the last two songs, one with its marching-song effects and the other with its triadic-tonal writing, are direct and quite beautifully effective works.

Schoenberg wrote canons all his musical life—as presents, as greetings, for commemorative occasions, and so forth. These brief musical epigrams and mottos are, in spite of their complexity and chromaticism, quite tonal (or modal-tonal) in the great old tradition. Schoenberg prided himself on his skill and ingenuity in these matters; what is more surprising, however, is how many of these *jeux d'intellect* are in fact musically attractive. This group of eleven (of fifty published posthumously) is an attractive selection.

Another aspect of Schoenberg's continuing



ARNOLD SCHOENBERG  
Oil by Mopp (Max von Oppenheim)

(and much misunderstood) love affair with tradition is represented by his Cello Concerto after music of a certain G. F. Monn. Whatever the original may have been, the Schoenberg transformation constitutes a totally new work—one which merely takes off from the eighteenth century but belongs firmly to its time. The piece was, by the way, written for Casals, who never played it. This fiendishly difficult music is mastered here by a brilliant young Los Angeles cellist, Lawrence Lesser.

Once in the past I praised a performance of a Schoenberg choral work without having seen the score—only to be informed that some of the singing was not as accurate as it seemed. The same may be true of these choruses, but what I hear in the canons and psalms rings true; the male choruses, Op. 35, could, perhaps, benefit from more focus and clarity. The recorded sound, although variable, is always serviceable and, as is the case with much of the rest of this valuable series, most of the contents are unique and will long be irreplaceable. E. S.

DANIEL BARENBOIM  
A successful step into late-Romantic music



## RECORDING OF SPECIAL MERIT

SCHOENBERG: *Verklärte Nacht*, Op. 4.  
WAGNER: *Siegfried Idyll*. HINDEMITH: *Trauermusik*. Cecil Aronowitz (viola); The English Chamber Orchestra, Daniel Barenboim cond. ANGEL © S 36484 \$5.79.

Performance: Excellent  
Recording: Excellent  
Stereo Quality: Lively

Daniel Barenboim's recorded repertoire has until now been largely Classical. This record is a first step into late Romantic music and even beyond—and, it is a pleasure to report, a very successful step too. The programming is a bit curious—one can only try to ignore the possibility that (1) youthful, transfiguring passion, (2) mature love and parenthood, and (3) death were intended to constitute the programmatic rationale. Perhaps, after all, Mr. Barenboim was only looking for suitable material for the excellent English Chamber Orchestra, a group with which he has become closely associated and with which he recently toured this country. If such was the case, he has succeeded.

This is, believe it or not, the *ninth* stereo recording of *Verklärte Nacht*; it is certainly one of the best. Barenboim catches a sense of its passage in time as one big span—something rarely achieved but certainly required for this music. He has the trick of realizing details without letting them get in the way of big expressive lines and larger shapes. Having mastered the piece intellectually, he is prepared to cut loose in performance—even at a recording session. Not everyone can get away with this sort of thing, particularly under the scrutiny of the recording mike and in the face of the frozen, changeless disc. Somehow Barenboim does, and brilliantly. Wagner's birthday piece and Hindemith's *in memoriam* for George V (the piece was performed on the BBC the day after the king's death) come off well too, but it is the Schoenberg that is a special triumph.

The playing is warm-blooded and perhaps a bit lacking in sheer precision; otherwise it is excellent. The sound includes some of the huffing and puffing that seems to be requisite for recordings of this sort, but for clarity and attractiveness it could hardly be any better. E. S.

SCHUBERT: *Piano Sonata No. 8, in A Minor*, Op. 143 (D. 784); *Three Piano Pieces*, Op. posth. (D. 946). Evelyne Crochet (piano). PHILIPS © PHS 900178 \$5.79.

Performance: A bit fierce  
Recording: Good  
Stereo Quality: Sufficient

Schubert's nervously somber A Minor Piano Sonata of 1823 has not lacked for good recorded performances, beginning with the Lili Kraus 78's and the early LP by Solomon, and continuing through the more recent stereo versions by Ashkenazy and Gilels. The Three Pieces, dating from the end of Schubert's life, were once available on mono LP's by Gieseking and Demus. Mme. Crochet's is the second in stereo I know of, Alfred Brendel's version for Vox being still in the catalog. Don't let the rather deprecating designation of D. 946 mislead you—these are no mere salon *morceaux*, but extended lyrical-dramatic. (Continued on page 136)

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matic expressions, full of fascinating moments, by turns poignant and seraphic. But as a whole these pieces tend to string themselves out, rather than achieve the formal inevitability of the most memorable of the *Impromptus* and *Moments Musicaux*.

Though trained in France and Switzerland, Evelyne Crochet completed her studies in this country with Rudolf Serkin, and it is not surprising that the nervously intense Serkin manner dominates these recorded performances. There is exciting drama in the first and last movements of the sonata; but the manner gets a little wearing in the more loosely fashioned Three Pieces. The recorded piano sound has ample impact and sufficient warmth. The way you prefer to have the A Minor Sonata played will clearly determine your final choice of this disc over those of Ashkenazy or Gilels. If you don't mind your Schubert a bit on the fierce side, then this is the version for you. D. H.

**SCHUMANN: *Andante and Variations for Pianos, Cellos, Horn*** (see DUSÍK)

#### RECORDING OF SPECIAL MERIT

**SCHÜTZ: *Symphonae sacrae: 8 Concertos from Book II (1647): Singet dem Herren; Der Herr ist mein Licht; Lobet den Herrn in seinem Heiligtum; Freuet euch des Herrn, ihr Gerechten; Ich werde nicht sterben; Ich danke dir, Herr; Herzlich lieb hab ich dich, o Herr; Meine Seele erhebt den Herren.*** Elisabeth Speiser (soprano); Maureen Lehane (contralto); Hans Joachim Rotzsch and Kurt Huber (tenors); Wilhelm Pommerien (bass); Susanne Lautenbacher and Werner Keltch (violins); Alfred Sous and Willy Schnell (oboes); Hartmut Strelbe and Gerhard Braun (recorders); Edward H. Tarr (clarino trumpet, cornett); Robert Bodenröder (clarino trumpet); Lothar Brandes (cornett); Richard Zettler and Helmuth Heincke (trombones); Jürgen Gode (bassoon); Hannelore Michel (cello); Goerg Hörtnagel (double-bass); Martin Galling (harpsichord); Helmuth Rilling cond. NONESUCH © H 71196 \$2.50.

Performance: Outstanding  
Recording: Excellent  
Stereo Quality: Fine

As a sequel to Nonesuch's excerpts from Schütz's first book of vocal concertos from his *Symphonae sacrae*, we are now given nine concertos from Book Two. In this volume, published in 1647 (Volume One dates from 1629), Schütz confines his scoring to fairly limited forces, but the effects he obtains are surprisingly grandiose. In contrast to the first book, there are, in this volume, more instrumental obbligatos, greater virtuosity demanded of the vocalists, and more evidence of the influence of Monteverdi, both in declamatory style and in the manner of expressing agitation. The nine concertos (out of twenty-seven) contained on this disc are among the most impressive Schütz compositions I have ever heard. It would, for example, be difficult to find more exciting, more powerful Baroque writing than *Frenet euch des Herrn*. The performances are quite stirring and the vocalists are all first-rate—as are also the small group of instrumentalists (who are well alternated in Schütz's flexible scoring). The recording is full-bodied and clean, and complete texts and translations are included. I. K.

**SHOSTAKOVICH: *String Quartet No. 8*** (see BORODIN)

**TCHAIKOVSKY: *The Queen of Spades (highlights)*.** Zurab Andzhaparidze (tenor); Herman; Mikhail Kiselev (baritone); Tomsy; Yuri Mazurok (baritone); Yeletsky; Valentina Levko (mezzo-soprano), the Countess; Tamara Milashkina (soprano); Lisa; others. Chorus and Orchestra of the Bolshoi Theater, Boris Khaikin cond. MELODIYA/ANGEL © SR 40051 \$5.79.

Performance: Vital  
Recording: Good  
Stereo Quality: Good

My review (November 1967) of the complete set from which these excerpts are drawn was a compound of raves and reservations. The present recording offers the choice scenes from this strong and still insufficiently well-known opera. It is an outstanding ensemble effort: the singing ranges from



HELMUTH RILLING

*Stirring performances of Schütz symphoniae*

the passionate if not always fully controlled efforts of the Herman and the Lisa to the altogether superior achievements of the Countess and the Prince Yeletsky. The opera itself, I repeat, is a wonderful piece of work. Those unwilling or reluctant to acquire the full-length four-disc set will find these highlights eminently rewarding. G. J.

#### RECORDING OF SPECIAL MERIT

**TCHAIKOVSKY: *Suite No. 4, Op. 61 ("Mozartiana")*.** ROSSINI-RESPIGHI: *Rossiniana Suite*. Ruggiero Ricci (violin); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON © CS 65-42 \$5.79.

Performance: Excellent  
Recording: Good  
Stereo Quality: Good

This is the second excellent recording of Tchaikovsky's entertaining *Mozartiana* in stereo, though the rival Dorati version can be had only as part of a Mercury three-disc set. On the other hand, we have never had an absolutely first-class stereo recording of the *Rossiniana* suite fashioned by Ottorino Respighi from little-known Rossini pieces. Unlike the lightweight *Boutique fantasque*, which Respighi prepared for Serge Diag-

hilev's Ballets Russes, *Rossiniana* is of a somewhat serious cast, especially in the slow *Lamento*. M. Ansermet's readings are to the manner born, and Ruggiero Ricci's solo violin playing makes a fine ornament to the final variation movement of the Tchaikovsky. Superior recorded sound, and a most enjoyable disc. D. H.

#### RECORDING OF SPECIAL MERIT

**TELEMANN: *Getreuen Music-Meister. Recorder Sonata in C Major; Overture in G Minor for Oboe and Continuo; Sinfonia in B Minor for Flute and Continuo; Napolitana in G Major for Oboe d'Amore and Continuo; Flauto pastorale in E Major for panpipes and continuo; Menuet in F Major for 2 Hunting Horns; Recorder Sonata in F Major; Oboe Sonata in A Minor; Bassoon Sonata in F Minor; Pastourelle for Flute and Continuo in D Major; Carillon in F Major for 2 Chalumeaux; Air Trompette in C Major for Trumpet and Continuo.*** Sebastian Kelber (recorder, flute, panpipes); Alfred Sous (oboe, oboe d'amore); Hans-Martin Linde (flute); Heinrich and Konrad Alving (horns); Walter Stiftner (bassoon); Otto Steinkopf and Frithjof Fest (chalumeaux); Edward Tarr (clarino trumpet); Emil Rudin (trombone); Michael Schäffer (theorbo); Heinrich Haferland (cello); Josef Ulsamer (viola da gamba, violone); Laurentius Strehl (violine); Elza van der Ven (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE © 198430 \$5.79.

Performance: Superb on old instruments  
Recording: Excellent  
Stereo Quality: Fine

Music students of a generation ago will remember, probably with nostalgia, a periodical called *Etude*, in which, every month—in addition to the usual articles—there appeared printed music, pieces that you could try out on your piano. This idea, long since become history, probably got its start in 1728, when for one year Telemann published the first music periodical. It was called *Getreuen Music-Meister*—"The Constant Music-Master, musical pieces of all kinds for both singers and instrumentalists intended for various voices and almost all instruments in general use . . . to be issued in installments, one lesson each fortnight. . . ." The venture was short-lived, but Telemann, in his usual prolific way, turned out enough *Hausmusik* to fill five long-playing discs. The whole project was recorded by Archive, and released in Europe; the disc at hand presents only the pieces for wind instruments. Not everything here is top-notch Telemann, but a great deal of it is quite delightful, and no small part of its charm is due to the old or reconstructed instruments on which the music is played. The major curiosity is a brief piece for panpipes, but there are also sonatas for flute, recorder, oboe, oboe d'amore, and bassoon, and pieces for valveless horns, *chalumeaux* (early clarinets), and trumpet. The performances are extremely stylish; the playing of Sebastian Kelber on the recorder, in particular, must be singled out for special praise—this is great playing. Finally, the recording is faultless. I. K.

**TREMBLAY: *Symphony in One Movement*** (see PROCTER)

(Continued on page 142)

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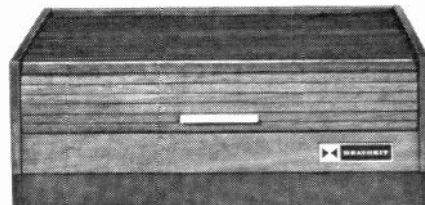
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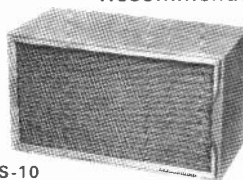
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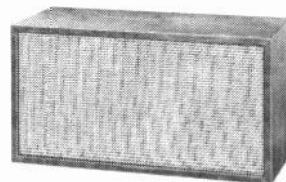
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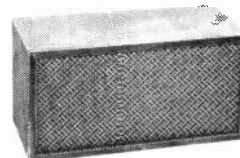
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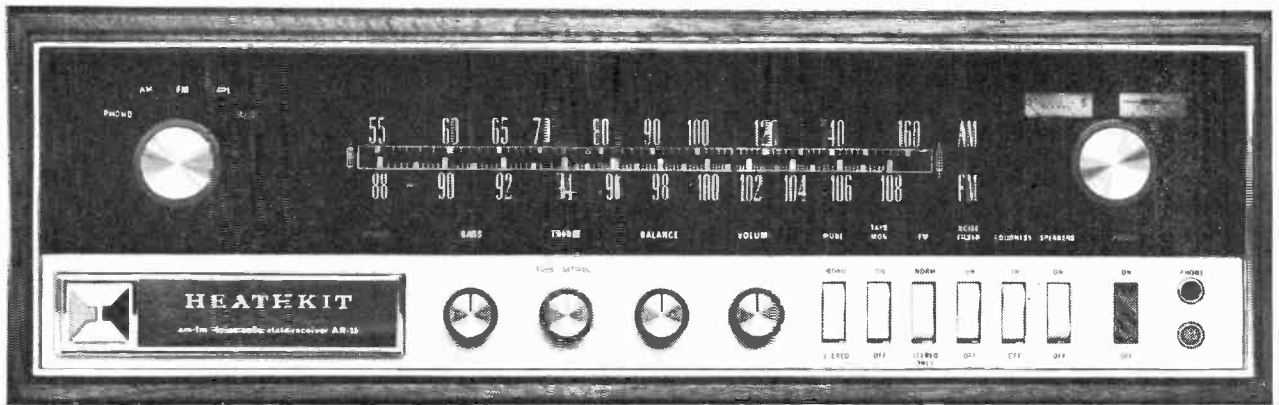
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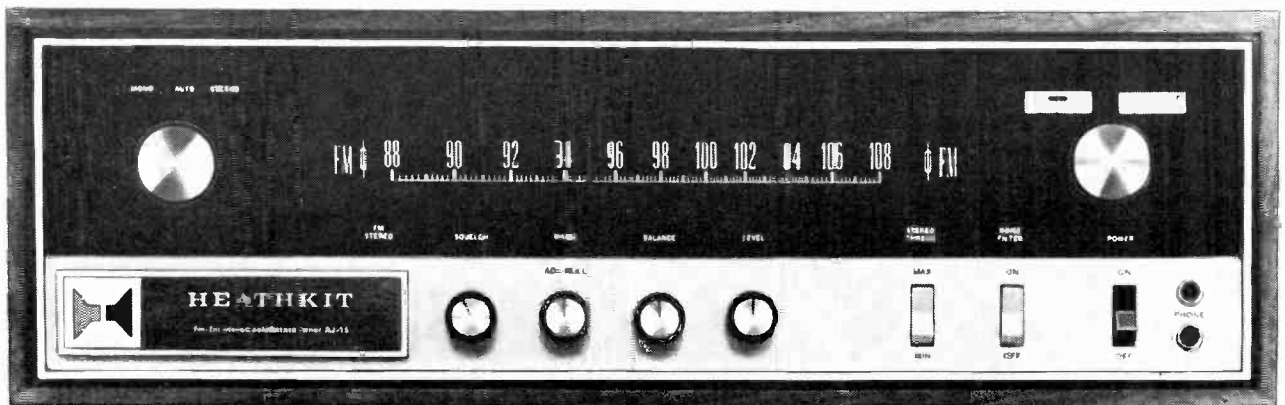
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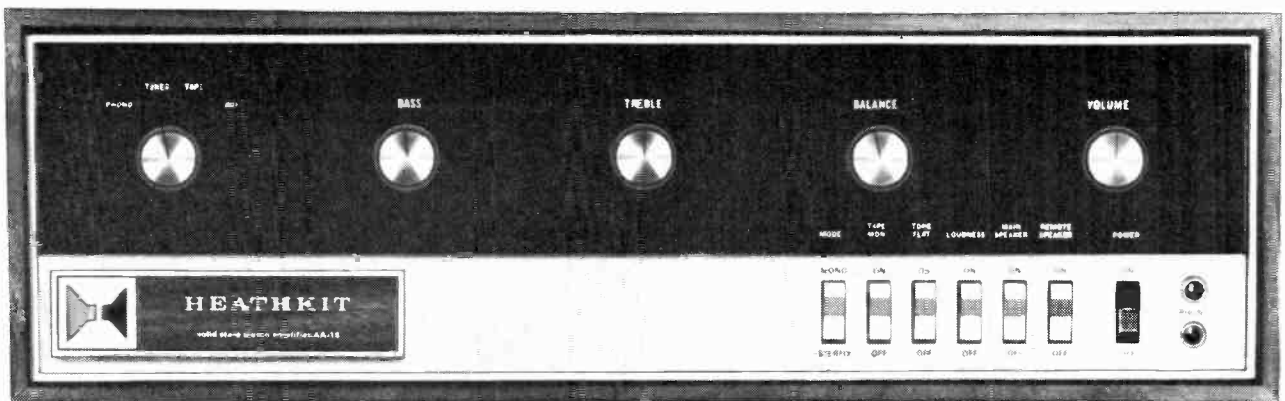
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CIRCLE NO. 45 ON READER SERVICE CARD

USSACHEVSKY: *Of Wood and Brass* (tape); *Wireless Fantasy* (tape). LUENING-USSACHEVSKY: *Concerted Piece for Tape Recorder and Orchestra*. Oslo Philharmonic Orchestra, José Serebrier cond. POWELL: *Events for Tape Recorder*. Mildred Dunnock, Martha Scott, and Lee Bowman (readers); tape. *Improvisation*. Ward Davenny (piano), Keith Wilson (clarinet), David Schwartz (viola). *Second Electronic Setting* (tape). *Two Prayer Settings*. Charles Bressler (tenor); New York Chamber Soloists, Melvin Kaplan cond. COMPOSERS RECORDINGS, INC. © CRI 227 USD \$5.95.

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

Vladimir Ussachevsky is the first person in this country to work extensively with tape as a creative medium. I was present at the first public performances of his tape works in the spring of 1952. I was studying with him at Columbia at the time, but I don't think it is only pupillage that impels me to point out that the importance of his work has been somewhat overlooked. Serial and electronic purists have dominated new music, while Ussachevsky has worked from the start in a mixed manner, generally using recorded sounds as the basis for tape and electronic transformations. The *Wireless Fantasy*, commissioned by an organization of early wireless radio operators, is an astonishing example; it uses wireless code signals and a fragment of *Parsifal* electronically treated to sound like an old short-wave broadcast. The

result is an intensely dramatic piece whose justification may seem extra-musical but which in fact succeeds in realizing a dramatic idea in musical terms. The title *Of Wood and Brass* describes the sound sources used in this much purer but equally imaginative piece. Otto Luening, who is, with Ussachevsky, a director of the Columbia-Princeton Electronic Music Center, collaborated on three works for tape and orchestra, of which *Concerted Piece* is the last—commissioned by Leonard Bernstein and the New York Philharmonic in 1960. It is the best of the three, and, although it suffers from all kinds of stresses and strains (relationship of tape and "live" not quite resolved; internal conflict between two composers of vastly different style and temperament), it makes an impact.

Mel Powell, the former jazz pianist turned electronic-music composer, is the director of the Yale Electronic Music Studio and the composer of the four pieces on the overside of this disc. Again there are two contrasting tape pieces, one dramatic (based on readings from Hart Crane, with complexes of vocal sounds transformed and overlaid with electronic and tape techniques) and the other more abstract and "instrumental"—both attractive and virtuosic in their differing ways. The other two works are purely "live": the *Prayer Settings* with their simple, long-lined vocal parts are particularly attractive. One prayer is by Paul Goodman, the other is attributed to Gregory the Great. They are said to come in that order, but as near as I can tell, it is the other way around; no texts are provided. The performances and recordings are various but generally quite good. E. S.



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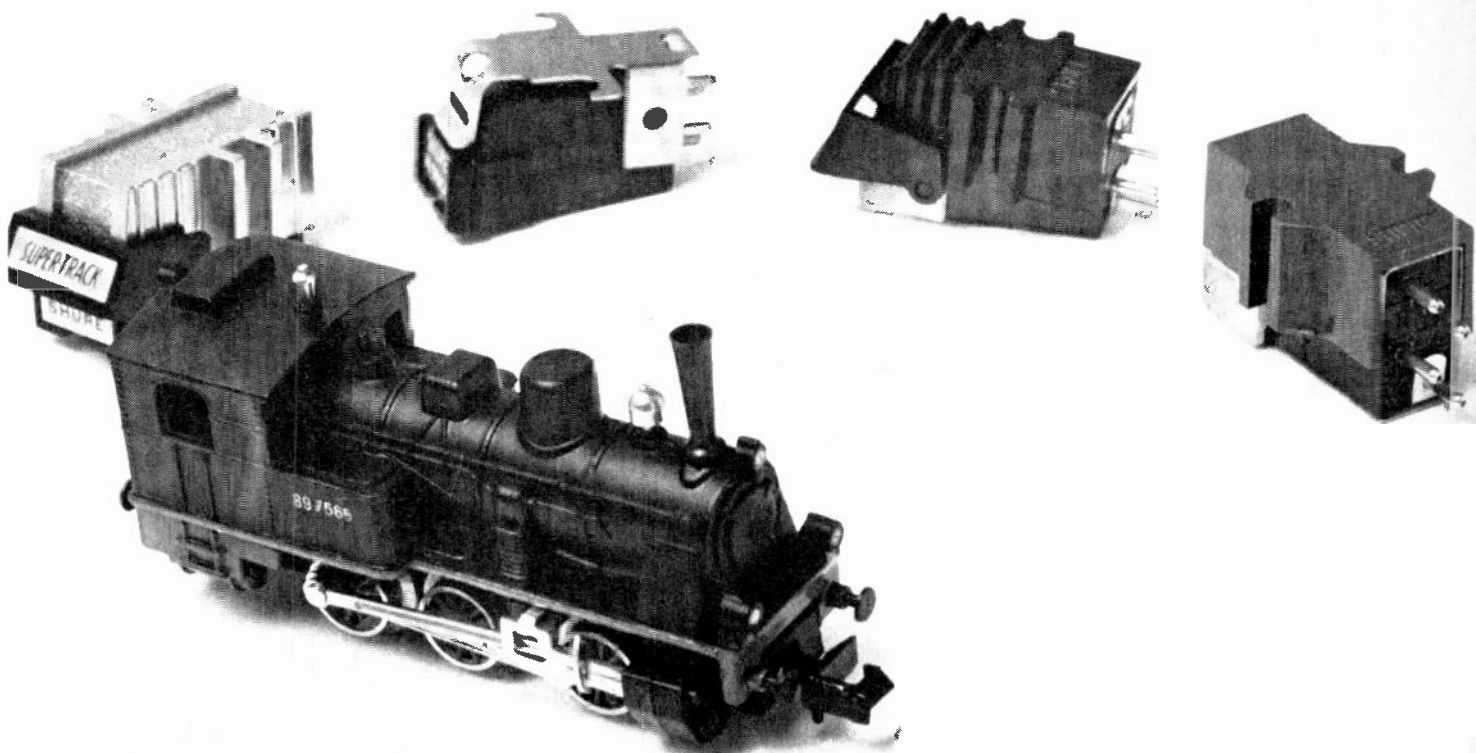
RECORDING OF SPECIAL MERIT

WAGNER: *Das Rheingold*. Dietrich Fischer-Dieskau (baritone), Wotan; Robert Kerns (baritone), Donner; Donald Grobe (tenor), Froh; Gerhard Stolze (tenor), Loge; Zoltán Kélemen (baritone), Alberich; Erwin Wohlfahrt (tenor), Mime; Martti Talvela (bass), Fasolt; Karl Ridderbusch (bass), Fafner; Josephine Veasey (mezzo-soprano), Fricka; Simone Mangelsdorff (soprano), Freia; Oralia Dominguez (contralto), Erda; Helen Donath (soprano), Woglinde; Edda Moser (soprano), Wellgunde; Anna Reynolds (mezzo-soprano), Flosshilde. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 139226/8 three discs \$17.37.

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

Karajan's recorded *Das Rheingold*—whose staged counterpart will be unveiled at the Metropolitan during the current season—exhibits the same characteristics I noted in the conductor's *Die Walküre*. The heroic elements in the saga are understated, and the musical presentation is clear, relaxed, and somewhat restrained in its passion. Good balance is always maintained between orchestra and voices, to the extent that even those of not-quite-Wagnerian quality are heard above the orchestral tide. It is a very good performance and bears the mark of fastidious preparation. But measured against its extraordinary predecessor, London OSA 1309, it comes off second best.

The basic issue is this: unlike *Die Walküre*.  
(Continued on page 144)



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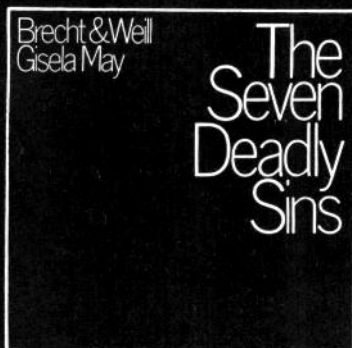
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CIRCLE NO. 29 ON READER SERVICE CARD  
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*live*, *Das Rheingold* is a rather unyielding work for those not inclined to swoon at every Wagnerian utterance. For all the lushness, color, and power of the music, this is not an opera to involve you emotionally. Its conflicts are created not by grand passion or sympathetic ambitions, not even by pardonable frailties, but by the repellent motives of greed and deception. Whatever tension and excitement is needed for maximum effect must be conveyed in the music. Solti's sure theatrical flair, his relentless dynamism, his exploitation of the grand climaxes and rhythmic tension never fail to provide this kind of excitement; Karajan's more restrained and thoughtful approach does it only intermittently. Moreover, Solti's fiery reading had extraordinary support in the production and the engineering. Although DGG's sound is absolutely first-rate, it cannot quite match the spectacular quality of the London set, particularly the latter's stunning registration of low string and brass sonorities.

The DGG cast is impressive, but several reservations are in order. It is no secret that Fischer-Dieskau's voice was not made to sing Wotan (or the Dutchman, or Telramund, or Orest, for that matter). The lyric passages in the part are filled with meaning and poetry that are entirely unique, but when the pressure is on for range or volume, the tonal beauty is compromised, and this supremely gifted artist becomes just another hard-pressed baritone.

DGG has the edge over London in its outstanding Rhinemaiden trio and in its two giants. The latter are excellently contrasted: Ridderbusch is an appropriately brutal Fafner, and Talvela, with his *cantante* quality, makes Fasolt positively sympathetic. The Fricka, Josephine Veasey, offers an excellent portrayal of calculating femininity, and vocally she need not defer to the Kirsten Flagstad of 1958, who made such an important contribution to the London set. Oralia Dominguez, as Erda, is also very impressive.

So is Zoltán Kélémen as Alberich. He is an eminently capable singing actor, but his rather light baritone timbre lacks the sinister overtone needed for the part, particularly in his confrontation with Wotan. Therefore, though his characterization is well thought out and very knowing, it pales before the utterly absorbing achievement of Gustav Neidlinger, which was, for me, the most impressive vocal feat in the entire London production. Similarly, the interpreters of Froh and Donner—capable singers both—are not quite up to the level of their London counterparts. Gerhard Stolze's Loge will probably have some admirers; for me it is a mannered and quite insufferable interpretation.

To sum up: there are many pluses here, and the Loge is the only *real* minus. But the London set—although a decade old now—is superior. G. J.

WAGNER: *Siegfried Idyll* (see SCHOENBERG, *Verklärte Nacht*)

## RECORDING OF SPECIAL MERIT

WEILL: *Symphonies Nos. 1 and 2*. BBC Symphony Orchestra, Gary Bertini cond. ANGEL © S 36506 \$5.79.

Performance: Good  
Recording: Good  
Stereo Quality: Good

Now here's a real novelty. Kurt Weill's reputation as the composer of Brechtian musical plays and Broadway musicals has completely overshadowed his other activity as an instrumental composer and a symphonist. Don't be put off by side one. The first symphony, written in 1920-21, dates from the very beginning of his career, and in spite of a teeth-rattling opening, it is basically a work in the late Romantic, post-Mahler tradition—a compressed, overwrought (in both senses) piece that is often close to early Schoenberg but more melodramatic, less "constructed." It has its moments, but runs out of steam about two-thirds of the way through and thereafter dissipates itself in various contrapuntal meanderings.

The Symphony No. 2 is something else again. Written in 1933—just before the Nazis came into power, after the great Brecht collaborations and shortly before emigration—it is much closer to the Weill we know



JOSEPHINE VEASEY  
A Fricka equal to Flagstad's

and love. Surprisingly, he is able to take *Mabogonn*-like ideas, which in the theater seem purely vocal or suitable only for short-winded dramatic interludes, and extend them into a clear, witty symphonic setting. Every gesture is striking and is hammered home, yet each contributes to the overall shape and flow. Weill achieves in symphonic form a kind of Brechtian *Verfremdung*—involvement yet with aesthetic distance and "objectivity." There is plenty of melodrama but never bathos or rhetoric, melodic sentiment but never sentimentality, directness and strong characterization without oversimplification or condescension. Weill created a "popular" symphony that is, in musical terms, more successful than many highly touted attempts of the period. It is surely an accident of history that this piece has been so neglected.

The BBC Symphony Orchestra provides excellent, straightforward playing. It cannot save the early work (which should have been let lie anyway), but gets the later one across well enough. The disc is well recorded and highly recommended for its overside—but wouldn't I just love to hear Leonard Bernstein turned loose on this one? This is another recording done under the auspices of

(Continued on page 146)

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the Calouste Gulbenkian Foundation, and as usual the literary side—a chronology of Weill's career, analytical notes by David Drew and Ian Kemp, Weill's opinions of his contemporaries culled from his writings—is very well handled. E. S.

## COLLECTIONS

**BALLADES, RONDEAUX, AND VIRELAIS FROM THE 14TH AND 15TH CENTURIES.** Machaut: *Nesque on porroit; Je sui aussi; Très bonne et belle; De petit po* (vocal); *Amours me fait desirer* (vocal). Landino: *Va pure, amore; P' prieg amor* (vocal); *Per allegrezza; Gram piant' agli occhi* (vocal). Baude Cordier: *Tout pas compas*. R. Gallo & De Insulis: *Je ne vis pas*. De Haspre: *Ma douce amour*. Dufay: *Franz cuer gentil* (vocal); *Adieu, m'amour* (vocal); *Se la face ay pale* (vocal). Anon.: *Du bist mein Hort; Quene note; La Spagna*. Guglielmo Ebreo (?): *Falla con misuras*. Bill Austin Miskell (tenor, in items marked vocal); Ancient Instrument Ensemble of Zurich (Michel Piguet, recorders and Baroque oboe; Christopher Schmidt, portative organ and bowed vielle; Françoise Stein, small harp; Raymond Meylan, krumphorns; Bettina Bänziger, bass viol; Hansjürg Lange, Baroque bassoon). ODYSSEY © 32 16 0178 \$2.49.

Performance: Well played but not too imaginative  
Recording: Excellent  
Stereo Quality: Fine

## RECORDING OF SPECIAL MERIT

**GERMAN MUSIC OF THE RENAISSANCE.** Isaac: *Innsbruck, ich muss dich lassen; Mass, "Magnae Deus Potentiae."* Demantius: *Hertzlich thut mich erfreuen*; De Broda: *Der Pflaenschwanz* (instr.). Greiter: *Es hüdri hüt' gut schädri Schäfer*. Senfl: *Quodlibet*. Othmayr: *Quisquis requiem quaeris; Bauerntanz* (instr.). Walter: *Wach auf*. Finck: *Habs nun getan*. Stolzer: *Entlaubet ist der Walde*. Lemlin: *Der Gutzgauch*. The Ambrosian Consort; The In Nomine Players, Denis Stevens cond. DOVER © (M) HCR ST 7270 \$2.00.

Performance: Very enjoyable  
Recording: Very good  
Stereo Quality: Satisfactory

## RECORDING OF SPECIAL MERIT

**DANCE MUSIC OF THE RENAISSANCE.** Moderne: 3 *Bramles de Bourgogne; Branle gay nouveau*. Susato: *Pavane, "Mille regretz"; Ronde; Pavane, "Si pas souffrir"; Ronde and Saltarello; Hoboecken dans; Ronde, "Il estoit une fillette."* Gervaise: *Branle*. Phalèse: *L'arboscello ballo Furlano*. Franck: *Pavane* (1603); *Galliard* (1614). Hassler: 3 *Intradad*. Attaignant: *Tordion; Pavane; Galliard*. Demantius: *Polnischer Tanz; Galliard*. Ferdinand Conrad (recorder and krumphorn); Ilse Brix-Meinert, Ulrich Koch, and Günther Lemmen (violins da braccio); Johannes Koch, Heinrich Haferland (violins da gamba); Otto Steinkopf (dulcian); Walter Gerwig (lute); unidentified percussion player. RCA VICTROLA © VICS 1328, (M) VIC 1328\* \$2.50.

Performance: Scintillating  
Recording: Superior  
Stereo Quality: Fine

Of these three anthologies of Renaissance music, the one on *Odyssey* takes in the fourteenth and fifteenth centuries, is divided between vocal and instrumental (favoring the latter), and contains quite a few rarities on its second side. Of the more familiar composers (Machaut, Landino, and Dufay), a good deal of material is available in other recordings—some of it, in fact, by the American tenor of the present performance. His is a serviceable voice, quite pleasant in timbre, but perhaps because of the lack of added embellishments and ornaments the music he sings tends rather to drone on and on. (In this respect also, a group such as the Studio der Frühen Musik shows considerably more imagination in the difficult matter of performance practice than the present players.) The instruments used here, furthermore, are in many cases far too late for the period, though they make a very pretty noise and are exceedingly well played. The repertoire, as indicated, is quite interesting, but the



"Lute-playing fool," a sixteenth-century German engraving by F. Brunn

presentation is a disappointment (no texts, no indication of who plays or sings where, and only an overblown translation from the German of a vapid excerpted essay on Renaissance music by Friedrich Blume as a guide to the listener). The recording is fine.

The Victrola collection deals with sixteenth-century instrumental music, is somewhat better integrated as far as repertoire is concerned, and the instruments used are all the appropriate ones. The selection itself is generally a popular one: most of the contents have been recorded before in similar collections. But rarely have these pieces sounded as delightfully infectious and fresh as they do here. The instrumentalists are all familiar, and they are experts at their work. The program notes are not very detailed about the individual composers and their pieces, but there is a highly entertaining description of late sixteenth-century dancing in Germany, which concludes with the following: "When the dance is over the dancer takes his partner back to her seat and, with reverences as before, leaves, or he stays, sitting on her lap [!] and talking to her." The recording is very vivid, and this scintillating program can be heartily recommended.

The Dover disc is the only one to specialize in a particular country, and for it Denis Stevens has chosen an extremely well-

varied and entertaining group of secular songs. He has also included two instrumental dances and one sacred work (the longest item in the collection), an impressive mass by Isaac. Among the many interesting pieces to be heard here are de Broda's instrumental *The Peacock's Tail*, Othmayr's *Quisquis requiem quaeris* (a misogynist's ditty), and a cuckoo song by Lorenz Lemlin. The performances are all extremely good, and not the least of the pleasures to be derived from the album are the thorough program notes by Mr. Stevens. The recording, perhaps a little too reverberant in the secular works, is generally satisfactory. A text leaflet is included. I. K.

**SIEGFRIED BEHREND: Works for Solo Guitar.** De Visée: *Suite, in D Minor*. Bach: *Lute Suite No. 1, in E Minor* (BWV 996). Sór: *Variations on a Theme by Mozart, Op. 9*. Giuliani: *Rondo, Op. 11*. Ambrosius: *Suite No. 1, in A Major*. Behrend: *Sonatina after Japanese Folk-Songs; Tarantas from "Suite espagnola No. 2."* Falla: *Homenaje, pour le tombeau de Claude Debussy*. Siegfried Behrend (guitar). DEUTSCHE GRAMMOPHON © 139167 \$5.79.

Performance: Best in contemporary works  
Recording: Superior  
Stereo Quality: Satisfactory

Siegfried Behrend, Germany's foremost guitarist, shows far more affinity here for the newer works than he does for the older. After rather unstylish accounts of the Baroque material, he turns in a sparkling account of the familiar Sór variations, followed by proficient performances of the contemporary portion of the recital: an innocuous neo-Baroque suite by Hermann Ambrosius (dedicated to the guitarist), his own Japanese- and Spanish-oriented pieces, and the magnificent Falla homage to Debussy. (The last, however, is played somewhat more hauntingly on a recording by Julian Bream.) On the strength of this recital at least, Behrend does not reveal a very strong performing personality. But he is highly proficient technically, and has been accorded extraordinary fine reproduction. I. K.

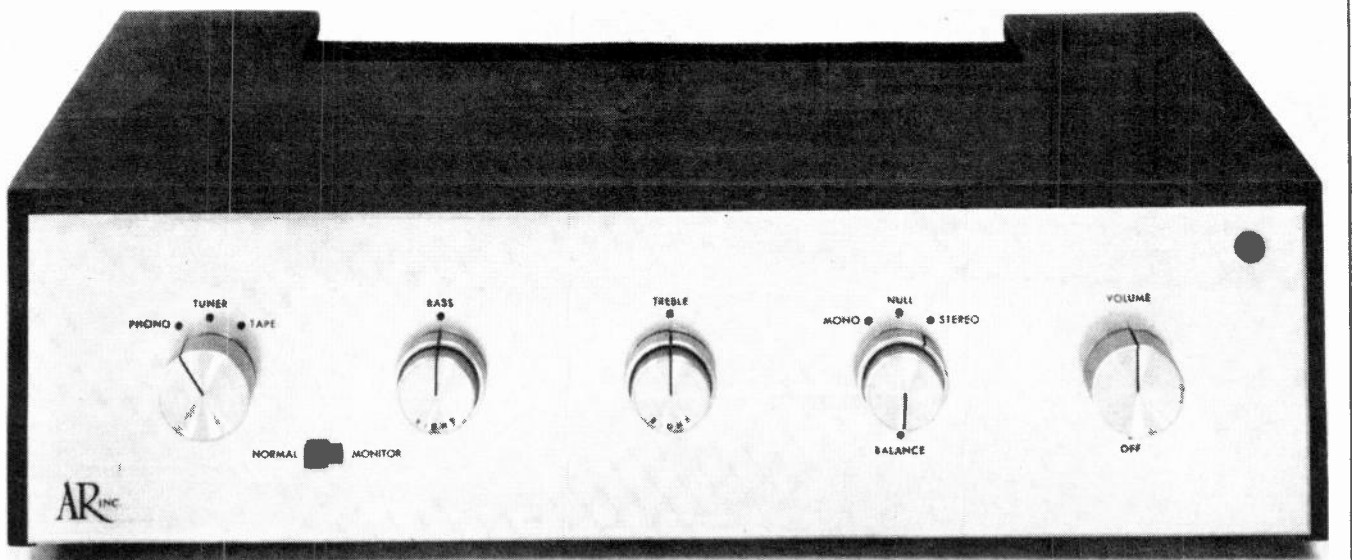
**EIGHTEENTH-CENTURY WIND CONCERTOS.** J. Haydn: *Trumpet Concerto in E-flat Major*. M. Haydn: *Serenade in B-flat Major; Adagio and Allegro in D Major, for Trumpet and Orchestra*. Richter: *Trumpet Concerto in D Major*. Molter: *Clarinet Concerto No. 3, in G Major*. Maurice André (trumpet); Jost Michaels (clarinet); Munich Chamber Orchestra, Hans Stadlmair cond. DEUTSCHE GRAMMOPHON ARCHIVE © 198415 \$5.79.

Performance: Highly commendable  
Recording: Excellent  
Stereo Quality: Fine

Included here are three trumpet concertos (the two-movement one by Michael Haydn is derived from a seven-movement serenade) and one of the earliest clarinet concertos. The last, composed some time after 1743, was available in this same performance of a previous Archive release, coupled with horn and trumpet concertos by Joseph Haydn. The other material is new, and the latest version of the ever-popular Haydn trumpet concerto compares favorably with the best of the many available recordings. Maurice André's

(Continued on page 148)

# The first reviews of the AR amplifier.



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**High Fidelity** commenting on test data supplied by CBS Laboratories, February, 1968.

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playing, as in nearly all his recorded performances, is splendid and virtuosic. Yet I continue to prefer Jeannouton on Angel in this work, because the present rendition has a few moments of stodginess, especially in the first two movements. The works by Michael Haydn and Richter (he was a slightly older contemporary) are notable for the incredibly high range required of the soloist, and listeners will enjoy André's stratospheric tight-rope walking in these two pieces. The orchestral accompaniments are very competent, and the recording is first-class. I. K.

#### RECORDING OF SPECIAL MERIT

**500 YEARS OF SPANISH GUITAR MUSIC (I).** Mudarra: *Fantasia que contrabaze la harpa en la manera de Ludwico*. Milán: *6 Pavanas*. Narváez: *Canción del Emperador* (on "Mille Regretz" by Josquin); *Diferencias sobre "Guárdame las vacas."* Pisador: *Pavana muy llana para tañer*; *Villanesca (La Cortesía)*. Sanz: *Suite Española*. Soler: *2 Sonatas in E Major* (arr. Yepes). Narciso Yepes (guitar). DEUTSCHE GRAMMOPHON © 139365 \$5.79.

Performance: Highly enjoyable  
Recording: Superior  
Stereo Quality: Natural

This disc, I assume (my review copy was an advance pressing without program notes), is the first volume of an anthology of Spanish guitar music that will cover five centuries. In this initial disc, four of the composers—Mudarra, Milán, de Narváez, and Pisador—lived in the sixteenth century, and their music was originally intended for lute or vihuela. On the second side, Sanz represents the seventeenth century, and several of the guitar works included here were adapted for use in Rodrigo's *Fantasia para un gentil-hombre*; as with the fairly well-known sixteenth-century items, the music is quite delightful. Finally, Narciso Yepes includes his own guitar transcriptions of two Soler harpsichord sonatas to represent the eighteenth century. The playing, although not very authentic from the standpoint of late Renaissance or Baroque style, is full of Spanish flavor; one senses an aristocratic personality behind the performances, for the playing even in moments of flamboyance is wonderfully smooth and unexaggerated. Mention must be made too of Yepes' excellent rhythmic sense. The musical excellence of the record is complemented by exceedingly life-like reproduction. I. K.

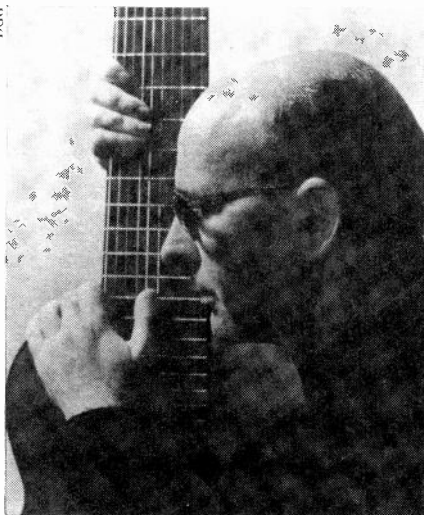
**GUITAR MUSIC IN VIENNA.** Haydn: *Cassation in C Major for Guitar, Violin, and Cello* (Hob. III, No. 6). Schubert: *Quartet in G Major (after Matiegka)* for Guitar, Flute, Viola, and Cello (D. 96). Weber: *Menuetto and Trio for Guitar, Flute, and Viola*. Luise Walker (guitar); Gottfried Hechtel (flute); Jürgen Geise (viola); Paul Roczek (violin); Wilfried Tachezi (cello). TURNABOUT © TV 34171S \$2.50.

Performance: Diverting  
Recording: Very good  
Stereo Quality: All right

The contents of this unusual disc stretch from the late seventeen-fifties (Haydn's Cassation, an arrangement—originally employing the lute—of his quartet, Op. 1, No. 6) to the first two decades of the nineteenth cen-

tury. The Haydn is quite charming; so also is the minor Weber. The so-called Schubert quartet is not really by Schubert at all, but is in fact a *Notturmo* for flute, viola, and guitar, written about 1807 by Wenzel Matiegka; Schubert added a prominent cello part and composed a trio for Matiegka's minuet movement. The result is not always very significant musically, but in the later movements the work sounds surprisingly Schubertian in its poignant lyricism. The performances are extremely competent from all standpoints, although I did feel that here and there Luise Walker had some tendency toward romantic Spanish-type effects of a later day. The recorded sound is very fine, and, as a sample of the sound of the guitar in an earlier style of music than the one in which we customarily hear it, this disc is most welcome. I. K.

**KARTICK KUMAR: Sitar Music of India.** Kartick Kumar (sitar); S. V. Patwardhan



NARCISO YEPES  
*Guitar playing of aristocratic excellence*

(tabla); Rajaram (tambura). *Raga Malakams*; *Dhun Jhinjhoti*; *Raga Bhairavi*. DEUTSCHE GRAMMOPHON © SLEMP 136 551 \$5.79.

Performance: Competent  
Recording: Very good  
Stereo Quality: Very good

Kartick Kumar is a young Indian sitarist and outstanding disciple of Ravi Shankar. A decade ago, when Indian music had not yet achieved widespread popularity in the West, this recording might have been extremely welcome. Today, however, we understand more about Indian music and can make reasonably informed qualitative estimations. Kumar is well versed in the many complexities of Indian music (as one would expect from his study with a master as demanding as Shankar), but there is still a feeling of immaturity about his playing. He depends upon sequential patterns, for example, to a degree one rarely finds in more mature players. Kumar has chosen ragas that are among the more familiar, and the *talas* employed (*tintal*—sixteen beats, *kabarva*—eight beats, and *dadra*—six beats) are quite accessible. I do not mean to fault Kumar, but a comparison of his work with that of Ali Akbar Khan's son—a musician of about the same age and from a similar background—finds Kumar's work wanting. Don Heckman

#### RECORDING OF SPECIAL MERIT

**EVELYN LEAR AND THOMAS STEWART: Romantic Duets.** Schubert: *Mignon und der Harfner* (D.877). Weber: *Vä. ti consola. addio*. Mendelssohn: *Herbstlied; Maglöckchen und die Blümelein; Abendlied*. Schumann: *Schön Blümelein, Op. 43, No. 3; So wahr die Sonne scheint, Op. 37, No. 12*. Brahms: *Die Meere; Weg der Liebe*. Dvořák: *Three Songs*. Tchaikovsky: *The Evening, Op. 46, No. 1*. Gretchaninov: *Lullaby; Ai Dudu*. Saint-Saëns: *Pastorale*. Foster: *Beautiful Dreamer; Hard Times Come Again No More; Jeanie with the Light Brown Hair*. Evelyn Lear (soprano); Thomas Stewart (baritone); Erik Werba (piano). DEUTSCHE GRAMMOPHON © SLPM 139303 \$5.79.

Performance: Cozy and tasteful  
Recording: Very good  
Stereo Quality: Just right

This well-conceived program grew out of the frequent recitals given in many parts of the world by the husband-and-wife team of Evelyn Lear and Thomas Stewart. Audiences everywhere seem to have responded enthusiastically to these intimate song duets, especially when they were given in the national language, and the next logical step was to bring these *gemütlich*, homey songs into the home where they belong via the phonograph.

The songs are characteristic of their composers—some unfamiliar, others (Schubert, Dvořák, Saint-Saëns) duplicated in a similar recital by Victoria de los Angeles and Dietrich Fischer-Dieskau (Angel 35963)—and they add up to a varied, delightful sequence. Schumann's *Schön Blümelein* (1840) turns out to be a dead ringer for Schubert's *Die Forelle* (1817)—both songs stem from folk sources. The Dvořák selections are full of good-humored simplicity, the Tchaikovsky song radiates the composer's brooding melancholy. Only the Weber item seems somewhat out of place: its operatic emotions break the intimate mood. The Stephen Foster songs, on the other hand, blend into the sequence admirably, and they are performed in tasteful and artistic settings.

Comfortable in tessitura and requiring neither extreme dynamics nor special vocal acrobatics, these songs are not technically demanding. What they call for—and receive—are precision, balance, and artistic restraint. Both singers perform attractively, with an easy and controlled delivery that sounds natural in all six languages. They phrase in perfect unity, accompanied by an outstanding pianist who is very much part of a close-knit team. With its nostalgic concept and relaxed charm, this disc is good for the soul. G. J.

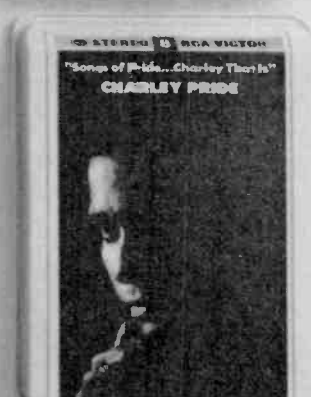
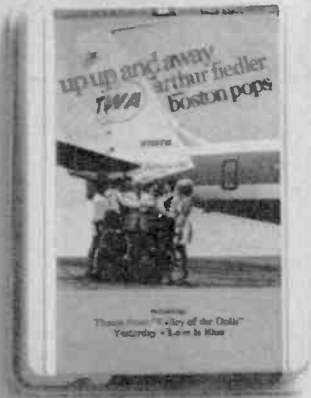
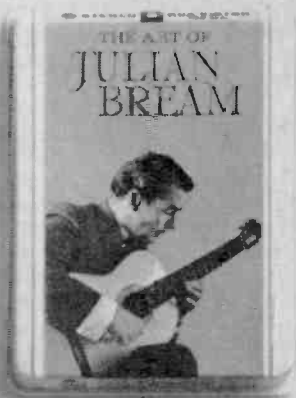
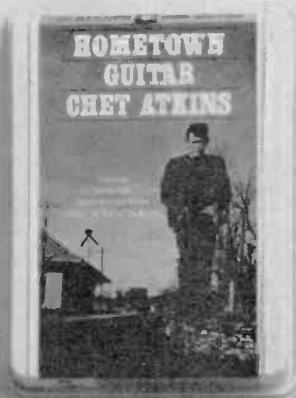
**MUSIC FOR FLUTE AND GUITAR.** Giuliani: *Grand Sonata, in A Major, for Flute and Guitar, Op. 85*. J. B. Loeillet (de Ghent): *Sonata, in A Minor, Op. 1, No. 1*. Visée: *Suite, for Guitar, in D Minor: Prelude; Sarabande; Gavotte; Menuets 1 and 2; Bourrée*. Jean-Pierre Rampal (flute); René Bartoli (guitar). ODYSSEY © 32 16 0218 \$2.49.

Performance: Rampal's show  
Recording: Excellent  
Stereo Quality: Fine

This recording, though entitled "Music for (Continued on page 150)



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Flute and Guitar," actually includes only one piece originally written for this combination, the Giuliani sonata. Composed in the early part of the nineteenth century, this work, which evidently has not been recorded previously, is quite delightful; it exploits the two instruments well, although musically it is no more significant than Giuliani's more popular A Major Guitar Concerto.

The A Minor Sonata, Op. 1, No. 1, by the Ghent-born Jean-Baptiste Loeillet (as distinguished from the London Loeillet—confusion of these two, with their identical first names, is frequent) was originally for recorder or flute and continuo, the keyboard part being handled in this recording (and not too stylishly either) by the guitar. Rampal is superb in both these pieces; Bartoli is good only in the Giuliani, whose style he seems to understand. The recorded sound is most satisfactory. I. K.

**THE NONESUCH GUIDE TO ELECTRONIC MUSIC.** An introduction with examples and demonstrations, prepared by Paul Beaver and Bernard L. Krause. NONESUCH © HC 73018 two discs \$7.50.

Performance: None  
Recording: Electronic music  
Stereo Quality: Artificial

This is not so much a "guide to electronic music" as it is a layman's introduction to electronic sound synthesis as performed by a Moog synthesizer. This remarkable piece of equipment, invented and manufactured by Robert A. Moog in Trumansburg, New York, is an astonishing gadget—compact, reasonably priced, efficient, and easy to manipulate

—designed especially for the production and modification of audio signals. These two records demonstrate—in actual sound—the basic and the more complex, the simple and the modified kinds of electronically produced sound material available to those composers who have access to one of these beepers.

For the ordinary but curious listener, it may help to show the basic materials out of which some electronic and tape music is made. Some drawbacks: one record's worth of material is rather unfairly spread out across two discs. The coordination between the explanatory booklet and the record cuts is not as clear as it might be, and I fear that this will limit the usefulness or the comprehensibility of the demonstration for many listeners eager to hear and understand. The material, which is, by its nature, single-track in origin, is jumped back and forth between the channels in a way that seems artificial and arbitrary.

No one would expect all the illustrations to be masterpieces, but the album begins and ends with a painful piece of electronic *Kitsch* which I actually thought for a while was a put-on. But, no, it's for real—an honest-to-gawd attempt to produce electronic Muzak that will, I'm afraid, seriously mislead a lot of people as to what this whole electronic thing is about. E. S.

**PITTSBURGH SYMPHONY:** *Curtain Calls*. Berlioz: *Rákóczy March*. Dvořák: *Scherzo Capriccioso*. Bizet: *Jeux d'enfants: Duo and Galop*. Saint-Saëns: *Suite Algérienne: Marche Militaire Française*. Ravel: *Valse nobles et sentimentales*. J. Strauss: *Perpetuum mobile; Tritsch-Tratsch*

*Polka*. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND © CC 11039 SD \$5.79.

Performance: Variable  
Recording: Good  
Stereo Quality: Excellent

A curious grab bag of odds and ends, this one: substantial works of Dvořák and Ravel packaged cheek-by-jowl with Beecham-style lollipops. Steinberg is no match for Munch or Paray in the Ravel, which seems a bit of a drag here. His Dvořák is all right, but both Kertész and Giulini offer more rhythmic zing and coloristic paprika. The small pieces come off neatly and well. The recorded sound and playing are fine and clean throughout. D. H.

**STARS OF THE BOLSHOI:** Moussorgsky: *Khovanshchina: Marfa's Divination* (Yelena Obraztsova, mezzo-soprano). Borodin: *Prince Igor: Konchak's aria* (Ivan Petrov, bass). Glinka: *Ruslan and Ludmila: Ratmir's Romance* (Valentina Levko, mezzo-soprano). Moussorgsky: *Boris Godunov: Pimen's Monolog, Act I* (Mark Reshetin, bass). Gounod: *Faust: Valentine's Cavatina* (Yuri Mazurok, baritone). Bizet: *Carmen: Seguidilla and Duet, Act I* (Irina Arkhipova, mezzo-soprano, and Zurab Andzhaparidze, tenor). Verdi: *Aida: Ritorna vincitor* (Tamara Milashkina, soprano). Leoncavallo: *Pagliacci: No, Pagliaccio non son!* (Vladimir Atlantov, tenor). Puccini: *Madama Butterfly: Death of Butterfly* (Galina Vishnevskaya, soprano). The Bolshoi Theater Orchestra, Mark Ermler, Alexander Melik-Pashayev, and Boris Khaikin cond. MELODIYA/ANGEL © SR 40050 \$5.79.

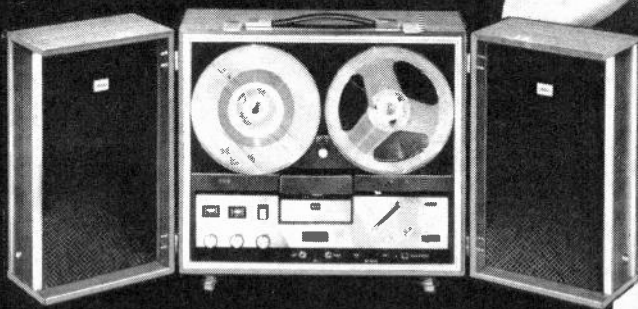
Performance: Good to excellent  
Recording: Very good  
Stereo Quality: Good

Eight of these ten "stars" are fairly well known from previous Melodiya/Angel recordings, and the new names—Yelena Obraztsova and Vladimir Atlantov—have credentials that are equally worthy. The entire program offers new testimony to a strong resurgence in Russian singing, which I attribute, partly at least, to cultural exchanges, guest tours, and other artistic collaborations between East and West. With the cultural insulation of the Stalinist era becoming a thing of the past, Russian artists can now achieve mastery of the French and Italian styles that have often eluded them in the past. In doing artistic justice to Russian opera, Obraztsova, Petrov, and Reshetin prove themselves worthy of their distinguished predecessors in these familiar selections. In the less familiar aria from *Ruslan and Ludmila*, Valentina Levko reveals an opulent tone and a lovely legato line.

The *Faust* and *Carmen* excerpts are sung in Russian, which gives them a certain special flavor. Authenticity is short-changed, of course, but the youthful lyricism of Mazurok and the ardent, involved singing of Arkhipova and Andzhaparidze still bring enjoyable results. Emotional identification and character projection are also present in the impressive and by no means unidiomatic performances of the three Italian excerpts by sopranos Milashkina and Vishnevskaya and tenor Atlantov. G. J.

LAWRENCE TIBBETT: *Art of Laurence Tibbett* (see Best of the Month, page 110)

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In this issue,  
Managing Editor

## WILLIAM LIVINGSTONE

By Larry Sporn



inative slant to HiFi/STEREO REVIEW. His venture in art is an example of his diverse interests. Amused by some of the works in the Museum of Modern Art's assemblage show a few years ago, he accepted a dare to produce one. It still hangs in the collection of a friend. This led to requests for more, and in a short time Livingstone had teamed up with Doris Ward, another Southern *émigré* in New York, to form a new school of assemblage. Pop Art was big news then, and they satirized it in a style they called Mom Art. After spending a summer creating the first Mom collection, they decided to reveal it to the world in the Washington Square Outdoor Art Exhibition in Greenwich Village.

The administrators of that show, however, didn't know what Pop Art was and didn't want to hear about Mom. Denied entry, Livingstone and Miss Ward picketed the show along with a few friends (including Bill Anderson). But despite fairly wide press coverage and a couple of TV interviews, Mom Art remains pretty much an underground movement.

One of Livingstone's more serious interests is the dance. He has written on the subject for several publications and is at present a contributor to *Dance Magazine* and a member of the reviewers panel of *Ballet Review*.

OF his tastes in music Bill says, "I hear a lot of contemporary music because ballet companies dance to so much of it these days, and this job has broadened my tastes a lot, but for me opera is the queen of the arts. My fondness for it is probably a result of my love for the voice and an insatiable appetite for the theatrical.

"If forced to choose one composer's works for desert-island exile, I suppose I'd have to settle for Mozart, but I'd find life pretty drab without Verdi, Wagner, Bellini, Donizetti, and the other great operatic composers of the nineteenth century. I've heard performances in most of the important houses from Mexico City to Montreal and from Madrid to Moscow. Nothing makes me happier than an opportunity to hear a new company or visit an opera house I've never seen before. I added two—Helsinki and Bergen, Norway—on my recent Scandinavian tour." (See his account of it on page 90 of this issue.)

But writing is a sideline for Livingstone. As Managing Editor he is responsible for carrying out the Editor's plans, for drawing together the diverse talents responsible for HiFi/STEREO REVIEW and making it a cohesive package designed to cater to the interests of music lovers, and he finds that it's a full-time job.

ON Saturday, July 13th, Bill Livingstone turned forty-one. Most of those years have been spent gathering the background which more than qualifies him to be the Managing Editor of the world's largest music magazine.

"My urge to produce music," he says, "was stifled at an early age, when my kindergarten teacher remained unmoved by my vocal rendition of *Springtime in the Rockies* and assigned me to the tambourine. It's a fairly limited instrument, but aside from some guitar lessons in Mexico it's the only one I can really say I've studied. Still, I've been an avid consumer of music all my life."

Life began for Bill in Atlanta, Georgia, where his father was an automotive engineer. The family later moved to Asheville, North Carolina, and at seventeen Bill went to the University of North Carolina at Chapel Hill. In three years there he picked up a Phi Beta Kappa key and a B.A. degree—a major in Spanish, a minor in French, and some intensive work in Portuguese. (He later acquired Turkish at the Army Language School and Danish at the University of Copenhagen.)

Armed with Spanish, he set out to see the world and got as far as the Caribbean, where he taught English for three years at the University of Puerto Rico. In his spare time he worked as a classical-music disc jockey on a Spanish-language station and as a lighting technician for a local ballet company.

Next followed a year with the State Department, which assigned him to the Mexican-American Institute of Cultural Relations in Mexico City. Three army years ended when he received a Fulbright scholarship to Denmark. After two years of further linguistic study at the University of Copenhagen and just turned twenty-nine, Livingstone came back to the United States and became a member of the editorial

staff of the *Encyclopedia Americana*.

"I had been abroad so much," he explained, "that I felt I needed to stay in this country for a while and remind myself that I was an American and not a permanent expatriate. I hadn't decided what I was going to be when I grew up, but in those days, if you were under thirty, it usually meant that you were energetic and thought you could do anything. Job-hunting in New York wasn't easy, but at the *Encyclopedia* they thought I looked like a good bet for them—I had published a few articles, they liked my academic credentials, and they gave extra points for foreign languages and travel."

After five years with the *Americana*, he went to the Crowell-Collier Publishing Company as Senior Editor in Humanities for the Merit Students *Encyclopedia*, which was then in the planning stage. "It was a man-killing job," he says, "having to plan and edit a completely new encyclopedia from aardvark to zygote. I was responsible for the coverage of all the arts and literature, so I put together a distinguished panel of advisors, including such men as Mario Pei and the late Dr. Sigmund Spaeth, and got on with it. I enjoyed hiring and training a staff of young writers and editors, and I loved having the power to decide what subjects would be included."

The Crowell-Collier offices were only a few blocks from those of Ziff-Davis, which gave Livingstone an opportunity to renew his old acquaintance with William Anderson, then Managing Editor of HiFi/STEREO REVIEW. A few years of discussing editorial and management problems over lunches at Mon Paris (mid-way between their offices) increased their mutual respect for each other's talents. And when Bill Anderson took over the editorship of HiFi/STEREO REVIEW, he turned to the other Bill as the successor to his old job.

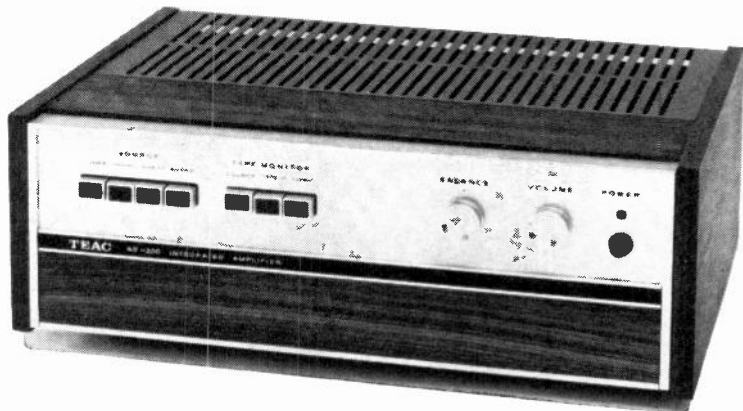
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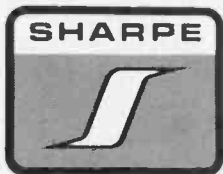
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

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Reviewed by CLIVE BARNES • DON HECKMAN • PAUL KRESH • REX REED • PETER RILLY

**ERIC ANDERSEN:** *More Hits from Tin Can Alley*. Eric Andersen (vocals, guitar); various other musicians. *Tin Can Alley, Part I*; *Sixteen Year Grudge*; *Miss Lonely, Are You Blue*; *Mary Sunshine*; *Honey*; and seven others. VANGUARD Ⓢ VSD 79271 \$5.79, Ⓜ VRS 9271 \$4.79.

Performance: Pleasant and lightweight  
Recording: Very good  
Stereo Quality: Very good

How can anyone fault an album so doggedly light-hearted as this one? Oh, sure, Andersen makes the proper obligatory gestures toward social reality, but I suspect his feelings are most accurately summed up in tunes that make the troubadour's perennial plea for the sanctity of the individual spirit. Thus, in *Rollin' Home*, Andersen sings "Nothin' big I want to prove/ No mountains that I need to move." And again, in *Hello Sun*—the one clear-cut hit from the album—he sings, "Forget your fears and drop your cares/ let your troubles fall behind./ Then find someone, make love in the sun,/ and forget about your time." It's hard to disagree with sentiments like that. Except for the fact that they don't have much practical relevance in a confused world. Yet I can't deny that Andersen's music is pleasant. Seated in the comfort of a secure living room, one can find in it a bland escape from the pressures of a busy day, if not much more. D. H.

**PEARL BAILEY:** *The Real Pearl*. Pearl Bailey (vocals), orchestra, Louis Bellson cond. *I'm Gonna Keep on Doin'*; *Nobody*; *The Color of Rain*; *He's Gone*; *Walk Away*; *Protect Me*; and six others. PROJECT 3 Ⓢ PR 5022 SD \$5.79.

Performance: Disappointingly drab  
Recording: Good  
Stereo Quality: Good

With the world her oyster, you'd think Pearl Bailey would clam up rather than commit this undistinguished collection of songs to a record album with liner notes trumpeting it as "the climax of twenty-five years of experience in all facets of show business." For openers, we are treated to a ditty co-authored by Pearl herself entitled *I'm Gonna Keep on Doin' (What I'm Doin')*, serving notice that there is little for us to look forward to. Veri-

fication of this fact comes quickly on band two, a song entitled *Nobody* and written by no one (actually, Public Domain gets the credit). Slice three, *The Color of Rain*, is the kind of French-fried torch song Cole Porter used to toss off with his left hand. Unfortunately, this is not a Porter tune. *He's Gone* sounds like another No-One effort, but it is credited to E. L. Cooper, whoever that is. Then, at long last, comes an item blessedly worthy of Pearl's talent, *Walk Away*, with lyrics by the glorious Carolyn Leigh. The closer on side one is a minor Dietz-Schwartz tune, *Protect Me*, a title more rele-

VANGUARD



COUNTRY JOE AND THE FISH  
*One of the very best pop groups*

vant than I anticipated, given the opener to side two. I mean, would you believe *I Believe?* The over-rated Ervin Drake is responsible for *Ukulele Talk*, about which the less said the better. In light of the way things are on this album, *Baby Don't You Quit Now* hardly seems the best possible advice. And in lieu of a beg-off, we have a shrug-off, the album concluding philosophically with *That's Life*. Call it Dolly's folly. R. R.

**ARTIE BUTLER:** *Have You Met Miss Jones?* Artie Butler (piano, ondioline, and arrangements); with orchestra *The Loop*; *The Whiffenpoof Song*; *A Trumpeter's Lullaby*; *April Showers*; and six others. A & M Ⓢ SP 3007 \$5.79.

Performance: Slick, orchestrated pop  
Recording: Excellent  
Stereo Quality: Excellent

With the crest of the teeny-bopper generation beginning to reach the middle twenties, I suppose it is inevitable that we receive polished, high-octane versions of teen-age rock for the supermarket trade. Actually, Butler's style is a little better than that: it is compounded of equal portions of Tijuana brass and Burt Bacharach with, perhaps, a trace of Lennon and McCartney. Butler applies the style to a collection of standards, rock tunes, and film themes. His arrangements will probably not bother anyone very much (not even Levittown neighbors), but they won't exactly make you sit up and listen, either. And since we all have to have music that will blend into the background blur at parties, maybe there's a purpose for records like this after all. D. H.

**GLEN CAMPBELL:** *A New Place in the Sun*. Glen Campbell (vocals); Al de Lory arr. and cond. *Freeborn Man*; *The Last Letter*; *She Called Me Baby*; *Visions of Sugarplums*; *I Hate No One to Love Me Anymore*; *The Legend of Bonnie and Clyde*; *Have I Stayed Away Too Long?*; and four others. CAPITOL Ⓢ ST 2907 S-1.79.

Performance: Predictable  
Recording: Very good  
Stereo Quality: Very good

Glen Campbell continues to do his own thing on his new disc—country music with a slight beat. Unfortunately, the beat is too slight for passion and not slight enough for sensitivity. Campbell's own compositions, *Visions of Sugarplums* and *I Hate No One to Love Me Anymore*, are nice, but I think he needs songwriter Jim Webb to make more out of him and his quiet style than a mere balladeer. There isn't a single song in this album with the potential of Webb's *By the Time I Get to Phoenix*. On mediocre material, Glen Campbell sounds like a thousand other bluejeaned hopefuls who play pleasant guitar clusters while waiting for the late bus in Greyhound terminals. This is just a so-so effort by a man who has often been much, much better. R. R.

**COUNTRY JOE & THE FISH:** *Together*. Country Joe & the Fish (vocals and instrumentals). *Rock and Soul Music*; *Susan*; *Mojo Navigator*; *Bright Suburban Mr. & Mrs. Clean Machine*; *Good Guys/Bad Guys Cheer*; *The Streets of Your Town*; and six others. VANGUARD Ⓢ VSD 79277 \$5.79.

Performance: Fish versatility  
Recording: Very good  
Stereo Quality: Very good

The first two recordings by Country Joe & the Fish suggested that a group had arrived

Explanation of symbols:

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

on the popular music scene with a genuine ability to use the rock idiom for penetrating social commentary. Equally important, it was a group that, from the very beginning, was musically sophisticated and technically secure. On the initial recordings their performances covered a wide range of material, from gentle, quasi-folk melodies to rousing anti-war (and anti-Administration) songs.

Early this year rumors floated around the industry suggesting that Country Joe & the Fish were planning to swim their separate ways. If the rumors were true, the difficulties appear to have been resolved—at least at the time of this recording. Certainly they have not been reflected in the music.

The two pieces that probably will receive the greatest attention are *The Harlem Song* and *Rock and Soul Music*. Both are disappointing for basically similar reasons. Effective satire never descends to the level of parody—it does not attempt to duplicate its target. The points implicit in both songs are certainly worth making, but the use of imitation (no matter how humorously or satirically intended) is hardly the most effective way to do it.

The balance of the tunes, however, once again show the Fish versatility. Virtually everyone in the group is represented as a composer, suggesting that the rumblings of discontent that were heard earlier this year may have been resolved through a more active participation by all the members in the preparation of the group's material.

Despite their occasional failings, Country Joe & the Fish, in any accurate evaluation of the current pop groups, have to rate as one of

the very best. This latest collection, although not as rewarding as their first two outings, should not be overlooked. *D. H.*

**HANK CRAWFORD:** *Double Cross*. Hank Crawford (alto sax and piano); various other musicians. *Double Cross*; *Jimmy Mack*; *Glue Fingers*; *I Can't Stand It*; and four others. ATLANTIC Ⓢ SC 1503 \$5.79.

Performance: Wearing  
Recording: Very good  
Stereo Quality: Very good

Hank Crawford is best known for his long tenure as accompanist for Ray Charles. In recent years he has made a series of recordings under his own name, leading a band substantially similar to the Charles unit, and playing music deeply rooted in rhythm-and-blues.

As in past albums, however, Crawford's unusual (to say the least) conception of intonation makes the record a little difficult to listen to. On two tracks the problem is compounded by the accompanying ensemble, which has as individual an approach to pitch as Crawford does; on *Someday You'll Want Me to Want You*, the individuality approaches epic proportions. Fortunately, he is accompanied on the remaining pieces by a studio ensemble, and things are a bit easier to take. Crawford's playing is in the basic, note-bending, crisply articulated blues style characteristic of the work of Pete Brown, Louis Jordan, and—yes—Charlie Parker. It is a perfect counterpoint for Ray Charles' vocals, but a little lacking in the depth needed to sustain one's interest for the length of a long-playing record. *D. H.*

#### RECORDING OF SPECIAL MERIT

**LU ELLIOTT:** *With a Little Help from My Friends*. Lu Elliott (vocals), orchestra, Tommy Goodman cond. and arr. *My Romance*; *I Know How*; *Treat Me Good*; *Don't Love Me*; *If I were a Bell*; and six others. ABC Ⓢ ABCS 637 \$4.79.

Performance: Impressive  
Recording: Excellent  
Stereo Quality: Very good

This is an absolutely super job by a lady who deserves much more public attention than she has yet received. Miss Elliott seems to have been around quite a few years singing with the bands of Ellington, Hawkins, and Benny Carter, interspersed with some nightclub engagements. Her first album last year escaped notice (mine, at least), but from the liner notes here it would seem that almost everyone in the music business is familiar with, and an enthusiastic fan of, her work. With this album she ought to scoop up a large section of the general public, because she delivers a really fine recital.

Lu Elliott has a rich, powerful, and musical voice and a really dynamic way with lyrics. She actually does breathe life back into the remains of such songs as *My Romance*, *The Very Thought of You*, and *If I Were a Bell*. Vitality is most certainly a hallmark of Miss Elliott's work, but it is used in the service of her talents as a singing actress. Like any good actress, she is able to create mood, communicate feeling, and really involve the listener. I have never heard a recording of

(Continued on page 158)

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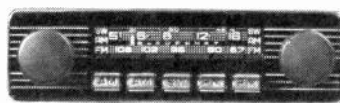
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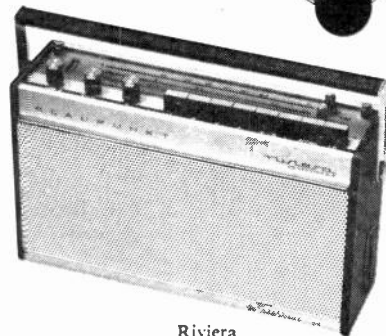
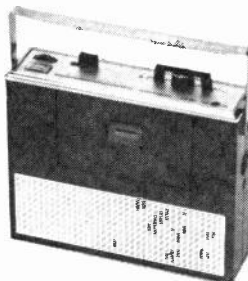
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The one lapse for me was something called *I'll Show Them All* which, according to the liner notes, is a sure show-stopper in clubs. Perhaps it is, but on records it turns out to be one of those dreary stand-up-and-fight numbers (*You're Gonna Hear from Me* out of *I'm the Greatest Star* out of *Everything's Coming up Roses*) that occur in musical comedies at crucial moments in the plot and supposedly make the audience thrill to the heroine's courage. They always make me think of one of Lucy's tirades against the world in *Peanuts*. In this one, Miss Elliott seems to me strident and almost out of control. It aside, I can recommend everything in the album to you unreservedly. P. R.

**EYDIE GORMÉ:** *The Look of Love*. Eydie Gormé (vocals); orchestra, Don Costa, Jack Andrews, Pat Williams, and Mitch Leigh arr.; Joe Guercio cond. *Look of Love; Life Is but a Moment; What Makes Me Love Him; Crazy; Make the World Go Away; I Really Don't Want to Know*; and four others. COLUMBIA © CS 9652 \$4.79.

Performance: Somewhat lackluster  
Recording: Fair  
Stereo Quality: Fair

I have been an Eydie Gormé fan since I first heard her on the old Steve Allen show. She has since matured in both talent and appearance, but on her latest disc I find her only adequate—though I must admit that “adequate” Eydie is a hell of a lot better than most pop female vocalists of today. Maybe I've been spoiled by her exceptional emoting on the recent “Don't Go to Strangers” and “Softly, as I Leave You” albums for Columbia—both discs displayed a temperament and a seasoned musical awareness which were stimulating and rewarding musically—but her new effort seems hastily conceived. At first I thought my disappointment resulted from finally tiring of Burt Bacharach's over-exposed *The Look of Love*, but I went back to the shelf and re-played Liza Minnelli's revolutionary approach to the song, and it sounded as good as ever.

Disenchantment continued through each selection, with the exception of *Shall We Dance* from *The King and I*, the one bright spot on the album. Here Eydie has mustered up her strength and let go in typical Gormé fashion. Her emotional prowess and unique personality seem stifled on her other endeavors—especially on *As Long as He Needs Me*, which should, by nature, be a perfect companion piece to her past three-act sensations, *Guess Who I Saw Today?* and *If He Walked into My Life*. But Don Costa seems too intent on his own arrangements to contend with Eydie's acting abilities. Everybody goes his own way. It doesn't sound like a happy cast. R. R.

**FRANÇOISE HARDY:** *The Best of Françoise Hardy*. Françoise Hardy (vocals); orchestra. *Je veux qu'il revienne; Ce petit coeur; Dis lui non; Et même; Pas gentille; Dans le monde entier*; and five others. FOUR CORNERS © FCS 4255, (M) FCL 4255\* \$4.79.

Performance: Good—one sensational  
Recording: Good  
Stereo Quality: Good

*Je veux qu'il revienne*, heard here in an enchanting performance by Françoise Hardy, is probably my favorite song of the past year. Whenever I hear it I get a lift from it. I recommend Mlle. Hardy's handling of it highly (if it were to be translated it would make smashing material for the Supremes). The rest of Miss Hardy's performances on this album are just a little too cool and sullen for me. There is no question but that she is a talented performer, but the existentialist slouch in her performances rather puts me off. After several bands of this Sagan-heroine sulkiness my reaction was not so much *Bonjour tristesse* as *'Allo ennui*. P. R.

**EDDIE HARRIS:** *Here Comes the Judge*. Eddie Harris (saxophone); orchestra. *East End Blues; Deep in a Dream; Goldfinger; People; What's New; Rice Pudding; Ineffa-*



LU ELLIOTT  
A vital singing actress

*ble; That's Tough*. COLUMBIA © CS 9681 \$4.79.

Performance: Good  
Recording: Excellent  
Stereo Quality: Very good

If you dig the sound of the saxophone, there should be a lot that is of interest to you here. To me the saxophone has a rather bleary sound that eventually gets on my nerves. “Eventually” was at about band three on this album, when I decided that no matter how good Harris is (and he is good), I just did not want to hear *Goldfinger* played on the saxophone. (As a matter of fact, I can do without *Goldfinger* altogether.) Harris does some nice work on *People*, and he offers a really virtuoso performance in *That's Tough*. But as I say, after a while I began to feel as though I were being brainwashed with that sound. P. R.

**HINES, HINES AND DAD:** *Pandemonium!* Hines, Hines and Dad (vocals); orchestra. *All I Want to Do; Simple Melody; Yesterday; Something Extra; We Got Us; More; You're Just in Love*; and three others. COLUMBIA © CS 9679 \$4.79.

Performance: Dated  
Recording: Okay  
Stereo Quality: Fair

“Pandemonium!” is like a breath of spring—spring of 1952, that is. Though Hines, Hines and Dad are amiable enough performers, their act is strictly for the night clubs. They are very big in the medley department. There is a *Blues Medley* here, a medley from *Fiddler on the Roof*, and even a *Medley medley*. It's one of those albums (recorded “live” in Paris) in which everyone runs around with hand mikes and grunts and puffs through a few dance routines, yuks it up with the others, and tries to radiate “personality” to an audience they would clearly like to have “love” the act. If you've ever had to sit through one of these in a club you will know what I mean, and you will know how tiresome it can all get. Even if you do dig this sort of thing, you'd probably be better off getting out one of your old Sammy Davis, Jr., albums. (I never thought the day would come when I would be making a recommendation like that!) P. R.

**HOMER & JETHRO:** *There's Nothing Like an Old Hippie*. Homer & Jethro (vocals); orchestra. *Hill Billy Hippie; Four Rooms and Path; That Little Boy of Mine; I Couldn't Spell "Pff"; The Second Hundred Years*; and seven others. RCA © LSP 3973\*, (M) LPM 3973 \$4.79.

Performance: Effluent  
Recording: Okay

Good ole' Homer and Jethro are about as funny here as Homer and Hare would have been doing a clog dance. They don't seem to have the vaguest idea of what the music they are attempting to burlesque here is actually like, nor do they render any legitimate parody of a style that could surely use it. The result is that this album is an incredible string of misfired (and tired) musical jokes about out-houses (*Four Rooms and Path*), hippies (*Hill Billy Hippie*), Indians (*Indian Trader*), and someone who has been deep-frozen for a hundred years (*The Second Hundred Years*). Let me tell you, it's a thigh-slapper all the way. The thing that really hurt, though, was that Liz Anderson, whom I had regarded up until now as one of the cornerstones of the American way of life by virtue of her composition of such songs as *At Grandma's House*, is represented here by something called *I Crept into the Crypt and Cried*. I haven't been so upset since I heard that Baby Leroy had auditioned for the title role in *Rosemary's Baby*. P. R.

#### RECORDING OF SPECIAL MERIT

**BURL IVES:** *The Times They Are a-Changin'!* Burl Ives (vocals); instrumental accompaniment. *I'll Be Your Baby Tonight; By the Time I Get to Phoenix; Gentle on My Mind; Little Green Apples; Don't Think Twice, It's All Right*; and five others. COLUMBIA © CS 9675 \$4.79.

Performance: Live Ives  
Recording: Excellent  
Stereo Quality: Superb

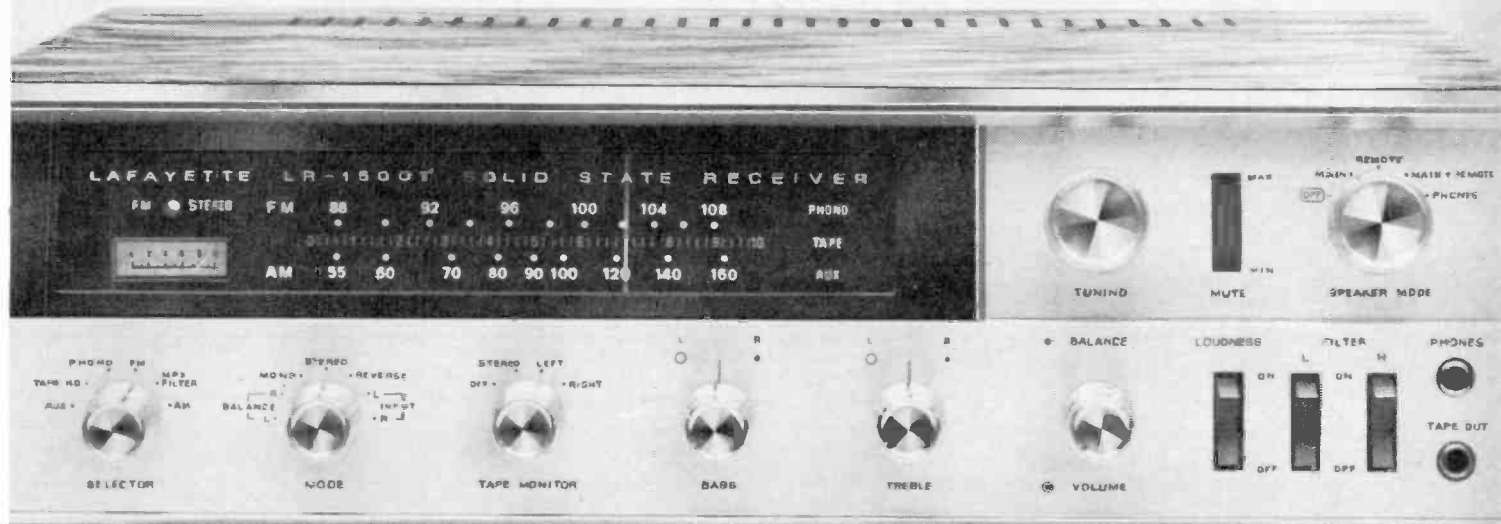
At the age of fifty-nine, with a long and crowded career behind him as actor and troubador (he has traveled through forty-six of our states collecting and singing American folk songs to adoring audiences), Burl Ives has turned his attention from the blue-tailed fly to the music of the moment in a courageous bid for a brand-new following. Let it

(Continued on page 160)

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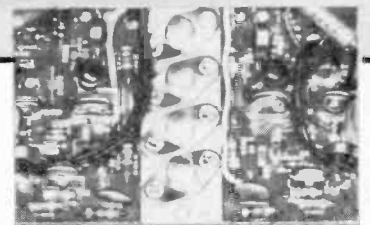
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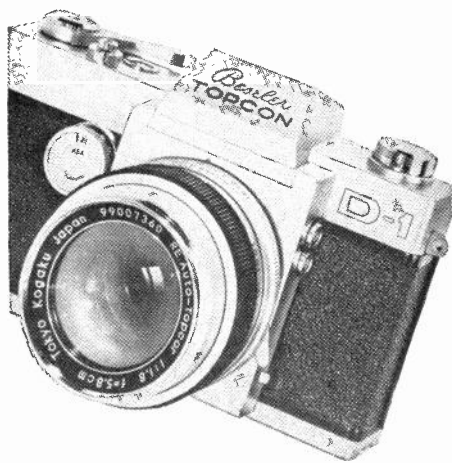
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160

be said at once that he has taken Bob Dylan's warning that "the times they are a-changin'" completely to heart and mastered today's beat with his usual easygoing aplomb. Backed by a big orchestra, he combines his folk style with the urgent contemporary approach, bringing a special *simpatico* element to current hits like *Gentle on My Mind* and *By the Time I Get to Phoenix*, as well as a couple of numbers by Dylan himself, such as *I'll Be Your Baby Tonight* and the title song of the album, warning "mothers and fathers throughout the land" to get out of the way and let the "new generation" take over the highway. One thing that happens as Ives sings the latest love songs is that for the first time you can hear every word distinctly. What emerges is a composite picture of a curious kind of rootless, post-beatnik hero—a vagabond on the lam in a constant state of nostalgia for some girl he's left behind. Gentle, passive, and amenable, she has turned into a dream, a memory, the only one whoever understood him, but something of a drag, for all that, who has stood in the way of his wanderlust and his need to be footloose in a freightyard. Apparently he would rather yearn for her than have her around. Meanwhile, as his travels speed him ever farther from her, she keeps a light burning in her window for him, but one gets the feeling he'll probably never turn up again. Ives makes the most of the dusky moods such ballads evoke and sings them as well, if not better, than his juniors. A successful leap!

P. K.

**THE ANITA KERR SINGERS:** *Sounds*. Anita Kerr Singers, orchestra, Anita Kerr arr. and cond. *Happiness; Wine in the Wind; Today Is; The Beat Goes On; I Would Love You; I've Got Love Going for Me; I'm Falling in Love Again; They Always Ask Me*; plus four others. WARNER BROS. Ⓢ WS 1750 \$4.79.

Performance: More treacle  
Recording: Good  
Stereo Quality: Good

With each successive album (they're flooding the market like hula hoops, and seem destined to become just as obsolete) my original opinion of Anita Kerr sinks lower and lower. Was her excellent "Slightly Baroque" album a fortunate fluke? I hope not; but here she and her singers are again, breezing through more junk music in a Muzak-inspired manner, singing about clowns, hot dogs, and war with the same syrupy intensity. The whole thing is just too damned perky, with absolutely no shift in mood even when the lyrics cry out for a change. Instead of turning out records as fast as hamsters have litters, Miss Kerr would be well-advised to pause and reflect. Her music is becoming indigestible.

R. R.

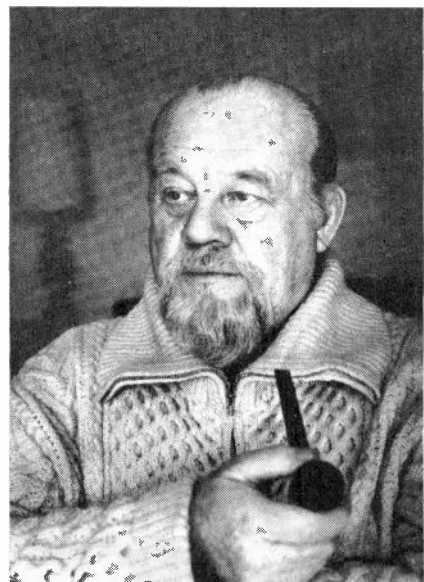
#### RECORDING OF SPECIAL MERIT

**THE MAMAS & THE PAPAS:** *The Papas & the Mamas*. The Mamas and the Papas (vocals, instrumentals). *Gemini Child; Nothing's Too Good for My Little Girl; Too Late; Twelve Thirty; Rooms; Midnight Voyage*; and six others. DUNHILL Ⓢ DS 50031 \$4.79.

Performance: Sly and spirited  
Recording: Excellent  
Stereo Quality: Alive

One of the chief virtues of The Mamas and the Papas, as distinguished from other fashionable groups these days, is their refusal to take themselves seriously. They're a motley group to watch, but gratifying to hear: they deliver their ballads by means of intricate harmony and counterpoint and a strong sense of when to vary the pace, drop from loud to light and gentle, or inject a sly morsel of humor into the proceedings. All this keeps the listener on his toes, whether the vehicle is an old Shirley Temple number like *The Right Somebody to Love*, an accelerating arrangement of *Ivy*, or a ballad with a Baroque flavor like *Gemini Child*. Not the least of this album's charms is the "special fun jacket" in which it is packaged, enabling the recipient to "exchange faces" among the various members of the group by manipulating a trick cover. Unusual faces they are, harboring behind them a particularly skilled and inspiring set of voices.

P. K.



BURL IVES

*A successful leap into the music of today*

**BARRY MCGUIRE:** *The World's Last Private Citizen*. Barry McGuire (vocals); orchestra. *Top o' the Hill; Hang On Sloopy; Secret Saucer Man; This Precious Time; Inner Manipulations*; and seven others. DUNHILL Ⓢ DS 50033 \$4.79.

Performance: Introspective  
Recording: Good  
Stereo Quality: Good

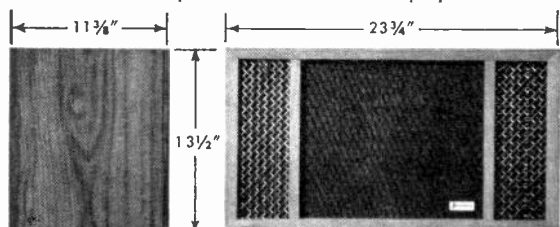
Another entrant in the sensitivity sweepstakes, Barry McGuire inches his way through a collection of songs here that are all guaranteed to make you "aware." *Ere of Destruction* (about which there was a lot of fuss some time ago) and *Masters of War* smarten you up about the world situation, and things like *Why Not Stop and Dig It While You Can* and *This Precious Time* give you strong clues about how to enjoy life while you are here on earth. I'm not quite sure what the message of *Hang On Sloopy* is, but it is also included. McGuire is a good performer. He has presence and warmth and a reasonably good ability to communicate. Two of his own compositions premiered in this album, *Inner Manipulations* and *Secret Saucer Man*, are not much, however. Written in collaboration with Paul Potash, they seem to me to be es-

(Continued on page 162)

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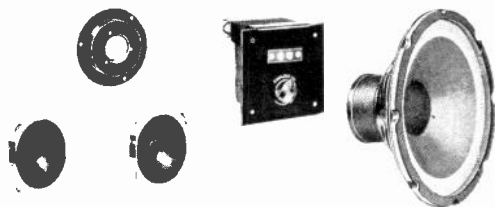
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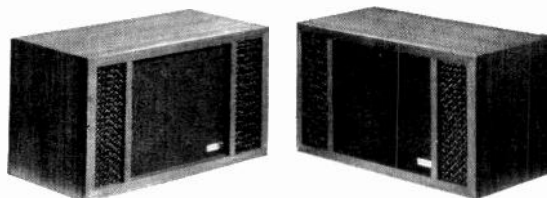
## 4. It has the famous FLEXAIR Woofer

One of the big secrets in the TF-3B is its outstanding low frequency performance. Amplitudes must be large for the lower frequencies and the FLEXAIR Woofer permits a total motion in excess of ¾ inches . . . without distortion!



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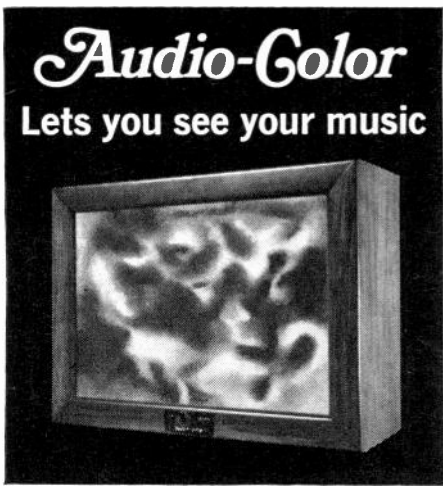
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 162

entially empty efforts laden with trumped-up lyrics and banal music. The rest of the things are well done, and you will probably have a good enough time with the album.

P. R.

**QUICKSILVER MESSENGER SERVICE.** Quicksilver Messenger Service (vocals and instrumentals). *It's Been Too Long; The Fool; Pride of Man; Light Your Windows; Dino's Song; Gold and Silver.* CAPITOL © ST 2904 \$4.79.

Performance: Good  
 Recording: Very good  
 Stereo Quality: Excellent

Although the Quicksilver Messenger Service seems to have a lot of groundswell support among people who have seen them, they seem a bit slue-footed to me. Although their performances and songs are both reasonably good, the group doesn't move in any steady direction. Instead, they seem to be content to be merely fashionable. There is nothing basically wrong with fashionableness, I guess, but these days it is unsettling to come upon a good group that doesn't seem to be trying to find its "own thing." There may be more sincerity here than I detect (in any case, it is all in the ear of the beholder—as somebody never said), and a great many listeners will no doubt have a fairly good time with this one. I was particularly taken by *The Fool*: it is a longie (over twelve minutes) but a goodie.

P. R.

**BUFFY SAINTE-MARIE: *I'm Gonna Be a Country Girl Again.*** Buffy Sainte-Marie (vocals, guitar, mouth-bow): instrumental accompaniment. *Uncle Joe; A Soulful Shade of Blue; From the Bottom of My Heart; The Piney Wood Hills; Tall Trees in Georgia;* and eight others. VANGUARD © VSD 79280 \$5.79.

Performance: Plaintive  
 Recording: Excellent  
 Stereo Quality: Excellent

Jess Stearn recently wrote a book about reincarnation based on interviews with a young woman who has very distinct recollections about a life lived in another century. I wonder if he's heard of Buffy Sainte-Marie: she'd make a subject worthy of investigation. The songs of her own composition (all but two of the thirteen on this disc) have the plaintive authenticity of anonymous folk tunes handed down through several generations, not something whipped up in a Nashville recording studio. And yet the liner notes assure us that the sessions in Nashville "unleashed a flood of creativity in Buffy—an outpouring of new songs which were among the finest she had ever written." Well, frankly, I suspect she wrote them in a life when there were no recording studios in Nashville and the only way to immortalize local legends was to create songs about them that could be passed along to other mountain troubadours. How else can you logically explain the tremulous sincerity of Buffy's compositions or the extraordinary directness of her delivery? Like pickled eel, she is not to everyone's taste. But try her. You might find yourself writing to Box 86, Harrison, Maine, for information about the Buffy Sainte-Marie Fan Club, as the liner notes suggest. Buffy is, after all, the stuff cults are made of. Me? Well, I haven't worked up a taste for pickled eel yet, either.

R. R.

**RECORDING OF SPECIAL MERIT**

**SIMON AND GARFUNKEL: *Bookends.*** Simon and Garfunkel (vocals): unidentified instrumental accompaniment. *Bookends Theme; Save the Life of My Child; America; Old Friends; Fakin' It;* and six others. COLUMBIA © KCS 9529 \$5.79.

Performance: Superlative  
 Recording: Excellent  
 Stereo Quality: Excellent

Simon and Garfunkel have made life difficult for us all by the purity of their excellence. Imitation is the sincerest form of flattery, and Tin Pan Alley has long been the planet of those who ape success. Therefore, the Rolling Stones follow predictably in the wake of the Beatles, and the Monkees are the Rolling Stones carried to their logical conclusion. But when it comes to duplicating the poetic skill Paul Simon shows in his



SIMON AND GARFUNKEL  
*Pure excellence*

poems set to music, we've gone beyond *The Last Train to Clarksville* into the realm of something not easily defined except in negative terms, i.e., "No, you haven't got it." I don't know of any song writer trying to crowd himself into Paul Simon's bag who has got it. Bad imitations of effortless hits are tolerable. But one feels the effort that has gone into a Paul Simon song. And his imitators sweat and strain, lyrics all achin' and wracked with pain, as they attempt to mine the same vein with their raucous protest songs (they've pegged Simon and Garfunkel in this protest bag, see, basically misunderstanding the true nature of their art—which is that they are universalists and not protestants). No matter. When the ear-splitters assault us, let us take refuge in the iridescent wonders of *Old Friends, A Hazy Shade of Winter, Save the Life of My Child,* and all the rest. This album often gives the feeling of an excellent television documentary—the sounds of old people, for instance, is more than a gimmick on *Old Friends.* There is even an expanded version of *Mrs. Robinson.* There is little left to say. It is already an enormous chartbusting best-seller, which is fine with me.

R. R.

(Continued on page 164)

CIRCLE NO. 63 ON READER SERVICE CARD →

# Maybe all your car needs is a good tape job.

Listen to the inside of your car for a minute. What you hear is car radio. Over the years, it's gotten away with murder. Like the crackle, the buzz and the whirr. Then there's the two-stations-competing-for-your-one-set-of-ears routine. Well, at last there's something you can do about it.

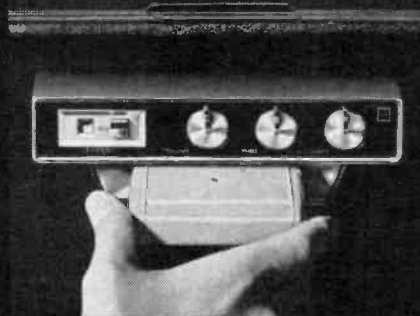
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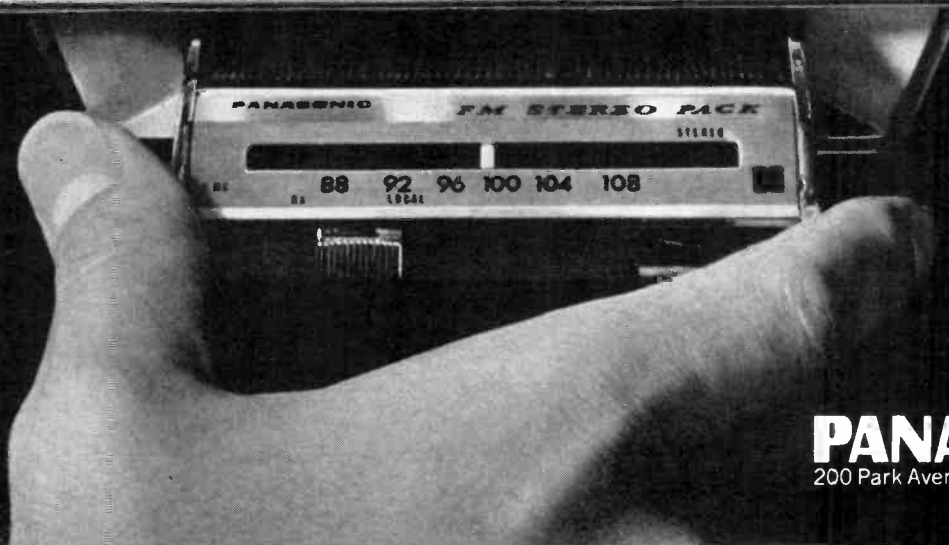
or low-flying planes. And tape won't scratch or wear out.

The radio part of our system is going to get to you, too. Imagine an FM tuner the same size as the tape cartridge. Snaps in the same place. And because it's part of the system, it, too, broadcasts in stereo. And if there's still something left for you in AM radio, the system can pack it.

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**RECORDING OF SPECIAL MERIT**

**O. C. SMITH:** *Hickory Holler Revisited*. O. C. Smith (vocals); orchestra, H. B. Barnum arr. and cond. *The Son of Hickory Holler's Tramp*; (*Sitting on*) *The Dock of the Bay*; *By the Time I Get to Phoenix*; *The House Next Door*; *The Best Man*; *Seven Days*; *Take Time to Know Her*; and four others. COLUMBIA © CS 9680 \$4.79.

Performance: Bluesy intensity  
Recording: Very good  
Stereo Quality: Good

Grits and okra, here I come. O. C. Smith, a virile troubadour from Mansfield, Louisiana, makes songs seem like Eudora Welty short stories and Carson McCullers novels. The emotional intensity almost reaches 451° Fahrenheit as he spins tales about the plight of a mother who turns to prostitution to keep her fourteen children from starvation (*The Son of Hickory Holler's Tramp*), the woebegone man who lost everything when he lost his love and must now walk Skid Row (*Main Street Mission*), and the gal who wanted to strike it rich the easy way but ended up in a shiny hearse (*Long Black Limousine*). The songs are corny, but with O. C., unlike other singers of down-home cornpone, the words seem to come from the guts, as though he had experienced them all. Warm, sweet songs of life on the pigtail level don't elude him, either—*Little Green Apples* is one of the tenderest songs I've heard lately. He adds a new dimension in blues singing to Jim Webb's *By the Time I Get to Phoenix*, too, for Smith is more than

just a tenant-farm Dylan. Much of the heart-break of loneliness and alienation in an agrarian atmosphere comes through, and the end result is as ultimately satisfying as reading a collection of Southern Gothic fables. I dig him. R. R.

**STEPPENWOLF:** *Steppenwolf*. Steppenwolf (vocals and instrumentals). *Sookie Sookie*; *Everybody's Next One*; *Berry Rides Again*; *Hootchie Kootchie Man*; and seven others. DUNHILL © DS 50029 \$4.79.

Performance: Imitative  
Recording: Very good  
Stereo Quality: Very good

"Blue-eyed soul" is a descriptive term used in pop music as an explanation (perhaps apologia would be a better word) for white groups whose inspiration comes from the invigorating stream of black rhythm-and-blues. Such groups as Steppenwolf are typical. As Nat Hentoff has noted before in these pages, white people, too, have feelings that can be described as "blues" and "soul," but it should be obvious that the rhythm-and-blues style of black American culture is rarely the appropriate means for their expression. What happens with such groups as Steppenwolf is not that they probe and express the source of their own "blues" or "soul," but that they simply imitate the superficial stylistic elements of a musical style that is not their own. The conclusion is inescapable—most of us prefer to hear it in its original form. D. H.

**DAN TAYLOR & SIMEON:** *Silver Apples*. Dan Taylor (vocals and percussion),

Simeon (vocals). *Widely Bind*; *Dust*; *Dancing Gods*; *Misty Mountain*; and five others. KAPP © KS 3562\*<sup>2</sup>, KL 1562 \$4.79.

Performance: Good  
Recording: Good

I have a strong feeling that this record is a good deal better in stereo than in the mono version the company sent for review. What's happening in this album, which is moderately compelling on first hearing and then oddly enough not at all on subsequent listening, is a rather timid experiment in percussion with voice or voices. Both Dan Taylor and Simeon sing (and well enough, too), but Taylor alone handles the percussion, if indeed it can legitimately be called percussion. It often comes through the loudspeakers as a jumble of miscellaneous sounds of the variety that might emanate from Dr. Erich von Bughaus' laboratory during that last ten minutes of the film when he has Ursula Crouchback tied to the table with tubes projecting from her head and her eyes lighting up like a pin-ball machine—you know, fun time at the old castle. Given the lyrics prevalent here, however ("Red the lips from which I sup/ Rubies from the fleshy bowl/ Fingers reach inside to cup/ My heart and knead to love my soul"), it all seems to fit. Of course, when it comes to the kinds and degrees of acidity, all I've got is Johnny Walker and heartburn, so I am probably not the best judge of such things. P. R.

**JERRY VALE:** *I Hear a Rhapsody*. Jerry Vale (vocals); orchestra, Glenn Osser arr. (Continued on page 166)

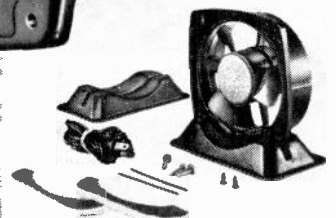
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and cond. *Stella by Starlight; Easy to Remember; Symphony; The Nearness of You; Stardust; Pretend; Love Letters*; and four others. COLUMBIA  $\text{\textcircled{C}}$  CS 9634 \$4.79.

Performance: Petrified  
Recording: Fair  
Stereo Quality: Fair

A collection of Jerry Vale's "most requested" songs (as this one announces itself) is automatically in trouble from the start, since Jerry Vale almost never sings anything interesting. Recommending it to hip, with-it, intelligent music enthusiasts would be tantamount to serving reheated pizza for dessert after a Julia Child dinner. Mr. Vale is a nasal, unoriginal singer. If I wanted to create a romantic mood, I would instantly prefer lush, schmaltzy old recordings by Nat Cole, Tony Bennett, David Allen, or Jack Jones—all male vocalists who create moods, no matter how tired the song, by lending their own individuality to interpreting the lyrics. Jerry Vale has no such individuality; he sings each phrase as though it were interchangeable with the one preceding it, taking no time to think about the meaning. He is the male Jane Morgan, and I shouldn't be at all surprised to see "Jerry Vale Sings Jane Morgan" at record shops soon. R. R.

#### RECORDING OF SPECIAL MERIT

MARCOS VALLE: *Samba '68*. Marcos and Anamaria Valle (vocals), orchestra. *The Answer; It's Time to Sing; Batacuda; The Face I Love; Safely in Your Arms; Pepino Beach*; and five others. VERVE  $\text{\textcircled{C}}$  V6 5053 \$4.79.

Performance: Good  
Recording: Excellent  
Stereo Quality: Excellent

Remember Carmen Miranda? She used to scamper through a vast number of 20th Century Fox musicals in a pair of high-heeled platform shoes, her mouth painted on almost from ear to ear in magenta lipstick, her head surmounted by a fantastic turban that held a cornucopia of plastic fruits. Well, anyhow, I remember Carmen Miranda, and one of the things that used to bug me about Carmen's performances was that generally she sang in Portuguese, a language that to me has always sounded like a lot of telegraph-key chattering punctuated with drunken "ssh" sounds ("Yesh shir, bartender..."). So delighted was I by Carmen's appearance (at that time I was also a great fan of Lucille Ball, Ann Sothern, Binnie Barnes, and Ann Miller in their dressier roles) that I was genuinely saddened that I couldn't sing along with her lyrics much beyond "A tico tico teek, A tico tico tok!"—and I never knew what *that* meant.

Much the same thing happened during the bossa-nova craze. All the best performers of it sang it (naturally) in Portuguese, and while the melodies were often irresistible, I always thought it would have been nice to pick up a word here and there. Well, someone at Verve must know the trouble I've seen, because here we are with a fine young singer-composer from Brazil who sings his songs in English. The English lyrics have been provided by Ray Gilbert (with the exception of *So Nice*, the work of Norman Gimbel), and they serve admirably to complement Valle's really good music. He is heard here on most tracks with his wife Ana-

maria, and while they often sound as if they have learned the words phonetically, they do an immensely pleasing job. My two favorites are the wistful *If You Went Away* and the lyrical *It's Time to Sing*. This is a very entertaining album for almost every taste. The engineering is superior. P. R.

ROGER WAGNER CHORALE: *The Best of the Roger Wagner Chorale*. Marilyn Horne, Salli Terri, Harve Presnell, Earl Wrightson (soloists); Roger Wagner Chorale and instrumental accompaniment. *Torna a Sorrento; The Wide Missouri; On Top of Old Smokey; Were You There; Deep River; Awa Lee; The Lord's Prayer; Song from "Moulin Rouge"; He's Gone Away; Beautiful Dreamer; Ave Maria; Nobody Knows the Trouble I've Seen; O Bury Me Not on the Lone Prairie; Aloha Oe*. CAPITOL  $\text{\textcircled{C}}$  SP 8682 \$4.79.

Performance: Above the ordinary  
Recording: Excellent  
Stereo Quality: Some real, some fake

Our most revered American choruses are mighty, technically proficient instruments drilled for years to bring their full vocal resources to bear on such challenging musical material as *I Dream of Jeannie with the Light Brown Hair* and *Juana*. Roger Wagner's forces have somehow managed to escape this degrading fate—if not always in what is programmed, at least in how it is approached. Whether it's Stephen Foster, Negro spirituals, cowboy songs, or the awesome choral complexities of William Walton's *Belsbazaar's Feast*, they contrive to make music, rather than mere melodious mush, out of everything.

The pieces in this album, drawn from various collections on the Capitol label, do sound sometimes as though they were worked up for a special appearance at the town hall in East Overshoe, but by and large they are remarkable for the skill of their arrangements and the generous stretches allotted to the outstanding soloists heard here—Salli Terri in a noble setting of the spiritual *Were You There*, Marilyn Horne in a haunting presentation of *He's Gone Away*, Harve Presnell in a lean and sinuous version of *O Bury Me Not on the Lone Prairie*, and Earl Wrightson in a stunning performance of the imperishable *Shenandoah*. Even *Beautiful Dreamer* sounds less dreary than usual when Wagner is guiding his chorus through it. He does tend rather persistently to favor slow tempos, and the proceedings might have profited from the inclusion of a few of the jaunty numbers on the albums these highlights come from. In all, though, this is a lovely treasury of favorites, sung with considerable distinction. P. K.

FRED WARING: *Waring's Pennsylvanians*. Fred Waring's Pennsylvanians (vocals, instrumentals). *Sleep; Nashville Nightingale; Collegiate; Any Ice Today Lady?; Don't Sing Aloha When I Go*; and eleven others. RCA  $\text{\textcircled{M}}$  LPV 554 \$4.79.

Performance: Vintage corn  
Recording: Lavishly restored

In the dear dead days from 1924 to 1932, when Fred Waring was making his recordings with his Pennsylvanians and sweeping the country with his homogenized harmonies, life was an endless junior prom and  
(Continued on page 168)

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music was expected to emerge from bandstand, radio, or vaudeville stages as creamy-rich as a candy bar. Mr. Waring, whose long career from glee-club member to bandleader is traced in loving detail in liner notes by Peter T. Kiefer on this latest contribution to the RCA "Vintage Series," reached the apex of his achievements when his group appeared for six months straight on the stage of the old New York Roxy. For the Waring Pennsylvanians didn't just play dance tunes. Oh, no. Back when Ed Sullivan was just a columnist on the New York *Daily News*, they went in for funny hats, gala choral arrangements, Popeye imitations, and "showmanship." By 1933 they were the highest-paid band in the business, and Mr. Waring stopped making records for Victor because he didn't want other stations playing them and competing with his network radio show for Ford. I could tell you lots more, but I know you're waiting breathlessly to hear what's on the record. Well, there's the old Waring theme song *Sleep*, to tee things off. There's the first recording ever made of a Gershwin tune, *Nashville Nightingale*, it's called, and I doubt Mr. Gershwin numbered it among his landmark efforts. (How Nashville's changed!) There's the "first recording that featured a vocal chorus"—a slice of cuteness called *Collegiate*—which you may remember from your youth if you're over fifty—and Cole Porter's *Love For Sale*, sung by a trio of cooing kids who called themselves the Three Girl Friends. There's *Dancing in the Dark* and *Tea for Two* and cutesy "novelty numbers" like the *Wob-a-ly Walk* and *I've Never Seen a Straight Banana* which once were all the rage with the smart set. In short, nostalgia, close harmony, banjos, and plenty of saxophones. P. K.

## COLLECTIONS

**BIG HITS FOR LITTLE PEOPLE.** The Richard Wolfe Children's Chorus. *Beautiful Things*; *Somethin' Stupid*; *Chattanooga Choo Choo*; *Talk to the Animals*; and eight others. MGM © SE 4551 \$4.79.

Performance: Distressing  
Recording: Good  
Stereo Quality: Stifling

How would you like to be cut off from your loved ones, trapped in a room with two loudspeakers, and forced to listen to a bunch of precocious children doing horrid imitations of their elders in the rock-and-roll business, straining their little voices in "twelve of today's grooviest hits," from *Somethin' Stupid* to *Land's Theme* from *Doctor Zhivago*? Well, that's just what happened to me one evening recently, and I certainly hope it doesn't happen again soon. Mr. Wolfe, the highlight of whose career was being "responsible" for the success of the *Utsy Betsy Teenie Weenie Yellow Polka-Dot Bikini* before he formed the Richard Wolfe Children's Chorus, has invented a form of torture not likely to be matched in the entertainment world in the foreseeable future. The children in his group (I imagine them as Oliver-Twist-like waifs kidnapped off the street by unsavory agents in black capes and forced to participate in recording sessions under threat of unspeakable punishment) not only mimic pop singers but also have a tendency to come through just the slightest bit off-key—a final twist of the knife. Can't the SPCC do something? P. K.

# JAZZ



**FREDDIE HUBBARD:** *High Blues Pressure.* Freddie Hubbard (trumpet, flugelhorn), Benny Maupin (tenor sax, flute), James Spaulding (alto sax, flute), Herbie Lewis (bass), Freddie Waits (drums), Kiane Zawadi (trombone, euphonium), Kenney Barron (piano); various other musicians. *Can't Let Her Go; Latina; High*



FREDDIE HUBBARD

*When he is good he is very good indeed*

*Blues Pressure; A bientôt; True Colors; For B. P.* ATLANTIC © SC 1501 \$5.79.

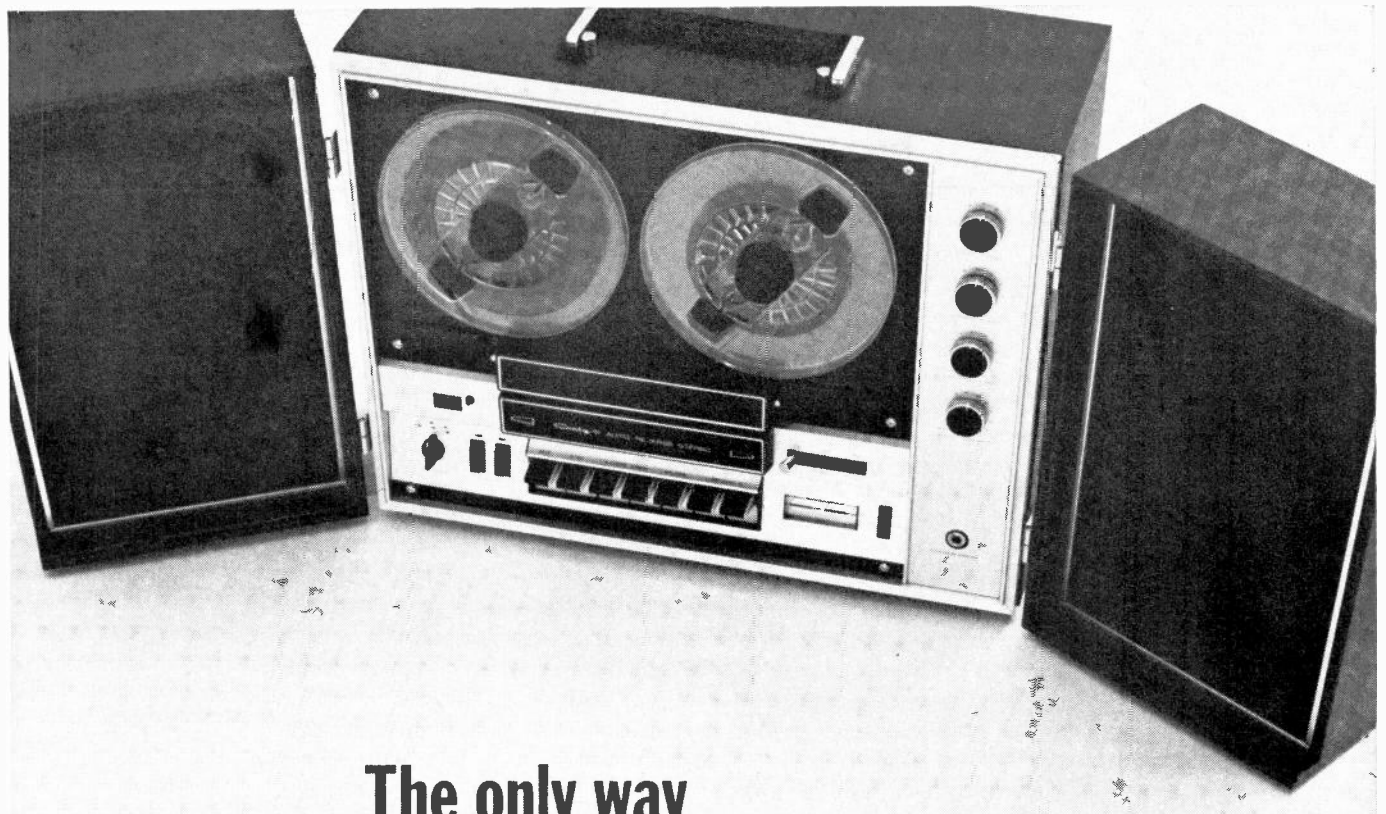
Performance: Half-safe  
Recording: Very good  
Stereo Quality: Very good

This is a curiously ambivalent recording. Side one sounds as though someone consciously set out to make it a "commercial side." Side two is noticeably different, filled with music that is more concerned with aesthetic values than with the creation of yet another quick-sale boogaloo.

Hubbard is surely the most technically gifted trumpeter to arrive on the scene since Clifford Brown, and he plays with a harmonic intuition that is little short of astonishing. In the decade or so that he has been a "name" player, he has matured considerably, both as a soloist and—surprisingly, to me—as a composer. *True Colors* and *For B. P.*, for example, are fine pieces; and Hubbard's deceptively simple scoring of Billy Taylor's *A bientôt* provides a perfect frame for his lovely, understated flugelhorn solo.

At least one half of this release, then, is well worth your time. For all his skills, Hubbard has not always been the most consistent musician around, but when he is very good—as he frequently is here—he is very good indeed. D. H.

(Continued on page 170)



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ELVIN JONES AND RICHARD DAVIS: *Heavy Sounds*. Elvin Jones (drums), Richard Davis (bass), Billy Greene (piano), Frank Foster (tenor sax). *Raunchy Rita*; *Shiny Stockings*; *M.E.*; *Summertime*; *Elvin's Guitar Blues*; *Here's that Rainy Day*. IMPULSE Ⓢ A 9160 \$5.79.

Performance: Not enough Jones and Davis  
Recording: Very good  
Stereo Quality: Very good

Elvin Jones and Richard Davis make up what is surely the *sine qua non* contemporary jazz rhythm section. Individually, they are even better. In his work with John Coltrane, Jones has developed a style of rhythmic variation that imposes an astonishing degree of complexity upon the 4/4 and 3/4 rhythms that are sometimes the bane of contemporary jazz. Davis has become the most desired of New York studio bass men, with a range of skills that allows him to play everything from television jingles to *avant-garde* jazz.

Surprisingly, however, their first outing as co-leaders is disappointing. Only on one long track—an interpretation of Gershwin's *Summertime*—is there a feeling that the two are digging into the gutsier parts of their musical psyches. The remaining pieces are dominated too strongly by the playing of tenor saxophonist Frank Foster and pianist Billy Greene. Both Foster and Greene are good enough musicians, and in any other context I might have enjoyed their work. But for this outing there should have been more space for the remarkable talents of Jones and Davis.

D. H.

STAN KENTON: *Stan Kenton Conducts the Jazz Compositions of Dee Barton* (see Best of the Month, page 111)

CHARLES LLOYD: *Nirvana*. Charles Lloyd Quintet and Chico Hamilton Quintet. *One for Joan*; *Freedom Traveler*; *Island Blues*; *Carcara*; *Long Time. Baby*; and four others. COLUMBIA Ⓢ CS 9609 \$4.79.

Performance: An out-of-date collection  
Recording: Very good  
Stereo Quality: Very good

Since Charles Lloyd has not been with Columbia for some time now, these tracks presumably are not new. At least one piece—*One for Joan*—was included in an earlier Columbia release titled "Of Course, Of Course." The Hamilton tracks are also difficult to trace, since he has recently been recording for Impulse and Reprise. In both cases the material has a dated quality. The seven tunes by the Hamilton group on side one are peculiarly truncated, apparently by editing, and many have abrupt fade-outs. On the Lloyd performances, his early indebtedness to John Coltrane is at times painfully noticeable.

All in all, the recording might have had greater interest—even as an historical item—if Columbia had provided better information about the dates and circumstances of its production; but the performances, in any case, are hardly strong enough to evoke any special enthusiasm. Both Lloyd and Hamilton have now moved into more adventurous areas.

D. H.

JIMMY McGRUFF: *A Bag Full of Blues*. Jimmy McGruff (organ), Mel Lewis (drums), Richard Davis (bass), Joe Newman (trumpet), Jerome Richardson (so-

prano and tenor saxes), Barry Galbraith (guitar), Wallace Richardson (guitar). *Better Late than Never*; *Finishin'*; *Slim Jim*; *Time Waltzes On*; and four others. SOLID STATE Ⓢ SS 18017 \$5.79.

Performance: Spirited  
Recording: Excellent  
Stereo Quality: Excellent

The early prejudice that turned many listeners, myself included, away from the jazz organ has dissipated, brushed aside by the superb work of Jimmy Smith and such fine young performers as Larry Young and Lonnie Smith. McGruff is hardly the most inventive organist I've heard, but he does play with a crisply articulated rhythmic urgency that sustains interest even when his melodic constructions do not. Someone, however, decided to saddle him with eight original tunes, almost all rudimentary blues, composed by Manny Albam. Since the accompanying group includes some of the best jazz players around, it's hard to understand why they weren't given a meatier program to play.

D. H.

GIL MELLE: *Tome VI*. Gil Melle (soprano saxophone, Tome VI, Effects Generator), Forrest Westbrook (piano, Electar), Benfaral Matthews (bass, cello, Envelope), Fred C. Stofflet (drums, Doomsday Machine). *Blue Quasar*; *Elgin Marble*; *Man with the Flashlight*; *Jog Falls Spinning Song*. VERVE Ⓢ V6 8744 \$5.79.

Performance: First electronic jazz  
Recording: Very good  
Stereo Quality: Very good

One of the most fascinating musical developments has been the gradual evolution of a group of electronic instruments with performing capabilities. That is, unlike the synthesizers and tape assembly centers which have commonly been used for the production of electronic music, these instruments are new implements for actual musical performance. The implications, obviously, are fantastic, and eventually will affect all areas of music.

One aspect is represented in this new recording from a jazz performer who has been involved with *avant-garde* techniques for more than a decade. Melle has designed and constructed five unique instruments, all of which are included in these performances. The most interesting is called the Tome VI, described as a "transistorized Oscillator/Modulator/Envelope . . . a hybrid instrument consisting of a sub-miniature system of transistorized circuitry, built into a conventional soprano sax." It seems to produce various kinds of reverberation effects and voice duplications and has, as Melle describes it, "a range of up to 9000 cycles." The other instruments—all played by various members of the group—are the Electar, the Envelope, the Doomsday Machine, and the Effects Generator.

Despite these fascinating devices, however, Melle's music comes out in fairly conventional modern style, floating somewhere between Ornette Coleman and John Coltrane. The electronic effects are used mostly in episodic fashion rather than as an integral part of the improvisations. Melle is going to have to do considerably more work before he fully exploits the possibilities of his new tools. If this first recording does not reveal

(Continued on page 172)

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the capabilities of those tools, it nonetheless suggests that Melle may yet produce some remarkable music. D. H.

**THE NEW ORLEANS RHYTHM KINGS:** *The Great New Orleans Rhythm Kings*. The New Orleans Rhythm Kings and The Friars Society Orchestra (instrumentals). *Eccentric; Farewell Blues; Discontented Blues; Bugle Call Blues; Panama; Tiger Rag*; and six others. ORPHEUM © 102 \$5.79.

Performance: Principally of historical value  
Recording: From the acoustical days  
Stereo Quality: In name only

The New Orleans Rhythm Kings played an influential role in their short but soaring flight across the jazz horizon. When these recordings, made in 1922 and 1923, were released, virtually no other jazz discs (with the exception of the classic Original Dixieland Jazz Band sides, made five or six years earlier) were available. The young jazz musicians around the Chicago area—Bix Beiderbecke, Mezz Mezzrow, Bud Freeman, the Austin High School gang, and so forth—were generally unaware of the important music being produced at the same time by Louis Armstrong, King Oliver, Jelly Roll Morton, etc., and the Kings became their first source of inspiration. Since the N.O.R.K. were, on their own terms, pretty good, and far more rhythmically subtle than the O.D.J.B., the net result of their influence upon the Chicagoans was not all that bad.

I doubt that there are many jazz listeners today who will sit down and listen to this music for pleasure alone, historically important though it may be. For the jazz collector (as well as for those who retain a personal memory of the Twenties), it's another story. An earlier, now discontinued, Riverside reissue of many of the Gennett-label tracks included here is impossible to find, so this release fills an important gap. D. H.

#### RECORDING OF SPECIAL MERIT

**ART TATUM:** *Piano Starts Here*. Art Tatum (piano). *Tea for Two; Tiger Rag; Sophisticated Lady; How High the Moon*; and nine others. COLUMBIA © CS 9655 \$4.79.

Performance: A collector's item  
Recording: Good  
Stereo Quality: Electronically rechanneled

The image of an Englishman in a bowler hat is a far cry from that of the hoarse-voiced, ungainly black man named Art Tatum. Yet try to describe his musicianship and you are likely to come up with such phrases as impeccably correct, coolly reserved, emotionally controlled, tremendously resourceful, and others generally more descriptive of a dignified Britisher at high tea than a Toledo-born jazz pianist. But dignity—*inner* dignity—is, I think, the key to Art Tatum. Perhaps he never received the adulation he deserved in the era of *le jazz hot* because he was an apostle of cool. If so, an appreciative new audience stands waiting in the wings to discover him. Certainly Columbia has done a service for the serious collector of jazz-piano albums in assembling these cuts by one of the finest technicians of the idiom. Almost every selection included is timeless in its own right and provides a superb showcase for the Tatum talent. The liner notes by Leonard Feather are highly readable and strike a fittingly restrained note. R. R.



## THEATER • FILMS

**BLACKBIRDS OF 1928** (Jimmy McHugh-Dorothy Fields). Bill "Bojangles" Robinson, Adelaide Hall, Duke Ellington, Cab Calloway, Mills Brothers, Cecil Mack Choir, Don Redman, Ethel Waters. COLUMBIA Ⓜ OL 6770 \$5.79.

Performance: Definitive  
Recording: Remarkably clear

Sorry about this one. I was bored, and don't ask me why. I don't know. There are certainly a lot of fine songs here (*I Can't Give You Anything but Love, I Must Have that Man, Diga Diga Do, and Porgy*) by some great performers, but I just couldn't seem to get with it. The engineering work by George Engfer in transferring these old recordings to long-playing discs is, as always, remarkable. Remarkable is a word that might also apply to the lyric-writing ability of Dorothy Fields, whose work here holds up magnificently. And thirty-eight years later she wrote the lyrics for one of the best songs of the last decade, *Where Am I Going?* from *Sweet Charity*. I hope she just goes on and on—which is what she seems to be doing. P. R.

**THE PRODUCERS:** (see Best of the Month, page 111)

**WAR AND PEACE** (Vyacheslav Ovchinnikov). Original-soundtrack album. Moscow Symphony Orchestra and All-Union Radio and TV Chorus and Orchestra, Vyacheslav Ovchinnikov cond. MELODIYA/CAPITOL © SWAO 2918 \$4.79.

Performance: Mighty, mighty  
Recording: Amplitudinous  
Stereo Quality: Enveloping

The seven-hour Russian movie of Tolstoy's masterpiece is nothing if not monumental. Still, I was surprised to learn from the album notes that it was their "mingled admiration for and dissatisfaction with" King Vidor's scatter-brained Hollywood version of the story some years ago—which Soviet critics apparently praised—that prompted the new day-long treatment. Some of the "admiration" may well have influenced thirty-year-old Vyacheslav Ovchinnikov when he set out to score the film; certainly he has been influenced by enough else. His not so incidental music, military and heavy-breathing-romantic by turns in the excerpts supplied here, seems to blend Shostakovich, Prokofiev, Tchaikovsky, and Max Steiner—all at their most grandiose. Yet it is entirely possible that any music less vulgar and vigorous would have been inadequate to serve the great battle and ballroom scenes in which the movie abounds. At any rate, the composer has supplied a complete set of full-blooded waltzes, polonaises, hymns, etc., all spectacularly played and recorded. P. K.

(Continued on page 174)



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### RECORDING OF SPECIAL MERIT

**LOS CHIRIGUANOS OF PARAGUAY:** *Guarani Songs and Dances.* Angel Sanabria (vocals, guitar); Pablo Vicente Morel (harp). *Mercedita; Subo; Llegada; Ay para Navidad; El Chupino; Viva Jujuy;* and seven others. NONESUCH © H 72021 \$2.50.

Performance: Off-beat and opulent  
 Recording: Excellent  
 Sterea Quality: Fine

It was a happy day for Paraguayan music when Angel Sanabria, who plays the guitar and sings like a dream, left his native land for Paris and met the harpist Pablo Vicente Morel at a night club where they were both performing. Pablo had fashioned a harp of thirty-seven strings such as is played by the Guaraní Indians of Paraguay, who live a semi-nomadic existence and sing the most beautiful songs in the world. Angel and Pablo teamed voices and instruments, called themselves Los Chiriguanos, after the Chiriguia tribe from which both of them hailed, and proceeded to pour out song as pure as the chant of birds. It is a lyrical, subtle, and elegant music, intoned above a ground rhythm elusively Spanish in character, and punctuated by sudden rollings of the tongue, falsetto cries, and astringent arabesques. The songs are of blighted love and beautiful ladies, of expectation at the start of a party, of how the world looks from high in the mountains, of the gaiety of arrival and the sadness of departure. There is a song about a jungle bird who wakes the forest with his cries, with sounds banded back and forth between guitar and harp, and another about a man who plans to steal a beloved girl from her parents. Some pieces are traditional Paraguayan dances—the *galopa*, the *chacara*, the *gato*. There are plaintive moments and spirited ones. The performances are exquisite, the sound superb. This listener found it easy to understand why the *guarani* harp is regarded by the Chiriguas as an instrument that will "make evil spirits fly, make the rivers stop flowing, make the cattle forget to eat." Singer-musicologist Cynthia Gooding's notes are simple, clear, and gratifyingly informative.

P. K.

### RECORDING OF SPECIAL MERIT

**THE DUBLINERS:** *More of the Hard Stuff.* Luke Kelley, John Sheahan, Ronnie Drew, Ciaran Bourke, Barney MacKenna (vocals, instrumentals). *Muirsheen Durkin; Dickey Riley; A Nation Once Again; Whiskey in the Jar; The Old Triangle;* and nine others. EPIC © BN 26365 \$4.79.

Performance: Aged in wood  
 Recording: Good  
 Stereo Quality: Good

The five bearded fellows who make up this lusty group are wowing them on the ould

sod these days, and should find a goodly following among Gaelophiles on this side of the deep as well. Their songs, usually based on Irish folk material, deal with such matters as patriotism, whiskey, and the charms of colleens with names like "Dickey Riley." They also sing a plaintive prison song that Brendan Behan made popular in one of his plays, *The Old Triangle*, and comic turns on the order of *Kelly the Boy from Killan, Maloney Wants a Drink*, and *The Pub with No Beer* (a possibility guaranteed to give any self-respecting Irishman the collywobbles). The high point of the whole beery concert is a sailing song called *The Bonnie Shoals of Herring* in a particularly serene and stalwart arrangement.

P. K.



THE DUBLINERS  
*Wowing them on the ould sod*

### FOLK COLLECTIONS

**BALLADS AND BREAKDOWNS OF THE GOLDEN ERA.** Vocals and instrumentals by various groups. *Whitehouse Blues; Paddy Won't You Drink Some Cider; Ladies on the Steamboat; In the Pines; Standing by a Window; Darling Child;* and ten others. COLUMBIA © CS 9660 \$4.79.

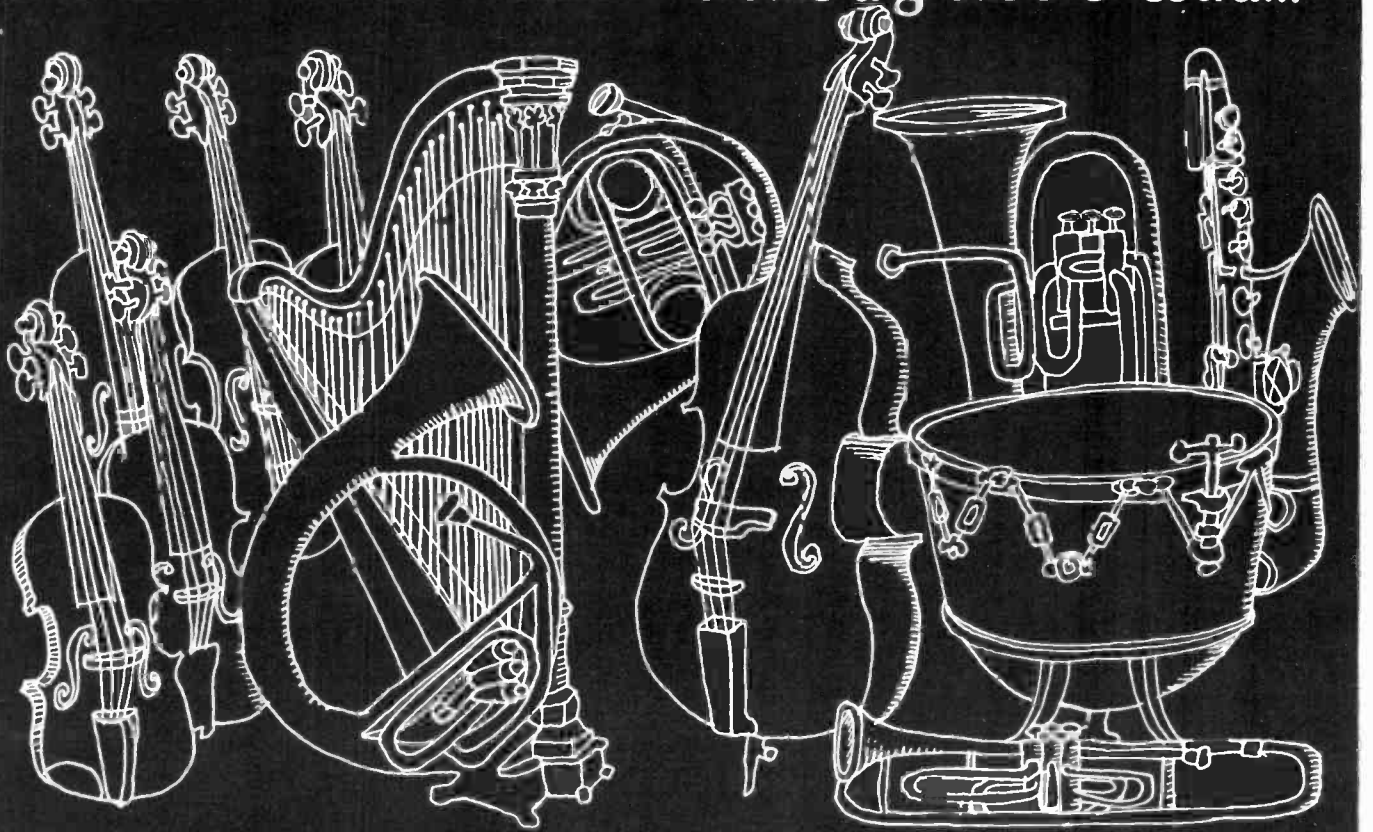
Performance: Mostly breakdowns  
 Recording: Fair  
 Stereo Quality: Electronically re-channeled

In every John Ford western, while John Wayne was off fighting the Injuns or the vigilantes, there usually was a scene back at the fort where Maureen O'Hara would be bravely entertained by the fiddlers, gee-tar twangers, and banjo strummers of the local jet set. This album seems like a compilation of those scenes. The songs were all originally recorded between 1926 and 1931, and although for country-music buffs I suppose it is historically interesting to hear once again such groups as the North Carolina Ramblers, the Leake County Revelers, the Skillet Lickers, the Tar Heel Ramblers, the Blue Ridge Highballers, as well as the impressive fiddling of Lowe Stokes, the collection of them all in one oddball album leaves them all thrashing about like ants in honey. Still, as a camp item on the Grade Z level, it beats a repulsive and pathetic curio like "God Bless Tiny Tim."

R. R.

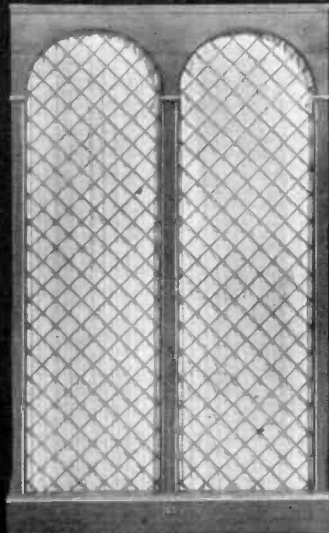
(Continued on page 176)

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## SPOKEN WORD



**JAMES JOYCE:** *Ulysses*. Original-soundtrack recording. Milo O'Shea, Barbara Jefford, Maurice Roves (performers); Joseph Strick, director. CAEDMON Ⓢ Ⓜ TRS 328 two discs \$12.90.

Performance: Confusing, if impressive  
Recording: Good

The trouble with this *Ulysses* is partly that it is not as effective as the other Joyce record taken from a film soundtrack—*Finnegans Wake*. *Ulysses* simply doesn't emerge so well as the more phantasmagoric *Finnegans Wake*, and many of these scenes call out for support from the cinematic image.

The overlay of voices, from the first scene in the Martello tower through the Dublin pubs, is at times confusing, but three performances stand out brilliantly: that of Milo O'Shea as Bloom, the confused, confounded Jewish Irishman who stands at the heart of the book; Maurice Roves as the intense Stephen; and, best of all, Barbara Jefford as Molly, Bloom's wife.

The dry thoughtfulness of O'Shea, the more impassioned utterance of Roves—these are fine. But it is the earth-mother radiance of Jefford that is most impressive. The last of these four sides is given to Molly Bloom's famous monologue, and in it Miss Jefford sighs and ruminates with a simple poetic beauty. Even to hear Miss Jefford say the simple word "yes" is a poetic experience, and she handles the entire monologue with equal style. C. B.

**YVETTE MIMIEUX / ALI AKBAR KHAN:** *Flowers of Evil*. Yvette Mimieux (reader); Ali Akbar Khan (sarod). *To a Passer-by; A Voyage to Cythera; Murdered Woman; The Albatross; Lethe; Episode*. CONNOISSEUR SOCIETY Ⓢ CS 2007 \$5.79.

Performance: Khan excellent  
Recording: Superb  
Stereo Quality: Superb

This attempt to set the magnificent poetry of Charles Baudelaire to the accompaniment of Ali Akbar Khan's magnificent sarod playing is unfortunately a magnificent failure. Magnificent because every care seems to have been taken and every effort made to come up with a noble recording. And in some ways it is. Khan's work is exemplary throughout, as is the sonic engineering; the translations of the poems are very good, and the liner notes are complete, informative, and stylishly written. The chief blame for the failure must, I fear, rest on the delectable shoulders of Miss Mimieux. If ever poems needed a sensuous voice and manner when being read, then surely they are Baudelaire's masterpieces. Mimieux has the voice of a little girl—not even a Lolita-type tot, just a little American girl. If she could have come anywhere near to sounding the way she looks on the cover photograph, then I think this al-

bum would have been a triumph. Instead it is a mildly interesting experiment. Rather like Little Orphan Annie reading the *Kama Sutra* accompanied by Anton Karas. P. R.

**MUSIC AND GIBRAN**—A Contemporary Interpretation of "The Prophet." Rosko (reader); the John Berberian Ensemble (instrumentals). *The Speechless Animal; The Story of a Friend; Introduction to The Broken Wings; Perfection; At the Door of the Temple; A Glance at the Future; Yesterday, Today, and Tomorrow*. VERVE/FORECAST Ⓢ FTS 3044 \$4.79.

Performance: Educational  
Recording: Good  
Stereo Quality: Good

Kahlil Gibran was that fellow from Lebanon who sought to make East meet West in "deep" writings like *The Prophet*, building up around him a cult of followers who hung on every nuance of his stuff as if it were straight out of the Bible—which it indeed resembles. Rosko is a kind of combination disc-jockey and New York guru who, I'm told, has the under-thirty listening audience of WNEW-FM in New York in the palm of his hand. The John Berberian Ensemble is an instrumental group clever enough to choose its background music from the public domain. The public domain is a place music goes after the copyright expires so record companies don't have to pay royalties on it. Put them all together and the result is an album sure to prove sacred in certain circles of the young: pseudo-biblical parables recited in a soft pseudo-rabbinical voice to the accompaniment of pseudo-Indian music. How can you lose? Take the tale of the crippled dog—a speechless creature but remarkably garrulous for all that—whose plight, it turns out, is symbolic of the human condition. Or the friend transformed beyond recognition when he gives up his loose and evil ways. Or the girl named Selma ("She was the Eve of my life") who taught the author to swim in "the Jordan River of her love." Take them, I say, with their slobbering prose, their pallid metaphors, their insipid, sententious morals, and leave me in peace. P. K.

### RECORDING OF SPECIAL MERIT

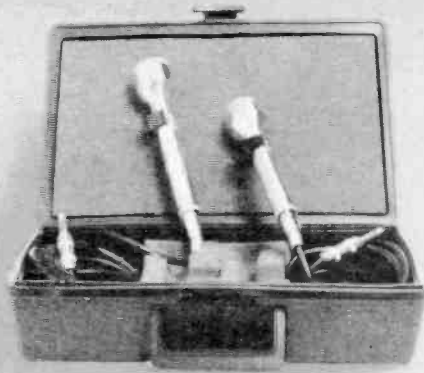
**EDGAR ALLAN POE:** *The Masque of the Red Death; The Fall of the House of Usher*. Hurd Hatfield (reader); Paul Kresh, director. Presented by Arthur Luce Klein. SPOKEN ARTS Ⓢ Ⓜ SA 992 \$5.95.

Performance: Excellent  
Recording: Good

Voices are fascinating things, especially when you are left alone with them on a record turntable. We all know the photogenic face; is there an audiogenic voice? I think there probably is, and, moreover, I think that some voices are better for broadcasting than recording—there are special qualities we ask for in a voice reading a story to us on record. And these special qualities—the dramatic insight, the uncanonized variety of tone, the literary understanding—are all, I think, demonstrated very well by Hurd Hatfield in his reading of these two Poe stories. Mr. Hatfield reads them with a style that never neglects their gothic horrors, yet at the same time never pushes the stories over the boundary into melodrama. They are very well done indeed—object lessons of their type. C. B.

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# STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • IGOR KIPNIS  
PAUL KRESH • REX REED • PETER REILLY • ERIC SALTZMAN

**BRUCKNER: *Symphony No. 5, in B-flat Major*.** New Philharmonia Orchestra, Otto Klemperer cond. ANGEL (S) Y2S 3709 \$11.98.

Performance: **Grand**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 3¾ ips; 79'33"

This is a dignified and stately performance. Klemperer doesn't really ever get the very diffuse finale of this symphony to hang together (admittedly it is not an easy job). For the rest, this is a suitably impressive reading of great spaciousness and dignity. The excellent playing of the orchestra is well reproduced on tape. E. S.

**DVORÁK: *Romance, for Violin and Orchestra*** (see PROKOFIEV)

**KABALEVSKY: *Requiem (1963)*.** Valentina Levko (contralto); Vladimir Valaitis (baritone); Moscow Chorus and Children's Chorus of the Art Education Institute; Moscow Philharmonic Symphony Orchestra, Dmitri Kabalevsky cond. MELODIYA/ANGEL (S) Y2S 4101 \$11.98.

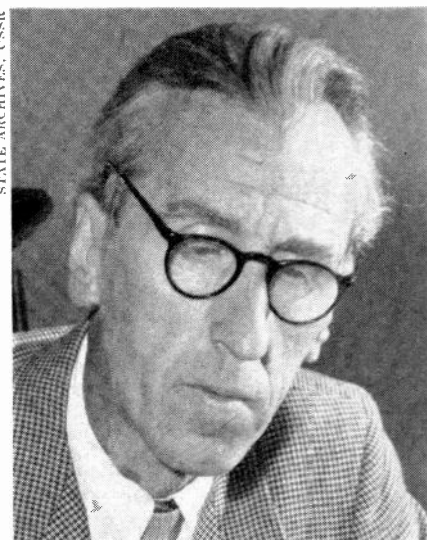
Performance: **Fervent**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 3¾ ips; 87'44"

It is difficult to write adversely of this deeply sincere testament by one of the most intelligent and articulate figures among the conservative older Soviet composers. Dmitri Kabalevsky (two years senior to the more celebrated Shostakovich) has always been at his best in his charming lighter works, not only the well known *Comedians* suite, for example, but also the "Youth" Violin Concerto, once available on Vanguard and Westminster mono recordings.

Presumably in keeping with his Soviet-Marxist outlook, Kabalevsky has written a purely secular requiem to poetry by Robert Rozhdstvensky. Though references to the Almighty are absent, the pantheistic strain in such episodes as *I Shall Not Die* (eloquently sung by baritone Vladimir Valaitis), *A Mother's Heart* for solo contralto, and *Our Children* belongs to the most ancient Russian folk tradition.

Kabalevsky's music is in a post-Romantic traditional idiom, but it has neither the evocative magic of the operatic Rimsky-Korsakov

nor the dramatic urgency of Shostakovich. In my opinion, the great Russian requiem "for those who died in the war against fascism"—the present work's subtitle—in effect existed before Kabalevsky wrote this piece: the Shostakovich Eighth Symphony, or, if you prefer, the Fifth or the Sixth Symphony of Prokofiev. It must be said with regret that Kabalevsky's score falls on my (non-Soviet) ears as pretty pallid compared with any of these works. It has been my experience in traveling in Europe that very few of the many large-scale choral or operatic works by local composers that get heard



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DMITRI KABALEVSKY  
*Powerful performance, pallid piece*

during the course of a concert season—say, in Brussels, Oslo, or Amsterdam—are "for export," however much success they may enjoy on a regional scale. I fear that this is the case with the Kabalevsky Requiem. In short, I feel that this issue was a mistake on the part of Melodiya/Angel. The performance is powerful and fervent. D. H.

## RECORDING OF SPECIAL MERIT

**PROKOFIEV: *Concerto No. 2, in G Minor, Op. 63*.** SIBELIUS: *Concerto in D Minor, Op. 47*. TCHAIKOVSKY: *Concerto in D, Op. 35*. DVORÁK: *Romance*. Itzhak Perlman (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA (S) TR3 5029 \$10.95.

Performance: **Uniformly elegant**  
Recording: **Excellent**  
Stereo Quality: **Generally good**  
Speed and Playing Time: 3¾ ips; 73'32"

I don't know who deserves the larger share of the credit here, but between the young Israeli violinist Itzhak Perlman and the Boston Symphony's conductor Erich Leinsdorf, the trio of repertoire staples here (and the Dvořák filler, too) has been given fresh, clean, brisk treatment—and they can very well use it. Leinsdorf's specialization in Prokofiev since he went to Boston is beginning to pay off handsomely in terms of overall accomplishment, and the Second Violin Concerto gets very sophisticated treatment here: no sentimentality, yet thoroughly warm and lyrical.

My quarrels with the bulk of Sibelius' music, frequently expressed in these columns, have resulted in such an inundation of hostile mail that, as I suggest that the Violin Concerto is to my mind a virtual textbook of the composer's failings, I wonder if I shouldn't prepare for flight to the nearest border. I'll not dwell on the matter except to assert that Leinsdorf keeps the music on its feet and moving as effectively as I've ever heard it done. I'll even be pleasant for a change: in a performance such as this one, the music is very listenable.

I don't know whether Tchaikovsky is In or Out these days with those who cling exclusively to the standard repertoire, but I've always been fond of the Violin Concerto. It gets a distinctly elegant, disciplined performance here that even leaves me unbothered by my single objection to the piece: its somewhat excessive length. And the lovely Dvořák *Romance* is simply that—lovely.

Perlman's playing at the age of twenty-two is phenomenal enough to make one wonder what's left for him to accomplish by the time he's thirty. The recorded sound and stereo quality are well matched. W. F.

**TCHAIKOVSKY: *Swan Lake (complete soundtrack from the Niiel film starring Margot Fonteyn and Rudolf Nureyev)*.** Vienna Symphony Orchestra, John Lanchbery cond. ANGEL (S) Y2S 3706 \$11.98.

Performance: **Competent and routine**  
Recording: **Fair**  
Stereo Quality: **Unimpressive**  
Speed and Playing Time: 3¾ ips; 112'44"

I can imagine listening to this performance in conjunction with the film for which it is the soundtrack, and enjoying it very much. Divorced from the visual element, the performance tends to sound routine: the beat is excellent, but one wants more charm and personality. Among recordings of the complete or excerpted score (the soundtrack version does contain some cuts), those by Ansermet and Monteux are artistically far more rewarding. The reproduction here lacks highs,

### Explanation of symbols:

(S) = stereophonic recording

(M) = monophonic recording

and the orchestra, not the most tonally refined group, sounds diffuse. My first review copy, incidentally, had a faulty first sequence, but a second copy proved satisfactory. I. K.

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

**LEONARD BERNSTEIN:** *Orpheus in the Underworld and Other Favorite Overtures*. Offenbach: *Overture, Orpheus in the Underworld*. Reznicek: *Overture, Donna Diana*. Rossini: *Overture, The Barber of Seville*. Suppé: *Overture, The Beautiful Galatea*; *Overture, The Light Cavalry*. Nicolai: *Overture, The Merry Wives of Windsor*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MQ 971 \$7.95.

Performance: **Deft and dashing**  
Recording: **Superb**  
Stereo Quality: **Excellent**  
Speed and Playing Time: **7½ ips; 45'45"**

Warhorses are treacherous beasts. They will make a good showing at the track only if vigorously groomed, coddled, and treated as if they were freshly broken colts. Like Toscanini, who could make any old piece sound brand new, Bernstein approaches these overtures with sufficient respect, energy, and concentration to coax them from the starting gate and keep them running like young-blooded winners. The New York Philharmonic never sounded wider awake than it does in these polished and exacting performances. At the same time, there is a certain ease in the approach to these scores that allows them to emerge with more supple grace than they do under harder-driving conductors. Would that the same might be said for the liner notes, a fantasy in the form of "minutes of a recent meeting of the Celestial Composers Guild, Light Opera Division" in which the composers of these overtures have had put in their mouths words of incredible ineptitude, written in a prose that would look retarded in the pages of a junior high school yearbook. P. K.

## ENTERTAINMENT

**ELLA FITZGERALD:** *Misty Blue*. Ella Fitzgerald (vocals); orchestra, Sid Feller cond. and arr. *Misty Blue*; *The Chokin' Kind*; *Born to Lose*; *Don't Touch Me*; *Eril on Your Mind*; and six others. CAPITOL © Y1T 2888 \$6.98.

Performance: **Below par**  
Recording: **Good**  
Stereo Quality: **Excellent**  
Speed and Playing Time: **3¾ ips; 28'42"**

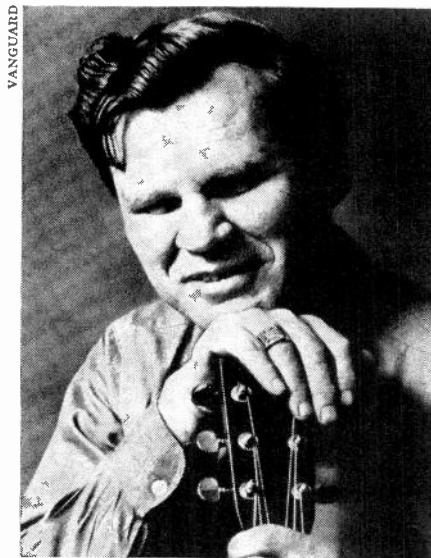
The great Ella is out of her element here. Country music—at least songs such as *Eril on Your Mind* and *Don't Let That Doorknob Hit You*, which have lyrics that are meant to be funny—depends strongly on an ability to deliver lyric punch lines—often at the expense of the music. This obviously is something Ella Fitzgerald could never persuade herself to do. Even in the songs of Gershwin, Arlen, and in particular Porter (where projection of lyrics is likewise absolutely essential), she has shown that she regards the music and the vocal sound as more important than the words. I am not complaining: what she does well she does so superbly that I won't quibble about a word or two even in something by Porter or Kern. But when it

comes to commercial c-&-w like this current collection, I wonder why she ever wanted to record the stuff: it will please neither her fans nor those of country music. P. R.

**ANDRÉ KOSTELANETZ:** *Scarborough Fair*. André Kostelanetz and His Orchestra. *The Look of Love*; *That Old Black Magic*; *Stella by Starlight*; *I'm in the Mood for Love*; *Laura*; and six others. COLUMBIA © CQ 1006 \$7.95.

Performance: **You were expecting maybe The Mothers of Invention?**  
Recording: **Lush**  
Stereo Quality: **Excellent**  
Speed and Playing Time: **7½ ips; 25'55"**

Years ago some advertising type invented a line about Kostelanetz that went something like: "When you listen to Kostelanetz you seem to be speeding across a great bridge,



DOC WATSON  
*Comfortable old-time country music*

under a star-filled sky, in a white Jaguar, with the most beautiful girl in the world sitting next to you." Maybe it was so 'way back then, but these days listening to Kostelanetz is like being fed intravenously with mayonnaise. *Scarborough Fair* (which is, of course, authentically ancient) is the most up-to-date selection here—and in this performance it sounds about as contemporary as *That Old Black Magic*, *Laura*, or *I'll Get By*, all of which are also included here. At this point in time, what is there really to say about Kostelanetz and his discs? His pioneer work in the art of recording is to be admired, but his orchestral sound now is hopelessly passé. As usual for Kostelanetz, the sonic engineering is superb. P. R.

**BARBARA McNAIR:** *Here I Am*. Barbara McNair (vocals). *Shadow of Your Smile*; *Message to Michael*; *I Will Wait For You*; *Fancy Passes*; *For Once in My Life*; and seven others. MOTOWN © MTC 644 \$7.95.

Performance: **Lovely voice, so-so songs**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: **7½ ips; 36'49"**

Barbara McNair is a good, solid singer with a steady delivery, good projection, a sense of style and timing, and a pretty voice. But her talents are almost totally wasted on this tape

because of crummy material half the time and barely passable material the other half. Burt Bacharach's *Message to Michael* and that old staple *Shadow of Your Smile* almost save the day, but not quite. There is a horrendous male chorus clumping away behind her to contend with, and some lunk-headed arrangements I wouldn't give to Jane Morgan, much less a good singer like Miss McNair. Whoever is guiding this girl's career is out to ruin her. Or maybe she just doesn't have any taste. I'd like to think it's the former. R. R.

**MATT MONRO:** *These Years*; *Invitation to the Movies*. Matt Monro (vocals); orchestra, Billy May, Sid Feller, and John Barry cond. and arrs. *Alfie*; *Georgy Girl*; *Born Free*; *Strangers in the Night*; *Release Me*; *Don't Sleep in the Subway*; *Spanish Eyes*; and fifteen others. CAPITOL © Y2T 2806 \$9.98.

Performance: **Unpretentious**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: **3¾ ips; 57'31"**

Fifty-seven and one half minutes of Matt Monro is more than anyone with a low tolerance for tapioca pudding should be forced to absorb. Monro's blandness settles over everything like smog, infecting such songs as *Don't Sleep in the Subway* and, yes, even the passionate *You Don't Have to Say You Love Me* to the point of desperate ennui. One thing you can safely say about Matt Monro: he has no pretensions.

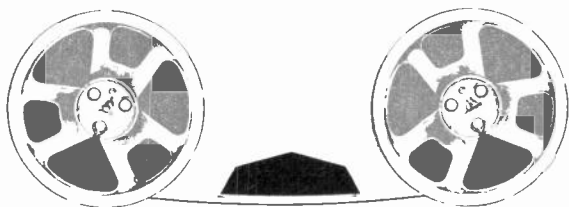
There is such a lack of involvement in these sides that I was left with the feeling, after hearing them, that Matt Monro also lacks interest. There are none of the delicate hushes or violent spasms or even corny clichés most singers use which allow the listener to really get to know them. No clues. Only the sound of a man who might just as well be asking a streetcar conductor for directions to the nearest Baptist tent revival. R. R.

**DOC WATSON:** *Southbound*. Doc Watson (vocals and guitar); Merle Watson and John Pilla (guitars); Russ Savakus (string bass). *Walk on By*; *Blue Railroad Train*; *Sweet Georgia Brown*; *Alberta*; *Southbound*; and nine others. VANGUARD © VTC 9213 \$7.95.

Performance: **Madest**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: **7½ ips; 37'20"**

Doc Watson is one of those comfortable fixtures on the folk-music scene who has been singing the old stand-bys so well and so unostentatiously for so many years that one tends almost to forget he's there while more aggressive personalities monopolize the limelight. On this tape, Doc turns to selections of old-time country music that lie in the nebulous region between what is authentically "folk" and what is consciously contrived by Tin Pan Alley. In his gentle style, he sings of railroad trains, horses, and other homely matters, alternating the vocal selections with workouts on the guitar in lively duets with his son Merle. He also sings the *Riddle Song* ("I gave my love a cherry") without trying to build it into a melodrama. The results, if resolutely unspectacular, are tender and quite tasteful. P. K.





# TAPE HORIZONS

By DRUMMOND McINNIS

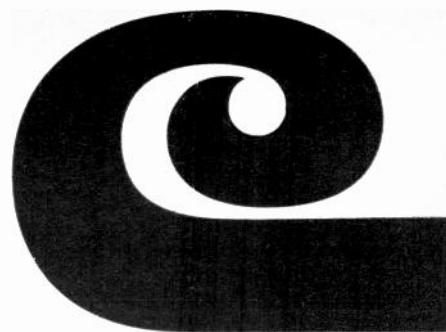
## DO-IT-YOURSELF ALBUM ART

RECORD-ALBUM art has become virtually an industry in itself. But pre-recorded-tape boxes usually get only hand-me-down photographic reductions of the disc originals, squeezing type and art into a cramped seven-inch format. But you needn't take this lying down: you can go the industry one better by designing your own cover art for your home-made tapes. You can be creative and inventive, and have fun at the same time. Artistic talent isn't necessary—just some imagination and rubber cement.

Plan your cover simply: a photograph and the title, with or without the artist's name, are basics. Choose a photograph or drawing you have clipped from a magazine or newspaper. You might start a library of such clippings now for future albums. Save titles too. Record companies, in their ads, will often have the title and the artist's name in large type that is perfect for your needs. Cut out the type neatly and cement it to a solid-color construction-paper background. Make sure all the edges are securely cemented to prevent tearing the corners when replacing the boxes on the shelf.

Those of you who are a little more daring—and willing to invest about seventy cents—might make use of my own favorite method of preparing cover art. I rule a seven-inch square on a piece of white paper. Then I hand-letter the text very carefully and boldly, leaving room for a photograph if I have one. Any designs, rules, curlycues, or whatever else I think might increase the attractiveness of the album are added—even decorative borders or designs clipped from magazines can be pasted down, provided they are on white backgrounds. Now comes the gimmick. Take your art work to a commercial photostat house and ask for a "same-size glossy negative stat." What you get back will be a shiny black photo with your art work appearing in white. For most effective results, fill in desired areas with brightly colored felt-tip markers. Use good broad strokes, and don't rub back and forth too much. The color won't show against the black background, but the white areas will take on a jewel-like appearance. Then carefully paste on the photograph you left room for. A note of caution: on stat paper, the ink from felt-tip markers can rub off, so be careful, or cover the whole front with clear acetate or cellophane.

Generally, simplicity is the essence of success. One of my home-made tape boxes has only a photo of the star of the recording and two words: *Callas Carmen*. Sometimes I don't use a photo at all, but let an amusing or boldly designed title be the whole cover. Among my favorites are an album of arias sung by the Italian diva Anita Cerquetti, and a whole tape of husky-throated Broadway-show thrushes from Baby Rose Marie to Benay Venuta. I call the albums "Fireworks and Confetti by Anita Cerquetti" and "Baby, Bibi, and Benay." Why not be a creative writer as well as a graphics designer? There are extra points if you think up your own title as you design your albums. Anyone could make a "Good Songs from Broadway Shows I've Hated" album. And what about "My Favorite Radio and TV Commercials of the Year 1968"? As you can see, the possibilities are limited only by your imagination.



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## Invitation to euphoria.

Among all those who listen to music from records, there is a select few who do it very, very seriously. They originally spent countless hours comparing one component against another. Then they tried their speakers here and there at home until they worked to perfection with the room.

And when people like this listen, they do nothing but listen. Just as though they had paid good money for dinner out, orchestra seats and a baby sitter.

They know what that record should sound like. From deep soul-satisfying bass to those delicate, sweet highs.

They're never satisfied until they find themselves in that blissful state that tells them there's just nowhere else to go.

Euphoria.

If you don't know it, just leave everything as it is. Except your cartridge and favorite record. Take both to an audio dealer who has a particularly good listening room.

Listen first with your present cartridge. Then with the golden XV-15/750E. That's all.

You won't mind spending the sixty dollars. It's the least expensive passage to euphoria you'll ever find.

Pickering & Co.,  
Plainview, L.I., N.Y.



The new Pickering XV-15/750E

THE XV-15/750E, WITH A DYNAMIC COUPLING FACTOR OF 750, DELIVERS 100% MUSIC POWER THROUGHOUT THE ENTIRE AUDIBLE RANGE AT 1/2 TO 1 GRAM TRACKING FORCE. IT IS THE NEWEST AND FINEST OF PICKERING'S XV-15 SERIES. EACH XV-15 MODEL IS DCF-RATED FOR A SPECIFIC CALIBER OF TONEARM, FROM A DCF OF 200 TO 750, AND ALL DELIVER 100% MUSIC POWER. PRICED FROM \$29.95. DYNAMIC COUPLING FACTOR AND DCF ARE SERVICE MARKS OF PICKERING & CO.

If you like  
big speakers,



listen  
to the mammoth  
little E-V SEVEN!

**E-V** The E-V SEVEN is the small speaker for people who don't really want a small speaker. Built in the shadow of one of the biggest speakers of them all (the vast Patrician 800) the E-V SEVEN refuses to sound as small as it is.

But why does an E-V SEVEN grow up when it's turned on? Our engineers point to years of painstaking exploration in the byways of sound. They'll patiently explain the virtues of our low resonance 8" woofer and 3½"

cone tweeter with symmetrical damping (an E-V exclusive). They may even mention—with quiet pride—the unusual treble balance RC network that adjusts E-V SEVEN response more smoothly than any conventional switch or volume control.

But when it comes to describing the sound, our engineers prefer to let the E-V SEVEN speak for itself. And while they'd be the last to suggest that the E-V SEVEN sounds just like speak-

ers many times larger (and costing much more) they treasure the pleased look of surprise most people exhibit when they hear an E-V SEVEN for the first time.

If you have just 19" of shelf space, 10" high and 9" deep... and have \$66.50 to invest in a speaker, by all means listen carefully to the E-V SEVEN. It might well be the biggest thing to happen to your compact high fidelity system!

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