

FORMERLY HI FI/STEREO REVIEW

Stereo Review

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Fisher 500-TX:



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- 4-pole
- 4-res
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- Powe
- 5-way
- Remo

■ In 1959, Fisher came out with the high fidelity industry's first complete AM-FM stereo receiver. Ever since, the breed has been improving, with Fisher traditionally in the lead and others in hot pursuit.

Today, stereo receiver design has reached such an advanced state that Fisher had to do something radical to assure continued leadership in the coming years. This radical something is called the 500-TX.

It not only puts out more clean watts, picks up more stations, features better controls and provides greater convenience than any other stereo receiver in history. It is also the biggest per-dollar value, with a list price of \$449.95. (Walnut cabinet, \$22.95.)

The tremendous power of the 500-TX (did you know that 190 watts is more than ¼ horsepower?) is rated at 8 ohms, as it should be, not at 4 ohms. Since today's loudspeakers are almost without exception 8-ohm systems, impressive power ratings at 4 ohms are rather academic. Often they hide a lower power output at the more meaningful 8-ohm impedance.

The dual-gate MOSFET RF and mixer stages in the FM tuner section can handle input signals varying in strength over a range of 600,000 to 1, without overload and without the need for a Local/Distant switch. The highly selective crystal filter in the IF strip is similar to those used in expensive communications receivers and makes possible the clean reception of a weak, distant station right between two strong, local stations on the dial. This is one of the main reasons why the 500-TX can add new stations to your accustomed FM fare.

As for tuning convenience, the 500-TX is without a rival. You can tune it four ways.

There is, of course, conventional manual tuning on AM and FM with Fisher's ultrasmooth flywheel drive. There is the Fisher Tune-O-Matic™ feature, which permits electronic push-button tuning of any four preselected FM stations. Then there is the unique Fisher AutoScan™. Touch one of two buttons and the next FM station up or down the dial is automatically tuned in. Hold down either button and every FM station up or down the dial comes in, one by one. And you can also have two similar buttons on a remote control accessory and activate the AutoScan from your easy chair.

In all of the automatic tuning modes, a small dial calibrated in MHz shows the frequency you have tuned to.

That's not all. Study the table of features and specifications below and learn what else is included in a stereo receiver that has everything.

Then decide whether you can live without one.

Technical Features and Specifications

Tuner Section

Features

AM tuning, manual. FM tuning, manual or AutoScan or Tune-O-Matic. Optional remote control for AutoScan.

4-pole crystal filter in FM/IF section, 4-resonator ceramic ladder filter in AM/IF section.

Four-gang diode-tuned FM front end with high-performance dual-gate MOSFETs in RF and mixer stages.

Three-gang variable-tuned RF and mixer sections on AM, each with dual-transistor differential pair.

Stereo Beacon (U. S. Patent No. 3290443) indicates stereo or mono and automatically switches according to transmission received.

1½" center channel tuning meter.

FM-muting push-button selector.

AM ferrite antenna with static shield.

Specifications

FM Tuner Section

Usable Sensitivity (IHF Standard) 1.7 μ V

Signal-to-Noise Ratio (100% Modulation) 65 db

Selectivity (Alternate Channel) 70 db

Spurious Response Rejection (at 100 MHz) 95 db

IF Rejection (at 100 MHz) 80 db

Image Rejection (at 100 MHz) 65 db

FM Harmonic Distortion (400 Hz, 100% Modulation) 0.4%

FM Stereo Separation (at 1kHz) 38 db

Capture Ratio 1.5 db

AM Tuner Section

Sensitivity 10 μ V

Selectivity 75 db

Amplifier Section

Features

Power-derived center channel for direct connection to speaker without auxiliary amplifier.

Transist-O-Gard® overload protection circuit.

Specifications

Music Power (IHF) at 8 ohms	190 watts \pm 1 db
Harmonic Distortion (at 1kHz and rated output)	0.5%
RMS Power (at 1kHz and rated distortion)	65/65W
Intermodulation Distortion at rated output (60Hz+7kHz, 4:1) (SMPTE)	0.8%
Frequency Response (Overall)	15-25,000 Hz \pm 2 db
Power Bandwidth (IHF)	5-30,000 Hz
Damping Factor at 8 ohms	>10
Hum and Noise (volume control at minimum)	90 db below rated output
Bass Controls (total variation at 50 Hz)	24 db
Treble Controls (total variation at 10 kHz)	24 db
Input Sensitivity Phono Low	3.5 mV
Input Sensitivity Phono High	7.5 mV
Input Sensitivity Aux	250 mV

Operating Controls

Five-position speaker selector: off, remote, main, main/center, all.

Four-position program selector: AUX, AM, FM, PHONO.

Five-position tape monitor: mono, stereo, stereo tape, right channel, left channel.

Baxandall feedback tone controls.

Balance.

Push-buttons for high filter, low filter, muting, loudness/contour, AutoScan left, AutoScan right, AFC on/off.



Mail this coupon for your free copy of The Fisher Handbook, 1969 edition. This 72-page full-color reference guide to hi-fi and stereo

also includes detailed information on all Fisher components.

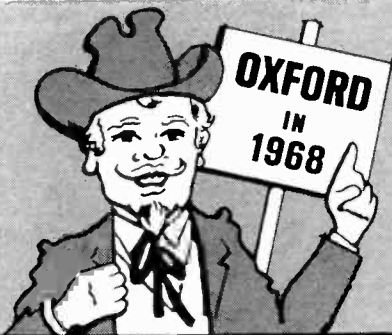
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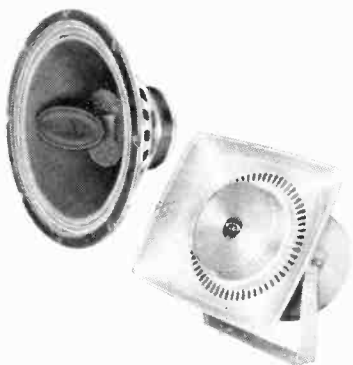


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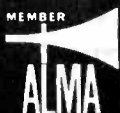
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LETTERS TO THE EDITOR

Gottschalk

● In the September issue of your magazine I found Robert Offergeld's article on Louis Moreau Gottschalk extremely enjoyable and informative. In the article, a work for piano, *The Union*, was mentioned. I have tried to locate this work unsuccessfully, and would be obliged if you could give me some information as to its whereabouts or by whom it is published.

CHARLES L. YASSKY
Fair Lawn, N. J.

Mr. Offergeld replies: "There are copies of The Union in the Library of Congress, the Sibley Library of the Eastman School of Music (Rochester, New York), and the music collection of the Library of the Performing Arts at Lincoln Center in New York. The piece was reprinted a few years ago by Theodore Presser (111 West 57 Street, New York, N. Y.), and they may have a few copies left."

● I wanted to get right off in the mail a note of praise about the Gottschalk piece and, in addition, about your Great American Composers Series generally. I believe this series to be one of the most important ever written about American composers. Some time before the current bandwagon got rolling, I became interested in American music, but was appalled that I could not find copies or recordings of many important American works. I hope your series stimulates the record companies to be more responsible in this regard. I am still appalled that so (relatively speaking) little of the music composed by Ives, Gottschalk, Carter, Mennin, Varèse, and the like has been recorded.

JOE R. FEAGIN
Riverside, Cal.

Stereoizing

● William Anderson's August editorial, "Mono Is What Closes Out of Town," was deeply moving to me, not only because of his kind words about the Ethel Waters album I produced, but because of his compassion toward the continued use of mono sound for material originally recorded prior to the advent of stereo.

At Columbia Records, at least, I am happy to report that from now on all Hall of Fame releases will be issued in mono only. The prevailing attitude at Columbia is that

archive material represents the great heritage upon which today's industry is built and must therefore be faithfully restored to a new generation without the addition of echo or the intrusion of frequency separation and other "additives" of the rechanneling process. As co-producer of Columbia's Hall of Fame Series, I have not yet issued, and never intend to issue, any archive recording in electronically rechanneled stereo.

As a collector myself, I simply hope that all the other record companies continue to issue their vault material in mono. As long as the public is continually reminded that all mono LP's can be played on all stereo equipment, they will lose any apprehension about the obsolescence of mono. The unusual success of both my Ethel Waters set and the newer Lew Leslie's *Blackbirds of 1928* show album reveals that there is a wide market for archive recordings, provided that only the scratch is eliminated and nothing is added to them.

MILES KREUGER
New York, N. Y.

Letters Carrier

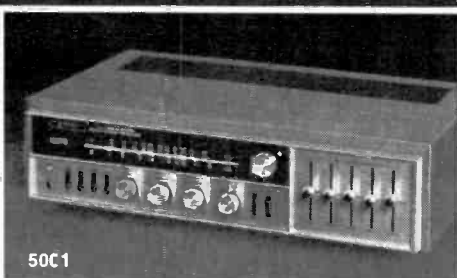
● Every time I read your magazine I stop and look at the picture at the top of the opening page devoted to Letters to the Editor. I am not sure that I understand it, but I like it. I wonder if there may be others who are similarly impressed with this picture of the horseman with the posthorn. I have enlarged and retouched it and framed it. It now hangs in my combination den and music room. Friends who see it say that they like it and often ask "What is it?" Can you give me some information regarding it?

WICKLIFFE G. BECKHAM
Wichita, Kan.

"Aus Münster vom 25 des Weinmonats im Jahr 1648 abgefertigter Freund-und-Friedenbringender Postreuter," reads our copy of this old German woodcut—which is to say that the music the mailman is playing on his posthorn is the joyful news of the Peace of Westphalia, which was concluded October 24, 1648, in Münster, bringing the Thirty Years War to an end. Another correspondent has informed us that the illustration appears in a book entitled The Age of Firearms.

(Continued on page 8)

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Shown above and described below are just a few examples of the most unique and formidable line of stereo equipment in the world today. From powerful stereo systems, to all-in-one compacts, to breathtaking individual components, there is a model designed for everyone from the most ardent stereo enthusiast to the casual listener.

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Model 5003—140 Watt Solid State AM/FM-FM Stereo Receiver with exclusive "Sound Effect Amplifier" Tone Control System Full 140 watts power output. All solid state FET circuitry with five IF stages. Automatic stereo switching, two speaker system selector, stereo and fine tuning indicators. Full complement of inputs, jacks and terminals with matching controls. *5½" H, 20¾" W, 14¼" D 30.8 lbs. w/cabinet*

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Model 6102—Deluxe Automatic 4-Speed Stereo Turntable and 8-Track Stereo Player—Large 11-inch platter for wow and flutter characteristics less than 0.3%. Tubular tonearm with moving magnetic cartridge and diamond stylus. 8-Track Stereo player features a 6 transistor preamplifier and wow and flutter characteristics of less than 0.3%. Fine furniture finished wood with molded acrylic dust cover. *9½" H, 17¼" W, 13¾" D 23.4 lbs.*

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CIRCLE NO. 48 ON READER SERVICE CARD

Bach's Herz

● In response to the article "Dollars and Sense in Stereo" by David Stevens in the September issue, I must take exception to Mr. Stevens' statement that the lowest note in Bach's Toccata and Fugue in D Minor is "about 70 Hz and if played typically . . . about half that figure." The final chord of the music has the fundamental D in the pedal, which would probably be at least a 16-foot stop, perhaps even a 32-foot stop on the larger organs. Since the lowest C on the organ sounded on a 16-foot stop purrs at 32 Hz, and the lowest note of the 32-foot stop at just 16 Hz, Mr. Stevens' statement is entirely false. This piece is known for its great bass, and if "typically" registered with 140 Hz as the lowest note (as Mr. Stevens stated), I'm afraid it would sound like

honky-tonk. If the other statements in his article are as exaggerated, I would hesitate to take his advice.

LARRY P. FAIR
Independence, Cal.

Mr. Stevens replies: "Mr. Fair is quite right to point out that many organs are able to produce fundamentals as low as 16 cycles, but other facts must be taken into consideration. First, such pedal notes are not for Bach—at least, I hope not—and second, even in organ music of the Romantic period they are seldom used. As to the 'typical' 140 cycles mentioned in Mr. Fair's letter, perhaps my writing was unclear on the matter; I did not mean to give the impression that I regarded that as a limit. I meant that the music about a note (C) of about 70 cycles, but that it is

played as a 35-cycle (really 32-cycle) note by the organist on a 16-foot stop. As to the 16-cycle notes, I believe that one may genuinely raise the question as to whether they are ever heard as fundamentals; it is certainly true that they are almost never recorded or broadcast, so that their reproduction, even when there is a direct line from organ to speaker system and they are heard live, would appear to be academic. While I must object to Mr. Fair's suggesting that my statement was 'entirely false,' I am perhaps guilty of the writer's sin of obscurity."

Stereo Dollars and Sense

● Where oh where can I purchase a stereo system like the one pictured by Paul Coker, Jr., in your article "Dollars and Sense in Stereo" in the September issue? Such aesthetic design, such simplicity of operating controls and state-of-the-art functionality! It would appear that purchasing this unit would eliminate the need for buying separate components—and several household appliances as well.

In all seriousness, the article was an excellent one, and sets forth a case that should definitely be taken up by the industry. And, of course, Paul Coker's marvelous illustrations are always an added bonus.

DONALD CHARLES
New York, N. Y.

Klagende Lied

● In his otherwise thorough review of Wyn Morris' recording of Mahler's *Das klagende Lied* in the September issue, David Hall misread my liner notes in two significant respects:

(1) The performances of the unpublished three-part *Klagende Lied* in Europe in 1934 and 1935 were given by Professor Alfred Rosé (Mahler's nephew), not by his father Arnold Rosé (Mahler's brother-in-law and concertmaster). Mahler gave the original score to his sister Justine before her marriage and she bequeathed it to her son.

(2) The "basic story-line of the cantata" was derived by Mahler from Ludwig Bechstein's *Das klagende Lied*, not from the Grimm Brothers' *Singing Bone*, which is relatively incidental.

While lamenting the fact, by the way, that the music of the original Part 1 of *Das klagende Lied* (the part entitled *Waldmärchen*) may not be seen or heard by the general public, Mr. Hall neglected to mention that Angel is publishing the extensive German-English text of the *Waldmärchen* for the first time with this release, which greatly clarifies the story of the cantata and gives us at least a dramatic "synopsis" for the *Waldmärchen* music.

JACK DIETHER
New York, N. Y.

"400 Years of the Violin"

● George Jellinek's enthusiastic review of Everest's "Four Hundred Years of the Violin" in the September issue was certainly gratifying, especially to one who has had the opportunity of hearing Stephen Staryk's boundless technique displayed on a previous release. In fact, two discs of the six which make up the set that Mr. Jellinek reviewed are available separately on the Everest-owned Baroque label: the Bach sonatas (2858, 1858) and "Solo Sonatas" (2851, 1851). Since I own a copy of the latter (which is

(Continued on page 12)

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record six of the "anthology"), perhaps I can clear up two of the "mysterious matters" enumerated by Mr. Jellinek. First of all, the two-movement divertimento is by Johann Stamitz. Then, the Hindemith sonata with the "Mozartian fourth movement" should be Op. 31, No. 2.

J. THOMAS LOCKARD
Athens, Ohio

FM in Vietnam

● In your June issue, the cartoon by Rodrigues poses the question "... do they have FM in Vietnam?" The answer is: yes, indeed they do. In Saigon, the American Forces Vietnam Network has an FM station with 100,000 watts ERP (effective radiated power). Present hours of programming are 2:00 p.m. to midnight; during other hours, we simulcast AM. Our new sign-on time of 10:00 a.m. took effect in August.

We program "good" music, of which eighteen hours per week are classical.

DULAURENCE A. MILLER
FM Program Coordinator
American Forces Vietnam Network

Rózsa Fan Club

● I don't think that there *is* a Miklós Rózsa fan club, but if there is, John Fitzpatrick (Letters to the Editor, August) should become president and I'll gladly be VP, for we seem to be equally enthusiastic about his film scores and equally upset by Paul Kresh's criticism of them. Reader Fitzpatrick says it aptly when he refers to Rózsa's "individual style." I, too, can instantly recognize a Rózsa score long before his name appears in the movie's credits.

The truth is that Mr. Kresh would think it below his station to approve of a composer who can turn out so much melody so frequently. To him such mass production cheapens the composer and his music. I'll bet that Kresh dislikes Tchaikovsky's First Piano Concerto—and finds himself singing *Tonight We Love* in his melancholy moods.

KENNETH LORD
Dracut, Mass.

Mr. Kresh replies: "Mr. Lord's admiration of Rózsa's frenetic film scores speaks for itself, but his radar is off when it comes to divining how I feel about romantic music and master melodists like Tchaikovsky, from whom so much of what passes for music on movie soundtracks is plundered. I can still get a bang out of the Tchaikovsky First Piano Concerto after countless hearings, my mood notwithstanding, but I am not likely to be caught singing *Tonight We Love*—either alone or in public."

ABEGG Variations

● David Hall is incorrect in stating that Christoph Eschenbach's Schumann *ABEGG Variations* is the only available version (August). Sviatoslav Richter's recording is very much alive and with us, on Deutsche Grammophon SLPM 138950 (the mono version, of course, has been withdrawn). None of Richter's nine Deutsche Grammophon recordings has been withdrawn except the mono-only Schumann recital (18355).

LESLIE GERBER
Staten Island, N.Y.

Mr. Hall was misled by Schumann: the Richter version is listed under *Collections*.
(Continued on page 14)

CIRCLE NO. 90 ON READER SERVICE CARD—>

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 him 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.

As you might expect, there are good reasons why the experts agree Dual is so good.

It performs quietly and smoothly. With less rumble, wow and flutter than whatever equipment they previously owned. With one record or ten.

The platter (not just the motor) maintains accurate speed, even when

the voltage varies from 80 to 135 volts. And the Dual continuous-pole motor is quieter and more powerful than any comparable synchronous type.

The Dual tonearm is friction-free. That means it can track flawlessly at a stylus force as low as half a gram (about one-fifth the weight of a U.S. dime). No other automatic has an arm that achieves this. And the Dual arm is accident and jam-proof. (A slip-clutch guards it against damage.)

Tonearm settings for tracking force and anti-skating are simple and precise. You just dial them.

And there are, of course, many other facts about Dual that the experts appreciate.

(Like the ultra-gentle cueing control and variable pitch control, for example.)

As for the people who own other brands of turntables, let's just say that they're not the audio engineers, hi-fi editors, record reviewers and hi-fi salesmen.

Most likely, they are all nice people. But would you trust any of them to recommend a turntable?

(For the complete Dual story, ask an expert to show you his Dual, or write for our booklet containing over a dozen complete reviews).

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



Dual 1212
\$74.50

Dual 1019
\$129.50

Dual 1015F
\$89.50

Dual 1009F
\$109.50

Piano and not cross-indexed under Schumann in the composer listings.

Grace Notes

● On the basis of Igor Kipnis' review in your July issue, I purchased the RCA Victor recording of the Bach *Anna Magdalena Notebook*. I agree with Mr. Kipnis' remarks about this recording. It is indeed "delightful," and the recording is "excellent"—with one exception. The "spitting" of the *r*'s is so bad that I practically jump out of my chair each time one comes along. Why did Mr. Kipnis not feel it his duty to point out this disturbing fault in an otherwise perfect record?

RICHARD L. FALLER
Cambridge, Mass.

Mr. Kipnis replies: "Some sibilance there is, but I felt it was not sufficiently prominent to merit mention. I have heard worse in 'live' concerts. The sound on this recording is quite realistic. Try a slight treble cut if it continues to annoy you."

● It is good to see William Flanagan sitting up and taking notice of the music of Peter Racine Fricker (August). Please, however, give him not to UCLA, but to the University of California at Santa Barbara—my old home town, where Peter Fricker is one of the best of a really superior music faculty.

There is, incidentally, quite a bit of his music available on records: a Wind Quintet and twelve studies for piano on Argo 5326 and 5328, the String Quartet No. 2 on

London 6370, the Symphony No. 2 (1951) on English HMV (HQM-1010), the *Prelude, Elegy, and Finale* for orchestra on English Pye 14042, and several shorter works. I certainly agree with Mr. Flanagan that we ought to have some of his more recent work, especially some from his "American" period, on records.

PETER MORSE
Waipahu, Hawaii

Beatles' Philosophy

● My acquaintance with the Beatles phenomenon had been casual until, glancing through Rex Reed's by now legendary review of "Magical Mystery Tour" (March), I saw the Beatles' quotation "We are God" and the excerpt from *I Am the Walrus*, "I am he as you are he as you are me as we are all together," on the same page.

For me the mental link-up between the two was immediate, and the full significance of the combination undeniable: the Beatles had, through constant mind-expansion and intellectual development, arrived at the ultimate religious philosophy of metaphysical monism, as propounded in the *Ethics* of Benedict Spinoza.

The principal concept of this philosophy is that God and Nature are one and the same, and that all things in Nature are God. And since taxicabs, cornflakes, walruses, and human beings are simply individual manifestations of a single, divine, ubiquitous essence, these are interchangeable.

Thus Mr. Lennon is the walrus; thus the walrus is a cornflake is a galaxy is a toenail is a vitriolic review by an indignant but un-

enlightened Rex Reed, who is really God without knowing it.

ALBERT DANNEY
Ft. Meade, Md.

He knows now.

The Sound of Bruckner

● A recent review by David Hall, whom I respect highly as a knowledgeable and informed critic, has prompted me to write. While I generally regard disagreement with record critics to be merely cases of one man's opinion in conflict with another's, I hope my comments are worthwhile.

I am concerned with the Bruckner Fifth Symphony reviews in the June issue, in performances by Eugene Ormandy and Eugene Jochum. I purchased the Ormandy recording, which was highly praised in the review, and was dismayed to find the recording quality so overblown and compressed from electronic limiting (and thus dynamically distorted) that the record was painful to listen to. Mr. Hall's description of this recording technique is that it is "powerful." My professional experience with limiters has convinced me that "artificial loudness" would be more apt.

I then purchased the Jochum version on Deutsche Grammophon, and was delighted to find that the recorded sound was true; the perspective was what I considered to be correct for a large Brucknerian work, the dynamics were unaltered, and the performance was consequently free of the "overblown" effect. I checked back to find that Mr. Hall cited Jochum's album as being recorded

(Continued on page 16)

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462	GREATEST HITS, VOL. 1—Johnny Cash	6.98	4.66	5.98	3.99
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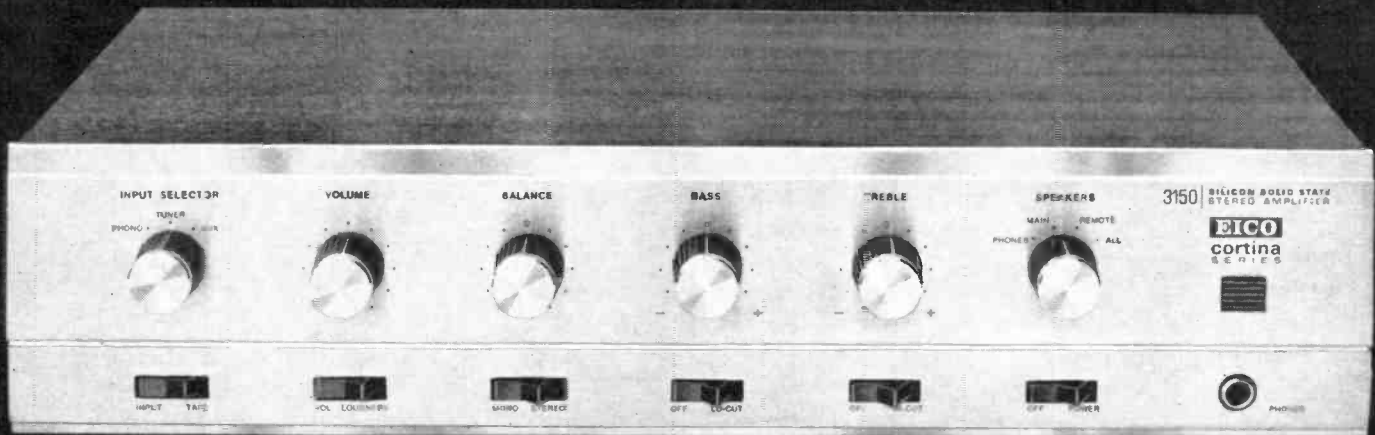
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CIRCLE NO. 22 ON READER SERVICE CARD

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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%, THD distortion is less than 0.6%, frequency response is ± 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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"The EICO Cortina Series are low-cost audio components that look and sound like high cost components."

Popular Science Magazine.

Cortina 3070 a full capability 70-Watt All Silicon Solid-State Stereo Amplifier for \$99.95 kit, \$139.95 wired, including cabinet.

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Sound n' Color is an exciting innovation in the home entertainment field. It adds a new dimension to your musical enjoyment. See the music you hear spring to life as a vibrant, ever shifting interplay of colors.

See every tone, every note, every combination of instruments create its own vivid pattern. EICO Model 3440—Kit \$49.95, Wired \$79.95.



Cortina 3570 70-Watt All Solid-State FM Stereo Receiver for \$169.95 kit, \$239.95 wired, including cabinet.

Pre-assembled and pre-aligned front end, multiplex, and IF circuits speed and simplify assembly — you'll enjoy building this deluxe kit.



New Cortina 3770 70-Watt All Solid-State AM/FM Stereo Receiver for \$189.95 kit, \$279.95 wired, including cabinet.

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No other cassette recorder stacks up.



New Norelco 2401. Automatic stereo cassette changer. Record/playback 6 cassettes. Separate stereo speakers. Automatic stop after last cassette. Push button stop, fast forward/rewind, pause, reject. Walnut cabinet. Under \$250.

The new Norelco stereo '2401' is the only cassette recorder that stacks up 6 cassettes at one time. So you get up to 6 hours of non-stop music. Or 6 hours of recording. Flip them over and you get 6 hours more.

The '2401' does just about everything. What more can you ask? Ask your Norelco tape recorder dealer about it now.

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CIRCLE NO. 63 ON READER SERVICE CARD

"with a rather weak presence and at a very low level."

STEPHEN R. WALDEE
Los Gatos, Cal.

Mr. Hall replies: "I stick to my guns as to the prevailing low cutting level of the Joachim Bruckner Fifth. On the other hand, I believe Mr. Waldee has a point in the matter of loudness illusion created by excessive volume compression techniques, either through the use of automatic electronic limiters or by manual gain riding by the engineer. I would cite the Angel recording of Vaughan Williams' Sixth Symphony, which I reviewed in the same issue, as an instance in point. If I failed to state this about the Ormandy Bruckner Fifth recording, it was a sin of omission resulting from my relative preference for his performance—I find Ormandy's the least unsatisfactory of the generally unsatisfactory lot available."

Mozart's Murder

● I read with much interest Henry Pleasants' London Letter in the July issue of your magazine ("The Man Who Murdered Mozart"). Rimsky-Korsakov's chamber opera *Mozart and Salieri* (called by the composer *Dramatic Scenes*, Op. 48) was presented on the FM network of the Canadian Broadcasting Corporation (CBC) on May 26 of this year. The recording used in this broadcast was evidently the venerable Colosseum 10-420, mentioned in the Letter. There used to be a French version available, with Jean Mollien and Jacques Linsolas and the French Radio Orchestra under René Leibowitz, on the Oceanic OCS 32 label. Still in existence is a Russian MK recording, an old one, with Lemeshev and Pirogov (D 01927/28).

It certainly is Mozartian music, served obviously but quite skillfully by this old wizard. *Don Giovanni* and *The Marriage* are cited in the score, and Salieri's own music too (you have to dig far back into the forgotten *Tarar*). And did you know, that at the point when Mozart, after being poisoned, offers to play his Requiem to the glumly triumphant Salieri, he does so by beginning with the real chords of the unfinished Requiem on the piano?

SERGE PETERS
Winnipeg, Manitoba
Canada

Rampal Père

● Being a member of the record reviewing staff of the German magazine *HiFi-Stereophonie* and a subscriber to your fine magazine for some time now, I appreciate your excellent record reviews very much. One member of your staff, Igor Kipnis, has won my special interest and approval in what he writes and my cordial admiration for what he plays on the harpsichord.

Yet I hope he will bear with me for correcting him on one particular of his review of Jean-Pierre Rampal's three-record album containing Vivaldi's flute concertos (June). Mr. Kipnis states there that in the C Major Concerto for two flutes (P. 76), Mr. Rampal plays both parts. This is not true: in this concerto, Jean-Pierre is joined by his father, Joseph Rampal. On the original Erato record, this is pointed out, and the record sleeve carries a picture of Rampal father and son, taken during the recording session in Venice.

DIETHER STEPPUHN
Altenkirchen, W. Germany

STEREO REVIEW

THE CASE OF THE VANISHING TWEET

AND OTHER STEREO MYSTERIES

High frequencies are a sometime thing for most audiophiles.



Sit quietly where X marks the spot between your well-aimed tweeters, and every delicate overtone is audible. Stand up, move around, or even turn your head, and *pouf!* Those vital upper harmonics that give music its color and texture have simply disappeared.

The culprit is *directionality*, which every tweeter has unless you take steps to remove it. We did. Completely.

We equipped our Grenadier speaker systems with a Divergent Acoustic Lens.

If you know your acoustical physics, or your musical math, you know that the higher a tone is, the more it 'beams' on a straight-line axis. When you get into those fine upper partials, moving your head an inch off-axis can give you vanishing tweet. *Unless* your speaker spreads them out.

We use a *domed* tweeter to spread them at the source. Then we use our Divergent Acoustic Lens to distribute them through a 140° arc.

Instead of high frequencies that beam out of a box like this , you get highs that radiate from our stereo cylinder like this 

In other words, *non-directionality*.

And we don't leave it at that.

We couple an Acoustic Lens to our mid-range speaker too. It has an *acoustic impedance*. And so does the horn that our high-compliance woofer feeds through.

Between them, you get two *acoustic cut-offs* that match our crossover network. A very uncommon refinement.

It means you never get peaks or dips as our three-way Grenadier systems switch from woofer to mid-range to tweeter. Never get a *forte* or a *pianissimo* where the score reads *piano*, or a random *sforzandi* accent on a level-volume chord change.

And you never hear music that's muddled up by hums, buzzes, rattles and booms, because our housing stays rigid and firm where boxes shudder and vibrate.

Wide-angle dispersion, smooth, level response and pure, unadulterated music.

Can you think of three *better* reasons to audition a pair of Grenadiers?

GRENADIER SPEAKER SYSTEMS

The Royal Grenadier • \$299.95 The Grenadier 7000 • \$209.95
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NEW PRODUCTS

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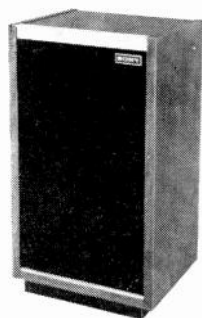
● **Fisher** has introduced the Model 125, a compact stereo music system with a pair of speakers, a four-speed automatic turntable, and an AM/stereo FM receiver rated at 15 watts (rms) per channel. The system is also available without the AM tuner as the Model 120 (shown). The turntable is equipped with a magnetic cartridge and has a cueing lever and anti-skating adjustment. The receiver uses field-effect transistors (FET's) and integrated circuits (IC's). Its amplifier section has a power bandwidth of 20 to 25,000 Hz, and 0.5 per cent harmonic distortion. The FM-tuner section has an IHF sensitivity of 2 microvolts, a



capture ratio of 2.8 dB, and a signal-to-noise ratio of 65 dB at full modulation. The controls include four slide switches for stereo/mono mode, loudness compensation on/off, automatic or manual shutoff, and main or remote speakers on, or all speakers off for headphone listening. The other controls are volume on/off, balance, bass, treble, and a five-position input-selector switch.

The speakers are the Fisher Model XP-55B, with an 8-inch woofer and a 3-inch tweeter. The crossover frequency is 1,500 Hz, and the frequency response is 37 to 20,000 Hz. Overall dimensions of the speaker enclosures are 10 x 20 x 7½ inches. Price: \$329.95. The Model 120, without AM, is \$299.95. An optional dust cover is \$14.95.

Circle 146 on reader service card



● **Sony** has introduced two new speaker systems, both of three-way, ducted-port bass-reflex design. The Model SS-2800 has a 10-inch woofer, a 6½-inch mid-range, and a 2-inch horn-type tweeter. It has a frequency response of 40 to 20,000 Hz, an input impedance of 8 ohms, and a power-handling capacity of 50 watts. The crossover frequencies are 600 and 6,000 Hz. Two three-position switches provide for adjustment of the mid-range and

tweeter levels by ±4 db. The enclosure is finished in oiled walnut with an ebony top and aluminum trim. Its dimensions are 23¼ x 13¾ x 9¼ inches. Suggested price: \$124.50.

The Model SS-3100 (shown) has a 12-inch woofer and a mid-range and tweeter of the same size as in the SS-2800. Frequency response is 30 to 20,000 Hz. Crossover frequencies are 400 and 5,000 Hz. The terminals of the three drivers are accessible for use with electronic crossovers instead of the built-in network if desired. Dimensions of the enclosure are 15¾ x 26¾ by 12 inches. It stands on a small pedestal and is finished in oiled walnut with an ebony top and aluminum trim. Suggested price: \$229.50.

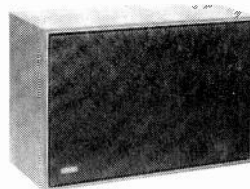
Circle 147 on reader service card



● **Koss** has introduced the Model ESP-6 electrostatic-diaphragm stereo headphones. The phones use self-energized diaphragms and therefore do not require a separate power supply. Frequency response is 40 to 12,000 Hz ±2.5 dB, and they can be used with input impedances of 4 to 100 ohms. The headband is cushioned with foam rubber, and the ear cushions are liquid-filled and provide 40 dB discrimination against external noise. A pilot lamp on each ear piece indicates when the sound level exceeds 90 dB. Maximum permissible continuous sound-pressure level is 120 dB. The headphones have a coiled cord that extends to 10 feet, and the weight of the entire headset is 28 ounces. Price, including a fitted carrying case: \$95.

Circle 148 on reader service card

● **Ampex** is producing the Model 715 speaker system, a compact, two-way unit with a frequency response of 40 to 20,000 Hz ±6 dB. The speaker is designed for use with



late-model Ampex tape recorders. Three drivers are used—two 6-inch woofers with long-throw voice coils and a 3½-inch tweeter. The enclosure is finished in oiled walnut and measures 19 x 13 x 9¼ inches. Price for a pair: \$129.

Circle 149 on reader service card

● **3M** has introduced a new tape cassette, the Scotch 273-C-120, which provides 60 minutes of playing time on each side. The new cassette is mechanically improved and uses 3M's Dynarange low-noise tape for improved high-frequency response at the 1⅞-ips speed used by cassette recorders. The cassette is packaged in a hinged plastic box. Suggested list price: \$5.34.

Circle 150 on reader service card



● **Mercury's** Model TR-5000 is a cassette recorder that can be powered by either five "D" cells or from a 120-volt a.c. line. Pushbuttons control the record, play, stop, fast forward, and re-

wind modes of operation. The recorder has a built-in 2½-inch speaker and jacks for connection to an external speaker or amplifier. Input jacks are provided for connection of a microphone or an external high-level source. The volume control works on both record and playback, and the record-level meter also indicates battery strength. Specifications include a frequency response of 100 to 8,500 Hz, an output power of 0.5 watt, and a signal-to-noise ratio of 40 dB. Overall dimensions of the recorder are 10 x 5¼ x 2¾ inches. Price, including carrying case, omnidirectional dynamic microphone with remote start/stop switch, and earphone: \$59.95.

Circle 151 on reader service card

(Continued on page 21)

the crowd pleaser...



In hundreds of Pioneer franchised high fidelity dealers across the country, the SX-1500T is drawing enthusiastic attention because it is a no-compromise receiver. Its highly sensitive front end pulls in the most difficult stations . . . and is consequently pulling in the crowds. The SX-1500T was made for the thousands who wanted the finest receiver possible . . . at a reasonable price.

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If you want a better receiver, *don't be misled* — pick the one with the honest price. You owe it to yourself to compare the SX-1500T with any other receiver on the market regardless of price.

See and hear the SX-1500T now. Or write for literature and name of nearest dealer.
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PIONEER'S NEW SX-1500T AM-FM STEREO RECEIVER 170 WATTS, FET FRONT END, AND 4 IC'S



PIONEER ... More Value All-Ways! 

the Ampex track team sets all the records.

It's a fact! When there are new records to be set, Ampex will be setting them . . . on Ampex pre-recorded stereo tape. We've already come in first with the Micro-Cassette, newest member of our track team that now includes Open Reel, 4-Track Cartridge, 8-Track Cartridge and Cassette.

Performers: The Ampex team includes the most and the best from all the leading labels. The greatest old-timers and the timeliest new greats. All those you've heard of and those you'll be hearing from.

Style: Ampex out-distances all the competition with the widest scope of jazz, classical, folk, popular and rock 'n roll tape albums in existence.

Quality: Ampex advanced recording techniques bring you every subtle nuance of the original performance.

It's all set out for you in our new "Stereotape '68" catalog. (First of its kind, we might add.) Lists everything available from Ampex Stereo Tapes.

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AMPEX
STEREO TAPES

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NEW PRODUCTS

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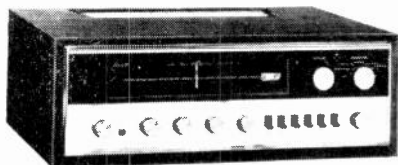
● **Concord** is offering free a sixteen-page catalog of its tape-recorder line. The products covered include cassette recorders, reel-to-reel recorders, and stereo components. The catalog includes color pictures of each product, with its specifications, features, and price. The accessories available are also listed. Copies can be obtained by writing to Concord Electronics Corp., 1935 Armacost Avenue, Los Angeles, California 90025.



● **David Clark Company** has added the Model 300 to its line of stereo headphones. Frequency response of the headphones is 20 to 17,000 Hz, and their nominal impedance is 8 ohms. The acoustic output with a 1-milliwatt electrical input is 105 dB. Maximum input power is 1 watt per phone. The earpieces are foam-padded, and the headset has a 10-foot coil cord with a molded three-connector stereo phone plug. Price: \$19.

Circle 152 on reader service card

● **Allied's** Model 395 AM/stereo FM receiver uses integrated circuits (IC's) and field-effect transistors (FET's). The unit is rated at 50 watts (rms) output per channel into 4 ohms, frequency response is 30 to 50,000 Hz ± 3 dB, and harmonic distortion is 1 per cent. Hum and noise are -60 dB at the phono inputs, -70 dB at the auxiliary inputs. The FM section has a sensitivity of 1.8 microvolts (IHF) and a capture ratio of 1.5 dB. Harmonic distortion



is 0.7 per cent, stereo separation is over 28 dB, and the signal-to-noise ratio is 56 dB.

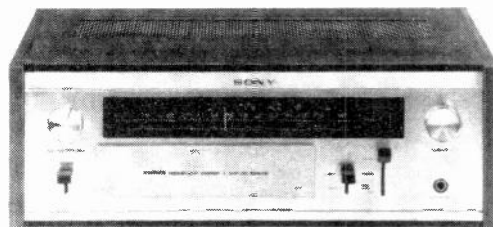
Controls include volume, balance, separate bass and treble for each channel, a speaker selector/power switch, a mode/tape-monitor switch, and a seven-position input-selector switch with two tape-head-input positions. Lever switches control loudness compensation, high- and low-frequency filters, interstation-noise muting, AFC, and the selection of either of two phono inputs. An illuminated signal-strength tuning meter functions on both AM and FM, and an indicator lights with the reception of a stereo FM signal. The output transistors have a solid-state protection circuit. Overall dimensions of the receiver are $5\frac{1}{2}$ x 16 x $13\frac{1}{2}$ inches. Price, with metal enclosure: \$299.95. An optional walnut cabinet (shown) is available for an additional \$19.95.

Circle 153 on reader service card

● **Sony** has introduced its first receiver, the Model STR-6060, an AM/stereo FM unit rated at 55 watts music-power, 45 watts continuous power output per channel. The FM-tuner section uses field-effect transistors (FET's) and also six ceramic filters in the i.f. section in place of conventional tuned transformers. Specifications of the receiver's amplifier section include less than 0.2 per cent harmonic-intermodulation distortion at full power output. Frequency response is 20 to 60,000 Hz ± 1.5 dB. The sig-

nal-to-noise ratio is 70 dB at the phono inputs, 100 dB at the high-level inputs.

The FM-tuner section has an IHF sensitivity of 1.8 microvolts and a capture ratio of 1.5 dB. Other FM specifications include a frequency response of 20 to 15,000 Hz ± 1 dB, better than 40 dB stereo separation, and better



than 80 dB image rejection. The tuning meter indicates center-of-channel on FM, signal strength on AM.

A hinged door on the front panel conceals most of the controls. The visible controls include volume, balance, tuning, and three lever switches for power on/off, tape monitor, and input selection. The concealed controls include bass and treble, plus switches to select between the FM or the AM tuner inputs and between the tape head or auxiliary inputs. Other switches control loudness compensation, interstation-noise muting, stereo or mono FM mode, and main and remote speakers on/off. Overall dimensions of the receiver are $17\frac{1}{2}$ x $5\frac{1}{4}$ x $13\frac{1}{2}$ inches. Price: \$399.50. An oiled walnut cabinet is \$26.50.

Circle 154 on reader service card

● **Norelco** has introduced a head-cleaning cassette that uses a non-abrasive tape of porous polyester fiber. The cassette is intended for use with all cassette tape recorders and players and absorbs accumulated tape oxide, dirt, and grease without wearing the heads. Price: less than \$2.50.

Circle 155 on reader service card



● **Teac's** Model A-7030 is a solid-state, half-track stereo tape deck with a $10\frac{1}{2}$ -inch reel capacity. The deck has two speeds, $7\frac{1}{2}$ and 15 ips, which are selected by pushbutton. Specifications of the deck include a frequency response of 30 to 20,000 Hz ± 2 dB at 15 ips, 45 to 15,000 Hz ± 2 dB at $7\frac{1}{2}$ ips. Wow and flutter are 0.06 per cent at 15 ips, 0.08 per cent at $7\frac{1}{2}$ ips. The signal-to-noise ratio is 55 dB, and the fast-wind time for 1,200 feet of tape is 120 seconds. The deck has four heads: half-track erase, record, and playback, and a quarter-track playback head. Pushbuttons are used for power on/off, tape-speed selection, tape-tension adjustment, half- or quarter-track playback, cueing, tape or source monitoring, left- and right-channel record interlock, and record. The microphone and line inputs are mixable. The input-level controls are of the dual ganged, clutched type, as are the output-level controls. Four lever switches control rewind, fast forward, play, and stop. There are front-panel microphone inputs and a low-impedance headphone jack. Also included are a four-digit counter and two VU meters for record-level indication. Price: \$749.50.

Circle 156 on reader service card

A large grid of call letters and their corresponding call signs, organized into columns and rows. The text is dense and covers most of the page area.

Stations. Stations crowded too close together on the dial. Stations with signals too weak to be sorted out from strong ones. Stations on the same frequency whose signal strengths differ by only 1.9 db (less than 1 microvolt, in some instances).

Stations you never heard before—unless you paid nearly twice the price of Bogen's new DB250 AM/FM Stereo Receiver.

For this is *the* Receiver; the powerful, high-fidelity instrument that offers selectivity (60 db of it), sensitivity, interference rejection and low capture ratio unparalleled in its price class.

We couldn't achieve such performance with conventional circuits. So we didn't use them. Instead of ordinary IF transformers, we used solid-state resonant filters (ceramic in the FM section and mechanical on AM). These filters not only give uncommonly sharp, accurate IF response, but give it for the life of the tuner, *without realignment*.

Then we used integrated circuits to give you exceptional interference rejection and capture ratio without an astronomical price tag. And a Field Effect Transistor FM-front end to pick up even the weakest FM signals without overloading, distortion or cross-modulation in strong signal areas. A special feedback circuit in the AM-front end eliminates overload and cross-modulation. The sensitive receiver handles antenna voltages up to 2 volts.

But a receiver—especially *the* Receiver—is more than just a great tuner. So we gave the all-silicon DB250 an amplifier that lets you hear clearly the difference the Receiver's tuner circuits make. It's got 75 watts of clean, quiet power—enough to drive even two pair of speakers (the DB250 has separately switched outlets for local and remote or both speaker pairs). That power comes from rugged output transistors that withstand even shorted or open speaker lines, protected by fast-acting thermal circuit breakers. (Even your speakers are protected by fuses in the output circuit.)

And to control that power, we've equipped the DB250 with professional audio console-type linear slide controls for volume, balance, treble and bass. Just a flick of a fingertip adjusts these controls precisely to whatever setting you desire—and their positions graphically indicate those settings, even from across the room.

But to really appreciate the DB250, you'll have to play it for yourself at your dealer's. It's only \$279.95, including an integral walnut-panel enclosure (no accessory cabinets to buy). And while you're there, be sure to hear Bogen's three new Row 10 speaker systems (from \$49.95 to \$99.95).

The new Bogen DB250 AM/FM Stereo Receiver

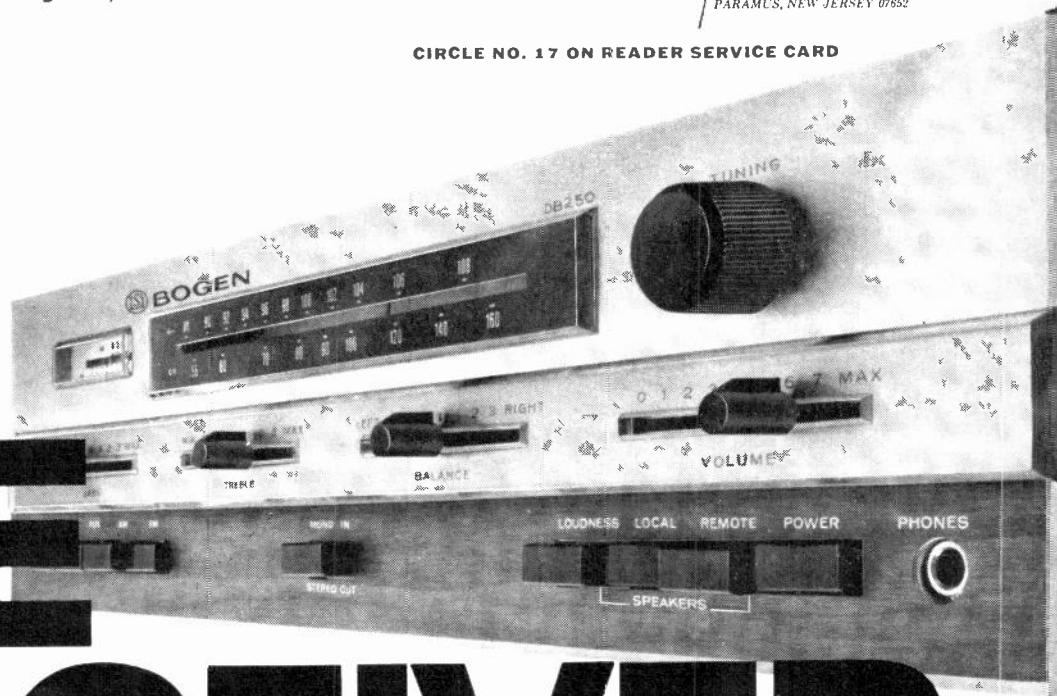
BOGEN

LEAR SIEGLER, INC.



BOGEN COMMUNICATIONS DIVISION
PARAMUS, NEW JERSEY 07652

CIRCLE NO. 17 ON READER SERVICE CARD



THE RECEIVER.

It receives and receives and receives and receives and

4 N
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 M WHY-L
 M WFEM
 WTPA-FM
 M WDAC
 FM WXUR-FM
 4 WRCP-FM
 4 WPWT
 KWAR
 KCLC
 KRFD
 KOTO
 1 KCNM
 4 WQSB
 M WSFM
 4 WABF-FM
 KABC-FM
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the man
we think
you are,*

*this is the
camera you
should own.*



You enjoy owning fine things—matched, premium quality high fidelity components, for example. When you buy something, price is secondary to value. In your own way, you live a pretty interesting life, and because you do, we think you'll be interested in our camera.

It's the Honeywell Pentax Spotmatic, an uncommonly good 35mm single-lens reflex. So good, it's the world's best-selling fine camera.

The Spotmatic is compact, lightweight, and a joy to handle. It features uncannily precise through-the-lens full-format exposure control, superb optics, brilliant human engineering, and magnificent workmanship. The result is a camera that produces professional-quality pictures, yet it's remarkably easy to use.

With a great Super-Takumar f/1.4 lens, the Spotmatic costs about \$290, depending upon accessories. See it soon at your Honeywell Pentax dealer's, or mail the coupon for complete literature.

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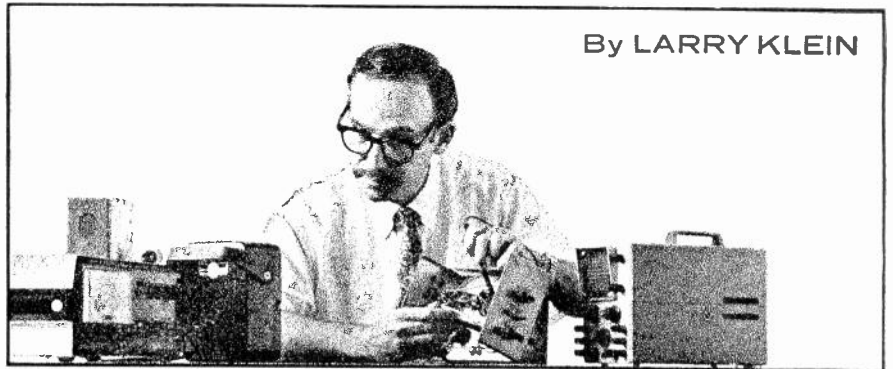
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Honeywell

CIRCLE NO. 47 ON READER SERVICE CARD
24

By LARRY KLEIN



HIFI QUESTIONS & ANSWERS

Component Compatibility

Q. I want to put together a stereo system, and have selected the components. My question is, how can I be sure these four units will work in harmony with each other? I have already purchased the receiver, but before purchasing the speakers, tape deck, and record player I want to make sure that they will be compatible.

W. A. MARTIN, JR.
Greenwood, Miss.

A. In my experience, there are only a few compatibility factors to watch out for. First of all, make sure that the receiver (or amplifier) has sufficient power to operate the speakers at their full potential. In general, any receiver which has a continuous (or rms) power rating of about 35 watts per channel has sufficient power to operate almost any speaker currently available. If your receiver has a power rating per channel below this figure, check with the speaker manufacturer. He is in the best position to advise you on the specific power requirements of his speakers. In general, if an amplifier does not have enough power to drive a speaker adequately there will be some loss of low bass response and some increase in distortion at high volume.

Another potential problem, one that has only recently come to my attention, is the matter of the compatibility of some tape decks with some receivers. I've not been able to resolve whether the problem arises in the receiver or the deck, but, in any case, some popular-brand receivers and some popular-brand recorders lose gain and become noisy when one attempts to use the monitor switch on the receiver. The difficulty probably arises from an incompatibility in the input-output impedance relationship between the two units. This problem is easy enough to avoid simply by having your dealer try out the two units in his showroom to determine whether one can use the monitor switch on the receiver with a specific tape recorder without running into trouble.

The better the speakers one is using, the more important it is that the record

player have both a low inherent rumble and be well isolated from acoustic feedback. As far as the rumble is concerned, we have found that there is a very good correlation between the price of an automatic turntable and its rumble level. Manual players can, if properly designed, achieve the same low rumble level at a somewhat lower price because of their simpler mechanisms.

STEREO REVIEW has checked out most of the current top-quality players, and a stamped self-addressed legal-size envelope sent to STEREO REVIEW, Department TR, 1 Park Ave., New York, 10016 will bring you a list of all the reports we have done on turntables.

Hum, Noise, and Distortion

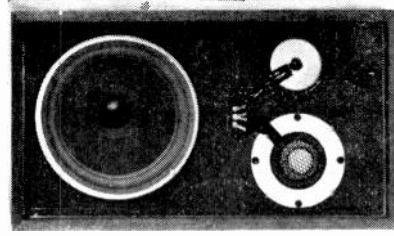
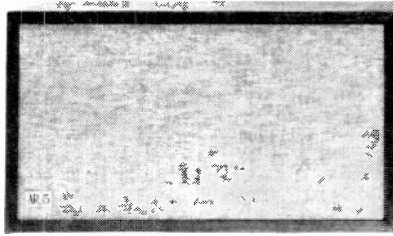
Q. I notice that in your amplifier test reports the curves frequently show a rising distortion (approaching 1 per cent) at power levels below 1 or 2 watts. The text of the report usually says something to the effect that this is the result of hum and noise rather than distortion. Can you clarify this for me?

EDWARD LANGFORD
Canton, Ohio

A. One has to understand how a harmonic-distortion analyzer operates in order to appreciate how hum and noise can appear on a distortion curve. A distortion analyzer is connected to the amplifier's output circuit across a load resistor. A low-distortion test signal is fed into the amplifier, and the analyzer is tuned to suppress the original test-signal frequency. The remaining frequencies (distortion plus noise) are then read by the voltmeter section of the analyzer as a percentage of the original output signal.

The distortion frequencies are the odd and even harmonics produced by the amplifier up to perhaps the thirteenth and fourteenth harmonics. These various harmonics are lumped together to provide a reading of the THD or total harmonic distortion. Incidentally, almost all harmonic-distortion readings are THD, although seldom stated as such.

(Continued on page 26)



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.

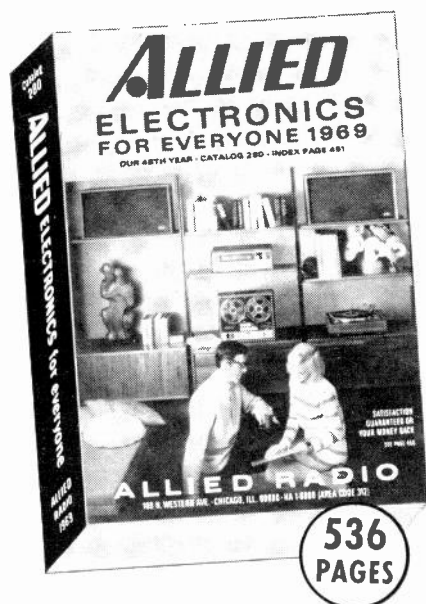
The AR-5 is priced from \$156 to \$175, depending on cabinet finish, and is exactly the same size as the AR-2x and AR-2ax: 13½" x 24" x 11½" deep. Impedance: 8 ohms.

Please write to us for technical data and descriptive literature.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Mass. 02141
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CIRCLE NO. 3 ON READER SERVICE CARD

By HANS H. FANTEL



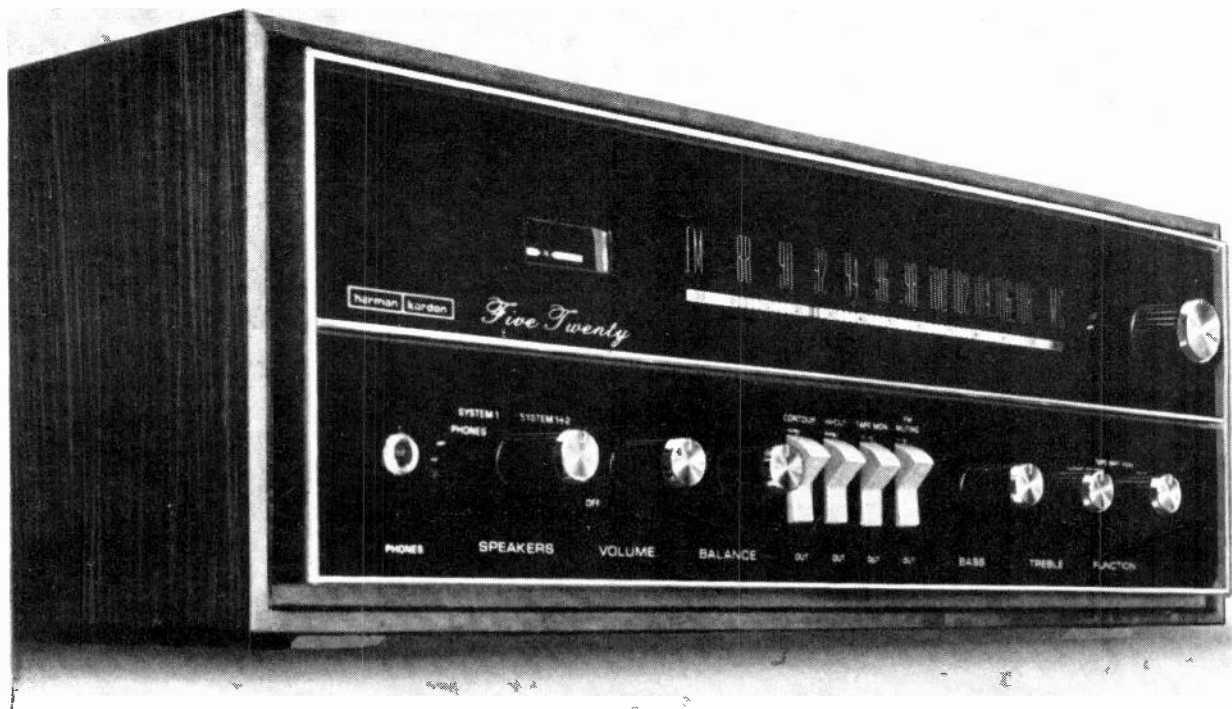
AUDIO BASICS

MODE SWITCH

VIRTUALLY every stereo amplifier has a so-called "mode" switch. Its function is to set up the amplifier for stereo or one of the several variants of monophonic operation. One prevalent attitude toward this control is to ignore it, leaving it set on stereo even when playing mono records. This does no harm if the mono disc is in good condition (with quiet surfaces) and the turntable rumble is low. But if the mono record is full of distracting ticks and pops that seem to bounce between the channels, or is of an older vintage with groove dimensions not particularly suited to today's smaller styli, performance can be noticeably improved by flipping the mode switch to mono. The reason for this improvement is that by combining the left and right channels, the effect of vertical stylus movement is cancelled out. On mono records, all the music is embodied in the side-to-side wiggles. Up-and-down stylus movement represents nothing but noise. Setting the switch to mono therefore cuts the noise without hurting the music. An additional decrease in noise can result from the cancellation of the "vertical" rumble that might be present in the turntable. Sometimes the mono setting also results in noise reduction on weak tuner signals by producing phase cancellation of the noise present in the two channels. While you lose the stereo effect, switching to mono may be the only way to have a listenable signal at all.

The mode switch can also be used to check if the two output signals from a stereo cartridge are properly phased. While playing a mono record, throw the mode switch from stereo to mono. If the sound thins out noticeably—especially in the bass—it indicates improper cartridge phasing. This condition is readily remedied after determining which channel has its hot and ground leads reversed at the cartridge or beneath the turntable base. Since the hum level may be affected, make sure that the ground terminals of both channels are connected to the shielding of the connecting cables.

On some amplifiers, the mono position is designated as "A+B," signifying the blending of channel A (left) and channel B (right). Such amplifiers usually also have special mode-switch positions for channel A or channel B alone. In these positions the input to either one of the channels is applied to both speakers. This provides a handy way of checking a stereo-signal source. For example, by switching alternately from channel A to B you may be able to pin-point noise or distortion as being mostly in one of the two channels. Another possible use of these switch positions is as auxiliary program selectors if the regular selector switch cannot accommodate all program sources hooked to the amplifier. For example, in addition to a stereo tape deck and a stereo FM tuner hooked to the regular inputs provided for them, you might connect an additional AM tuner to the auxiliary input on channel A and perhaps a mono cassette machine or some other mono input device to channel B. With the input-selector switch on AUXILIARY, the mode switch can then be alternated between the channel A and channel B positions to select one of the two additional program sources. In a similar fashion, the mode switch may serve to select either one of the two tape tracks from a stereo tape recorder that does not have provision for the playback of only one track at a time.



The Goosebumper

A very strange and wonderful thing happens when you turn on a Harman-Kardon Five Twenty stereo receiver. If the program material is right and the rest of your system is up-to-snuff, you'll get goosebumps.

No fooling. Goosebumps.

It's kind of like when you're at a concert and the music wells up around you and you get that marvelous shiver of excitement—that feeling that every musician is playing just for you.

The reason our Five Twenty sounds the way it sounds is wideband response. Many manufacturers restrict their amplifiers so that they do not go below 20 Hz or above 20,000 Hz.

We don't.

We build our amplifiers so they go well beyond 20 and 20,000 Hz. The result is a cleanness and openness in our sound that you not only hear, but actually feel. True, it takes a lot more time and money to engineer a product with wideband response. You have to use a highly regulated power supply and every component must be rock-stable. But we think it's worth it.

How else could we have cornered the market on goosebumps?

Hear the Five Twenty soon. Compare it with competitive receivers. We're sure you'll hear and *feel* the difference.

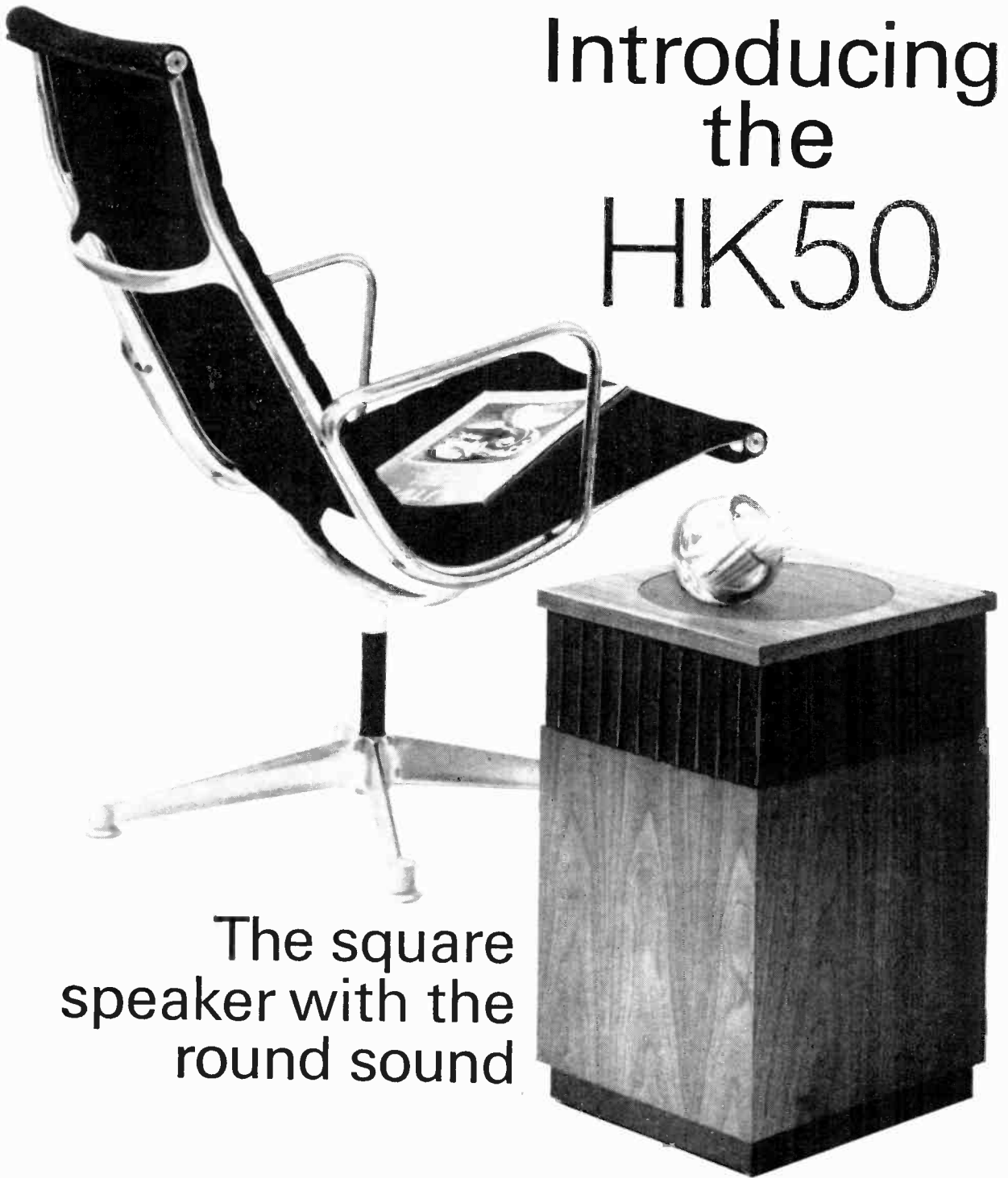
For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Box # HFSR11

harman kardon

We want you to hear more music.
CIRCLE NO. 43 ON READER SERVICE CARD



Introducing the HK50



The square
speaker with the
round sound

You are looking at the most revolutionary *high performance* omnidirectional speaker ever made. It literally delivers 360° of sound.

Virtually all conventional speaker systems project sound in a direct, forward pattern with rather limited dispersion in all planes. In most instances, 80% of the sound is restricted to a narrow pattern which is beamed directly at the listener. If you are not sitting in exactly the right spot, the major impact of the music is all but lost. This form of directed sound is the opposite of concert hall acoustics where usually 80% of the sound is reflected (from the walls, floor and seats) and only 20% is directed.

The three major benefits of omnidirectional sound are: (1) it dramatically increases stereo depth, (2) it spreads the stereo effect throughout the listening room and (3) it improves the character of the sound itself; bass becomes richer and deeper, the highs smoother and sweeter.

Omnidirectional sound can best be understood in terms of optical analogy. When both speakers face straight ahead, as they do in conventional speaker placement arrangements, each speaker projects a beam of sound that is aimed directly at the listener. The two sounds converge upon the listener like the beams of two headlights. Where the beams

overlap is the stereo area.

Reflected or omnidirectional sound, in contrast, might be compared to an indirectly lighted room which receives its illumination from lamps pointed at the ceiling or the walls. The sources are readily identifiable, but the light is diffused over the entire room with a far greater area of overlap. Just as we distinguish between aimed and scattered light, we might think similarly of aimed and scattered sound.

The most striking aspect of omnidirectional sound and where it differs most from directed sound is in its depth dimension. The feeling of increased depth is chiefly due to the reflection pattern of middle frequency tones, for in this range, reflection no longer follows the mirror pattern. Instead it is like water splashing on a rock, scattering at random. Such general dispersion creates countless sound paths, each varying slightly in transit time between the source and listener. These multiple mid-range paths are the real secret of the astonishing depth of sound achieved by the Harman-Kardon HK50 speakers.

Harman-Kardon's new HK50 speakers have been 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, under a piano, use them as end tables or place them anywhere 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. 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.

No matter what speakers you own—be they giants or compacts—you owe it to yourself to hear Harman-Kardon's new HK50 speakers. We think you'll agree that they represent an entirely new and totally refreshing approach to music listening. See and hear a pair soon. They are at your Harman-Kardon dealer now. For more information write Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803. Dept. #HFSR11A



harman kardon

We want you to hear more music

If you enjoy listening to records, you should know why the 15° vertical tracking angle is important to you.

Simply stated, audio engineers and experts agree that for minimum distortion your turntable tonearm should always track at a 15° vertical stylus tracking angle.

Just like the recording cutter that cut the records.

Just like the fine quality manual transcription turntables.

Just like your records were intended to be played.

The reason for this is quite simple if you visualize the recording cutting stylus making the record groove, cutting the undulations that will be converted into sound, with the recording cutter set at the 15° vertical angle — the recording industry's now accepted standard. Obviously, the upper part of any single undulation is slightly advanced over the lower part; an imaginary axis through any single vibration would be tilted 15 degrees from the vertical.

Therefore, if a playback stylus moves through the groove at any angle other than 15 degrees, the upper part of the stylus shank will come into contact with a different undulation than the lower part of the shank, producing distortion.

Until now, only with manual transcription turntables, was it possible to obtain 15° vertical tracking — one reason manuals were preferred by high fidelity

experts. Automatic turntables, with a varying number of records on the platter, had to make a compromise in the stylus tracking angle. Either the tonearm tracked the first record perfectly, or the last record, or it was fixed for some "average" record in between.

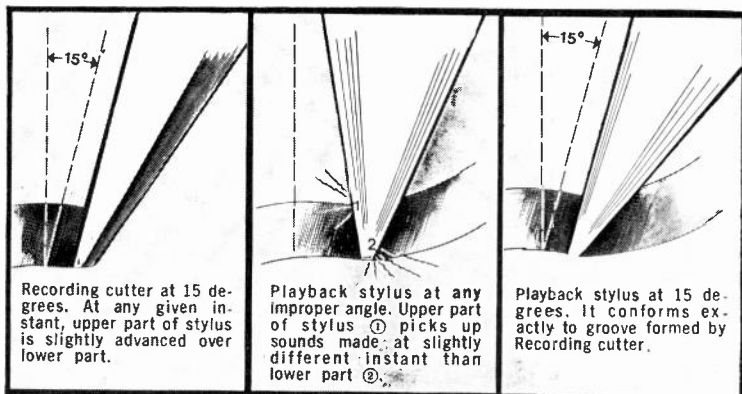
Now, the new ELPA PE-2020 permits 15° vertical tracking on all records. It has an exclusive, patented control in the cartridge mount. You can convert the changer into a manual, single-play turntable (with automatic arm return and shut-off), or set it for automatic multiple play . . . and always be assured that you are tracking at the correct angle for minimum distortion.

If the automatic turntable you are considering doesn't have this feature, it cannot possibly track records perfectly. And this is **only one** exclusive feature of the new ELPA PE-2020. Be sure to see all the exclusive and refined features of this advanced turntable. They make the ELPA PE-2020 the world's finest and most precise automatic turntable in the world.

Give yourself a break. Buy the precision turntable the experts are turning to.

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If you own or intend to use
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turntable designed for you!



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TECHNICAL TALK

By JULIAN D. HIRSCH



● **TEST-REPORT FORMAT:** No hi-fi equipment report, however exhaustive, is complete or even useful unless its results are understandable to a concerned reader. High-fidelity equipment reviews appear in special-interest publications, such as *STEREO REVIEW*, in more technically oriented electronic or audio journals, and in the broadly based consumer publications. Each has its own approach to presenting its test results to its readership.

An equipment review in a widely read publication such as *Consumer Reports* does not have graphs, tone-burst or square-wave-response photographs, or even in many cases a simple statement of sensitivity, distortion, or power output. This information takes up an enormous amount of valuable page space and would be meaningless to most readers of a magazine of this kind. Hence, the emphasis is on some type of general quality grading that includes both "unacceptable" and "best buy" classifications.

Many—perhaps most—readers of equipment reviews would like to be told unequivocally that a certain product is superior to, or inferior to, other competing items. This undoubtedly contributes to the popularity of *Consumer Reports*, which often does just that—whether the product be canned food, automobiles, or high-fidelity components. Although the quality ratings are usually by groups, they are nevertheless frequently based on unspecified, somewhat arbitrary criteria, and the test data backing up the conclusions are rarely published. In my view, this approach to product reviews does not appear to be consistently valid or fair, especially in the case of high-fidelity components. I, like Consumers Union, would have no hesitation in rating a few items as superior, and others as definitely third rate, but it would require the wisdom of Solomon to establish a quality ranking for the vast majority of products that fall between these extremes.

At the other end of the testing picture is the complete technical and performance evaluation, such as might be prepared by or for a manufacturer in respect to his own or a competitor's product. Such a report may contain dozens of graphs and extensive waveform photographs, plus pages of other test data. Generally, in

such reports, the test conditions and procedures are described in detail so that anyone might duplicate the results elsewhere. Textual comments tend to be highly objective and unemotional.

Although such a report might be packed with data, it would probably be less meaningful to the average high-fidelity enthusiast than the thoroughly pre-digested *Consumer Reports* approach. It certainly would give no basis for judging a product relative to its competition. It might even be difficult for a reader to decide if the product was suitable for his own use.

Clearly, the audio hobbyist without technical background needs equipment test reports that fall somewhere between these two extremes. To me, this implies a report that describes the essential features of the product and presents specific numerical test data on its important characteristics.

It is interesting that there is no universal agreement as to what is "important." To a manufacturer, anything that suggests a numerical advantage for his product, or any feature—no matter how trivial—that is absent in the competing products, is important, and it receives appropriate emphasis in his advertisements and catalog sheets. Thus, we see such items as amplifier frequency response specified to within a fraction of a decibel

from subsonic to ultrasonic frequencies. In my view, at a time when every hi-fi amplifier easily covers the audible range, nothing could be less important. We make a simple statement such as "response ± 1 dB from 20 to 20,000 Hz," but we see no reason to waste page space with a

curve that would convey no more information than the verbal description does. Other components, such as tape recorders, show significant variations from model to model and therefore are meaningfully described by frequency-response curves.

FM tuners provide another example of a situation where a verbal description will not suffice. A simple statement that IHF usable sensitivity is "X microvolts" is not sufficient to describe the performance of an FM tuner. The actual variation of distortion with signal strength is an important indication of the ability of a tuner to produce listenable programs from weak signals.

REVIEWED THIS MONTH



Teac A-6010 Tape Deck
Sony TA-2000 Stereo Preamplifier
Grundig RTV-600 AM/FM Receiver

In this case, therefore, we present the data graphically.

Incidentally, our graphs are plotted in sufficient detail so that one can actually read them. They are not intended to act as impressive "window dressing" for a report. We have seen tuner sensitivity graphs with only the major divisions (at decade intervals) identified. I am sure that many people are not aware that a point half-way between 1 microvolt and 10 microvolts on a logarithmic scale is equivalent to 3 microvolts and not 5. All major subdivisions on our graph coordinates are plainly marked, eliminating the need for guesswork.

We also use logarithmic scales for plotting distortion. On a linear scale, it is frequently impossible to tell if the indicated distortion is 0.1 per cent or 1 per cent. The expanded presentation that a logarithmic scale permits contributes greatly to clarity and, thus, to ease of interpretation.

We do not believe in "snowing-under" the reader with a mass of isolated, confusing, or irrelevant data, or with a profusion of difficult-to-read graphs, although we are aware that such a "complete" presentation does impress some audiophiles. We present what we judge to be the key data, such as tuner sensitivity, audio distortion versus frequency at several power levels, and audio distortion versus power output, in graphical form.

Brief verbal comments fill in the other items of information that we consider pertinent.

A vital part of an equipment review, as we see it, is a subjective appraisal of the unit—how it "handles," how it sounds, whether we enjoyed living with it, and what idiosyncrasies or annoyances we found in its operation. Since we do not report on inferior products, anyone looking for a scathing denunciation of some hapless designer's misguided efforts is sure to be disappointed. On the other hand, when something strikes us as being particularly noteworthy, we say so—unmistakably and with appropriate emphasis.

The enjoyment of high-fidelity music reproduction is an enthusiast's pastime, and the evaluation of its hardware should be conducted with enthusiasm and interest. Cold statistics and curves alone cannot describe a piece of high-fidelity equipment to anyone, including myself. I do not claim that I can convey my *total* impression in the brief space allotted to me, but I do believe that a policy of presenting fundamental performance data, with a minimum of extraneous "facts," and backing them up with subjective opinions that are as honest and informed as we know how to make them, is the best way to provide an equipment review service to an informed lay readership.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

TEAC A-6010 AUTOMATIC-REVERSE TAPE DECK



● **EVEN** at first glance, the Teac A-6010 impressed us as being an unusually attractive and well finished tape recorder. As we used it, we were gratified by its ease of operation, fine sound, and its silky smooth, positive-action pushbutton-operated solenoid controls. Our subsequent laboratory tests fully justified these subjective reactions. The Teac A-6010 is one of the best all-around home tape recorders we have used, and it should satisfy the most critical hobbyist.

The Japanese-made A-6010 is the top model of the Teac line. It comes in an oiled walnut cabinet, which can be installed either vertically or horizontally. This solidly built tape deck, containing recording and playback electronics (solid-state, of course), but no power amplifiers or speakers, weighs 46 pounds. It accommodates reels up to 7 inches in diameter, at speeds of 7½ and 3¾ ips. A 15-ips conversion kit is available for about \$6. The deck has four quarter-track heads: erase, record, and playback in the forward direction, and another playback head for the reverse direction. (The unit can be special-ordered with half- or full-track heads at no additional cost.) It has an excellent tape-reversal system, which will be described below.

The Teac A-6010 transport has three motors, with the capstan driven by a dual-speed hysteresis synchronous motor. All transport controls are solenoid operated, with three lever-type pushbuttons for selecting normal or fast speeds in either direction, and an extra-wide STOP button beneath them. The tape speed is selected by a pushbutton, which controls the capstan motor speed electrically. Unlike most recorders, which have mechanical speed-changing systems and must be in operation in order to make a shift, the Teac can be shifted at any time. The equalization is changed automatically with the speed. Another button provides reduced tape tension for safe handling of 0.5-mil tape.

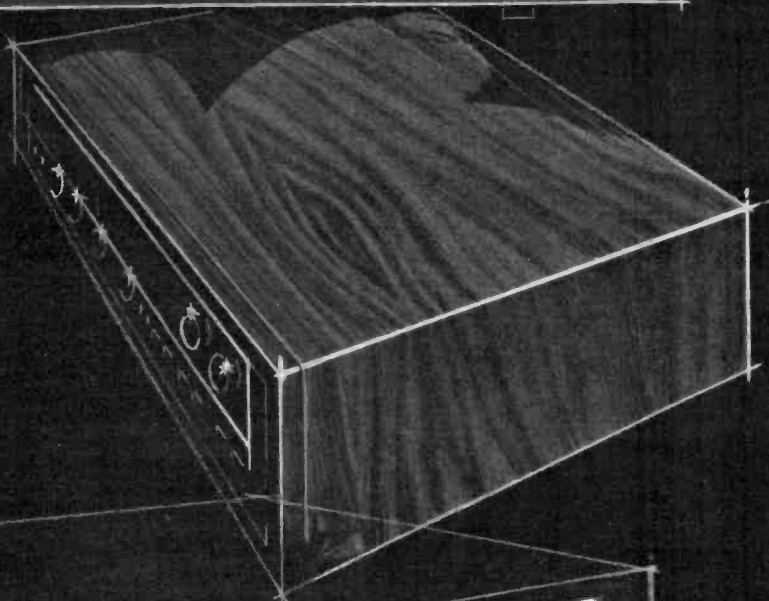
The separate recording and playback amplifiers and heads permit monitoring from the tape while recording. The TAPE/SOURCE monitor switch connects the twin illuminated VU meters (which are large and highly legible) and the monitor outputs to the playback or recording amplifiers. There are microphone and line inputs for each channel (10,000 ohms for low- to medium-impedance dynamic microphones), with concentrically mounted individual mixing-type level controls. The two line-output level controls are also concentric. Microphone and low-impedance headphone jacks are on the front panel; line outputs and inputs are in the rear.

Although the Teac A-6010 can record only in the normal (forward) direction, its extra playback head permits it to play the second half of a reel of tape without interchanging reels. The transport control buttons can be used to change directions, or this can be done automatically in two ways. One method is to cement a piece of conducting foil on the tape where reversal is desired, and when the foil passes

(Continued on page 38)

**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

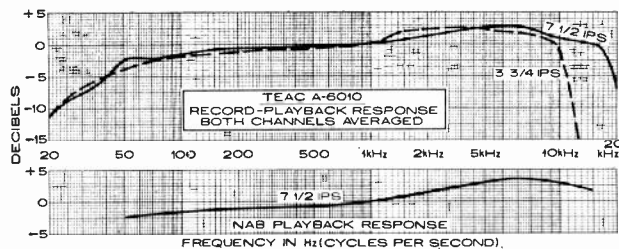
Sherwood

over a sensing contact, the tape will reverse and continue to play. (With an optional Tape Repeat unit, foil can be added at two points to repeat any section of tape indefinitely, if desired.)

More convenient is the Teac Phase-Sensing Auto-Reversal System. Depressing the SIGNAL RECORD button at any point on a tape where reversal is desired records a 60-Hz signal to saturation level. This button simultaneously connects the recording heads out of phase. When the tape is playing normally, with the Auto-Reversal in operation (it can be turned off if desired), the record heads are used as auxiliary pickup heads, with their outputs connected out of phase. Their outputs are summed and fed to a special tuned amplifier and relay control circuits. Because of their normal phase characteristic, program signals will have no effect on the control circuits, even if they are in the 50- to 60-Hz region and quite strong. The reversing action is rapid and smooth, and since the phase-sensing comes before the normal playback head, no sound is heard in the recorder outputs when the reversing signal is encountered.

An optional Ampex-type reverse-system unit can be installed in place of the regular auto-reversal unit. This is operated by the 20-Hz reversing signal on all Ampex recorded tapes. However, there is no provision for recording a 20-Hz control signal. Despite the lack of a pause or cue control, sounds can be precisely located on the tape by removing the tape from between the capstan and pinch roller and moving the reels by hand. Although stopping the machine removes it from the record mode, the transport can be started and the recording preamplifier turned on simultaneously with one hand.

Our laboratory measurements showed an overall record/



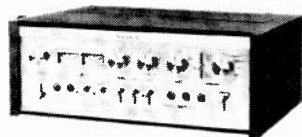
playback frequency response of +2, -3 dB from 50 to 18,000 Hz at 7½ ips, and +2, -3 dB from 80 to 10,500 Hz at 3¾ ips, using Scotch 150 tape. The playback frequency response with the Ampex 31321-04 test tape was +4, -2 dB from 50 to 15,000 Hz.

The signal-to-noise ratio was 50 dB at both speeds. Harmonic distortion was exceptionally low, under 1 per cent at 0 VU, and only 3 per cent at +10 VU (off scale on the meters). Wow was 0.02 per cent at 7½ ips and 0.03 per cent at 3¾ ips, and flutter was 0.07 per cent at both speeds. The speeds were exact, and the fast tape speeds were really fast, handling 1,800 feet of tape in 100 seconds.

In use, we found the controls to be foolproof. The pleasure of operating the Teac A-6010 was enhanced by the fact that, recording from an FM tuner, we were not able to distinguish the input signal from the output at either tape speed. No more could be asked of a recorder from the standpoint of sound quality. The lack of noise (both mechanical and electrical) and tape hiss was especially notable. The Teac A-6010, complete with cabinet, sells for \$664.50. An optional remote-control unit lists for \$40.

For more information, circle 157 on reader service card

SONY TA-2000 STEREO PREAMPLIFIER



● BECAUSE of problems of size, heat, and magnetic fields, the better-quality high-fidelity amplifiers of a decade ago were usually in two parts—a preamplifier and a power amplifier. In modern solid-state amplifiers, these problems have been largely overcome, and one-piece integrated amplifiers are the rule today. But many critical audio hobbyists still prefer the greater flexibility possible in a two-unit amplifier. It is for this group that Sony has developed the Model TA-2000 preamplifier and associated solid-state power amplifiers.

In many aspects, Sony's TA-2000 appears to be similar to the preamplifier section of their TA-1120 integrated amplifier (reported on in March 1967). It has step-type tone controls that assure precisely repeatable response characteristics, closely matched between the two channels. A front-panel switch enables the user to bypass the entire tone-control circuit. Also included in the TA-2000 are the 50-Hz and 9000-Hz filters, with 12-dB-per-octave slopes, and an expanded form of the double-switch input selector used in the TA-1120.

The two most often used inputs, TUNER and PHONO, are selected by a lever switch, which in its third position transfers control to a five-position rotary switch. With this, one can select a second phono cartridge, tape head, microphone, or either of two high-level AUX inputs. Each input has its own level control in the rear of the amplifier, so that widely differing program sources can be matched in level.

A mode switch connects the TA-2000 for stereo, reversed-channel stereo, left plus right (mono), and either left or right inputs playing through both outputs. Two other positions activate each channel output individually for channel-level balancing. A balance control is on the front panel.

Viewed from the front, the most obvious distinguishing feature of the Sony TA-2000 is the pair of illuminated VU meters that monitor the two outputs. Their "zero-VU" level corresponds to the nominal output of 1 volt, or to the reduced output of 0.3 volt if this is selected by a slide switch in the rear. A test button reduces the meter sensitivity by 14 dB to permit measurement of stereo separation down to -34 dB.

Most of the input and output jacks are located in the rear of the TA-2000, including the tape inputs and outputs (a monitoring switch is on the front panel), two pairs of output jacks, and a center-channel output with its own level control. On the front panel are a pair of microphone jacks, the AUX 2 input jack, and a line-output jack. A stereo-headphone jack, with its own level control, is also on the panel. It accepts phones with an impedance of 600 ohms or higher. Low-impedance phones cannot be driven from the TA-2000. One pair of rear output jacks and the center-channel output are disconnected when either the phones or line output are in use, leaving the other pair of outputs active for driving a second power amplifier.

The PHONO 2 input has two sensitivities, selected by a slide switch in the rear. The NORMAL sensitivity, like that of the PHONO 1 input, is rated at 1.2 millivolts. In the LOW position, PHONO 2 requires only 0.06 millivolt into a 200-ohm impedance for a 1-volt output. This is sufficient to handle low-output, moving-coil cartridges (such as the

(Continued on page 40)

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 1.)



The Fisher RC-70

FISHER RADIO CORPORATION, INC., 11-0545TH 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. 40 ON READER SERVICE CARD

Ortofon) without a voltage-boosting step-up transformer.

It should be apparent that the Sony TA-2000 is an extraordinarily flexible preamplifier, perhaps unequalled in versatility by any other currently available model. Space does not permit more than this brief listing of a few of its control features. For the technically minded user, it offers the equivalent of a two-channel audio vacuum-tube voltmeter for phono-cartridge frequency-response and crosstalk measurements. The comprehensive manual contains full details on using the meters for audio measurements. Although they are not quite as accurate or as easily read as laboratory-type meters, they are certainly satisfactory for system-performance verification.

The TA-2000 performance specifications are presented in great detail in the manual, including all pertinent test conditions. To the extent permitted by our instruments and test methods, we verified all of them. The TA-2000 proved to be essentially distortionless, as one would expect from a well designed low-level amplifier. The maximum rated output is 2.5 volts, and below 3 volts the harmonic and IM distortions did not exceed the 0.06 per cent residual reading of our test instruments. The Sony rating of 0.03 to 0.05 per cent distortion at a 1-volt output seems to be quite conservative.

Hum and noise were also exceptionally low. At the high-level inputs, they were undetectable, at least 100 dB below a 1-volt output. At the phono and tape-head inputs, the hiss was 63 to 66 dB below 1 volt, which is inaudible under any home listening condition we can imagine. There was no detectable crosstalk between inputs when they were normally terminated. Sony provides shorting plugs for unused low-level inputs to prevent any hum or noise pickup when switching through them.

The TA-2000's tone-control characteristics have been chosen wisely. Moderate corrections of low- or high-frequency response can be made with no effect on the mid-

frequency range, and one can apply rather large amounts of boost or cut without modifying the response in the 300- to 4,000-Hz region or introducing an unnatural sound quality. There is no loudness compensation as such, but the tone controls are quite capable of performing this function if desired.

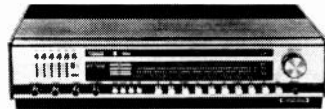
The RIAA phono equalization was within +2.5, -0.5 dB from 20 to 20,000 Hz, well beyond the defined 30- to 15,000-Hz range. The slight rise occurred in the 30- to 60-Hz region, where many preamplifiers prove to be deficient in output. The NAB tape-head equalization was very flat, being down 0.5 dB at 33 and 20,000 Hz. It could be adjusted over a 5-dB range in the high-frequency area to complement the characteristics of particular tape heads. Volume-control tracking was excellent, with less than a 1-dB difference between channels over a 50-dB control range.

The TA-2000, despite its very high phono gain, can tolerate large signal inputs without overloading. On the normal PHONO 1 input, which required only 1.1 millivolts input for a 1-volt output, no perceptible waveform distortion occurred until 100 millivolts was applied. The LOW input, with its fantastic 0.06-millivolt sensitivity, could withstand a 23-millivolt signal without distortion.

We found no flaws whatever in the performance of the TA-2000. All controls were smooth, precise, and quiet in their operation. Coupled with a power amplifier of equivalent quality, such as the Sony TA-3120, it should meet the needs of the most critical user, now and in the foreseeable future. At any rate, we cannot think of any feature that we would like to see added to the Sony TA-2000, or any performance parameter that could be significantly improved at the present state of the art. The Sony TA-2000 sells for \$329.50. A walnut cabinet is \$24.50 additional.

For more information, circle 158 on reader service card

GRUNDIG RTV-600 AM/STEREO FM SHORT-WAVE RECEIVER



● THE Grundig RTV-600 is an AM/stereo FM/short-wave receiver with many advanced design features and generally superior performance. The features of the RTV-600 are almost too numerous to list, much less describe in detail. It has distinctly European styling, with a long, large, multi-scale slide-rule dial, a five-button FM station selector, and a row of no less than fourteen additional pushbuttons along the bottom of its panel. In its walnut cabinet, it measures 23 $\frac{3}{8}$ inches wide, 12 inches deep, and 6 $\frac{1}{2}$ inches high.

In addition to the FM and AM standard broadcast bands, the RTV-600 covers a long-wave band from 150 kHz to 350 kHz (of limited usefulness in this country), and two short-wave bands covering 3.2 MHz to 22.5 MHz. Bands are selected by pushbutton, as are the tape and phono functions. One button controls FM interstation-noise muting, and also switches between the external-antenna terminals and the internal ferrite antenna used for AM and short-wave reception. There is a stereo/mono button, and one that shuts off the receiver (which is turned on by pushing any of the input-selector buttons). Four smaller pushbuttons control aspects of the frequency response of the receiver. They are LINEAR (flat), CONTOUR (loudness-compensation), and high-frequency filters operating at 3,000 and 5,000 Hz. One filter also narrows the AM bandwidth for lower noise, better selectivity, and whistle rejection.

Knobs operate the bass and treble tone controls, balance and volume controls, and the short-wave fine tuning. A single large knob tunes the receiver in a rather unusual manner. When the FM band is selected, the knob moves only the FM dial pointer. When one of the other bands is switched in, the FM pointer remains fixed, and the larger AM/SW pointer is moved by the knob.

In addition to the usual slide-rule tuning, the Grundig RTV-600 has preset pushbutton tuning similar to that offered on some American receivers. Five small knobs with concentric pushbuttons are located over miniature vertical slide-rule dials calibrated from 88 to 108 MHz. When any one of the buttons is pressed, its knob can be used to tune in any station. Thereafter, pressing that button brings in the selected station instantly. A sixth control selects the tunable FM receiver and switches on the AFC.

There is an illuminated signal-strength meter for AM and FM, and a novel three-color illuminated FM-tuning indicator. When off-station, the two outer red segments glow. As a station is approached, one red light goes out, indicating the direction of the necessary tuning correction. When on-tune, both red lights are extinguished, and the center white segment glows. A prominent FM STEREO sign lights in red when a stereo broadcast is received, unless the stereo button is disengaged.

The FM-tuning section of the Grundig RTV-600 has no variable capacitors or inductors. All tuning is by means of varactors (silicon voltage-controlled capacitor diodes). The tuning mechanism drives a potentiometer that supplies a variable fraction of a precisely regulated voltage to the four

(Continued on page 42)

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.

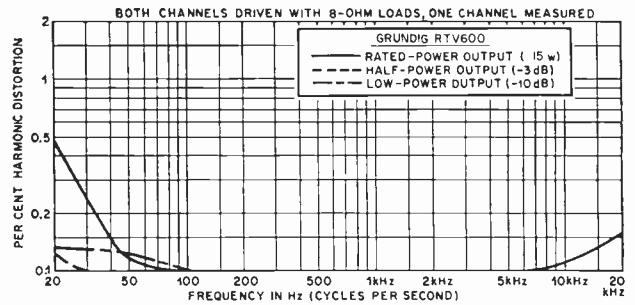
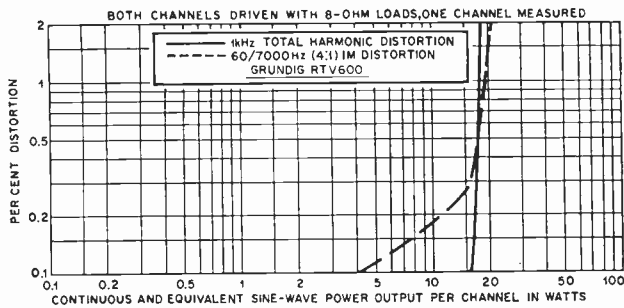
Do you realize what that means?

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative reference guide to hi-fi and stereo, use coupon on page 1.)

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

FISHER RADIO CORPORATION, INC.,
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OVERSEAS AND CANADIAN RESIDENTS
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LONG ISLAND CITY, N.Y. 11101.

The Fisher



varactors. One adjusts the oscillator frequency, another the mixer tuning, and the others track the two tuned r.f. amplifier stages. The input stages use field-effect transistors (FET's), providing very low cross-modulation.

The i.f. amplifier uses four transistor stages. For AM, the second stage serves as a mixer, with a separate oscillator. Both AM and FM i.f. transformers are combined in the last two i.f. stages. The AM transformers have adjustable bandwidth, controlled by the same button that selects the 3-kHz high-frequency filter. In this way, the actual receiver selectivity is adjusted to be compatible with the audio bandwidth, giving optimum selectivity and noise reduction for any receiving situation. Interstation-noise muting and automatic stereo switching are both done by means of photoresistors, which are completely smooth and thump-free in their action. The RTV-600 has tape-recording outputs that supply signals unaffected by the volume or tone controls. Unfortunately, it has no tape-monitor switch.

The amplifiers of the Grundig RTV-600 are rated at 20 watts per channel into 4-ohm loads, and we tested it at 8 ohms and 16 ohms as well. The manufacturer's power ratings proved to be quite conservative. At the signal-clipping point, we measured 27 watts per channel into 4 ohms, and 18 watts into 8 ohms. At 16 ohms, 9.5 watts was available.

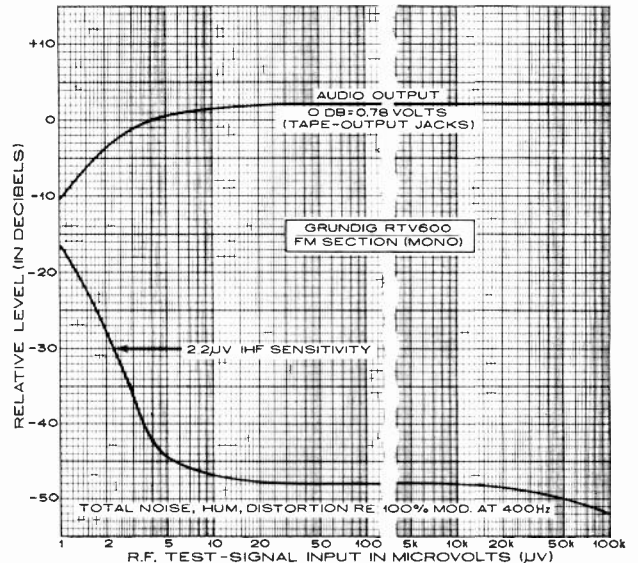
At rated power into 4 ohms, the harmonic distortion was under 0.25 per cent from 20 to 12,000 Hz, increasing to 1.5 per cent at 20,000 Hz. At half power or less, distortion was under 0.15 per cent from 20 to 20,000 Hz, and over most of that range approached the residual distortion of our test instruments (about 0.06 per cent). We chose 15 watts per channel as a reference full-power level with 8-ohm loads. The distortion characteristics were much the same as at 4 ohms.

At 1,000 Hz, with 4-ohm loads, the harmonic distortion was not measurable below 10 watts. At 10 watts, it reached 0.1 per cent and then increased to 0.4 per cent at 20 watts. IM distortion was less than 0.25 per cent from 0.1 watt to 10 watts, increasing to 0.55 per cent at 20 watts. Into 8-ohm loads, the harmonic distortion reached its minimum measurable level of 0.1 per cent at 15 watts, and was 1 per cent at 18 watts. The IM was 0.1 per cent below 5 watts, 0.27 per cent at 15 watts, and 0.7 per cent at 18 watts.

To drive the amplifier to 10 watts output into 4 ohms, an input of 0.16 volt was required at the tape-input jacks, and 2.2 millivolts at the phono inputs. The hum and noise were totally inaudible, -75 dB on tape and -67 dB on phono, referred to 10 watts.

The tone controls had well-chosen characteristics. The bass control boosted or cut only the lowest frequencies, below 100 Hz, at half rotation. At its limits, the effect began in the 200- to 400-Hz region. The loudness compensation boosted the lows, with a slight high-frequency boost occurring at very low volume-control settings. It worked well, adding no objectionable boominess.

The high-cut filters were by far the best we have ever seen in a receiver. The slope beyond cutoff was about 60 dB per octave, with very flat response up to the cutoff frequencies. The filters were chiefly useful for AM and short-wave reception, where, combined with a similar reduction in re-



ceiver i.f. bandwidth, they totally eliminated whistles and most other interference. The RIAA equalization error was +4, -2 dB from 30 to 15,000 Hz. The broad 4-dB rise between 6,000 and 12,000 Hz did not noticeably degrade the sound.

The FM-tuner section had an IHF sensitivity of 2.2 microvolts. Distortion at 100 per cent modulation was relatively low, 0.4 per cent for all signal levels greater than 20 microvolts. Stereo channel separation on FM was 16 dB at 100 Hz, increasing steadily to 35 dB at 1,000 Hz and then falling to 22 dB at 10,000 Hz. The FM frequency response was +0.5, -1 dB from 30 to 15,000 Hz.

Although we did not measure the AM or short-wave performance of the receiver, it sounded fine on these bands. AM quality was as good as we have heard from any modern receiver, and the freedom from noise and whistles was much appreciated. Using only an FM dipole antenna in our listening room, we received short-wave broadcasts from all parts of the world. With a good external antenna we would expect the AM and short-wave performance of the RTV-600 to be very good indeed.

On the debit side, the RTV-600 is fitted with European DIN connectors for all inputs and outputs. Adapters are required for connection to external program sources, such as tape recorders and phono cartridges. Also, it lacks a.c. convenience outlets. These, of course, are minor annoyances. Actually, it is surprising to see how well it meets the needs of the American high-fidelity enthusiast, in view of its European origin.

The Grundig RTV-600, when coupled with a pair of moderately-efficient speakers, provides a home entertainment system of exceptional diversity and flexibility, meeting the highest standards of quality of the high-fidelity industry. In my lab, its striking appearance never failed to elicit comments from people seeing it for the first time. The Grundig RTV-600 receiver sells for \$499.95.

For more information, circle 159 on reader service card

New developments in the great bass revival.

Last year, when we introduced the Fisher XP-18 four-way speaker system with its huge 18-inch woofer, we predicted a renewed interest in bass among serious audiophiles.

We pointed out that no bookshelf-size speaker, not even the top Fisher models that are famous for their bass, could push the low frequencies around a room with quite the same authority as a big brute like the XP-18.

This came as no surprise to those who remembered that a 40-cycle sound wave is more than 28 feet long. That's why it takes a double bass or a contrabassoon to sound a note that low. Bass and big dimensions go together.

But the sound of the big XP-18 did surprise a lot of people. They knew it had to be good at \$350, but they weren't prepared for a completely new experience.

And then came the obvious request: Couldn't we make the XP-18 concept available in more moderately priced speakers?

We could. And did: in the new Fisher XP-12 and XP-15B.

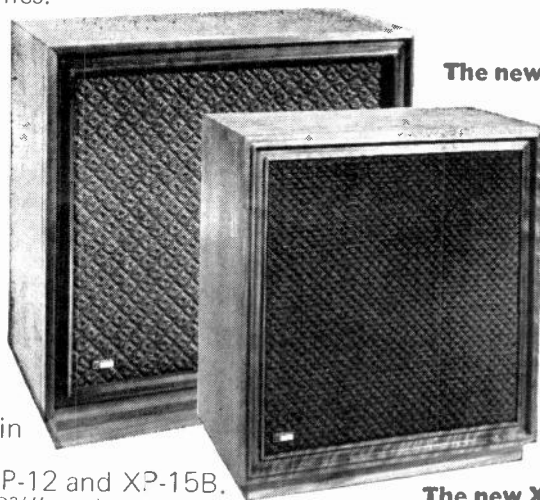
They're a little smaller (24" x 22½" x 13¾" and 27" x 27" x 14¾", respectively), but still twice as big as bookshelf speakers. They're three-way systems instead of four-way, but they have the same type of 8-inch midrange driver with molded rubber surround, plus the exclusive Fisher dome tweeter with a new half-roll suspension and an improved dual dome.

The main difference from the XP-18 is in the woofers: a 12-inch unit with a 6-lb. magnet structure in the XP-12 and a 15-inch driver with a 12-lb. magnet structure in the XP-15B.

The prices justify the slight comedown in woof-inches; the XP-12 is listed at \$199.95 and the XP-15B at \$269.00.

How do they sound? Not quite like the XP-18. Just better than anything but the XP-18.

(For more information, plus a free copy of the Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, use coupon on page 1.

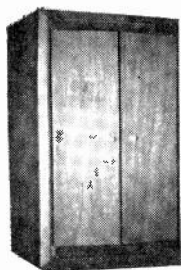


The new XP-15B

The new XP-12

The Fisher

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- 2) 45 — 18500 Hz \pm 3 db at 16 ohms; system resonance 40 Hz.
- 3) Rear exit to couple to walls as low frequency horn.
- 4) Acoustical chamber and diffracting grill in front of speaker.
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TANG SP5A Same as above except without impedance control, Response 45 — 18500 \pm 4 db at 8 ohms \$29.95 each

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The Action Camera never misses a shot

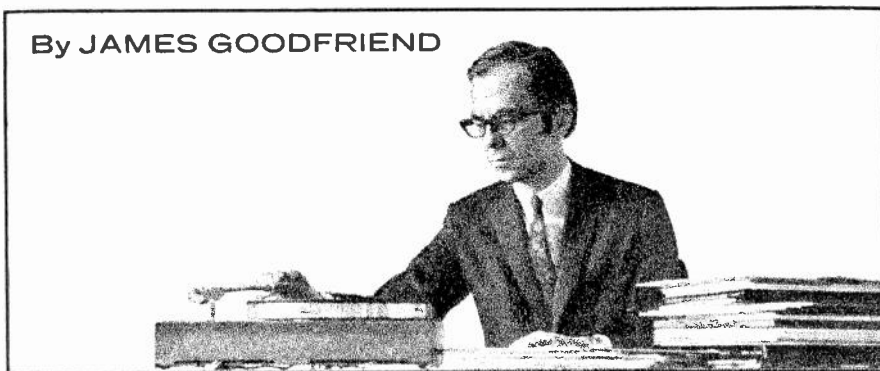
Lenses switch in seconds. Meter (behind the lens and on the mirror) responds instantaneously. The only camera that works without warm-up even at 4 degrees below zero.

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44

By **JAMES GOODFRIEND**



GOING ON RECORD

WHAT, NEVER? WELL, HARDLY EVER

LAST month's column was devoted to listing forthcoming releases of classical records, and it seems only fair—though some may consider it unconventional—to devote some time and space to an examination of records that will *not* be forthcoming.

As it was last month at this time, my desk is filled to overflowing with communications from the major record companies of the world, each one calling attention to the specific gaps in its catalog, pointing out the logical relationship of those gaps to the musical and repertorial philosophy governing the company, and assuring us that, come what may, those gaps, hallowed by the years, will *not* be filled. Such brave promises, of course, may not be the last word; the industry is so constituted that even the most seemingly definite of rejections must in time come up for a second scrutiny. But we can be assured, I think, that for the next six months, at least, any collector seeking any of the following recordings either in a store, by mail, or in the Schwann catalog will not find them—barring a major governmental decision to lend support to the production, as opposed to the stockpiling, of the arts. In a world so subject to quick change, that much certainty almost takes one's breath away.

But enough of such pronouncements! The records are, after all, the real subject of interest, and they, together with the comments of the record companies involved, are well worth considering. Forefront Records, to begin matters, has assured me that they have looked deeply into the Odes and Welcome Songs of Henry Purcell, and, despite the fact that they have several such works in their catalog (on their subsidiary Fux Club label), they are reasonably certain at this time that they will record no more of them—in particular my own favorite, *The Yorkshire Feast Song* of 1690. Forefront Records has also decided not to record Ernest Bloch's *Voice in the Wilderness*, particularly since there is no recording of it currently available. And, perhaps most interesting, a leading

French pianist under contract (at least for the moment) to Forefront will not record the Paul Dukas Piano Sonata, that much praised and admired yet never recorded masterwork of the French piano repertoire.

Things are different only in subject matter over at the English-based Fiend Records, according to their New York office. There the big plans include a reiterated decision not to record that great work for soprano and orchestra by Jean Sibelius, *Luonnotar*, which dates from the period of the composer's Fourth Symphony and which one of Fiend Records' leading artists learned in the original Finnish exclusively for concert performance. I remember listening to a broadcast of, I believe, the Helsinki performance, with my tape recorder not functioning, confident that Fiend, and others, perhaps, would give me the chance never to hear the work again. My confidence was not misplaced.

Fiend's plans also involve a rejection of any recording of Frederick Delius' opera *A Village Romeo and Juliet*, and Holst's Shakespeare-inspired *The Boar's Head*, together with all (!) the operas of England's late, great Ralph Vaughan Williams: *Riders to the Sea*, *Hugh the Drover*, *Sir John in Love*, *The Shepherds of the Delectable Mountains*, *The Poisoned Kiss*, AND *Pilgrim's Progress*. Truly an imposing list. In addition, Fiend will not bring out Richard Strauss' *Die ägyptische Helena*, a truly great work.

At the American BVD Co. (which recently dropped the "Vanquished" from its name, a sad decision for the more tradition-minded among us) the latest news concerns a truly idiomatic and witty recording of the exceedingly witty music of Percy Grainger which BVD most definitely will not make. Neither will they give any consideration to a recording of the orchestral versions of the Duparc songs, nor to the Grieg *Slatter*, probably the best (certainly the most interesting, with its presages of Bartók) piano music he wrote, and, as expected,

(Continued on page 48)

Here's the world's first ad for an AM/FM cassette stereo component system.

Read it well.

A few years from today you'll be reading this magazine, and you'll be seeing lots of ads for AM/FM/cassette stereo component systems. Almost exactly like this one.

Cassettes are the coming thing.

And as soon as the other hi-fi manufacturers can build a cassette tape deck as good as the new Fisher RC-70*, you'll see them everywhere.

Meanwhile, here's a preview of what those stereo systems of the future will be like.

They'll be able to record and play back anything from

30 Hz to 12,000 Hz on tiny little cassettes.

Of course, you're used to seeing a much broader frequency range for a high fidelity product, in print. But 12,000 Hz, in actuality, is close to the limit most people can hear.

And few people have been able to tell any difference at all between music recorded and played back on our cassette deck (using this complete system) and the original source.

The receiver in this case is the Fisher 175-T**.

It receives beautiful AM as well as FM-stereo. It's sensitive. (IHF-FM sensitivity: 2 microvolts.) And it delivers 65 clean watts into 8 ohms. Which, of course, is the impedance of the Fisher XP-60 speaker systems***

The XP-60 is a bookshelf speaker system that boasts a response all the way down to 35 Hz. And all the way up, beyond human audibility. And clean.

So how did you like the first ad ever for an AM/FM/cassette stereo component system?

We hope it convinced you at least to hear it, soon.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative 72-page reference guide to hi-fi and stereo, mail the coupon on page 1.)



*\$149.95.



***\$79.95 each.

**\$249.95. WALNUT CABINET, \$19.95

Total price for this stereo system: \$559.80.

The Fisher

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The KLH Advertisement

Maybe audio jargon can never be very precise, any more than an attempt to describe the taste of a wine or evaluate a painting can be. But there is a difference between a nice try and a deliberate attempt to mislead.

Take for example the statement by some manufacturers that their speakers "respond" from 30 or 45 Hz up to whatever. What does this mean? How do they respond? A shrug or a shudder is a "response." So is screaming and passing out.

Frequency response in a speaker is a complicated matter which must be further complicated, if it is to have any meaning, by such things as room acoustics,

octave-to-octave balance, and the way people hear things. A discussion of it could only attempt to translate into words what you would hear if you went out and listened to a particular speaker.

Still, we'll be happy to discuss frequency response sometime when we've a few dozen pages. In the meantime we present our speakers below (in the order we designed them) with the knowledge that it would be nice to have a definitive standard for comparing speakers.

Fortunately there is, just such a standard. As we've suggested above, it is you.

MODEL SIX:

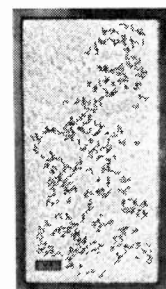
This was the first full-range loudspeaker designed and built entirely by KLH. It probably sounds better on a wider variety of program material than any other speaker.

A year and a half's thoroughgoing analysis of recorded sound went into it: Analysis not only of what speakers do, but of how they actually sound to real people in real rooms.

It reproduces enough high frequencies to give definition to every instrument (the higher frequencies define even the lower instruments), enough to give "air" or "roominess" to overall sound quality, but not enough to reveal the nastier forms of distortion that are present in many kinds of program material.

The Model Six reproduces enough bass for almost anything, deepest organ pedal notes included. Its bass harmonic distortion is very low, just a shade higher than that of the Model Five and Model Twelve.

12 $\frac{3}{8}$ " W x 23 $\frac{1}{2}$ " H x 11 $\frac{7}{8}$ " D. 12" woofer, 1 $\frac{5}{8}$ " tweeter. 3-position switch in crossover network allows adjustment of high-frequency balance over a range of 5 db. Impedance: 8 ohms. See power note.† Suggested price: \$134. Slightly higher in the West.



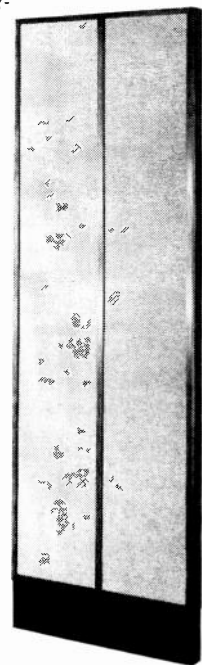
MODEL NINE:

Probably the most accurate reproducer of sound ever made. Naturally, such accuracy will show up poor program material or mediocre equipment mercilessly.

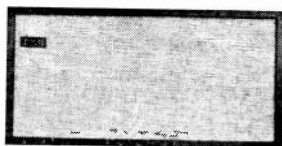
Instead of cones and moving coils, the Model Nine uses electrostatic attraction and repulsion to push and pull a practically weightless sheet of mylar. Its vast area and the front-and-back radiation of sound give a very spacious quality and free it from many of the usual room-acoustic limitations.

It is not the most practical speaker in the world. Note that it is some six feet tall, that it should not be placed closer than three feet from the wall, and that it requires a fantastic amount of amplifier power. There is an upper limit to its ability to handle power, as well. It is unlikely that you would want to listen at that upper limit in any dwelling-type room, but the volume can be turned up to where the Model Nine begins to distort. And when electrostatic speakers distort they really distort.

Each section: 23 $\frac{1}{2}$ " W x 70" H x 2 $\frac{7}{8}$ " D. Nominal impedance: 16 ohms. Minimum power requirement: 35 W r.m.s. per section, into 16 ohms. (This is not a typographical error.) Suggested price (pairs only): \$1,140 the pair. (The Model Nine is the only big speaker we know of now on the market. Every other "big" speaker, including our own Model Twelve, is just a bunch of little speakers in a big box. Having said that, let us point out that there is no relationship between the size of a speaker and the size of the sound it reproduces. Trust us.)



MODEL SEVENTEEN:



Uses same tweeter as the Model Six, to which it is very similar in sound quality except for a slightly less solemn bass. Among moderately-priced speakers it is unmatched, in sound quality, in real efficiency (the percentage of electrical energy it converts into acoustic energy) and in power-handling (the amount of power it can handle without exceeding its rated distortion). Its bass distortion is much lower than anybody's speaker near its price, and only slightly higher than our Model Six's.

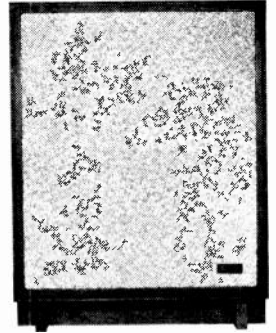
11 $\frac{1}{4}$ " W x 23 $\frac{1}{8}$ " H x 9" D. 10" woofer, 1 $\frac{1}{4}$ " tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$69.95. Slightly higher in the West.

MODEL TWELVE:

Designed with the same fine disregard for the limitations of program material as our Model Nine (the *rationale* in both cases being that program material will improve), but with much more practicality. On the best material it sounds very much like the Model Nine. However, its power requirements are well within the limits of high-power amplifiers, and it can be driven to a level that will satisfy the stormiest—short of overturning furniture. Also includes remote "Contour" control.

Don't expect the Model Twelve to have that over-ripe boom-bass many big speakers have, by the way. That is phoney. The Model Twelve is real.

22¼" W x 29" H x 15" D. 12" woofer, two 3" mid-range speakers, 1¾" tweeter. Four 3-position switches in remote box allow adjustment of 300-800 c.p.s., 800-2500 c.p.s., 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$275. Slightly higher in the West.

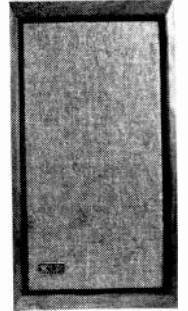


MODEL FIVE:

Very much like the Model Twelve, but with a little more mid-bass—in case it is not used on the floor—and a little less power-handling capability—which you would never notice except perhaps in one of our larger auditoriums.

Note: Of all KLH speakers only the Models Five and Twelve use mid-range speakers. These are not necessary for faithful sound quality. Rather, they are for increased power-handling and more precise contouring of musical balance.

13¾" W x 26" H x 11½" D. 12" woofer, two 3" mid-range speakers, 1½" tweeter. Two 3-position switches on back allow adjustment of 2500-7000 c.p.s. and 7000-20,000 c.p.s. ranges respectively. Impedance: 8 ohms. See power note.† Suggested price: \$179.95. Slightly higher in the West.

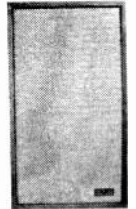


MODEL TWENTY-TWO:

For the great majority of modern homes and apartments, this is probably the size a speaker ought to be. It offers excellent balance and high-frequency definition, but not as much bass reach or power-handling as our Model Seventeen. Specifically, it would take four of these to produce the same unstrained sound level as two Model Seventeens.

More efficient than other low-priced speakers, which means it is better suited to low-priced amplifiers than most low-priced speakers are.

10¼" W x 18" H x 7½" D. 8" woofer, 2" tweeter. Impedance: 8 ohms. See power note.† Suggested price: \$54.95. Slightly higher in the West.



†POWER NOTE: All our speakers, like any good speakers, will profit from as much power as you can afford to give them. Not for sheer loudness (which you can get from a 3-watt amplifier), but for handling the dynamic range of music.

Our Models Seventeen and Twenty-Two were specifically designed to go well with the moderate-powered, moderate-priced amplifiers you would think of buying with them. Still, the foregoing statement applies to them as well.

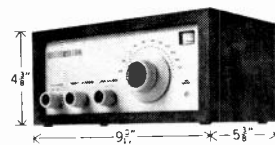
OTHER PEOPLE'S SPEAKERS

Space will not permit a very thorough treatment of other people's speakers here, but on the chance you may be listening to some of them along with ours, here is a rough guide:

Compare our Model Twenty-Two to any speaker at or near its price, our Model Seventeen to those costing twice or three times as much as it does, and our Models Five, Six and Twelve to anything on the market, regardless of size or price.

Compare the Model Nine to a more expensive speaker, too, if you can find one.

(advertisement)



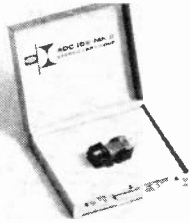
Obviously this tuner is too small and low-priced to be any good. It's our Model Eighteen. Suggested price: \$129.95. Slightly higher in the West.

We know of two hideously expensive tuners that, under some circumstances, will bring in more stations than this one, with as little noise or other interference. Try and find them.



• A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

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



Some people will never be "in." Their fancies run high and they are fanatically loyal to logic, imported beer and aged cheese. Their taste in music can run the gamut of Beatle fad, Bach fugue and Ravi Shankar.

The one thing that is most common is a demand for great performance.

When the conversation becomes subdued and the mood

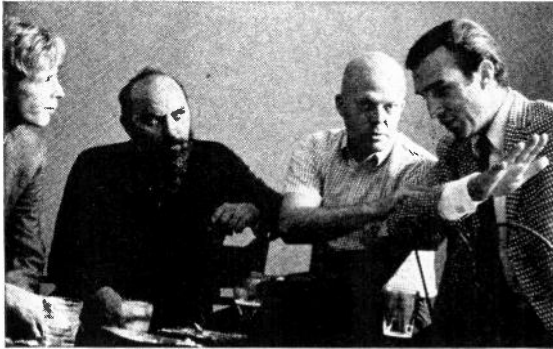
softens to a "listen," the cartridge used is the ADC 10E-MkII.

Top-rated, this mini cartridge is almost human in its instinct. It brings out the brilliance, from the lowest bass to the highest treble.

HiFi Stereo Review in an independent survey made these claims, "...its ability to trace highly modulated grooves at only 1 gram, is a feat achieved by few cartridges in our experience." And, "...it would track the HF/SR test record at 0.5 gram, lower than any other cartridge tested."

And, England's Hi-Fi News had this to say: "It can be stated unequivocally that this

The "Out-Crowd Pleaser."



is a beautiful pickup which must be ranked among the best available."

The cost is high. Just a breath under sixty dollars. But understandably so. Our appeal is to a small "out" crowd. For complete information write ADC or hear it at your ADC dealer. **ADC 10E-MKII**



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CIRCLE NO. 88 ON READER SERVICE CARD

the company has vetoed all music of Gottschalk.

It will come as good, if not surprising, news to most of us that GDD (German Disc Diggers) has decided that the high-lights recordings they have given us of Henze's *Elegy for Young Lovers*, Hindemith's *Mathis der Maler*, and Martin's *The Tempest* are sufficient reason to avoid pursuing the objective of *complete* recordings of those important scores. But what was, perhaps, not so definitely expected is GDD's announcement that it will definitely *not* release any recording of Hans Pfitzner's celebrated and somewhat controversial opera *Palestrina*. Neither will they cease to ignore the not inconsequential body of choral music composed by Hugo Wolf, including his own choral version of the hair-raising song *Der Feuerreiter*. GDD's associate label, Vault, has, as usual, offered no advance information on any of its abandoned projects.

It is good to know, from Americus Records, that the presence there of one of America's great choral groups is not considered sufficient reason to record Roy Harris' *Symphony for Voices*. Nor does the fact that Americus' roster of artists includes *two* French pianists lead to their considering such a work as George Witkowski's beautiful and fascinating *Mon Lac*, for piano and orchestra, as suitable for recording, even though one of those pianists made a splendid recording of it thirty-some-odd years ago—surely a fine example of proper restraint. And it is a pleasure to be able to pass on the news that Americus also has no plans to record Samuel Barber's *Prayers of Kierkegaard*, one of the outstanding American choral works, nor will they give a moment's attention to either of Carl Nielsen's two operas, *Saul og David* and *Alskarsade*.

LACK of space forbids further analysis of recording futures at this time, but it is safe to say that other labels—Manchester, Pluto, Neverwas, Stupendous, Strudel, Cloverleaf, Kenner Club, Populi, CIA, Davis Cup, Proletariat, Aconagua, Floora, Iliad, and the rest—have similar and equally interesting non-plans for the future. We can certainly look forward to not seeing any recordings at all of the operas of Lully, the tone poems of Sir Arnold Bax, Chabrier's *Gwendoline* and *Le Roi malgré lui*, Dukas' *Ariane et Barbe-Blene*, Fauré's *Pénélope* and the version of the *Pavane* that includes the voices, Gluck's *Paride ed Elena*, Lehár's *Frasquita*, *Friederike*, and *Zarewitsch*, Milhaud's *Christophe Colomb*, Michael Tippett's *Midsummer Marriage* and *King Priam*, Quilter's Shakespeare songs, Alessandro Scarlatti's operas, Warlock's songs, Wilfred Josephs' *Requiem*, Nystroem's Piano Concerto, Nono's *Canti di Didone*, and a host of other unspoken-for works.

CIRCLE NO. 14 ON READER SERVICE CARD →

The \$89.50 Miracord



with the \$129.50 features

The new Miracord 620 has most of the features more expensive record changers offer plus some that are exclusive to Miracord.

For example — a tonearm that is dynamically balanced in all planes by means of an adjustable counterweight. A gram calibrated knob and pivot bearing for precise tracking force adjustment. Continuously adjustable anti-skating compensation, contoured to exactly the correct value for every point on the surface of the record. Remarkably precise cueing. The ability to track any cartridge at its recommended stylus setting to well below 1 gram. A balanced 4-pole induction motor for precise speed accuracy. A heavy pressure-formed turntable platter for smooth, steady motion. **That's what the 620 offers that other automatic turntables offer!**

Here's what other automatic turntables don't offer. Light touch pushbutton operation — a Miracord exclusive. The gentlest touch puts the Miracord into automatic play — up to 10 records. Or you can ignore the pushbuttons and play the single records manually by simply placing the arm on the record. Another Miracord exclusive lets you repeat the same record over and over. That's how easy it is to operate the Miracord 620 and to enjoy its performance.

The Miracord 620 follows in the great tradition of the 50H (\$149.50) and the 630 (\$119.50). Model 620. Miracord quality at \$89.50. See what we mean at your hi-fi dealer. Benjamin Electronic Sound Corp., Farmingdale, N. Y. 11735.

New Miracord 620

NOW FREE!

STEREO INFORMATION

FM Station Directory

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

Test Reports

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

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

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CIRCLE NO. 62 ON READER SERVICE CARD

50

HARRY R. BEARD THEATRE COLLECTION



NO OTHER composer is so elusive as Rossini. No other's image so persistently defies focus. Nor is there another whose place in the evolution of European music is appreciated so inadequately. Most of us know him simply as the composer of *The Barber of Seville* and of lively and engaging overtures to other operas that few of us have heard *in toto* and that none of us, probably, has ever heard properly done either live or in recordings.

The memory of many composers has been sustained by a single opera—Bellini, Gounod, Bizet, Massenet, Ponchielli, Mascagni, Leoncavallo, Giordano, Charpentier, Humperdinck—but in every case the surviving opera suffices as an example of the composer's best work and as a summary of his contribution to musical history.

Rossini's one surviving opera does no such thing. *Opera buffa* may have been, as both Beethoven and Wagner suggested, his true *métier*. But most of his operas were serious (*opere serie*), and it was the universal, if ephemeral, popularity of several of them, rather than the world-wide dissemination of *The Barber of Seville*, that established Rossini as one of the most important and influential innovators of European musical history.

Contemporary revivals do little to correct our perspective, and not just because of inadequate performance. The problem is that we cannot hear in these operas what Rossini's audiences—and his fellow composers—heard. To us they appear as the epitome of Italian *bel canto*. In their own time they were both adored and denounced for char-

Rossini, by Herbert Weinstock, Alfred A. Knopf, New York (1968), \$12.50.

BOOK REVIEW

Herbert Weinstock's

ROSSINI

By HENRY PLEASANTS

Gioacchino Rossini (1792-1868)
from a lithograph
by Dupré (Paris 1829)

acteristics recognized immediately as *German!*

Rossini emerged at that moment of musical history when the dominion of Italian vocal elegance was yielding to the harmonic and instrumental wizardry of the German masters—and he was one of the first to yield. His early idols were not Paisiello and Cimarosa, but Bach, Haydn, and Mozart. He was never their equal, either as harmonist or as symphonist, and he knew it, but their influence is evident in everything he wrote.

All this is lost on ears conditioned by Wagner and Richard Strauss. We can read the facts, but we cannot *hear* them. Rossini's orchestra will never sound German to us, nor his vocal style Germanically emphatic. The more accessible clue to Rossini's impact on opera is Meyerbeer. It helps to be reminded that Meyerbeer, in 1815, went to Italy and learned to write serious operas in the style of Rossini.

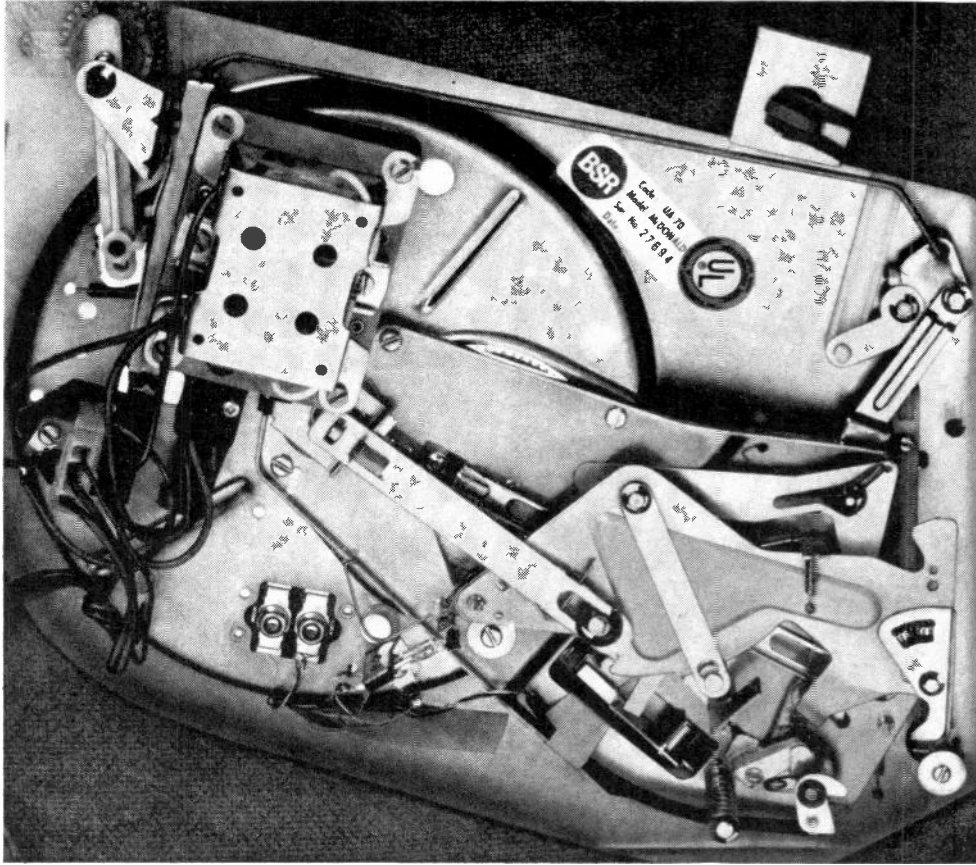
But the heart of the new Europe was Paris, and both Rossini and Meyerbeer, inevitably, accepted its challenge. Each contributed essentially to that blending of Italian, German, and French that we recognize as Grand Opera. But the more resourceful mix-master was Meyerbeer. Rossini's *William Tell* (1829) was overshadowed in 1831 by Meyerbeer's *Robert le Diable*, and Rossini, although he lived until 1868, never wrote another opera.

Rossini's place in operatic history can be divined from Herbert Weinstock's new book *Rossini*, but it takes some doing. Although bits and pieces of the essential information are tucked away throughout the text, they are nowhere assembled for a full-dress critical review. This seems to me a flaw in an

(Continued on page 54)

STEREO REVIEW

Look at it this way.



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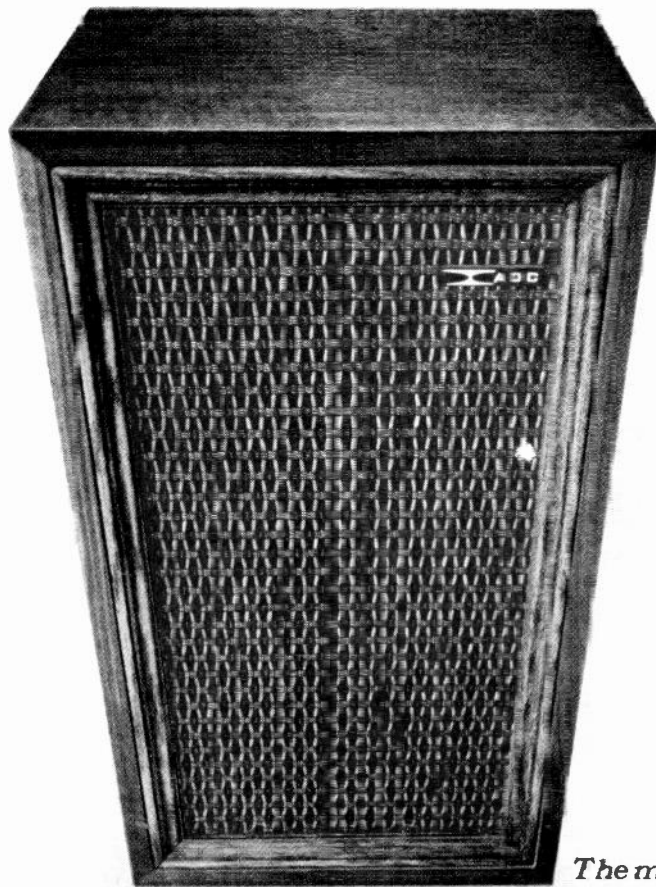
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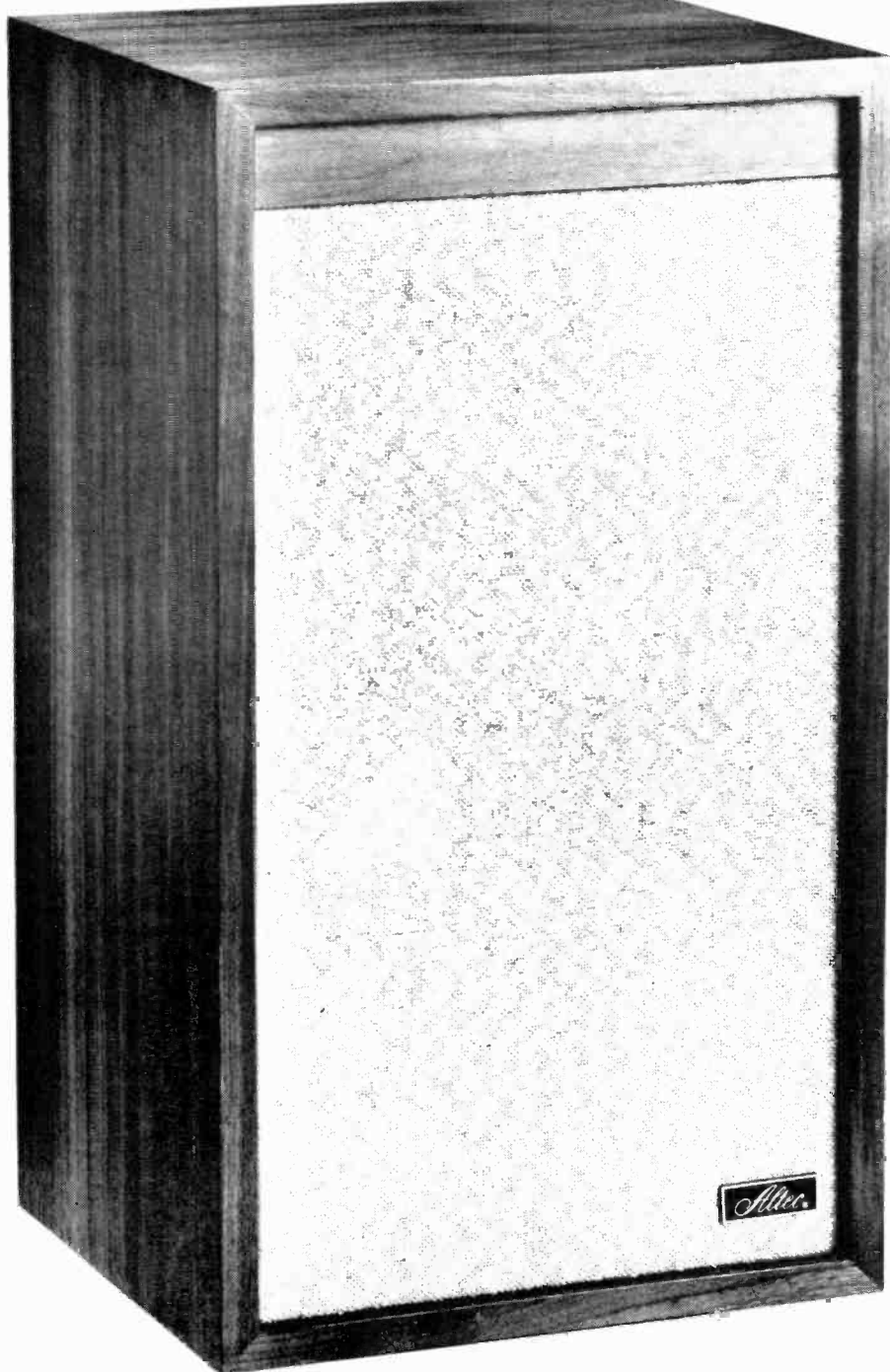
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He had a way of masking his true sentiments behind a facade of raillery, wit, ironic jocularly, ritual effusion, and disingenuous gallantry. To an interviewer who asked him to name the greatest singer of his experience, the husband of Isabella Colbran replied: "The *greatest* was Colbran, but the *only* was Malibran." Only about financial matters was he consistently unequivocal.

AND SO we are left with paradoxes: a lazy, indolent fellow who could write and produce nearly forty operas in less than twenty years, thirty of them in nine years; a merry, witty, gregarious Italian with a twinkle in his eye, the idol of his countrymen, who elected to spend the last thirty years of his life in Paris and who was, in fact, a self-indulgent hypochondriac, genuinely ill of venereal disease, and subject to recurrent spells of manic depression; a man of the theater who, for the last forty years of his life, rarely went to the theater; a musician who, on the evidence of what was played and sung at his famous Saturday *soirées*, neither sought nor found much pleasure in any contemporary music other than his own; a lover of good singing who, in retirement, complained of precisely those violations of classic vocalism that his own operas had conspicuously encouraged. And so on.

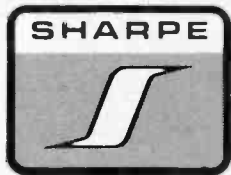
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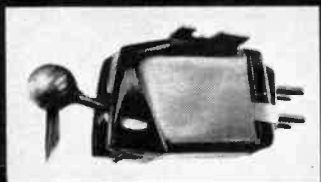


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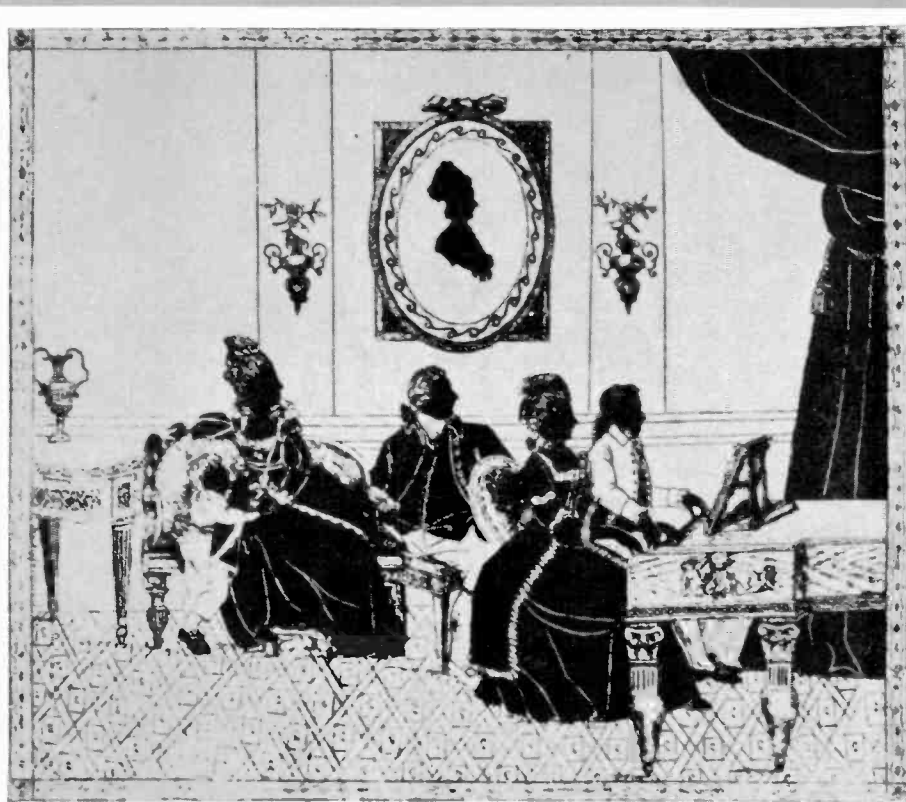
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This silhouette, made by Breitkopf in 1783 at Salzburg, shows Mozart and his sister at the piano.

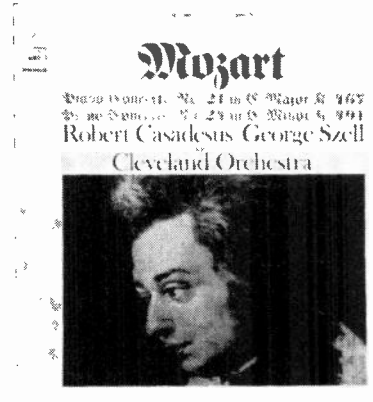
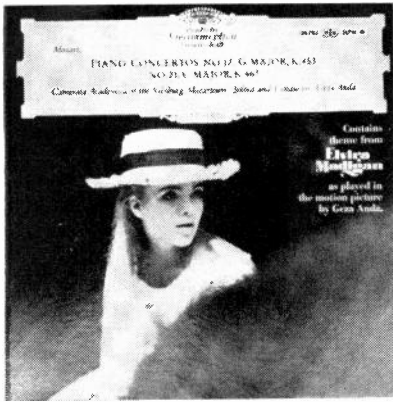
Mozart's *Piano Concerto No. 21, in C Major*

MOZART'S Piano Concerto No. 21, in C Major (K. 467), and its predecessor in D Minor (K. 466) were both written during the Lenten season of 1785 in Vienna: the D Minor Concerto was completed on February 10, the C Major on March 9 of that year. But despite their almost simultaneous creation and their consecutive listing in Köchel's catalog of Mozart's music, the two are quite different in both character and content. The D Minor Concerto is a precursor of the future musical world of Romanticism: its prevailing somber and despairing mood is relieved only by the gentle simplicity of the main section of the slow movement and the playful humor of the second subject of the last movement. The C Major Concerto, however, reverts to the sound and substance of Classical thought; here the atmosphere is one of charm and grace, spontaneous and infectious good spirits.

Like that of the D Minor Concerto, the slow movement of the C Major is something quite special—a pulsating lament in 12/8 rhythm that is surely one of the most affecting melodies in all music. The producers of

the Swedish film *Elvira Madigan* were quite obviously impressed by the power and poignancy of this movement, for a portion of it serves as a recurring background motif throughout the film, a circumstance that has catapulted Géza Anda's performance of the concerto (the one used in the film) into the position of the number one best-selling recording of serious music in the country and kept it there for many months now. As a result of *Elvira Madigan*, Mozart's C Major Concerto has been heard by many who might otherwise have gone through life untouched by this sublime masterpiece. Whatever other merits the film possesses—and they are considerable, I think—this one fact is enough to assure it a special place in my affections.

The first performance of the C Major Concerto was given by Mozart himself in Vienna three days after the score was completed. Mozart's father, Leopold, was present at the premiere, and reported on it afterwards in an ecstatic letter to his daughter, Nannerl. Many listeners were moved to tears by the concerto, according to the proud father, and the applause following its conclusion



Géza Anda's performance of Mozart's Piano Concerto No. 21, in C Major—a portion of which graces the film soundtrack of *Elvira Madigan*—is finely shaded, and DGG's stereo sound is good. Dinu Lipatti's reading (*Angel, mono only*) is a treasurable souvenir of a great pianist; Robert Casadesus' (*Columbia stereo*) is also praiseworthy.

was deafening. If Leopold Mozart's account is accurate, then that first audience must have been a highly sophisticated one, for there are moments in the slow movement that, in the words of the music critic and Mozart biographer Eric Blom, "must have made Mozart's hearers sit up by [their] daring modernities." Included are such things as "a diminished seventh and a sweeping skip in the first bar, an unexpected transition to the tonic minor in the second, discordant suspensions in the next three, and a grinding false relation (B-flat against B natural) in the last." In his searching Mozart biography, Alfred Einstein wrote of the C Major Concerto:

The whole, but particularly the development [of the first movement], with its modulation through darkness into light, is one of the most beautiful examples of Mozart's iridescent harmony and of the breadth of the domain embraced in his conception of the key of C Major. The Finale, which is a *buffo finale*, is built up entirely on harmony enlivened with chromaticism, and on gay motives entirely lacking in any "learned" quality. The *Andante*, with its muted strings, its quivering triplets, its pizzicato accompaniment against the broad arch of the soloist's cantilena, is like an ideal aria freed of all the limitations of the human voice. When one listens to such a work, one understands why Mozart wrote no symphonies in the earlier Vienna years, for [the] concertos [of these years] are symphonic in the highest sense, and Mozart did not need to turn to the field of the pure symphony until that of the concerto was closed to him.

In addition to the aforementioned Géza Anda "soundtrack" recording of the concerto (Deutsche Grammophon 138783; tape C 8783), there are six others available. In one way or another, all of them are worthwhile, and I can narrow my own preferences down no further than to five among them: Anda's; Casadesus' (Columbia MS 6695); Lipatti's (Angel 35931, mono only); Rubinstein's (RCA LSC/LM 2634); and Schnabel's (Angel COLH 67, mono only).

The two oldest recordings—Lipatti's and Schnabel's—deserve special attention. Lipatti's is derived from air checks of the pianist's last orchestral appearance, which took place during the Lucerne Festival of 1950 with Herbert von Karajan conducting the Lucerne Festival Orchestra. In a moving note accompanying the recording,

Walter Legge writes that at the rehearsal preceding the performance Lipatti was unable to play the cadenzas because of fatigue, but the recording amply proves that at the performance he had no such problem. Here is a reading of the concerto that is at once secure and sensitive, with a rhapsodic, elegiac quality in the slow movement that is remarkable. In it, Lipatti is beautifully partnered by Karajan and the orchestra; indeed, Karajan's accompaniments for Lipatti here and in the Schumann Concerto (Odyssey 32 16 0141) represent, for me, some of this variable conductor's most successful work on records.

AMONG those who were in Lucerne on the morning of Lipatti's Lucerne Festival rehearsal was Artur Schnabel, whose recording of the concerto, made about fifteen years earlier, is in Angel's Great Recordings of the Century series. And a great recording it surely is, if you can accept the antiquated orchestral sound. But Schnabel's piano tone is round and clear, and his performance is full of marvelously turned phrases. Malcolm Sargent (he was not yet Sir Malcolm) and the London Symphony Orchestra, with whom Schnabel collaborated at the same period in a superb series of Beethoven concerto recordings, offer sympathetic support.

The three more modern recordings—Anda's, Casadesus', and Rubinstein's—all have distinctive virtues: Anda's is a delicate, finely shaded performance, well recorded to boot; Casadesus' benefits from George Szell's fine strings-and-winds balance; and Rubinstein's offers some well-calculated occasional florid touches for stylistic embellishment—a case in point being the piano's first entrance in the last movement. But Rubinstein is not so affecting in the slow movement as his rivals. All five of the pianists who figure in this survey use their own cadenzas in the first and last movements. Schnabel's are the most individual, reminding us that in addition to his extraordinary powers as an interpreter, he was also a distinguished composer.

Tape collectors have available to them either the Anda performance or the Rubinstein (RCA FTC 2123). Both are well processed, with Rubinstein having the better of it, perhaps, where richness of sound is concerned.

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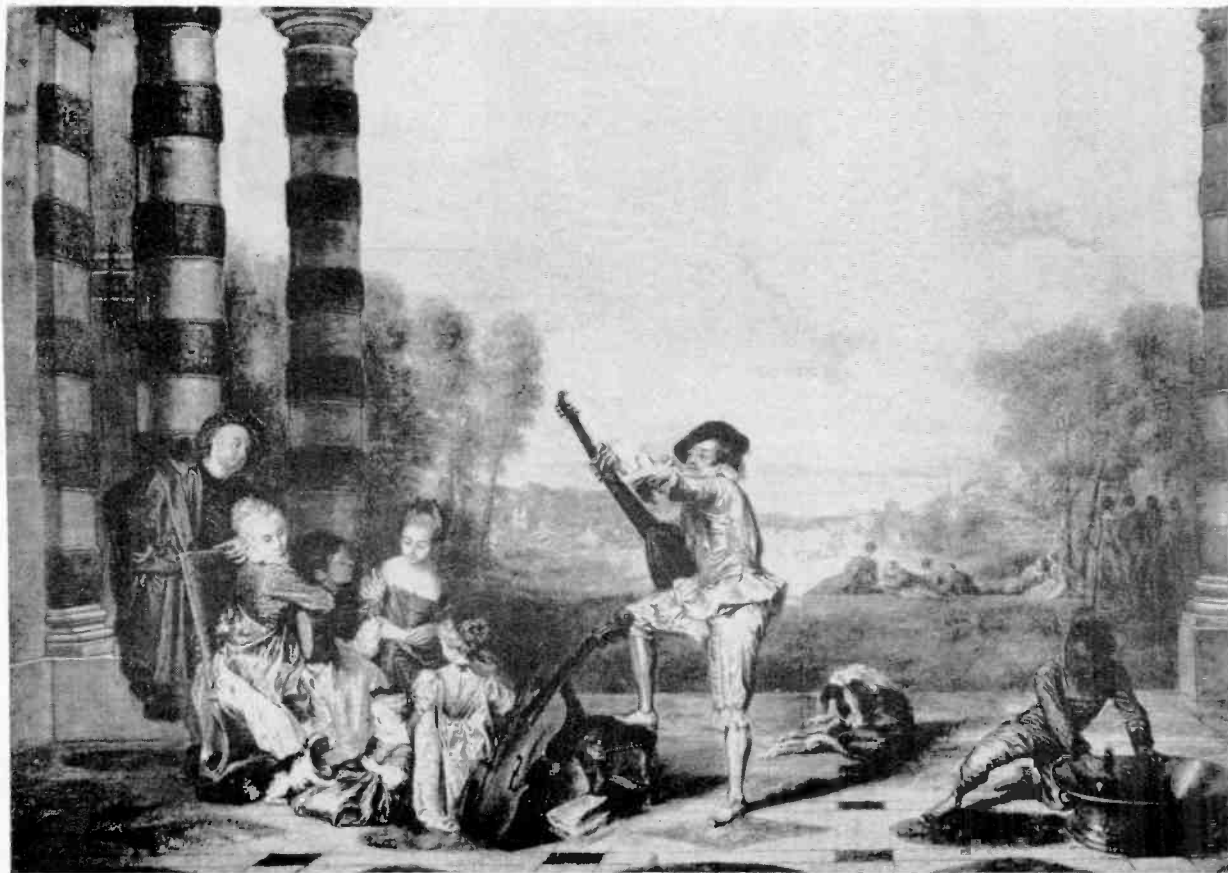
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JAMES GOODFRIEND

Though both proclaim the codes and values of the time, the contrast between the formal engraving (above) of a royal dinner—or perhaps the music of Lully—and (below) Watteau's Les Charmes de la vie—or the music of Couperin—is the contrast between the real world of imperfect manners and things and what the world might be were there no disparity between intention and realization.



WALLACE COLLECTION, LONDON

FRANÇOIS COUPERIN "LE GRAND"

1668-1733

A Tercentenary Tribute

Amid the elegant pomp and glitter of Versailles,
the King's composer had a vision of a greater sublimity

By Wilfrid Mellers

TWENTY YEARS AGO, when I was working on my book on Couperin [*François Couperin and the French Classical Tradition*, now available in paperback from Dover Publications], he was accepted as an amiable miniaturist, a creator of little pastorals for harpsichord. Today, we regard him as one of the great European composers—partly, of course, because the waning of the Romantic view of life has brought respect for the conventions of Classical Baroque art, but more because increased knowledge of Couperin's work has taught us that, although the harpsichord pieces are comprehensively representative, they aren't the whole of his achievement. Moreover, and paradoxically, the better we've come to appreciate the range of his art, the more we've recognized that his greatness cannot be separated from the fact that he composed no "great"—that is, large-scale—works.

Certainly the world into which Couperin was born had illusions, if not delusions, of grandeur, for it was an autocratic society that, elevating the king to divinity, made God in Man's image. Louis XIV was the Sun King whose bedchamber was at the heart of the man-designed symmetries of the universe that was Versailles; who played billiards "with the air of a man who rules the world"; whose son was compared, if not equated, with Christ; and whose mistresses, as well as wives, were considered as synonyms for the Virgin Mother! The king's state composer, Jean Baptiste Lully, was called upon to create musical-theatrical parables which—in masque or *ballet de cour* and in lyric tragedy—were both entertainments and rituals to celebrate the omnipotence of worldly power. For the most part, Lully used similar musical conventions—based on dance rhythm and on resplendent sonorities—when asked to produce music for the Royal Chapel, for God and the secular establishment were inseparable. Only very occasionally—in the *Miserere*, the late *Dies Irae*, or some of the small-scale *Elevations*—does a hint of the numinous [the sense of the holy], and therefore a recognition of human limitation, peep through the grand facade.

Now, Couperin, being an intimate composer, never accepted his world's facade at its face value. He loved—we may be reasonably confident—its elegance and order, but for him the glory that was Versailles was disturbed by the shadow on the grass, by the light that never was on land nor sea. Consider his harpsichord pieces, the compo-

sition of which stretches over the whole of his working life. It isn't the panoply of power they make us aware of, but the infinite variety of life, even in a world so apparently self-enclosed. His musical gallery of noble ladies has no hint of the official portrait; they are girls and women, proud, languid, tender, or coquettish, before they are queens or duchesses. And their musical portraits are balanced by pieces that portray the sights and sounds of the Parisian streets below Couperin's window in the rue Neuve des Bons Enfants: the martial glitter of soldiers, the antics of acrobats and strolling players. Other pieces tell of his love, as urbanely civilized as that of La Fontaine, for the country, whether in evoking the exquisite pleasure of the *fête champêtre*, or in recalling memories of days spent in youth in the pastoral gentleness of La Crouilly.

Moreover, the numinous may be manifest in the simplest of his evocations of the external world, for Couperin's music lives simultaneously in the real world and in a vision of civilization as it might have been had not man's folly destroyed the heart's dream. For instance, in that sophisticated evocation of rusticity, *Les Vergers Fleunis* (Harpsichord Pieces, Book III, 1722), the caressingly ornamental lines create, over the bagpipe drone, intertwining dissonant suspensions that imbue the music with a new dimension. The elegant symmetry of the form dissolves into a summer-haze of dream; much as in Watteau's *fêtes champêtres*, the architectural gravity of the figures is absorbed into glowingly idealized hues of nature. Neither in Couperin's pastoral pieces nor in Watteau's *fêtes champêtres* do we feel that the graces of civilization are empty or a sham; we are only aware that, although the company may be delightful, one may be lonely still.

THIS equivocation between the social world and the private dream becomes explicit in the pieces associated with the *commedia dell'arte*, whose players Couperin knew and met on their visits to Paris. In *L'Arlequine* (Book IV, 1730), for instance, a little swaying figure oscillating between the intervals of a fifth and a sixth opens the piece with a wide-eyed diatonic innocence belied by the artificial precision of the clauses, by the witty clashes of major and minor seconds, and by the mel-

ancholy of the sequential harmonies that significantly suggest Ravel. The piece is balanced between bumpkin simplicity and sophisticated sensitivity—like Watteau's wonderful portrait of the clown Gilles. Both Watteau and Couperin seem to be attempting to transmute a personal loneliness into the world of the *commedia* precisely because the theater can mythologize the crudities and indignities of life into "something rich and strange."

That Couperin both belongs to and is apart from his world is evident not only in the pastoral dream and in the witty fancy of the *commedia*, but at a tragic level also. For civilization implies something more than the elegancies of social intercourse. We behave as we do because we have such and such a notion of moral order, and the only kind of moral order that can fully satisfy us is that which allows for the darker depths of human nature. It is precisely because our passions may be so violent and so perverse that the disciplines of civilization are necessary. In Couperin's tremendous B Minor *Passacaille* (Book II, 1716-1717) each couplet adds to the intensity until a shattering climax is reached in the seventh couplet's anguished triple suspensions, percussively exploiting the entire range of the keyboard. Although the passion increases cumulatively, the unaltered repetition of the opening clause demanded by the *chaconne-rondeau* convention gives to the music an implacably fateful quality. The rigidity of a social and technical convention only just succeeds in holding in check a passion so vehement that it threatens to engulf both the individual sensibility and the civilization of which that sensibility is a part. Though the flood of dissonance and chromaticism is dammed, the pressure has been almost intolerable.

THIS grandly frightening utterance is exceptional in Couperin's work; seldom does he come so close to revealing the terrors that lurk beneath his and his age's calm facade. More typical is a *chaconne* like *La Favorite* (Book I, 1713). Here the melancholy of the dissonances is given stability not only by the symmetrical structure, but also by being absorbed into a dialogue between treble and bass. The two melodic parts answer one another mirror-wise. Though the music is harmonically tense, it creates a poised equilibrium which is, if elegiac, also noble. Music such as this seems to tell us that though the Phèdre-like violence of the *Passacaille* may endanger his lucidity, though the melancholy that lurks in the eyes of Watteau's harlequins is perceptible beneath even his wittiest moods, Couperin never forgets that he is the *honnête homme*. Being such implies reference to a code of values both personal and social, and in the long run these values involve reference to an absolute, because only through moral choice and spiritual insight can one know what *honnêteté* is.

Thus, although most of Couperin's concerted chamber music is *musique de société*, it sees the casual glance, the fortuitous conversation, against an unexpectedly wide and



Watteau's portrait of the clown Gilles as a persona of the *Commedia dell'arte* touches us similarly to Couperin's *L'Arlequin* because of its embodiment of loneliness as a subject of theater.

mysterious horizon. This is true of the *Concerts royaux* (published 1722-1725), which he composed for the king's Sunday evening entertainments, for while such pieces are entertainment music reflecting *les charmes de la vie*, we are repeatedly reminded that, in a truly civilized society, the line between entertainment and art is indefinable. The famous *Forlane* from the fourth *Concert*, for instance, juxtaposes a gay E Major innocence in the *rondeau* theme with a lilting pathos in the minor couplets, so that again we are aware of the disparity between the realities of social convention and the yearning of the human heart. In the trio sonatas—which, as exercises in the fashionable Italian manner, Couperin probably took more seriously than his French dance suites—the transitions between the social graces and the complexities of human passion are richer and more varied. In *La Sultane*, for instance, published as early as 1695, the first *grave* moves over a level quarter-note pulse, imitatively developing proud, spacious themes in overlapping suspensions. The harmonies have an almost Bachian combination of sinewy power with sensuous ripeness. The music is disciplined, yet highly emotional, including a dark-hued passage for two gambas, over long sustained dominant and tonic pedals. In the late trio sonatas—notably *L'Apothéose de Corelli* (1725), an extended, Frenchified *sonata da chiesa* intended as a tribute from a French master to an Italian one—the lines have become more nervously sensitive, the polyphony more flexible. Like the painting of Watteau, the music unites firm line-drawing with sensuous harmony and color, whether in a piece of aristocratic dignity like the *Prelude*, in a

fascinatingly syncopated fugal movement like that describing Corelli's reception on Parnassus, or in a quintessential Couperin piece like that depicting Corelli's drinking at the spring of Hippocrene. Here the material is simple, yet the result has an almost paradisaical radiance. The modulation to A Minor toward the close, and the tender false relation in the penultimate bar, convey, as does the music of no other composer, the paradox of a voluptuous purity.

One of Couperin's finest and biggest harpsichord pieces is a chaconne entitled *L'Amphibie*. This probably refers, in the seventeenth-century manner, to the ability to live "amphibiously" in the worlds of flesh and spirit, and certainly one is never far, in Couperin's most typical music, from such hints of the numinous as we have just referred to in the Corelli *Apatheosis*. This being so, it is not surprising that Couperin's most profoundly representative music should be that which he wrote for the church, and it is pertinent to note that his first published works—the Organ Masses of 1690—were strictly liturgical music intended not for the court, but for his own parish church of St. Gervais and for an anonymous convent. Although in this apprentice work he manifests a firm contrapuntal technique based on the austere model of the plainsong fantasy, his musical personality is already established and evident. The most beautiful piece in the *Messe des Convents*, the sixth couplet *Qui tollis peccata mundi*, *Dialogue sur la voix humaine*, has an exquisite tune, so simple that it might be a folk song. The harmony is lucently diatonic, yet the occasional flatted seventh or intrusive chromatic and the

gently twining ornamentation give the simplicity a wistfulness that breaks the heart. Perhaps that is the point: the music tells us that the simplicity of the tune is indeed "out of *this* world" (the sins of which it taketh away), and the tremulous vibrato of the *voix humaine* weeps for the beauty of the vision and for our inability, highly civilized and elegantly sophisticated as we are, to encompass it.

When Couperin moved to the court, it was in the declining years of Louis XIV's reign. France's victories had been succeeded by defeats, and the Sun King, abetted by Mme. de Maintenon, was more ready to listen to the promptings of the still, small voice. Couperin was thus able to create the kind of church music—intimate chamber music for voices and instruments, modeled on the solo cantatas of Carissimi and Marc-Antoine Charpentier—for which he was best fitted. One of the loveliest of the earlier pieces, composed some time between 1697 and 1702, is the *Motet de Ste. Suzanne*, which may not have been written for the Royal Chapel, but for a community of nuns. In any case, it develops the idiom of the more lyrical movements of the *Messe des Convents*, and we may consider the soprano aria *O Susanna quanta est gloria tua* as a consummation of the little *Qui tollis peccata mundi* couplet mentioned before. It too is in sarabande rhythm (as were operatic arias of love), but whereas the organ's dialogue between solo *voix humaine* and *jeux doux* was sectional, the dialogue between voice and violin is here lyrically sustained—onward flowing, upward aspiring—and rich in harmonic implications. More of human experience is involved in it, and being chaste in line, sensual in the spac-

François Couperin "le Grand" (left), like Johann Sebastian Bach, was no isolated figure but the greatest composer of an entire dynasty of musicians. Apart from him, the most celebrated of the Couperins was Louis, but François' father Charles (right) was the well-known organist of St. Gervais until his premature death in 1679, when the son, though still a child, inherited the post.



VERSAILLES MUSEUM

CH. YVES BOUTIER

A COUPERIN DISCOGRAPHY

THOUGH we have come, in recent years, to understand Couperin's greatness—largely through the efforts of Wilfrid Mellers—his representation on records is still scanty. In fact, with the exception of Jean Baptiste Lully, there is probably no generally recognized great composer whose discography is so limited as Couperin's. At one time there was a series of recordings on the Oiseau-Lyre label devoted to the complete harpsichord works, as played by Ruggero Gerlin, but these records have long since vanished from both the domestic and imported catalogs. A collector who finds one hiding in some dark recess of his local record store may consider himself lucky—particularly if the price is right.

The records below, then, provide a rather limited introduction to the work of a great French master. They are not the best of a bad lot, for the lot is not bad, merely small; rather, they are (though several are anything but new recordings) the best of what is available as listed in the current Schwann catalog and the most recent Schwann supplementary catalog.

—J.G.

Concerts royaux, Nos. 3 and 4. New York Chamber Soloists. DECCA (S) 710035, (M) 3203.

Les Goûts réunis, No. 13. Paris Baroque Ensemble. MUSIC GUILD (S) S 111, (M) 111.

Leçons de Ténèbres, Nos. 1, 2, and 3; Motet pour le jour de Pâques; Audite omnes. Collard, Sautereau, Boulay, Pierront. HAYDN SOCIETY (M) 9062.

Messe à l'usage ordinaire des Paroisses; Messe propre pour les Couvents. Michel Chapuis, Organ of St. Maximim, Provence. RCA VICTROLA (S) 6018, (M) 6018 (reviewed in this issue).

Les Nations (complete). Thurston Dart, Jacobean Ensemble. L'OISEAU-LYRE (S) 251 and 60014 (two discs), (M) 251 and 50182.

Le Parnasse (L'Apothéose de Corelli). Harpsichord Quartet. COUNTERPOINT (M) 517.

Pièces de clavecin (harpsichord pieces). Igor Kipnis (three pieces), EPIC (S) BC 1289; Eta Harich-Schneider (*Ordres* 23, 25, 26, 27), MACE (S) 9081, (M) 9081; Aimée Van de Wiele (twelve pieces), NONESUCH (S) 71037.

Pièces de violes (complete). Dupre, Nesbitt, Dart. L'OISEAU-LYRE (M) 50164.

ing of its dissonances, it demonstrates again how for Couperin the flesh, preserving the innocence of Eden, may be the instrument of spirit.

This becomes explicit in the *Quatre Versets* of 1703, which were certainly written for the Royal Chapel and "*chantés devant le Roi.*" The Psalmist's words are concerned with divine justice, and, on the face of it, it is difficult to see why Couperin treats them as he does, beginning with an extraordinary passage for two high sopranos "*sans Basse Continue ni aucun Instrument.*" Perhaps the point is to emphasize the remoteness of God's law from mundane considerations; certainly the strange, whirling coloratura produces an effect unlike anything else in Baroque (or any other) music. The dissonant suspensions seem disembodied, dissolving into glinting ara-

besques that sound almost heterophonic (simple and ornamented versions of the same melody sounded concurrently), though on paper they are grammatical enough. The passage might be described as a musical synonym for the phenomenon of levitation, and the strangeness isn't entirely banished by the succeeding verses, which though in symmetrical dance rhythms, are scored tenuously and ethereally. In the *Adolescentulus sum*, the caressing, step-wise moving notes of the voice are haloed by obbligato flutes, with violins providing the only bass. The music, in the traditional "Eden" key of E Major, tells us that it is *because* I am young and despised that I can accept God's precepts. It is an odd piece indeed to have been written in celebration of a God-King, and it is entirely typical of Couperin, though of course this doesn't mean that he never wrote church music of a jubilant character, such as the *Motet pour le jour de Pâques*.

Yet it is typical too that Couperin's last and greatest church music should have been composed not for the court, but once more for a community of nuns. His three *Leçons de Ténèbres* of 1715 are all that survive of a projected series of nine. Since they celebrate the events of Holy Week, they are preoccupied not with worldly glorification, but with the depths of human suffering and the promise of mystical absolution. Austerely scored for one or two solo voices with continuo, they follow an established precedent for Tenebrae settings in alternating sections of melismatic vocalise (many notes per syllable) on letters of the Hebrew alphabet with arioso settings of verses from the Lamentations of Jeremiah. While the plangent dissonances of the recitative sections betray Italianate operatic influence, the expressively ornamented, lyrically sustained vocal lines are both French and personal to Couperin. In the soaring melismatic arabesques and melting harmonies of the vocalises (especially in the Third Lesson which, being for two voices, can employ a winging harmonic polyphony in trio-sonata style), it is almost as though the mythical *Île de Cythère*—which the real world might be if fallible humanity would let it—has been identified with the Christian heaven. Officially, the *Grand Siècle* wanted the King and State to become God and Paradise. Couperin in this music shows us that this has meaning only if the Flesh becomes Word, and our human senses capable of divinity. There is no difference between a paradise here and now, if it is worthy of the name, and a metaphysical heaven. This is why Couperin's music is at once sensuous and celestial, and why his vision of civilization finds its ultimate expression in church music. Perhaps it is also why his music touches us so nearly and dearly, though its elegance, its clarity, its tragic gravity, even its wit, seem so far away.

Wilfrid Mellers, composer and conductor, is best known as a musical scholar. His book on Couperin is a classic and his Music in a New Found Land a most perceptive study of American music.



Unencapsulated integrated circuits shown against an enlarged thumbprint make a big point of their small size. Each micro-chip contains up to 120 discrete circuit elements on a silicon wafer approximately 0.05 inch square

UNDERSTANDING THE NEW AUDIO TECHNOLOGY

AN ENGINEER DEFINES AND ANALYZES THE NEW DEVICES—INTEGRATED CIRCUITS, FIELD-EFFECT TRANSISTORS, VARACTORS, AND THE LIKE—THAT ARE FAST BECOMING STANDARD IN AUDIO CIRCUITS

By **RON MICHAELS**

FOR both the experienced audiophile and the neophyte about to set up his first system, equipment advertisements and new-product listings are likely to be among the most interesting parts of this magazine. Unhappily, this interest is frequently diluted by a large admixture of frustration because of the difficulty of understanding the increasingly complex technology embodied in present-day audio components. Inundated by advertisements that extol the virtues of radically new solid-state "devices," the audio consumer nervously wonders if his old equipment is now obsolete or if he dare buy some piece of new equipment that doesn't include one or other of the highly touted innovations. All this is not too surprising, since even the "experts"—such as myself—frequently have no way of knowing the immediate merit or significance of some new electronic circuit or device.

To postulate an example of the type of problem I'm referring to, let us say that I noticed in an electronics engineering trade journal a year or so ago that a com-

pany had developed a commercial permalloy unijunction field-follower solid-state device. "How interesting," I said to myself, and thought no more about it—until last week, when the well-known "J. H. Sonoworth Company" sent me a four-page press release announcing the incorporation of several permalloy unijunction field-follower (PUFF) solid-state devices in their new stereo tuner. After chewing over the press-release material, I may come to one of the following conclusions:

- The PUFF really *is* a new and revolutionary gadget for *aerospace* applications—but it doesn't do a thing for an FM tuner except give the ad writers something to talk about.

- A single PUFF works as well as (but no better than) the four transistors that it replaces. However, since it costs only as much as three transistors, the manufacturer saves a dollar or so in production.

- The PUFF works no better than the transistor it replaces, except that the original transistor tended to blow out after 172 hours, 6 minutes, and 33 seconds of use. The PUFF doesn't.

(Continued overleaf)

● The PUFF really does improve sensitivity, capture ratio, and several other specifications and costs no more than the original semiconductor it replaces.

How am I to know which of the above interpretations is correct? I can't know—no one could—without a lot more information than is contained in the press release.

Happily, however, most of the answers are in by now on the esoteric but useful devices appearing in a number of new stereo components, and we have asked engineer-audiophile Ron Michaels to spell out the whys and the wherefores of the more abstruse ones. —Larry Klein

The Integrated Circuit

The integrated circuit (IC) is the legitimate offspring of a complex process—involving applied physics, photography, and chemical engineering—originally developed to manufacture silicon transistors. To make an IC, patterns of "impurity" chemicals and thin metal films are deposited on a tiny chip of silicon, smaller than a letter "o," producing a network of microscopic-size interconnected circuit elements—transistors, diodes, and resistors—bonded onto the chip. The diminutive wafer is the electrical equivalent of a chassissful of conventional "discrete" components, a fact that suggests several potential advantages.

An IC's small size permits its use in cramped-quarter applications—a phono-cartridge preamplifier mounted directly inside the cartridge shell, for example. Its reliability is substantially better than its normal circuit equivalent because the IC is, in effect, a single element—not a group of individual circuit elements linked together by wires and solder joints, all of which are potential sources of failure. And it can lower equipment cost. Most IC's cost less than the total price of the discrete components they replace, and manufacturers net additional savings since fewer individual parts need be han-

dled, inventoried, tested, and wired into the final product.

What about improved audio performance? On the face of it, there is no reason why the replacement of a conventional circuit with an equivalent IC should change—for better or worse—the sound you hear. The point is, however, that the IC replacements are *not* equivalents, but are, instead, substantially more complex than the circuits they replace.

As an illustration, consider a typical four-stage i.f. strip (comprising four transistors and four transformers) that might be found in a good FM tuner. Replacing the four transistors with four IC's seems, on the surface, to simplify matters only slightly, since just a few resistors associated with the transistors disappear from the circuit board. But take a head count inside each IC: the i.f. strip now includes upwards of *two dozen* transistors, for the IC that replaced each original transistor is a complete high-gain r.f. amplifier. It isn't surprising, then, that the strip now offers improved limiting characteristics and displays a superb capture ratio. Note that the IC-equipped strip is not *necessarily* more reliable than the original transistor circuit, nor is it substantially simpler to build, nor does it cost less; in all of these respects it is merely roughly comparable. However, the new circuit delivers the performance of a circuit that would be prohibitively complex—and expensive—to build with conventional components.

In other areas of audio, where conversion to IC's doesn't result in performance (as opposed to cost) advantages, there has been no rush to build them in. It is obvious, however, that as their cost comes down they will find increasing use in FM detector and multiplex circuits and in preamplifiers. In the long run, it is the moderately priced audio equipment that should benefit most from IC design, with prices remaining relatively constant as circuit complexity and performance rises to the level of premium-grade gear.

The physical simplification of an FM tuner's i.f. strip made possible by the use of integrated circuits is shown in the photos at right. Despite its simpler appearance, the IC circuit board (lower photo) has four times as many transistors as the conventional one above.

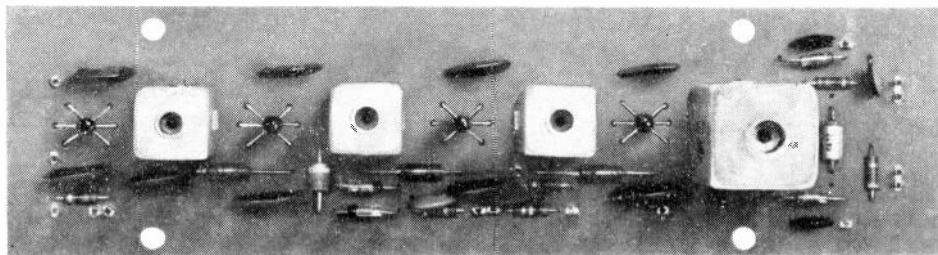
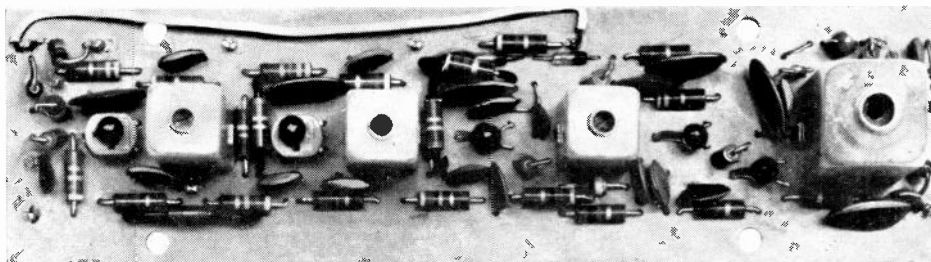
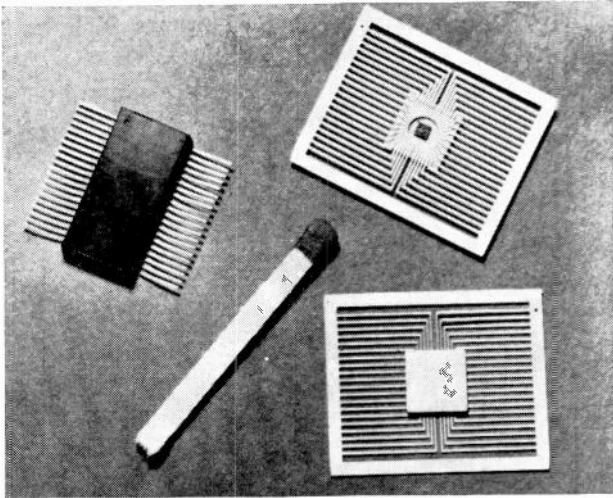


PHOTO H.H. SCOTT



View (upper right) of a complex industrial IC before encapsulation shows the size of the active section—far smaller than a matchhead. Partially sealed and completed units are also shown.

The Field-Effect Transistor

The field-effect transistor (FET) is a semiconductor device that displays many of the characteristics of a vacuum tube. Lest this strike you as a step backwards, keep in mind that the FET's arrival permitted the development of solid-state front-ends for FM tuners that could compete with the finest vacuum-tube designs.

The major problem with the early transistorized FM tuners was something called cross-modulation distortion taking place in the "front-end"—that is, the r.f. amplifier and mixer stages. It comes about like this: when the FM dial is tuned for a specific frequency, the tuner's input stages are actually receiving a fairly large number of FM broadcast signals, and it is up to the later stages to extract the particular signal the dial is set for.

Cross modulation occurs when a strong signal—other than the tuned-in frequency—overloads the tuner's front-end transistors. The overloaded transistors, driven out of their normal operating mode, cause the unwanted signal to appear at several different frequencies on the band, frequently superimposed on the program material you wish to hear.

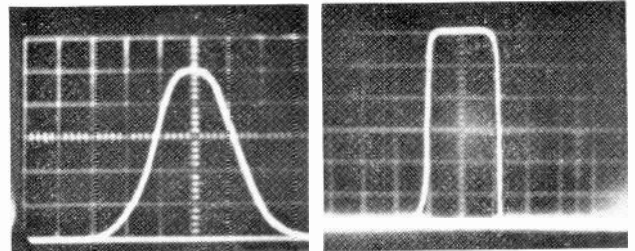
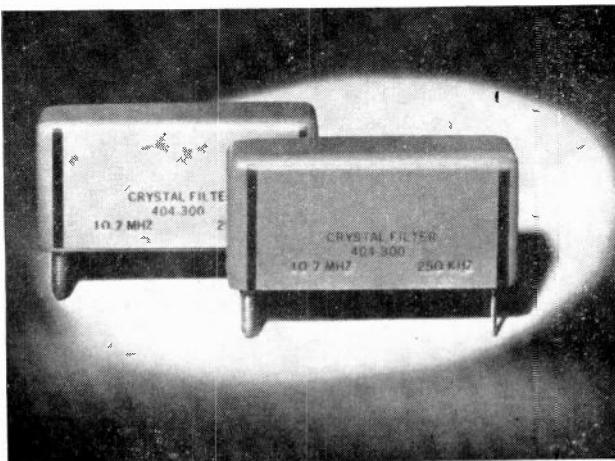
FET's, because of their operating resemblance to vacuum tubes, can be designed into circuits that can

handle, without strain, much stronger signals than a "standard" bipolar-transistor circuit can. Probably the most striking difference between an FET and the conventional bipolar transistor is that the FET is a voltage-controlled device (small input *voltages* control large output *currents* to achieve amplification), while the bipolar transistor is a current-controlled device (small input *currents* control large output *currents*). It is in this respect that an FET resembles a vacuum tube.

An oft-times undesirable feature of a current-controlled amplifying device is that the signal source must supply current for amplification to take place. Or, to put it another way, the amplifier "loads" the source of signal. The inherent low impedance of bipolar transistors has certainly not blocked the development of excellent solid-state audio equipment, but it frequently has complicated circuit design by requiring the use of relatively expensive large-value electrolytic capacitors throughout audio-frequency stages.

All this does not imply that the FET should replace standard transistors whenever technically and economically feasible. The bipolar transistor is the obvious choice for low-impedance applications—as output-stage power amplifiers, for example. But the FET is rapidly becoming dominant in such essentially high-impedance circuits as tone- and volume-control amplifiers. Here, the FET's high input impedance permits low-value capacitors to be used, simplifies wide-range tone-control design, and eliminates impedance-matching transformers and transistor-amplifier stages. As a preamplifier for relatively high-impedance signal sources (such as some microphones), the FET eliminates numerous impedance-matching problems.

The FET also has something extra going for it as a voltage amplifier and as a phase-inverter in a power amplifier: the superior temperature stability of FET's makes it possible to eliminate much of the elaborate temperature-compensating circuitry required by bipolar transistors. The metal-oxide silicon FET (MOSFET) is a special type of FET that has an even higher input impedance than the ordinary FET; it therefore loads circuits even less, and this has practical advantages in certain applications. *(Continued overleaf)*



Crystal filters, shown slightly smaller than life-size (left), achieve improved bandpass characteristics over conventional i.f. transformers. The steep sides and flat top of the crystal-filter waveform (above right) are contrasted with the usual curve.

The Varactor

The Varactor, or voltage-variable capacitor, is actually a solid-state diode. It makes use of the fact that a certain type of diode (a so-called *p-n* junction) can be hooked up in such a way that its normal internal capacity can be varied by varying the bias voltage applied to it. Thus, a suitable diode and a suitable source of variable d.c. voltage (say, a potentiometer connected across a power supply) team up to provide the electrical equivalent of a mechanically variable rotating-plate capacitor. Aside from other advantages, this arrangement can eliminate the complicated mechanical linkages frequently necessary to drive a tuning mechanism.

Varactors promise us radical changes in the FM tuning function. In the not-too-distant future there may be FM tuners equipped with "detent" tuning similar to a TV-channel selector. The tuning knob will turn a hundred-position rotary switch (with a position for each assigned FM-frequency slot) that routes appropriate tuning voltages to a bank of varactors incorporated in the front end's tuned circuits. Instead of a tuning dial, there could be a voltmeter calibrated from 88 to 108 MHz.

There are more immediate applications of varactors, too. The pushbutton tuning used in several current receivers is one: the buttons activate switches that connect preset voltages established by variable resistors to the

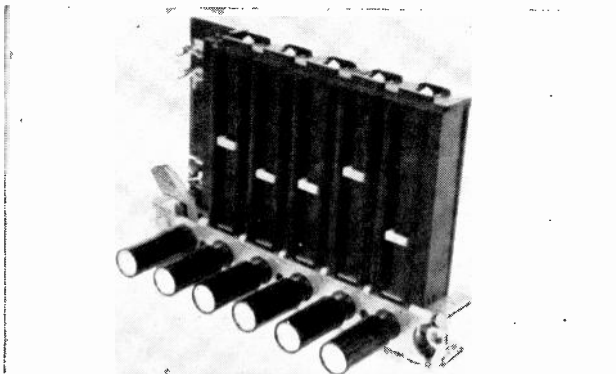


PHOTO FISHER

Pushbutton tuning section for FM receivers contains variable resistors that supply controlled voltage for station selection.

varactors. Automatic signal-seeking is another: the voltage applied to the varactor bank is automatically varied or swept until the tuner locks onto a signal. And, of course, single varactors can be used to achieve automatic frequency control.

The Crystal Filter

The heart of a crystal filter is one or more thin plates or bars of crystalline quartz cut to specific dimensions. Metallic surfaces are plated onto the crystal faces to serve as electrodes, or the crystal is pressed between two metal surfaces. The quartz crystal has two interrelated properties that enable it to serve as a filter. It is piezoelectric, meaning that (1) a voltage applied to it will

cause it to react physically by flexing, compressing, or expanding, and (2) if it is physically stressed it will generate a voltage. A crystal (or ceramic) tweeter or headphone demonstrates the first attribute; a crystal or ceramic phono cartridge or microphone demonstrates the second. And the crystal has one additional property that is necessary for its use in a filter: it can be cut or ground to resonate physically at precise frequencies. Now, when an electrical signal voltage containing a mixture of frequencies is applied to it, the crystal resonates physically at the precise frequency for which it was cut. This physical resonance is then reconverted (via the piezo-electric effect) back into an electrical signal whose frequency is precisely the same as the mechanical resonance of the crystal. The crystal therefore functions as a very sharply tuned circuit element.

Thus, when the crystal assembly is placed within a signal-carrying circuit that contains a jumble of different-frequency signals, it will effectively block the transmission of all frequencies except those very close to its resonant frequency; only these signals can excite within the crystal the back-and-forth transfer of electrical-to-mechanical-to-electrical energy that occurs when the crystal flexes in step with a resonant-frequency alternating voltage applied to its electrodes. Crystal filters can be designed with a single crystal assembly, or with a group of two or more crystals connected in various tandem and parallel circuit configurations (such as the "lattice"), depending on the desired response characteristics of the filters.

The immediate technical advantages of designing with crystal filters rather than conventional tuned circuitry are several (if you overlook their substantially greater cost):

- In i.f. strips, crystal filters can achieve the kind of optimally shaped FM bandpass curves impossible with standard i.f. transformers, and do it with fewer i.f. amplifier stages than are required for a conventional i.f. response curve (see illustration on previous page).

- The tuning of the filter is established when the crystal elements are cut to a particular size and shape. Thus, the use of crystal filters in an i.f. strip eliminates the initial alignment procedure required with conventional i.f. transformers.

- Crystal filters have inherently better long-term stability than conventional i.f. coils and their associated capacitors; practically speaking, this means that a crystal-filter i.f. strip will maintain optimum bandpass characteristics without annual realignment.

A final note: I am grateful to Daniel R. von Recklinghausen of the H.H. Scott Company for bringing to my attention a device that shows some promise. Its developers refer to it as "a thermionic field-effect device hermetically sealed in a silicon-dioxide envelope." It can be easily manufactured with much tighter parameters than transistors, and it is relatively immune to the effects of heat. The manufacturers are considering calling it a "vacuum tube."



INSTALLATION OF THE MONTH

STEREO COMPLEX

DESIGN ENGINEER William Hess, of Fort Lauderdale, Florida, applied his training and aptitudes to the construction of what he refers to as his "stereo complex." Mr. Hess, who is now retired after thirty years with General Motors, writes that he detailed every joint, cut, and dimension in full-size drawings, which were then sent to a local cabinetmaker. The oiled walnut sections were assembled by Mr. Hess into a super-bookcase system 8 feet high by 8 feet wide. There are three separate units mounted on top of each other. The bottom part of the installation contains the speakers. The enclosure, based on the James B. Lansing Ranger Paragon, houses the following J.B.L. speakers: two LE15A woofers, two H5040 horns with LE85 mid-range drivers, and two 075 ring-radiator tweeters.

The middle unit contains all the electronics plus some record and tape storage space. On the left is a JBL SG520 Graphic Controller preamp shown out of its compartment for cable checking. The adjacent Sherwood S-9000 is

used to power a pair of JBL LE8 speakers in the garage and a pair of University outdoor speakers on the patio. Below the Sherwood are a JBL SE408S energizer, which powers the speakers at the bottom of the bookcase, and a Switchcraft speaker selector.

To the right of center are a Marantz 10-B stereo FM tuner and a Marantz SLT-12 turntable. And in the last compartment, there is a Sony Model 777-4 tape deck. The entire bookcase is mounted about 2 inches from the wall, and three Rotron Whisper fans are used to assure adequate ventilation for the whole system.

To simplify servicing, all of the components are mounted on sliders. The Graphic Controller and the Sherwood amplifier are both mounted on a type of hinged slide device commonly found in military and industrial gear, which makes possible easy access to all the rear-panel connections. And, of course, the audio cables have extra slack to allow the units to swing down without breaking the connections.

—W.W.

THE CHARMING BRUTE

The Figure's odd—yet who would think:
 Within this Tunn of Meat & Drink
 There dwells the Soul of soft Desires
 And all that Harmony inspires.
 Can Contrast such as this be found
 Upon the Globe's extensive Round?
 There can—yon Hog'shead in his Seat
 His sole Devotion is—to Eat.

*A 1754 caricature of George Frideric Handel
 at the organ.*



Music, Food, and Love

*Their intimate relation is explored
 and exploited in an aural-oral tour de force*

*By Arja and
 Christopher Fried*

PSYCHOANALYSTS have devoted so much attention to "oral fixation" that it is quite surprising they have not had more to say about *aural* fixation. The gourmet and the audiophile have much in common. Both can be said to suffer from an obsessive compulsion that takes on many of the characteristics of a mild addiction. Audiophilia is, of course, the more highly sublimated, "spiritual" form of the disorder (an unorthodox Freudian might say that it is based on upward, bipartite, sideways displacement of libido from the oral to the aural zone), but both can easily be recognized as expressions of

the addict's desire to escape the frustrations of adult life and return to the security of infancy.

For the baby, milk was more than just nourishment: it was love, confidence, nearness to the most wonderful person on earth, medicine against all fears and troubles. Mere milk can never again be quite so wonderful when one has outgrown babyhood, and that is why the gourmet seeks to enhance his food with herbs and sauces, learns to detect the nuances that distinguish vintage wines, and goes to restaurants where his every bite will be watched and his every wish anticipated as if he were once again in the baby's royal high chair. Like all addicts, the gourmet thus recaptures enough infantile pleasure to make him want to continue the habit, but never quite enough to make him feel satisfied.

The audiophile has attained a higher level of maturity. He seeks to return to a later stage of infancy than the gourmet, one at which the child was becoming aware of the mother as a person, listening for the sound of her voice, ready to stop crying when the first soothing words were spoken. The audiophile's unconscious paradise is that stage of babyhood when every sound was still brand new, when a rustle or rattle was an adventure, when words were still meaningless but a tone of voice conveyed a mysterious, yet meaningful, emotional message. Like the gourmet, the audiophile can never return to a stage of existence when it was possible to be satisfied with something so simple. To approach the intensity of pleasure that his baby self got from a rattle, he may need a multi-speaker stereo system, and a symphony cannot quite rouse in him the same delight that his mother's voice once did. Therefore, he is always searching for something new that will reduce his tension and heighten his enjoyment—a more perfect cartridge, amplifier, or speaker or a great undiscovered composition or an unsurpassable performance. And yet the finer his equipment and the bigger his record library, the more insatiable his yearning.

When Shakespeare wrote "if music be the food of love . . .," he succinctly stated the intimate relation between these three elements. Although we have spoken of the gourmet and audiophile as if they belonged to distinct diagnostic categories, the two disorders are so closely related that they often occur in one and the same person. The typical oral-aural addict tries to have music, food, and drink all together, hoping that one will sate the hunger left by the other, since neither is a perfect substitute for the love he really wants. A Freudian, again, would explain that this is so because sublimation is seldom a perfect defense: a little of the cruder, more basic desire usually peers through from behind the loftier activity. In musical audiophilia, this is true not only of the listener, but even of the composer.

Thus, Handel, in the throes of melancholia, went into such orgies of eating and drinking that he was carica-

tured by a contemporary as a pig playing the organ while seated on a keg and surrounded by poultry, hams, and oysters; his first biographer tried to defend him by saying that a genius needs plenty of fuel to replenish his creative output. Haydn is another example. The most touching letter we have from his pen is one in which—writing from his "wilderness" in the Hungarian marshes of Esterháza—he complains to Marianne von Genzinger, his unattainable love, of his loneliness and melancholy and relates his misery in terms of food, comparing what she had served him in Vienna to his current menu: ". . . instead of that delicious slice of beef, a chunk of cow fifty years old; instead of a ragout with little dumplings, an old sheep with carrots; instead of a Bohemian pheasant, a leathery joint. . . . Here in Estoras no one asks me: Would you like some chocolate, with milk or without? Will you take some coffee, black or with cream? What may I offer you, my dear Haydn? Would you like a vanilla or a pineapple ice?"

It is no mere coincidence that Handel (who, as far as is known, never had a love affair) suffered from profound depressions and tried to cure himself by eating prodigiously, while Haydn (who, though unhappy in his marriage, was quite a successful lover) kept his melancholic tendencies under control and did not exceed the limits of propriety in his eating habits. The man whose adult love needs are fairly well satisfied can keep his gourmet and audiophile tendencies under control. He can enjoy them as life-enriching pleasures instead of being obsessed by them as never-satisfied cravings.

THIS now raises a crucial problem: the plight of the woman who discovers that her husband is apparently an incurable audiophile. The problem seldom originates *after* marriage, for its roots usually go back to the first months of life. In a typical case, the symptoms are not clearly noticeable during the period of courtship and honeymoon. Only after a few months of married life does the young wife discover that she has a rival. Her husband comes home late from the office, complaining of a heavy work load, but a chance conversation with a neighbor reveals that he has been seen in a record shop. When she tries to tell him about her day, he interrupts irritably: "Can't you *listen* for a while? Is what you have to say more important than what Mozart has to say?"

The average wife responds to these early symptoms in exactly the wrong way. Bewildered and angered by her husband's strange behavior, she turns *against* its seeming cause and becomes an enemy of his hi-fi system. She turns a deaf ear when he talks about it, makes no effort to learn to distinguish between woofers and tweeters or to discuss intelligently the issue of large versus small speakers. She insists that the speakers be moved out of their acoustically optimal position because she wants to rearrange the furniture. This strategy, of course, ignores

the origin of the symptom in the audiophile husband's excessive, infantile need for love. She fails to understand that behind his impressive array of knowledge about electrical engineering, acoustics, aesthetics, and the history of music lies a little baby in need of security and sympathy. Just as a drinking man who is upbraided by his wife is thereby given one more reason to return to the tavern, so the audiophile with a critical, jealous wife embarks with increased determination on his quest for higher fidelity.

The most obvious answer offered by an unsophisticated marriage counselor would be for the wife to stop opposing her husband's interest and try to share it with him. But this course has its pitfalls. The typical audiophile is a connoisseur who has studied his hobby for many years, and he may be quite intolerant of naïveté. Even if he is eager to take his wife on as a disciple, she may find herself bewildered by his teaching and unable to maintain a convincing pretense of enthusiasm for very long. If she can't really enter in wholeheartedly, it may be better not to try.

But knowledge of the elements of psychoanalytic theory enables the wife to reach her spouse by addressing herself to the oral fixation that underlies his aural fixation. She can repair to the citadel wherein she reigns supreme—The Kitchen—and put her own skills to work in supplementing her husband's musical diet. When he is in a Sibelius mood, she can make Karelian Stew. If he's a Köchel-Verzeichnis man, she can roll him some Mozartkugeln. Appended below is a series of recipes intimately connected with music and absolutely guaranteed to gratify the audiophile's innermost desires so deeply that he may, lifting his eyes from the plate and momentarily disengaging his ears from the audio system, rediscover the fact that there is bliss in matrimony.

Karelian Stew à la Sibelius



Karelia, the easternmost province of Finland, is the heartland of Finnish music. Karelians are in every way more oral than other Finns—they talk more, sing more, and dream up more ingenious recipes. Sibelius (whose orality expressed itself in a legendary fondness for brandy and cigars) owes much of his inspiration to Karelia. The Kalevala, Finland's national epic, was collected from the bardic songs of this region's peasants, and it is the Kalevala that Sibelius illustrated with such tone poems as the *Lemminkäinen Legends* and *Pohjola's Daughter*. And then, of course, there are the *Karelia*

Overture and the *Karelia Suite*. Why not Karelian Stew?

1 lb. beef	2 carrots
1 lb. veal	2 onions
1 lb. lamb	Fresh dill
1 lb. pork	Bay leaves
¼ lb. beef kidney and/or liver	Salt and pepper to taste

Have your butcher cut the meat into one-inch cubes, removing all fat and bones. Place a layer of meat cubes in bottom of casserole, sprinkle with salt and pepper, add two bay leaves; repeat process with successive layers. When casserole is full, top with halved onions and pieces of carrot, and last of all add dill, preferably fresh. Fill with cold water to level of meat. Cover, place in oven at 250° F. for three hours, or until tender.

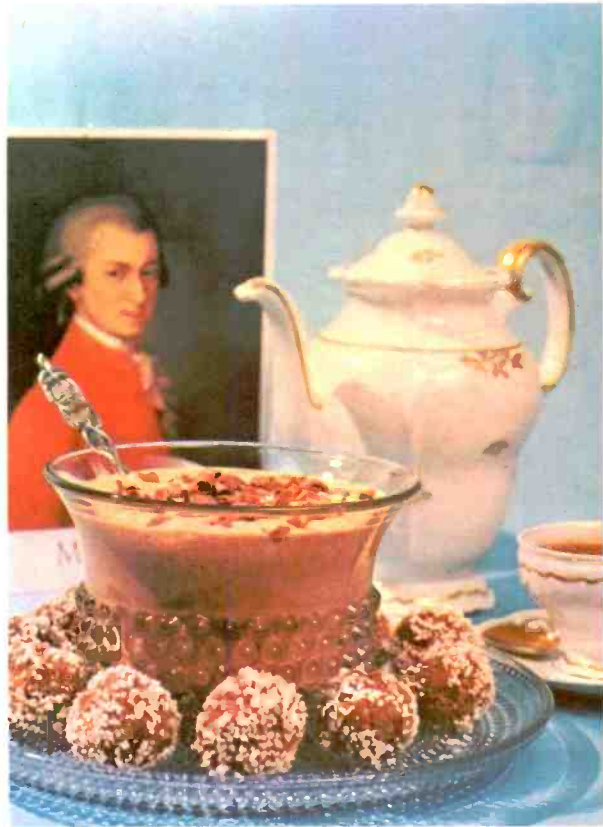
Stuffed Roast Chicken à la Mandel



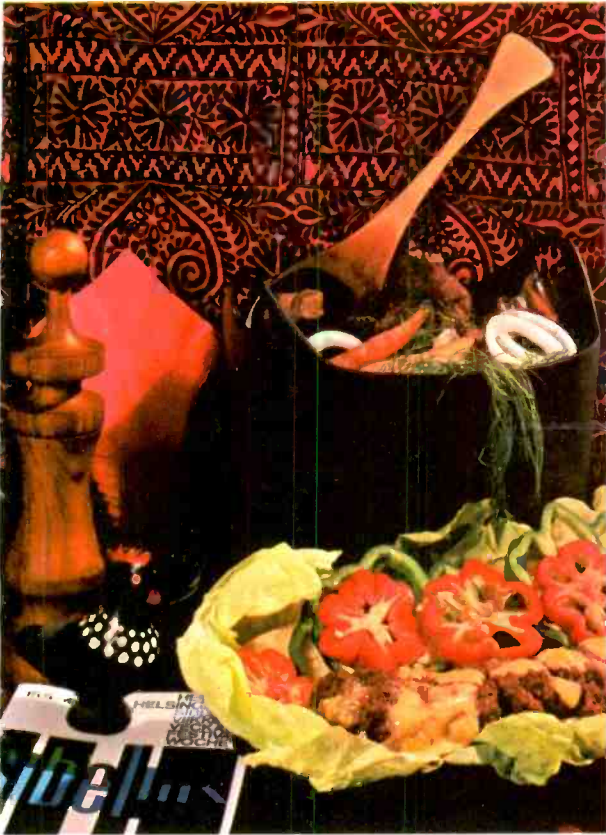
In Renaissance Germany, it was fashionable to dignify one's name by translating it into Latin. That is how Schultz became Praetorius, while Handel's predecessor Jakob Handl (c. 1550-1591) became Jacobus Gallus. Since this Latin name had been pre-empted, George Frideric Handel had no choice but to emigrate to England, where no one knew that his name meant "chicken."

One 3 or 4 lb. chicken
1 or 2 apples
½ lb. of canned pineapple chunks
6-8 pitted prunes
3 tablespoons orange juice
3 tablespoons white wine
2 tablespoons unsalted butter
1 slice white bread

For the tasty fruit stuffing, which suffuses the meat with its subtle aroma, it is essential that you use no more bread than is required to soak up some of the liquids. Place bread in a bowl, pour orange juice and wine over it, cut in chunks of the apple, pineapple, and prunes, mix with your hands, and stuff into chicken, which can then be sewn or skewered. Heat butter till it just barely begins to brown and brush chicken with it. Roast at 300° F., 30 to 45 minutes per pound, basting when it looks dry and adding a little more wine to the liquid, if desired, the last time you baste shortly before serving. For musical accompaniment, try the *Concerto Grosso* from *Alexander's Feast*. Or, if you want to keep birds as your theme, try the "Cuckoo and the Nighthale" *Concerto*—unlike Rameau and Haydn, the self-conscious Handel wrote no music about hens.



Mozartkugeln



*Karelian Steu
à la Sibelius*



*Forelle mit Champignons
à la Schubert*





Haydn Surprise à la Marianne

After receiving that letter from Haydn, you may be certain Mrs. von Genzinger would have wanted to surprise him with a dessert which would not necessitate a choice between pineapple and vanilla, but would include both. While you are preparing the culinary surprise, your husband could surprise the guests musically by *not* putting the "Surprise" Symphony on the turntable. The surprise at the end of the "Joke" Quartet, Op. 33, No. 2, has been less wearied by retelling. Fresher still is the surprise in Symphony No. 98, because the unexpected harpsichord solo was until recently (*i.e.*, until the advent of the Goberman, Jochum, and Klemperer recordings of the score) omitted from performances, recorded or otherwise, and chances are that you have friends who think they know the joke but have never heard the punch line. And then there is the "Absent-Minded" Symphony, No. 60, which is just one surprise after another. Our dessert's surprise is that, in contrast to traditional "surprise" desserts that have ice cream hidden inside, this one looks like ice cream from the outside.

- 1 quart vanilla ice cream
- 1 can sliced pineapple

Cake (authentic Viennese Sachertorte):

- ¼ lb. shortening
- 4 squares semi-sweet baking chocolate
- ⅔ cup sugar
- 6 eggs
- ½ cup flour

Icing:

- Preserves (apricot or red currant)
- 2 squares semi-sweet baking chocolate
- 2 tablespoons sugar
- ½ teaspoon butter
- 2 tablespoons water

Separate eggs; beat whites till stiff. Melt 4 squares chocolate in double boiler on very low heat. Blend with shortening. Stir, adding sugar and egg yolks little by little. Stir in flour. Fold in stiffly beaten egg-whites. Bake in greased oblong rectangular baking tin, one hour at 350° F., or until crust just begins to crack. Remove from oven and let cool. Spread with apricot or red currant preserves. For icing, melt 2 squares chocolate with pat of butter and 2 tablespoons water. Stir in double boiler until stiff enough to pour over cake (icing should be hard, not gooey, and only just thick enough to conceal the preserves). Place finished

cake in refrigerator. Drain pineapple. Place one pineapple ring in each dish, top with a square of Sachertorte, then conceal pineapple and cake with slabs of ice cream. Serve with coffee—and if you want to be truly Viennese, with whipped cream which can be spooned onto the dessert, the coffee, or both.



Mozartkugeln

Assiduous research on the part of the authors has so far failed to reveal the connection between the composer and this famous Viennese recipe (we expect to be deluged by letters telling us the answer). *Kugeln* means "balls"; hence we hypothesize an association between this dessert and Mozart's proclivity for playing billiards and bowling. The "*Kegelstatt*" ("Bowling Alley") Trio for Clarinet, Viola, and Piano (K. 498) is said to have been composed while he was engaged in the latter activity. (It isn't every bowler who can come up with such a score.) If you buy Mozartkugeln at a confectioner's, you will find they have a marzipan center, but the Viennese housewife prefers this simpler method:

- | | |
|---------------------------------|---------------------------|
| ¼ lb. almonds, finely
grated | 1 egg |
| ¼ lb. sugar | 2 teaspoons rum |
| | 4 ounces grated chocolate |

Mix ingredients well. Form into small balls—a little over one inch in diameter. While still moist, roll lightly in sugar. Place on candy-paper or in refrigerator to dry. Serve with after-dinner coffee or with liqueurs, as an after-coffee confection.



Forelle mit Champignons à la Schubert

Schubert ate so much that his short, rotund figure caused his friends to nickname him "*Schwammerl*," which is Viennese dialect for "little mushroom." As for the trout, every music lover knows *Die Forelle* both in its lied and piano quintet forms. The words of the song make us think, however, that Schubert knew more about eating trout than about fishing for it. He suggests that the fisherman muddy the water so that the trout won't

see his line; any trout fisherman knows that if he starts roiling up the water, he can kiss the fish good-bye.

Trout	Flour
Approximately ¼ lb. mushrooms per fish	Sweet butter
Milk	White wine

Lightly season cleaned trout with salt and pepper. Dip in milk, then in flour, and sauté in butter till it just starts to brown. Surround with whole cleaned mushrooms, pour on ½ cup white wine per fish, and place in pre-heated oven (350° F.) in covered casserole or iron frying pan for about twenty minutes. Garnish with tomatoes, fresh dill, and fresh parsley and serve with small boiled new potatoes.



Mousse Debussy

Debussy is associated with the sea—*La Mer*—and with children—*The Children's Corner Suite*, *La Boîte à Joujoux* (*The Toy Box*). Mousse is a French favorite that is connected with both. The word means "sea-foam," and it also means "a boy 'prenticed to become a sailor." In Debussy's day, when ice cream was still a rare luxury, a French boy's favorite treat was a cup of mousse (choice of chocolate or chestnut flavors) which could be bought at the corner grocer's, with a picture of a little sailor on the cover. Today it is ice cream that has become a commonplace, and mousse, with its light texture and delicate flavor, is a rare gourmet's delight. If your guests ask how you did it, just smile vaguely with all the ambiguity of Debussian harmony; let it be your secret that it's really quite easy to make.

3 eggs
 ½ cup sugar
 ⅔ cup heavy cream
 2 squares chocolate
 Rum or cognac (3 tablespoons or to taste)

Separate eggs, whip whites until stiff. Whip the cream. Beat egg yolks with sugar until thick and creamy. Melt chocolate in double-boiler (add no liquid to chocolate). Using big mixing bowl, fold egg-whites into sugar-egg-yolk mixture, then add melted chocolate, then fold in whipped cream, then add rum. Decorate by sprinkling top with chocolate shavings, cut from a chocolate bar with a twist of the wrist so that they curl. Place in refrigerator and serve well chilled. (4-6 servings).



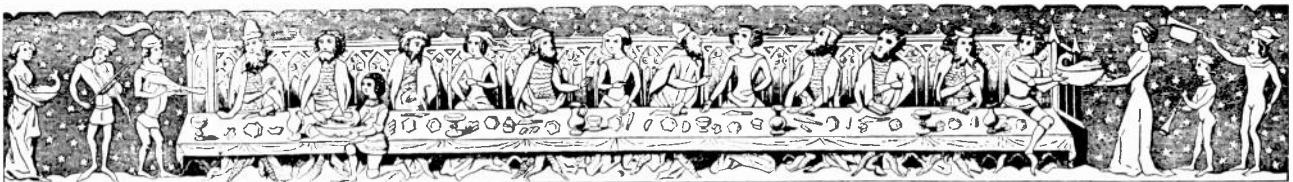
Goldberger with Thirty Variations

Bach wrote the Aria with Thirty Variations for his pupil Goldberg to play for Goldberg's employer, who was afflicted with insomnia and wanted to be played to sleep. The idea was that anyone would doze off after hearing the same tune for the thirtieth time. But like Haydn, Bach didn't appreciate the idea of people falling asleep while his music was being played. So he injected a little surprise into Variation No. 30—two boisterous folk tunes calculated to rouse anyone from his slumbers.

The words for these tunes are: "*Kraut und Rüben haben mich vertrieben/Hätt' mein Mutter Fleisch gekocht, so wär ich länger geblieben*" (Too much beets and cabbage have driven me away/If my mother had cooked meat, then I might have stayed), and "*Ich bin so lang nicht bei dir g'west/Ruck her, ruck her, ruck her!*" (I've been away from you so long,/Come close, come close, come close!). There you are again—as nice a proof as any psychoanalyst could wish for to support the contention that music expresses unsatisfied cravings for mother, food, and love.

Just as Bach's music integrated the national styles of his day, so our Goldberger was born of a marriage between the American cheeseburger and the Italian hero sandwich. Slice a torpedo roll or crusty French *baton* lengthwise. Shape a half pound or so of raw hamburger into an oblong that will fit the roll, and mix chunks of Swiss cheese or mozzarella into the meat. As you grill the meat, the cheese will stud it like nuggets of molten gold. You can garnish the roll with lettuce, tomato, onions, and peppers, or put the meat inside the roll and toast both together in the oven for the last ten minutes, adding sauce if you prefer, and serving it with the bread almost too hot to touch. Remember that improvisation and ornamentation were the essence of performance in the Baroque Age as they are in our Jazz Age: the thirty variations are up to you.

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MUSIC OF THE PRESIDENTS

By Robert Offergeld



I see you have a band with you. I should like to hear it play Dixie. I have consulted the Attorney General, who is here by my side, and he is of the opinion that it belongs to us. Now play it.

—Abraham Lincoln, at the White House, after Appomattox

LET ME say it right off: as used hereinafter, the term "Presidential music" is rather a loose one. The topic undeniably sprawls. Yet even the tidiest research specialty—I mean the *Aleatory Choral Music of the Whiskey Rebellion* sort of thing—offers a lot more musicological mileage.

In 1787, for example, Francis Hopkinson dedicated his *Six Songs for the Harpsichord or Pianoforte* to George Washington. But after you prove that Hopkinson was, or wasn't, "the first native of the United States who has produced a musical composition" (as he claims, in his preface, to be), there isn't a great deal more to be said that is wildly exciting about the songs. In this context, there remains, unhappily, even less to be said about Washington. On the other hand, a great deal of music has demonstrably been made, one way or another, *about* Presidents. This kind of music is interestingly personalized. It is mainly (but not invariably) produced for two occasions, one being the President's campaign and the other his funeral.

On such occasions, neither the quality of the music nor that of the President need be high. Those who listened on their radios to the 1932 Democratic Convention in Chicago will recall the rowdy and repeated declaration of the pipe organ: *There'll be a Hot Time in the Old Town Tonight*. It is the contention of competent historians that this song originated in the 1890's among the lively young women employed in Babe Connors' famed but unmentionable St. Louis emporium. And the editor of a distinguished literary magazine has confessed to me that, as an adolescent farm boy, he stood weeping in a county-seat railroad station as his high school band played a dirge for the passing funeral train of Warren G. Harding.

In addition to music about Presidents, there has also been a certain amount of it made *by* Presidents, notably violinist Thomas Jefferson and pianist Harry S. Truman. Of this more anon, but it is no reflection on either of these great Democrats to say that if the former had played

like Heifetz and the latter like Horowitz, you couldn't have paid anybody to admit it. It confuses us if our Presidents know how to do anything but preside, and they are traditionally confined when off duty to such pastimes as trout-fishing, stamp-collecting, and golf.

In any case, what America has never had (the lonely exception noted below proves the rule) is a music *for* Presidents—which is to say a music contractually provided for the uses of the Presidency. It is sometimes alleged that the office itself harbors an organic resistance to song, a kind of built-in republican disaffection from the Muse. This belief is bitterest among performers who have never been asked to make trial of the White House acoustics, and there is not much truth in it. The East Room chandeliers have shivered to everyting from coloraturas under full operatic steam to mournful hillbilly jug bands lonesome for the Ozarks. But there are no real American counterparts to Purcell's court masques, Handel's *Royal Fireworks Music*, the "Coronation" Concerto that Mozart played for Leopold II, or even Sir Edward Elgar's *Pomp and Circumstance*.

IN America, of course, the function of providing Presidents with uproarious mass adulation was systematically taken over by our nominating conventions. Yet the young Republic was friendlier to ceremonial usages, and even to notions of a kind of dynastic succession, than is today generally supposed. So far as music is concerned, why not? A march composed for Washington does no less honor to Adams. An ode addressed to Adams can be (and was) draped quite as gracefully on the taller frame of Jefferson, even though the latter's politics made Adams madder than a hornet.

There was a moment or two when the idea seemed likely to catch on. Our oldest relic of protocol music is also the only one mandatory today—namely, our traditional Presidential Acclamation, *Hail to the Chief*. Originally an English song with words by Sir Walter Scott, it was adopted as a ceremonial instrumental piece in the administration of President Madison. The definitive interpretation of this florid antique is the secret of the U. S. Marine Corps band, which gives it just the right tone of brightly vacuous pomp. Interestingly, the Marine Corps band—the nearest thing we have to a Presidential house ensemble, one which over the years has developed, for such occasions as Rose Garden receptions, a wonderfully obsequious style that might be

called Palm Court Elegant—was institutionalized in the not very democratic administration of John Adams.

The Federal era, it will be recalled, dressed our cities in Greek Revival architecture and our women in "high waistlines with bust emphasis," as fashion historians put it. This was no more than the international chic of the period, but while Philadelphia remained the national capital, our fashions in practically everything else, from Presidential protocol to sheet music, were undisguisably English. They were also, as the Jeffersonian party never tired of thundering, monarchical. The Federalists really did want to enthrone the President on a dais, and at moments John Adams seemed to be listening. Meanwhile, even music by American composers was for the most part printed in England. Although Italian, French, and German music was available, the best operatic fare by definition was Charles Dibdin's *The Padlock*, Samuel Arnold's *Inkle and Yarico*, and similar works by Stephen Storace, Thomas Linley, and William Shield.

The social and political effect of this Anglophilia was summed up in 1797 by Benjamin Latrobe, architect of the Philadelphia Water Works and much of the Capitol:

To be civilly received by the fashionable people, and to be invited to the President's [meaning John Adams], it is necessary to visit the British ambassador. To be on terms with Chevalier D'Yrujo, or General Kosciusko even, is to be a marked democrat, unfit for the company of the lovers of order and good government.

The musical effect of this Anglophile influence is very prettily illustrated in a couple of historical snapshots. Of the first, which is contemporary, we have but a blurred report. Washington arrived in New York for his inauguration, under escort by an honor guard of dignitaries, in April of 1789. Awaiting his ferry on the

wharf was a choral group, an assembly of maidens robed in white (more high waistlines with bust emphasis). As Washington disembarked, this Greek Revival tableau burst into song, addressing the Father of His Country with an appropriate anthem.

The identity of this piece—presumably the first music heard in his next-thing-to-Presidential capacity by the first man about to be President—is uncertain. If it had been composed for the occasion, it would have been proudly so labeled, like others of its kind, and we would know it. I have therefore determined, at least to my own satisfaction, that this selection was one of the many Washington pieces already in existence.

But which one? The numerous marches and battle odes are out of order, even if provided with words. The famous *Toast to General Washington*, composed eleven years earlier by Washington's good friend Francis Hopkinson, seems scarcely suitable for a choir of Republican Vestals assembled on a dock to welcome their Chief Magistrate:

*'Tis Washington's health—fill a bumper all round,
For he is our glory and pride.
Our arms shall in battle with conquest be crown'd
Whilst virtue and he's on our side.*

But if we recall that this was a New York inaugural, and that the fine Federalist hand of Alexander Hamilton was inevitably involved in the program arrangements, a strong probability emerges. There were numerous *post* Colonial songs written along the lines of *God Save the King* (enormously popular as a tune both in Europe and America). One of these, providentially composed in 1786, would seem to have been exactly what the occasion demanded. Its title is *God Save Great Washington*, and allowing for distance, I can hear it now.

Presidential campaign 1968 got off to a flying musical start in August when candidate Richard M. Nixon sat down to practice some tunes appropriate to a planned briefing with President Johnson. And Vice President Humphrey a few days later joined little lambs Richard J. Hughes, Governor of New Jersey, and opera singer Robert Merrill in a harmonious rendition of the Yale Whiffenpoof Song.



WIDE WORLD PHOTOS



NEW YORK TIMES

The Washington-inspired piece with the longest life of its own was *The President's March*, composed by Philip Phile (sometimes spelled Pheil), a Philadelphia violinist. It does not seem to have been used officially until *after* Washington's inauguration. Later it continued to be used for John Adams, and for a time seemed likely to remain attached to the White House service. But as fitted with words in 1798 by Joseph Hopkinson (the son of Washington's friend), it presently became a national patriotic hit as *Hail, Columbia*, thereupon losing its Presidential function.

For my second Federalist snapshot, the anachronistic one, I am indebted to T. C. Evans, a currently unremembered but highly literate New York reporter who happened to be fond of music. In his professional capacity, Evans seems to have known every President from Buchanan to Cleveland, and in 1860 he accompanied Buchanan and the Prince of Wales (later Edward VII) to Mount Vernon, where the Prince planted a reconciliatory acorn beside Washington's tomb. Mount Vernon was then a much unvisited derelict, and its "look of decay, desolation, and ruin" so shocked Evans that he returned the next day for a closer inspection.

Among such uncommunicative relics as the holsters and saddles that Washington had used in the Revolution, Evans found an "ancient harpsichord." As a reporter and a music lover, he could do nothing but try it. It possessed, he says,

one or two strings yet unbroken, which when touched gave forth a piteous vibration, as if it were the ghost of the music that once awakened there. . . . In the old days its tones must have swelled many a time, like the harp of Tara, to chiefs and ladies bright, inspiring them to stately minuet marchings, and these vanished figures of grace and valor seemed again to rise and move in shadowy procession through the deserted apartments.

That particular image, of course, was a favorite cliché of early Romantic fiction. But it is also the real afterglow of a Federalist fantasy—the last whisper of a stately Presidential music composed for heroes, the noble consorts of matrons whose silhouettes are more than a touch Roman.

What America got instead of all that was the Presidential campaign song, a far from stately vote-grabbing device based largely on character assassination. Even the campaign slogan that glorifies your own candidate is habitually so phrased as to imply the worst about his opponent, and the early masters of the genre soon abandoned innuendo for karate.

The earliest Presidential songs, often with elegantly turned phraseology, were mostly concerned with the great abstractions—valor, virtue, liberty. By Jefferson's time, however, known faces are becoming visible. The first version of *Jefferson and Liberty* was simply an adaptation of *Adams and Liberty*. But a later version,

sung to the tune of *Alistair MacAlistair*, a dark, modal tune with a touch of wild Scots defiance, is quite different:

*The gloomy night before us flies,
The reign of terror now is o'er.
No gags, inquisitors, and spies—
The herds of harpies are no more.*

The "reign of terror" phrase refers to the hated Alien and Sedition Acts, against which Jefferson had secretly and successfully organized opposition while Vice-President under Adams.

What still was lacking was a democratization of language, and the President who made all the difference was Andrew Jackson. Despite partisan libel, Old Hickory was not insensible to the elegancies of life, and it was in fact he who replaced Dolly Madison's piano (lost when the British burned the White House in 1812) with a handsome six-octave instrument of rosewood richly decorated with gold leaf.

BUT in 1828, as a matter of policy, Jackson threw wide the White House doors to the "Jacksonian rabble." The ensuing social melee at 1600 Pennsylvania Avenue proved conclusively that the Presidential Mansion had less need for a catalog of official music than for an expanded collection of spittoons. Moreover, Jackson's jubilantly expectorant admirers brought their *own* music—particularly a bragging soldier ballad, a national hit in the campaign just concluded, called *The Hunters of Kentucky*. Several variants exist, but as sung to the tune of *Miss Bailey's Ghost* (sometimes called *Unfortunate Miss Bailey*), they all celebrate Jackson's heroism—not to forget that of the singer—at the Battle of New Orleans:

*For Jackson he was wide awake
And wasn't scared at trifles;
And well he knew the aim we take
With our Kentucky rifles.*

Although Old Hickory's boys raised themselves a breastwork, the song explains, they did this from no defensive spirit but just to have something to *lean* on. As you also might expect, they were a very small band, but

None wished it to be greater;

and the reason given for this provides one of the best rhymes and the gayest images in American folk myth:

For every man was half a horse and half an alligator.

After this kind of contagious nonsensicality, and this kind of homely, forthright language, there was no turning back. Running for re-election in 1840, Jackson's successor Martin Van Buren, widely called The Little Magician, went down to defeat in a barrage of tuneful vilification, of which the following is one of the more dignified samples:

*Who would his friends, his country sell?
Do other deeds too base to tell?
Deserves the lowest place in Hell?
VAN BUREN!*

Other songs heaped scorn on Van Buren's effete manners, particularly the *gold spoons* with which he reportedly ate, and altogether there was so much unfriendly music around that, after his defeat, Van Buren remarked bitterly, "We were drunk down, lied down, and *sung* down."

Meanwhile, the candidate who benefited from these musical hatchet jobs was possibly the least distinguishable in American history. Whereas Warren G. Harding at least *looked* impressive, William Henry Harrison was practically invisible. After winning a grubby little altercation with some Indians on the Tippecanoe River (the Indians sort of drifted away), Harrison was grandly nicknamed for the site of his "battle." He actually won the election because his running mate was named Tyler, and the country found irresistible the alliteration of "Tippecanoe and Tyler Too."

The mythographic faculty that invented Jackson's engaging centaurogators was now put to work on the total manufacture of a candidate. Harrison, who was anything but, was presented to the country as a rugged and folksy frontiersman:

*They say that he lives in a cabin,
And that he drinks hard cider too.
Well, what if he does; I am certain
He's the hero of Tippecanoe.*

Harrison was actually a bookish type who in youth studied medicine with Benjamin Rush, and his father was "Signer" Benjamin Harrison, later Governor of Virginia. But for a century to come, an astonishing number of Presidents contrived to get themselves born in Harrisonian log cabins fabricated from the fumes of campaign song and oratory.

The year is 1920, the place Marion, Ohio, and President-To-Be Warren G. Harding warms up for a tuba-thumping campaign to come.



UNITED PRESS INTERNATIONAL

In 1844, Henry Clay's opponent was an obscure Democrat (Who the Hell is James K. Polk?). Polk's historic and alliterative slogan, "Fifty-four forty or fight!", played no part in his victory, being a post-election afterthought. What doomed Clay, as the refrain of his campaign song makes depressingly clear, was his obvious indifference to the poetic possibilities of his running-mate's name:

*Clay's a patriot through and through
And so is Frelinghuysen too . . .
Hurrah, hurrah, the country's risin'—
Henry Clay and Frelinghuysen.*

The next tune the country heard risin' was *President James K. Polk's Grand March and Quick Step*.

IN THE cases of some Presidents, we feel that uncomplimentary campaign songs are not only funny, but in a way deserved. But it seems very unfunny that the tragic Lincoln we know from history was also a target, and not of wit but of meanness. The point is that Lincoln's enemies lacked our history, and what they saw called for ridicule. References to old Abe, the clumsy woodchopper of the West, are almost kind compared to some others, and a standing invitation to a mindless snicker was Lincoln's homeliness:

*Any lie you tell we'll swallow;
But, oh, don't, we beg and pray you,
Don't for land's sake show his picture.*

Within days of Lincoln's call for volunteers, young soldiers were marching up Pennsylvania Avenue singing (to various tunes, one by Stephen Foster):

*We are coming, Father Abraham,
Three hundred thousand more. . . .*

Today it seems impossible that anyone could fail to find this moving or at least stirring, but in New York, Bryant's Minstrels made a hit with their parody of it, a jibe at the inflationary greenbacks the government was forced to print:

*We're coming, Father Abram, One hundred
thousand more,
Five hundred presses printing us from morn
till night is o'er. . . .*

The tactics of sneer and smear, as used by Grover Cleveland's Republican foes, produced a loud and historic backfire. Cleveland had fathered an illegitimate son (the child's mother was a widow named Maria Halpin) and the Republicans howled:

*"Ma! Ma! Where's my Pa?"
"Gone to the White House—
Ha! Ha! Ha!"*

In a burst of amatory sophistication, the country promptly elected Cleveland (who had calmly acknowledged the truth of the charge), and the Democrats fired back a memorable victory song:



There was a good deal more to President Harry S. Truman's musicmaking than the Missouri Waltz. At left he accompanies James Pettillo, President (1923-1958) of the American Federation of Musicians, in an impromptu Hail, Hail, the Gang's All Here, and right, as the guest of President and Mrs. John Kennedy, he plays the White House piano after a recital by pianist Eugene List (standing).



WIDE WORLD PHOTOS

*Hurray for Maria!
Hurray for the kid!
I voted for Cleveland
And I'm damn glad I did!*

Three musicians, all pianists, span the entire Presidential range from Andrew Jackson to Franklin Delano Roosevelt. America's first great native pianist, Louis Moreau Gottschalk, met Andrew Jackson during his New Orleans childhood. Although Gottschalk never played in the White House, both Lincoln and Grant made a point of attending his concerts, and the pianist actually had the most extensive Presidential fan club known until that of Ignace Jan Paderewski. Martin Van Buren and his son were in Gottschalk's audience the night of his New York debut in 1853. Millard Fillmore was also a Gottschalk admirer.

Gottschalk's pianistic protégée, Teresa Carreño, was nine when she played for Lincoln—and still in fine concert form when she played for President Wilson. Lincoln asked her to play *Listen to the Mocking Bird*, which is a nice example of his totally unaffected taste. He also liked band music, and it was at about this time that General Grant made his much quoted confession to Lincoln about knowing only two tunes: "One is *Yankee Doodle* and the other one isn't." The performance that prompted this remark was conducted by an army bandmaster named George E. Ives, composer Charles Ives' father. Young Charles Ives in due time would write a campaign song for William McKinley, *William Will*, that sideswipes McKinley's Democratic opponent, William Jennings Bryan.

The White House artist of choice beginning with Theodore Roosevelt was the Polish pianist (and future statesman) Paderewski. The pianist also knew Cleveland but never played for him, since he first visited America

in 1891, after Cleveland left office. Paderewski in his early days was almost as celebrated at the pool table as at the piano, and in the socialite crowds that gathered in the Windsor Hotel billiard room to watch him play, the pianist often noted "a big silent man with a strong Napoleonic face." This turned out to be a not-yet-President, William McKinley.

In his later years, Paderewski made some amusing remarks on the relative musicality of his Presidential friends. Theodore Roosevelt's appreciation was characteristically emphatic, expressing itself in shouts of "Bravo! Fine! Splendid!" even during the performance." Taft was even more interested in music than Roosevelt—but much quieter. Calvin Coolidge, unexpectedly, gets higher marks than Woodrow Wilson, who was both Paderewski's close friend and his colleague in treaty-making at the Paris Peace Conference. "President Coolidge . . . really looked as if he were delighted with music. . . . I think he liked music for itself, and perhaps he liked it even more because when music was going on, he himself did not have to speak."

Between his first campaign and his fourth, Franklin Delano Roosevelt sat still for innumerable performances of *Home on the Range*, a piece generally thought to be his favorite, but one he actually detested. The tune that FDR *did* like was *Yellow Rose of Texas*, originally a Negro song, composer unknown, that first appeared in the 1850's. Meanwhile, Eleanor Roosevelt, like Andrew Jackson, had opened the White House doors to a music of the people—but with a difference. In the East Room, prior to World War II, you could hear *I Wonder as I Wander* sung as social consciousness by fashionable recording stars billed as "folk singers." But you could also hear it sung by an unknown hillbilly group to whom it was just a pretty song learned in childhood.

One of the many surprises sustained by the country in the Truman administration was the disclosure of the President's musicality. Invidious questions of relative proficiency aside, Mr. Truman is a pianist in the same happy sense that Jefferson was a violinist. The delight of each of these presidents in his chosen instrument is freely confessed, pure-hearted, and abiding.

Jefferson's many-sided involvement in music is today a matter of scholarly research. Mr. Truman's modest but faithful love of the piano is less well known. As a performer, he had a repertoire that included Paderewski's Minuet (it reportedly made him quite indignant when the newspapers confused this virtuoso selection with Beethoven's little Minuet in G, an easy teaching piece), and he seems also to have studied the familiar Mozart Sonata in C.

In addition, it was Mr. Truman who arranged what is certainly the most memorable historic setting for piano music since Beethoven played for the Congress of Vienna. The President proudly presented Sgt. Eugene List, U.S. Army, as a sort of virtuoso in residence to the Potsdam Conference, a position involving several recitals for audiences that included Winston Churchill and Joseph Stalin. At one of these concerts, the president turned pages for the sergeant, who hadn't had time to memorize a piece Mr. Truman was anxious to hear.

IT NOW seems likely that a musical event of the Roosevelt era will be noted by sociologists as a turning point in our national history. In 1939, the D.A.R. denied the use of its Constitution Hall for concert purposes to the Negro contralto Marian Anderson. By Presidential order Miss Anderson was forthwith given the use of the Lincoln Memorial for her concert, and the great and demonstrative audience that assembled there to hear her prefigured the vast protesting assemblies that, on the same site, were to shake the social fabric of the 1960's.

It was also on the site of Miss Anderson's concerts, between the Lincoln shrine and the shacks of Resurrection City, that the 1968 funeral cortege of assassinated Presidential candidate Robert Kennedy halted on its way to Arlington. The song then sung had made Lincoln weep when he first heard it and had inspired Theodore Roosevelt to urge its adoption as our national anthem. Three months after the Kennedy funeral, at the Democratic nominating convention in Chicago, this song was sung from the podium in an affected and arty "soul" arrangement and later shouted as an angry obstructive maneuver by insurgent delegates. None of these uses, spontaneous or calculated, seem to diminish the essential grandeur of the song—a tune that began in the 1850's as a camp-meeting hymn, *Say, Brothers, Will You Meet Us*; that took on new meanings as *John Brown's Body*; and that became, as illuminated by the

lightning of an apocalyptic poem that Julia Ward Howe called *The Battle Hymn of the Republic*, our greatest national song.

At present writing, it seems probable that our 1968 Presidential campaign music will be a lot less grand than the public events confronting the campaigners. The hottest property currently, one reportedly sought during the primaries by numbers of candidates, is a song called *Step to the Rear* from the Broadway musical *How Now, Dow Jones*:

*Will everyone here
Kindly step to the rear
And let a winner lead the way!*

Early reports stated that the song's publishers were asking \$25,000 or more for its political use. Later news items claimed that the producer of the show, David Merrick, was "contributing" the song to the campaign of Hubert Humphrey. And it might be worth paying the asking price to turn off another recent Humphrey lyric, sung to the tune of *K-K-K-Katy*:

*Hu-Hu-Hu-Humphrey, Hu-Hu-Hu-Humphrey,
You will lead us on to victory.
Hu-Hu-Hu-Humphrey, Hu-Hu-Hu-Humphrey,
You're the one who's dumpin' the GOP!*

The official 1968 Republican campaign song has yet to be announced, and if the delay is due to poverty of inspiration, there is a beaut left over from the Nixon campaign of 1960. It is a classic illustration of the public relations view of the American voting intelligence, and is perhaps the only song known, of any kind, that is confined entirely to monosyllables:

*Stick with Dick,
He's our pick.
He'll win quick.
Stick with Dick.*

At the press conference following his Miami nomination, Mr. Nixon was televised not only playing the piano but singing. The song was *Home on the Range*, and it possibly opened Mr. Nixon's drive for the disaffected Democratic ranch-house vote in Texas. It may also have started a trend for participatory music. A few days later, at a fund-raising luncheon, Hubert Humphrey joined opera singer Robert Merrill in a merry rendition of *The Wiffenpoof Song*. It was later that evening, at his Madison Square Garden rally, and more in sorrow than in anger, that Eugene McCarthy observed, "We have to sort out the noise from the music." That may be all the liberal Democrats have to do. What the Republicans have to do is find a rhyme for Spiro T. Agnew.

Robert Offergeld, free-lance writer and former Music Editor of STEREO REVIEW, is a close student of American musical history. His study on Louis Gottschalk appeared in the September issue.



Thomas Jefferson

Philosopher, Statesman—and Musician

By SAUL K. PADOVER

IF THERE is a gratification which I envy any people in this world," Thomas Jefferson wrote to a friend of a friend in Paris, "it is to your country its music. This is the favorite passion of my soul." The letter, written when the thirty-five-year-old Jefferson was a rising political figure in Virginia, accurately expressed what was and continued to be a lifelong emotion—namely, a deep love of music and everything connected with it.

To appreciate this aspect of Jefferson properly, it helps to keep in mind that he was not merely a great statesman. Politics was only one of his activities. His time and emotions were absorbed in many other pursuits, both creative and practical. He was truly a Renaissance-type figure who, because of his universal learning and protean interests, has been compared to Leonardo da Vinci and Alex-

ander von Humboldt. This "many-sided man," as the admiring Franklin D. Roosevelt once called him, concerned himself with virtually the whole range of human experience and expression, including all the then-known sciences and fine arts. Jefferson mastered most of the sciences of his day and at least two of the fine arts—architecture and music. With this in mind, another admirer, John F. Kennedy, in addressing a distinguished gathering of American artists, scientists, and scholars at the White House, once remarked wittily that here was the greatest collection of talent "since Jefferson dined alone" under that roof.

A study of the musical side of Jefferson not only reveals a new dimension of his fascinating character, but also tells us a great deal about the state of music in the

America of his time. To begin with, there were several stages in the development of his mastery and knowledge of music. It probably began with a love of singing, for which he had practically an addiction. He loved to hum and sing when he was alone, a habit that persisted well into his old age. Isaac, one of the freed Monticello slaves whose recollections were recorded after his master's death, said: "Mr. Jefferson always singin' when ridin' or walkin'; had a fine clear voice." This is confirmed by Edmund Bacon, the chief overseer at Monticello, who said of Jefferson: "When he was not talking he was nearly always humming some tune; or singing in a low tone to himself."

What did he sing? Jefferson apparently had a fairly wide repertoire. He knew the country tunes and the folk music that were sung and played at local balls and rustic gatherings in rural Virginia. These he copied in his notebooks. A favorite was *The Charms of Lovely Peggy*, which he sang when he went courting. According to Isaac, his master "sung minnits [minuets] and sich." Among the "sich" were operatic songs. Jefferson was familiar with a number of current operas, among them John Gay's *Beggar's Opera* and Johann Adolph Hasse's Italianate concoctions, such as *Arminio* and *Artaserse*.

Born into a Church of England family, Jefferson knew and sang the customary Psalms. He preferred them to hymns, which he considered "more suitable to the dig-

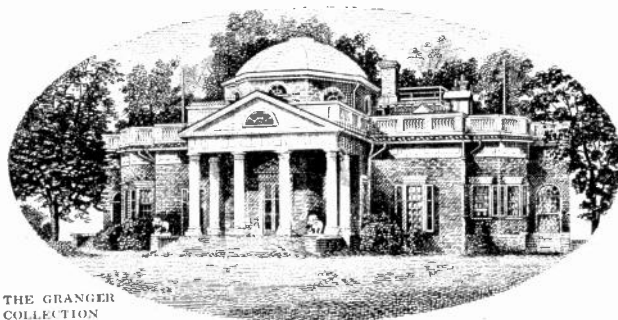
In Jefferson's time an interest in the arts was not considered incompatible with a military or political career. This portrait, made before Jefferson became President, was drawn by the Polish patriot Thaddeus Kosciuszko, who served with great distinction as an officer in the American army during the Revolutionary War.



THE GRANGER COLLECTION

nity of religious worship" than to private entertainment. He possessed a copy of Daniel Purcell's psalter, *The Psalmes set full for the Organ or Harpsichord*, which in his youth he used for playing or singing with his favorite older sister Jane.

Jefferson was also a devotee of the dance. In the Virginia of his day, dancing was not merely an accomplishment, it was a social necessity. Any young Virginia gentleman, according to a contemporary diarist (Philip Vickers Fithian), was expected to be "acquainted with dancing, boxing, playing the fiddle, and small sword, and cards." Jefferson, boy and man, was a Virginia gentleman *par excellence*, although he was never a dueler or



THE GRANGER COLLECTION

gambler. He took dancing lessons, together with his four sisters, at the Reverend James Maury's little private school, where he enrolled at the age of about fourteen. For the reels, minuets, and country dances he learned as a boy, he retained a lasting affection. Dancing, next to music, became his favorite indoor recreation.

The next stage in the development of Jefferson's musical mastery and taste took place at Williamsburg, where he entered William and Mary College in 1760, at the age of seventeen. After graduation in 1762, he remained there another three or four years, studying law in the office of the great Virginia jurist George Wythe, who became his lifelong friend as well as a fellow-signer of the Declaration of Independence in 1776.

The Williamsburg period, which marked a significant time in Jefferson's life, was not all work and serious study. There was also much play. The elegant little town, despite its negligible size, was the social and intellectual, as well as the political, capital of Virginia. It possessed cultural facilities not to be found elsewhere, and young Jefferson took full advantage of them. They included the largest musical library in America (left in Williamsburg by a German-born violinist named Charles Leonard) and at least three music teachers, one of whom, Peter Pelham Jr., was both the organist of Bruton Church (25 pounds per annum) and the town jail keeper (40 pounds yearly). Jefferson knew Pelham, and occasionally employed him as a musician, but did not study with him.

Jefferson's violin teacher in Williamsburg was Francis Alberti, a skilled musician, who also gave harpsichord lessons to Martha Wayles. She was an attractive young Williamsburg belle who shared Jefferson's love for music

and whom he finally married in 1772. They played duets together, he the violin and she the clavichord. During their courtship, Jefferson ordered from London a new instrument for her. In June, 1771, he wrote to his agent Thomas Adams:

I must alter one article in the invoice. I wrote therein for a Clavichord. I have since seen a Forte-piano and am charmed with it. Send me this instrument then instead of the Clavichord. Let the case be of fine mahogany, solid, not veneered. The compass from Double G to F in alt. A plenty of spare strings; and the workmanship of the whole very handsome, and worthy the acceptance of a lady for whom I intend it.

But, for some reason, Adams did not buy him the pianoforte. After the couple settled down at Monticello they continued to play music separately and together. Alberti still gave them instruction. "I got him," Jefferson tells, "to come up here and took lessons for several years."

When Jefferson began studying with Alberti, he was not a tyro on the violin. He possessed a small fiddle, called a "kit," which seems to have been the constant musical companion of his youth; he played it quietly in his room for long hours and carried it with him on his trips. Unlike Patrick Henry, who fiddled by "rote or ear," young Jefferson had learned to play (his first music teacher is not known) "by book according to the gamut." The textbook may have been John Playford's *An Introduction to the skill of Musick*, a 1718 edition of which Jefferson later had in his library. Alberti helped him to perfect his skill and widen his taste.

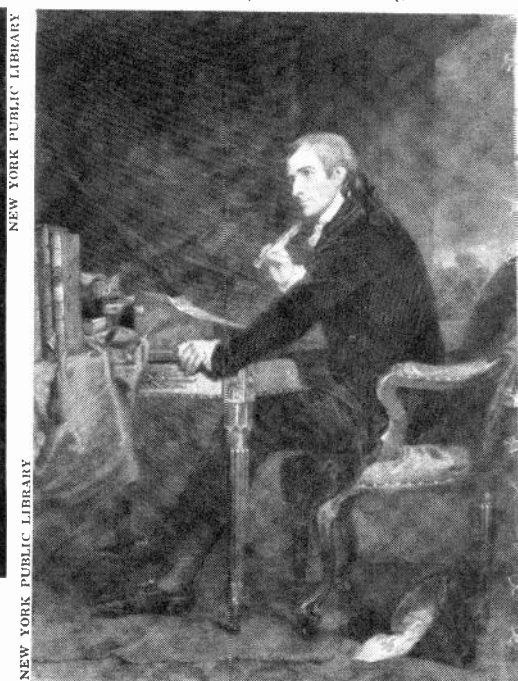
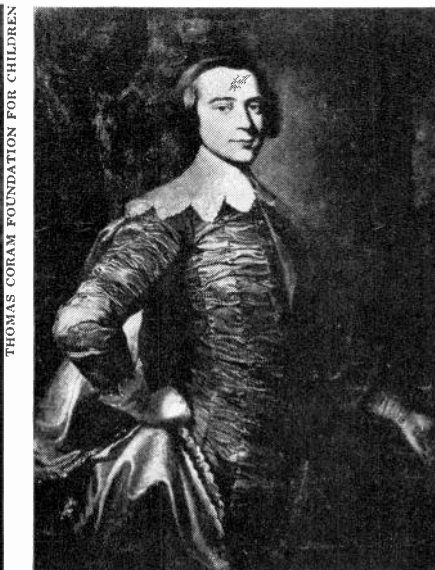
How good a violinist Jefferson became is hard to tell. Judgments in this regard are necessarily subjective, and opinions are—just that. But if intelligent study and daily practice over many years are any indication, he must have been an excellent player. In any case, he was good

enough, when still in his early twenties, to be a member of Governor Francis Fauquier's quartet, which gave weekly concerts in the palace at Williamsburg. "The Governor," Jefferson wrote in later years, "was musical, and a good performer, and associated me with two or three other amateurs at his weekly concerts."

Two of the other members of the royal governor's quartet were Virginia aristocrats considerably older than he. One was a rich planter, Robert Carter, who played the harpsichord and German flute; the other, onetime attorney general of Virginia John Randolph, first violin. Both, incidentally, possessed instruments which Jefferson coveted. In the quartet, Jefferson played second violin and probably also the cello, an instrument at which he seems to have been equally proficient. The quartet's repertoire included Handel, Corelli, Tartini, Vivaldi, perhaps also Boccherini, as well as Johann Sebastian Bach and his sons Carl Philipp Emanuel and Johann Christian. Some years afterwards, a British prisoner of war, Captain Bibby, who played duets with Jefferson at Monticello, said that he considered his host "the finest unprofessional player" on the violin he had ever heard.

AT THE time Jefferson played chamber music in the royal Governor's Palace he owned two violins. In addition to the little "kit," which he later gave as a present to his fourth grandson Lewis Randolph, he had one more than a century old and made in Cremona, which he bought at Williamsburg in 1768. Later he acquired another fine instrument, probably an Amati, owned by his fellow-quartetist John Randolph. So keen was Jefferson to possess the instrument that, in 1771, he made a legal agreement with Randolph pledging to exchange for it, when and if it was available, books worth 100 pounds sterling. Subsequently, in 1775, after Randolph (a Loya-

While studying law at Williamsburg, Jefferson played second violin in the quartet of Governor Francis Fauquier, left. Another member of the group was the Virginia aristocrat Robert Carter, center, who played the harpsichord and flute. Jefferson's friend Francis Hopkinson, right, was a signer of the Declaration of Independence and the first native American composer of a secular song.





COLONIAL WILLIAMSBURG

The Governor's Palace in Williamsburg, where Jefferson played quartets, became his own residence when he was state governor.

list who opposed the American Revolution) fled to England, Jefferson bought the violin for 13 pounds sterling. He was also eager to acquire Robert Carter's London-made organ, but when he offered to buy it in 1778, the owner rebuffed him gently: "I have two daughters, who practice upon keyed instruments. . . ." In 1786, while in Paris, Jefferson acquired a small violin, but the other two were—and continued to be—his special pride. Of them he said three months before his death in 1826: "I have two that would fetch in London any price."

For about a dozen years, up to the period of the American Revolution, Jefferson indulged in daily violin playing. "I played," he tells, "no less than three hours a day." Then the pressure of public events forced him to give up his regular playing. "My mind," he says, "was too much occupied with other matters." But he did play intermittently, in the afternoons or after supper, whenever time permitted. His account books continue to indicate fairly frequent purchases of fiddle strings. It was not until 1786, when, in Paris, he broke his right wrist so that it became permanently dislocated, that he laid aside the violin for good.

Before going to Europe, Jefferson yearned to widen the range of his musical "passion" by having his own orchestra. He gave serious thought to the formation of a "band of musicians" at Monticello to perform regularly and with more than amateur competence. He already had in his employ at least four skilled workers—a gardener, a weaver, a cabinetmaker, and a stonemason—who could play certain instruments, but they were insufficient to make up an effective little orchestra. Realizing that his means were not enough to afford the "indulgence of a domestic band of musicians," as he called it, he planned to combine pleasure with business by importing from Italy an additional number of artisans skilled in music. He offered not only to pay their traveling expenses, but also to guarantee them jobs upon arrival in America. As he wrote to Giovanni Fabbroni, on June 8, 1778, when he asked him to recruit such workingmen musicians:

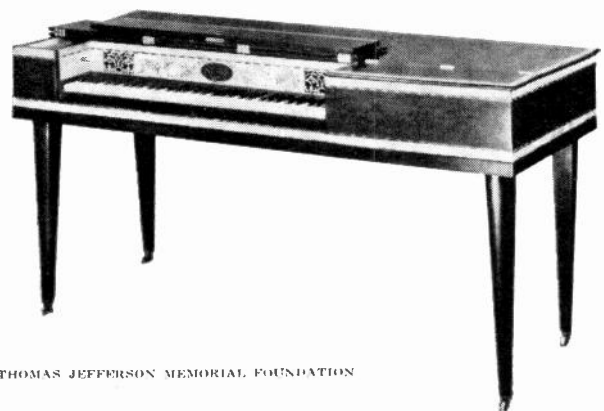
In a country where, like yours, music is cultivated and practised by every class of men I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy and bassoon, so that one might have a band of two French horns, two clarinets and hautboys and a bassoon, without enlarging their domestic expenses. A certainty of employment for half a dozen years, and at [the] end of that time to find them, if they chose it, a conveyance to their own country might induce [them] to come here on reasonable wages.

Nothing came of the scheme. A year after Jefferson wrote that letter, he became governor of Virginia. The wartime governorship was too full of troubles, including financial ones, to permit extensive private luxuries. Afterwards, public service not only absorbed Jefferson's energies but also took him away from home, on and off, for more than two decades. He spent some five years in Paris as American minister plenipotentiary; then four years in New York and Philadelphia as secretary of state; then, after an interval, another four years as Vice President; finally, eight years in Washington as President. In those last twelve years he could only visit Monticello, not live there. When he finally retired from public life in 1809, at the age of sixty-six, he was much too poor and encumbered by debt to dream of a personal orchestra.

The final stage in the maturation of Jefferson's musical experience took place in Paris. The French capital was the biggest city of Continental Europe and was also its cultural center. To Jefferson, the great city was a thrilling revelation, and he reveled in the beauty of its architecture, the brilliance of its intellectuals (both male and female), the splendor of its art, and the excitement of its music. "Were I to proceed to tell you," he wrote from Paris to a friend in 1789, "how much I enjoy their [French] architecture, sculpture, painting, music, I should want words."

Jefferson took full advantage of the artistic opportunities provided by Paris. He attended regularly the performances of the famous Concert Spirituel, given on religious holidays in the Tuileries, in a theater illuminated by nine immense crystal chandeliers. There he heard the

The piano Jefferson bought in 1800, marked "Astor and Company," can be seen at Monticello, his home near Charlottesville, Va.



THOMAS JEFFERSON MEMORIAL FOUNDATION

finest and newest music, including symphonies by Haydn and Mozart, performed by Europe's foremost virtuosos. At the Opéra he enjoyed Rameau, Lully, and Gluck.

Musical Paris was then split between the traditionalists, who were supporters of Niccolò Piccini (or Piccinni), composer of about one hundred operas, and the followers of Gluck, an innovator who had freed opera of many traditional conventions. Jefferson, finding pleasure in the music of both schools, took no sides.

The musical controversy also involved choices of instruments. The newly developed piano, the instrument of Haydn and Mozart, was beginning to replace the clavichord and harpsichord of the Baroque era. Jefferson was uncertain as to what to buy for the musical education of his daughters, especially the oldest, Martha, who had accompanied him to Paris. He consulted Piccini, who advised him "to get a piano-forte." In the end, after renting a piano, he bought a harpsichord. In Monticello, there was already a clavichord, perhaps also a spinet. Jefferson did not purchase a piano until 1800, the year he ran for the Presidency. The piano had a Hepplewhite frame, marked "Astor and Company," and cost \$264. It can now be seen at Monticello.

Jefferson's interest in instruments and materials connected with music (including stands and books) was unabated. Before he left for Europe, he had shown lively curiosity about the music of Negroes, whom he considered musically "more generally gifted than the whites," and the strings they played. "The instrument proper to them," he observed, "is the Banjar [banjo], which they brought hither from Africa, and which is the original of the guitar." He noted that the four lower chords of the "Banjar" were exactly the same as those of a guitar.

Jefferson was in constant correspondence with Francis Hopkinson, the inventive Philadelphia lawyer, scientist, and composer, about music and instrumental innovations. He applauded Hopkinson's efforts to improve the quilting of the harpsichord (he had also heard him lecture on the subject in Philadelphia) and was enthusiastic about the Philadelphian's experimental attempts to apply keys to the harmonica, which, if successful, Jefferson thought would be the "greatest present . . . made to the musical world this century." From Paris, Jefferson reported to Hopkinson about new inventions and improvements, among them a "foot-bass" and a metronome.

Jefferson's description of the foot-bass, invented by the "celebrated Krumpholtz" [Krumpholtz], shows his keen eye for technical detail:

It is precisely a piano-forte, about ten feet long, eighteen inches broad, and nine inches deep. It is of one octave only, from fa to fa. The part where the keys are, projects at the side in order to lengthen the levers of the keys. It is placed on the floor, and the harpsichord or other piano-forte is set over it, the foot acting in concert on that, while the fingers play on this. There are three unison chords to every note, of strong bass wire, and the lowest have wire wrapped on

them as the lowest in the piano-forte. The chords give a fine, clear, deep tone, almost like the pipe of an organ.

Of equal technical interest is Jefferson's account of a metronome, "invented by a Monsieur Renaudin," for determining the true time of musical movements. He wrote to Hopkinson:

I went to see it. He showed me his first invention; the price of the machine was twenty-five guineas. . . . He then showed me his last. . . , which cost only two guineas and a half. It presents, in front, a dial-plate like that of a clock, on which are arranged, in a circle, the words *largo*, *adagio*, *andante*, *allegro*, *presto*. The circle is moreover divided into fifty-two degrees. *Largo* is at 1, *adagio* at 11, *andante* at 22, *allegro* at 36, and *presto* at 46. Turning the index to any one of these, the pendulum (which is a string, with a ball hanging to it) shortens and lengthens, so that one of its vibrations gives you a crotchet for that movement. This instrument has been examined by the Academy of Music here, who are so well satisfied of its utility, that they have ordered all music which shall be printed here, in future, to have the movements numbered in correspondence with this plexi-chronometer. . . . I got him to make me one.

In his years abroad and back home in America, Jefferson accumulated a large musical library. Unfortunately it was destroyed in an accidental fire. An incomplete catalog, which has been preserved in manuscript, shows that he possessed musical scores of such masters as Corelli and Vivaldi, Pergolesi and Haydn, as well as a number of manuals. Among the titles of the "how to" books were: Brenner's *Rudiments of Music*, Geminiani's *Art of Playing the Violin*, Pasquali's *Art of Fingering the Harpsichord*, and Zuccari's *Method of Playing Adagios*.

JEFFERSON'S appreciation of, and love for, music continued until he died. At the age of seventy-five, when a neighbor consulted him about a plan of private education, he told him not to omit music, which he thought "invaluable," particularly "where a person has an ear" for it. He added that "music furnishes a delightful recreation for the hours of respite from the cares of the day, and lasts us through life." In 1818, when he drew up the curriculum for the University of Virginia, he was careful to include the "arts which embellish life, dancing, music, and drawing."

And age did not dim Jefferson's "favorite passion." In his eighty-third year, four months before his death, he reported to his granddaughter Ellen Coolidge in Boston the excitement of a concert given on a new piano at Monticello:

The piano-forte is also in place, and Mrs. Carey happening here has exhibited to us its full powers, which are indeed great. Nobody slept the first night, nor is the tumult yet over on this the third day of its emplacement.

Saul K. Padover, eminent writer and historian, is professor of politics at the New School for Social Research (New York). He is the author of *Thomas Jefferson and American Freedom* (1965).

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT BEST OF THE MONTH



CLASSICAL

THE INCREDIBLE GRUMIAUX PLAYS BERG AND STRAVINSKY

Philips offers two violin-concerto masterpieces in performances that approach perfection

IF I wanted to give someone an idea of what music in the first half of the twentieth century was all about, and wanted to impress him as well, I think I would present him with a copy of Philips' new recording of the Berg and Stravinsky Violin Concertos. He would learn at least three things from it: that the age produced a deeply romantic style of writing which employed highly intellectual techniques, including those of organized atonality, to achieve its ends; that it also produced a viable neo-classic style of composition which set up new standards of consonance and dissonance and expanded instrumental techniques in heretofore unknown ways; and that it produced performing musicians, both solo and orchestral, of near incredible skill. I don't know of many records that show as much.

But the point of this record is not really didactic. What we have here are two neatly contrasted musical masterpieces played to a point approaching perfection by a violinist, Arthur Grumiaux, who is not nearly so acclaimed in America as he should be, one of the world's great orchestras (the Amsterdam Concertgebouw), and two by no means top-rated conductors, Igor Markevitch and Ernest Bour, who nevertheless are capable of first-rate musical recreation. Markevitch is reasonably well known to record collectors for his work with a handful of different orchestras; it seems strange that, with his well-demonstrated abilities, he does not appear to be a contender for one of the major American orchestral posts coming vacant. Bour is con-

siderably less well-known, though some may remember a recording of Ravel's *L'Enfant et les sortilèges* under his direction that was one of the glories of the record catalog, and has not, in my opinion, been surpassed. But the real mystery is Grumiaux. How a violinist of his incredible technique, solid musicianship, and elegant taste ever got overlooked in this country, despite his European popularity, is almost more than I can understand. Oh, well! By the time this review appears, Grumiaux will be touring the United States and some people at least are bound to be enlightened.

This record is one of his finest accomplishments. Unlike many violinists who play the Berg Concerto, Grumiaux has the technique to sail through its difficulties with no sense of strain. And unlike most of those few others who *do* have the technique, he does not play it so as to show you what a big violinist he is. His is the most affecting performance of this moving and elegiac work since André Gertler's of about fifteen years ago, and technically he is superior to Gertler. I can't imagine a better performance; certainly, I've never heard one. Markevitch supplies one of his very best accompaniments, and he is one of the very best accompanists I know.

Having heard the Berg—noble, impassioned, moving, but with nary a Russian sob—one is almost unexpectedly delighted by the Stravinsky. For Grumiaux does not lay the work on a Procrustean bed of a violinistic "style." He plays it quite differently from the Berg: with wit



ARTHUR GRUMIAUX
Technique, musicianship, and taste

and point and the dryness of fine champagne, his vibrato tightening for the occasion, his tone grown woodier and more viol-like. I have heard many recordings of this work. I would place this one about on a par with Spivakovsky's (now withdrawn), which, for me, had the greatest sense of delight in the doing. Bour's orchestral direction is tastefully spiced and elegantly turned out.

Philips' recording is good enough to be completely unnoticeable; one can concentrate fully on the music and the performances with no thought of acid strings or a garbled bassoon. All in all, this is surely among the outstanding records of the year. *James Goodfriend*

BERG: *Concerto for Violin and Orchestra* (1935). **STRAVINSKY:** *Concerto in D for Violin and Orchestra* (1931). Arthur Grumiaux (violin); Amsterdam Concertgebouw Orchestra, Igor Markevitch (in the Berg) and Ernest Bour (in the Stravinsky) cond. PHILIPS © PHS 900194 \$5.79.

BASSO ALEXANDER KIPNIS IN AN EXCEPTIONAL REISSUE

Seraphim's vault-material disc displays the singer's authority in both opera and lieder

IN EVERY possible way, Seraphim's "The Art of Alexander Kipnis," the first reissue album we have had of that outstanding artist in more than fifteen years, is a triumph. Not only is the choice of material praiseworthy, but it also clearly documents the singer's commanding authority in opera as well as lieder. On the operatic side of the disc we get the long-admired souvenirs of Kipnis' Osmin, Sarastro, Fiesco, and Pogner, plus the arias, sung in German, from *The Marriage of Figaro* and *The Barber of Seville*—these are especially welcome, since they have never before been issued in America. The Brahms and Wolf songs come from H.M.V.'s "Society" sets, issued in the Thirties, in which Kipnis played a very important part.

Kipnis—who, incidentally, is still active as a teacher, though he is going on seventy-eight—was a consummate singer and musician. The rare power and range of his voice seldom drew him toward vocal exhibition for its own sake, and nowhere is this recital more impressive than when it reveals subtleties of phrasing and varieties of vocal color. His *mezza-voce* was remarkable in its roundness and full resonance, and, for his kind of weighty *basso profundo* instrument, the degree of agility displayed in the *Figaro* aria is remarkable. The Sarastro arias are delivered with rare mellowness and dignity, and, though his Basilio is a bit severe, it is sumptuously vocalized and unbends long enough to interpolate an unusual two-octave drop in the concluding portion.

Kipnis' *Erlkönig* has been praised by critics for thirty years. The Brahms Serious Songs and the gloomy Wolf item attain a special solemnity in his interpretation. The disc is also successful technically, but the fine orchestral and piano accompaniments sound, of course, somewhat remote in comparison with present-day standards. This is an exceptional reissue, warmly recommended to all lovers of fine singing. *George Jellinek*

THE ART OF ALEXANDER KIPNIS. Mozart: *The Abduction from the Seraglio: Wer ein Liebchen hat gefunden. The Marriage of Figaro: Süsse Rache (La vendetta). The Magic Flute: O Isis und Osiris; In diesen heil'gen Hallen.* Rossini: *The Barber of Seville: Die Verleumdung (La Calunnia).* Verdi: *Simon Boccanegra: Il lacerato spirito.* Wagner: *Die Meistersinger von Nürnberg: Das schöne Fest, Johannstag.* Schubert: *Der Erlkönig.* Brahms: *Four Serious Songs, Op. 121.* Wolf: *Alles endet, was entsteht.* Alexander Kipnis (bass). Berlin State Opera and Chorus, Erich Orthmann and Clemens Schmalstich cond.; Gerald Moore and Coenraad V. Bos (piano). SERAPHIM © 60076 \$2.49.

ENTERTAINMENT

BALLADEER DONOVAN'S SWEET VISION OF LIFE

The English Dylan's in-concert album for Epic reveals a remarkable gentleness of spirit

THERE IS a lot of cutesieness about English popular singer Donovan's new in-concert album for Epic, but mercifully it is all in the packaging. The jacket design is by Fleur Cowles, one-time editor of *Flair* (a now-defunct magazine that for long refused to fold), and lately arch-hostess of London and painter of very chic little paintings. The back of the album is adorned with a fuzzy picture of Donovan and a series of squiggly drawings and handwriting, reputedly contributed by Donovan himself.

Once past the cosmetics, however, I found that the recording itself was superb. Recorded "live" at California's Anaheim Convention Center, before a huge (and remarkably attentive) audience, it clearly reveals that Donovan is an immensely gifted balladeer who doesn't really need all the psychedelic trappings with which he surrounds himself. Your guess is as good as mine as to why he thinks he does, but this listener would like to assure you that something as lovely and touching as *Widow with Shawl* has to come out of a poetic mind, not an expanded one. And as if to prove that the *Widow* was not a fluke, there is also a six-minute performance of *Young Girl Blues* that is equally lovely in every aspect: Donovan's performance, the musical backing, and, most of all, the song itself. Everything is soundly and gratifyingly professional—there is no sloppiness, no



DONOVAN

A gifted and creative original

self-indulgence. Donovan's songs—and his performances—are models of control. Essentially, his is a sweet vision of life, and there is a quite remarkable gentleness of spirit shining through such things as *Fat Angel* and *The Lullaby of Spring*.

Donovan's work, with its solemn, rather pastel views of people and places, seems to me to embody the best that is in today's youth movement. Instead of ranting about peace, he has apparently found it for himself (that is where it should all start anyhow), and his work reflects it. It may be only one person's answer to the question of where he is at, but then telling just that is the primary duty of the creative personality. On this new album Donovan tells you in a very original way. *Peter Reilly*

DONOVAN: *Donovan in Concert*. Donovan (vocals, guitar); instrumental accompaniment. *Isle of Ilay; Young Girl Blues; There Is a Mountain; Poor Cow; Celeste; Fat Angel; Guinevere; Widow with Shawl; Preachin' Love; Lullaby of Spring; Writer in the Sun; Pebble and the Man; Rules and Regulations; Mellow Yellow*. EPIC © BN 26386 \$4.79.

JACKIE CAIN AND ROY KRAL: THE SUBJECT IS MUSIC

The duo's first album for Capitol explores the extraordinary dimensions of the electronic present

I'M HOOKED on "Grass." And nobody who reads me with any degree of regularity should be surprised, because it has never been any secret that I consider Jackie Cain and Roy Kral the most fabulously talented singers in American popular music. "Grass" is their first album on the Capitol label, and if there is still a God, it should sell like Prohibition gin. Why? Because in their past albums

Jackie and Roy were always years ahead of their time musically, and now the times are beginning to catch up. The sunny, swinging, marvelously sophisticated (yes, Virginia, I used that dirty word) Kral's are still as musically hip as they always were when they were setting me on fire with their progressive jazz bop, but now they are also miraculously plugged in electrically to the sounds of today. They may finally have found their true niche in the chaotic world of music. Without compromising their relentless good taste, they have found groovy and provocative *today* songs and they have turned themselves on. They are now electronic—Roy plays a specially invented (by him) piano which sounds like an entire orchestra, and he has added an electric guitar and an electric bass. His arrangements are supersonic, and everyone goes up like a torch.

As for Jackie, I am simply baffled by her practically superhuman talent. She has the most perfect voice I have ever heard in the field of popular music, and she uses it better on Simon and Garfunkel's *A Most Peculiar Man* than I have ever heard it used before. Taste, man; it makes all the difference. And this disc has got it in spades. In the choice of songs. In Roy's brilliant arrangements. And in the performances. If I could be assured that this is the direction in which rock is going, I would be only too willing to relax and enjoy the inevitable. There is nothing cluttered, nothing raunchy, nothing common, and nothing incomprehensible about the way Jackie and Roy swing. They turn Lennon-McCartney's heretofore intolerable *Lady Madonna* into a symphony of beautiful sound, blending their voices like harps. I love what they do to polish up Donovan's *Someone Singing*, and the explosive ending on the Beatles' *Fixin' Hole* gets enough drama out of half a dozen instruments to sound like the entire sound effects department of Twentieth Century Fox unleashed on a jungle movie.

I could go on and on, but there is no need to waste more space drooling. I am wild about Jackie and Roy, I am constantly surprised and entertained by their subtlety and their unfailing ability to get inside the lyrics of a song, and I admire their open-mindedness and their enthusiasm for good music, no matter how the cynics like to label them. They are not exclusively jazz singers, as they prove here. They are artists of extraordinary height, breadth, and depth—dimensions most musicians cannot even comprehend. And *Grass* is one of the most sublime examples of their art I have yet encountered. Long may they reign!

Rex Reed

JACKIE CAIN AND ROY KRAL: *Grass*. Jackie and Roy (vocals); Roy Kral (piano and arranger), Andy Muson (bass), Jimmy Molinary (drums), Stuart Scharf (guitar). *Open; Stay with Me Forever, Stay with Me Now; A Most Peculiar Man; Lady Madonna; Fixin' Hole; Holiday; Winds of Heaven; Someone's Singing; What Do I Feel; Deus Brasileiro; Without Rhyme or Reason*. CAPITOL © ST 2936 \$4.79.

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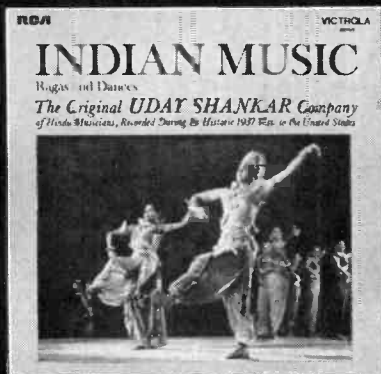
John Browning's incredible technique more than meets the demands of Ravel's "Sonatine," "Le Tombeau de Couperin," and "Gaspard de la nuit." Here is a master of the genre revelling in Ravel.



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RCA



CLASSICAL

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BACH: *Two Sonatas for Violin and Clavier* (see PHILLIPS)

RECORDING OF SPECIAL MERIT

BEETHOVEN: *String Quartets: Op. 59, Nos. 1, 2, 3; Op. 74 ("Harp"); Op. 95.* Guarneri Quartet. RCA Ⓢ VCS 6415 four discs \$11.58.

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

These records come with their own built-in review which states that these performances establish the Guarneri as "the ranking quartet in this country." Now this is no mere publicity puff from some RCA liner-note hack, but the conclusion of a program note by B. H. Haggin, as independent and fearless a music critic as this country has ever produced. It is a curious setting for this sort of comment, particularly when the remarks seem so obviously directed at the Juilliard Quartet, which has a recording in print of at least one of these works on the RCA label!

Comparisons seem to be inevitable in this business (Who's the world's greatest? Who's No. 1 on the charts?). I would say that the Guarneri is turning out to be a first-class group in its own right and its own way. They have a rich, warm, expressive style with more than a trace of the grand manner. It is perfectly true that these recordings give the impression of a brilliant young quartet approaching a very impressive maturity.

I would say that one quartet of the five, the E Minor, Op. 59, No. 2, is not totally successful. The first movement is just a bit rushed, and the players fail to make the important Beethovenian distinction between a syncopation and two equal-value notes tied together with a dot on the second. Also needed—occasionally elsewhere but particularly in this quartet—is a greater variety of staccato bowings and more dynamic contrast.

But taken overall, this is a superb young group with the highest technical and musical standards. Let me list some of the points cold-bloodedly: (1) excellent intonation; (2) glowing tone; (3) ensemble that is balanced and accurate but always flexible and natural; (4) superb phrasing and line-building; (5) good feeling for a high Beethoven style. These are strong and expressive readings that often achieve great poetic insight and a pow-

erful dynamic impulse—a magnificent example is the Op. 95.

The players—Arnold Steinhardt, John Dalley, Michael Tree, and David Soyer—are extraordinarily well-matched; the group's strength at all posts is exemplified by the fact that Michael Tree, a violinist of no mean accomplishment, is the violist. There is some heavy breathing and one or two sudden volume drops—otherwise good sound and certainly, at the four-records-for-the-price-of-two mark-down, an excellent buy. *E. S.*

BERG: *Violin Concerto* (see Best of the Month, page 87)

and it's good early-middle, revised and highly-worked Brahms. This performance—although perhaps not quite as insightful as the earlier RCA version—is therefore welcome. (But why, RCA, is it "Quartette" and not Quartett or Quartet?)

In any case, it's Brahms or nothing as far as this disc is concerned. The Boccherini, a duo for violin and cello, is slight, and the Toch, for the same combination, sounds like something from a graduate students' modern-music concert of a few years back. Some credit is due Heifetz and Piatigorsky for tackling something even this new and adventurous—they do well enough by it—but, alas, the piece



THE GUARNERI QUARTET (Arnold Steinhardt, first violin; John Dalley, second violin; David Soyer, cello; Michael Tree, viola): *Approaching an impressive maturity*

BRAHMS: *Piano Quartette, in C Minor, Op. 60.* **BOCCHERINI:** *Sonata in D.* **TOCH:** *Divertimento, Op. 37, No. 2.* Jascha Heifetz (violin), Sanford Schonbach (viola), Gregor Piatigorsky (cello), Jacob Lateiner (piano). RCA Ⓢ LSC 3009 \$5.79.

Performance: **Sumptuous and slick**
Recording: **Okay**
Stereo Quality: **Fair**

The continuing obscurity of much Brahms chamber music in this age of rediscovery and re-evaluation is a mystery. I don't recall ever having heard this quartet in a live performance, and its recorded availability has been extremely limited. (Oddly enough, the only other listed stereo version is also on Victor, but it is buried in a three-record omnibus Boston album.) Certainly this is not an immediately ingratiating work, but it *is* Brahms

just isn't very good, in one man's opinion.

The explanation for this potpourri is, of course, to be found in the fact that these performances derive from the Heifetz-Piatigorsky concerts in Los Angeles. Literally. Even the noisy page turns and bits of between-movements tuning up are left in. After all, that is Heifetz plunking away at his D string.

Actually, there is at least one badly out-of-tune spot in the Brahms, but let's mercifully attribute it to tape wobble. The playing is suitably sumptuous, and by and large the music gets across. The sound is, under the circumstances, tolerable, and one part of the repertoire is most definitely a contribution. *E. S.*

BRAHMS: *Sonata No. 2, in F-sharp Minor, Op. 2.* **SCHUMANN:** *Fantasia in C Me-*

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- Ⓢ = stereophonic recording
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for, Op. 17. Ludwig Olshansky (piano). MONITOR (S) MCS(C) 2127 \$2.50.

Performance: **Creditable**
 Recording: **Good**
 Stereo Quality: **All right**

The American pianist Ludwig Olshansky, a Juilliard graduate with some excellent credits to his name, is, on the strength of this debut disc, a performer of sensibility, poetic understanding, and the proper technical requisites. He obviously understands the style of this music, yet for a number of reasons, including a lack of rhetorical impulse, his interpretations seem to me to be less than compelling. The early Brahms has a tendency to sound empty and Lisztian, and the Schumann (equally difficult to interpret) fails to move or even to hold together, except for moments in the quiet finale. Compared with, say, Ashkenazy in the Schumann, or Katchen and List in the Brahms, the present performances are in all ways creditable but not too interesting. The recording requires a boost in highs. I. K.

BRUCKNER: Symphony No. 4, in E-flat ("Romantic"). Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS (S) PHS 900171 \$5.79.

Performance: **Taut**
 Recording: **Fair**
 Stereo Quality: **All right**

Continuing what may be assumed to be a complete traversal of the Bruckner symphony cycle, Bernard Haitink and the Amsterdam Concertgebouw Orchestra offer a reading of the popular E-flat Symphony very much akin to Otto Klemperer's for an early Vox LP some fifteen years ago—which is to say that it is tautly disciplined, with emphasis on the clarity of polyphonic lines and on a certain dramatic brilliance. This is in contrast to the broadly lyrical-bucolic outlook espoused, for example, by Bruno Walter on Columbia. Very likely, though, Mr. Haitink had in mind Eugen Jochum as his opposite pole rather than Walter, who takes something of a middle ground, and whose recorded performance remains my favorite.

Mr. Haitink's players are sharp and on their toes all the way, and the recorded sound is generally satisfactory, save for a certain diffuseness in the timpani department. Unhappily, my sample pressing was no gem of the record manufacturer's art, especially side one, which was full of snaps and pops as well as an annoying squeal (chip wrapped around the cutting stylus?) throughout the last third of the side in question. D. H.

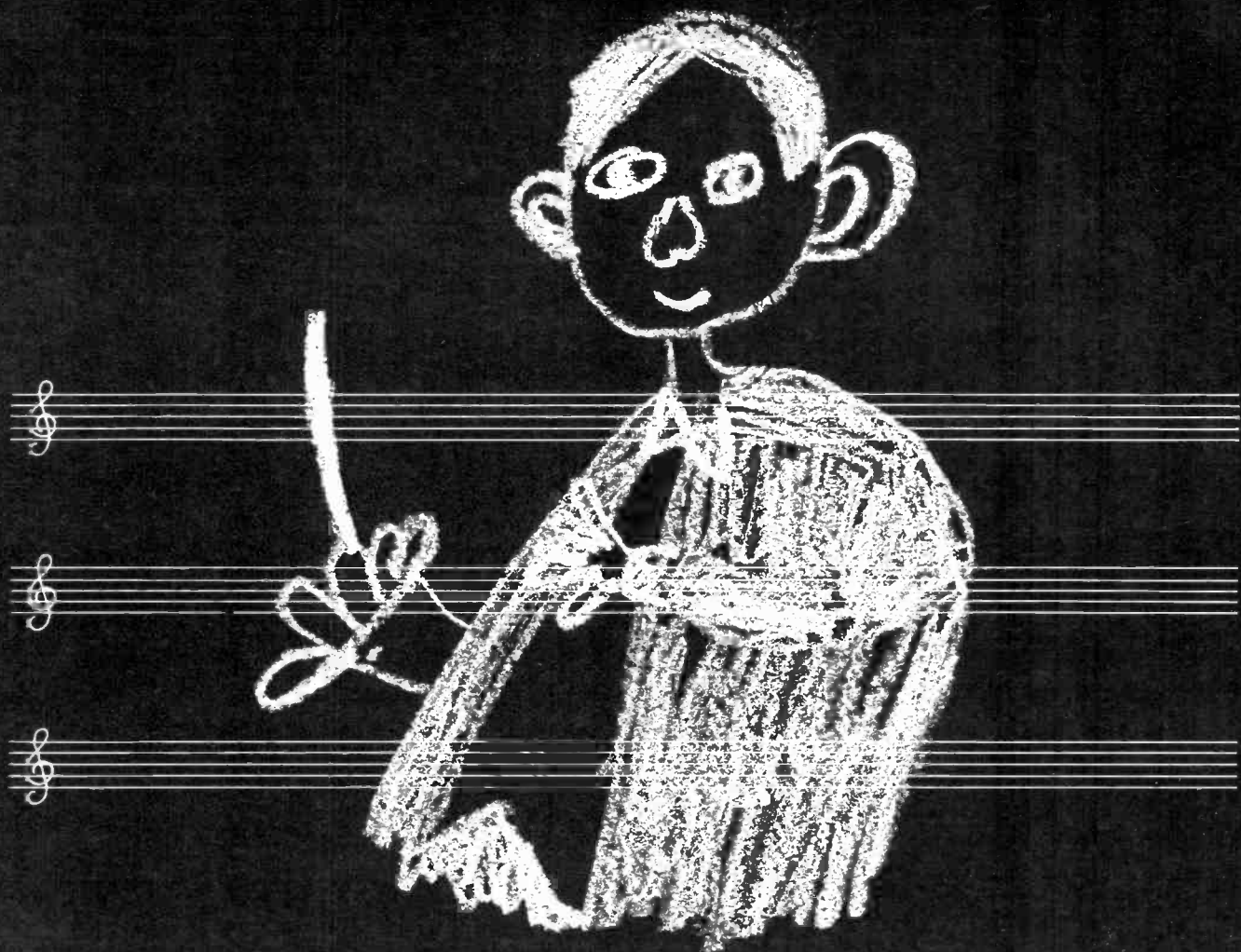
RECORDING OF SPECIAL MERIT

CHAUSSON: Symphony in B-flat Major, Op. 20. FRANCK: Les Éolides. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON (S) CS 6540 \$5.79.

Performance: **Warmly lyrical**
 Recording: **Likewise**
 Stereo Quality: **Good**

Les Éolides, the brief and evocative work that marked César Franck's first mature essay in the orchestral medium, and the B-flat Symphony by his gifted and short-lived pupil Ernest Chausson, have both suffered from overlush and overdramatized interpretation. Ernest Ansermet's readings, with their some-

(Continued on page 96)



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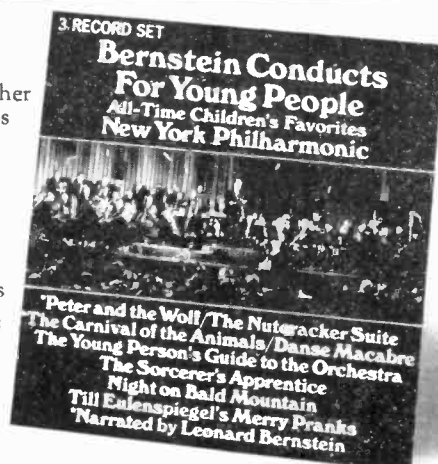
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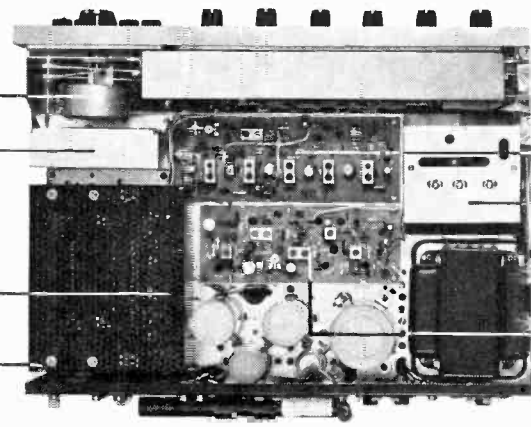
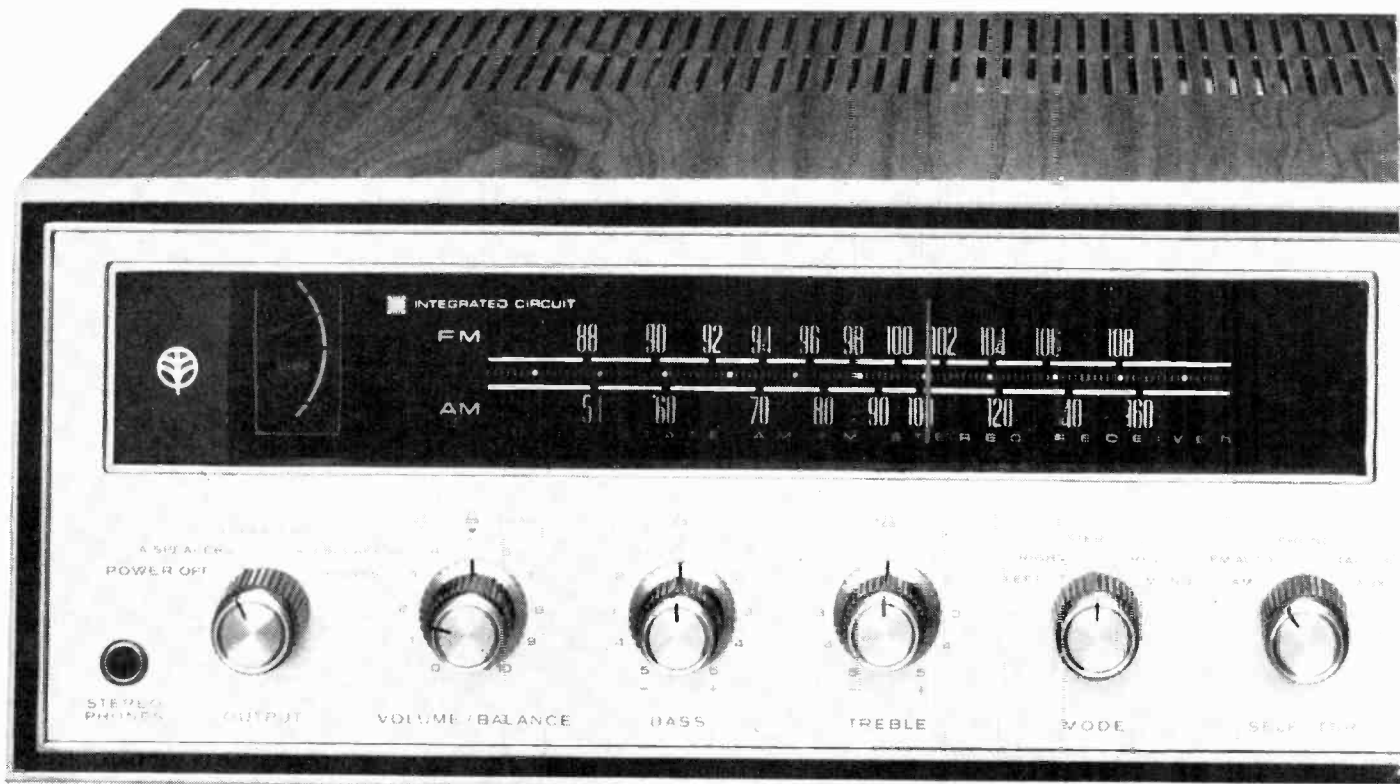
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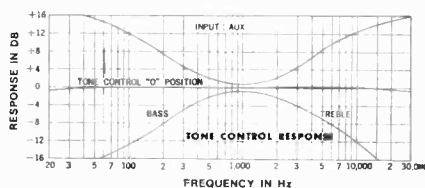
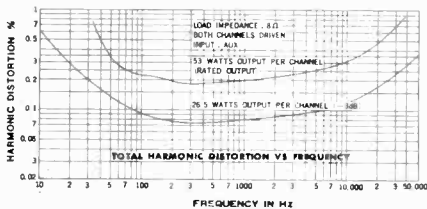


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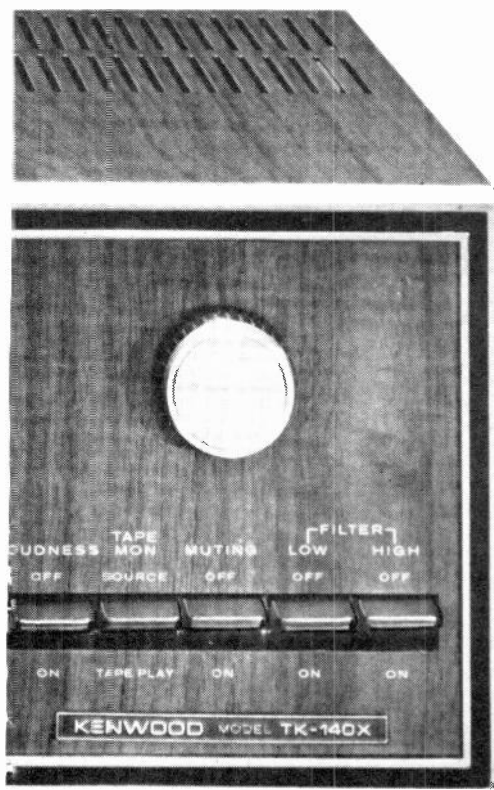
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what understated rhetoric but elegant delineation of coloristic and lyrical and poetic elements, come as a most salutary contrast. Thus *Les Éolides*, instead of being the usual rather tiresome bit of Franckian chromaticism, becomes here a truly exquisite little tone poem, and the Chausson Symphony pursues its impassioned way in long-breathed melodic lines easily joined together, rather than as a series of hectic dramatic episodes. In short, I found this newest Ansermet recording a most refreshing experience, bringing new life to music with which I had become jaded over the years. The recorded sound is fine. D. H.

CHOPIN: Complete Works for Piano and Orchestra. Concerto No. 1, in E Minor, Op. 11; Concerto No. 2, in F Minor, Op. 21; Fantasy on Polish Airs, Op. 13; Andante spianato and Grande Polonaise, Op. 22; Variations on "Là ci darem la mano," Op. 2; Krakowiak, Op. 14. Alexis Weissenberg (piano); Paris Conservatoire Orchestra, Stanislaw Skrowaczewski cond. *Polonaise-Fantaisie, Op. 61.* Alexis Weissenberg (piano). ANGEL Ⓢ SC 3723 three discs \$17.37.

Performance: **Misconceived**
Recording: **Excellent except for balance**
Stereo Quality: **Very good**

Along with the *Polonaise-Fantaisie*, which is for piano solo, this album contains all the music Chopin wrote for piano and orchestra. Some of the less often heard pieces are not great music, although it was the "*Là ci darem*" variations that moved Schumann to make his "hats off, gentlemen, a genius" pronouncement. It is rather too bad that this integral set could not have been recorded by someone more sensitive to Chopin style than Alexis Weissenberg. Perhaps the pianist thinks of his as a poetic approach, but in reality he mauls the music so badly that—were it not for his occasional hard-hitting attack, which places him indubitably at mid-century—one might think this was the work of an early twentieth-century pianist. Yet the many mannerisms and the lingering on notes had a guiding shape and overriding concept then: above all, there was rhetoric in that late-Romantic style. Here, the pauses, the rhythmic stretches, the various little tricks that are supposed to pass for the "grand manner" seem to bear little relationship to the music—they seem pasted onto it. Weissenberg evidently has little concept of form; he works in bits and pieces, and almost invariably they do not connect. He has plenty of technique, and even a quite delicate touch in soft sections, but he totally fails to move the listener.

The accompaniments appear to have been worked out to prove that the louder the orchestra plays the more effective Chopin will seem as an orchestrator. Skrowaczewski merely succeeds in sounding vulgar, but then at least he matches the effect of his soloist. The recorded sound is excellent, except for a far-too-forward piano in relation to the distant, wide-spread orchestra. I. K.

RECORDING OF SPECIAL MERIT

COUPERIN: Messe à l'usage des paroisses; Messe pour les convents. Michel Chapuis (Organ of Saint-Maximin, Provence). RCA VICTROLA Ⓢ VICS 6018, Ⓢ VIC 6018* two discs \$5.00.

(Continued on page 102)

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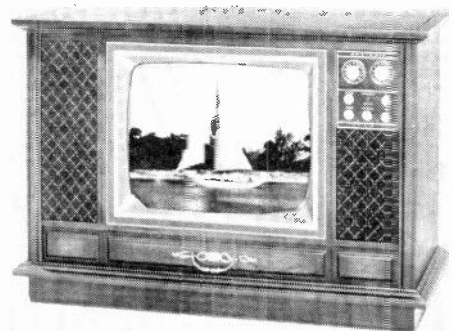
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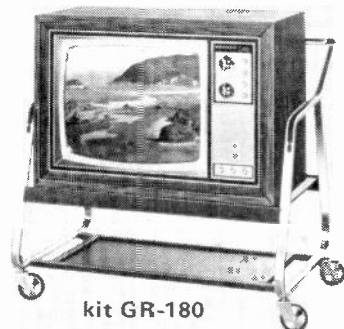
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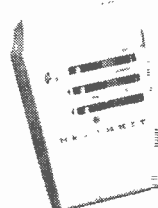
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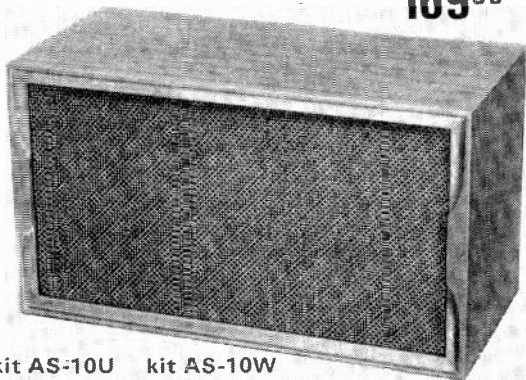
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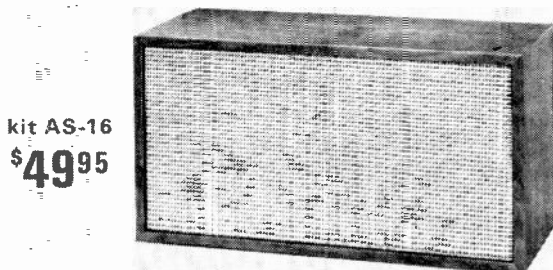
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HEATHKIT AA-15 Deluxe Stereo Amplifier

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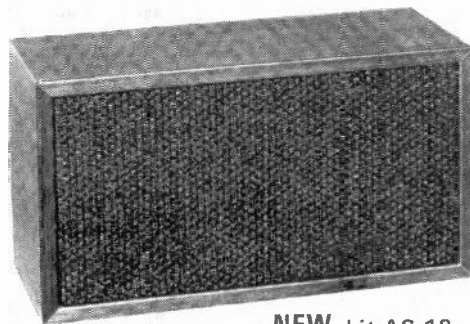
This new Heathkit Stereo Compact delivers quality stereo sound at a budget-saving price. By taking the stereo amplifier section of the AD-27 above and combining it with the top performing BSR McDonald 400 Automatic Turntable, Heath engineers were able to put together a stereo package that outperforms anything in its price class by a wide margin. And here's the AD-17 close-up. The 17 transistor, 6 diode amplifier puts out a husky 15 watts music power per channel — sufficient power to drive most speaker systems. Harmonic & IM distortion are both markedly less than other compacts in this range — less than 1% at full output. Channel separation is 45 dB. Front panel dual-tandem controls for Volume, Bass and Treble let you adjust the sound to your liking and the variable Balance control eliminates annoying level differences between right and left channels. A stereo headphone jack is conveniently located near the recessed inputs on the side of the cabinet. A front panel speaker on-off switch lets you turn off the speakers for private headphone listening. Tuner and auxiliary inputs allow you to add the enjoyment of FM stereo and tape recording later if you wish. The high quality BSR McDonald 400 Automatic Turntable features a variable cueing and pause control, adjustable stylus pressure adjust, adjustable anti-skating and many more precision features normally associated with turntables costing much more. Comes equipped with a famous Shure magnetic cartridge too. Easy, enjoyable 12-15 hour assembly is assured through the use of circuit board, wiring harness construction and the easy to understand Heathkit manual. Just wire the circuit board and install the assembled turntable in the handsome walnut finish cabinet . . . you'll have a stereo compact that will look nice and perform great — the Heathkit AD-17. Order yours today. 28 lbs.



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COUPERIN: *Messe pour les couvents*. Marcel Dupré (Cavaillé-Coll Organ of Saint-Sulpice, Paris). WESTMINSTER (M) W 9351 \$4.79.

Performance: **Chapuis most stylish; Dupré, old-fashioned**
Recording: **RCA excellent, Westminster very good**
Stereo Quality: **RCA first-rate**

Until now, in my opinion, there has not been a satisfactory disc performance of Couperin's first published music, these two organ masses. Xavier Darasse's single disc of excerpts on Turnabout (3)4074 was the best on interpretive grounds, but it regrettably consisted only of selections. The situation has now been remedied with a splendidly stylistic and fresh-sounding performance on a late-eighteenth-century organ by Michel Chapuis. Not only does he apply *notes inégales*, a necessary Baroque convention one seldom hears in this music, but he succeeds in making this vigorous music sound exceedingly joyful.

The opposite treatment, the typically nineteenth-century approach with a pervading reverential attitude, can be heard in the Westminster reissue. Marcel Dupré belongs, of course, to that older school, and although he does well enough with the complex ornaments and even attempts to respect Couperin's registration requests, the playing of the Convent Mass is rather dreary and tedious. (As an example of the varying tempos: for the Kyrie of this work, Dupré takes fourteen minutes and twenty-five seconds, whereas Chapuis plays it in seven minutes and fifty-one seconds.) Dupré's instrument, moreover, is one of the Cavaillé-Coll monsters, with five manuals and one hundred and two stops; this kind of instrument, with its resonant acoustic, is fine for Franck but is as wrong for Couperin as a Wurlitzer would be for Bach.

I am frankly delighted with Chapuis' account of Couperin's marvelous scores, and the recording of his far more idiomatic instrument, with its characteristic *fourniture* (overtone stop) registers, is as impressive.

I. K.

DONIZETTI: *La Fille du régiment*. Joan Sutherland (soprano), Marie; Luciano Pavarotti (tenor), Tonio; Spiro Malas (bass), Sulpice; Jules Bruyère (baritone), Hortensius; Monica Sinclair (contralto), Marquise; others. Orchestra of the Royal Opera House, Covent Garden, Richard Bonyngé cond. LONDON (S) OSA 1273 two discs \$11.58.

Performance: **Has much to commend it**
Recording: **Good**
Stereo Quality: **Adequately unspectacular**

La Fille du régiment, which Donizetti wrote for the Opéra-Comique in 1840, is an opera of decidedly modest means. It deserves a place of honor, however, in operetta history, and its influence on Offenbach (who was a member of the Opéra-Comique orchestra in the years just preceding 1840) is manifest in countless ways. The story and music are by no means without charm but, since the opera is dedicated to the glorification of wars and military life in general, its sentiments are not likely to meet with overwhelming popular response in this day and age.

We owe this recording to Covent Garden's 1966 revival of the work as a vehicle

for Joan Sutherland, and London gives us the Covent Garden cast intact. The revival, incidentally, was well liked by the public, but received a merciless lambasting from the English critics for its excessive and apparently unsuccessful reliance on comedy. I stand wholeheartedly on the side of the critics but, before getting to *that*, I must in fairness state that, since we are not concerned with visual elements here, I find the shenanigans less disturbing than the critics apparently did.

Bonyngé conducts a lively and disciplined performance. The orchestra plays well for him, and the vocal ensembles are excellent. The duet in Act I is particularly impressive in this regard, with the florid singing of Miss Sutherland and Mr. Pavarotti precisely synchronized. It is true that when it comes to accompanying Mrs. Bonyngé, some of the spark and rhythmic bounce departs from the

the coarse travesty that disfigures the first scene of Act II, the scene of the music lesson. For some reason, a piano has been substituted for the harp in Donizetti's scoring, Sutherland embellishes her lines beyond recognition, and everyone carries on in a desperate attempt to be hilarious. As a result of these misguided escapades, a perfectly charming episode is burlesqued into foolish vulgarity.

The recording appears to be complete, for it includes spoken passages not contained in the Schott piano reduction I used as a reference. Needless to say, the unidiomatic handling of these spoken passages is not altogether satisfying. Still, there are moments to be enjoyed in this first stereo recording of a minor but disarming opera. I recommend the set with the suggestion that you skip over Act II, Scene 1 (on the third record side).
G. J.

DVOŘÁK: *Symphony No. 6, in D Major, Op. 60 (Old No. 1); Slavonic Dances, Op. 72: No. 2, in E Minor; No. 8, in A-flat*. Boston Symphony Orchestra, Erich Leinsdorf cond. RCA (S) LSC 3017, (M) LM 3017 \$5.79.

Performance: **Refined, lyrical**
Recording: **Generally good**
Stereo Quality: **Good**

The Dvořák D Major Symphony was known only to a handful of collectors through the Vaclav Talich-Czech Philharmonic recording at the time the thirty-year-old Erich Leinsdorf recorded a singularly zestful performance for Columbia with the Cleveland Orchestra. Unhappily, Leinsdorf's infinitely promising start at Cleveland was cut short by the demands of the military during World War II.

The Leinsdorf of twenty-five years later, who conducts this newest recorded performance with the Boston Symphony, is more sober-sided in his approach to this lovely score, choosing to stress its lyrical aspects rather than its peppery rhythmic patterns. The lovely slow movement profits thereby. However, whereas Leinsdorf's Cleveland performance had only a single competitor, there are now four other currently available versions in the field; among them the budget-priced Rowicki-London Symphony performance on Philips World Series and the Kertész-London Symphony reading for London are extremely strong competition.

Judged on the basis of recorded sound alone, Kertész has a decided edge in terms of presence, full-bodied warmth, and clarity of texture (he also takes the exposition repeat in the first movement); the lower end of the frequency spectrum is a bit opaque in the new Leinsdorf release. Rowicki is exciting rhythmically, but a bit breathless, thus standing at the opposite pole to Leinsdorf's treatment. Kertész, in short, strikes the happiest medium interpretively and has the best recorded sound.

My impression of Leinsdorf's lyrical emphasis in this RCA disc is reinforced by his choice of fillers. He includes two of the most purely nostalgic of the Slavonic Dances.

The D Major Symphony and the G Major are my personal favorites of the "other" Dvořák symphonies. I would urge purchase of one of the three recorded versions mentioned here—all have merit.
D. H.

FRANCK: *Les Éolides* (see CHAUSSON)

(Continued on page 104)

Next Month in
Stereo Review

American Composers Series:
ROY HARRIS
by Patricia Ashley

STEREO HARVEST 1968
The Technical Editors Survey
the Fall Audio Shows

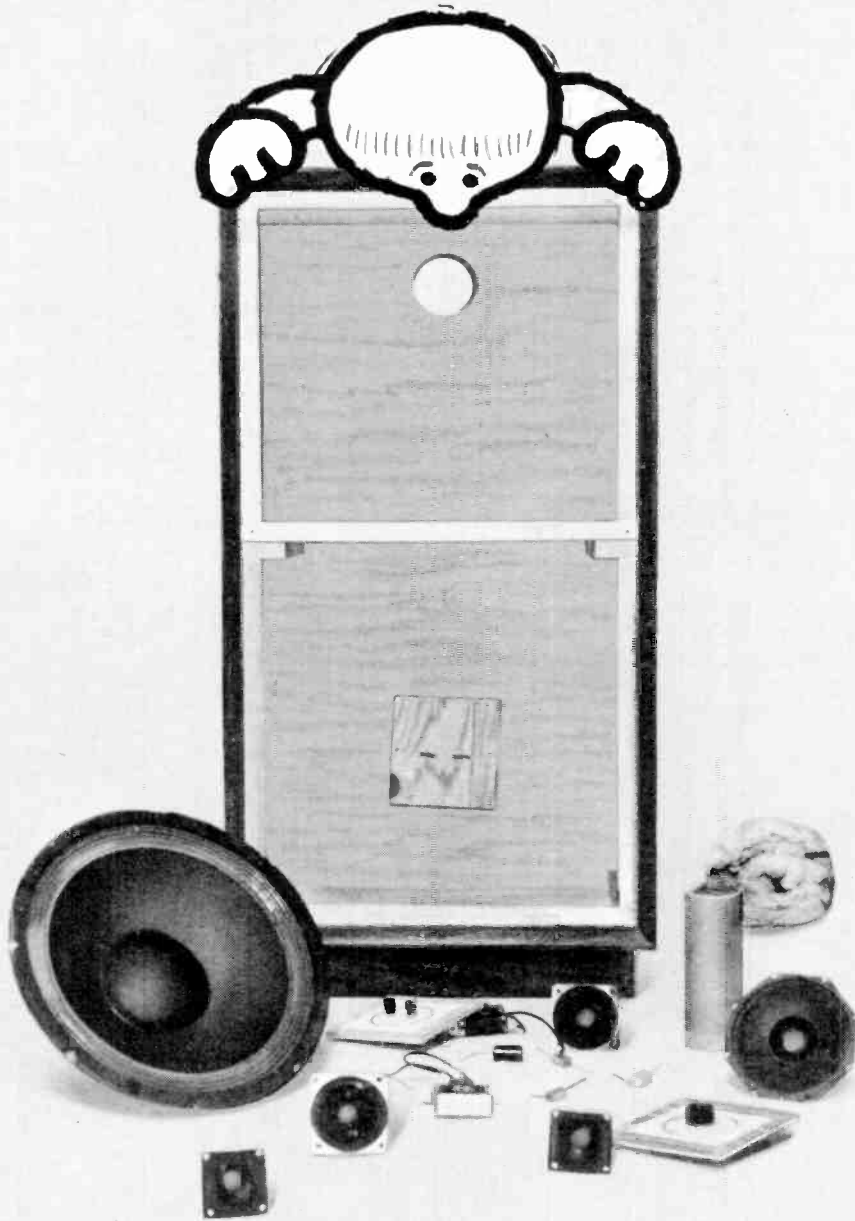
A BASIC LIBRARY OF OPERA
by George Jellinek

conductor's work, but that is an old story. Sutherland is in top form vocally, singing with warm, brilliant tones and effortless virtuosity. She is, of course, far more convincing in the melancholy moods than in her well-intentioned but not too effective attempts at comedy. In contrast to some earlier recorded operas, this is by no means an all-Sutherland show, for Luciano Pavarotti is a good match for the diva. His singing is fresh, spirited, and secure, and his first-act aria, with its eight high C's in rapid succession and an unwritten ninth thrown in for good measure, is quite sensational.

So much for the plaudits. The rest of the cast is no more than adequate. Monica Sinclair turns her part into heavy caricature, and Spiro Malas brings insufficient understanding to the role of Sulpice, in which Baccaloni once excelled and which cries out for a Corena now. As for the various French accents displayed here, let us assume a lenient attitude and merely suggest that this production is not likely to improve Britain's chances of entering the Common Market.

It is hard to be lenient, however, with

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RECORDING OF SPECIAL MERIT

GABURO: *Music for Voices, Instruments and Electronic Sounds: Antiphony III (Pearl-white moments); Exit Music I: The Wasting of Lucrezia; Antiphony IV (Poised); Exit Music II: Fat Millie's Lament.* The New Music Choral Ensemble; members of the University of Illinois Contemporary Chamber Players, Kenneth Gaburo cond. NONESUCH © 71199 \$2.50.

RUBIN: *Tragoedia.* Moog electronic-music synthesizer. NONESUCH © H 71198 \$2.50.

Performance: Gaburo's groups excellent;
Rubin electronic
Recording: Transfers from composers' masters
Stereo Quality: Built-in

These are two more discs from Nonesuch's continuing and highly commendable electronic-music series. The Rudin score was actually produced as part of the company's commissioning series, but it is the Gaburo that commands primary attention.

Kenneth Gaburo, now in his forties, is a somewhat neglected figure in American music. Since 1956 he has been at the University of Illinois (whence this record comes), where he formed his remarkable New Music Choral Ensemble, worked in the electronic-music studio, participated in the activities of the excellent Chamber Players, taught theory and composition, conducted and helped organize festivals, tours, and concerts, and generally contributed to the creative liveliness of the major contemporary-music center in this country. This fall Gaburo moved to San

Diego, and he is busy reconstituting his remarkable chorus on the University of California campus there.

Gaburo's *Antiphonies* are works for voices, electronic sounds, and tape transformations. *Antiphony III*, a showcase for his remarkable chorus, uses live voices in such a way that you can hardly tell where they leave off and the electronics begin. *Antiphony IV* (which, like its predecessor, has a text by Virginia Hommel, the composer's wife) uses recorded vocal sounds, electronic sounds, and a live but amplified ensemble. In both of these works there is a complex interplay between the sounds of language and the human voice on the one hand and abstract sound, instrumental and electronic, on the other. The result is a very precise, evocative, and original poetic.

Next to these serious pieces, full of expressive scope, are two short hilarious bits of "Exit Music"—a title that probably denotes their theatrical origin. Gaburo's notes allude obscurely to the satiric intent of these works: *Exit Music I* is apparently intended as a parody of certain life-and-art styles; *Exit Music II* comes complete with a dirty poem (printed in the notes), the relationship of which to the music no outsider can possibly detect. Oh, well; doesn't matter. Both are screamingly funny uproars in their own right, appearing out of and disappearing back into a kind of electronic funnel. Very neat, very cool.

Andrew Rudin is a young Philadelphia composer and filmmaker who has produced a full four-movement, forty-minute Moog synthesizer electronic-music symphony complete with Greek-tragedy titles, twelve-tone rows, expositions and recapitulations, a slow movement, scherzo and finale, brass climaxes and fateful timpani thuds—all purely electronic, of course. I think it is a mistake to use the medium this way—"to tell a story" with adapted traditional means. In fact, I think Rudin uses these techniques to get him through a big assignment—the earlier sections contain more striking and original things than the later. I don't want to deny the work its character—it has quite a bit—but there is more potential here than actuality. Perhaps it would work better with film; taken by itself, it makes one aware of its strained, rather artificial form. E. S.

GIORDANO: *Fedora.* Maria Caniglia (soprano), Fedora; Carmen Piccini (soprano), Olga; Giacinto Prandelli (tenor), Loris Ipanoff; Scipione Colombo (baritone), De Siriex; Christiano Dalamangas (bass), Boroff; Mario Zorogniotti (bass), Grech; others. Orchestra of Radio Italiana, Mario Rossi cond. EVEREST/CETRA © S 452-2 two discs \$5.96.

Performance: Adequate
Recording: Weak
Stereo Quality: Synthetic

Hardly known hereabouts, *Fedora* (1898), Umberto Giordano's second-best opera, still retains a hold on the Italian stage. Its ingredients are respectable. The story, derived from Sardou, is about love, betrayal, and revenge among Russian émigrés in Paris—dated, but developed with a sure-handed stagecraft that can still be effective. And, though Giordano's music seldom takes wing—the one exception is the soaring "Amor ti vieta"—it is quite serviceable, with nice

(Continued on page 106)

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Henze: Three Cantatas. Edda Moser, soprano. Berlin Radio Chorus; Berlin Philharmonic Chamber Group, Henze, conductor. 139 373

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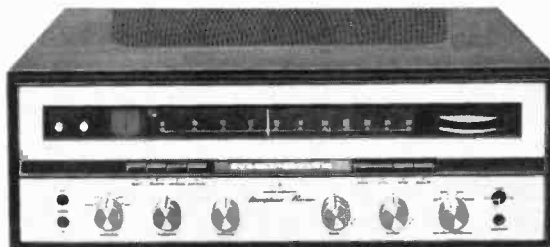
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atmospheric touches and knowing musical exploitations of certain dramatic situations.

Once portrayed by Sarah Bernhardt in Sardou's play, Fedora is a role for a gifted singing actress à la Callas. Maria Caniglia offers a well-realized dramatic characterization, but the estimable diva was clearly past her vocal prime when this recording was made. Prandelli and Colombo are competent performers who seldom rise above routine; the minor parts are adequately handled, and conductor Rossi gives a well-paced account of the score.

This performance is at least fifteen years old, and it sounds even older in Everest's distorted pressings. There is a libretto with the set, but it does not follow the performance faithfully. By no means a bad opera, *Fedora* is nonetheless not strong enough to surmount the undistinguished performance and inferior recording. Therefore, the set can be recommended only to collectors aiming for a complete opera library. G. J.

RECORDING OF SPECIAL MERIT

GOTTSCHALK: *A Night in the Tropics*; *Grand Tarentelle for Piano and Orchestra*.
GOULD: *Latin-American Symphonette*. Reid Nibley (piano); Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD EVERYMAN © SRV 275SD \$2.50.

Performance: Full-blooded
Recording: Superb reissue
Stereo Quality: Up to snuff

Long years before Chabrier's *España*, Debussy's *Ibéria*, and Ravel's *Rapsodie Espagnole* were flavoring French music with a Spanish accent, New Orleans-born Louis Moreau Gottschalk wrote his "symphony," *A Night in the Tropics*, in Guadeloupe in 1859. It was intended as a showpiece for players in the various Caribbean islands, and the scoring intentionally was left quite flexible. In one Caribbean city it was performed by three hundred instrumentalists, in another by two pianists. A true symphony it isn't, lacking both the depth and the scope generally associated with the term. It is more a kind of tone poem, its first movement a sinuous, sensuously colored nocturne, its second a samba-like dance that is worked up to a spectacular conclusion.

Even more spectacular is the *Grand Tarentelle*, brilliantly arranged for piano and orchestra by Hershy Kay (who also did such a smashing job of scoring the ballet *Cakewalk*, made up of Gottschalk pieces). Both scores get the full treatment from Abravanel and his forces, and Reid Nibley is dazzling as he sets forth the concerto-like piano part of the *Tarentelle*.

As for Gould's excursion into Latin America, it is a superficial, touristy trip to be sure, but I have long loved it for the allure of its melodies, the infection of its rhythms, and the glitter and dash of its instrumentation. There are a number of other versions in the catalog—Gould's own for RCA and the sturdy old treatment by Howard Hanson done more than a decade ago for Mercury—but the Abravanel version, reissue though it is, leaves these well behind. Abravanel finds more in it—hotter seasoning, wilder rhythms, and saucier tongue-in-cheek mischief, especially in the concluding comic *Conga*—and therefore gets more out of it. In all, a harmonious, felicitous, warm-blooded program. Paul Kresh

GOULD: *Latin-American Symphonette* (see GOTTSCHALK)

HOVHANESS: *Triptych*. Benita Valente (soprano); Members of the Bamberg Symphony; Bay Rund Singers; Alfredo Antonini cond. **HUSA:** *Mosaïques, for Orchestra*. Stockholm Radio Symphony Orchestra, Karel Husa cond. **STRAIGHT:** *Development, for Orchestra*. London Philharmonic Orchestra, Russell Stanger cond. COMPOSERS RECORDINGS, INC. © CRI 221 USD \$5.95.

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

It may seem both incongruous and peculiar, but I react to the music of Alan Hovhaness in very much the way I do to the majority of Richard Strauss'. And my reaction is very much like a recurrent dream. I approach a hearing of each composer knowing full well



ALAN HOVHANESS
His Triptych in a superb performance

that, right or wrong, neither's work is my dish of tea. But, once the music begins, it sounds so marvelous—each composer in a radically different way, of course—that I'm momentarily hypnotized into thinking I've missed the boat all along. But then reality intrudes, and I am genuinely disappointed to recall what I have chosen to forget, that the music is going to go on and on and on sounding beautiful in more or less the same way.

Hovhaness's *Triptych* [*Ave Maria* (1956), *Christmas Ode* (1952), and *Easter Cantata* (1953)] is a particularly apt illustration of the phenomenon—at least in the superb performance and recording it has been given here. Even though I recognize that Hovhaness composes according to a sort of formula, the opening moments of the *Ave Maria* make such lovely sounds that it couldn't matter less. Instrumentation, solo vocal writing, and choral writing are all impeccable. The first section is short: lovely. The second is not too long: okay. But by the time we're caught in the self-resembling ramblings of the longish *Easter Cantata*, I, at least, am ready—even if my job does not permit me to do so—to quit.

Czech composer Karel Husa (b. 1921) is another composer with an ear for com-

elling musical sound. *Mosaïques* (1961) is an "anti-tonal" work in large part, but although some of its techniques may be somewhat *vieux jeu* by now, the composer has an undeniably rich sense of musical theater. The piece rages, admonishes, yowls, and purrs and is orchestrated to the nines.

Next to Husa's virtuosity and Hovhaness' oddly cynical, self-defeating allure, Willard Straight's *Development* (1961) sounds rather innocent and homely. Straight is an American (b. 1930). As annotator Carter Harman rather ambiguously phrases it, "His career as pianist and composer has swept him successfully through New York and Chicago and on to Anchorage, where he teaches in the University of Alaska and has been appointed conductor of the Anchorage Symphony for 1967-1968." I mean no offense to our largest state when I suggest that I'm not at all certain that most composers would consider being "swept" there a major success. Be that as it may, the work recorded here is a virtual maze of identifiable influences of startling heterogeneity: a bit of Prokofiev here, a bit of Copland there, a bit of Roy Harris over there, etc. Still, it has a modest, appealing musicality about it, and it's not in the least hard to take.

With virtually each new CRI release I encounter, I am amazed at the improvement in this pioneer company's product over the last three or four years. Here the performances, recorded sound, and stereo are easily the equal of a number of releases bearing the labels of major companies. W. F.

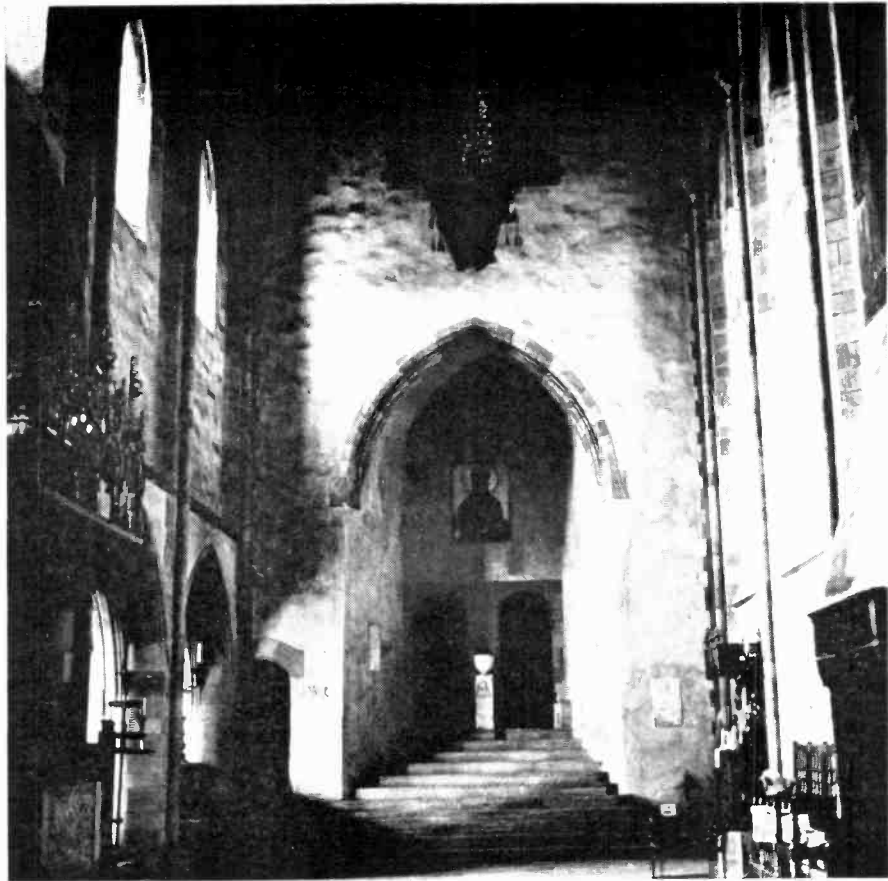
IVES: *New England Holidays (1904-13)*. New York Philharmonic and Camerata Singers; Leonard Bernstein and Seymour Lipkin cond. COLUMBIA © MS 7147 \$5.79.

Performance: Variable
Recording: Generally good
Stereo Quality: Good

"Four New England Holidays" is the designation Ives himself applied to the collation of pieces composed between 1904 and 1913 that constitute his own personal "four seasons": Winter—*Washington's Birthday*; Spring—*Decoration Day*; Summer—*The Fourth of July*; Autumn—*Thanksgiving* (or *Forefathers Day*). The recording history of this varied and complex sequence of highly evocative pieces is curious, inasmuch as the first integral packaging, issued by CRI in 1964 with William Strickland conducting, comprised performances by four different orchestras (recorded in Tokyo, Finland, Sweden, and Iceland over a four-year period), while the current Bernstein release was recorded over a two-year period—but at least in the same locale with the same orchestra, and wholly in stereo. Only the stereo Turnabout disc, with Donald Johanos and the Dallas Symphony, was done all of a piece in terms of both time and locale.

Listening and re-listening to all three integral discs (and the decided differences among them) recalls the remarks I made some months ago in these pages in reviewing the Noël Lee Nonesuch recording of the Ives First Piano Sonata: namely, the need for a symposium to bring together the most dedicated of the Ives scholars and Ives performers in an attempt to crystalize a viable performance practice, as has been the case with Bruckner, Mahler, Schoenberg, and Webern, for example.

(Continued on page 108)



The great hall of the Hammond Museum. This room is the location of the organ played by Richard Elsasser on Nonesuch H-71200 ("Yankee Organ Music") and H-71210 (Organ Symphony No. 5 by Charles-Marie Widor).

AR-3a speaker systems were designed for home music reproduction. Nonesuch Records uses them as monitors at recording sessions.



Nonesuch Records recently recorded several volumes of organ music played by Richard Elsasser at the historic Hammond Museum near Gloucester, Massachusetts. To make the recording, Marc Aubort of Elite Recordings, engineering and musical supervisor, used Schoeps microphones, and Ampex 351 recorder, Dolby A301 Audio Noise Reduction apparatus, and several pieces of equipment which were custom made. To monitor the input signal and to play back the master tape, Aubort used an AR amplifier and 2 AR-3a speaker systems.

The AR-3a speaker system is priced from \$225 to \$250, depending on finish.

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The CRI Strickland performances are on the lean side, as is the recorded sound (sometimes out of sheer deficiency), but he has caught best the essentially chamber-music style of *Washington's Birthday*. Both Bernstein and Johanos are just a shade heavy-handed with the barn-dance episode, but I would choose Johanos overall on this piece, thanks to a slight edge in the "body" of the recorded sound. Though, in my initial review of the Johanos disc, I expressed reservations about the rather tight acoustic ambience, one hears more of the musical texture of *Decoration Day* in his performance than in any other, most happily in the percussion department, when the *Second Connecticut March* makes its appearance at the end. On the other hand, the sheer exuberance of the Leonard Bernstein-Seymour Lipkin version of *The Fourth of July* in this new Columbia recording sweeps all before it in a sheer intoxication of sound and everyman-for-himself rhythmic patterning that is wholly irresistible.

Thanksgiving Day, the earliest—and, in many ways, the boldest—work of the four, is also the most problematic in terms of achieving first-rate recorded sound and an effective balance between orchestra and the unison choral *God! Beneath Thy Guiding Hand* hymn at the end. Strickland is the most effective with the monumental dissonant polyphonic episodes, and he does beautifully with the poignant lyricism of the middle section, but the concluding chorus emerges in a hopelessly distorted fashion. Johanos does nearly as well as Strickland, and his final chorus is most effective. Bernstein is curious-

ly disappointing, mainly in the lyrical and "revival meeting" episodes, which seem decidedly heavy-handed.

As matters presently stand, I would suggest acquiring the Johanos disc (especially at the \$2.50 price tag!) as a basic *New England Holidays* recording, with the Bernstein recording of *The Fourth of July* (available separately on Columbia MS 6889/ML 6289) as an indispensable supplement.

D. H.

JANÁČEK: *Lachian Dances; The Fiddler's Child; Jealousy; The Ballad of Blaník Hill*. Brno State Philharmonic Orchestra, Jiří Waldhans cond. *The Eternal Gospel; Lord, Have Mercy upon Us; There upon the Mountain*. Soloists; Czech Philharmonic Chorus; Prague Symphony Orchestra, Jiří Pinkas cond. *Our Father*. Czech Philharmonic Chorus, Josef Veselka cond. CROSSROADS © 22 26 0016 two discs \$4.98.

Performance: Warm and convincing
Recording: Good
Stereo Quality: Excellent

While there is every reason to welcome this release of four record sides devoted to the music of Léos Janáček, there is also reason for some disappointment, for most of the music recorded here dates from either the last century or the beginning of this one, leaving us with little retrospective insight into the much more vital music that was the phenomenon of this composer's last years. And the most recent work, *The Ballad of Blaník Hill* (1920), although written with the economy, leanness, and clarity of the

later music, is by no means the best of it.

What we have left, then, is the amiable, inoffensively sentimental style that characterizes the earlier music. *Lachian Dances* (1888) is a suite of folk-rooted episodes that reminds us more than most of his scores that Janáček was a contemporary of Dvořák's. It's perfectly pleasant, of course, but, by the time I got to the choral pieces, I found myself squirming a little at the Pucciniesque sentimentality of *The Eternal Gospel* (1919) and the curiously similar musical materials and instrumentation of *Our Father* (1901). The rather more controlled expressivity and open-textured vocal writing in *There upon a Mountain* (1910) are, on the other hand, both effective and personal.

The performances seem excellent, but even though I've described them above as "warm," they might be a little too permissive and slack. The recorded sound is, by and large, perfectly satisfactory. W. F.

JOSTEN: *Symphony in F* (see VAN VACTOR)

KODÁLY: *Te Deum: Theatre Overture*. Sena Jurinac (soprano); Sieglinde Wagner (alto); Rudolf Christ (tenor); Alfred Poell (bass); Vienna Chorus; Vienna Symphony Orchestra, Henry Swoboda cond. WESTMINSTER © WST 14455 \$4.79.

Performance: Powerful
Recording: Good
Stereo Quality: Electronic and fairly negligible

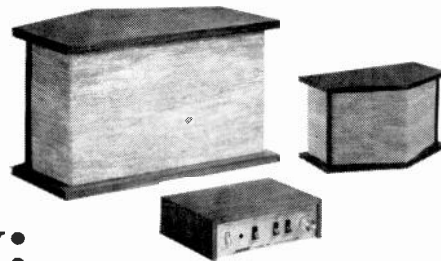
(Continued on page 110)

Norman Eisenberg said in 'HIGH FIDELITY':

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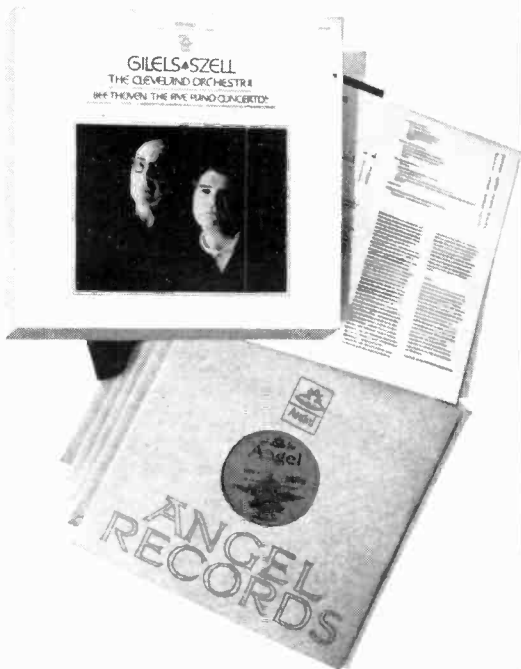
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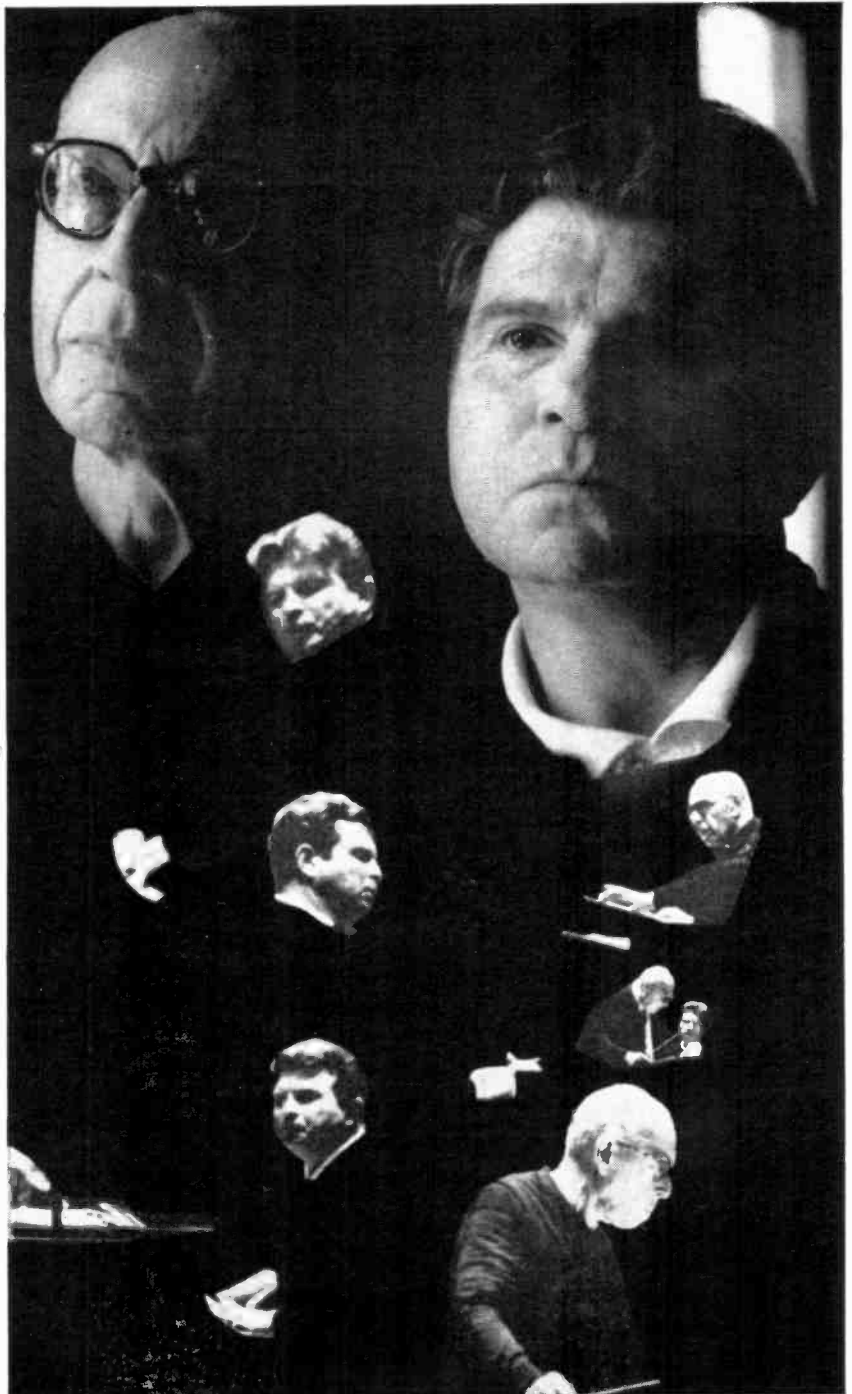
The great Cleveland Orchestra and George Szell make their debut on Angel Records this month in a monumental recording achievement — the five piano concertos of Beethoven. *Soloist is the eminent Soviet musician Emil Gilels!*

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CIRCLE NO. 7 ON READER SERVICE CARD

The late Zoltán Kodály's *Te Deum*, dating from 1936, is, together with the *Psalmus Hungaricus*, one of his most powerfully effective works. Indeed, it is a more terse and tightly knit piece than the better known nationalistic masterpiece, and it is something of a shock to realize that there have been no recordings of the work other than this early Westminster disc and a poorly reproduced Artia issue taken from a Budapest public performance conducted by the composer. The Theatre Overture is a colorful, lightweight piece composed as an introduction to *Háry János*. This is the first, and the only, recording it ever got.

This disc is one of about three dozen early Westminsters that are happily being restored to circulation. But, along with all too many other record companies, Westminster has begun to "stereoize" its early monophonic releases. Nonetheless, if what has been done with this disc is typical, then Westminster is to be complimented on its good taste; for if they have not added much in the way of stereo dimensional illusion to the excellent Swoboda performances, they have added appreciably to the sonic warmth and body of the final product (compared with the original mono disc) without adding unnecessary reverberation or other forms of distortion. I did notice, however, a certain amount of low-frequency hum in the last half of the *Te Deum* recording that was not discernible in the original disc.

This is a welcome reissue, but I would hope that it might provide stimulus for a first-rate true stereo recording of the *Te Deum*.
D. H.

KUHLAU: *Elf Hill—Incidental Music, Op. 100*. LANGE-MÜLLER: *Once upon a Time—Incidental Music, Op. 25*. Willy Hartmann (tenor); Royal Danish Opera Chorus; Royal Danish Orchestra, Johann Hye-Knudsen cond. TURNABOUT © TV 34230 \$2.50.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Turnabout's Royal Danish Orchestra recordings are derived, for the most part, from a series (issued by subscription only in Denmark) that is virtually a history of Danish art-music in sound. The present disc offers two prime examples of the kind of elaborate incidental stage music that reached its apogee among the Danes during the century encompassed by the premiere in 1828 of Friedrich Kuhlau's royal wedding festival pantomime *Elf Hill* and the premiere, nearly a hundred years later, of Sibelius' music for a Royal Theater production of Shakespeare's *The Tempest*.

Kuhlau, a German-born adoptive Dane, was a contemporary of Carl Maria von Weber, and his *Elf Hill* score is full of charming ballet bits in the style of the period, preceded by a fine Cherubini-style overture that concludes with what is now the Danish Royal Anthem (*King Christian Stood by the Tall Mast*).

Peter Erasmus Lange-Müller's 1887 pantomime score is considerably lighter stuff, akin perhaps to Victor Herbert in lyrical mood, except that the melodies have a decidedly Danish rather than an Irish flavor.

It's all very pleasant and cozy in sentiment, but it is the Kuhlau piece that has the backbone here and that makes this disc worth buying.

Veteran Royal Opera conductor Hye-Knudsen delivers spirited performances that are brightly and cleanly recorded. Willy Hartmann's rather white-voiced singing of the *Sevénade* and *Midsummer Song* in the Lange-Müller is the only blemish on an otherwise praiseworthy accomplishment. D. H.

MAHLER: *Symphony No. 6, in A Minor*. New Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL © SB 3725 two discs \$11.58.

Performance: Lyrically deliberate
Recording: Rich and spacious
Stereo Quality: Good

In my review of the four-track tape release of the Bernstein New York Philharmonic recording of this complex, intensely dramatic, and contrapuntally dense work (see tape section of this issue), I have touched on the problem faced by the interpreter of keeping the listener from being swamped in texture at the expense of line and rhythm. It appears that Bernstein's solution is to place maximum stress on the contrast between the rhythmic and lyrical aspects of the score.

Sir John Barbirolli in this new Angel recording has taken a somewhat different tack, choosing predominantly slower tempos in all but the slow movement than either Bernstein or Leinsdorf (in his Boston Symphony recording) and making an all-out effort to pre-

(Continued on page 112)

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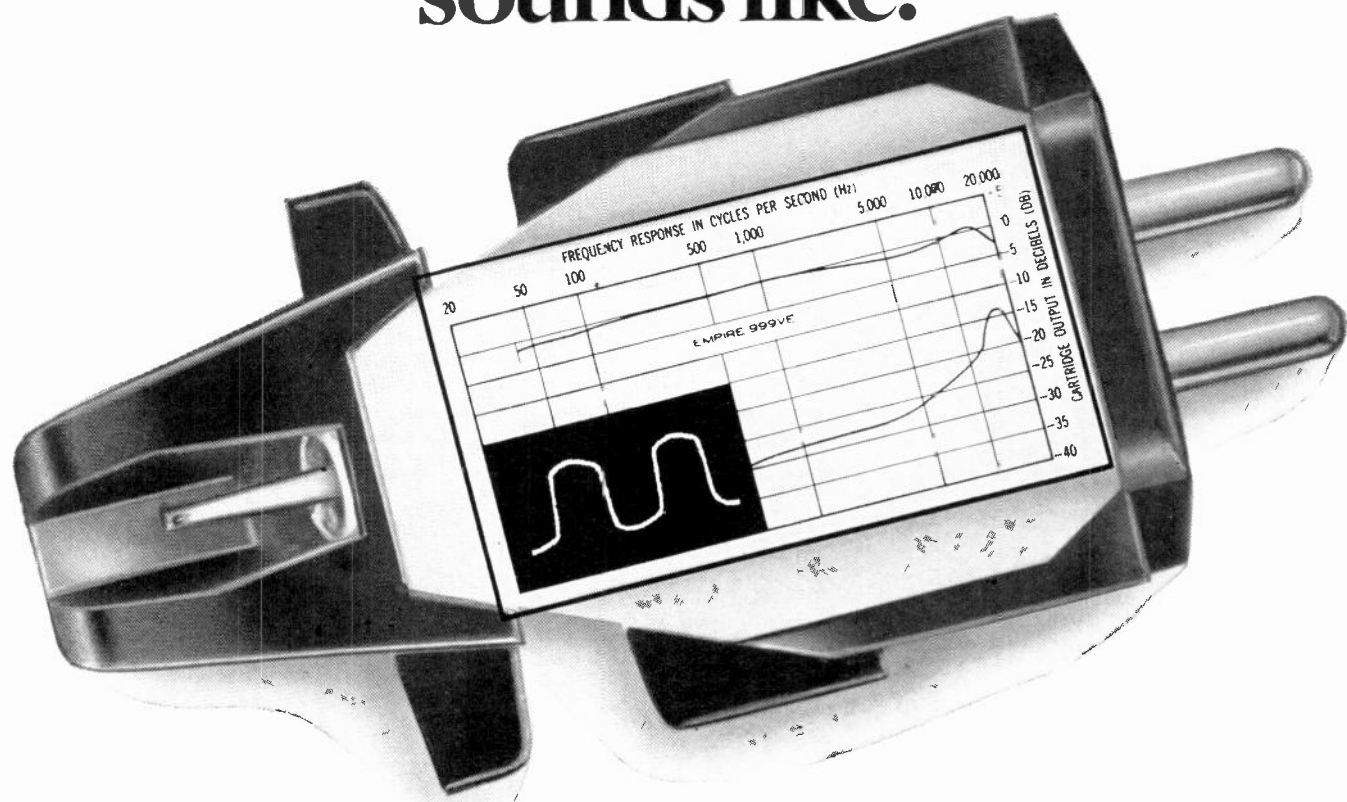
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sent the Mahler Sixth as an essay in impassioned lyrical polyphony. He succeeds, I feel, in the sheerly lyrical-melodic portions of the score, and he does wonders with the numerous bits of evocative detail that are scored in chamber-music style throughout the four movements. But the big climaxes and the frenetic *allegro* developmental episodes abounding in the end movements simply fail to make their impact—and they do so unfailingly under Leonard Bernstein's direction. (Bernstein, incidentally, repeats the first movement exposition; Barbirolli does not.)

Although the strings, winds, and brasses of the New Philharmonia are heard to superb and beautifully balanced effect throughout the entire recorded performance, the all-important complex of timpani, bass drum, and snare drum seems curiously out of sonic focus. The blows of the hammer in the three big turning points of the finale are all but inaudible. However, there is nothing inaudible about Sir John's vocal obbligato in the first and last movements. Apart from this, the overall ensemble sound achieved by Angel on these discs is of exceptional richness and broad spatial quality. Nevertheless, I must say that, as a total realization of the most challenging of Mahler's middle-period symphonies, for me the recording by Bernstein and the New York Philharmonic still has the field pretty much to itself. *D. H.*

MONTEMEZZI: *L'Amore dei tre re*. Sesto Bruscantini (bass), Archibaldo; Renato Capocchi (baritone), Manfredo; Amedeo Berdini (tenor), Avito; Clara Petrella (soprano), Fiora; Aldo Bertocci (tenor), Flaminio; Gilda Capozzi (soprano), young girl; Ebe Ticozzi (mezzo-soprano), an old woman. Orchestra and Chorus of Radio Italiana, Arturo Basile cond. EVEREST/CETRA © S447/2 two discs \$5.98.

Performance: First-rate
Recording: Dated
Stereo Quality: Artificial

For thirty-five years (1914-1949), Italo Montemezzi's *L'Amore dei tre re* held a firm place in the Metropolitan Opera's repertoire. It is regrettable that the peripatetic composer's death in 1952 also brought about the decline of the opera's popularity, for this is one of the best post-Verdian operas. For all its indebtedness to Wagner and Debussy, it manages to remain in the Italian mainstream. Actually, the purported Wagnerian influence seems to have been somewhat exaggerated, for it is more evident in the story's Tristanesque overtones than it is in Montemezzi's music.

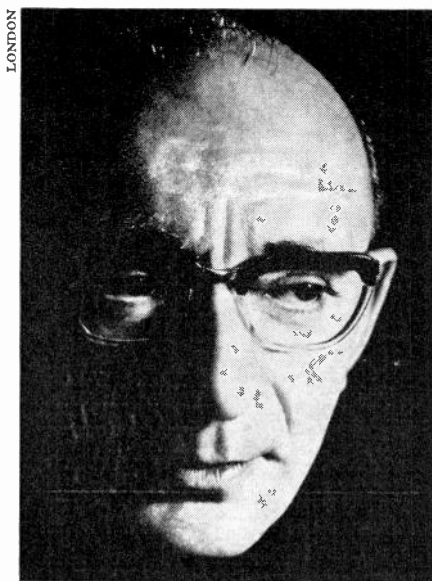
Montemezzi was not a melodist. His singers sing, his orchestra sings, but *you* don't sing while listening to them—there are no memorable tunes. There is genuine involvement, however, because Sem Benelli's book offers a powerful story concisely yet poetically told, and Montemezzi contributes strength and evocative atmosphere in his setting. This reissue of the old Cetra recording provides the quality of *acting* the music calls for. Sesto Bruscantini—a young bass then, who has since become a good lyric baritone—portrays the blind King Archibaldo with an almost visible force, and Renato Capocchi is equally moving and memorable as his noble cuckolded son. Although Clara Petrella's singing is not without moments of unsteadiness, she is both gentle and intense, and lives the part of Fiora completely.

Amedeo Berdini, a promising tenor who died at an early age only recently, brings ardor and expressiveness to the role of Avito, the tragic lover. Basile conducts with fire and passion. I could recommend this recording emphatically were it not for its technical quality, which, I suspect, is inferior to the original Cetra pressings—artificial stereo notwithstanding. Still, the opera deserves a respectful hearing. *G. J.*

MOZART: *Piano Concertos Nos. 23, in A Major (K. 488), and No. 24, in C Minor (K. 491)*. Clifford Curzon (piano), London Symphony Orchestra, István Kertész cond. LONDON © CS 6580 \$5.79.

Performance: Elegant
Recording: Attractive
Stereo Quality: More depth than directionality

These are very beautiful and seductive performances, almost too much so. There is ex-



CLIFFORD CURZON

Tonal beauty and expressive flow in Mozart

pressivity aplenty; what one wants is an extra measure of insight, of commitment, and of intensity. The points seem small: an ornament missed here, a wind solo submerged in the meshed orchestral sound, a leisurely turned corner, a bit of elegance instead of bite. This is more than quibbling; it raises some very difficult issues about playing music of the eighteenth century in the twentieth. But this would be a misleading review if it did not also stress the sheer beauty of tone (in a narrower and broader sense) and the grand, expressive flow of these readings as well as the gorgeous recorded sound that surrounds them. *E. S.*

MOZART: *Quartet for Piano and Strings, in G Minor (K. 478), Quartet for Piano and Strings, in E-flat (K. 493)*. David Hancock (piano), The New Art String Trio. TURNABOUT © TV 34192 \$2.50.

Performance: Very good
Recording: Dullish
Stereo Quality: Okay

Mozart's two piano quartets are medium-late masterpieces, and David Hancock is obviously a capable pianist who has thought through the problems of how to play this music; he

does well. His colleagues are—separately as well as together—a trio of the best string players active in New York musical life; they do a first-class job. The recorded sound is on the dull side, but the performances most certainly are not. Even with the qualification about the sound this disc is a good buy. *E. S.*

MUFFAT: *Florilegium Primum: Suite No. 3, "Gratitudo"; Suite No. 4, "Impatitientia"; Suite No. 7, "Constantia"; Concerto Grosso, in G Minor, "Propitia Sydera"; Concerto Grosso, in E Minor, "Delirium amoris."* Chamber Orchestra of the Budapest Philharmonic Society, Tamás Sulyok cond. QUALITON © SLPX 11324 \$5.79.

Performance: Problems of style
Recording: Excellent
Stereo Quality: Fine

Georg Muffat (1653-1704) was a pupil of both Lully and Corelli, the two most important influences of the later Baroque, and he succeeded in combining the styles of each to a remarkable degree in his own music. The more French-sounding works are typified by the three suites here from the *Florilegium Primum* (1698), all of them with fanciful, though not especially programmatic, titles. The Italian element can be clearly heard in the two concerti grossi. All are first-class works, but the performances, though enthusiastic and vigorous, are regrettably not very stylish. Double-dotting in the French overtures is not observed, there are some tempos quite inappropriate to the movements or dances (Chaconnes, for instance, are invariably too slow), and the execution of ornaments is often incorrect. The music is not otherwise available, but other Muffat works can be heard in far more stylish performances by the Vienna Concentus Musicus on both Archive and Vanguard. Those who don't mind the lack of stylistic niceties will find the chamber orchestra on this Qualiton import to be extremely well recorded. *I. K.*

PAISIELLO: *Il maestro ed i suoi due scolari (Cantata Comica)*. József Dene (baritone), Margit László (soprano), Zsuzsa Barlay (mezzo-soprano). Budapest Madrigal Singers; Hungarian State Concert Orchestra, Ferenc Szekeres cond. SÜSSMAYR: *Das Namensfest*. Orchestra and Children's Chorus of the Hungarian Radio and Television, László Csányi cond. QUALITON © LPX 11313 \$5.79.

Performance: Good
Recording: Good
Stereo Quality: Good

These two works by minor eighteenth-century masters came to light when the archives of the precious Esterházy collection passed into the hands of the Hungarian state. The Paisiello work, according to the liner notes, is a real discovery, for it has not been previously listed in the official bibliographies. As for Süßmayr, immortalized by his role in completing Mozart's Requiem, almost any totally original work comes as a surprise, so little-known is he.

Both manuscripts contained German texts—indicating the performance practices of the Esterházy palace at the time—and both are so given here. The solo singers range from adequate to good, the choruses and orchestras (Continued on page 115)

tras are excellent. Some fine points are obscured in the singing because the audio balancing is not ideal, and the singers' pronunciation of German is generally less than perfect. The performances, however, are certainly better than the works themselves. Paisiello's cantata is a pleasant affair about a singing teacher and two pupils—not nearly as wittily handled as Pergolesi's treatment of a similar situation. The Süssmayr opus—written as a birthday greeting in honor of a certain Baron Lang, to be performed by his grandchildren—is a deadly bore. To say that these two works will not go down as earth-shaking musicological discoveries is probably the understatement of the year. G. J.

RECORDING OF SPECIAL MERIT

PFITZNER: *Von deutscher Seele—Romantic Cantata, Op. 28.* Agnes Giebel (soprano); Hertha Töpfer (alto); Fritz Wunderlich (tenor); Otto Wiener (bass). Bavarian Radio Symphony Chorus and Orchestra, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON © 139157/58 two discs \$11.58.

Performance: **Dedicated**

Recording: **Very good**

Stereo Quality: **Good**

The designation "romantic cantata" is more applicable to the essence of this uninhibitedly lyrical work than the rather forbiddingly chauvinistic and parochial title, "The German Soul." The text is from Eichendorff, whose poetry inspired some of the finest songs of Schumann and Hugo Wolf.

Hans Pfitzner (1869-1949), a High Romantic type born out of his time, was well known as a conductor and composer in Germany during the early years of this century, but he came close to a measure of popular success only with his opera, *Palestrina*, which in part dramatized his own plight as a composer being run over rough-shod by the fierce young moderns of the day. It was probably as much a feeling of bitterness over the success of *Modernismus* as anything else that led Pfitzner in the 1930's to throw in his lot with the German Nazi regime. Nevertheless, the end of World War II found him a penniless and neglected old man.

Though little of Pfitzner's music has become known outside Germany, certain works such as the *Palestrina* Interludes, the C-sharp Minor Symphony (once available on a Urania recording), and certain of the songs are repertoire works in Austria and Germany. *Von deutscher Seele* even found its way to New York, where Artur Bodansky and the Friends of Music offered a first American performance.

The predominating idiom of Pfitzner's music here is Romantic with a certain amount of post-Wagnerian trimming, especially in the rich orchestral texture. Despite the large forces employed, which include organ, exaltation rather than grandiosity keynotes the entire work. There is no Richard Straussian vulgarity. The first sequence of poems on the general theme of *M.m and Nature* is drawn mostly from a series of *Wandersprüche* by Eichendorff. There is an effective orchestral interlude, *Tod als Postillon*, midway in *Wanderspruch 3*. A subsequent interlude—*Abends Nacht*—brings with it a solemnly impressive chorale. A brief second dwells on *Life and Song*, and is highlighted by a most effective dramatic *arioso* episode for tenor



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(superbly sung by the late Fritz Wunderlich) and by an orchestral interlude, *Resignation*, that offers a flute solo of exceptional loveliness and exquisite chamber polyphony for the woodwinds.

The final section is called simply *Songs*, and for me the high point is Hertha Töpfer's beautiful singing of the tale of the *Nun and the Horseman*. Pfitzner's scoring is exceptionally evocative throughout this episode. A noble sense of resolution is achieved in the bass soloist's song, *The Messenger of Peace*, but the final pages for full solo and choral forces are not wholly convincing, being the nearest Pfitzner comes in the whole work to attempting the grandiose.

Like Dmitri Kabalevsky's Requiem, this Pfitzner cantata may not be for everybody, may be too specifically German-Austrian, just as the Kabalevsky is too specifically Soviet Russian. Yet there are many beautiful pages here that transcend time and place.

The 1966 recorded performance, conducted by veteran Joseph Keilberth, who died this past summer at the age of sixty, is altogether loving and dedicated. The recorded sound is warm and spacious in ambience throughout. D. H.

PHILLIPS: *Sonata da camera for Organ; Sonata for Violin and Harpsichord.*
BACH: *Sonatas in A Major (BWV 1015) and E Major (BWV 1016) for Violin and Clavier.* Warren van Bronkhorst (violin); Wesley K. Morgan (harpsichord and piano).
PLEIADES RECORDS (Southern Illinois University Press) © P 101 \$5.79.

Performance: Sounds authentic
Recording: Fair
Stereo Quality: Good

Burrill Phillips (b. 1907) once taught at the Eastman School of Music and wrote in the *energico* Americana style of the Forties. He now teaches at Southern Illinois University and writes twelve-tone music of a distinctly somber hue. The Organ Sonata, for example, is a rather muddy-textured, Messiaen-like work that is little more to me than a protracted groan. The Sonata for Violin and Harpsichord is more fanciful of detail, more lucid texturally, and although it too lacks the illusion of spontaneity, it is respectable, listenable, and well set for its instruments.

I don't quite understand the point of coupling a contemporary American with Bach in performances that, while they have a certain musicological studiousness about them, are hardly earthshaking. One would think another living composer a more fitting subject for the attention of a university press; but here, in any case, you have the Bach pieces—which are, of course, quite beautiful.

The performances are, I believe, what they should be in the Phillips pieces. The recorded sound is ever so slightly on the amateur side. W. F.

POULENC: *Songs. Avant le cinéma; Hymne; Main dominée par le cœur; La Souris; Nuage; Le Portrait; Chansons gaillardes; Dernier poème; Air romantique; Rosemonde; Paul et Virginie; ... mais mourir; Tel jour, telle nuit.* Gérard Souzay (baritone); Dalton Baldwin (piano). RCA © LSC 3018, LM 3018 * \$5.79.

Performance: Masterly in style
Recording: Good
Stereo Quality: Good

No composer since the death of Puccini has surpassed Francis Poulenc in writing music for the voice. And, like Puccini, Poulenc died much too soon—the best hopes for a great contemporary opera were buried with him.

As an operatic composer, Poulenc never realized his potential. As a composer of songs, he nearly always excelled in blending text and music, but often his inspirations added up to very little substance. Whether called *Banalités* or otherwise, many Poulenc songs strike me as superior skill victimized by whimsy. Some of the selections in this collection fall into that category but, fortunately, we also get several superior inspirations. The *Chansons gaillardes* (1926), with their *Carmina Burana*-like bawdiness and exuberance, are memorable; the *Air Romantique* (1928) is a masterly bit of concise lyricism; and *Tel jour, telle nuit* (1937)



HANS PFITZNER
A High Romantic born out of his time

is remarkably evocative through its changing moods and restrained passions.

Gérard Souzay has long been known as an ideal Poulenc interpreter. I wish, though, that he had been given the opportunity to record this generous representation of the repertoire a few years earlier. He is still an exceptional colorist, one who can darken and lighten his tone to achieve an extraordinary range of effects. But, whereas in the past he was able to manipulate his voice successfully through a variety of textures between full voice and falsetto, he seems to have lost control over such fine gradations not only between timbres and dynamic levels, but between registers as well. In this recital, the upper middle range sounds particularly vulnerable, sustained notes are wavery, and, though skill and artistic intention are always evident, the climaxes very often find the artist severely taxed.

The elegance of phrasing and clarity of enunciation are still exceptional, and Souzay enjoys the support of a remarkable partner in Dalton Baldwin. For all the reservations stated, there is much to admire in this program, and not the least are some of the songs themselves. G. J.

PROKOFIEV: *On Guard for Peace (Oratorio, Op. 124).* Irina Arkhipova (mezzo-

soprano); Taimuraz Mironov (boy soprano); Ludmila Maksakova and Yuri Mishkin (narrators); Boys' Chorus of the Moscow Choral School (Klavdy Ptitsa, chorus master), Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. **MELODIYA/SERAPHIM** © S 60067 \$2.49.

Performance: Embattled
Recording: Intimidating
Stereo Quality: Good

The history of music is studded with instances in which the requirements of composing "occasional" pieces have put even the force of genius to rout, and this oratorio by the great Prokofiev is an instructive example of what can happen when inspiration dries up in the face of the requirements of calculated propaganda. For what we have here is surely the most militant and belligerent call for peace in the history of the choral cantata. The composer was handicapped from the start by an inept libretto of singular gracelessness by the Soviet poet Samuil Yakovlevich Marshak, which reaches a kind of nadir for its breed in this incredible climactic passage: "The union's angry voice is heard: There are no free hands today to unload the deadly cargo. . . . Guided by a fiery hand, the shaft of a crane, straight and shiny, stretches over peaceful Moscow. A great building rises over the countryside; you mercenaries below, cease your plotting, calling for war." A composer might just as well be expected to set a *Pravda* editorial. Yet set it the composer did, in 1950, to music almost utterly devoid of the bite and lyric range for which he was celebrated. My favorite passage is the one that screams menacingly: "Everyone must fight for peace! Down with those who want war!"

Yet Prokofiev's resources could not be totally defeated, even under the strain of such an assignment. A lullaby of breathtaking loveliness for mezzo-soprano opens the second side. It is taken up by the orchestra, chorus, and boy soprano in a passage of sustained, poignant tranquillity: "Sleep, and don't be afraid . . . there are friends of children in every land"—an oasis of musical sanity in the windy desert of an empty rhetorical tirade. Paul Kresh

PROKOFIEV: *Symphony No. 2, in D Minor, Op. 40; Symphony No. 7, in C-sharp Minor.* USSR State Radio Symphony Orchestra; USSR State Philharmonic Orchestra, Gennady Rozhdestvensky cond. **EVEREST** © 3214 \$4.98.

Performance: Good
Recording: Variable
Stereo Quality: Fair to good

Prokofiev's two-movement Second Symphony is a real blockbuster ("of iron and steel," as he put it while at work on the score in Paris in 1924). The four-movement Seventh, composed in Russia in 1952, when the composer was ill and harassed by those exercising authority over Soviet cultural affairs, is a lightweight powderpuff of a piece with moments of deeply poignant lyricism at beginning and end.

As with several other Everest releases of European-originated performances I have either heard or reviewed, this Prokofiev disc has me wondering about the sources of Everest's master tape. Gennady Rozhdestvensky's brilliant performance, which is excellently transferred on the Everest pressing, is (as *Continued on page 118*)

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far as I can make out) identical with that by Rozhdestvensky and the Moscow Radio Symphony Orchestra issued on the Soviet MK disc 1583 available for some years in this country in mono format (there is also a stereo version available in Russia). This same performance is also presumably the one used on the Bruno disc coupled with the Third Symphony under Rozhdestvensky's baton. Playing the MK and the Everest disc side for side, the Everest recording was a shade higher in pitch than the MK, but similar in all other respects.

The Seventh Symphony performance presents a more difficult problem, in that the sound on my MK 10-inch stereo disc (Rozhdestvensky and the Moscow Radio Symphony Orchestra) has a much brighter and more spacious sound than the Everest, and the pitch is a shade higher. Timings for both performances are the same. Even so, I would guess that the Everest recording of the Seventh Symphony is from a source other than the MK disc.

In any event, the recorded sound of the Seventh here is inferior to that of the Second, being rather fuzzy, restricted in frequency range, and with little perceptible stereo illusion. The performance is excellent and uses the original fade-out ending scored by Prokofiev rather than the optimistic one he was persuaded to tack on after the first performance (the latter was recorded in the early disc versions by Eugene Ormandy for Columbia and Nikolai Malko for RCA Victor). Heretofore, we have had only the Nikolai Anosov Czech Philharmonic recording on Parliament with the authentic ending.

To purchase or not to purchase? If there were reason to believe that the Rozhdestvensky MK recordings are soon to be issued on the Melodiya Angel label, I would say hold off. But if you want to get to know as soon as possible a major early Prokofiev masterpiece in a fine performance, the Everest is worth your money. *D. H.*

RECORDING OF SPECIAL MERIT

PUCCINI: *Tosca*. Maria Caniglia (soprano), Tosca; Beniamino Gigli (tenor), Mario Cavaradossi; Armando Borgioli (baritone), Baron Scarpia; Ernesto Dominici (bass), Angelotti; Giulio Tomei (baritone), Sacristan; Gino Conti (bass), Sciarrone; Nino Mazziotti (tenor), Spolella; Anna Marcangeli (soprano), Shepherd Boy. Chorus and Orchestra of the Opera House, Rome, Oliviero de Fabritiis cond. SERAPHIM (M) IB 6027 two discs \$4.98.

Performance: Vital
Recording: Fair

For listeners whose memories go back far enough, this 1938 recording will always be the "classic" *Tosca*. But nostalgia is one thing, and realities imposed by technical advance are quite another; this once unchallenged performance has assumed a historical halo, and comparison with current efforts has become pointless. Hearing it for the first time in many years, I respond with undiminished fondness to its enduring values, but I am sufficiently aware of its dated sound to refrain from recommending it as any listener's only recorded *Tosca*.

Beniamino Gigli's Cavaradossi still surpasses all his recorded rivals—the Who's Who of the tenor world—in his total mastery of the role, in his controlled, always effec-

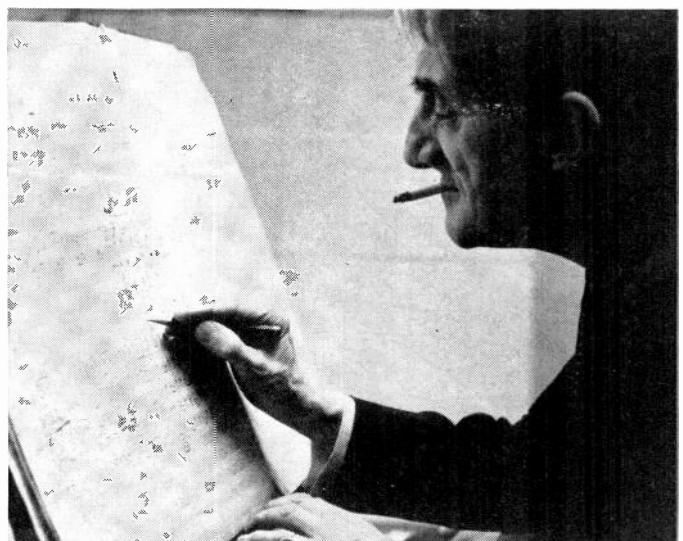
tive delivery and unfailingly beautiful sound. It is also reassuring to discover that he was really a very respectable singing actor who found this particular role very congenial. Maria Caniglia can also hold her own against other recorded Toscas; what she lacks in sensuous tonal beauty she compensates for in passionate identification and believable character projection. Armando Borgioli's voice is not an appealing instrument, but he creates a Scarpia of vivid, memorable brutality. The supporting singers are uniformly excellent, and De Fabritiis' conducting surpasses every conductor in this opera within memory except for Victor de Sabata. In sum, this is a valuable historical document and an enjoyable performance—as well as an outstanding bargain. *G. J.*

RECORDING OF SPECIAL MERIT

RAVEL: *Gaspard de la nuit; Valses nobles et sentimentales; La Valse*. Ruth Laredo

SIR JOHN
BARBIROLI:

A major exponent
of the
late Romantics



(piano). CONNOISSEUR SOCIETY (S) CS 2005 \$5.79.

Performance: Highly idiomatic
Recording: Generally good
Stereo Quality: All right

Miss Laredo, a Curtis Institute graduate who studied with Serkin and Horowitz, is up against some very stiff recorded competition in *Gaspard de la nuit*, but she has the field all to herself in this first recording of Ravel's own two-hand piano version of *La Valse*. She carries it off most effectively, and the transcription brings out certain elements in the music that get obscured in even the finest orchestral performances. To this and to the *Valses nobles et sentimentales* Miss Laredo lends a highly distinctive kind of feline grace, both in rhythm and in the art of "bending" a phrase. And it is clear that this young lady has an exceptional command of coloristic resource via her very artful pedal work.

The piano sound is very rich, favoring the low end of the keyboard somewhat. But this impression may also have arisen from the more than usually evident hall reverberation, which tends to give greater resonance to the lower piano registers in climactic passages. *D. H.*

RUBIN: *Tragoedia (electronic music)* (see GABURO)

RECORDING OF SPECIAL MERIT

SCHOENBERG: *Pelleas und Melisande, Op. 5*. New Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL (S) S 36509 \$5.79.

Performance: Good
Recording: Excellent
Stereo Quality: Excellent

Schoenberg's *Pelleas* has never achieved the popularity of his somewhat earlier *Verklärte Nacht*, although it is an even richer and more astonishing piece of post-Wagneriana. This mammoth orchestral tone-poem—it calls for well over a hundred players and lasts over forty minutes—was written in 1902 and 1903, shortly after Debussy's opera (which Schoenberg could not have known) and before many of the works of Mahler, Strauss, and Debussy that one might guess had influenced it! Schoenberg in his early work was not a "follower" of the post-Romantics, he was a full-fledged member of the

brotherhood. That makes his subsequent development even more remarkable.

Pelleas is made up of a lot of art and a lot of science too. Its passionate surface scarcely conceals an incredibly complex polyphonic web of motives which well up, surge, intertwine, and flow out again. This ebb and flow, which takes up virtually the entire length of the piece, extends the idiom of *Tristan* and *Parsifal* into new areas of contrapuntal complexity, endless transformation and recombination of motives, extreme chromaticism, and even incipient atonality. There wasn't much further to go in this direction; in less than four years Schoenberg's music was definitely and irreversibly over the border into atonality.

If I've made this work sound forbidding, perhaps that is because it is terribly complex—more so than many apparently more difficult works that followed. Indeed this rich complexity, fearfully difficult to work out in performance, undoubtedly accounts for the work's neglect, since it has every other ingredient of poetic appeal—big line, romantic sweep, expressive harmony, haunting leitmotifs. The work has been recorded before—a Craft recording appears in one of the albums of Columbia's Schoenberg series—but not with all the advantages of a top, experienced orchestra and adequate rehearsal time. John Barbirolli, who has become a major ex-

(Continued on page 120)

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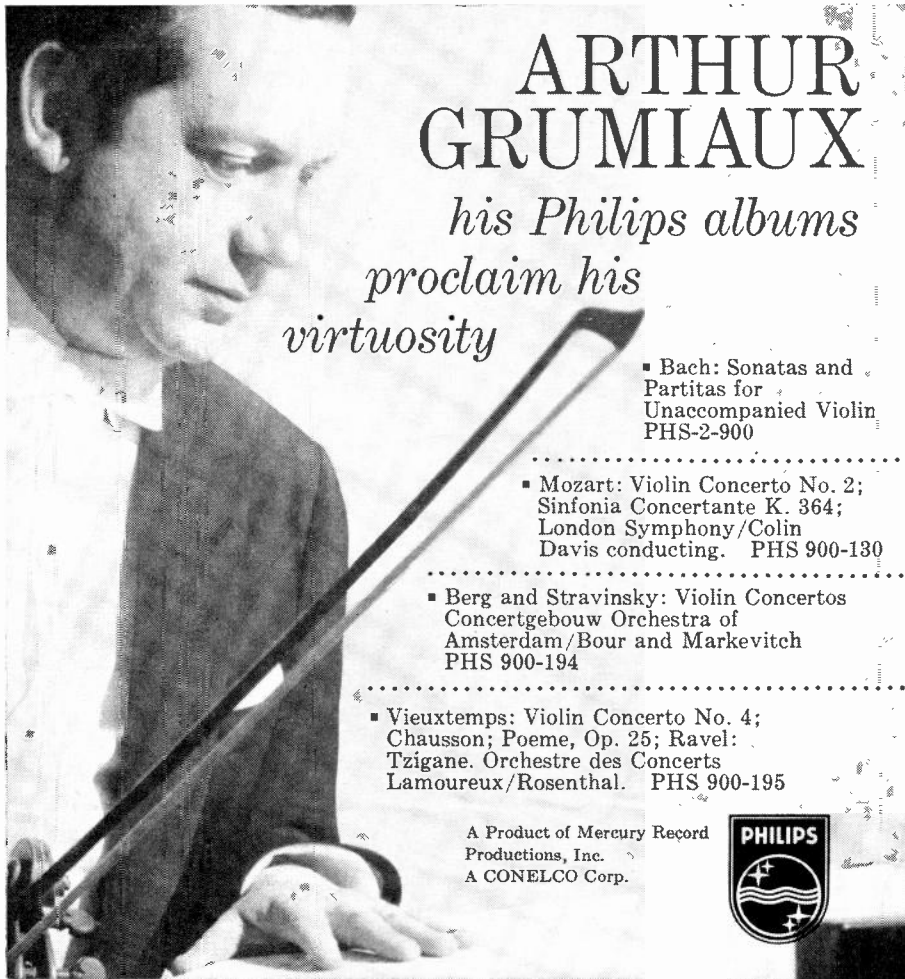
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ponent of the late Romantics, sorts most of this out with admirable poetic skill. The two great problems are controlling an almost constant fluctuation of tempo and dynamics and balancing innumerable contrapuntal strands. There are, in fact, a few corners awkwardly turned and an occasional spot where the wash of counterpoint submerges the main lines. But this is the first performance I've heard that really catches the sweep of this piece. A special word of praise to whoever thought of using the Gustav Klimt painting for the jacket; for once here is cover art that is perfectly *à propos*. A word of caution: both sides on my pressing had roughly cut lead-in grooves. Otherwise the disc is well recorded and highly recommended. E. S.

SCHOENBERG: *String Quartet, in D Minor, Op. 7*. New Vienna Quartet. DEUTSCHE GRAMMOPHON Ⓢ 139360 \$5.79.

Performance: Romantic
Recording: Rich
Stereo Quality: Resonant

In some ways, Schoenberg's early Opus 7 Quartet is one of the furthest-out things he ever did. It is, to be sure, in D Minor—but what a D Minor! Schoenberg stretches D Minor to its outermost limits—just as he stretches the medium and the form to its limits—to produce a single fifty-minute movement with all the elements of the classical form, totally unified by derivation from a limited source material. Whew! Although one must admit that it does not altogether work, there are still very beautiful things—the section that begins side two (corresponding to the traditional slow movement), for example—and enough of them, I think, to qualify the work, though long, hard to listen to, and flawed, as a masterpiece. It is a fine stroke of justice to have it recorded in Schoenberg's native Vienna, where his music has always been so little liked and so studiously ignored. In fact, this work has plenty of the sentiment-*mit-Schlag* so dear to the Viennese. Even if it does lack subtlety, there is something to be said for this full-blooded Romantic performance; side two is quite affecting, and the final pages are superb. The resonant sound, like the performance, makes the most out of the lushness of the music.

E. S.

SCHUMANN: *Fantasia in C Major, Op. 17* (see BRAHMS, *Sonata*)

SHOSTAKOVICH: *Symphony No. 2, in C, Op. 14 ("October")*; *Symphony No. 3 in E-flat, Op. 20 ("May-Day")*. Royal Philharmonic Orchestra and Chorus, Morton Gould cond. RCA Ⓢ LSC 3044 \$5.79.

Performance: Very good
Recording: Very good
Stereo Quality: Very good

Would you believe "The Russian Revolution" directed by Morton Gould with the Royal Philharmonic Orchestra and Chorus singing in Russian? Well you'd *better* believe it, because here it is.

By "The Russian Revolution" I mean, of course, Shostakovich's Second and Third Symphonies, "revolutionary" not in their musical content but in their avowed dedication to the great events of 1917 and after. Both of these works, although mentioned in nearly every discussion of Shostakovich

(Continued on page 122)

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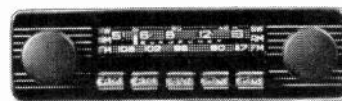
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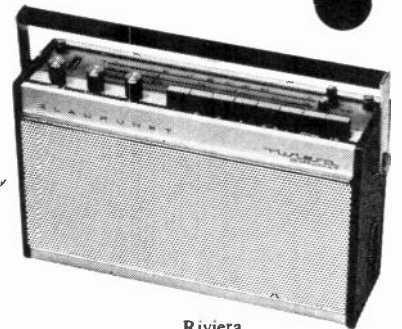
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or of the period, had almost totally disappeared, if I am not mistaken, in the Soviet Union as well as in the West. In the case of No. 3, it is easy to see why. Bits of jolly popular asides, quotations from Mahler, driving rhythms, pompous trombones, lengthy non-developments, and a moderately effective but tacked-on choral finale do not add up to great art—revolutionary or otherwise. No. 2 is, however, a more genuine and impressive work. The more concise form, with its *misterioso* opening, fugal build-up, chaotic climax, reflective pause, and choral resolution is much more effective and more of a piece. The unity is primarily dramatic and does not bear much scrutiny; on rehearing, the choral ending seems to fall apart although the first parts retain their rather crude power.

The record was reviewed from advance pressings and there were no program notes—so I just listened. After a while the programmatic content began to filter through. But the commercially packaged copy which arrived later did have program notes with paraphrases—no texts—of the choral parts. Good performances and good sound. E. S.

SOLER: *Sonatas: D Minor, D Major, F-sharp Minor, F Major, F-sharp Major, C-sharp Minor, G Minor, D-flat Major.* Alicia de Larrocha (piano). EPIC © BC 1389 \$5.79.

Performance: Austere
Recording: Harsh
Stereo Quality: Fair

I wanted to like this record, I wanted to like this record, I wanted to like this record. Somehow I didn't quite. In theory, the piano is a possible choice for Soler's music (by the time of Soler's death in 1783 pianos were common enough even in faraway Castile). In fact, the music sounds curiously thin and lost on a massive modern instrument. Soler's music has character—but not so much character that it appears without a little coaxing. Miss de Larrocha might seem a logical interpreter for a classical Spanish keyboard composer, but her playing is dutiful and respectful rather than involved and communicative. The effect—interpretation, piano tone, and recording—is austere and harsh, as if Soler was a kind of combination of Bach, Victoria, and Francisco Franco. Poor Padre Soler. E. S.

STRAIGHT: *Development, for Orchestra* (see HOVHANESS)

STRAVINSKY: *Violin Concerto* (see Best of the Month, page 87)

SÜSSMAYR: *Das Namensfest* (see PAISIELLO)

TCHAIKOVSKY: *Nutcracker Suite, Op. 71a; Serenade in C for Strings, Op. 48.* London Festival Orchestra, Stanley Black cond. LONDON © SPC 21022 \$5.79.

Performance: Definitely detonating
Recording: Excellent
Stereo Quality: Dazzling

By my count, there are twenty-five *Nutcracker* Suites already in the catalog, so what we really needed was another one. On the other hand, I see only eight listings for the *Serenade in C* so far. And a *Serenade* recorded in Phase 4 is, of course, something else again. The elegy is more elegiac, the waltz

waltz, the *allegro con spirito* more spirited than in any previous performance—or at least it sounds that way to me, with the strings of the Royal Philharmonic in rare singing shape under Mr. Black's graceful and forceful direction, and the engineers apparently out to make a bank of cellos sound more like the real thing than a pair of merely human ears is perhaps ready to take in. As for the suite from that Christmas perennial to which balletomanic parents doggedly conduct their children, no ballet company I ever saw has enjoyed such a luxurious accompaniment for the second-act divertissement from which the suite is largely drawn. Mr. Black seems to have set out to deliver the performance to outshine its rivals, and although I did not take the time to compare this version with its twenty-five predecessors, I rather suspect he has succeeded.

Paul Kresh



PETER ILYICH TCHAIKOVSKY
Drawing by W. L. Bruckman

TCHAIKOVSKY Symphonies: No. 1, in G Minor, Op. 13 ("Winter Dreams"); No. 2, in C Minor, Op. 17 ("Little Russian"); No. 3, in D Major, Op. 29 ("Polish"). USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL © SR 40057/59 three discs (available singly) \$5.79 each.

Performance: Rousing
Recording: Big and bright
Stereo Quality: All right

The first three Tchaikovsky symphonies are written in the brilliantly "objective" style normally associated with his ballet scores and orchestra suites. Only in the lovely slow movement of the First do we find traces of the "subjective" later Tchaikovsky.

Lorin Maazel with the Vienna Philharmonic and Antal Dorati with the London Symphony have both done formidable recorded versions of the first three Tchaikovsky symphonies. Whereas Maazel tends to make them a bit more weighty in spots than necessary, Dorati delivers brilliant and tautly disciplined readings fast enough to have permitted Mercury to get all three works onto four sides instead of the six needed by Maazel on London and by Yevgeny Svetlanov in this new Melodiya/Angel release.

In keeping with the general Soviet Rus-

sian style of Tchaikovsky performance, Svetlanov makes the most of broadly lyrical episodes and plays dramatic climaxes right up to the hilt. Tempos are generally a bit slower than those to which most Western listeners are used (the *Andantino* march movement of No. 2 is a case in point). On the other hand, Svetlanov has a fine flair for bringing out the balletic elements in the music of all three symphonies. His handling of the waltz trio in the Scherzo of No. 1 and of the whole of No. 3 is especially striking. On the other hand, the saxophone-like qualities of the Russian French horns becomes obtrusive and overbearing at times, as in the slow-movement climax of No. 1.

Which recordings to get of Tchaikovsky's Three? The two-disc Dorati Mercury set still remains a top value, but it must be purchased *in toto*. For single-disc purchase, both Maazel and Svetlanov have their special and different points. As for the Second, I own to a partiality for the André Previn RCA disc with the London Symphony. Concerning the Third, I'd say Svetlanov has a winner here. The quality of recorded sound on all three is of the big-and-bright kind favored by the Russians, but less excessively reverberant than I have encountered in some other instances. D. H.

TOCH: *Divertimento* (see BRAHMS, Piano Quartette)

VAN VACTOR: *Symphony No. 1.* Frankfurt Radio Orchestra, David Van Vactor cond. **JOSTEN:** *Symphony in F.* Polish National Radio Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. © CRI 225 USD \$5.95.

Performance: Convincing
Recording: Superior
Stereo Quality: Excellent

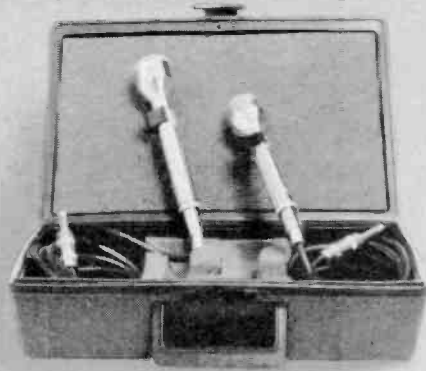
Both of these symphonies, which date from the 1930's, dwell in a sort of stylistic limbo. But there is an important difference between them: Josten's works and Van Vactor's doesn't. The latter is a big thirty-two minute job. As a contemporary piece, in expressive intent it seems to be like a strange combination of Hindemith and—quite impossibly, of course—Richard Yardumian. Its second-movement Adagio contains passages of military-band-like wind writing—with strong overtones of a dirge—that make me think of the funeral march from Beethoven's *Eroica*. The ensuing allegretto is (for the lack of a better phrase) pixie-like—resembling a pixie somehow uncertain of his identity. And in what context the composer found justification for the sort of expressionistic harmonies opening the last movement is anybody's guess. The overall impression: rambling, polygot, and, in spite of its academic formal plans, lacking unity.

Josten's symphony has the virtues of comparative brevity, a sort of propulsive dynamic rhythmic drive, and a curiously steely orchestral sound that's quite compelling. Its phrasal shapes, moreover, are arresting, and it is convincingly theatrical—in no way given to the pseudo-philosophical attitudinizing of Van Vactor's piece. My first impression is that Josten's symphony doesn't cut very deep, but it has flair, and it's easy to listen to. The sound is generally excellent.

W. F.

(Continued on page 124)

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VERDI: *Rigoletto*. Nicolai Gedda (tenor), Duke of Mantua; Cornell MacNeil (baritone), Rigoletto; Reri Grist (soprano), Gilda; Agostino Ferrin (bass), Sparafucile; Anna di Stasio (mezzo-soprano), Maddalena; Ruggero Raimondi (baritone), Count Monterone; Benito di Bella (baritone), Marullo; Franco Ricciardi (tenor), Borsa; Alfredo Giacomotti (bass), Count Ceprano; Limbania Leoni (mezzo-soprano), Giovanna; Mirella Fiorentini (mezzo-soprano), Countess Ceprano. Orchestra and Chorus of the Opera House, Rome; Francesco Molinari-Pradelli cond. ANGEL Ⓢ SCL 3718 three discs \$17.37.

Performance: Good, but routine
Recording: Dated
Stereo Quality: Good

Angel's new *Rigoletto*—the fourth version of this opera in stereo—suffers from no damaging weaknesses, but it displays no unmistakable signs of excellence, either. Swelling the ranks of other more-or-less acceptable *Rigolettos* that have preceded it, the new arrival fills no need and brings with it no unusual distinction.

In keeping with the praiseworthy practices of recent years, Angel presents the opera virtually complete, with minor and—for me, at least—justifiable cuts. Molinari-Pradelli, who has conducted *Rigoletto* at the Metropolitan, provides the kind of leadership that charts a sensible course between the literal-minded and the permissive approaches. He is decidedly one of the better conductors of Italian opera today, though he excels more at maintaining discipline than at inspiring his singers to outdo themselves.

MacNeil's Rigoletto is also a well-known impersonation. By now it is well routinized and completely idiomatic, rooted in a vocal production that is secure and very often beautiful. Despite the singer's long association with the role, however, it is still not a very penetrating characterization. The phrasing in "Ab, veglia o donna" is rather mechanical, and there is no tear in the voice in "Miei signori." Perhaps MacNeil would have benefited from a more expansive pacing in these eloquent passages—for all their innate lyricism, these soaring strains do ask for more nuance from the singer. These reservations aside, MacNeil's Rigoletto must still be ranked among the best of the day.

Reri Grist's Gilda is pleasant-sounding, reasonably accurate, but definitely non-dazzling. I rather like her ending "Caro nome" as written, without trailing into the stratosphere, and I do not miss the (unwritten) D-flat at the end of the Quartet. But I suspect that caution rather than musical exactitude dictated these measures, since MacNeil is allowed to indulge in all the customary high endings and interpolations.

Nicolai Gedda begins with a hard-toned, ungratifying "Questa o quella" and, though he improves considerably in the succeeding love scene, his singing never becomes truly satisfying. Admittedly, the Duke is a tough part, calling for a caddish, reprehensible character who nonetheless sings music of elegance, charm, and melting lyricism. Carlo Bergonzi (DGG) and Alfredo Kraus (RCA) have laudably met the challenge; Gedda's effort is not fully successful. Nor is his intonation always dead-center (but this objection is applicable to his colleagues as well).

The performance is considerably strengthened by the fine Sparafucile and Monterone,

and the solid group of supporting singers. The Maddalena, however, is lackluster. In the main, Angel's engineering is satisfying. MacNeil, in particular, sounds more impressive than he did in his previous recorded appearance (London OSA 1332). The stereo placement, however, is not as effective as it could have been. There is not enough stereo breadth for full spatial realization in the early scenes. In the final act, however, things improve considerably, and the Quartet and the closing episodes emerge with appropriate depth and clarity.

No *Rigoletto* in today's catalog brings total satisfaction. Of the four stereo sets, DGG's is my reluctant "desert island" choice. The present version is not inferior to the other two. G. J.

RECORDING OF SPECIAL MERIT

VIOTTI: *Violin Concerto No. 22, in A Minor*; *Concerto for Piano, Violin, and*



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First-class violin playing in Viotti works

Strings in A Major. Susanne Lautenbacher (violin); Martin Galling (piano). Symphony Orchestra, Berlin, C. A. Bunte cond. TURNABOUT Ⓢ TV 34229 \$2.50.

Performance: Lively
Recording: Very good
Stereo Quality: Excellent

Both of these concertos are melodious, undemanding, and enjoyable. Viotti, who wrote no fewer than twenty-nine violin concertos, was a classicist whose music pointed toward the budding Romanticism of Mendelssohn. The neatness and transparency of his ideas also bring Mendelssohn to mind, though of course there is a distinctly Italian coloration. This performance of the violin concerto lacks the boldness and zest of Isaac Stern's version (Columbia MS 6277), but Miss Lautenbacher is a very good violinist with a sweet tone and first-class technique. The Double Concerto allows for a witty sonata-like interplay between the two instruments that is more interesting than the orchestra's role. The work itself is serenade-like in its intimate charm. This is a delightful disc, very well recorded. G. J.

WAGNER: *Overture to "The Flying Dutchman"*; *Prelude to Act I, "Die Meis-*

tesinger"; *Prelude to Act I, "Tristan und Isolde"*; *Overture to "Tannhäuser."* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3011 \$5.79.

Performance: Solid
Recording: Good
Stereo Quality: Good

An interesting feature of this disc is the relatively unusual use of Wagner's concert ending for the Prelude to *Tristan*. Wagner himself referred to the Prelude as the *Liebestod*—implying that by itself it fulfilled a certain cycle (he called the end of the opera the "Transfiguration," a term that had quite a lot of currency in the Wagnerian and post-Wagnerian orbit). He ended his concert version in A Major, thus demonstrating his own view as to what key he thought his much-discussed Prelude to be in! This ending, logically enough, corresponds to the end of the opera.

Leinsdorf began his career at Salzburg and at the Met with the music of Wagner, and he has probably conducted as much of the Bayreuth magician's work as anyone else in the business. He has often been rebuked for leaving out the "magic," but I find that these very solid and thoughtful performances have a great deal of character, style, and strength. The recording is generally strong, although I noticed some slight breaking up of the sound at the climactic finish of the *Tannhäuser* Overture at the end of side two.

E. S.

COLLECTIONS

NETANIA DAVRATH: *Baroque Cantatas*. Fiocco: *Lamentations of Jeremiah: Lamentatio secunda*. Handel: *Armida abbandonata*; *Lucrezia*. A. Scarlatti: *Su le sponde del Tevere*. Netania Davrath (soprano); Richard Rudolf (trumpet, in Scarlatti); The Wiener Solisten; Anton Heiller, harpsichord and cond. VANGUARD CARDINAL Ⓢ VCS 10028 \$3.50.

Performance: Not quite ideal
Recording: Peculiarly reverberant
Stereo Quality: Good

From the standpoint of repertoire, this is a highly worthwhile collection. The two Handel cantatas, from the composer's Italian period, show all of Handel's customary dramatic spirit; Armida, who bewails her abandonment by her lover, and Lucrezia, the victim of Tarquin, both elicit from Handel highly pictorial treatments (the accompaniment for the first is strings, the second only continuo). The setting for soprano and continuo of the second Lamentation of Jeremiah by the Belgian Joseph-Hector Fiocco (1703-1741) is also an extremely welcome addition to the catalog. Only the Alessandro Scarlatti cantata, a first-rate piece that demands considerable virtuosity from both the singer and the obbligato trumpet, is apt to be familiar to the listener.

I wish I could be as enthusiastic about the performances here, but, although everything is extremely competent, there are some disappointments. Stylistically, the major failing is the lack of embellished repeats in the *da capo* arias; then, too, Miss Davrath's voice, a lovely instrument in more recent repertoire, seems out of its element here. She has a tendency to croon and to use too much constant vibrato, and at times

(Continued on page 126)



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she even sounds very slightly under pitch. This, of course, has nothing to do with her musical intelligence, and she deals well historically (if not always with extreme dramatic impact) with these works.

Best of the material here is the Fiocco, and, in places, the Scarlatti. Heiller accompanies well, but I wonder why he didn't bother to add a cello to the Handel *Lucrezia* and also why he changed the scoring of the second-to-last aria in the Scarlatti cantata from strings and continuo to just continuo. The recording is burdened with considerable echo; the *ambiance*, involving very close-up treatment of voice and harpsichord, sounds anything but natural. Complete texts and translations are included. I. K.

RECORDING OF SPECIAL MERIT

VICTORIA DE LOS ANGELES: *Songs of Andalusia in the Middle-Ages and Renaissance. Four traditional Sephardic Songs; Three traditional Romances and Villancicos.* Alfonso el Sabio: *Two Cantigas.* F. de la Torre: *Damos gracias a tí Dios.* Narvaez: *Paseábase el rey moro.* Mudarra: *Dime a do tienes las mientes.* Morales: *Si no's buviera mirado.* Five others. Victoria de los Angeles (soprano); Ars Musicae Ensemble, Enrique Gispert cond. ANGEL © 36468 \$5.79.

Performance: **Beautiful**
Recording: **Excellent**
Stereo Quality: **Ideal**

Like its companion volume of six years ago (Angel 35888), this is a lovingly prepared, richly annotated and illustrated presentation to complement the enchanting art of Victoria de los Angeles. The present volume, however, probes deeper into the fascinating legacy of Andalusian music, adding Sephardic songs to complete the trinity of Islamic, Christian, and Hebraic influences that provided the foundation of that fascinating musical culture.

Unfortunately, neither the Sephardic nor the Moorish songs have survived in authentic notations, but modern musicological research has enabled scholars to approximate the proper settings for the songs, which were handed down through generations. The Ars Musicae ensemble comprises an assortment of ancient instruments, and the accompaniments range from solo lute to a combination of viols, recorders, sackbut, spinet, and percussion. The vocal melodies are simple, quite unadorned (in striking contrast with the *cante jondo*), and mostly plaintive, ranging in content from religious devotion to teasing love songs.

Victoria de los Angeles gives proof of her enthusiasm for this project in her own printed introduction. The safe tessitura of these songs offers no challenge to her in a technical sense, and she imparts to the music an abundance of conviction, warmth, and caressing tone. This is admittedly specialized repertoire, but those who respond to the music of the Renaissance will be delighted with it. G. J.

ALEXANDER KIPNIS: *The Art of Alexander Kipnis* (see Best of the Month, page 88)

LONDON POPS. Coates: *London Bridge*; Elgar: *Bavarian Dance No. 1*; German: *Menuetto*; Fletcher: *Bal Masqué-Valse Caprice*; Quilter: *Rosamund*; Haydn Wood:

Joyousness; Collins: *Vanity Fair*; Tomlinson: *Little Serenade*; Langford: *Waltz for String Orchestra*; Bayco: *Elizabethan Masque*; Vinter: *Portuguese Party*; Dexter: *Siciliano*; Curzon: *Punchinello*. Pro Arte Orchestra, George Weldon cond. CAPITOL © SP 8684 \$4.79.

Performance: **Utterly English**
Recording: **Excellent**
Stereo Quality: **Outdoorsy**

Nothing could be more English than an English pops concert, even when the pieces played bear such exotic names as *Valse Caprice* and *Bavarian Dance* and *Siciliano* and *Portuguese Party*. "Carefree melodies," the lyrical author of the liner notes calls them, and these they are. You could score a dozen old-fashioned, frothy British comedies out of the stuff on this one disc. In fact, that may be where we've heard them all before—the marches by Eric Coates, the



VICTORIA DE LOS ANGELES
Andalusian songs with conviction and warmth minuets by Edward German, the waltz by Haydn Wood with the hopeful title *Joyousness*, the little serenades, Elizabethan masks, and, for a sizzling finale, Curzon's "miniature overture" called *Punchinello*. The Pro Arte Orchestra sails through them all with a lilt and a light step entirely proper to the contents. Excellent stuff, I should think, to vacuum a dusty flat by. Paul Kresh

YEHUDI MENUHIN and RAVI SHANKAR: *West Meets East, Album 2.* Yehudi Menuhin (violin), Ravi Shankar (sitar), Alla Rakha (tabla), and tamboura players. *Raga Pilloo*; *Dhun*; *Raga Ananda Bbairava*; Bartók: *Six Duos for Two Violins.* ANGEL © S 36026 \$5.79.

Performance: **Shankar excellent**
Recording: **Very good**
Stereo Quality: **Very good**

The first Menuhin-Shankar collaboration was one of the surprise successes of last year's recording history. Just why so many copies were sold and why it received so many awards is difficult to say, since the record was aesthetically ambivalent, poised on a dilemma of musical indecisiveness. Certainly the younger generation's surge of interest in Indian music, along with a corollary fasci-

nation by the older generation with other aspects of Indian culture, had something to do with the album's success.

But I suspect, too, that Menuhin's playing acted as a comfortable refuge for listeners who might otherwise have been quickly bored with Indian music in its more pristine form. The same is true of the second album. Menuhin is to be congratulated for his devotion to Indian music and the sincerity of his proselytizing for it in the West, but I am less enthusiastic about his participation in the actual performances. The violin is virtually the only Western instrument that has been successfully adapted for Indian music, and the evidence of how the instrument is used by Indian musicians is amply available on recordings. Unfortunately, Menuhin's work pales in comparison with even the less adept Indian violinists whose work is known in this country.

Curiously, however, it is probably Menuhin's failure to interpret successfully the subtleties of Indian rhythms that will make this recording commercially remunerative, too. Menuhin's translation of the music seems to lie geographically about half-way between East and West—somewhere, that is, in the general area of Eastern Europe. As a result, what would, in Indian hands, sound rhythmically appropriate, becomes, in Menuhin's playing, not unlike the popular dance music of Eastern Europe.

Playing with his own musicians, Shankar comes up with a superb performance on the raga *Ananda Bbairava*. Played in *Rupak tal* (a seven-beat rhythmic cycle divided 3,2,2), it is one of Shankar's finest recorded efforts in recent memory.

The inclusion of the six Bartók Duos is strange, since they were released in their entirety earlier this year. I suppose the institutional mentality behind the production insisted that the East-West idea be rigidly maintained—no matter what. Don Heckman

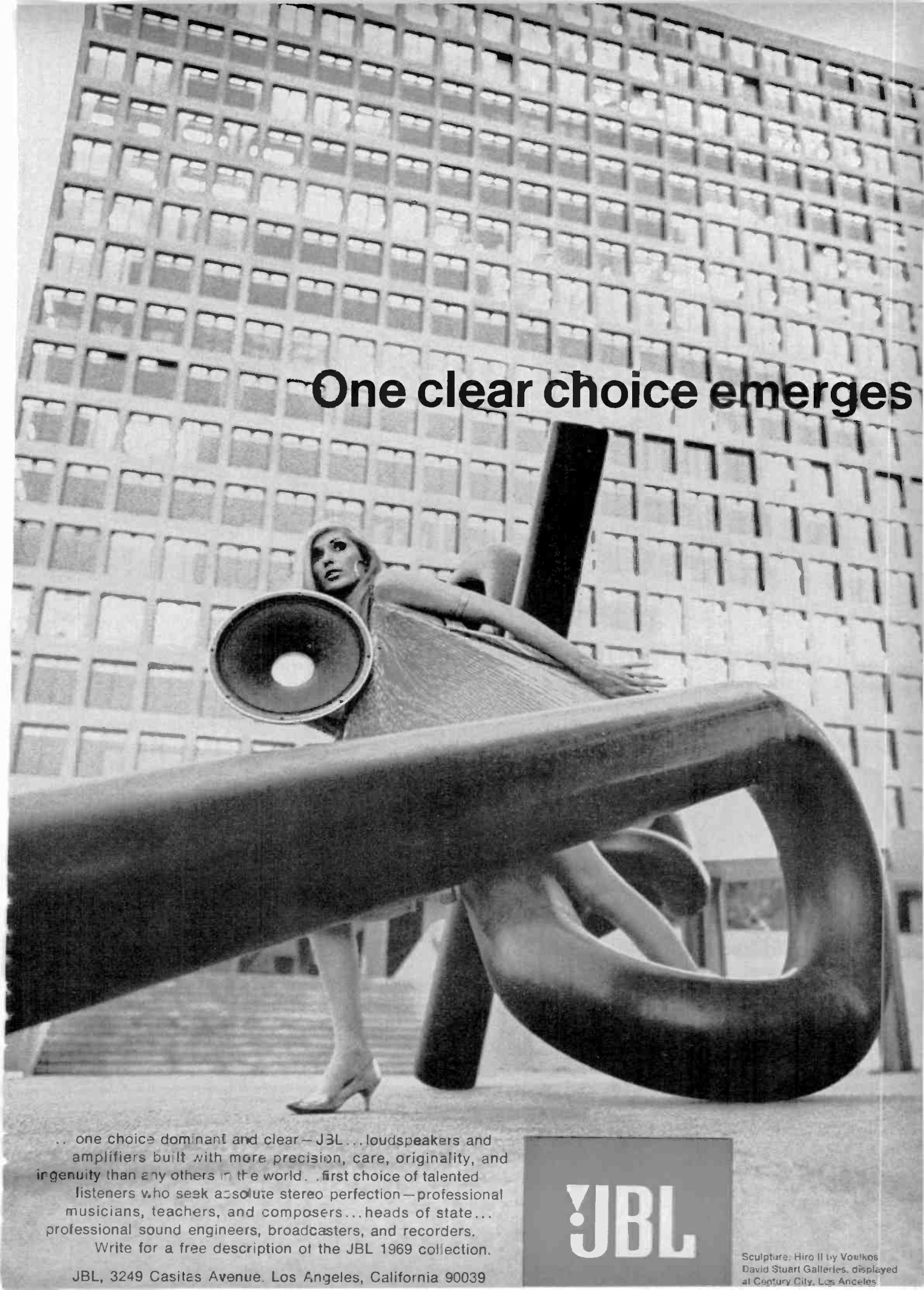
MUSIC AT THE COURT OF LOUIS XIV. F. Couperin: *Concert Royal No. 2.* Hotteterre: *First Book of Pieces for the Transverse Flute.* Marais: *Suite from "Alycyone"*; *Excerpts from Pieces for Viol.* Book 2. Concentus Musicus of Vienna, Nikolaus Harnoncourt dir. VANGUARD CARDINAL © VCS 10029 \$3.50.

Performance: **Fine style on old instruments**
Recording: **Excellent**
Stereo Quality: **First-rate**

Here are three royal composers, of whom only François Couperin may be familiar. His earlier contemporary Marin Marais was a student of Lully, achieved fame as a gamba virtuoso, and also wrote some successful stage pieces. Couperin's somewhat younger contemporary, Jacques Hotteterre, was Marais' counterpart as a flutist. Couperin was most famous as a harpsichordist, and his *Concerts Royaux* for several instruments were written to entertain the king.

The grandest piece here is also the one with the fullest scoring—a suite from Marais' 1706 opera *Alycyone*. The performance by a small chamber ensemble is stylistically excellent. Equally stylish are the other works, all of which seem to be first recordings; this music, however, is very refined indeed, and I imagine that the playing would be even better had the instrumentalists been a little more elegant in matters of tempo (the mu-

(Continued on page 128)



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sic has a tendency to sound a little too square) and dynamics. The recording of the old or reconstructed instruments is first-rate. I. K.

RECORDING OF SPECIAL MERIT

MUSIC FOR THE QUEEN. Walton: *Crown Imperial*; *Orb and Sceptre*. Bullock: *Two Fanfares*. Bliss: *Three Fanfares*. Elgar: *Pomp and Circumstance March No. 4*; *Imperial March*. Elgar: *Land of Hope and Glory*. Parry: *Jerusalem*. Quilter: *Non Nobis, Domine!* Anon (arr. Jacob): *God Save the Queen*. Finchley Choral Society and the Barnet and District Choral Society (Alan Barlow, chorus master); Fredric Bayco (organ); Central Band of the British Royal Air Force, Wing Commander J. L.

Wallace cond. CAPITOL (S) SP 8685 \$4.79.

Performance: Hear, hear!
Recording: Capitol's answer to Phase Four
Stereo Quality: Ringing

Anglophiles who adore a coronation or a royal wedding at Westminster Abbey will have a high old time of it wearing out the grooves of this collection of British ceremonial marches, fanfares, and songs for military band, chorus, and organ. The rousing renditions of William Walton's *Crown Imperial*, written for the coronation of George VI, and of *Orb and Sceptre*, played at the coronation of Elizabeth II, compare favorably with Adrian Boult's impeccable interpretations elsewhere. Arthur Bliss (who wrote that spine-tingling score for the movie of H. G. Wells' prophetic *Things to Come*)

is represented by a trio of dazzling fanfares. Some robust and stately marches by Elgar and some lusty settings of patriotic pieces by Blake and Kipling round out a concert as wholesome as steak and kidney pie and quite as filling. The sound isn't quite Phase Four, but quite lush enough. Paul Kresh

RECORDING OF SPECIAL MERIT

MAX NEUHAUS: *Electronics and Percussion: Five Realizations*. Brown: *Four Systems—for Four Amplified Cymbals*. Feldman: *The King of Denmark*. Bussotti: *Coeur Pour Batteur—Positively Yes*. Stockhausen: *No. 9, Zyklus for One Percussionist*. Cage: *Fontana Mix—Feed*. Max Neuhau (percussion). COLUMBIA (S) MS 7139 \$5.79.

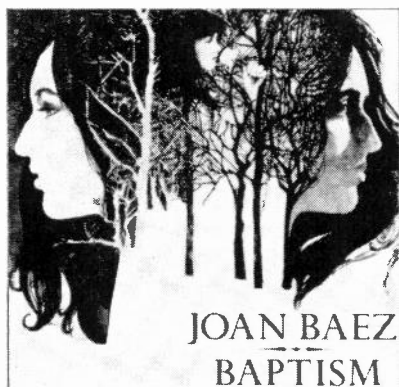
Performance: Creative and superb
Recording: Excellent
Stereo Quality: Ditto

I have intentionally listed this fascinating disc under the name of the performer rather than under the names of any of the composers—gurus all of the post-war avant-garde—for, in every case but one, the decisions of what to hit and when are made entirely by the performer. Even in the Stockhausen, the qualified exception, the performer is offered a certain freedom of choice (the piece is circular and ends wherever it happens to begin) and has the opportunity to take even greater liberties—Neuhau turns the score upside down and thus produces a "counter-clockwise" realization. In all cases the composers have supplied what the jazz and pop boys call a "chart"—graphic figures of one kind or another which may convey more or less specific information about what to play or may be open to a variety of interpretations. In the case of the Brown, Bussotti, and Cage works, all of which are worked up from relatively abstract "graphs," Neuhau has, on his own, extended the live sounds through electronics. The amplified cymbals in the Brown realization approach the quality of electronic white noise. The Cage, which uses charts originally prepared for a tape piece, is entirely made up of feedback produced by putting microphones on various percussion instruments in front of loudspeakers and riding gain on the various channels. The Bussotti realization amplifies vocal grunts and groans as well as sounds produced by Neuhau's body in motion! The Stockhausen and the Feldman are not electronic at all—except by virtue of their being recorded. This is of special significance (as Neuhau remarks in his program notes), for Feldman's soft sounds can be picked up and communicated through recording in ways that would not be possible in a hall. (The curious title is the composer's tribute to the king who prevented the Nazis from deporting Danish Jews during World War II.)

Neuhau himself disdains questions of notation and authorship in favor of the reality of the musical experience itself and, of course, basically he is quite right. Nevertheless, why shouldn't credit go where credit is due? Neuhau makes of his Cage-ian material a fascinating, disturbing experience somewhere on the very inside of electronic circuits; his Stockhausen is strong and varied, easily the best of many versions of this piece that I have heard. Feldman's music is, as always, soft and delicate, but emerges here as

(Continued on page 131)

The Beautiful People



Joan Baez/Baptism VSD-79275

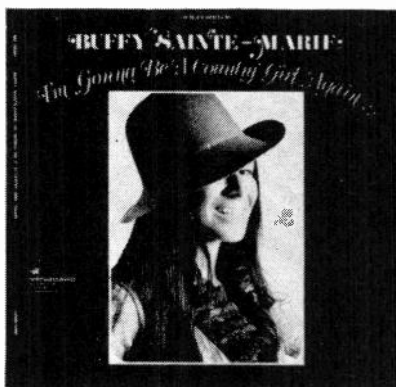


Country Joe & the Fish/Together VSD-79277

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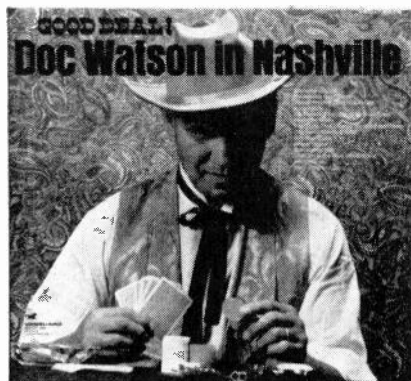


Buddy Guy/A Man and the Blues VSD-79272

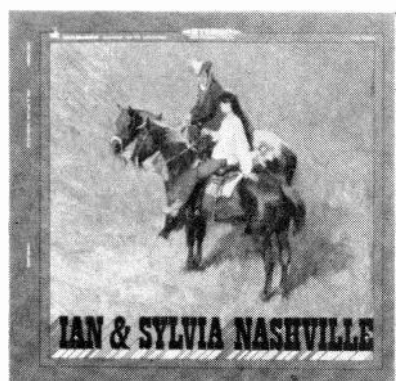


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JUST as one \$3.50 label—Checkmate—bites the dust, another makes the scene. With only Vanguard's Cardinal now on the medium-price market, Vox's new Candide series ought to do well.

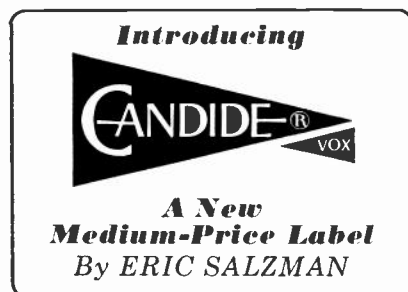
But why \$3.50? Why a new series? After all, Vox already has a successful \$2.50 label in Turnabout. What the new line offers are (mostly) Dolby-mastered recordings of excellent, out-of-the-way repertoire in original productions. Good show . . . most of it.

Leading off a set of new releases for a brand-new series with Stockhausen and Messiaen might seem like an act of courage bordering on the foolhardy. Maybe, maybe not. Since he appeared on the cover of "Sgt. Pepper" (if not before), Stockhausen has been the guru of modern music. The piece at hand is actually a fifty-minute improvisation by the performers based on events from earlier works by Karlheinz Stockhausen. The result, although collectively arrived at rather than composed in the traditional sense, has a bit of the *Ein Heldenleben* grandiosity that many German composers of the past century or so seem unable to avoid. There are moments when the amplified scratching and scraping and the pregnant pauses reach an almost mystical portentousness, and, as is usual in cases of this kind, one must groove a little with it or be rubbed the wrong way. Still, *Prozession* is a pretty impressive "sound piece," guaranteed to scrape the wax off your inner ear.

Not all of Stockhausen's mystical proclivities are Germanic in origin; some come from his teacher Olivier Messiaen, the stepfather of the current European avant-garde and one of the two or three most important composers of his generation in Europe. Messiaen is a kind of medievalist who combines a sort of nature and number mysticism expressed through his great static structures, his personal use of serialism, his interest in Hindu rhythmic modes, and his musical ornithology. *Le Reveil des oiseaux* and *Oiseaux exotiques* are two of the fruits of these exotic studies, both written in the first half of the Fifties, both made out of big, dissonant block structures cut through by the incessant clatter of keyboard and percussion and great thrusts of brass sound. Cycles of repetition, blocks of sonority, and bird calls are the keys to both, which must certainly be rated among Messiaen's most striking and effective works. *La Bouscarle* is a similar work for piano solo, which probably dates from a few years earlier (judging from the touches of rather vulgar ecstasy à la Ravel that crop up here as in many of Messiaen's earlier works). The ensemble in the Stockhausen is a team that has worked with the composer, and Mlle. Loriod is, of course, Mme. Messiaen; both composers supervised their respective performances.

If Messiaen was a stepfather, Busoni must be ranked as honorary great godfather. His direct impact on the twentieth century was largely confined to his influence as an artistic personality and to his writings (he predicted electronic music in a famous essay written in 1907). But his own music is not negligible either, and is finally receiving an overdue reassessment. None of these important and attractive

works have been in the catalog, so this is quite a feast for the growing band of Busoni fans. The rather Brahmsian *Konzertstück* is the least original of the four. The other three demonstrate quite clearly Busoni's right to be considered the original neo-classicist—in the best sense. And beneath the exterior charm—particularly in the Rondo—there are depths. The soloists are excellent, the orchestra good.



Another case of a pianist-composer precursor is the remarkable one of John Field, the Irishman in Russia, whose dreamy Nocturnes not only led the way for Chopin but inspired a whole genre of Romantic character piano pieces. Few have actually heard the Nocturnes, but everyone has at least heard of them, and there is in fact a complete set available on Nonesuch. But who has ever even heard tell of the Field Piano Concertos (even though there once was a recording of one of them)? The one at hand, the second of three, has many felicities, including all kinds of delicious anticipations of the Romantics (Mendelssohn more than Chopin) as well as a delightful and obviously deliberate naïveté that culminates in the Irish tune that is the main theme of the finale. The concerto gets a middling performance; alas, the performances of the Nocturnes are bereft of any sense of the poetry of these delicate works.

The Milhaud "Little" Symphonies provide even more striking cases of a careful, conscious naïveté. Their pastoral charm, although occasionally a little too calculated for my taste, is undeniable. One surprising work is scored mostly for voices rather than instruments. But the masterpiece here—not to be overlooked at the end of the disc—is the score to the early ballet *L'Homme et son désir*. This powerful work, scored for voices and five independent instrumental ensembles, belongs with that small group of early and prophetic works by a sometimes too prolific and uncritical master. The good and authentic performances are marred by poor singing.

For almost half a century the supposedly sophisticated Viennese went gaga for the musical tinkles produced by a gadget invented by Benjamin Franklin. Actually, Bruno Hoffmann doesn't play the glass harmonica here; he simply rubs his wet fingers on the edges of tuned water glasses (a system he prefers to Franklin's mechanical wizardry). Inevitably, however, his repertoire is the glass harmonica repertoire. One dusts off those useful adjectives again—"charming," "elegant." But this largely uninspired music and the sound of the glasses do wear thin after a while.

A final good word for the Elizabethan

album. This program is pitched around a pair of pieces that purport to reproduce authentic cries of city and country. Frankly, I found most of the opening *Cries of London* rather off-putting, and the Gibbons piece that begins the overture is dull court flattery. Don't be discouraged. The rest is sheer delight and beautifully performed, with style and spirit.

The Messiaen had some annoying pre-echo, and the Busoni had its channels switched on one side—a slip that will be corrected in the final pressings. Otherwise the excellent sound, surrounded by blissful Dolby silence, contributes to an impressive debut for a new label.

STOCKHAUSEN: *Prozession*. Alfred Alings and Rolf Gehlhaar (tam-tams), Johannes G. Fritsch (viola), Harald Boje (elektronium), Aloys Kontarsky (piano), Karlheinz Stockhausen (filters and potentiometers). CANDIDE © CE 31001 \$3.50.

MESSIAEN: *Oiseaux exotiques*; *La Bouscarle*; *Le Reveil des oiseaux*. Yvonne Loriod (piano), Czech Philharmonic Orchestra, Václav Neumann cond. CANDIDE © CE 31002 \$3.50.

BUSONI: *Konzertstück for Piano and Orchestra, Op. 31a*; *Divertimento for Flute and Orchestra, Op. 52*; *Rondo arlecchinesco, Op. 46*; *Concertino for Clarinet and Small Orchestra, Op. 48*. Frank Glazer (piano); Hermann Klemeyer (flute); W. H. Moser (tenor, in the Rondo); Walter Triebkorn (clarinet); Berlin Symphony Orchestra. C. A. Bunte cond. CANDIDE © CE 31003 \$3.50.

ENGLISH SECULAR MUSIC OF THE LATE RENAISSANCE. Weelkes: *The Cries of London*; *Since Robin Hood*; *Thule, the period of cosmography*. Vautour: *Weep, weep mine eyes*. Tompkins: *Alman*. Ravenscroft: *Rustic Lovers*. Gibbons: *Do not repine fair sun*. Peerson: *Sing, love is blind*. Dering: *Country Cries*. Anonymous: *Hey down a down a down*; *Take heed of time, tune and ear*. The Purcell Consort of Voices and the Jaye Consort of Viols, Grayston Burgess cond. CANDIDE © CE 31005 \$3.50.

FIELD: *Piano Concerto No. 2, in A-flat Major*; *Nocturnes: No. 1 in E-flat Major, No. 2 in C Minor, No. 3 in A-flat Major, No. 4 in A Major, No. 7 in C Major, No. 10 in E Minor, and No. 11 in E-flat Major*. Rena Kyriakou (piano), Berlin Symphony Orchestra, C. A. Bunte cond. CANDIDE © CE 31006 \$3.50.

MUSIC FOR GLASS HARMONICA. Beethoven: *Romance in G Major*. Naumann: *Duo for Glass Harmonica and Lute*; *Sonata in C Major*. Schlett: *Sonata in A Minor*. Reichardt: *Rondeau in B-flat for Glass Harmonica and Strings*. Tomásek: *Fantasia in E Minor*. Röhlig: *Rondo for Glass Harmonica and String Quartet*. Bruno Hoffmann (tuned glasses); others. CANDIDE © CE 31007 \$3.50.

MILHAUD: *Six Little Symphonies*; *L'Homme et son désir*. Josette Doemer (soprano); Marie-Jeanne Klein (contralto); Venent Arend (tenor); Raymond Koster (bass); Orchestra of Radio Luxembourg, Darius Milhaud cond. CANDIDE © CE 31008 \$3.50.

also subtle and elegant; in fact, somewhat surprisingly, this is the major overall effect of the record—not, as one might expect, mere power or *outré* sound. The record, produced by David Behrman, himself a composer of related persuasion, is an excellent example of the creative use of the medium.

An amusing footnote. Neuhaus appears on the jacket in living color, surrounded by his instruments, stripped to the waist and ready for action, his long-haired, bearded head surrounded by a shining halo of light—a veritable hirsute avant-garde guru himself. Alas, that head of hair is no more; it was shaved down to the bald skull during a public performance shortly after this recording was made. Nevertheless, I think these performances can still be rightfully called hairy!

E. S.

REGINA RESNIK: *French, German, Spanish, and Russian Songs.* Rameau: *Le Grillon.* Spontini: *Les Riens d'amour.* Martini: *Plaintes de Marie Stuart.* Gaveaux: *Dieu d'Israël,* from "L'enfant prodigue." Turina: *Homenaje a Lope de Vega; Tu pupila es azul; Vade vireo!* Tchaikovsky: *At the ball; Was I not a blade of grass.* Prokofiev: *The grey-eyed king; Thoughts of twilight; The pillars.* Mahler: *Erinnerung; Lob des hohen Verstandes; Nicht wiedersehen!* Regina Resnik (mezzo-soprano); Richard Weitach (piano). Epic © BC 1384 \$5.79.

Performance: Uneven
Recording: Good
Stereo Quality: Suitable

The choice of repertoire—an unusual variety of attractive and rarely heard songs—is excellent in this release. Also on the credit side are Miss Resnik's secure musicianship, her fine command of languages and styles, and her theatrical skill, which is particularly evident in the Tchaikovsky, Turina, and Prokofiev songs. Unfortunately, the singing itself offers little pleasure because true pitch is obscured by a persistent vibrato, and the high-lying passages are invariably effortful. These are familiar corollaries of Miss Resnik's singing and, while they may be overlooked in the theater as a result of her superior dramatic abilities, on records the intrusion is unavoidable. Good accompaniments, good sound, but no texts—and insufficient notes, considering the unusual repertoire.

G. J.

ARTUR RODZINSKI: *Great Russian Overtures.* Tchaikovsky: *Romeo and Juliet—Overture-Fantasia.* Glinka: *Ruslan and Ludmilla; Overture.* Moussorgsky: *Khovantchina; Prelude.* Rimsky-Korsakov: *Russian Easter Overture.* Royal Philharmonic Orchestra, Artur Rodzinski cond. SERAPHIM © S 60074 \$2.49.

Performance: Shipshape
Recording: Ca. 1958 stereo
Stereo Quality: Passable

This is a reissue from a series of recordings done by Artur Rodzinski shortly before his sudden death late in 1958 (the original release was on the Capitol-EMI label in 1959). The performances are tight-knit and shipshape, if without the enlivening qualities that distinguished Rodzinski's best recorded performances with the Cleveland Orchestra in the late 1930's. The recorded sound is satisfactory for its age, and the disc offers the

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It is difficult to improve on this sort of performance, but Tandberg engineers have done so. The new Model 64X, externally identical to the older Model 64, is substantially better in its frequency response, particularly at the lower tape speeds, and has an even better signal-to-noise ratio than did the older model.

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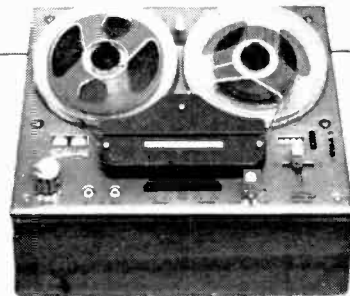
The electronics of the 64X are hybrid in nature, using vacuum tubes for most functions. The bias oscillator and its associated output stages (which are separate for each track) are transistorized, as is the center-channel output amplifier that supplies 1 volt of mixed output signal to the rear jack.

Other differences between the new Model 64X and the older Model 64 include changes in the equalization at 3¾ ips and a reduced recording bias current at the 1½-ips speed. The most important change is the addition of a separate cross-held bias head facing the uncoated side of the tape opposite the recording head. This is largely responsible for the improved frequency response and signal-to-noise ratio of the Model 64X.

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JERALD TRESTON: Opera Recital. Leoncavallo: *Pagliacci: Vesti la giubba*. Puccini: *La Bohème: Che gelida manina*. *Manon Lescaut: Donna non vidi mai*. *Tosca: Recondita armonia*. *Turandot: Nessun dorma*. Donizetti: *L'elisir d'amore: Una furtiva lagrima*. Verdi: *Rigoletto: La donna è mobile*. *Aida: Celeste Aida*. Meyerbeer: *L'Africana: O Paradiso*. Flotow: *Martha: M'appari*. Jerald Treton (tenor); Tower Symphony Orchestra, Francesco Mungolett cond. EVEREST © 3204 \$2.98.

Performance: **Premature exposure**
Recording: **Fair**
Stereo Quality: **Dubious**

A nameless Los Angeles critic is quoted on the jacket as finding this young tenor "reminiscent of the great Caruso." I wouldn't go that far, but I'd be willing to say I notice a certain similarity to Mario Lanza. Mr. Treton's voice is a first-class lyric spinto with a nice round quality up to around A, beyond which it is used under merciless pressure. His intonation is good except when dealing with wide intervals. Whoever his teachers were, they taught him very little about emotional restraint and graceful phrasing. There is no rhythmic stability in his singing. This, however, may not be the singer's fault, for the recital fails to indicate the presence of a conductor. I know there is one listed on the label, but aural evidence seems to indicate that Mr. Treton's singing was imposed upon a prerecorded orchestral track.

There are many reasons why this record should not have been released. One is the singer's Italian pronunciation, which is so primitive that it is painful to hear. He is a talented young man, and may yet find lucrative employment in the night-club circuit. In opera, he has a lot to learn, and preferably, I would say, from different teachers.

G. J.

2001: A SPACE ODYSSEY. Music from the motion picture soundtrack: excerpts from R. Strauss: *Also sprach Zarathustra*; Ligeti: *Requiem, Atmosphères*, and *Lux Aeterna*; J. Strauss: *The Blue Danube Waltz*; Khachaturian: *Gayne Ballet Suite, No. 2 (Adagio)*. Berlin Philharmonic Orchestra, Herbert von Karajan, Karl Böhm cond.; Bavarian Radio Orchestra, Francis Travis cond.; Stuttgart Schola Cantorum, Clytus Gottwald cond.; Leningrad Philharmonic Orchestra, Genadi Rozhdestvensky cond.; Sudwestfunk Orchestra, Ernest Bour cond. MGM © S1E-13 ST \$5.79.

2001: A SPACE ODYSSEY. Music used in the motion picture, including excerpts from R. Strauss: *Also sprach Zarathustra*; Ligeti: *Atmosphères* and *Lux Aeterna*; J. Strauss: *The Blue Danube Waltz*; Khachaturian: *Gayne Ballet Suite, No. 2 (Adagio)*; and electronic interludes by Morton Subotnik. Gregg Smith Singers; Philadelphia Orchestra, Eugene Ormandy cond.; New York Philharmonic, Leonard Bernstein cond.; instrumental ensemble, Efram Kurtz cond. BLOMDAHL: *Suite from "Aniara."* Elec-

tronic and concrete effects by Swedish Radio. COLUMBIA © MS 7176 \$5.79.

Performance: **Expert**
Recording: **First-rate**
Stereo Quality: **Effective**

Stanley Kubrick's *2001: A Space Odyssey* is a gigantic and magnificent movie of a voyage that never really goes anywhere—but what thrills it provides along the journey! Not the least of these is a high-voltage score made up of quotations from various works in the classical repertoire, sometimes to propel or underline, sometimes to comment ironically on the action. As the hntess carefully replaces a free-floating ballpoint pen in the pocket of a snoozing scientist en route to the moon, while the craft bears him slumbering through the night to the sterile hideousness of a lunar Hilton, the echoing banalities of *The Blue Danube* provide precisely the right lullaby. The portentous opening of Richard Strauss' *Also sprach Zarathustra*, all fanfare and pounding drums, is ideal for the apemen's discovery of weapons. The spooky ef-



fects that accompany such episodes as the spacemen's search for a mysterious monolith in the vicinity of Jupiter are beautifully matched by the weird, science-fictional sounds of Ligeti's choral *Requiem* and *Lux Aeterna* and his instrumental *Atmosphères*, while life aboard the ship gains an extra dimension of serenity from the Adagio movement out of Khachaturian's *Gayne*.

The MGM album, taken from the movie soundtrack, is actually a collection of excerpts from the Deutsche Grammophon catalog, put together from various albums. The performances are splendid and the sound maintains a high standard. Particularly apposite is the stuff from *The Blue Danube*, played in two sections as it is for the film, with Von Karajan squeezing the last ounce of schmaltz from the score.

What Columbia has done is to splice together sections from its catalog and insert transitional passages out of tapes supplied by that bold musical voyager and experimenter from the Golden West, Morton Subotnik. This works fine, since all these performances, too, are first-rate and expertly recorded, and the passages from the Subotnik tapes do indeed add to the futuristic feeling of the concert, lend it continuity, and increase its momentum, as the producer intended. Missing is only the four-minute Ligeti *Requiem*, an especially unearthly little piece, while *The Blue Danube* is played intact—

which seems sensible enough when it's divorced from the picture—rather than split into sections to match the story-line.

The suite from *Aniara*, an opera about a voyage through space in the year 2038 which ends with the ship diverted from its course and floating aimlessly through the universe, simply whets one's appetite for the opera recording from which the suite has been excerpted. Still, the marvelous muted choirs, hints of children's cries, oceanic surges, sounds of throbbing machinery and quirks and knots of eerie effects make for absorbing and if terrifying listening. In fact, both sides of both albums assure the listener a couple of glorious trips. Paul Kresh

VIRTUOSI OF THE CYMBALOM. Couperin: *Les Rozeaux; Le Bavolet flot.mt.* Daquin: *L'Amusante-Rondeau*. D. Scarlatti: *Sonata in A*. Bach: *French Suite in B Minor, BWV 814*. Bartók: *For Children (nine selections)*; *Three folk songs from the Csik district*; *Evening in Transylvania*. Szokolay: *Nocturne and Capriccio*. Gerencsér (arr.): *Hungarian Folksongs*. Ferenc Gerencsér and József Szalay (cimbalom). QUALITON © LPX 1306 \$5.79.

Performance: **Virtuosic**
Recording: **Excellent**
Stereo Quality: **Restrained**

Notwithstanding the unconventional spelling in the title, the instrument used in this unusual duo recital is the Hungarian *cimbalom*, a variety of the ancient dulcimer. Except for occasional appearances in a symphonic context (in Kodály's *Háry János* for one), the cimbalom has always been regarded as an instrument of gypsy bands, but in recent decades it has begun to gain access to the concert platform. The two gentlemen featured here, both pupils of the late Aladár Rácz, a leading virtuoso and innovator, are probably the most outstanding current masters of this fascinating instrument.

The modern concert cimbalom, as heard in the present recital is, of course, a far cry from its primitive antecedents: its resonance has been amplified and its range extended to embrace four and a half octaves, and a felt tip has replaced the unpredictable cotton ball that originally crowned the two mallets. The instrument is very suitable for Baroque music for a number of reasons. The sound itself, suggestive of the lute, the harpsichord, or the harp, conveys the same sense or purity. Moreover, it is a very effective instrument for trills, repeated notes, and the usual Baroque ornaments—all of which, when properly executed, stand out with admirable clarity. The instrument's distinct limitation appears to be the *legato* effect, or any similar nuance for which there is really no substitute for actual finger contact. The dexterity and dynamic variety displayed by the virtuosos here are quite remarkable, and so is their ensemble precision.

When the players turn to Bartók and the Hungarian folksongs, freed of classical discipline, their style becomes correspondingly more relaxed and unbuttoned. The short, charming, spicily harmonized Bartók pieces emerge very effectively in their treatment, and the same goes for Szokolay's *Nocturne and Capriccio*, somewhat Stravinsky-like, and written with a knowing exploration of cimbalomania.

The disc is a curio, well performed, and recorded with utmost clarity. G. J.

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Fifth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue, critic and Contributing Editor

WILLIAM FLANAGAN

By PETER REILLY



piece of music has got to be a masterpiece and/or contribute to the advancement or development of Western music for it to be valid. I don't understand why young composers today, instead of writing a playable piece for, say, the park band, are knocking their brains out trying to write complex masterpieces.

"As a critic of many of these young composers, what I have mostly tried to do is to suggest that they come back to reality. To get off their little enclaves and out into the world; it's where we all have to live. I cannot see what pleasure they get out of the one-upmanship of perplexities with which they amuse each other. But it's nothing new, I suppose. I remember years ago, at about the time of the switch from neo-classicism to the vogue of twelve-tone music, when a very famous composer arrived at my apartment, flushed with triumph, saying 'I did it! I did it!' I said, 'For Heaven's sake, what did you do?' and he replied, 'My new quartet is *completely* twelve-tone! And what's more, the performers tell me it is even more difficult to play than Carter's!'

"I decided then," says Flanagan, "that if that is what composing is all about, then I'm Marie of Rumania, and I abdicate."

FLANAGAN was born to a non-musical family and brought up in Detroit. "When I told my family I wanted to study music, they thought of either putting me away or sending me away. Then they thought they might just as well let me be, since I was being so pigheaded around the house anyway."

He works in a meticulously neat, well-organized room, one wall of which is adorned with a string of pop posters of movie stars of the golden age. It looks out onto an extremely green and tree-filled Greenwich Village back yard. At present, in addition to some other lately commissioned pieces, he has almost completed an opera (commissioned by New York City Center through the Ford Foundation) titled *The Ice Age*, to a libretto by Edward Albee.

"You know," he says, "there are only three classical composers in the United States today who can make a living from their music: Barber, Copland, and Thomson. Probably the most lucrative thing I've ever done was the music for *The Sandbox*, a short play by Albee. For that I wrote about seven minutes of music for solo clarinet. I did it one afternoon in about three hours. I've made a thousand dollars a year regularly for that afternoon's work. That's gratifying—especially to someone like me. Because, you see, I actually write my music for myself."

"OH, YES," says William Flanagan, one of the most highly regarded younger American composers and candidate for the 1967 Pulitzer Prize in Music, as he nods toward a stack of records in the corner of his studio, "I'm a *big* rock number!"

Flanagan, who attended the University of Detroit, the University of Michigan, and the Eastman School of Music; who studied with Aaron Copland and David Diamond; who won the National Institute of Arts and Letters Award in 1967; who has had compositions performed by the Detroit and Philadelphia Orchestras; whose work *Another August*, for soprano and orchestra, won him the Pulitzer nomination; and who, in addition to his monthly critical comments in STEREO REVIEW since May, 1961, has written for any number of other musical publications, explains it this way: "I was chosen to do the incidental music for Edward Albee's dramatization of the novel *Malcolm*—it came and went rather quickly on Broadway. In any case, it was one of the hardest and most challenging things I ever had to do. *Malcolm* demanded a whole range of idiomatic music—from atonal to jazz and rock-and-roll—and I hadn't listened to very much of it in a serious way. Well, I did it, I enjoyed doing it, and I think it turned out well—including a little shocker called *Hot in the Rocker*."

"At about the same time I was going to many so-called 'serious' and 'advanced' music concerts. There I always saw the same faces, the same people eagerly trying to find out what the composer was up to—when it was obvious to me that the composer wasn't really up to anything at all. I felt that the same audience had been sitting there for the last fifteen years and just hadn't left their seats. I remember feeling, on leaving some of those concerts,

that I had accomplished more during the previews and performances of *Malcolm* than they had in fifteen years.

Would he perhaps like to compose in the rock idiom?

"Well, even though up until seven years ago you used to get all the brightest, the really brightest, people at avant garde—or *devant garde*—concerts, and even though (I don't quite know why) all these same people are now at the discotheques, I don't see myself writing for that audience. I just don't sit down and write music on my own anymore. I'm forty-two, I've been kicking around for twenty years now, and I don't write music unless somebody pays me to."

"But I would like to do a musical. Something on the order of what Marc Blitzstein tried to do, but never quite did, and what Lennie almost did with *West Side Story*. Bernstein has of course had more influence on popular music than any other composer of his time. What he did was to take the vocabulary of Copland and Stravinsky and sneak it onto Broadway. And now you hear it all over the place. His filtering through of these sources has created a whole *new* musical vocabulary, and if you listen to the score of something as recent as *On a Clear Day You Can See Forever* now it sounds a little old-fashioned. I'm a great fan of Bernstein's. I think he writes more honestly than many people who are supposed to reek of integrity. But you can listen to some of the things Lennie wrote when he was twenty-eight or so and they sound even fresher today. Some of the other 'newer' things sound tired already."

Flanagan's criticism is often highly controversial. His defense is candid: "I loathe pretension and I like music that gives me pleasure. Not pleasure in the stupid sense, but I cannot agree with the current idea that every new



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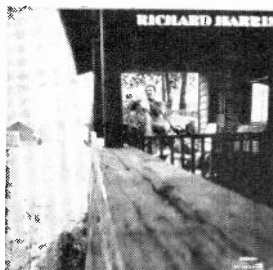
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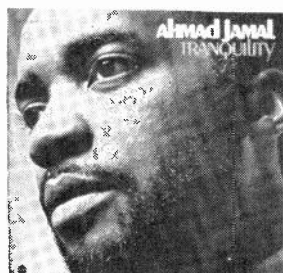
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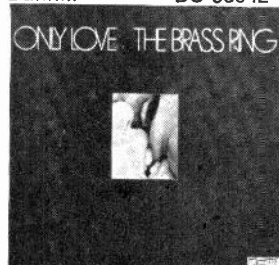
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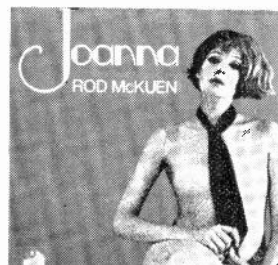
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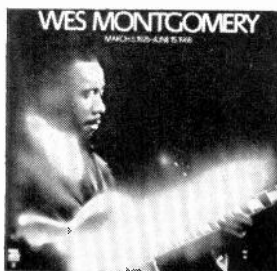
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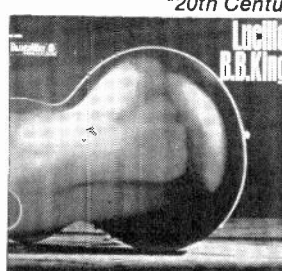
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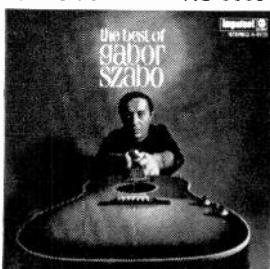
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ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

ARTHUR: *Dreams and Images*. Arthur (vocals, instrumentals). *Blue Museum; Children Once Were You; Sunshine Soldier; A Friend of Mine; Open Up the Door*; and five others. LHI (S) \$12000 \$4.79.

Performance: **Inspid**
Recording: **Good**
Stereo Quality: **Simpering**

Arthur (he goes by only the one name and he looks like the picture of Buster Brown on the boxes that used to contain shoes for children) is so well loved by his producer Lee Hazlewood that he has not been able to keep from writing a poem and publishing it on the back of the album. "Arthur," it begins, "a tear looking for a thirsty eye . . . a mind that listens to pictures . . . a man who will someday be a child again . . ." Perhaps the last line inadvertently came out backwards. Judging from hearing him sing his simpering little songs (can this boy be a long-lost son of Rod McKuen?), I got the impression that Arthur's voice hasn't changed yet, and maybe isn't ever going to. On the other hand, he claims to be madly in love with a girl named Valentine Gray ("Yellow bouquet/Velvet sachet/ Girl that I loved named Valentine Gray") and one of his songs is called *Living Circa 1920*, so maybe I have it all wrong. Anyhow, they used to give you a box of pencils free with every pair of Buster Brown shoes. You don't get any pencils with Arthur. P. K.

JOAN BAEZ: *Baptism—a Journey Through Our Time*. Joan Baez (vocalist and narrator). Music composed and conducted by Peter Schickele; poems of Blake, Cummings, Donne, Lorca, Joyce, Prévert, Spender, and ten others. VANGUARD (S) VSD 79275 \$5.79.

Performance: **Not equal to the material**
Recording: **Excellent**
Stereo Quality: **Excellent**

Joan Baez, the matron saint of the hippies, stumbles badly in the spoken portions of this splendidly produced and arranged album. The poetry, chosen by Maynard Solomon, is all of a remarkably high level, which unfortunately only makes Miss Baez' readings seem even more unprofessional and naïve than they are. For instance, Jacques Prévert's *Song in the Blood*, an impassioned

scream of protest at man's indifference to man, is read (in a very good translation by Lawrence Ferlinghetti) by Miss Baez in a rather weary tone of baffled bemusement. Through most of the recording, her voice sounds childishly passive, which is not much of a help when it comes to something like Donne's *No Man Is an Island*, and several others. When she sings, as she too seldom does here, she is again the magical Baez of the waterfall-transparent soprano; she is the woman who can be a sweet-voiced Cassandra in some songs, and can radiate a really magnificent gentleness and serenity of spirit in others.



JOAN BAEZ
A sweet-voiced Cassandra goes astray

Joan Baez is almost unique: probably not since Harriet Beecher Stowe has America produced a woman who so effectively uses her creative gifts as a positive force for social change. But those gifts are most apparent when she sings. This detour into poetry reading seems to me to be a vaguely pretentious mistake. Vanguard provides beautiful packaging, by the way, and the poems' texts are enclosed. P. R.

BLOOD, SWEAT AND TEARS: *Child is Father to Man*. Blood, Sweat and Tears (vocals). Al Kooper arr. *I Love You More Than You'll Ever Know; Morning Glory; My Days Are Numbered; Just One Smile; I Can't Quit Her; Somethin' Goin' On; House in the Country*; and five others. COLUMBIA (S) CS 9619 \$4.79.

Performance: **Gets to you**
Recording: **Good**
Stereo Quality: **Good**

This group seeks to combine rock music with big-band jazz, and in many instances makes me feel that I'm listening to the Beatles accompanied by Don Ellis. For the most part, the vocals are smoothly—and plaintively—handled by Al Kooper (especially Randy Newman's *Without Her*). Steve Katz sings two of the songs (*Morning Glory* and *Gypsy Eyes*) in an equally polished manner. The group has selected some strong material and is on top of it all the way. The rock-jazz innovation works extremely well, and it is obvious that intelligence is at work here. You can even understand most of the lyrics. Nothing revolutionary, though. R. R.

JACKIE CAIN AND ROY KRAL: *Grass* (see Best of the Month, page 89)

ROBERT CAMERON: *The Look of Love*. Robert Cameron (vocals); orchestra, Peter Dino and J. Wisner cond. *The Look of Love; There Comes a Time; Woman, Woman; For All We Know*; and seven others. EPIC (S) BN 26361 \$4.79.

Performance: **Clinging**
Recording: **Very good**
Stereo Quality: **Voluptuous**

Ladies, take heart! The days of romance are not dead. I offer you Robert Cameron, a husky fellow with dark good looks and big teeth. He comes on strong, in the good old Tony Martin tradition, accompanied by sighing choruses of young ladies and banks of shimmering strings. He sings about love with the assurance of a man who has just emerged from a bedroom and knows his subject first-hand. He can't take his eyes off you, he needs someone to light up his life, he's goin' out of his head. True, it's a rather square head, one that sounds more at home delivering retreats of old Crosby tunes like *For All We Know* than trying to smooth over the new sound for older ears. But I'm sure all you girls will be glad to know such heady stuff is still for sale. P. K.

CENTRAL NERVOUS SYSTEM: *I Could Have Danced All Night*. Central Nervous System (vocals and instrumentals). *Sweet Hot Lucy; A Heart That's Cold; I'm Comin' to Get Ya; Silence in My Room; It's So Hard*; and five others. MUSIC FACTORY (S) MFS 12003 \$4.79.

Performance: **Loud**
Recording: **LOUDER**
Stereo Quality: **LOUDEST**

I'll bet you think I have an easy life, don't you? Up to my speakers in free records; invitations to record company parties (where, aside from the free booze, you get to see

Explanation of symbols:

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

real society); chances to meet pop singers who are eager to discuss their cosmic views on anything and everything; and the opportunity to work off my excess bile in my reviews. Well, even a glamorous round like mine doesn't compensate for what I read in the paper the other day. That is that some scientists have proved that the excessive noise of rock music has a damaging effect on the hearing of many people. As somebody who has been listening to a lot of rock over the past few years, and who has in particular just finished listening to the Central Nervous System (who make more noise than the Second World War), I immediately called the editor (I had to keep asking him to speak up) and told him to stop sending me such records. He asked me why I was shouting, and I said I wasn't shouting. He whispered back that I was so shouting, and that he had read the same thing and it was all balderdash.

For the time being I took his word for it. Now, here in my nice quiet apartment (I used to get a lot of traffic noise but that seems to have tapered off lately), I have just put the Central Nervous System back on the turntable to consider their talents. To my ears, they don't have many. P. R.

RECORDING OF SPECIAL MERIT

MAURICE CHEVALIER: *Maurice Chevalier at 80*. Maurice Chevalier (vocals); orchestra, Caravelli cond. *En 1925; Les Français; Mon idole; Pot-pourri Cole Porter; I'm Gonna Shine Today; Au revoir*; and five others. EPIC © FXS 15117 \$5.79.

Performance: **Maison fondée 1888**
Recording: **Excellent**
Stereo Quality: **Excellent**

It seems incredible that the great *chanteur* Maurice Chevalier is now eighty. He doesn't look it, and he hardly ever sounds it in this new release. True, there are a few small vocal wobbles here, but this durable international symbol of happiness and innocent gaiety is still capable of entertainment on the grand scale. He sails into three Cole Porter songs with all the brio of a twenty-year-old, and when he sings the touching Michel Legrand song *Si c'est ça la musique à papa* (If That's Papa's Music), he projects a human warmth and tenderness, without sentimentality, that is close to heartbreaking. His Franco-English medley, which contains such charming items as *I Wish You Love*, *Lard's Theme*, and *A Man and a Woman*, is Chevalier as the great man of the music hall, the solo spotlight playing on this jaunty straw-hatted figure with the imperishable smile and the unquenchable lust for life burning out of his eyes. At times like this he is one of the theatrical immortals.

There are many earlier recordings that will give you perhaps a better idea of the essential Chevalier, but this present one is an entirely creditable professional effort. The orchestra, under the direction of Caravelli, accompanies him superbly, and Epic seems to have gone to considerable trouble to provide a lavish package—it contains excerpts from Chevalier's autobiography, and many pictures of him at different times during his phenomenal sixty-year career.

The last band on the album offers Chevalier in one of his most memorable performances. It is titled *Au revoir*, and he sings it lovingly, a bit wistfully and gallantly: *A demain, Maurice*. P. R.

CREAM: *Wheels of Fire*. Cream (vocals and instrumentals), Felix Pappalardi (variety instruments). *White Room; Sitting on Top of the World; Passing the Time; As You Said; Politician; Those Were the Days; Born Under a Bad Sign*; and six others. ATCO © SD 2-700 two discs \$8.58.

Performance: **One of the best rock groups**
Recording: **Excellent**
Stereo Quality: **Excellent**

The Cream, as much as any group that comes to mind, demonstrates the musical and technical sophistication that has been achieved in pop music in the last few years. Although best known for driving, blues-styled pieces, Cream's potential—as this fine two-disc collection reveals—is far greater. The set divides in half, with one disc recorded in the studio, the second "live" at the Fillmore (Atco has not provided dates or locations, so it is not clear if "Fillmore" refers



CREAM

The most musical rock band in years?

to the San Francisco rock palace or the more recently opened New York City hall).

The "live" sides include several of the Cream's characteristically extended, strongly improvisational performances. Virtually all the second side, in fact, is devoted to a drum solo by Ginger Baker. Although his talent is unquestionable, Baker is certainly no better than a number of top jazz performers; a fifteen-minute drum solo by as stunningly creative a performer as Elvin Jones can pall after a while—and Baker is not exactly in Jones' class.

The balance of the "live" performances consists of two blues, the first a relatively short but penetrating version of Robert Johnson's *Crossroads*, and the second a stretched-out excursion through Willie Dixon's *Spoonful*, in which Eric Clapton (considered a god of the guitar by rock fans in England and the U.S.) displays his impressive wares. But, as with the Baker solo, I am left with the feeling that such improvisations are best experienced "live," when the ambiance of the room and the sheer power of the acoustical wattage tend to compensate for the absence of harmonic changes and the rudimentary rhythmic ostinatos.

The studio side is much better, due in part, I suspect, to the fine production and musical assistance provided by multi-instrumentalist

Felix Pappalardi. Virtually every style is covered, from blues to at least one melody in mixed meter (appropriately titled *Passing the Time*), that approaches the level of a miniature art song.

Cream is an important group, possibly the most musical rock band to come along in the last four or five years. If parts of this collection are uneven, it is still well worth hearing—filled, as it is, with a more than ample share of musical rewards. D. H.

RECORDING OF SPECIAL MERIT

JOHN DANKWORTH AND HIS ORCHESTRA: *The \$1,000,000 Collection*. Orchestra, John Dankworth cond. *Winter Scene; Sailor; Two-Piece Flower; Little Girl in Blue; Composition with Colour*; and five others. FONTANA © SWF 67575 \$4.79.

Performance: **Inventive**
Recording: **Good**
Stereo Quality: **Good**

Refreshing as a whiskey sour served over shaved ice in a brandy snifter—and as welcome—is this collection of John Dankworth compositions with the composer conducting. I must admit at the outset to being a Dankworth fan. I loved his score for the movie *Modesly Blaise* and (although not on a par with it) the score he wrote for a Raquel Welch trifle called *Fathom*. Thematically fresh, his lilting soundtracks groove happily in the contemporary idiom while retaining their hold on melody. Innovation is never served up at the cost of listenability, even though, in this album, Dankworth scores pictures of a different sort: paintings by Mondrian, Modigliani, Picasso, Bosch, and a few artists not nearly so well known. It matters little, in terms of album enjoyment, if the listener is not acquainted with any of the art Dankworth draws on for inspiration. The result is what counts, and in each case it is a happy one. "The \$1,000,000 Collection" is a title that suggests nicely the richness of Dankworth's melodies. They are tastefully presented in an understated manner so that the themes are never submerged in blaring big-band sound. As composer and conductor, Dankworth is one artist who never loses his cool. R. R.

MICHAEL DEES: *The Michael Dees Affair!* Michael Dees (vocals); orchestra, Jack Marshall cond. and arr. *The Look of Love; Alone in Paris; How Young; Don't Stay; Wave; When I Think About Her; Come into My Arms Again*; and four others. CAPITOL © ST 2899 \$4.79.

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

Michael Dees is a new song stylist who shows great promise on this, his first album. He is already rather well known on the West Coast, and with air-play his attraction should spread. Attraction is a good word, because he is appealing in appearance and manner and delivers a song in a beguiling way, especially when he is allowed to sing material he likes. I have a sneaking suspicion he has rather good taste, too, because he throws his all into Jobim's *Wave*. Unhappily, there is also a lot of the faceless sludge you hear all too often in lounge shows in Las Vegas performed by some cheerful, black-tie Hollywood failure

(Continued on page 142)

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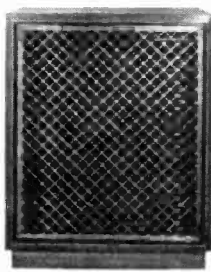
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UNITED PRESS INTERNATIONAL

Jack Benny and Fred Allen, Texaco program, January 10, 1943

GOLDEN MEMORIES OF RADIO

Listening Backward

By JOHN MILDER

"JACK BENNY Presents Golden Memories of Radio," a production of The Longines Symphonette Society, is a six-record omnibus of nostalgia for good old above-ground radio. For years, some of us have been telling anyone who will listen about that kind of radio, insisting, against all current evidence, that radio broadcasting used to be more than just an accompaniment to driving to work, washing the dishes, smoking pot, or making out. And now, finally, we have some evidence broad enough to check a few of our comfortably blurred memories of the way it was.

Just what was it about old-time radio? Don't ask. The clichés will come faster than you can handle them, and their truth won't make them any easier to take. Yes, less *was* more with radio. Your imagination could work up to its own limits, and television's black-and-white or magenta reality didn't get in the way. All of this comes out sounding like some fusty anti-McLuhan speech by a type unable to comprehend the content of his own culture; still, it's true. And if you would like to know *how* true, I suggest you pick up Bill Cosby's album "Wonderfulness," and listen to a routine called "The Chicken Heart"—a beautiful capsule of the childhood terrors that used to be available free for the listening (to shows like *Lights Out* and *Inner Sanctum*). You can also get a sense of what it was from the camp-laden revivals of *The Shadow* and *The Green Hornet* run regularly by some FM stations. And for a modern exploration of radio's dramatic potential, there's WGBH-FM in Boston, which has been running a radio drama contest (close to four hundred entries so far) and producing some of the best scripts, with results ranging from fair to really superb.

What about the present set of records? The apparent scope of it all is unprece-

dent. The range is from the first broadcast of election returns on pioneering station KDKA (Pittsburgh) through the soap operas, situation comedies, and commercials of the Thirties and Forties, up to the progress of World War II on radio. The names you would expect are all here: Jack Benny and Mary Livingstone, George Burns and Gracie Allen, Eddie Cantor, Fred Allen and the whole crew of "Allen's Alley," Amos 'n' Andy, Fibber McGee and Molly, Baron Munchausen, Fanny Brice, Lum 'n' Abner, Mel Blanc as Jack Benny's Maxwell car, Bob Hope at war, and so on and on. For everyone who ever has reminiscenced martinifullly in the bar car of the 5:38 to Westport, here are the folk heroes of childhood: Jack Armstrong, the Lone Ranger, Terry and the Pirates, Sergeant Preston (and Yukon King), and even Mr. Keene, Tracer of Lost Persons. There are gaps, of course. Vic and Sade (my mother tells me their names were among the first dozen words I managed) are not there, nor are *Our Gal Sunday* and whoever the devil that heroine was who always cried on Papa David's shoulder in *Life Can Be Beautiful*. And not even a word from that anonymous voice that used to announce: "And now, from the grand ballroom of the beautiful Hotel Decrepid on the south side of Chicago, it's Shep Fields and his rippling rhythm." But those are the breaks; you can't win them all.

But why is it all, with rare exceptions, so flat? Are we of the over-thirty crowd—with all our memories and all our nostalgia—as untrustworthy as the CBS News Generation tells us we are? Could it really have been as dull as it sounds here?

No, it couldn't, and it wasn't. What is dull and flat is the job of editing and presentation done in this set of records. There are some good—really good—things: the

Allen's Alley sequence (the same one done two years ago in a network presentation of *The Best of Fred Allen*, which I would recommend taping from someone's collection), a superb segment of *Mary Noble, Backstage Wife*, Billy Sunday's paean to prohibition, and, at least in part, the decoding of the final transmission before the American surrender on Corregidor. But many potentially good things are squashed by banal introductions or after-the-fact descriptions, and many segments either drag on too long or fade out almost before you can identify them. And many entries patently have no other purpose than to "cover" someone's favorite something or other.

Jack Benny's part of the narration, stupefyingly dull and embarrassed-sounding, becomes a delight in retrospect when Frank Knight, Longines' house announcer, takes over for the "news" content of the set, which lasts for more than half the production. Through much of this material, Mr. Knight's portentous "and-now-a-word-from-our-sponsor" delivery competes with, and loses decisively to, the description of the same events by Edward R. Murrow in the superb "I Can Hear It Now" recordings of a decade ago.

AND then there is the whole question of taste. In a recent column in this magazine, James Goodfriend argued that taste is transferable in its object. The application of that principle to *poor* taste is strikingly illustrated by these records. The same taste that tracks down the corporal who made the last radio transmission from Corregidor (he survived the war in a Japanese prison camp, but couldn't escape Frank Knight) and tells him, with the solemnity of a governess, that he is lucky to be alive would obviously also consider it fitting to present fleeting bits of some radio commercials and then follow with the complete, uncut commercial for Longines-Wittnauer watches. And why *not* then follow the interview with the corporal from Corregidor with a three-minute choral rendering ("for our listening pleasure"?) of *The Battle Hymn of the Republic*? And why *not* stretch things just a bit in the listings of contents and indicate excerpts from things that are only described in the narration?

There is some possibility that with your own tape recorder, careful re-editing (and editing out of the narration), and maybe some comments of your own, you might be able to make something out of this collection. And if you are unabashed about your nostalgia, it may be worth doing—especially since much of the raw material in the set is unlikely to be found again. The Longines Symphonette Society gives you a ten-day trial period to decide whether you want to keep the set, and that lessens the risk that you will end up disappointed. For me, however, this production fails to provide the kind of imagination that radio represented and the kind of delight it could produce.

JACK BENNY PRESENTS GOLDEN MEMORIES OF RADIO. Narrated by Jack Benny and Frank Knight. LONGINES SYMPHONETTE SOCIETY (Symphonette Square, Larchmont, N.Y. 10538) © \$16.78, Ⓜ \$14.98.



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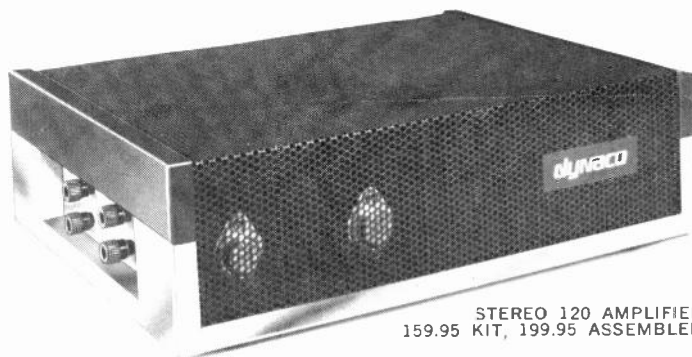
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with dandruff on his lapels. Such material does not benefit (or deserve) a singer whose approach to music is as fresh as Michael Dees'. He sings ballads better than up-tempo tunes, but I am impressed with his manful handling of the pop-rock *Cellophane Disguise*, too. Jack Marshall is getting a bit flabby in the arranging department. His charts admirably refuse to intrude upon Dees, but they could have used a dash more of sophistication. A commendable if bland beginning for a bright singer who I feel is not yet in his proper element. R. R.

DONOVAN: *Donovan in Concert* (see Best of the Month, page 88)

THE FAMILY TREE: *Miss Butters*. The Family Tree (vocals and instrumentals). *Melancholy Vaudeville Man*; *Any Other Baby*; *Sideshow*; *Butters' Lament*; *Simple Life*; *Miss Butters*; and six others. RCA © LSP 3955, Ⓜ LPM 3955* \$4.79.

Performance: Fair
Recording: Good
Stereo Quality: Good

This record has a splendid beginning. There is an eerie whirl of sound from both speakers which suggests a space ship or flying saucer about to land. As soon as that is over, the Family Tree comes in with *Birthday/Dirge-day* and their sound, then and later in the recording, never comes close to that electronic beginning. The title song, *Miss Butters*, is good enough, I suppose, and the performance has its merits, but I couldn't really work up much interest in the Family Tree or its efforts. Just blame it on my unexpanded mind. P. R.

CONNIE FRANCIS: *Connie and Clyde—Hit Songs of the Thirties*. Connie Francis (vocals), orchestra, Don Costa arr. *Connie and Clyde*; *You Oughta Be in Pictures*; *Ace in the Hole*; *Just a Gigolo*; *Button up Your Overcoat*; *Am I Blue*; and six more. MGM © SE 4573 \$4.79.

Performance: Ugh!
Recording: Good
Stereo Quality: Poor

Once again the movie *Bonnie and Clyde* can be blamed for an outbreak of violence, this time an assault on our eardrums. There is no Clyde. Connie sings alone, and you're just going to have to stand up against the onslaught. The only thing this disc has to do with the movie is a song cloyingly and cuddlesomely entitled *Connie and Clyde* that is full of snappy references to the NRA, the FHA, and Rudy Vallee. This sort of thing is called "special" material and makes me reflect that the "special" at roadside diners is usually the cheapest thing on the menu. As for the rest of the material, it is all right out of the Thirties and "updated" in arrangements designed to keep Connie as squarely in the middle of the road as a Mack truck. R. R.

THE FRATERNITY OF MAN. The Fraternity of Man (vocals and instrumentals). *In the Morning*; *Plastic Rat*; *Don't Bogart Me*; *Bikini Baby*; *Ob No, I Don't Believe It*; and seven others. ABC © ABCS 647 \$4.79.

Performance: Sleazy
Recording: Cheap
Stereo Quality: Fair

One thing about the names they give publishing companies these days: they tell it like it is. This album cover states clearly, "All Songs Published By Terrible Tunes, Inc. and Written By The Fraternity of Man with the exception of *Ob No, I Don't Believe It*." If it's any consolation to anyone, *Ob No, I Don't Believe It* is as atrocious as the rest. But when you play the Truth Game, you should be willing to go whole hog. Why limit it simply to Terrible Tunes, Inc? Why not Even Worse Lyrics, Inc., for instance? Or perhaps Cheezy Arrangements, Ltd.? Once you get started, the possibilities flood the brain. Caveat Emptor, Inc. might turn the trick if they're looking for something on the classy side (and a still, small voice tells me that's precisely what they are looking for if you consider the pretentiousness of this album). Another admirable example of album-cover honesty appears in the credit which reads "coordinated by Mark D. Jo-



MICHAEL DEES
Beguiling in ballads, strong in rock

seph, Reluctant Management, Inc." What can a poor reviewer add, when the point has already been so eloquently made? That the tunes are indeed terrible? That the reluctance of the management is perfectly understandable? "Just doin' our job," groans The Fraternity of Man. And doing mine too, it seems. R. R.

PAT AND VICTORIA GARVEY: *Mr. and Mrs. Garvey*. Pat and Victoria Garvey (vocals), Craig Doerge (piano, harpsichord, celeste), Charlie McCoy (trumpet, harmonica), Kenneth Buttrey (drums), Wayne Moss (guitar), others. *Fugacity*; *Supermarkets*; *It's Quite a Lovely Painting*; *Mrs. Custer, I'm Sorry Things Turned Out That Way for George*; *Ghost Towns*; *Orange Nickelodeon*; *Inside a Paper Stagecoach Slowly*; and five others. EPIC © BN 26403 \$4.79.

Performance: Campy
Recording: Fair
Stereo Quality: Fair

A literary agent once told me about an unsolicited play manuscript she'd received. It was neatly typed and followed the accepted format. All the indentations were placed where indentations should be. Margins had

been carefully established. But when she started to read, she was startled to find that instead of writing, it was mere typing. Something like this:

Iv Kem hujei ikfuv skdmgk, mgf!
Ghhabd tz knbf edsl e tvb puebj lik
engagbhec ih.

BVXNGFD
Pff eugvv elmuge rfv plul!

HJGH
Gw!

Mr. and Mrs. Garvey are not quite as perplexing, but almost. Snatches of song give evidence of interior rhyme, wit, and meaning, but when you follow the lyrics printed on the back of the album, they seem (with one or two exceptions) exercises in the art of the *non sequitur*. Oddly enough, the Garveys have the vocal quality of performers who have recorded some of the Ben Bagley collections of revue material, and consequently they sound like they intend their compositions to be spoofs of the current Whitmanesque craze in pop lyrics (for my money, Victoria Garvey is a soul sister to Alice Ghostley). This suspicion is abetted by one song that makes perfect sense and which I heartily commend to the attention of Bagley, Julius Monk, and Leonard Sillman—*It's Quite a Lovely Painting*. *Mrs. Custer, I'm Sorry Things Turned Out That Way for George*. It indicates that the real ability of the Garveys lies in writing and performing very pointed material that is witty and incisive. After trying and getting nowhere with such efforts, it is possible that the Garveys are putting us on by attempting to make a success of gobbledygook. I'd like to think that's the way it is, because that would make it an allegory for the time in which we live. I refuse, therefore, to be convinced that the Garveys have anything in mind but camping it up. And if the album is of interest to you on that level, you might indeed enjoy it. R. R.

GOGI GRANT: *Gogi Grant*. Gogi Grant (vocals); orchestra, Lincoln Mayorga arr. and cond. *Thinkin'*; *By the Way, It's Over*; *The Magic of People*; *If He Walked into My Life*; and five others. PETE © S1101 \$4.79.

Performance: Stork Club
Recording: Good
Stereo Quality: Good

In the 1930's and 1940's there were entertainers of a species called the "society chanteuse" about town. They were girls of good family who performed in places like the Stork Club and El Morocco, generally to large audiences of their friends. Most of them were pretty terrible, although the job paid off for many by leading to advantageous marriages (and despite their names and connections, many may have needed the money they made by performing). None ever made the breakthrough as a really popular entertainer. All of which is a prelude to saying that Gogi Grant sounds like an updated society singer to me. The two things I can commend her for are her intelligent choice of songs and her excellent diction. *If He Walked into My Life* is as flat, in every sense, as Twiggy. And when she sings *It's Over*, she convinces me it really is. All in all, this is a dated and rather sad album. P. R.

(Continued on page 144)

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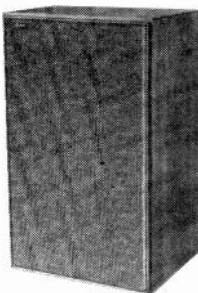


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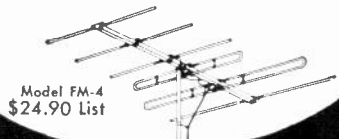
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HEARTS AND FLOWERS: Of Horses—Kids—and Forgotten Women. Hearts and Flowers (vocals, instrumentals). *Now Is the Time for Hearts and Flowers; Highway in the Wind; Second-Hand Sundown Queen; She Sang Hymns out of Tune; Ode to a Tin Angel; When I Was a Cowboy;* and five others. CAPITOL (S) ST 2868 \$4.79.

Performance: Cutesy
Recording: Good
Stereo Quality: Standard

Would you like to hear about the *Rock and Roll Gypsies* or the *Second-Hand Sundown Queen* (she knows your every need) or the *Legend of Ol' Tenbrookes*, the lovesick jockey? I didn't think so, and I see no reason to try to persuade you otherwise, when you probably have so many other things on your mind. Dave, Larry, and Bernie, the boys who make up the group that calls itself "Hearts and Flowers," are a simpering little trio with a weakness for whimsical ballads of the kind that little room is likely to be found for in any but the mushiest hearts. Whether they are singing about cowboys, tin angels, or newsboys, or even rendering Arlo Guthrie's wistful *Highway in the Wind*, their callow caterwauling, backed by lunatic banks of strings, is about as appetizing as a bowl of lumpy porridge—and every bit as bland.

P. K.

GLORIA LYNNE: Here, There and Everywhere. Gloria Lynne (vocals); orchestra, Frank Hunter arr. and cond. *So Warm; Think It Over; By the Time I Get to Phoenix; Love Child; Lonely Is the Name;* and five others. FONTANA (S) SRF 67577 \$4.79.

Performance: Florid
Recording: Excellent
Stereo Quality: Good

Knowing that the liner notes here end up: "Miss Lynne once considered becoming a nurse. But He made her a soul doctor. And gave her to us," one can understand that I approached Gloria Lynne's recital with some trepidation. I haven't been near a soul doctor in years and I was not about to start. It turns out that Miss Lynne is a big-voiced, very musical singer with strong gospel influences. What does separate her from the run of gospel singers is her comprehension and projection of lyrics. *By the Time I Get to Phoenix* is probably the best thing in the album, both as a song and as a performance. In it Miss Lynne carefully explores the lyrics and with each progression builds the song to a highly emotional climax. Things get a little too emotional for my taste on *Lonely Is the Name* and *So Warm*, but there is no denying that the lady is capable of intense musical communication.

P. R.

GUY MARKS: Loving You Has Made Me Bananas. Guy Marks (vocals), orchestra. *Loving You Has Made Me B.m.m.w.; Ti-Pi-Tin; Amapola; The Object of My Affection; Careless;* and six others. ABC (S) ABCS 648 \$4.79.

Performance: Tiresome
Recording: Okay
Stereo Quality: Good

This is another in what seems of late to be an endless stream of put-on records. This one tries to be funny about the style of band singers in the Thirties and Forties, but aside from the title tune, which Guy Marks wrote

and here performs, the amusement quotient is painfully low. There are a few smiles in *Loving You Has Made Me Bananas*, where Marks swoops, groans, and hesitates rhythmically through a set of idiotic lyrics, but things such as *Amapola* and *Ti-Pi-Tin*, authentic hits of the period, are made unnecessarily dreary. It's the kind of thing that always breaks up night-club orchestras but leaves the paying customers mystified.

P. R.

TONY MARTIN. Tony Martin (vocals); orchestra, Richard Wess cond. and arr. *The Night is Young; Imagine; Auf Wiederseh'n; It's All in the Game; Fools Rush In; Yours; Meditation;* and four others. AUDIO FIDELITY (S) AFSD 6200 \$4.79.

Performance: Vapid
Recording: Good
Stereo Quality: Poor

"I wonder who Tony Martin sounds like in the shower?" muses Merv Griffin in the liner notes. I wonder, too. Is there a prayer he sounds like the Tony Martin some of us remember and some of us even loved (all right, then, *liked*)? I mean, where did it all go? The liner notes further inform us that Tony is known by his colleagues as "Mr. Show Business" and among singers as "the last of the noteholders"—an interesting distinction between colleagues and singers.

Reviewers are notorious as bearers of bad news, and I'm afraid it is my painful duty to advise the paying public that the last of the noteholders is not holding them too steadily these days. But that doesn't seem to deter him. It's damn the tremolos, full speed ahead, double *forte* all the way. And the bleat goes on. The bleat goes on . . . R. R.

THE STEVE MILLER BAND: Children of the Future. Steve Miller Band (vocals and instrumentals). *Children of the Future; Pushed Me to It; You've Got the Power; In My First Mind;* and seven others. CAPITOL (S) SKAO 2920 \$4.79.

Performance: Mediocre
Recording: Very good
Stereo Quality: Very good

The Steve Miller Band has won a considerable reputation lately but demonstrates little that strikes me as unique. Like most young pop groups, it plays with solid professional control. One's admiration for its professionalism, however, must be tempered by bearing in mind the simplicity of the group's musical material. And the Steve Miller Band plays little that will startle anyone. I find myself particularly annoyed, too, by an overbearing and poorly played organ that persistently fills all the cracks and crevices, often to the point of absolute distraction. The Steve Miller Band would do well to learn the value of both sounds and silences.

D. H.

RECORDING OF SPECIAL MERIT

NILSSON: Aerial Ballet. Nilsson (vocals). *Daddy's Song; Good Old Desk; Don't Leave Me; Mr. Richland's Favorite Song; Little Cowboy; Together;* and seven others. RCA (S) LSP 3956 \$4.79.

Performance: Winning
Recording: Excellent
Stereo Quality: Very good

(Continued on page 148)

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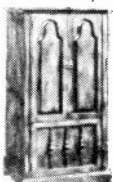
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Nilsson is a talent. Ignore the garbled liner notes (even though such incoherence is really inexcusable). The record inside the jacket is highly listenable: fresh, delightful, and original. Nilsson composed all but two of the songs, and on one of those he shares credit. Continually beset, as we are, with imitations of imitators, it is a pleasure to discover a performer with such appealing individuality. Do not construe this to mean that Nilsson is in any way outlandish. His material and delivery fall within an established framework. But there is a skillful lightness of touch that gives a highly personal cast to both material and performance. Very nice, too, are the arrangements credited to George Tipton. "Aerial Ballet" won me on a first hearing and each time I've played it I've liked it more. We are currently inundated with composer-performers wallowing in mediocrity. But cream rises to the top, where there's always room. And Nilsson is certainly the cream at the top of the recent competition.

R. R.

PHIL OCHS: *Tape from California*. Phil Ochs (guitar and vocals); various other musicians. *Tape from California; White Boots Marching in a Yellow Land; Half a Century High; Joe Hill*; and four others. A&M © SP 4148 \$4.98.

Performance: Fine spirit, poor music

Recording: Very good

Stereo Quality: Very good

Phil Ochs creates a difficult problem for me. Although I'm in total sympathy with his political and ethical point of view, I still find his music dull, predictable, and generally uninteresting. One long track—*When in Rome*—is typical, ranging from moral strictures to vague personal symbolism, and it is almost overbearingly repetitious musically. The production job is all Ochs could have wanted, with slim but sympathetic arrangements on three tracks. Even so, the overall results are unexciting. But, then, I didn't care for Eugene McCarthy's poetry, either. D. H.

RECORDING OF SPECIAL MERIT

PETER AND GORDON: *Hot, Cold and Custard*. Peter Asher and Gordon Waller (vocals); instrumental accompaniment. *I Feel Like Going Out; Freedom Is a Breakfast Food; Never Ever; The Magic Story of the Park Keeper and His Fairy Godmother; Sipping My Wine; Greener Days*; and five others. CAPITOL © ST 2882 \$4.79.

Performance: Super

Recording: Excellent

Stereo Quality: Excellent

Peter and Gordon work well together. And isn't that really what it's all about when it comes to deciding what makes a combination tick? Well, tick away they do, with precision timing, sardonic wit, mirthful melody, and a lot of other nice things going right in a musical world where things all too often go wrong. Their lyrics are worth listening to, their delivery is spirited and on the button. They are not tradition-shattering; they work painstakingly within a narrower, safer realm. But by knowing their limitations and never overstepping them, they have actually triumphed over them. *Sipping My Wine* and *Cos You're a Star* are my two special favorites in the collection. But there's really not a song I'd find fault with.

R. R.

DELLA REESE: *I Gotta Be Me . . . This Trip Out*. (vocals), orchestra, Oliver Nelson arr. and cond. *Never My Love; My World is Empty; Without You; I Gotta Be Me; Low; Go; Pop Goes the World; I Got the Blues; For Once in My Life*; and three others. ABC © ABCS 636 \$4.79.

Performance: Expendable

Recording: Good

Stereo Quality: Good

Several albums lately have "The Real" in their titles. Let me give you an example. Say the singer's name is Lily Ersatz and this is maybe her tenth album, and they've gone and titled it "The Real Lily Ersatz." Doesn't that imply that all the other Lily Ersatz records in your collection are fraudulent, fit for the junk heap, because Lily has been faking it all this time and only now at long last has she deigned to unmask and let us hear the truth? For Lily Ersatz, substitute Della



NILSSON

Plenty of room at the top

Reese, whose new disc is titled "I Gotta Be Me . . . This Trip Out." Who was she the last trip out? Whoever she was, I rather liked her. Should I be ashamed? Was I taken in? And whoever she was, I wish she'd come back, because the voice on this album is the worst. If this is the real Della Reese, I'd like to put in a bid right now to get her stand-in back. Before it's too late.

R. R.

JOHNNY RIVERS: *Realizations*. Johnny Rivers (vocals), orchestra. *Hey Joe; Look to Your Soul; The Way We Live; Summer Rain; Something Strange*; and five others. IMPERIAL © LP 12372 \$4.79.

Performance: Rivers, stay 'way from my door

Recording: Okay

Stereo Quality: Good

Rivers gives a ululating once-over here to some good modern songs by James Hendricks, Dylan, and Scott McKenzie and to two of his own numbers. Dylan's *Positively Fourth Street* is probably Rivers' best effort, followed by Hendricks' *Summer Rain*. I try to enjoy Rivers, but there is something about his voice and performing style that turns me off completely. For some reason he strikes me as being not genuine. His sound, voice.

(Continued on page 150)

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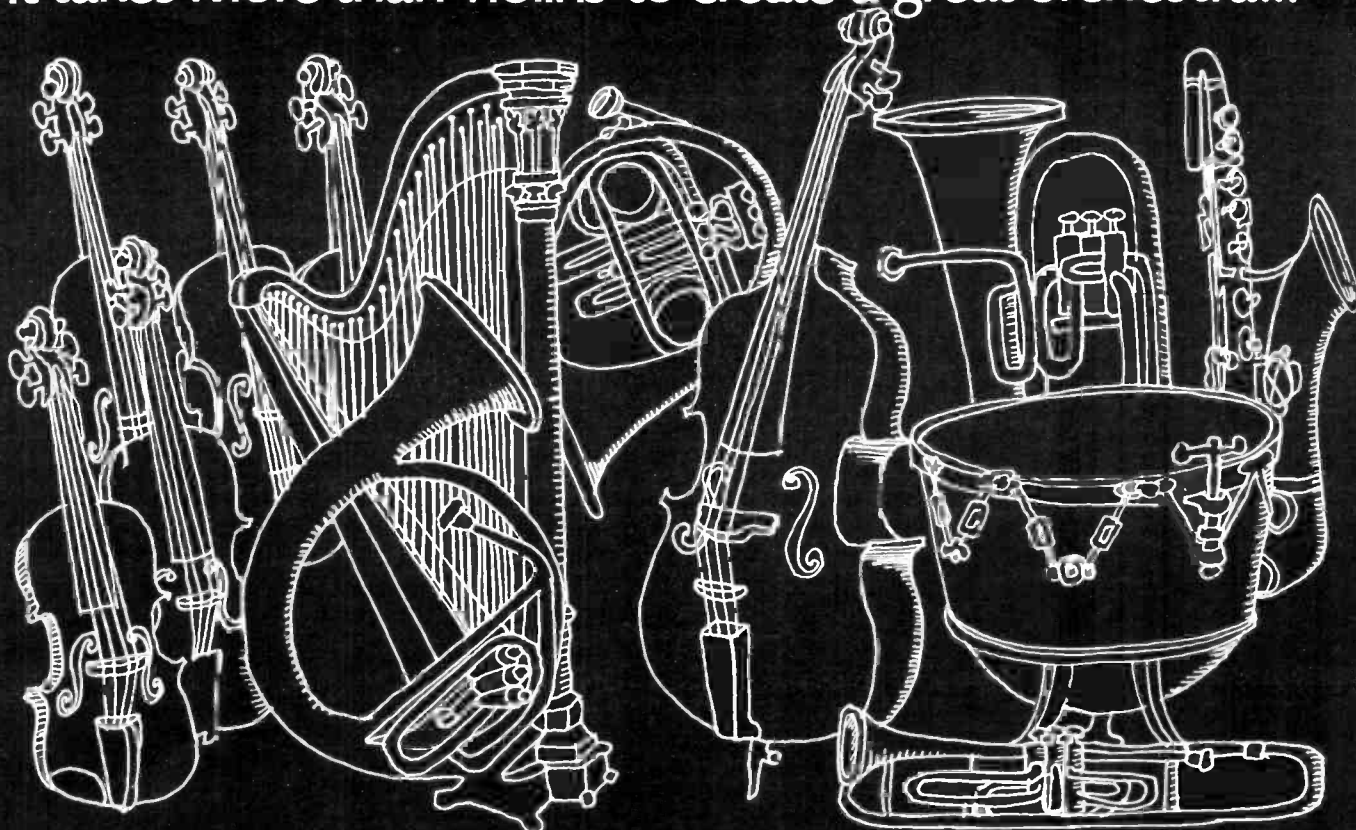
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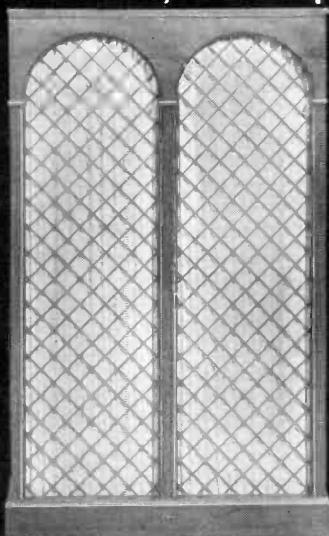
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and songs seem to me to be fashionably fabricated for an audience that is a known quantity. I don't find him a bad performer, just not a very interesting or adventurous one. P. R.

THE SANDPIPERS: *Softly*. The Sandpipers (vocals, instrumentals). *Softly*; *Find a Reason To Believe*; *Back on the Street Again*; *Love Is Blue*; *Cancion de Amor*; *Quando m'innamoro*; and six others. A & M © SP 4147 \$4.98.

Performance: Tranquilizing
Recording: Excellent
Stereo Quality: Excellent

The Sandpipers are a subdued but versatile young quartet (three boys and a girl, if my ears report correctly) who offer a kind of welcome musical benzocaine as relief from the painful blasts of raw sound manufactured in such quantity by their contemporaries. "Softly she comes," they sing soothingly to the accompaniment of sweet strings, yet the effect is not saccharine, never spills over into artificial mawkishness. Their repertoire is also spiced with foreign imports: hushed Spanish-flavored stretches like *Ojos de España* and *Canción de Amor*, a Neapolitan-type number (*Quando m'innamoro*), a French ballad (*L'Amour est bleu*), even a Gregorian psalm to wind things up exotically. Each is performed with a feeling for its native idiom that even the undisguisable California accents of the team cannot mar. Home products include the taunting *To Put Up with You*, healingly backed by an arrangement that includes a sleepy trumpet, and a solemn paean of praise to a girl named Suzanne, with languorous long lines by the popular Leonard Cohen, whose soft-spoken way with a lyric meshes perfectly with the gentle appeal of the Sandpipers. P. K.

PATRICK SKY: *Reality Is Bad Enough*. Patrick Sky (vocals); orchestra. *She's Up for Grabs*; *Children's Song*; *Silly Song*; *Jimmy Clay*; *The Dance of Death*; and six others. VERVE © FTS 3052 \$4.79.

Performance: Unfinished
Recording: Good
Stereo Quality: Good

Patrick Sky writes most of his own material. It varies from fair to awful. For some reason he felt impelled to tackle Gilbert and Sullivan's *Modern Major General* here, and even disregarding his diction (which is worth disregarding), he makes an incredible botch of it. This is the only selection in the album not by Mister Sky: he does a little better with his own things, for instance *She's Up for Grabs*, which is all about a young lady who is "A double talkin', jivey-walkin' longtime loser/The kind with a twisted mind," or *The Dance of Death*. Occasionally one hears a rather striking image, but for the most part the disc struck me as full of over-rich versifying, fashionably morbid but generally juvenile in outlook. P. R.

SLY AND THE FAMILY STONE: *Life*. Sly and the Family Stone (vocals and instrumentals). *Chicken*; *Plastic Jim*; *Fun*; *Into My Own Thing*; *Love City*; *M'Lady*; and five others. EPIC © BN 26397 \$4.79.

Performance: Routine
Recording: Good
Stereo Quality: Good

This group seems to work enormously hard

to little listening effect. At least to my ears. About half way through this one the desperate sincerity of the group began to sound a bit forced and hysterical. There is some measure of fun in *Fun*, and *Love City* comes off rather nicely, but they were the only two of more than moderate interest. If you like working up a listening sweat, though, then this might be something for you. P. R.

VANILLA FUDGE: *Renaissance*. Vanilla Fudge (vocals and instrumentals). *The Sky Cried—When I Was a Boy*; *Thoughts*; *Paradise*; *That's What Makes a Man*; and three others. ARCO © SD 33244 \$4.79.

Performance: Excellent vocals
Recording: Excellent
Stereo Quality: Excellent

Vanilla Fudge is a paradoxical group. When they are good, they can be very good indeed,



MARLENE VERPLANCK

A gently lyrical, perfectly textured voice

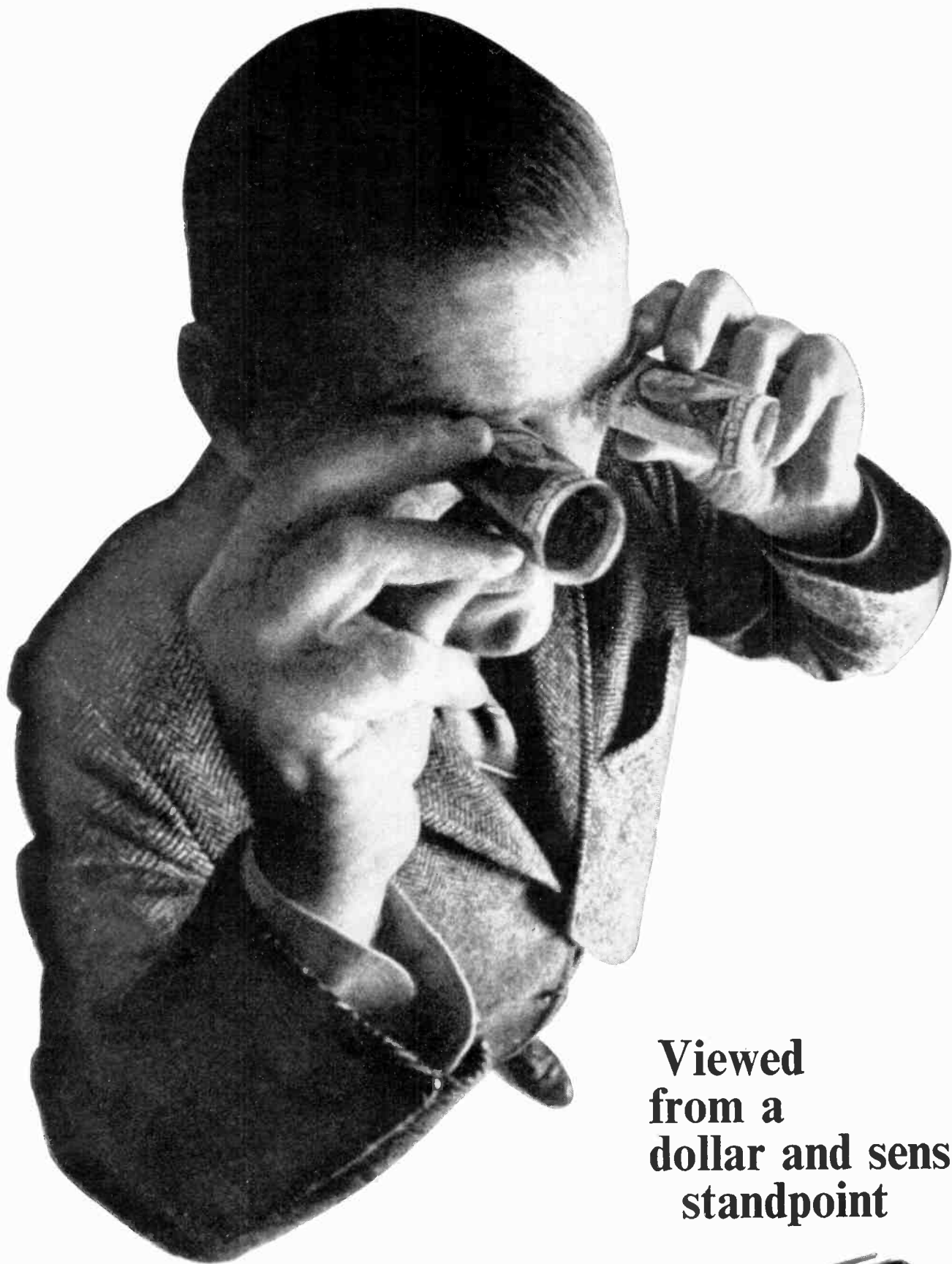
and when they are bad they wallow in the self-conscious excesses that too often put the stamp of immaturity on otherwise professional-sounding young musicians. Their vocal work can sometimes be brilliant, particularly in the wide-spaced falsetto lead passages; one choral section in particular—even if actually overdubbed by Vanilla Fudge—is little short of astonishing. On the other hand, pieces like Donovan's *Season of the Witch* move to the polar extreme, with tasteless narrations which must generously be taken as (unintentional?) high camp. D. H.

RECORDING OF SPECIAL MERIT

MARLENE VERPLANCK: *A Breath of Fresh Air*. Marlene VerPlanck (vocals); orchestra arr. and cond. by Billy VerPlanck. *Mr. Lucky*; *Growing Old Gracefully*; *Brasileiro*; *There Won't Be Trumpets*; *I Concentrate on You*; *Sunday*; and four others. MOUNTED © M-108. Available in some stores and from Mounted Records, 888 Eighth Ave., New York, N.Y. 10019, \$4.19 postpaid.

Performance: Welcome professionalism
Recording: Good
Stereo Quality: Good

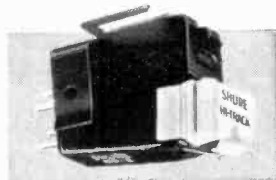
(continued on page 152)



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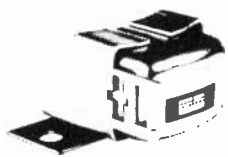
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So few singers today know or care about good singing. They're too busy trying to make a fast buck, distorting their voices and imitating fads to sell records. Consequently, three out of four of the good singers left are either too dramatically electro-charged trying to be individualistic to be appealing (for example, Lana Cantrell, Della Reese) or so mannered they often destroy the tasteful songs they select to sing (Nancy Wilson, Dionne Warwick).

It is indeed refreshing, therefore, to hear a songbird like Marlene VerPlanck. (Hers is the lush, lyrical voice everyone has heard behind the Winston commercials.) She used to be the lead singer with a fine group called the John LaSalle Quartet, which eventually went the way of all talent in the garbage can today's music industry has become. On two of the tracks of this disc (*Sunday* and Lionel Bart's *Where is Love*) it sounds as though the old group has been reunited. On everything else, Marlene sings with gentle lyricism, using her perfectly textured voice like a finely tuned musical instrument being played to perfection. She has perfect pitch and brilliant timing, and displays a keen knowledge of composition and technique coupled with a clean, spring-like, sparkling attitude toward the catalytic form of the musical arrangement. And she has a wonderful head for intelligent material. As far as I know, she's the only singer in the world who has ever recorded *There Won't Be Trumpets*, a peachy Stephen Sondheim song of a few seasons back that was unfortunately deleted from the Broadway-bound *Anyone Can Whistle* because Lee Remick didn't have the range to sing it. Marlene can sing it, all right, and those who have never heard it are advised here and now to sign in, please.

The saddest thing about the record industry today is the reluctance of the major labels to sign and publicize wonderful singers who, seemingly because of their intelligence and perseverance, are limited to a small following of perceptive people who prefer good songs sung well. Talented individualists in films are breaking away from the old Establishment and forming their own companies to make movies they believe in. Similarly, Marlene VerPlanck's husband Billy has formed his own label called Mounted Records (address listed above) to produce music for people with taste. He not only produced his wife's album, but also wrote the arrangements and conducted the band. If your record store has never heard of Mounted, drive its manager crazy until he orders this disc. I can't congratulate anyone involved in the project enough. It does what Marlene's now-famous Winston commercial only subliminally suggests: it sounds good, like an album should. R. R.

GEORGE WEIN AND HIS ALL STARS:
George Wein Is Alive and Well in Mexico. George Wein (piano), Bud Freeman (tenor sax), Pee Wee Russell (clarinet), Ruby Braff (cornet) Jack Lesberg (bass), Don Lamond (drums). *I Never Knew; All of Me; Have You Met Miss Jones?; Take the "A" Train;* and four others. COLUMBIA © CS 9631 \$4.79.

Performance: Groovy
Recording: Excellent
Stereo Quality: Good

This one gets my vote for "The Worst Al-

bum Cover of the Year." That is not an award to be given casually, and I realize that the number of contenders is impressive. But I think the grinning group clowning around in their Mexican gear on this cover takes the cake for creating a negative impression about a jazz album that is really a groove—if you can bring yourself to put it on your turntable in the face of those hyena grins. The selections contained herein are taken from three separate concerts in Mexico when the Newport All Stars were there as part of a jazz festival sponsored by American Airlines. I got this bewildering bit of information (an American Airlines publicity puff?) from the liner notes, which, while in a completely different style—very straight, very earnest—are atrocious enough in their own right to deserve that front cover. Oh, well, forget the jacket, if your aesthetic sense permits, and concentrate on the pure jazz treatments of such delectable classics as *Have You Met Miss Jones?* and *Take the "A" Train*. When George and his boys quit playing around and get down to the business of playing, they display none of the shucks-Maw tomfoolery that could scare off the squeamish. Its all very polished and professional and pleasant. Stop and Listen. Just don't Look. R. R.

THE WIND IN THE WILLOWS. Wayne Kirby (vocals, double bass, piano, harpsichord, organ, vibes), Ida Andrews (flute, bassoon, piccolo, chimes, vocals), Peter Brittain (lead guitar, vocals), Paul Klein (vocals, guitar), Deborah Harry (vocals, tamboura, tambourine, finger cymbals), Anton Carysforth (drums), Steve "Marvello" DePhillips (bass, vocals), and others. *Moments Spent; Uptown Girl; So Sad; My Uncle Used to Love Me, but She Died;* and seven others. CAPITOL © SKAO 2956 \$4.79.

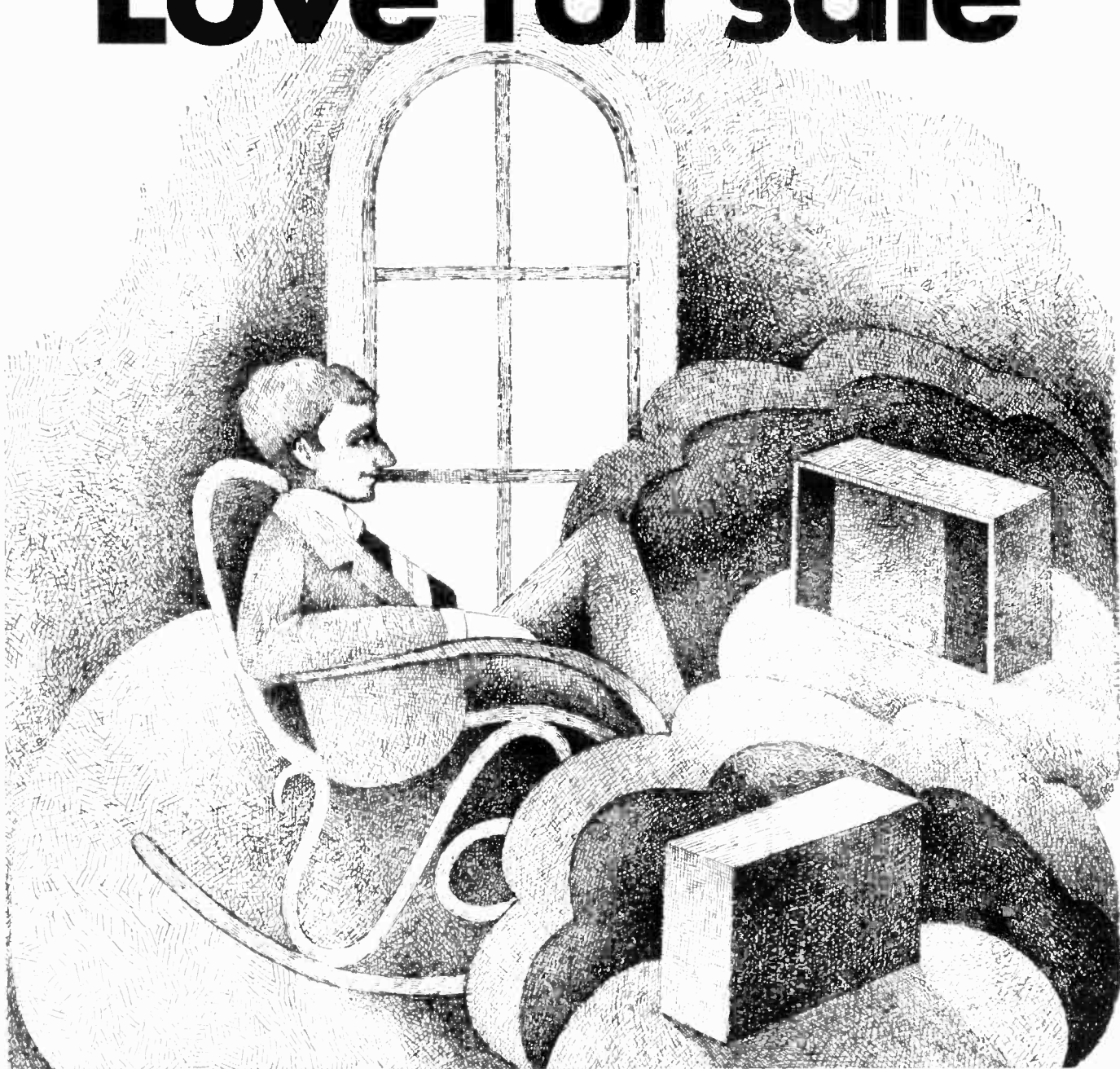
Performance: Strained
Recording: Very good
Stereo Quality: Very good

What can one say about "Wind in the Willows" except to ask why this limp set has been done up like a Rockefeller Plaza Christmas tree ornament or a Tennessee tart all tricked out for her first night on Forty-Second Street? Not only are some perfectly dreadful lyrics reprinted inside a double sleeve jacket (in the type size in which they print special editions of the New York Times for those who have trouble seeing), but there is an additional folder, a bulky and separate entity labeled "Lyric Portfolio," which looks like a tutti-frutti nightmare straight off the kiddie rack at Doubleday's. I am baffled by its contents: a pack of stickers, a mini-mobile, and suitable-for-framing illustrated versions of the same lyrics that have already been printed inside the album folder (which scarcely bear scrutiny once, let alone twice). The performances are threadbare of anything resembling talent, and reach their nadir in an interminable and horrendously performed reading out of Kenneth Grahame's *The Wind in the Willows* set to a dreary dirge composed by Paul Klein. To include, amid so much that is pretentious, Roger Miller's campy trifle, *My Uncle Used to Love Me, but She Died* simply shows a desire by the group to pinprick its own overblown balloon. Oh, well. Down, down, and away. R. R.

(Continued on page 154)

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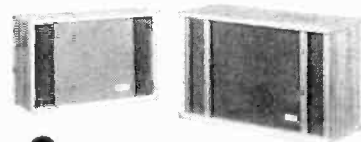
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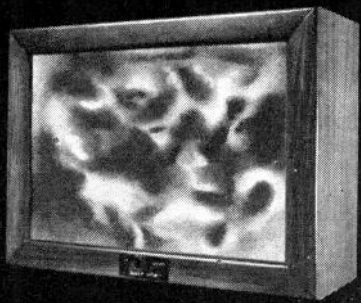
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JAZZ

GARY BURTON: *Gary Burton Quartet in Concert.* Gary Burton (vibes), Larry Coryell (guitar), Steve Swallow (bass), Bob Moses (drums). *Blue Comedy; The Sunset Bell; Lines; Walter L.; Wrong Is Right;* and three others. RCA Ⓢ LSP 3985, Ⓜ LPM 3985 \$4.79.

Performance: Even but not exciting
 Recording: Very good
 Stereo Quality: Very good

It's hard to explain why the Gary Burton group has accumulated such an enthusiastic following among young audiences. True, their hair is long and their costumes acceptably mod, and guitarist Larry Coryell is known to have served an apprenticeship in the rock world. But the music makes few concessions to commerciality and seems to continue along substantially the same lines Burton has followed since he left Stan Getz.

There's nothing wrong with that, of course, since Burton is an uncommonly gifted musician whose leadership instincts, in his choice of music and personnel, are excellent. In addition, Burton has matured considerably in the last few years, tempering his remarkable technical skills with great musicality, and playing what can be a deadeningly impersonal instrument in warmly communicative fashion.

Like most musicians, Burton and his associates generally play better on concert dates than on recordings, and this release is no exception. Since I was at the concert this disc's title refers to, I was curious to see if my enthusiastic reaction to the "live" program would be confirmed when I heard the recording. Surprisingly, it was not. Something—and I don't think it was simply the difference in listening environment—had brought about a change between concert hall and recording. Burton's group sounds good, to be sure, but not so good as they did that February night at Carnegie Recital Hall. Perhaps the recording art has not yet reached the level of technical mastery that the recording companies would have us believe. Or perhaps it is merely that nothing sounds as good the second time around.

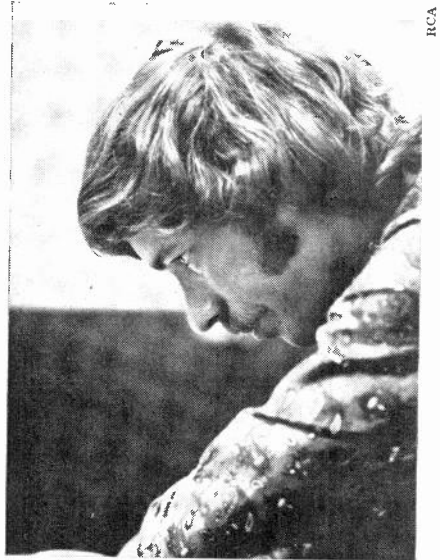
CHICK COREA: *Tones for Joan's Bones.* Chick Corea (piano), Joe Farrell (tenor sax, flute), Woody Shaw, Jr. (trumpet), Steve Swallow (bass), Joe Chambers (drums). *Litba; This Is New; Tones for Joan's Bones; Straight Up and Down.* VORTEX Ⓢ 2004 \$5.79.

Performance: Uneven but promising
 Recording: Good, but piano too compressed
 Stereo Quality: Very good

Chick Corea's first album as a leader has the unevenness that so often characterizes such maiden outings. He is best known as a sideman—most recently with Herbie Mann, Blue Mitchell, Willie Bobo, etc.—but he seems

on the verge of finding his own direction. Here and there, traces of an individual conception are emerging that may bode well for his future activities. Unfortunately, however, too many outside influences are still active here, both in Corea's playing and in the playing of his group. For example, Joe Farrell, potentially one of the better young players around, has become so buried in a Coltrane bag that his own burgeoning ideas are virtually obscured. But Corea, and Farrell too, are promising talents. Once past the skittishness of his first trip around the track, he may develop the thoroughbred potential he seems to possess.

DAVID NEWMAN: *Bigger and Better.* David Newman (alto sax, tenor sax, flute); with various other musicians, William Fischer arr. and cond. *Yesterday; And I Love Her; The Thirteenth Floor; Ain't that Good*



GARY BURTON
Warmly communicative, uncommonly musical
News; and two others. ATLANTIC Ⓢ SD 1505 \$5.79.

Performance: A versatile blues horn man
 Recording: Very good
 Stereo Quality: Very good

Saxophonist-flutist David Newman has exerted a major influence upon many horn players in the new rock groups. The special attractiveness of Newman's style traces to its origin in the small Harlem blues-band music so favored by the young white pop players. Newman's latest outing includes an unusual collection of tunes, ranging from Lennon and McCartney to Sam Cooke. He approaches everything in predictably assertive fashion, with the sole exception of *For Sylvia*, a curiously out-of-date but attractive melody which he plays in appropriately *distingué* style. Like other blues players who come to mind, Newman can have a casual approach to intonation, particularly in his ballads, but his playing is warm enough to compensate for the occasional departures from pitch.

RECORDING OF SPECIAL MERIT

THE SOUND OF FEELING: *The Sound of Feeling.* Alyce and Rhae Andrece (vocals); Gary David (piano, vocal and Marxo-
(Continued on page 156)



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phone); Ray Neapolitan and Chuck Domancico (bass); Dick Fisher (drums). Guest Star: Oliver Nelson (soprano saxophone). *My Favorite Things*; *Phrase*; *Circe Revisited*; and two others. LEONARD FEATHER'S ENCYCLOPEDIA OF JAZZ ALL STARS. All Star Orchestra, arr. and cond. by Oliver Nelson. *Patterns for Orchestra*; *Greensleeves*; and two others. VERVE © V6 8743 \$4.79.

Performance: Innovational and thrilling

Recording: Excellent

Stereo Quality: Excellent

Who says jazz singing is out of date? The Sound of Feeling is the most revolutionary vocal group I've heard since Annie Ross first teamed up with Jon Hendricks and Dave Lambert. It is composed of two bassists, a drummer, a wildly innovational California pianist named Gary David, and two beautiful twins named Alyce and Rhae Andrece, who have invented a new style of singing that sounds like John Coltrane and Ornette Coleman in a duet. The Andrece Sisters break the octave down into more notes than you'll find on a piano, scat-singing in counterpoint, improvising tonally and atonally, and breaking out in a sound unprecedented in jazz singing today.

Jazz historian-critic Leonard Feather heard the sextet one night at Donte's, the best jazz room in Los Angeles, and was so overwhelmed he talked Oliver Nelson into playing soprano sax on their first record date. The result is an explosion of musical sounds that spans five centuries and requires very close listening on the part of the audience. If you are willing to learn something, this group will blow your mind. First, they do *My Favorite Things* in three different meters (just try it in harmony with a buddy and see what happens!). Then there's a contrapuntal ad-lib session on a twelve-bar minor blues, *Waltz Without Words. Phrases* starts out as an ad-lib abstraction, then moves unexpectedly into sixteenth-century madrigal style. *Circe Revisited* is a weird mixture of classical music and jazz featuring Gary David on the third-voice harmony and on an unconventional Lebanese instrument called a Marxophone. It all has to be heard to be believed, but I'm convinced the musicianship, dedication, and attractiveness of the Sound of Feeling will pay off in the future.

The group's name is also an apt title for their debut disc, because side two features Oliver Nelson and a mind-boggling array of jazz super-stars in a collage of colors and moods addressed to the nervous system. Nelson has proved his versatility and arranging genius many times in the past, but nothing he has ever done had in any way prepared me for what happens here. *Patterns for Orchestra*, part of a suite written as a tribute to John F. Kennedy, is a magnificently orchestrated poem, with J. J. Johnson's trombone punctuating each stanza. *Sidewalks of New York* swings like mad with Zoot Sims, Hank Jones, and Nat Adlerley doing the hopscotching. There is a harmonic lyrical texture to Nelson's charts on this and *Greensleeves* (featuring Bob Brookmeyer's valve trombone) that proves how creative yet simple big-band jazz can be.

The two sides of this disc, unflagging in their achievement of beauty and in the realization of musical ideas, go together like matching bookends. R. R.



THEATER • FILMS

FOR LOVE OF IVY (Quincy Jones). Original-soundtrack recording. ABC © ABCS OC 7 \$4.79.

Performance: Soggy

Recording: Excellent

Stereo Quality: Spectacular

Some of my favorite light reading comes from the backs of record jackets. Elsewhere the tone of the written word may be soured by the forebodings and unease of our times, but in those euphoric columns all goes well, every composition is a masterpiece, and the consumer need never feel he has emerged from his record-store freighted down with a bag of lemons. So, accompanying this soundtrack disc of a sentimental movie about an ethnic romance are the eager words of co-producer Jay Weston: "MUSIC! MUSIC! MUSIC! A most important factor in any film . . . One man, and one man alone was sought to create it. Quincy Jones! After reading the script, Quincy wired the producers: 'You'll have to fight me off! I must do this movie!' " Do it he did. "Night and day for weeks Quincy Jones wrote and rewrote, improving still further his IVY score. . . . On March 25, 1968, a 44-man orchestra gathered . . . a hush fell over the control booth." And what was brought forth? The proverbial mouse from the laboring mountain, believe me. Pseudo-soul ballads dribble out like pineapple syrup at a soda fountain. Instruments noodle through endless stretches of tangled yardage, weaving the ideal accompaniment for an afternoon snooze. All in all the "hottest new composer-arranger in the film world" has contributed an altogether commonplace score, indistinguishable from hundreds of others. The title song ("Ivy gets what Ivy needs . . . what Ivy needs is love . . .") will probably get the Oscar Mr. Weston anticipates for it, as well as love. Worse I cannot wish it. P. K.

THE ONE AND ONLY GENUINE ORIGINAL FAMILY BAND (Richard M. Sherman-Robert B. Sherman) Original-soundtrack recording. Walter Brennan, Buddy Ebsen, Lesley Ann Warren, John Davidson, Janet Blair, Wally Cox, Richard Deacon (vocals). Orchestra and chorus, Jack Elliott arr. and cond. BUENA VISTA © BV 5002* \$4.79, Ⓜ BV 5002 \$3.79.

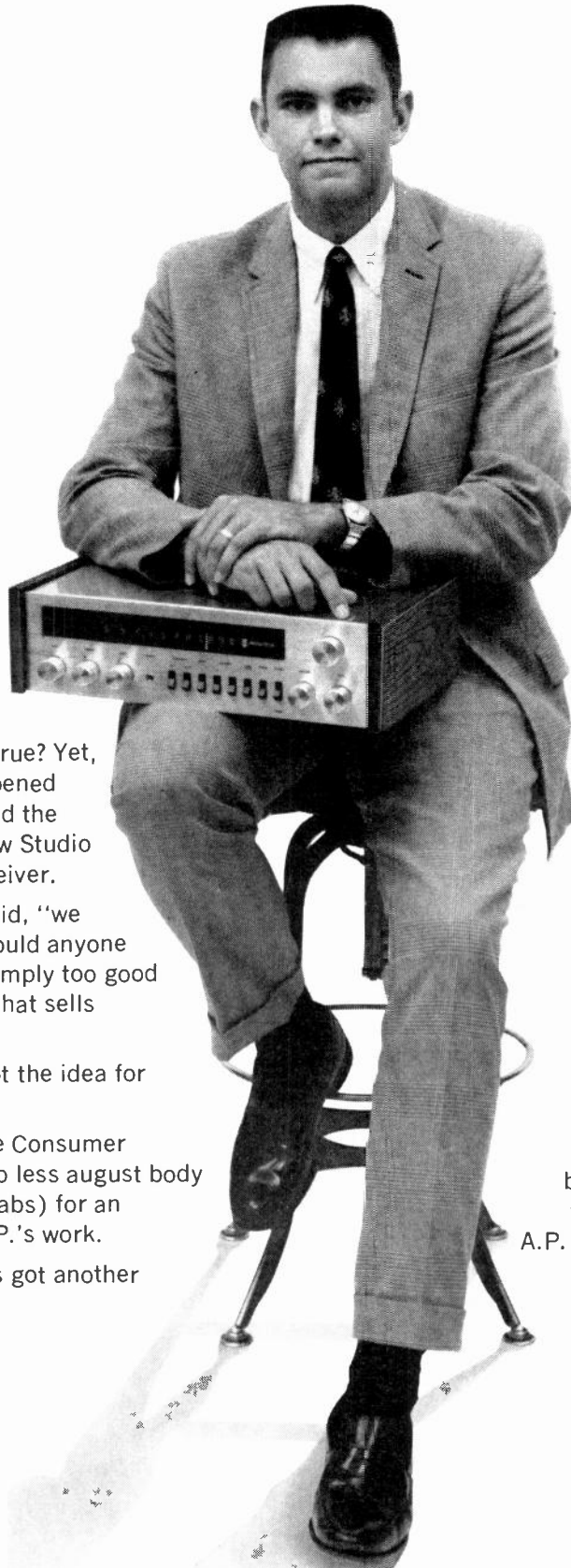
Performance: Unoriginal soundtrack

Recording: Fair

More sweets from the late Walt Disney's big Hollywood candy store, this time the track of a movie about a family band trying to help get Grover Cleveland chosen at the 1888 Democratic National Convention. "They's nothin' you can't buy with a song!" Grandpa Hower, the family band-leader

(Continued on page 158)

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CIRCLE NO. 29 ON READER SERVICE CARD

(Walter Brennan, need I say) tells his progeny. "No door you can't open . . . with the right kind of music." The music, in this case, is a whole barrelful of shameless bucolic plunderings from the corncribs of Rodgers and Hammerstein. There's a song called *Dakota* right from *Oklahoma*; the heroine, trillingly portrayed by a sweet kid named Lesley Ann Warren, is indistinguishable from *Oklahoma's* Laurey, *Carousel's* Julie, or any of those other peaches-and-cream types (she sings of herself as "the happiest girl alive"); there are the inevitable patriotic marches, folksy hoe-downs, and period pieces like *Who Invented Music?*, which you could almost swear you'd heard before in ten other movies. The producers were so fond of the lyrics that they offer almost all of them in an accompanying eleven-page booklet, which is decorated with scenes from the picture, just in case you were unpatriotic enough to miss it. P. K.

LEONARD SILLMAN'S NEW FACES OF 1968. Original-cast album. Madeline Kahn, Brandon Maggart, Gloria Bleezarde, and others (vocals). *By the Sea; Where Is the Waltz; A New Waltz; The Girl in the Mirror; Luncheon Ballad; Evil; Where Is Me?; Das Chicago Song*; and twelve others. WARNER BROS. © BS 2551 \$5.79.

Performance: A nervous breakdown straining to be gay

Recording: Fair
Stereo Quality: Fair

When a London hit bombs in New York, its failure is usually attributed by the denizens of Shubert Alley to "sea change," a mysterious Broadway malady somewhat akin to chromosome damage. "New Faces of 1968" has been similarly affected in its move from the Booth Theatre, where it closed a victim to the critics' axes, to the recording studio, where producer Leonard Sillman hoped to preserve its fleeting merits for posterity. Even though the distance of only a few city blocks is involved, chalk it up as a bad trip.

Too bad, too. With good satire fast becoming a lost art and good taste a lost cause, it has been comforting to think of Leonard Sillman as a producer of musical revues unswervingly dedicated to the proposition that not all mentalities are created equal. I saw the show and enjoyed it. In the theater, Sillman's formula is workable. On records, it seems overworked to the brink of nervous exhaustion and as removed from the freshness of the original concept as freeze-dried bananas.

Not that the album doesn't have its moments. It would be worth the price simply to own a copy of Madeline Kahn singing a takeoff on Weill and Lenya called *Das Chicago Song*. But for every gem like this one, we are saddled with a three-to-one ratio of schlock. Brandon Maggart, for instance, is supposedly hysterically funny because his voice is horrible, but it hardly takes a trio of numbers to prove *that*. Consider Miss Kahn and Mr. Maggart the two ends of the talent spectrum, with the rest falling somewhere in between—all too often, falling flat on their material.

I have been saving shelf space next to my other "New Faces" albums, looking forward to this installment. To my disappointment, the recorded version of "New Faces of 1968" doesn't measure up to its fine predecessors. R. R.

SPOKEN WORD



THE GENERATIONS OF ISRAEL. Voices of David Ben Gurion, Moshe Dayan, Abba Eban, Levi Eshkol, Teddy Kollek, Golda Meir, Itzhak Rabin, Edwin Samuel, Meyer Weisgal, Yigael Yadin and others. Folk songs played by Israel Army Band and various Israeli groups. Sounds of "Six-day War" and other documentary material recorded on location. CBS © ® 32 B5 0012 two discs plus illustrated book \$15.00.

Performance: Talky and tricky
Recording: Conscientious
Stereo Quality: Resourceful

Having wrapped up the Irish and Russian revolutions in shiny multi-media packages of song and story, those redoubtable documentarians over at CBS now turn their attention to Israel. It should be said at once that the project has been tackled with a certain austerity appropriate to the subject, in sober black and white, avoiding such gimmicks as maps, photostats of posters, or other trappings more appropriate to a Parker Brothers game box than the contemplation of history. The book, remarkably free of the usual grey polemical prose, is particularly successful, combining a generous progression of full-page photographs with a text that traces the growth of the Jewish State from the time of the first migrations of settlers from Eastern Europe to Palestine in the nineteenth century, through an astute presentation of memoirs, diaries, and personal reminiscences. There are twenty selections, starting with an account of the establishment of the first agricultural settlement in Petach Tikvah and culminating in a young Israel reporter's eyewitness impressions of last year's six-day war. Excerpts from the writings of S. Y. Agnon, David Ben Gurion, Martin Buber, Moshe Dayan, Theodor Herzl, Vladimir Jabotinsky, Henrietta Szold, and Joseph Trumpeldor provide personal insights into episodes too often recorded in the arid language of propaganda.

The records, although they would seem to have everything going for them from folk music to on-the-spot interviews with men who were where the action was, are less easy to take. The approach is the familiar CBS documentary style of putting bits and pieces of sound together in an over-all design in which the same voices return like motifs in a rug. But the result of all this careful editing here is a flat pattern of music and speech which, while it follows the course of history through time, builds little momentum, and, as far as the listener's emotions are concerned, seems to go nowhere.

Another difficulty is the fact that, although English is Israel's second language, and there is a strong British influence on the way it is spoken by old-timers there, every Israeli has his own notion of grammar and pronunciation. And the songs—by varied popu-

(Continued on page 160)

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lar groups, military bands, folk-singers, and choirs—punctuate the talk more like commercials interrupting the flow of a broadcast than as particularly felicitous musical interludes—this despite the fact that the subject of the music is usually keyed carefully to the theme of the exposition.

Like the book, the four recorded sides are divided chronologically into sections: *Pioneers of a New Society*; *The Growth of the Land*; *Holocaust in Europe*; *The State Is Born*; and *From 1948 to 1968*. Certainly there are moving moments, for the story of Israel's resurrection in our age and its battles for life is surely a stirring one. When Arie Eliav, who organized the Jewish refugee camps in Europe, recounts the shocking tale of the cruelties endured by the displaced persons who thought they were going home at last on those pitiful refugee ships and wound up behind barbed wire on Cyprus, we are exposed to a devastating moment in the endless epic of human callousness. Too much of the time though, there is too much pride in suffering, too much dwelling on the glory of old hardships and mortifications of the flesh. If Israel, as its silver-tongued minister of Foreign Affairs Abba Eban puts it, is to become "a place of healing," there must be less opening of old wounds, less wailing at recaptured walls, less relentless preoccupation with selfhood and far more with the common problems all men must solve if the earth as a whole is to be made really fit for habitation by the human race.

P. K.

GARY OWENS: *The Funny Side of Bonnie and Clyde*. Gary Owens (narrator); Joan Gerber, David Ketchum, Gene Moss, Jim Thurman, Jesse White, Cousin Norbert and Bruce Gordon (actors). EPIC Ⓢ BN 26377 \$4.79.

Performance: Both sides unfunny
Recording: Good
Stereo Quality: Good

Gary Owens and his dogged little company offer the purchaser a self-styled "spoof-in" of the celebrated gangster couple that is replete with sound effects, music, and elaborate production values but offers very little beyond feeble gags in the way of real entertainment. It is a case of having picked the right victim and then loaded the pistol with dud bullets. With Joan Gerber as a heavily caricatured hard-breathing Bonnie and David Ketchum a totally inept cartoon of Clyde, the script staggers from hold-up to hold-up with time out for a running gag of vignettes during which Gene Moss, as a marshal in pursuit of the thieving pair, is twitted by insulting hotel clerks, barbers, and counter-men at various diners across the land for the humiliations he is rumored to have endured at the hands of his adversaries when they captured him. Only once does the whole lumbering effort rise to its potential: the scene is a bank where the teller refuses to accept a hold-up note from Clyde because he doesn't have an account in that branch. Even the gangster's Chicken Delight courtesy card is rejected, and his threatening note has to be okayed by a ranking official before the bank's money can be turned over to him. For the rest, "The Funny Side of Bonnie and Clyde" is pretty sad stuff, with jokes on the level of "I got the platformate, but forgot the gas"—of which I had better spare you any further examples.

P. K.

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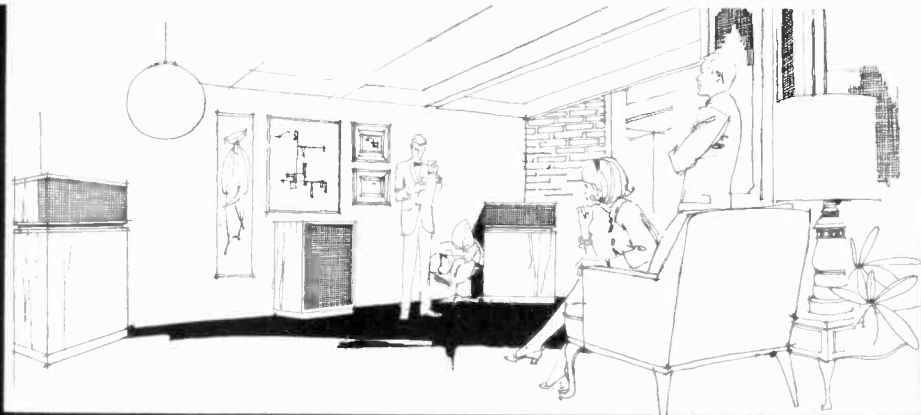
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STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • IGOR KIPNIS
PAUL KRISH • REX REED • PETER REILLY • ERIC SALZMAN

BRAHMS: *Three Intermezzos; Capriccio, Op. 76, No. 5; Rhapsody, Op. 119, No. 4* (see TCHAIKOVSKY)

BERLIOZ: *Harold in Italy, Op. 16*, Rudolf Barshai (viola); Moscow Philharmonic Symphony Orchestra, David Oistrakh cond. MELODIYA/ANGEL (S) Y1S 40001 \$7.98.

Performance: A broad canvas
Recording: Spacious but well-balanced
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 42'58"

The only rival tape version of Berlioz's colorful symphony with viola *obligato* is the 7½-ips Angel reel with Yehudi Menuhin as violist and Colin Davis conducting the Philharmonia Orchestra. This latter has long been my personally preferred disc version of the music, chiefly because of Davis' superbly effective projection of the music's high-Romantic *pianche*. There can be no question but that Barshai, whose primary instrument is the viola, elicits a richer and more varied scheme of tone color and nuance from his instrument than Menuhin does (the microphoning helps, too). On the other hand, David Oistrakh—here trading his violin for the baton—does not, despite his broadly lyrical-dramatic view of the score, achieve as absorbing results as Davis, with his more pointed phrasing and dynamics. The Soviet recorded sound is bright and spacious, but the important percussion punctuation in the finale has more presence in the Davis disc recording, and it would seem reasonable to presume that it carries over to the tape (I haven't heard it). By the way, the latter lists for the same price as the Melodiya/Angel 3¾-ips reel. D. H.

GRIEG: *Peer Gynt Suites Nos. 1 and 2; Lyric Suite*, Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL (S) Y1S 40048 \$7.98.

Performance: Unsubtle
Recording: Fair
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 48'41"

These are perfectly competent performances, but they are considerably lacking in elegance, both of orchestral execution and interpretive detail. The treatment is quite properly full-blown Romantic, but I find some of Rozhdestvensky's effects vulgar, at least in comparison with the *Peer Gynt* excerpts re-

corded by Karajan. The Melodiya tape is not one of Angel's best: the bass is somewhat tubby, the high mid-range boost tends to be wearying to the ears, and the highs in general require boosting. Orchestral detail, moreover, is not nearly as well-defined as on other Melodiya-originated tapes. I. K.

RECORDING OF SPECIAL MERIT

MAHLER: *Symphony No. 6, in A Minor*, New York Philharmonic, Leonard Bernstein cond. COLUMBIA (S) M2Q 992 \$11.95.



LEONARD BERNSTEIN
An unforgettable Mahler Sixth

Performance: Stunning
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 77'46"

With this tape release of Leonard Bernstein's thrilling reading of the complex and intensely dramatic Sixth Symphony, all nine of the completed Mahler symphonies—plus Deryck Cooke's realization of the sketched-out Tenth—are now available in four-track format.

It is fascinating that Bernstein's finest Mahler interpretations have been of the most difficult and challenging symphonies: the sprawling Third and the complex Fifth, Sixth, and Seventh with their densely polyphonic and lengthy allegro movements. The Sixth Symphony, which can be deadly in its relentlessly pounding march rhythms and densely textured end-movement developments, becomes, under Bernstein's hand, an intensely exciting experience.

The emphasis throughout is on maximum

contrast between rhythmic and lyrical elements. One knows from the very first marching figure that sets the pace for the opening movement that this Bernstein interpretation is going to be no mere performance, but an unforgettable experience. At no point does the excitement let up, even where the brutally pounding Scherzo gives way to an exquisite slow movement. The immense finale with its famous hammer blows of fate hangs together, all of a piece, throughout its varied episodes that range from agonized climax to atmospheric cowbell sounds evocative of Alpine heights far removed from man's trials and tribulations. For me this performance stands as the finest of the whole Mahler series under Bernstein's baton. The recorded sound has great brilliance, presence, and body, and the great thudding hammer blows that mark the crucial turning points in the finale truly come through as such, rather than as amorphous thumps. This is a fine tape of a great recorded performance. D. H.

TCHAIKOVSKY: *Piano Concerto No. 1, in B-flat Minor, Op. 23*, Misha Dichter (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. **BRAHMS:** *Three Intermezzos: A Minor, Op. 118, No. 1; A Major, Op. 118, No. 2; and E Major, Op. 116, No. 4; Capriccio, in C-sharp Minor, Op. 76, No. 5; Rhapsody, in E-flat, Op. 119, No. 4*. **STRAVINSKY:** *Three Movements from "Petrouchka"*, Misha Dichter (piano). RCA (S) TR3 5026 \$10.95.

Performance: Detailed Tchaikovsky; fiery Brahms and Stravinsky
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 68'52"

Misha Dichter is the fifth winner of the International Tchaikovsky Competition to record the ubiquitous Tchaikovsky B-flat Minor Piano Concerto. There are a half-dozen other tape versions, two (Cliburn and Ashkenazy) by Competition laureates, and those by young veteran Philippe Entremont (with Bernstein) and old veteran Artur Rubinstein (with Leinsdorf) also represent substantial competition. For my taste, I find the Dichter-Leinsdorf traversal of the Concerto, though carefully detailed, a little dull, achieving neither the brilliance of the Rubinstein and Entremont entries nor the poetry of Cliburn's.

In the sequence of solo works Dichter reveals more of his personality as a keyboard artist. The Brahms piano pieces, by turns turbulent and introspectively ruminative, are given full due by Dichter in terms of both poetic *ambiance* and rhythmic and dynamic accuracy. Especially noteworthy are the sub-

Explanation of symbols:

- (S) = stereophonic recording
- (M) = monophonic recording

tle coloration achieved by his fine pedal work in Op. 116, No. 4, and the sense of dramatic climax in his tight-knit reading of the defiant E-flat Rhapsody, Brahms' last work for the piano.

The *Petrouchka* pieces Stravinsky arranged for Artur Schnabel—*Russian Dance*, *In Petrouchka's Room*, and *Shrovetide Fair*—are a virtuoso's holiday, and young Dichter rises to the occasion. The recorded sound throughout the reel is clean and suitably spacious. D. H.

VILLA-LOBOS: *Preludes Nos. 1-5; Etudes Nos. 1, 5, 7, 8, 11.* Charlie Byrd (guitar). COLUMBIA © CQ 1002 \$7.95.

Performance: Good to excellent
Recording: Good
Stereo Quality: Light but sufficient
Speed and Playing Time: 7½ ips; 29'13"

Charlie Byrd, the jazz guitarist, shows his virtuosity in a somewhat different repertoire here. What does it sound like? Imagine a combination of Bach, Schumann or Mendelssohn, Ravel, and Poulenc, with more than a touch of Latin-pop. The Etudes, written in 1929, are in the spirit of Villa-Lobos' famous *Bachianas Brasileiras*. The Preludes, written in 1940, are surprisingly early-Romantic in character—*Mendelssohnianas Brasileiras!* Byrd handles it all very comfortably. The whole thing is—one strains just a bit for the right adjectives—idiomatic and attractive, and it emerges well on tape. E. S.

ENTERTAINMENT

CHET ATKINS: *Solo Flight; Chet Atkins Picks the Best.* Chet Atkins (guitar); various instrumental combinations. *Drive In; Three Little Words; Autumn Leaves; Chet's Tune; Mercy, Mercy, Mercy; Cheek to Cheek;* and eighteen others. RCA © TP3 5045 \$9.95.

Performance: Slick and superficial
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 61'47"

I find it hard to imagine who it is who buys collections like this. Atkins' abilities are astounding, true, and he does an almost unbelievable range of material, but the music that results is so contrived and artificial that it has little value other than as background *ambiance*. Consider a few of the tunes that are included: *Three Little Words; Mercy, Mercy, Mercy* (a hit for Cannonball Adderley); *When You Wish Upon a Star; Georgy Girl; Insensatez (How Insensitive); Colonel Bogey; Nuages*, by Django Reinhardt (misspelled on the cover); *The Battle Hymn of the Republic*; and *Ay Ay Ay*. Atkins gobbles it all without hesitation and with little noticeable emotional involvement. I suspect that once he finishes recording pieces like these, he forgets them almost as quickly as I did after hearing them.

By the way, the sound of the 3¾-ips double-set albums continues to show general improvement. In this case, in fact, it is almost too intense, as though the artificial equalization of specific frequencies had gotten out of hand. Don H.

RECORDING OF SPECIAL MERIT

JOHNNY CASH: *Johnny Cash at Folsom Prison.* Johnny Cash (vocals), June Carter

(vocals), various other musicians. *Folsom Prison Blues; Dark as a Dungeon; I Still Miss Someone; Cocaine Blues; 25 Minutes to Go; Orange Blossom Special; The Long Black Veil;* and nine others. COLUMBIA © CQ 1005 \$7.95.

Performance: Warm, emotional, and communicative
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 44"

Johnny Cash is certainly not as well known to the mass audience as he is to the devoted followers of country-and-western music. And it's a shame, because he is a superb performer. Oh, I know, we all have those depressing memories of car trips through the provinces in which the only discernible music on the radio consisted of whiney tenor voices singing laments for lost lovers.

Not so with Cash. Assertiveness, musical

COLUMBIA



JOHNNY CASH
Assertiveness, sensitivity, masculinity

sensitivity, and, yes, masculinity dominate his performances. Since Cash's checkered career has taken him in and out of a number of prisons, he has a special rapport with the noisy but highly enthusiastic audience he faces in Folsom. The choice of tunes is appropriate and especially understanding of the prisoners' viewpoints. If you haven't heard Cash yet, you've been missing one of the more brilliant performers in today's popular music. Don H.

THE LETTERMEN: *Goin' Out of My Head.* The Lettermen (vocals and instrumental accompaniment). *Never My Love; Anyone Who Had a Heart; Our Day Will Come; I Wanna Be Free; The End of the World;* and five others. CAPITOL © Y1T 2865 \$6.98.

Performance: Idiot's delight
Recording: Excellent
Stereo Quality: Entrapping
Speed and Playing Time: 3¾ ips; 31'28"

The Lettermen are three chaps in white turtlenecks who sing "medleys" in what their mentors describe as a "spectacle of multi-colored sound." The medleys make it possible for the listener to hear two melodies insidiously mumbled in the time it ordinarily

takes to hear one. They sing other numbers, too, rife with urgent adolescent messages: *Our Day Will Come*, and *I Wanna Be Free*. So who's stopping them? And they favor other songs of an excruciating sweetness with words about emerald birds, crystal oceans, and other bric-a-brac that is probably all made out of plastic if they only knew. These boys also take longer to get to Phoenix in *By the Time I Get to Phoenix* (or so it seemed to me) than any of twelve rival groups—from whom they are otherwise, to my ears, almost indistinguishable. P. K.

THE SEEKERS: *Seen in Green.* The Seekers: Judith Durham, Athol Guy, Keith Potter, and Bruce Woodley (vocals). *Sad Cloud; 59th Street Bridge Song; If You Go Away; Chase a Rainbow; Angeline Is Always Friday; When the Good Apples Fall; Cloudy;* five others. CAPITOL © Y1T 2821 \$6.98.

Performance: Breezy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 31'37"

This tape doesn't do anything new for the Seekers. It is pleasantly predictable, full of the group's bouncy, jaunty music, and delivered with drive, vitality, and keen musicianship. But I think it is the best collection of songs they have ever recorded. There is one reflective song called *The Sad Cloud* (which sounds like the title of a Françoise Sagan novel). And Tom Paxton's *Angeline Is Always Friday* has never sounded better. Other highlights: interesting arrangements of Rod McKuen's American translation of a Jacques Brel song, *If You Go Away*; Simon and Garfunkel's *59th Street Bridge Song*; and an appealing ballad called *When the Good Apples Fall*. Hardly revolutionary in any way, but entertaining and well worth buying. R. R.

SIMON & GARFUNKEL: *Bookends.* Simon & Garfunkel (vocals and instrumentals) various assisting musicians. *Bookends Theme; Save the Life of My Child; America;* and eight others. COLUMBIA © CQ 1011 \$7.95.

Performance: Fine performance of fair material
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 29'45"

At this point in their careers, Simon and Garfunkel are pretty big news. But I still have serious reservations about several aspects of Paul Simon's songs. Although he deals with the kind of everyday topics that are common to the work of, say, Joni Mitchell and Bob Dylan, Simon possesses neither the poetic imagery of Miss Mitchell nor the raw directness of Dylan. To his credit, Simon is far superior to Dylan—and probably Miss Mitchell's equal—as a melodist. His work, then, usually results in a group of catchy melodies that are used for the exposition of less interesting lyrics. In addition, Simon's general point of view reflects a pretentious humanism (and he is hardly the only pop composer of whom this can be said) that can become stickily sentimental. One track, for example, includes the actual recorded voices of old people who live in nursing homes in New York and Los Angeles. Although their comments are sadly indicative of the destruction our society wreaks

(Continued on page 166)

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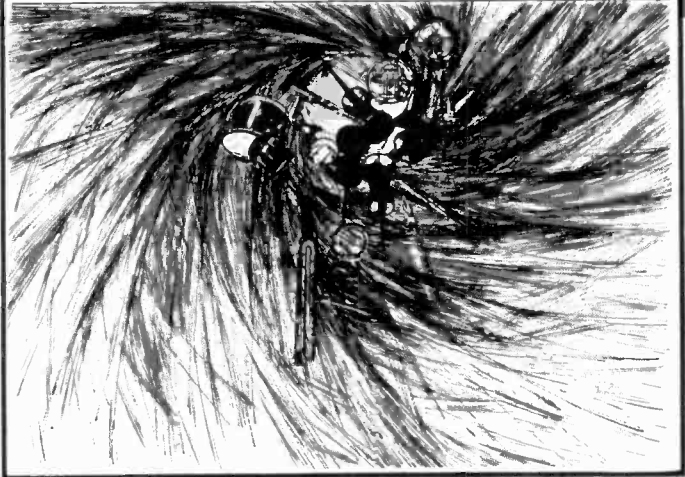
BEETHOVEN: Wellington's Victory (Battle Symphony) (excerpt from the first movement) Westminster • The recording emphasizes extreme directionality. It is a dramatic presentation engineered specifically for stereo reproduction.

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

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

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

KHAN: Raga Chandranandan (excerpt) Connoisseur Society • This classical Indian music provides some of the most exciting musical experiences imaginable. Directionality between vastly different instruments is the point here, as well as the sheer sound of the instruments themselves.

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

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

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

PRÆTORIUS: Terpsichore: La Bourrée XXX I (complete) DGG Archive • A musical gem played by a raft of renaissance instruments including recorders, viols, lutes, harpsichord, small kettle drums, chimes, bells, and triangle.

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upon its over-age members, the presence of their voices in the middle of a collection of popular songs doesn't appear to serve any particularly meaningful purpose. Yes, I know these voices serve as an introduction to Simon's *Old Friends*, and I'm afraid that makes it even worse—an exploitation of the personal feelings of some harmless old people. (One favorable aspect of the *Old Friends* track, however, is that it includes a string arrangement by Jimmy Haskell that once again confirms the breadth of his talents.)

Included, too, is the theme from *The Graduate*—Mrs. Robinson—which I suppose everyone in the country is now humming, and rightly so, for it is a good melody. But little else on the album comes up to that level. So, to return to my original point, if you are a Simon and Garfunkel fan, you will surely find much that will please you in this collection. If, as with me, you like some Simon and Garfunkel, you will find a few pleasant melodies and a provocative thought or two. And maybe that's all one should expect from a reel of popular music.

Don H.

RECORDING OF SPECIAL MERIT

SOVIET ARMY CHORUS AND BAND:
On Parade. Soviet Army Chorus and Band, Boris Aleksandrov, director. *On the March; Rise Up, Fair Sun; Oh, How on a Hill;* and eight others. MELODIYA/ANGEL © Y1S 40018 \$7.98.

Performance: Virile
Recording: Excellent
Stereo Quality: Breathtaking
Speed and Playing Time: 3¾ ips; 42'46"

These well-drilled Soviet forces, I am happy to report, have lost nothing of the vigor and virtuosity for which they're respected on both sides of the Iron Curtain. Moreover, the blurry Soviet Curtain of Sound through which they've formerly had to be appreciated on records is totally dissolved, and the glory of the chorus bursts upon the listener on this tape in all its original radiance. The instrumental dances, such as the *Soldier's Competitive Dance* and the *Cossack Cavalry Dance*, are somewhat routine in content, and it would take at least the Bolshoi Ballet to bring them to entertaining life, but the songs sound fresh and sweet, and win the ear through many varieties of arrangement and shading. Their special interest comes from the way they build from hushed beginnings, as in the rousing *On the March* and the tender ballad *Rise Up, Fair Sun*, to overpowering climaxes. But equally charming are the more subdued pieces like *The Green Cuckoo Cloud* (a Ukrainian item) and the *Song for the Journey*, delivered with exceptional grace and lightness. The whole program, in fact, is beautifully laid out, masterfully sung and played, and stunningly recorded. Texts would be helpful, but none are provided.

P. K.

STEVIE WONDER: *Down to Earth*. Stevie Wonder (vocals), orchestra. *A Place in the Sun; Bang Bang; Thank You Love; Mr. Tambourine Man; Down to Earth; Sylvia; The Lonesome Road;* and five others. TAMLA © TM 272 \$5.95.

Performance: Good
Recording: Good
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 33'58"

There is a lot of genuine feeling and emotion in Stevie Wonder's voice and delivery. Although somewhat in the Ray Charles groove, he is a distinct artistic entity. He is capable of touching and moving the listener a little more frequently than Charles, and I think it must be because Charles offers such an abundance of musical talent that the quality of his vulnerability is lost. Wonder offers a good sampling here, and his version of *Mr. Tambourine Man* has a bite that it never seemed to have in other recordings I have heard of this essentially rather pathetic song. Pathos is also a large part of Wonder's performance of *The Lonesome Road*, which almost has echoes of desperation.

A most satisfying but on the whole downbeat recital by a very gifted young singer.

P. R.

SHOW MUSIC

GOLDEN RAINBOW (Ernest Kinoy-Walter Marks). Original-cast recording. Steve Lawrence, Eydie Gormé, others (vocals); Elliot Lawrence musical dir. CALENDAR © K003 1001 \$8.95.

Performance: For their fans
Recording: Good
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 42'37"

Everyone has his own vision of hell. Mine is an evening at the Copacabana night club—or any time at all spent in Las Vegas. *Golden Rainbow* is a musical set in Las Vegas and performed by Steve Lawrence and Eydie Gormé (and a particularly grating child performer named Scott Jacoby) in the manner of a super-Copa production. *Golden Rainbow* is scarcely a musical at all; it seems instead a series of production numbers and solo spots for Mr. or Mrs. Lawrence. The stars are the draw on this tape, as they are in the theater. If you like them, you will probably like the tape. Though I concede Miss Gormé's perfect pitch, solid professionalism, and good voice, she just isn't my kind of singer. Lawrence leaves me equally cold, again admitting his thorough proficiency. Need I say more?

P. R.

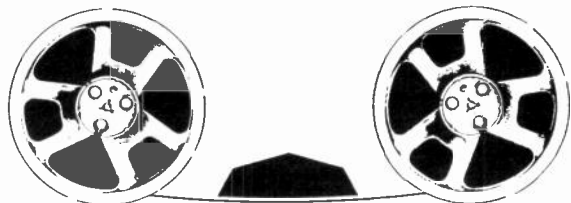
HOW NOW, DOW JONES (Carolyn Leigh—Elmer Bernstein). Original-cast recording. Anthony Roberts, Marlyn Mason, Brenda Vaccaro, Sammy Smith (vocals); orchestra, Peter Howard cond. RCA © TO3 1007 \$7.95.

Performance: The Average hits a new low
Recording: "Original-cast"
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 34'36"

This score will eventually provide another gloomy footnote for the book I am sure someone, somewhere, is at this moment working on, to be called *The Decline of the American Musical*. This is a loud, vacuous, and unoriginal score, and vocal performances and arrangements smack of tent-theater touring groups. The supposed rouser here is *Step to the Rear*, which turns out to be a garrulous mind-bender of a production number that lumbers on for almost five minutes. Currently the Broadway musical—at least the kind represented by such as *How Now, Dow Jones*—seems more than ever to be a beached whale huffing and puffing and roaring to cover up its own helplessness in a new and alien environment.

P. R.

STEREO REVIEW



TAPE HORIZONS

By DRUMMOND McINNIS

BACKGROUND SOUND EFFECTS

ANYONE who has ever tried to record a home-brew skit or playlet soon discovers the need for sound effects. A play without sound accompaniment is as flat and unpalatable as a soup without salt. Some sound effects are available on special recordings, and some are easy to simulate with a little ingenuity, but for others ingenuity alone will not suffice—only the real thing is convincing enough.

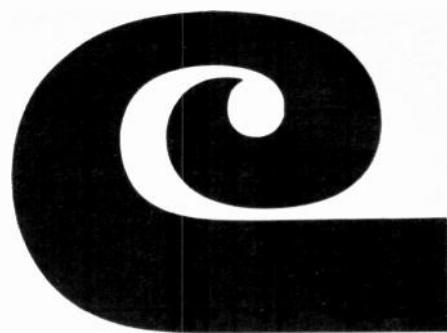
One evening several of my friends and I were recording a simulated news conference with a "celebrity." The actual setting was an ordinary smallish living room, somewhat on the dead side acoustically because it had been specially treated for making recordings. There were six people present. Five were to be "reporters" and one the celebrity. The sound was much too dry and studio-like to be at all convincing. We had to liven it up somehow to make the setting more realistic.

What we finally did was to start a second tape recorder, a battery-powered portable cassette machine. A few feet from the microphone we set someone to work at a typewriter. The rest of us milled around the room at varying distances from the mike, mumbling to ourselves and each other, shuffling our feet, rustling papers, and making other assorted noises as the inspiration struck us. One of my friends knew a special number to make the telephone ring and was able to dial the phone and make it ring at will. Now and then someone would yell, from across the room, for "more coffee" or to "get the phone, somebody!" Just as our impromptu happening began to be boring, we decided we had enough background sound for our purposes (about eight minutes of this madness was all that was needed for the "interview") and we rewound the tape.

Next, we set up a reel-to-reel recorder with two cardioid mikes feeding into an inexpensive mike mixer. We put the little portable at one end of the room, as far from the mikes as possible, and began to play back the tape we had just made. We spotted the "reporters" around the room, six or seven feet from one of the mikes, some off-mike. The celebrity had the other mike to himself, to make sure his voice would be recorded clearly. The result was astonishingly realistic. The double dose of room reverberation in the sound recorded with the cassette unit—once during the initial recording and once again during playback—created an aural impression that the whole conference was taking place in a large, drafty hall with dozens of people milling about in a nervous bustle of "press" activity.

The finished tape, which was broadcast over a local radio station, received some unsolicited testimonials from listeners. A surprising number thought it was genuine and wondered how on earth we had managed to interview the celebrity. Others recognized that the interview was phony, but were delighted with the fabrication.

Using the second recorder permitted us to create a sound effect that would not have been possible without several more people and relatively elaborate equipment. The limited quality of the cassette portable actually enhanced the effect. No mixing whatever was done except between the reporters' mike and the celebrity's mike.



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