

FORMERLY HI FI/STEREO REVIEW

Stereo Review

JUNE 1969 • 60 CENTS

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The Quadrant idea is basically simple. The Quadrant speaker has four sides. An 8" woofer (low-frequency speaker) is mounted on side One. Another 8" woofer is mounted on side Three. Four 3" mid-range/tweeters (mid-to-high-frequency speakers) are mounted on all four sides, one to a side. Woofers radiate sound waves in a 180° arc . . . midrange/tweeters, in an arc of 90°. As a result, the Scott Quadrant covers a full circle with a full range of sound.

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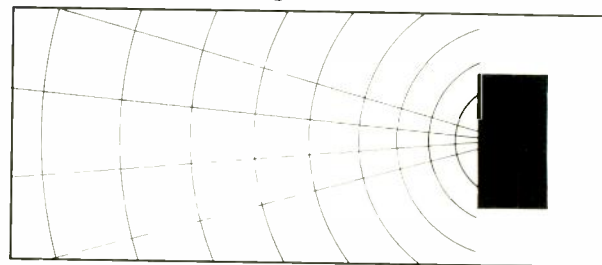
Here's why. A live performance gives you the stereo effect no matter where you sit. This is because you're listening to a 3-dimensional sound source . . . an orchestra, for example. You hear sounds, not only directly from the various elements of the orchestra, but also reflected from the walls of the concert hall. Similarly, the Quadrant speaker system projects sound, not only directly at you (as do conventional speakers), but also in all directions using the reflective qualities of the walls to heighten the "live" stereo effect.

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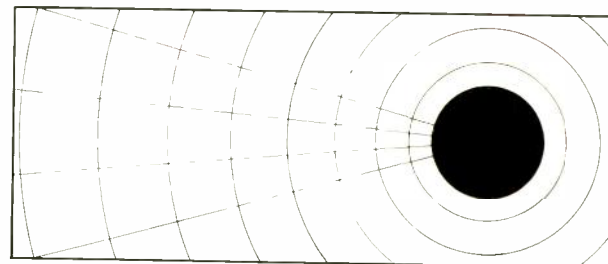
The net result of Scott's innovation in the field of speaker development is the Quadrant speaker system . . . a total stereo speaker system, and an incredible state-of-the-art advancement in stereo realism. The Quadrant speaker system is priced at \$149.95, actually much less than many speakers which can't measure up to the Quadrant sound.

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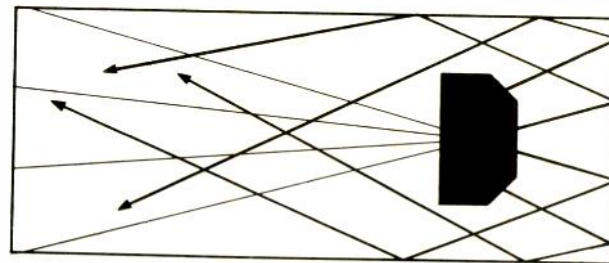
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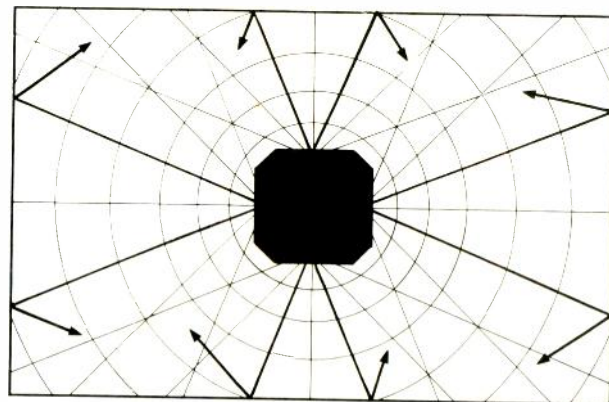
Conventional speakers . . . these tend to be directional. They have good wide-range response only within a relatively narrow triangular listening area. Stereo "presence" is limited because not enough sound reverberates from the sides and rear of listening area.



Omnidirectional speakers . . . most are omnidirectional only in the bass range . . . but notice that the vital high frequency tones, regardless of elaborate baffle systems, are perceptible only in a limited listening area.



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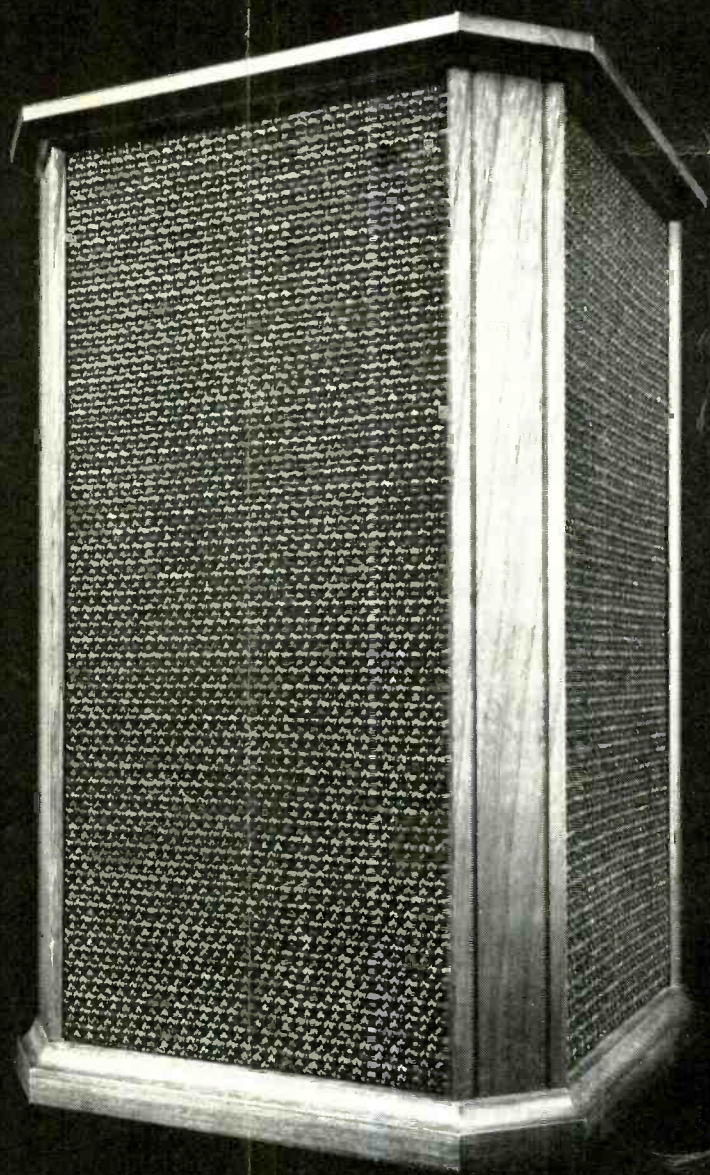


Scott's Quadrant speakers represent a no-compromise design. Quadrant speakers can be placed virtually anywhere, give extraordinarily good wide-range response and 3-dimensional stereo realism and presence throughout the room. In addition, no equalizers or special amplifiers are required.

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Stereo Review, April 1969



FORMERLY HI FI/STEREO REVIEW

Stereo Review

JUNE 1969 • VOLUME 22 • NUMBER 6

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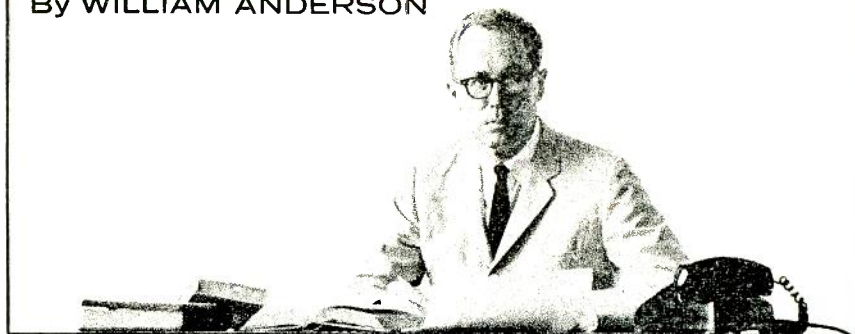
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

CAMP, CORN, AND NOSTALGIA

MUSICAL fads and fashions come and go, but nostalgia plays on forever—and I don't mean the trumped-up plastic variety represented by such hits as Apple Records' *Those Were the Days* with Mary Hopkin, or London's c-&-w-flavored *The Way It Used to Be* with Engelbert Humperdinck (what was his name in the States?). What I am talking about is the real down-to-earth article summed up in the cliché we are all guilty of sooner or later: "They don't write songs like that any more." There has always been a lot of that sort of thing going around (my grandfather used to complain that they weren't writing any songs like *Two Little Girls in Blue*), but through the medium of recordings we can now trace whole decades of our popular music history both in original performances and in new ones tailored to the tastes of people who know what they like—Beatrice Kaye sings Nineties favorites (*Don't Go into the Lion's Cage, Mother*); Max Morath pounds a turn-of-century barroom piano; professional nostalgist Ben Bagley revisits Cole Porter, Noel Coward, and Irving Berlin in turn; musicals revive the Twenties ("The Boy Friend") and the Thirties ("Dames at Sea"); and much younger connoisseurs are already harking back wistfully to the rock music of the Fifties (see the letters from readers Theresa Reitz and Tom Trabosci in the Letters to the Editor column in this issue).

It is perhaps an exaggeration (but not much of one) to call this very human tendency to wax sentimental over the good old days a "sense of history." Critic Richard Goldstein, writing in the *Village Voice*, once observed that "pop music . . . is only slightly less ephemeral than journalism. . . ." I would go further, and say that it is indeed actually a *form* of journalism: in the jargon of our times, pop music is always "what's happening," it "tells it like it is" (note those present tenses), it is "now" in exactly the way the day's headlines are. It has the power to sum up, through lyrics, rhythm, and especially orchestration, essential styles and attitudes of a time—the way things were for a brief moment in history. And that is precisely why, like yesterday's headlines, it goes so quickly out of fashion. Though the current music-business jape has it that a song can be recorded at 9 o'clock, hit the top of the charts by noon, and be an "oldie-goldie" at 5, the rhythm is really closer to a decade.

What got me thinking in this vein was a recent odd release on the Philips label called "If Glenn Miller Played the Hits of Today" (Jack Nathan and his Orchestra). It is exactly that: such current (and not-so-current) hits as *By the Time I Get to Phoenix*, *The Shadow of Your Smile*, *Michelle*, and *Yesterday* all done up in corny Glenn Miller orchestrations. And though it is also the kind of antic anachronism that I would characterize as belonging (along with the Swingle Singers and Bach à la Moog) on some as yet unclassified level of camp, it did ring my nostalgia chime. There I was, back in Iowa City in 1943, trotting to the Glenn Millerish strains of Ivan Miller's Battalion A Band with a sweet little student nurse who was my prize of the evening (a friend of the band leader has certain girl-catching advantages). As we glided across the floor to the last bars of *String of Pearls*, she managed to deflate my ego totally by murmuring into my neck, "I'll always remember Ivan's band." Me too. But where are you today, Ivan?

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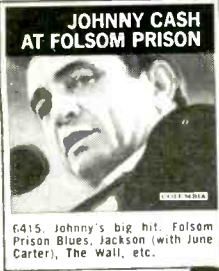
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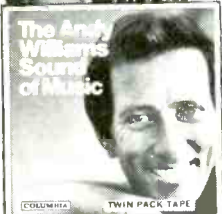
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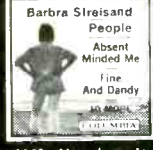
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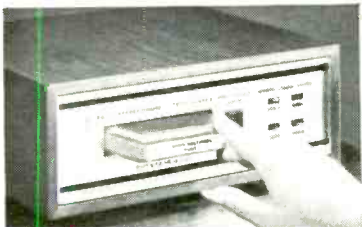
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Like to learn more? Check the reader service card and we'll send you the full Equipment Report plus literature. We'll also send you the name of your local dealer who will let you give the DC300 the roughest "lab test" of all—the personal listening enjoyment test. Or write Crown, Dept. SR-6, Box 1000, Elkhart, Indiana, 46514.

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6



LETTERS TO THE EDITOR

Babbitt

● Allow me to express my appreciation for a stimulating article on a great musical mind: Milton Babbitt ("The American Avant-Garde, Part One," April). Richard Kostelanetz did an excellent job overall, but he fell into the trap of quoting other people's opinions of the subject of his piece. This is not always bad, but it was in the case of Benjamin Boretz's statements about Babbitt: that "every musical event is given a multiple function and the resulting syntax is so efficient that a single sound may convey as much information (*i.e.*, musical action) as, say, a whole section of a Mozart symphony." I am afraid this does Professor Babbitt a disservice, and I know it does Mozart an injustice. It could be that Boretz was quoted out of context, in which case Kostelanetz did Mr. Boretz an injustice too.

The article has some very illuminating references to electronic music in general, and the tools that Babbitt uses to create his music in particular. The statement attributed to Babbitt that "nothing becomes old as quickly as a new sound" helps to explain his later position: "he frequently declares [unprecedented sounds] hardly interest him." I feel, however, that the "unprecedented sounds" are more than an interesting by-product of the synthesizer. Indeed, they must be if the public, even the perceptive listener, is ever to accept the music of Babbitt or any other composer of this electronic age.

GENE M. LACY
Denton, Texas

Mr. Kostelanetz replies: "Every quotation comes 'out of context,' but Mr. Boretz assures me that the statement attributed to him is accurate. Indeed, he has explained and elaborated this comparative description in numerous critical essays."

Speaker Guarantees

● In the April issue, in Julian Hirsch's "Technical Talk" column, there appeared a letter sent to Mr. Hirsch by Roy Allison of Acoustic Research, Inc. It read, in part, "Acoustic Research guarantees not only the workmanship of its speakers but also that they will perform in accordance with published specifications for a period of five years from the date of purchase. We know of no others in the industry who provide this guarantee."

When Hartley introduced its Model 220-MS speaker in 1957, we gave—and still give—a five-year warranty on our speakers embodying everything that Mr. Allison mentions. It was a number of years before Acoustic Research introduced such a guarantee, and I know of at least one other manufacturer who gives and has been giving a similar warranty for at least as long as Acoustic Research.

ROBERT SCHMETTERER, *President*
Hartley Products Corp.
Hobokus, N. J.

Rock of Ages?

● After reading "A Short and Happy History of Rock" (March), all I can say is, I'm with you, Robert Christgau. How happy I was to find someone my age who feels as I do about the old rock records. I thought we (and they) were a forgotten breed until I read this article.

THERESA REITZ
Oswego, N. Y.

● I really enjoyed the article by Robert Christgau in your March issue. It is rare that a rock critic condones, let alone accepts, the roots of rock in the Fifties. People now in their late twenties and early thirties were lucky to have witnessed a history-making change in the music of the 1950's. I enjoy the music of the Fifties, and it was refreshing to read a defense of it for a change.

TOM TRABOSCI
Staten Island, N. Y.

Record Marketing

● With the main thesis of William Anderson's April editorial I agree. In my humble opinion, however, the whole thing was almost ruined by that last line: "Perhaps the record industry finally has its very own Howard Johnson." Perish the thought! I can only hope that Mr. Anderson wrote it with tongue in check.

EDMON L. ROWELL, JR.
Critz, Va.

The Editor replies: "The name Howard Johnson was not taken in vain, but as the handiest 'objective correlative' for a franchise organization. No invidious comparisons between discs and fried clams were intended."
(Continued on page 8)

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5003

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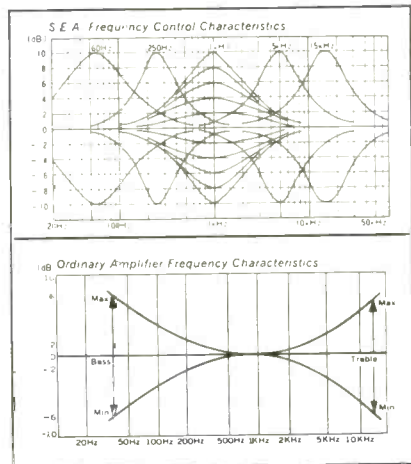
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systems to be used either independently or simultaneously indicative of their unchallenged performance is their refined styling. All controls are arranged for convenient operation. The attractive black window remains black when the power is off, but reveals both dial scales and tuning meter when the power is on. For the creative stereo fan, the JVC 5001 and 5003 are unquestionably the finest medium and high powered receivers available today

How the SEA System Works

Glance at the two charts appearing on this page. In looking at the ordinary amplifier frequency characteristics where only bass and treble tone controls are provided, you can see how response in all frequency ranges at the low and high levels is clipped off. Compare this chart with the one showing the SEA frequency response characteristics, and the difference is obvious. No clipping occurs in the SEA system. It offers full control of sound in 60, 250, 1,000, 5,000 and 15,000Hz frequency ranges from -10 to $+10$ db. For the first time ever, you have the power to determine the kind of sound you want to hear



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CIRCLE NO. 30 ON READER SERVICE CARD

tended—though I have long been a fan of Howard's ice cream."

● William Anderson's nostalgic editorial on the "Friendly Local Record Shop" stirred many memories. For about fifteen years, from 1948 to 1963, I lived in one. If the building had not been replaced by a parking lot, I might still be in the record business—but I doubt it.

The old-time dealer could afford to be lavish with his time and his facilities, and thoroughly knowledgeable as well, because the number of items available for stock was small by present standards. To pick examples at random, in Irving Kolodin's 1950 *Guide to Recorded Music*, Bach's Christmas Oratorio is represented by one aria in a collection by Marian Anderson. Now there are three complete versions, not to mention separate arias. One version of the *Nutcracker* Suite, Ormandy's, was all you needed back then, and it sold and sold and sold at \$4.75 plus tax, for some twenty minutes of music, complete with background noise. Now Schwann lists nearly thirty versions of the Suite, plus a number of complete recordings.

I don't know what can be done for the health of a business that is in danger of being smothered by its own profusion. I could write a book about the conflicts of art and economics, but neither the critics nor the industry executives would read it. The problem of keeping rare and esoteric items in stock and in print is not new: Kolodin was complaining bitterly about it in 1950. Those who are flooded with free review copies and make their living by evaluating them may be

repelled by the industry's concern for profit, but nobody (including the publisher of *STEREO REVIEW*) is in business to lose money.

F. H. GATES
Berwyn, Ill.

The Editor replies: "Mr. Gates has read me amiss. I am in print (August 1968) to the effect that the business of business is to stay in business; my editorial was meant to point out how the record companies could make more money, and increase the population of satisfied customers as well."

● The April editorial portrayed the Good Old Days of record buying in such nostalgic terms that I almost forgot that the "passionate music lover" who purveyed records down at my Friendly Local was also passionately money-hungry, insisting on list price until his head sank beneath the quicksand, and, in my case, darting looks of resentment at me when I became friendly with a record salesman and broke free. Our Friendly Local is now driving a taxi, poor devil. I hadn't imagined that the Editor of *STEREO REVIEW* ever suffered the common frustration of not getting one out of six records he desired: I thought he just snapped his fingers and in came a pantalooned eunuch in curly-toed slippers, bearing whatever was wanted on a velvet pillow. But the assertion that King Karol's warehouse "can supply practically anything in twenty-four hours" is equally an illusion. I've ordered from them for the last three years and now I know why they call themselves King Karol: because Magda

Lupescu packs the records. I couldn't get the Seraphim Elgar No. 1 from them, and the Stenhammar Serenade that rang David Hall's chimes got me a rubber-stamped "not released" from KK; they advertised the complete Artia catalog in your pages, and I thought here's my chance to get all those late Dvořák symphonic poems (a vista opened to me by Beecham's 1949 *Golden Spinning Wheel*)—this time I got the "out of stock" stamp. I take pains to list title and number, and what is my reward? I ask for records by Lana Cantrell and get Hank Snow. I'm willing to endure such occasional errors because they are at least decent about rectifying them; but when you echo their absurd claim of having "all the records all the time," I'll have to correct you with a resounding "Not bloody likely!" I do like your idea of small, franchised shops to restore the personal touch. All you need is a cane, a white suit, and wig, and you're in business. Kentucky Fried Records! They's lacquer-lickin' good!

DAVID WILSON
Carmel, Cal.

The Editor replies: "Mr. Wilson is a little hard on the Friendly Local, perhaps because he has never had to crack the biggest nut laid on these list-price small businessmen: a slow-moving inventory that requires a large capital investment. And then there were all those clerks—sheer luxury. As for records by mail, I'm sure many a reader could a tale unfold that would make his sound like kid stuff. Which only goes to strengthen my argument that the mails are not the answer. KK's 'not released' stamp should perhaps be corrected to read 'not yet': we avoid reviewing records that will not be available at the same time the magazine is, but record distribution is still far from a science. The Artia catalog goes into the 'windfall' category: a limited stock, not open end, and Mr. Wilson got there too late—another hazard of using the mails. Nor would I malign poor harried Magda: knowing steady-customer Wilson's tastes, she must have decided Lana Cantrell was his mistake, and helpfully substituted the more fitting Hank Snow. And that, of course, could never happen at any of Ol' Colonel Anderson's franchised discoteeries, where the customer inspects his velvet-pillowed purchases between blasts on a bookie."

Beatles as Experimenters

● I would like to offer my comments on two letters which appeared in the April issue concerning the new album "The Beatles." As a student of the pop-rock phenomenon, I have noted with interest the meteoric ascent of the Beatles into stardom. They have acquired the resources necessary to carry out their experimental ideas. This is where the misunderstanding about the Beatles lies: by their own admission, they are not musicians, in the sense of one who can perform as well as record. A more accurate term for them might be "experimenters/arrangers." Unfortunately, they insist on having us hear all of their experiments, rather than just the few that succeed (e.g., *A Day in the Life*). One would think that a person who wants to hear a studio orchestra performing in the rock idiom would pick the Moody Blues "Days of Future Passed." It all boils down to two conflicting types of listener: those who like to hear "new" things for

(Continued on page 14)

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(... a commentary on the critical role of tracking forces in
evaluating trackability and trackability claims)

TRACKABILITY:

The "secret" of High Trackability is to enable the stylus tip to follow the hyper-complex record groove up to and beyond the theoretical cutting limits of modern recordings—not only at select and discrete frequencies, but across the entire audible spectrum—and at *light tracking forces that are below both the threshold of audible record wear and excessive stylus tip wear.*

The key parameter is "AT LIGHT TRACKING FORCES!"

A general rule covering trackability is: the higher the tracking force, the greater the ability of the stylus to stay in the groove. Unfortunately, at higher forces you are trading trackability for trouble. At a glance, the difference between $\frac{3}{4}$ gram and 1, $1\frac{1}{2}$, or 2 grams may not appear significant. You could not possibly detect the difference by touch. But your record can! And so can the stylus!

TRACKING FORCES:

Perhaps it will help your visualization of the forces involved to translate "grams" to actual pounds per square inch of pressure on the record groove. For example, using $\frac{3}{4}$ gram of force as a reference (with a .2 mil x .7 mil radius elliptical stylus) means that 60,000 lbs. (30 tons) per square inch is the resultant pressure on the groove walls. At one gram, this increases to 66,000 lbs. per square inch, an increase of *three tons* per square inch—and at $1\frac{1}{2}$ grams, the force rises to 75,000 lbs. per square inch, an increase of $7\frac{1}{2}$ tons per square inch. At two grams, or 83,000 lbs. per square inch, $11\frac{1}{2}$ tons per square inch have been added over the $\frac{3}{4}$ gram force. At $2\frac{1}{2}$ grams, or 88,000 lbs. per square inch, a whopping 14 tons per square inch have been added!

The table below indicates the tracking force in grams and pounds, ranging from $\frac{3}{4}$ gram to $2\frac{1}{2}$ grams—plus their respective resultant pressures in pounds per square inch.

| TRACKING FORCE | | GROOVE WALL PRESSURE | |
|----------------|--------|------------------------|--------------------------------|
| GRAMS | POUNDS | POUNDS PER SQUARE INCH | |
| | | (See Note No. 1) | |
| $\frac{3}{4}$ | .0017 | 60,000 | |
| 1 | .0022 | 66,000 | +10% (over $\frac{3}{4}$ gram) |
| $1\frac{1}{2}$ | .0033 | 75,000 | +25% (over $\frac{3}{4}$ gram) |
| 2 | .0044 | 83,000 | +38% (over $\frac{3}{4}$ gram) |
| $2\frac{1}{2}$ | .0055 | 88,000 | +47% (over $\frac{3}{4}$ gram) |

SPECIAL NOTE:

The Shure V-15 Type II "Super-Track" Cartridge is capable of tracking the majority of records at $\frac{3}{4}$ gram; however state-of-the-art advances in the recording industry have brought about a growing number of records which require 1 gram tracking force in order to fully capture the expanded dynamic range of the recorded material. ($\frac{3}{4}$ gram tracking requires not only a cartridge capable of effectively tracking at $\frac{3}{4}$ gram, but also a high quality manual arm [such as the Shure-SME]

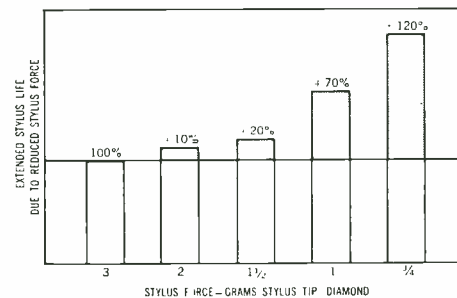
or a high quality automatic turntable arm capable of tracking at $\frac{3}{4}$ gram.)

TESTS:

Our tests, and the tests of many independent authorities (see Note No. 2), have indicated two main points:

- At tracking forces over 2 or $2\frac{1}{2}$ grams, vinylite record wear is dramatically increased. Much of the "high fidelity" is shaved off of the record groove walls at both high and low ends after a relatively few playings.
- At tracking forces over $1\frac{1}{2}$ grams, stylus wear is increased to a marked degree. When the stylus is worn, the chisel-like edges not only damage the record grooves—but tracing distortion over 3000 Hz by a worn stylus on a brand new record is so gross that many instrumental sounds become a burlesque of themselves. Also, stylus replacements are required much more frequently. The chart below indicates how stylus tip life increased exponentially between $1\frac{1}{2}$ and $\frac{3}{4}$ grams—and this substantial increase in stylus life significantly extends the life of your records.

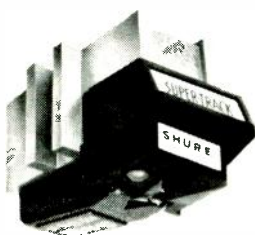
RELATIVE AVERAGE TIP LIFE VS. TRACKING FORCE



No cartridge that we have tested (and we have repeatedly tested random off-the-dealer-shelf samples of all makes and many models of cartridges) can equal the Shure V-15 Type II in fulfilling all of the requirements of a High Trackability cartridge—both *initially* and after *prolonged* testing, especially at *record-and-stylus saving low tracking forces*. In fact, our next-to-best cartridges—the lower cost M91 Series—are comparable to, or superior to, any other cartridge tested in meeting all these trackability requirements, regardless of price.

NOTES:

- From calculations for an elliptical stylus with .2 mil x .7 mil radius contact points, using the Hertzian equation for indentors.
- See HiFi/Stereo Review, October 1968; High Fidelity, November 1968; Shure has conducted over 10,000 hours of wear tests.

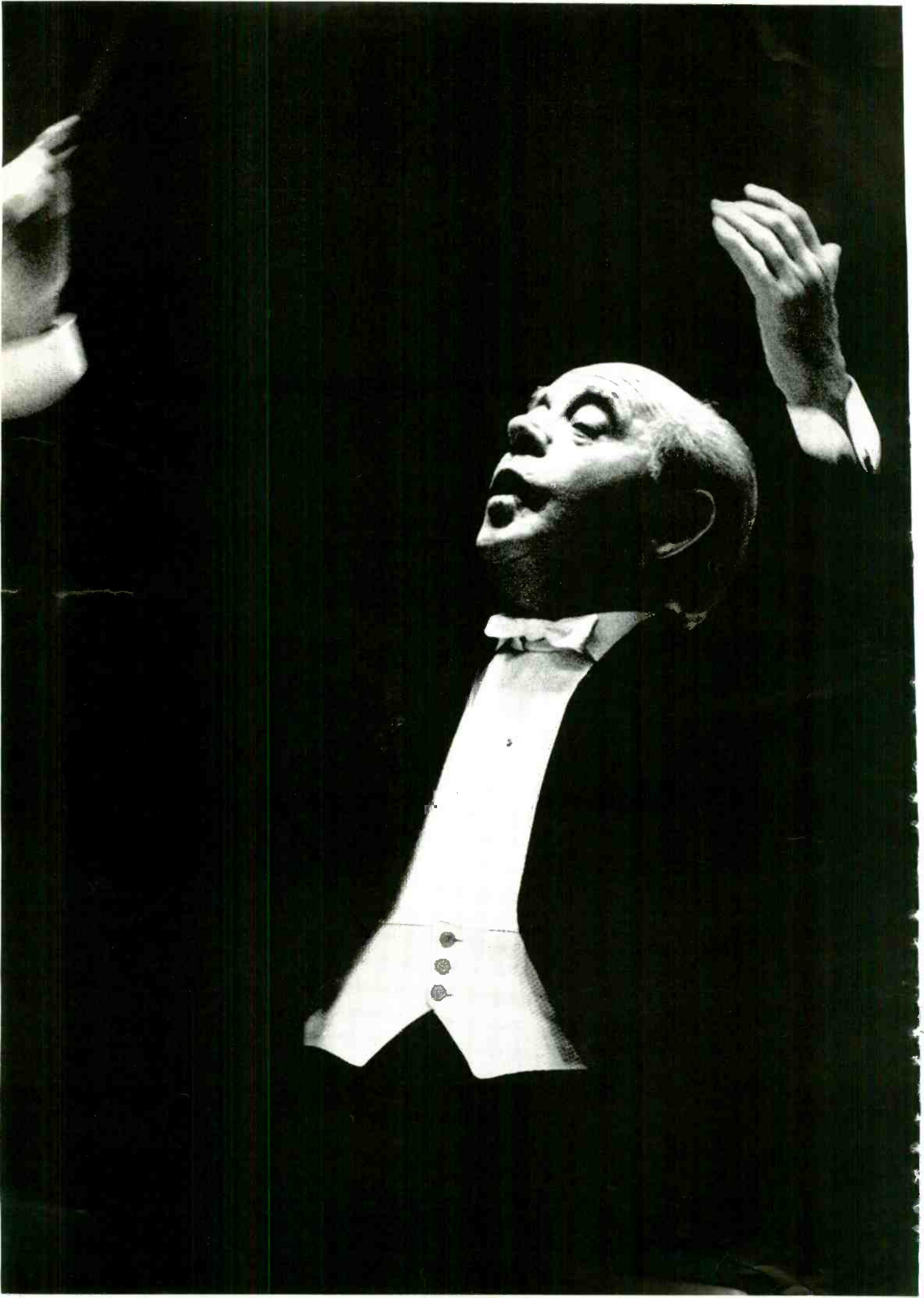


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their own sake, and those who appreciate music performed for *its* own sake.

TIM SCOTT
San Diego, Cal.

Sibelius Conductors

● In his review-roundup titled "Waiting for Sibelius" (March), I noted the failure of David Hall to mention, among other matters, Anthony Collins' fine London recordings of the early Sibelius symphonies. Could this have been an oversight? I possess these recordings and find them stimulating and well performed.

LEONARD BLOOM
Bridgeport, Conn.

Mr. Hall replies: "Yes—as Mr. Bloom suggests, omitting the Collins performances of the Sibelius symphonies was an oversight. I agree with him that they are well performed."

● Regarding David Hall's timely critique on the lack of current authentic Sibelius interpretation, I heard Sixten Ehrling do Sibelius symphonies while guest-conducting the Cincinnati Symphony. No one compares—he is my top choice to do all seven for records now.

HANK SCHORMANN
Miamiville, Ohio

● While we will not have any more Sibelius symphony recordings by Taino Hannikainen, there are two great Hannikainen-Sibelius discs which deserve mention: the finest statement of the complete *Lemminkäinen Legends* on records, with the conductor leading the USSR Radio Symphony Orchestra on MK, and probably the best Violin Concerto and *Tapiola*, with Tossy Spivakovsky as soloist and Hannikainen conducting the London Symphony Orchestra on Everest.

Now that we have only Jussi Jalas left, I cannot support strongly enough Mr. Hall's desire that this conductor be given the opportunity to record a Sibelius cycle with a major orchestra.

JOHN DAHLQUIST
San Jose, Cal.

Da Ponte's Grave

● I should like to help your reader Charles L. Anderson (Letters to the Editor, March) regarding the location of Lorenzo da Ponte's grave. In 1967 the New York *Daily News* carried an article on da Ponte that stated that he spent the last years of his life in New York City and was buried in Calvary Cemetery in the borough of Queens, but that the exact location of the grave is now lost.

ALAN H. GREEN
Amityville, N. Y.

Having consulted the Daily News article that Mr. Green mentions, we can supplement his information: da Ponte was, as Mr. Anderson pointed out in his letter, buried in the Roman Catholic Cemetery in New York, which was then (1838) located on Eleventh Street on the lower East Side of Manhattan. Sometime later all trace of da Ponte's headstone had disappeared and the records of the grave's location were destroyed. Eventually all remains in the Catholic Cemetery were removed to Calvary Cemetery in Queens, where, like his collaborator Mozart, he rests in an unmarked grave.

(Continued on page 16)

CIRCLE NO. 54 ON READER SERVICE CARD →

You can tell it's the Steintheater at Hellbrunn Castle when you listen with a Stanton.



Steintheater (stone theater), built 1617 in the gardens of Hellbrunn Castle near Salzburg, scene of the earliest opera performances north of the Alps.

PHOTOGRAPH BY ERIC L. COOPER

The ultimate test of a stereo cartridge isn't the sound of the music.

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Many of today's smoother, better-tracking cartridges can produce instrumental and vocal timbres with considerable naturalism. But something is often missing. That nice, undistorted sound seems to be coming from the speakers, or from nowhere in particular, rather than from the concert hall or opera stage.

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The acoustical characteristics that distinguish one hall from another, or any hall from your listening room, represent the subtlest frequency and phase components of the recorded waveform. They end up as extremely fine undulations of the record groove, even finer than the higher harmonics of most instruments.

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Stanton

The specifications.* Frequency response from 10 Hz to 10kHz, $\pm 1/2$ dB. From 10kHz to 20kHz, individually calibrated. Nominal output, 0.7mV/cm/sec. Nominal channel separation, 35dB. Load resistance, 47K ohms. Cable capacitance, 275 pF. DC resistance, 1K ohms. Inductance, 500mH. Stylus tip, .0002" x .0009" elliptical. Tracking force, $3/4$ to $1 1/2$ gm. Cartridge weight, 5.5 gm. Brush weight (self-supporting), 1 gm. Each Stanton 681 is tested and measured against the laboratory standard for frequency response, channel separation, output, etc. The results are written by hand on the specifications enclosed with every cartridge. The 681EE, with elliptical stylus and the 'Longhair' brush that cleans record grooves before they reach the stylus, costs \$60. The 681T, identical but with interchangeable elliptical and conical styli both included, costs \$75.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y. 11803.

Who's On Clarinet?

● Rex Reed's review of "Artie Shaw Re-creates His Great '38 Band" (March) needs a correction: Mr. Shaw conducted and produced the set, but did not play.

WILFRIED C. HANTKE
Montreal, Canada

● I was annoyed by Rex Reed's critique of the new Artie Shaw album. He says that the interview on the album isn't very good, but if he had read it all he would know that Artie Shaw did not play the clarinet on this album—Walt Levinsky did.

JOHN C. VALENTINE
Delanson, N. Y.

Mr. Reed replies: "The error is indeed mine, and of course no conscious slight of

Mr. Levinsky was intended; he is as good a clarinetist as Mr. Shaw was in his day. Sorry! But I think that anybody who buys the disc should be forewarned, for the packaging is designed in a way that could mislead anyone. The title of the album and the cover photo of Shaw playing the clarinet would lead anyone to expect to hear Shaw, and the reference to Levinsky is sixty-six lines down in the unsigned liner notes."

Group Listening

● William Anderson's editorial in the February issue regarding group listening was read aloud to our group at our last meeting. Until then, we were totally unaware that we had a problem.

I would not venture to dispute his logic, but I feel compelled to point out that for

more than nine years our group, number ten to twelve, has met almost every Monday night to listen to recorded music.

Mr. Anderson's warning against playing long selections notwithstanding, our group has decided to continue our Mahler cycles.

All of us send our regards to Mr. Anderson, and extend an invitation to drop in some Monday night, should he be in the neighborhood.

SIDNEY LISWOOD
New Orleans, La.

The Editor replies: "Clearly Mr. Liswood and the boys know something that I don't about group listening. Or is it that his superb stereo installation (see October 1966 STEREO REVIEW) is more popular with his guests than their own?"

Oliver!

● After reading Peter Reilly's review of *Oliver!* (February), I thought I would sit down to write and disagree with him on a couple of things. He refers to the album's "gigantic production numbers," and says of them that "nothing is muffled [and] nothing is lost." But in *Who Will Buy?*, when Oliver comes into the song to sing his part, if you don't know the words you would never know what he is singing about. And compared with what Georgia Brown did with *Oom-Pah-Pah* every night on Broadway and on the Broadway-cast recording, Shani Wallis' version of this production number is the farthest thing from "gigantic" that I can think of. People who see the film and then listen to this recording may not notice this, but someone who only buys the record might think it degraded by these two poor jobs.

JOHN ENGELBRETSON
St. Paul, Minn.

Mr. Reilly replies: "The difference between an original Broadway-cast album and an original soundtrack album is that the Broadway album is a recorded entity in and of itself, especially produced in a studio for home listening, whereas a soundtrack album is the literal musical performance from the film, recorded to accompany screen action. I will agree that sometimes vocal details are lost in soundtrack recordings, often because the screen action is so explicit as you see the film. I still find markedly fewer obscurities in Oliver! than in many other soundtrack albums. As for Miss Wallis' performance of Oom-Pah-Pah, I find it in better vocal scale than Miss Brown's, which seemed to me falsely raucous."

Well, Hardly Ever!

● My letter is prompted by James Goodfriend's November "Going on Record" column about records that are scheduled never to be made. I found it most enjoyable. A similar situation exists with regard to two compositions by Maurice Ravel that, as far as I know, have never been performed for recording—the cantatas *Myrrha* and *Alyssa*, that he submitted for the Prix de Rome. The manuscripts must be available, and I believe there would be enough interest in the unheard to generate sales. There must be an American (Nonesuch?), English, German, or French recording firm industrious enough to let Ravel fans everywhere hear what these compositions are made of.

E. W. ECHOLS
Decatur, Ga.

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The Three Thirty is at your Harman-Kardon dealer now. See and hear it soon. We think you'll agree that it delivers a degree of excellence never before available at such a modest price.

For complete technical information write: Harman-Kardon, Inc., Dept. SR6, 55 Ames Court, Plainview, N.Y. 11803.



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CIRCLE NO. 26 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Panasonic** has introduced the RF-60 "Studio II," a stereo headset with a built-in stereo FM radio. The radio is powered by three "AA" cells and has a built-in dipole antenna. The controls include tuning, on/off, mono or stereo mode, a three-position volume-level switch, and a two-position tone switch. A pair of tuner outputs are provided for use with an external amplifier. The radio can be switched off and the RF-60 used as an ordinary pair of headphones if desired. Price: \$99.50.

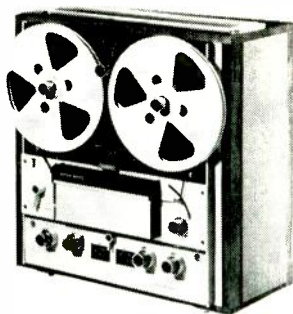
Circle 144 on reader service card

● **Craig** has introduced the Model 3204 eight-track stereo-tape cartridge-player for the home. The a.c.-powered unit comes with two speaker systems and has a built-in stereo amplifier with 12 watts "total peak" power output. Specifications of the player include a frequency response of 70 to 10,000 Hz, a signal-to-noise ratio of 45



dB, and adjacent-channel crosstalk of better than 40 dB. The controls include a program-change pushbutton, cartridge eject, volume, balance, and tone. The player measures 9½ x 4 x 11½ inches. The wood-finish speaker enclosures are 9½ x 11½ x 4½ inches. Price: \$119.95.

Circle 145 on reader service card



● **Elpa Marketing** has announced that it is importing the Ferroglyph Series Seven tape recorder. The three-speed (7½, 3¾, 1¾ ips) unit is available with full-track mono, half-, or quarter-track stereo heads. Reels up to 8½ inches in diameter can be accommodated. Record-playback frequency response at the three speeds is, respectively: 30 to 17,000 Hz ±2 dB, +0 to 14,000 Hz ±3 dB, and 50 to 7,000 Hz ±3 dB. Wow and flutter figures at the three speeds are, respectively: 0.08, 0.15, and 0.2 per cent. The unweighted signal-to-noise ratio at a 2 per cent distortion level is 55 dB. The built-in stereo amplifier is rated at 10 watts continuous power per channel at 0.25 per cent distortion. Two wide-range 7- by 4-inch monitor speakers are built into the carrying case.

In addition to the standard transport and recording controls, the unit has separate bass and treble controls for each channel, continuously variable wind and rewind speeds, bias-current adjustments, and a switch that permits using the recording-level meters to read bias current. Overall dimensions of the recorder in its carrying case

are 16¾ x 17½ x 10 inches and its weight is 55 pounds. Price: \$649. Price without case, built-in amplifiers, or speakers: \$549. The recorder in a walnut case is \$599. The recorder can be also ordered with 15-ips speed.

Circle 146 on reader service card



● **Thorens'** newest turntable, the three-speed (16¾, 33¾, and 45 rpm) Model TD-125, uses a synchronous motor driven by a transistor amplifier. The amplifier, in turn, is fed by a variable-frequency oscillator with the output frequency of the oscillator determining the speed of the motor. A three-position slide switch is used to set the turntable speed electronically, and a pitch control permits fine adjustments. Specifications of the TD-125 include wow and flutter of 0.08 per cent and rumble of -48 dB unweighted (DIN standard).

The turntable platter weighs 8 pounds. The tone-arm mounting board is removable, and pre-drilled boards for mounting Ortofon tone arms are available. Price of the turntable: \$185. An optional dust cover and base are \$15 each. A complete system (shown) with an Ortofon RS 212 tone arm and SL-15 cartridge is \$385.

Circle 147 on reader service card

● **Ampex** has published a new twenty-four-page catalog of prerecorded stereo tape cassettes. More than 1,500 selections from sixty-four different record labels are listed. Classical music recordings are listed by composer; popular music recordings are listed by artist.

Circle 148 on reader service card

● **Sherwood's** new Model S-7600a AM/stereo FM receiver has a music-power output of 100 watts total into a 4-ohm load. Continuous power output is 35 watts per channel into 4 ohms, 24 watts per channel into 8 ohms. Power bandwidth (IHF) at 1 per cent distortion is 15 to 25,000 Hz, and the signal-to-noise ratios are 65 dB at the phono inputs, 80 dB at the auxiliary inputs. FM-tuner section specifications include a sensitivity of 1.8 microvolts (IHF), a capture ratio of 2 dB, and 0.15 per cent distortion at full modulation. Stereo separation is 40 dB at



1,000 Hz. The controls include volume, balance, bass, treble, tuning, and a rotary input-selector switch. Four rocker switches control main and remote speakers on/off, loudness compensation, and tape monitor. A pushbutton controls interstation-noise muting. There is a front-panel headphone jack and a center-of-channel tuning meter. A three-position switch on the rear panel adjusts the phono input level. Overall dimensions of the receiver are 16½ x 4½ x 12 inches. Price: \$359.50. The same receiver,

(Continued on page 23)

Anyone who
wants the best,
and is worried about
spending an extra \$20,
ought to have
his ears examined.



Look at what you're getting for the extra \$20.00.

The Papst hysteresis motor for reduced noise and rumble, unvarying speed accuracy. An exclusive feature of the Miracord 50H.

The cartridge insert with slotted lead screw for precise stylus overhang adjustment. Without this Miracord exclusive, your whole investment in a record-playing instrument could go down the drain. Because if the stylus overhang is incorrect, the finest cartridge will not track accurately.

The exclusive Miracord pushbuttons—the gentlest touch is all that's needed to put the 50H into automatic play (stacks of 10 or single records) Or you can start the turntable and play single records manually by simply lifting the arm and placing it on the record.

In addition to these exclusive features, the Miracord 50H offers a metal cam (not plastic) for greater reliability; piston-damped cueing; effective anti-skate; a dynamically balanced arm that tracks to 1/2 gram.

Finally, consider what the leading experts are saying about the Miracord 50H. That \$20 bill looks pretty tiny now, doesn't it? Miracord 50H less cartridge arm and base, \$159.50. The Miracord 620 (\$99.50) and the Miracord 630 (\$119.50) follow in the great tradition of the 50H. See what we mean at your hi-fi dealer.

Benjamin Electronic Sound Corp., Farmingdale, N. Y. 11735. Available in Canada.

MIRACORD 50H
another quality product from BENJAMIN.

PIONEER'S



C-6000A — STEREO HOME ENTERTAINMENT SYSTEM, Includes 2 Speaker Systems, Changer and AM-FM Receiver.

NEW GENERATION IS HERE TO HEAR!

The Pioneer family's grown. And now a new Pioneer generation demands to be heard!

The most exciting array of Compacts, Tape Decks, Receivers, Tuners, Amplifiers, Speaker Systems and Audio Accessories ever offered by one company is here to hear. Every new model designed and produced with the care and exact precision that has made Pioneer the No. 1 Audio Company in the world.

Component for component, you'll hear more with Pioneer. And if the Pioneer cost for the finest comes to less than you expected — tip your hat to advanced electronic manufacturing techniques — and carry off the sound rewards. This is one new generation that's out to preserve the status quo!

See and hear the new and expanded Pioneer sound family at your nearby Pioneer franchised dealer. Or write . . .



PIONEER ELECTRONICS U.S.A. CORPORATION
140 Smith Street, Farmingdale, L. I., New York 11735



TX-900 — STEREO AM-FM TUNER . \$239.95

SA-900 — STEREO 200-Watt AMPLIFIER . \$259.95



SX-440 — AM-FM 40-Watt RECEIVER . \$189.95



CS-66 — 10", 3-way SPEAKER SYSTEM . \$109.00



T-600F — STEREO TAPE DECK with Automatic Reverse . \$299.95

SR-202 — SOLID STATE STEREO REVERB . \$95.00

The 35mm SLR that makes you just as tall as the guy who must tote a trunkful of accessories and special cameras to take the shots you take without moving more than the muscle of your index finger.

It's the equalizer... the Beseler Topcon Auto 100.

The 35mm camera with interchangeable lenses that can switch from fully automatic exposures for fast action photography to creative, fully manual exposure.

The lenses are sensational... from wide angle 35mm to 200mm telephoto. And they all lock into the exclusive meter-on-the-mirror system.

It's for the amateur who wants professional results. And it's for the professional who wants a great little camera that will go where others fear to tread.

How about less than \$160 with an f:2 lens? You can swing it.

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AUTO 100 

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CIRCLE NO. 7 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

without an AM tuner, called the Model S-8600a, is \$319.50. An optional walnut case is available for \$28, and a wood-grained metal case is \$9.

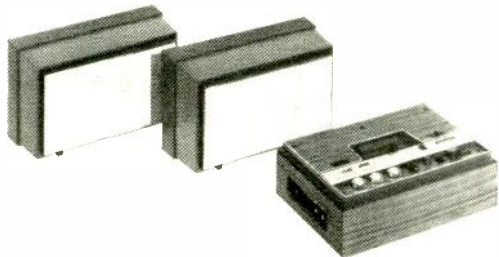
Circle 149 on reader service card



● **AKG's** new D-190E dynamic microphone has a cardioid pickup pattern and a frequency response of 40 to 15,000 Hz ± 3 dB. The D-190E has a sintered-bronze windscreens to prevent "popping" and to protect its elements against moisture. A built-in shock-mounting system reduces handling noise and helps protect against impact damage. Specifications include an impedance of 200 ohms and a front-to-back sound-pickup ratio of 20 dB. Overall dimensions are 6¼ inches long by 1½ inches in diameter. Price: \$50. The microphone is available as the Model D-190TS with an on/off switch and a cable transformer for use with high-impedance inputs. Price: \$65.

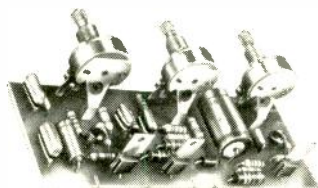
Circle 150 on reader service card

● **Wollensak** has expanded its line of stereo cassette recorders with the Model 4800, a playback system comprising a cassette deck with built-in amplifiers and a pair of compact speaker systems. Specifications of the deck include a frequency response of 70 to 10,000 Hz ± 3 dB, a signal-to-noise ratio of 45 dB, and wow and flutter of 0.3



per cent. The built-in amplifier is rated at 5 watts per channel continuous power at less than 5 per cent distortion. There is a pushbutton-reset tape counter and record-level meters for each channel. Jacks are provided for microphone and auxiliary inputs. Dimensions of the deck are 13⅞ x 9⅞ x 4⅞ inches. Each of the speaker enclosures houses a 4-inch driver, and each measures 13½ x 8⅞ x 4⅞ inches. Price: \$229.95.

Circle 151 on reader service card



● **Science Workshop** has introduced the Model LO-103 low-priced sound-light organ kit. The LO-103 includes only the electronics section of a color organ;

the power transformer and light box must be obtained separately. The unit divides the audio signal into three frequency bands centered around 150, 800, and 1,500 Hz and can drive three 12-volt high-intensity light bulbs. It can be driven from the output of an amplifier, preamp, or tuner. Assembly time of the kit is approximately 30 minutes. Overall dimensions of the finished unit are 5⅞ x 3 x 1½ inches. Price: \$12.95.

Circle 152 on reader service card

● **Alco's** "Audio Control Center" permits switching into use any or all of up to six pairs of speaker systems. The unit comes in two models, with either four or six stereo input pairs. Both models are available with a choice of rear-panel input connectors: RCA phono, miniature, or standard phone jacks. The switches are of the push-on/push-off type. Space is provided above the pushbuttons

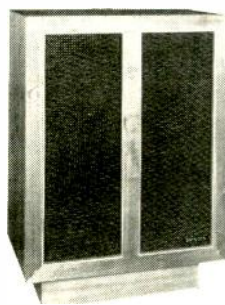


for labeling each stereo pair. Overall dimensions of the control center are 5⅞ x 2⅞ x 3½ inches. The metal case has a black leather finish with a brushed-aluminum front panel and ivory-white pushbuttons. The price depends on the number of inputs and the type of input connectors, and ranges from \$19.95 to \$29.95.

Circle 153 on reader service card

● **Sigma Engineering** is producing the "Lee Sonic Ear-Valv," a device intended to protect the ears against high sound levels. The Ear-Valv consists of a silicone-rubber cushion and a spring-loaded mechanism that closes when the sound level exceeds about 100 decibels. Below that sound level, the device has a minimal effect on hearing and does not interfere with air circulation, as conventional ear plugs do. It is recommended for use by rock musicians, industrial workers, and others exposed to high sound levels. Price for a pair: \$3.95.

Circle 154 on reader service card



● **Fairfax** has brought out the FH-C Studio loudspeaker system. The three-way system uses two 9-inch horn-loaded woofers, a 4-inch mid-range, and a 4-inch tweeter. The crossover frequencies are 900 and 4,000 Hz, and the overall frequency response is 20 to 20,000 Hz. Power-handling capacity is 60 watts; minimum recommended amplifier power is 10 watts. The oiled-walnut enclosure measures 28¾ x 20 x 12 inches. The system has a five-year guarantee. List price: \$259.50.

Circle 155 on reader service card



● **Sony** has introduced the Model DR-6 stereo headphones. There are two versions of the headphones; the DR-6A, with an impedance of 8 ohms; and the DR-6C, with an impedance of 10,000 ohms. The phones have a rated frequency response of 20 to 20,000 Hz. The cushions on the ear pieces are removable and the phones have a 7-foot long cable terminated in a standard stereo phone plug. Price of the DR-6A: \$27.50. Price of the DR-6C: \$29.50.

Circle 156 on reader service card

Blaupunkt Maxi-Mini Radios



Stylish way to carry a tune! The Blaupunkt Derby and Riviera auto/portables offer maximum sound and features with minimum size and weight. They're also car radios, FM & AM radios, longwave and shortwave radios, FM tuners for hi-fi phonographs, and speakers for record changers. A complete line of built-in FM and/or AM car radios is also available. See your Blaupunkt dealer or write direct. Blaupunkt, a member of the Robert Bosch group, 2800 South 25th Avenue, Broadview, Illinois 60153. New York • Chicago • San Francisco

CIRCLE NO. 9 ON READER SERVICE CARD

available at a discount, will push the fair-traded one. By simply turning down the mid-range and tweeter control on the speaker that he doesn't want to sell, he can make it sound muted and dull in comparison with any speaker that is not similarly tampered with.

Dividing the Component Dollar

Q. Prospective component buyers are assailed by advice such as "the amplifier is the heart of the system—that's where to put your money" and "of course, the bulk of your money should go into your speakers"—or your tuner, and so forth. No doubt you've done it before in your column, but could you suggest a rough guide to apportioning my audio dollar?

P. R. ROBERT
Nagoya, Japan

A. No, Mr. Roberts, I have not answered this question before because I could not think of a way to handle it so that the answer would be of real help. Although it may not be obvious, your question is based on the supposition that there is some necessary proportionate relationship between the money spent on a hi-fi component—whatever it is—and the audible performance it delivers. If such were the case, it would be very easy to establish some formula such as 50 per cent for the speakers, 25 per cent for your amplifier, 5 per cent for the cartridge, 20 per cent for your record player and so forth. But it's not possible to give such an answer because there is no necessary correlation between the price one pays for a component and the quality of the performance it delivers. I'm not referring here to the question of "diminishing returns" (will a \$4,000 stereo system sound \$1,000 better than a \$3,000 system?), but rather to the fact that it is possible to spend several hundred dollars on a poorly designed component and not achieve the performance and reliability that one can get from some other brand or model selling for perhaps half its price. You can see how such a situation can terribly upset any simple, easy formula for apportioning one's audio dollar.

The essential problem, of course, is how to convert whatever number of dollars you have to spend into the best possible sound system, and I don't have any formula for that either. My best advice is to learn all you can about the subject and to read carefully the test reports and the how-to-buy articles that appear in this and other magazines.

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

A message from the heads of Ampex.

Listen.

The message is about stereo sound. Listen to Ampex tell it like it is.



The heads are unquestionably the most important part of any stereo tape recorder.

As you know, in order to obtain outstanding frequency response from tape heads, it's necessary to maintain an extremely narrow gap between their poles. Most quality tape heads look like the one pictured here.



But as the head begins to wear down, the pole gap widens, causing frequency response to decline. To maintain original frequency response, heads may need replacement after as little as 500 to 1000 hours of normal playing.



Ampex exclusive deep-gap heads consist of two *parallel* poles. Thus the gap remains constant after years of use.

And so does your frequency response. Ampex heads have been known to last well over 12 years, based on an average of two hours use per night, every night.

We invite you to listen to four of the Ampex stereo tape recorders featured during the "Ampex Stereo Hear-In" at participating Ampex dealers now.



Listen to the Ampex 755 Stereo Tape Deck. It adds professional tape capabilities to your existing system, and gives you sound-with-sound, sound-on-sound and echo.

Plus direct tape monitoring, three Ampex heads and pause control. It mounts in your present cabinet or in its own handsome walnut base (optional).

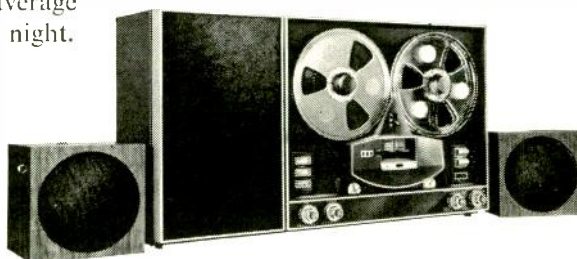


Listen to the 2161, the Ultra-Automatic Portable Stereo Tape System featuring two-second automatic threading, silent electronic signal automatic reverse, new bi-directional recording and a two speaker system with a 6" woofer and 3½" tweeter in each. Plus built-in mixer and two omnidirectional dynamic microphones.

Listen to the Ampex 1455 Automatic Reverse Stereo Tape Deck. Get professional features like sound-with-sound, tape monitor and pause control. Plus two-second automatic threading, silent electronic automatic reverse, and four deep-gap heads.



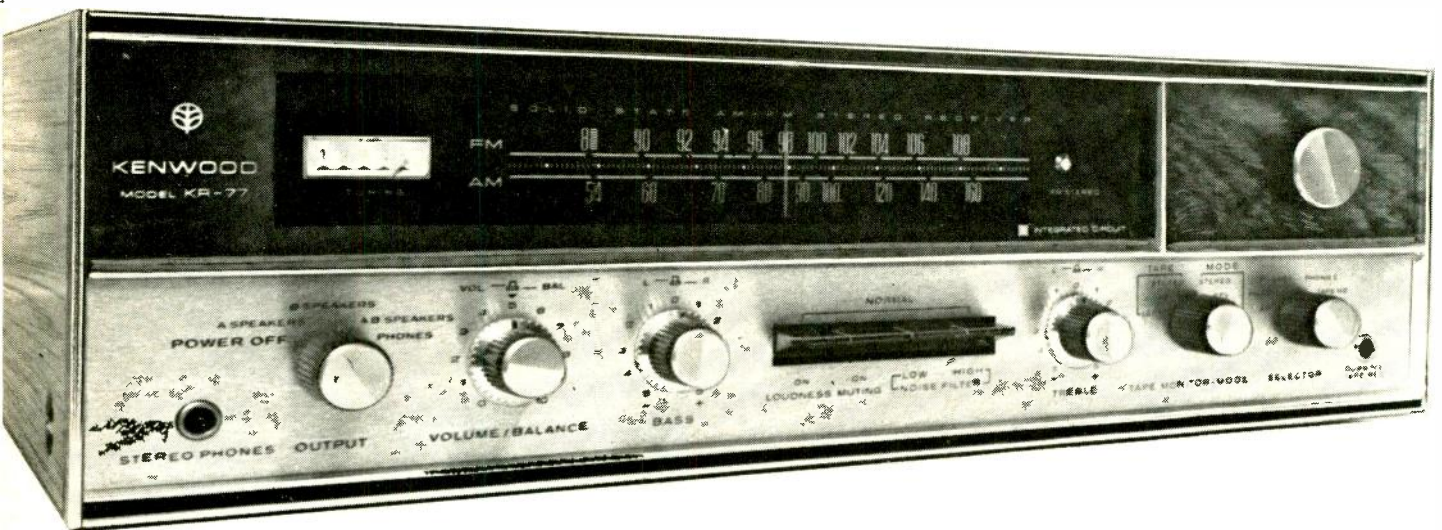
Listen to the Ampex 761 Portable Stereo Tape System. It has sound-on-sound, sound-with-sound, echo, direct tape monitoring, three exclusive Ampex deep-gap heads, dual capstan drive, two dynamic stereo microphones and acoustic suspension cube speakers. (You must hear these speakers to believe the sound.)



AMPEX

Hear them all during the "Ampex Stereo Hear-In" at participating Ampex dealers. Learn how you can save over 50% on an Ampex Stereo Tape Library. Pick up your free 36 page booklet, "Head Start to Better Tape Recording," just for listening.

KENWOOD UNVEILS TWO POPULAR-PRICED MODELS. STARTLING NEW VALUES AT



KR-77 STEREO RECEIVER... 75-WATT · FET · IC · SOLID STATE · FM/AM

The KENWOOD KR-77 takes "Best Value of the Year" Award, hands down! Never before has KENWOOD packed so much quality, power and performance into such a modestly-priced stereo receiver! The KR-77 boasts 75 watts music power (IHF) at 4 ohms. 2 ICs, 2 FETs, 4-gang tuning condenser front-end provides outstanding $1.9 \mu\text{V}$ sensitivity, better than 60 dB signal to noise ratio and 2.5 dB capture ratio. The combination of special circuits and heavy-duty silicon transistors delivers exceptional frequency response and power bandwidth. New refinements as front panel jacks for stereo headphones and dubbing/tape record, inputs for two record players, left and right channel preamplifier outputs, terminals for 2 sets of stereo speakers, and unique keyboard controls to regulate muting, loudness and low/high filters... are some of the outstanding features that make the KR-77 such an outstanding value.

*Including simulated walnut cabinets

Visit your nearest Authorized KENWOOD Dealer and sound-test these two outstanding units.....

NEW

.....

\$239⁹⁵* EACH



KRS-44 STEREO RECEIVER SYSTEM...

48-WATT · FET · IC · FM/AM PLUS TWO MATCHING SPEAKERS

The KENWOOD KRS-44 bids fair to win all popularity contests for budget stereo with a big, expensive sound. KENWOOD combines the new and noteworthy KR-44 Stereo Receiver with two perfectly mated compatible speakers to achieve "instant stereo," skimping not a whit on quality! The 48 watts of music power (IHF) at 4 ohms delivers enough power to drive two sets of stereo speakers... and there are plenty of tape and phono inputs for the most complete stereo system. Add to this the elegant styling of the oiled-walnut speakers... the rich feel of the controls... the compact design of both receiver and speakers... and it becomes apparent that the KRS-44 is the answer for low-budget music lovers with extravagant tastes!

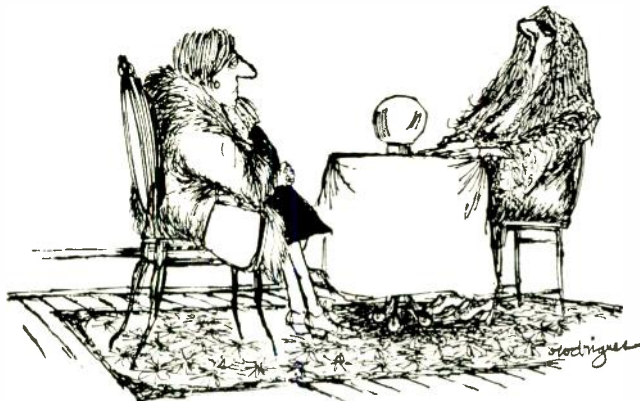
... the sound approach to quality

... or write for complete specifications to...



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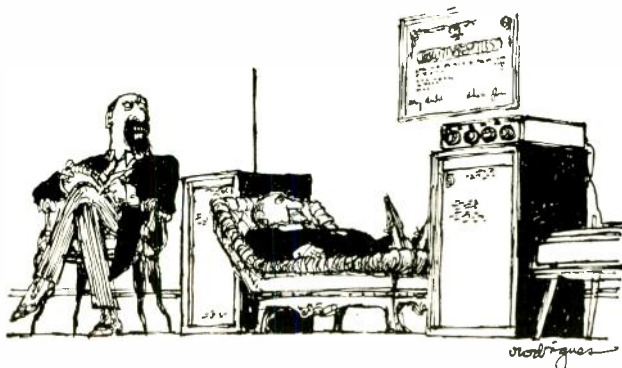


Jenny Lind says she likes your voice, but she's not taking new pupils this season.



Come on, Sam, one more chorus of South Sea Island Magic.

Rodrigues



I said, Mr. Laufer, that a negative attitude toward Bruckner betrays a very definite emotional problem.



No thanks, Joe. You played Joan Sutherland with a Mickey Mouse effect the last time we were here.



Here's what my client offers, Marty: She can have the house, \$300 a month, half of the Wanda Landowska records, all the Vivaldi, but we get to keep all the Toscanini.



Yes, Roger, there is something wrong—it's that 60-cycle hum in your amplifier.

Faces the Music

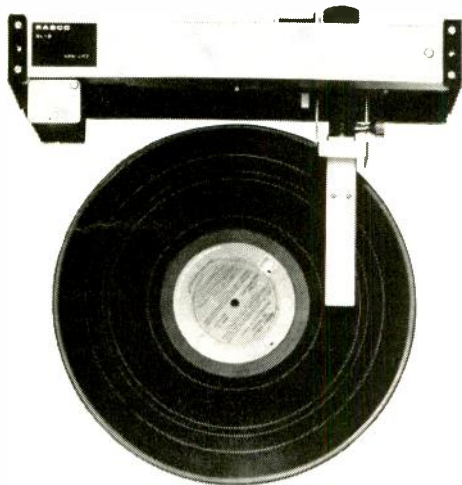


And now the complete Götterdämmerung in the original 78-rpm version as performed in April of 1934 in Berlin.



I'm sorry, gentlemen, I keep hearing wow and flutter in there somewhere.

Why a Servo-Driven straight-line arm?



Because the record is cut along a straight line.

Because the stylus of the modern pickup is too compliant to cope with the inertia and the friction of prior straight line arms.

Because the Rabco SL-8 does not "skate" and needs no anti-skating gadgets.

Why not write for the complete story on the Rabco SL-8, the ONLY CORRECT ARM.

RABCO

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CIRCLE NO. 62 ON READER SERVICE CARD
32

By HANS H. FANTEL



AUDIO BASICS

"EQUALIZATION," OR SQUEEZING THE SIGNAL

MOST OF US take modern recordings so much for granted that it hardly occurs to us to realize that there must be some ingenious electronic trick by which the full range of orchestral frequencies is squeezed into those narrow grooves. The electronic process, called recording equalization, involves two effects that take place during the cutting of a disc: (1) weakening (or cutting) the bass, and (2) strengthening (or boosting) the treble.

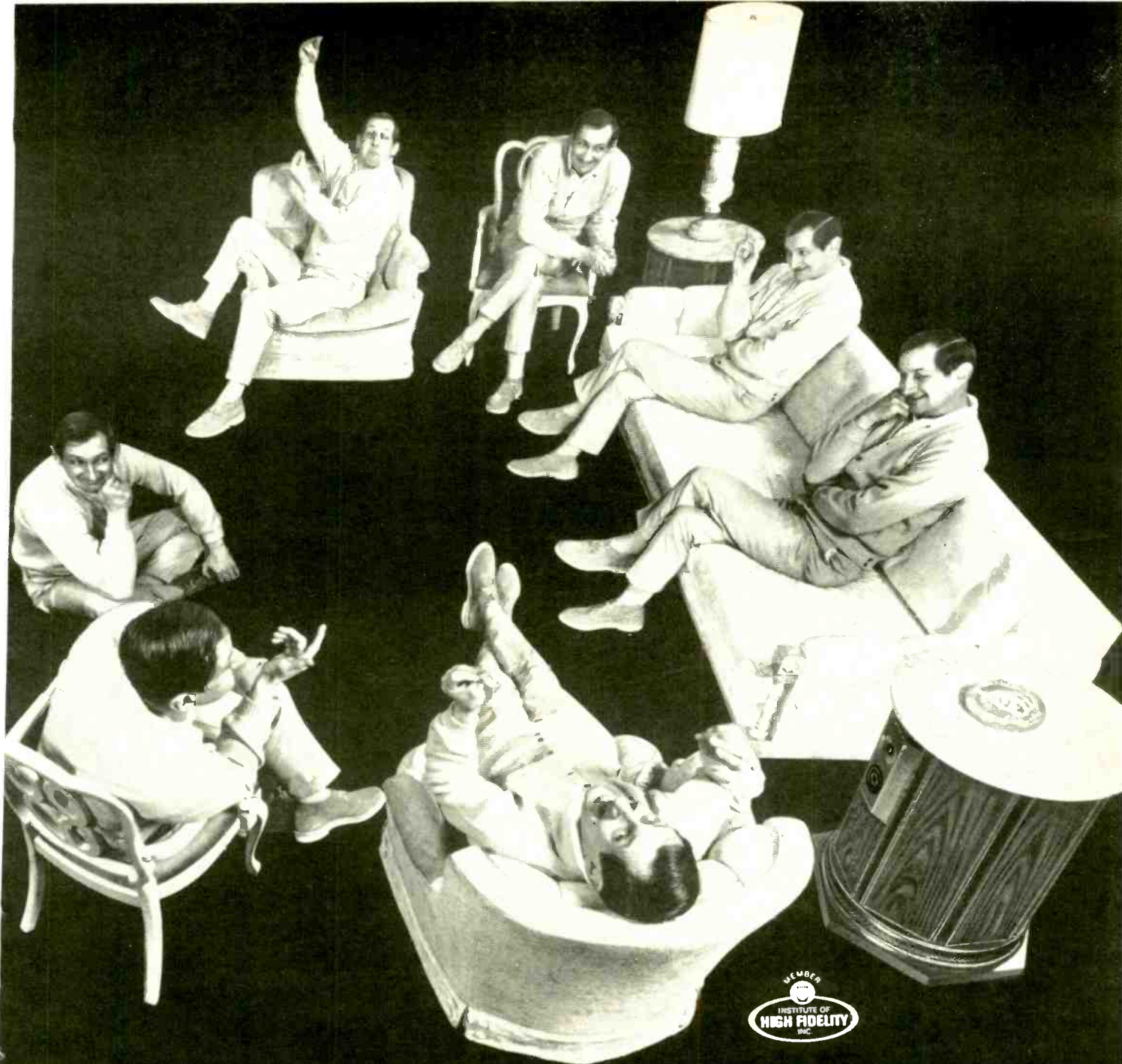
Why equalization is necessary becomes clear when you consider the physical nature of bass and treble sound. Low notes embody great amounts of sheer physical power. Recorded at their natural strength, notes from such instruments as a tuba, bass viol, or kettledrum would yield wide-swinging record grooves far too great in amplitude to be tracked by any known, or even feasible, phono cartridge. That is why the recording engineer applies bass equalization, which is analogous to looking at the sound wave through the wrong end of a telescope. The exact pattern of the sound wave is preserved, but its overall amplitude is reduced to make it produce a smaller groove. The lower the frequency of the note, the greater the degree of reduction.

Just the opposite problem exists in the treble range. Natural, unboosted high-frequency waveforms are so tiny that they would be lost in the minor imperfections of the record surface, much as small photographic details are sometimes lost in the grain of the film. Therefore, to prevent treble sounds from being buried in surface noise, the engineer strengthens the highs, making their waveforms bigger than life-size so that they will stand out more clearly.

The net result of equalization is a disc with totally unnatural sound—weak in bass and strident in treble. To restore the natural balance, exactly the reverse of equalization must be applied in playback. The treble is cut back and the bass boosted. This is done automatically by the preamplifier section of your playback equipment. When the treble content of the music is reduced, so are the treble sounds that constitute surface noise. The effect is to minimize this noise in relation to the signal. What finally emerges from the speakers is, ideally, the whole sound spectrum restored to its natural balance.

In 1955, the RIAA (Record Industry Association of America) adopted a standard equalization curve, specifying the precise amount of treble and bass equalization to be applied during playback. Since then, records and playback equipment have been made according to this standard. When you switch to the magnetic phono input, the correct playback equalization is automatically applied. Records made before 1955 have one or another of several slightly different equalizations, but you can usually get a balanced playback from them by adjusting your tone controls.

Equalization is also used in tape recording, primarily to compensate for the inherent electrical characteristics of tape heads and to minimize tape hiss. Any recording tape has a certain amount of noise, heard mostly as high-frequency hiss. To keep high-frequency sounds from being swamped by hiss, they are boosted during the recording process. In playback, the high frequencies are cut and, along with them, the hiss is cut too. This equalization characteristic has been standardized for each tape speed by the National Association of Broadcasters (NAB).



Now you can sit anywhere... hear everything. Perfectly.

Two Grenadiers can make any room sound like Carnegie Hall... no matter where you put them.

Because they're the only speaker systems totally engineered for full-dispersion, full-fidelity stereo.

You hear lifelike, perfectly-balanced bass everywhere, because Grenadier woofers face downward. No other placement gives you such instant, full-circle sound dispersion. No other design eliminates standing waves for uniform sound throughout the room, full-bodied sound that doesn't need walls or corners to reinforce it.

You hear all the highs wherever you are, because Grenadier's wide-angle acoustic lens spreads the music across a 160° arc... more than double the dispersion of ordinary speakers, with no need to aim or angle.

What you hear is spectacular sound: music as only Grenadier's massive drivers can reproduce it. Bass all the way down to 20 cycles from a 15-inch woofer built around an 18-pound ceramic magnet structure. Living presence from a matchless midrange direct radiator. Crystalline highs through an ultrasonic

domed tweeter with a low-mass aluminum voice coil.

All together, a three-way system with enough magnetic power to lift a ton of steel. A speaker system that can turn 100 watts of amplifier power into enough music to fill a concert hall.

Or to make your living room sound like one.



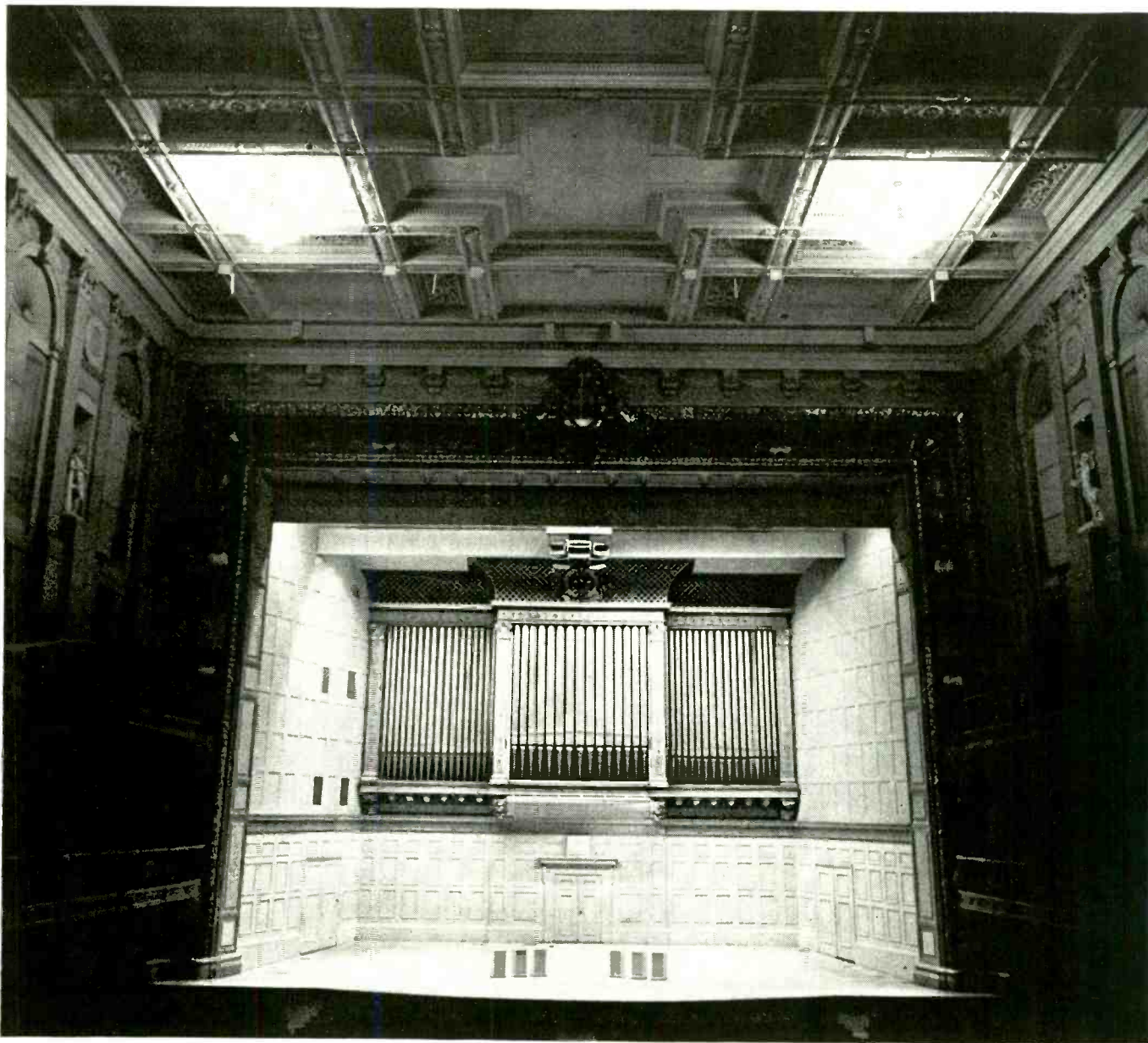
THE ROYAL GRENADIER 9000
With imported marble top, \$299.95.
Other Grenadier speaker systems from \$179.95



Empire Scientific Corp.
1055 Stewart Ave., Garden City, N.Y.

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**When low distortion is a critical requirement,
Acoustic Research speaker systems are a logical choice.**



Acoustic Research speaker systems are carefully designed and meticulously inspected to be certain that they reproduce sound while introducing no sound of their own. This lack of distortion partly explains their natural, uncolored music reproduction in rooms both large and small, of delicate harpsichord tones or the **tutti** of a Beethoven symphony. As at a concert, the listener hears what the musicians have created, free of unnatural artifice or misguided attempts at enhancement.

At a recent performance of **Deserts** by Edgar Varese, a work for stereophonic magnetic tape and symphony orchestra, the Boston Symphony Orchestra was accompanied by six AR-3a speaker systems reproducing the composer's tape. The requirement was authenticity of reproduction without distortion of the acoustical setting provided by Boston's Symphony Hall, which Bruno Walter called "the noblest of American concert halls." The speaker systems are shown on the stage during tests.

AR-3a speaker systems are priced from \$225 to \$250, depending on cabinet finish. Write for complete technical data and an AR catalog describing our other speaker systems, turntable and amplifier.

Acoustic Research Inc.

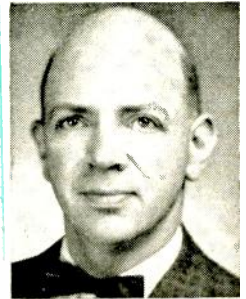
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CIRCLE NO. 2 ON READER SERVICE CARD

TECHNICAL TALK

By JULIAN D. HIRSCH



● SPECIFICATIONS 2—POWER REQUIREMENTS:

Ask most audiophiles what they consider to be the most important feature of a "good" or "expensive" high-fidelity amplifier, and they are likely to answer "high power." In many people's minds, *power* has become synonymous with *loudness*, and they assume that in order to make louder music, one needs more power—obviously! Actually, this is a half-truth. What reaches our ears is *acoustic* power and not the electrical output of the amplifier. The acoustic output of a loudspeaker is heavily modified by its placement, by room size and acoustics, and even by the smoothness of its response. A "peaky" speaker may sound louder than a smooth speaker whose total acoustic output power is actually greater. There are many psycho-acoustic and physiological factors involved as well. Even a slight hearing loss may lead a particular individual to drive his speakers with several times as much power as a person with normal hearing would require.

Nonetheless, it *is* true that, all else being equal, higher listening volume requires more amplifier power. The question is "how much more?" One of the most significant controlling factors is loudspeaker *efficiency*, or the percentage of the electrical audio input that is converted to acoustic output. Efficiency is rarely specified by speaker manufacturers, nor would it be especially meaningful to most users if it were.

It is sufficient for our purposes to classify speakers as "low," "moderate," or "high" in their efficiency. The lowest efficiency commonly encountered is on the order of 1 per cent, and is usually associated with high-quality acoustic-suspension speakers. The intermediate-priced systems, some of which use ported enclosures, have moderate efficiencies—in the region of 2 to 5 per cent. High-efficiency public-address speakers, and horn-loaded high-fidelity speaker systems, may have efficiencies of 10 per cent or more—and as high as 50 per cent has been claimed.

The significance of this is that, to achieve the same sound output, a 1 per cent efficient speaker requires ten times as much amplifier power as a 10 per cent efficient speaker. This might seem to make the low-efficiency speaker a poor choice, but there are mitigating circumstances. The actual acoustic power required for average

listening conditions is very low—a few milliwatts at most. I have made measurements of the *peak* power required from my amplifier to produce different listening levels in my living room, with very low-efficiency speakers. Most of the time, less than 10 watts is needed, even on momentary peaks, for a realistic volume level that is too loud to permit ordinary conversation.

However, as many people have learned to their discomfort, these low-efficiency speakers simply cannot be driven by the usual 10-watt amplifier without occasionally producing serious distortion. The reason lies in the logarithmic nature of human hearing. A slight, barely audible increase in volume, such as 3 dB, calls for double the amplifier power. When showing off the capabilities of one's system, it is tempting to turn the volume up to perhaps 10 dB above normal levels. In my case, this would call for 100 watts (per channel) of amplifier output. With moderation in one's choice of listening level, a 30-watt amplifier can be used with these speakers, but there are genuine advantages to having as much as 60 to 100 watts available as a reserve. Incidentally, when I mention power levels, I refer to continuous power output with both channels driven simultaneously, *not* "music power" or "dynamic power" (see the article on amplifier power elsewhere in this issue).

It is evident that a 5 per cent efficient speaker could be driven adequately by a 10-watt amplifier—at least in my home, and with my listening tastes. I am constantly amazed at the ear-splitting levels preferred by some people, and it is fortunate for that segment of the populace that reasonably priced

high-power amplifiers are plentiful. There is, in most cases, no harm in using a very powerful amplifier with a good quality speaker, since on music the listener's tolerance will probably be exceeded before the speaker gives up the ghost. However, beware of transient thumps and clicks from records, or from amplifier switching transients, since these can easily and instantaneously blow out a tweeter, mid-range, or woofer if their power-handling capacity is too low.

Even if you use relatively high-efficiency speakers, and rarely exceed background-music levels, you may be justified in getting an amplifier rated at 30 watts or more.

REVIEWED THIS MONTH



Wollensak 6300 Tape Recorder
Dynaco A-25 Speaker System
Eico Model 3150 Stereo Amplifier

With few exceptions, low-power amplifiers are usually designed to be low-price as well, and generally lack the refinements of control flexibility and the absence of distortion and noise at all power levels that one finds in more expensive equipment. There are some exceptions, but most really good amplifiers are also quite powerful. Since the added power can only be beneficial, buy it and enjoy it!

One more point should be clarified; the acoustic output of most musical instruments is enormous, by home listening standards. Power peaks of well over 100 acoustic watts can be developed by a full orchestra, and in fact by certain individual instruments such as a bass drum or pipe organ. These power levels simply cannot be created

in the home by any practical loudspeaker and amplifier.

The point to keep in mind is that we do not need to re-create the original acoustic level in our homes. If an orchestra in a large hall develops 100 acoustic watts, only a small fraction of this will impinge on the ears of any single listener. We need only enough amplifier and speaker capability to produce the same sound-pressure level at the listener's ears that he would have experienced in the concert hall, and not that which would have been created in his listening room if the orchestra had, by some miracle, been transported there. This is indeed fortunate, for otherwise we could not have achieved our present high standard of music reproduction.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

WOLLENSAK 6300 TAPE RECORDER



● THE adjective "professional" is applied loosely to many tape recorders solely on the basis of appearance or some pseudo-functional features that would never be employed by any professional recording engineer. And, in fact, a real professional machine would be no better suited to home recording use than a racing car would be to maneuvering in city traffic. There is a place for both and each belongs in its own world.

The Wollensak 6300 is clearly intended to be a home tape recorder, and it is designed with ingenuity and imagination. It would be difficult to imagine a recorder easier to operate than this one, yet it can make and play recordings whose quality is completely compatible with the highest-caliber audio components. The Wollensak 6300 is a complete, compact system, in portable form, yet easily adaptable to permanent home installation. It comes with speakers, a reel of blank tape, and two low-impedance microphones with clip-on desk stands. The recorder case is molded black plastic, with a fold-away T-shaped carrying handle and removable feet for either vertical or horizontal operation. The front panel is mostly walnut-grained plastic, which is more compatible with home decor than some of the finishes commonly employed. The two removable speaker systems, which slide onto the case to form a protective cover for portable operation, have molded plastic cases.

The solid-state electronic system includes a pair of power amplifiers as well as preamplifier "line" outputs ahead of the volume controls. The power amplifiers are rated at 8 watts per channel EIA music power, which is equivalent to perhaps 4 or 5 watts by IHF standards. We did not make measurements, but in any case, they were certainly adequate for driving the speakers of the 6300 system. A headphone jack is included, and the speakers shut off when stereo headphones are plugged in.

The transport, built on a die-cast aluminum chassis, uses two motors. One drives the capstan, and the other supplies reel drive and electrodynamic braking, plus high-

speed wind and rewind in both directions. Tape speeds of $7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ ips are provided, and a single lever changes both speed and equalization.

The basic transport operation involves two pushbuttons, PLAY and STOP. Pushing in PLAY turns on the electronic portions of the system, but the tape does not move until the button is released. At any time after that, either in PLAY or RECORD, pushing in the PLAY button stops the tape instantly. When the button is released, the tape starts again. We found this combination of pause and play functions in a single control exceptionally convenient in use. Of course, to make a recording, the RECORD safety button must be pushed simultaneously with the PLAY button. Recording levels can be set up on the two level meters before releasing the PLAY button and starting the recording. The STOP button does just that, and also simultaneously turns off power to the amplifiers. The tape drive shuts off automatically if the tape runs out or breaks, but this does not trip the STOP button, which must be operated manually. Tape threading is a very fast and simple wrap-around-the-heads procedure since the pinch roller retracts for tape loading. The tape reels are automatically locked to their spindles.

Each channel has its own gain control, which adjusts both recording and playback levels. The meters, which are not illuminated, indicate only while recording. The dual function of the volume controls is a minor inconvenience, but is of no importance when operating the Wollensak 6300 with an external audio system, since the outputs to an external amplifier are unaffected by the gain-control settings. Each control has a switch which operates at its counter-clockwise limit, disabling the recording function for that channel for making mono recordings. A single tone control, effective on both channels, provides some boost or cut at frequencies above 1,000 Hz. It affects the line outputs as well as the speaker outputs. When the microphones are plugged in, any signals fed into the AUX inputs are disconnected. A recording can be made with a high-level input on one channel and a microphone on the other, but the two cannot be mixed on one channel.

The Wollensak 6300, playing Ampex test tapes, had a playback frequency response of +2, -1.5 dB from 50 to 15,000 Hz at $7\frac{1}{2}$ ips, and +2, -5 dB from 50 to 7,500 Hz at $3\frac{3}{4}$ ips. The record-playback response, with Scotch 190 tape, was ± 3 dB from 30 to 14,000 Hz at $7\frac{1}{2}$ ips and +1, -5 dB from 30 to 5,000 Hz at $3\frac{3}{4}$ ips. At $1\frac{7}{8}$ ips, the response fell off (starting at 500 Hz) to -12 dB

(Continued on page 38)

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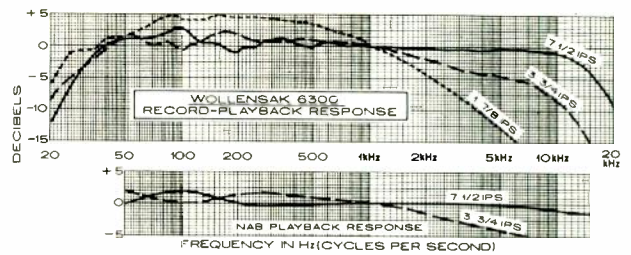


at 3,000 Hz. These figures were obtained with the tone control centered, and at the two lower speeds some treble boost would have brought up the top end of the curve. The tone-control range was about ± 5 dB in the 5,000- to 7,000-Hz region, with somewhat more cut available at higher frequencies.

Wow and flutter were impressively low. Wow was 0.05 per cent at both $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, and the flutter was 0.12 and 0.09 per cent, respectively. These figures are comparable to those we have measured on considerably more expensive recorders. The playing speeds were exact, and the wind and rewind speeds were fast enough to satisfy this impatient reviewer. (It took about 95 seconds to handle 1,800 feet of tape.)

The Wollensak 6300 is a two-head machine. The incoming signal appears at the recorder's preamplifier line outputs, or can be monitored on the unit's own speakers, which can be switched off to prevent feedback when recording from microphones. Only 40 millivolts is needed at the AUX inputs to achieve maximum recording level (as indicated on the meters), which results in a line output of 100 millivolts. This seems slightly low, but it did drive our external amplifier without difficulty. The signal-to-noise ratio was about 54 dB, but was difficult to measure accurately because of the low line-output level. In any event, there is no hum and very little hiss present in the outputs, and in this respect also the Wollensak rivals some rather expensive machines. Another characteristic of the 6300 which endears it to us is its weight (or lack of it)—22 pounds including speakers—since we have had more than our fill of lifting and carrying 50-pound recorders.

The detachable speakers of the Wollensak 6300 merit special mention. They appear to have a 6-inch cone diam-

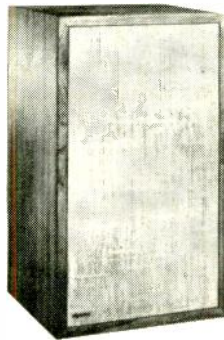


eter, and are fully enclosed. Most speakers supplied with home tape recorders are mediocre at best. Not so with these, which sound full and well balanced, and deliver a bass output far out of proportion to their size. We made no measurements on them, but data supplied by Wollensak indicates a relatively uniform response from 100 to 10,000 Hz, which is consistent with what we heard. The microphones, too, have a response compatible with the rest of the system, and sounded very good.

It should be obvious by now that we liked the Wollensak 6300 very much. Anyone can operate it without a Rosetta Stone to translate cryptic symbols, or taking a training course in tape-recording techniques. It sounded fine both through an external system and through its own speakers. We have been listening to it for several hours as we write this, and feel no urge to switch it off, or even to play it through our regular system. At its selling price of (in 3M's words) "less than" \$240, the Wollensak 6300 is a very good buy. Essentially the same transport mechanism is available as a stereo tape deck, Model 6100, for less than \$170. The 6200 has its speakers built in the recorder base and sells for less than \$230.

For more information, circle 157 on reader service card

DYNACO A-25 SPEAKER SYSTEM



● DYNACO has long been noted for its development of inexpensive components capable of the highest-quality performance. Their designs are not changed annually (in fact, some of their decade-old vacuum-tube amplifiers are still sold, in addition to their more recent solid-state models). When a new product carries the Dynaco name, we expect it to be a worthwhile addition to the high-fidelity scene. Dynaco's new A-25 speaker system, we are happy to note, lived up to our expectations.

The A-25 is a true bookshelf speaker system, in that it measures 20 inches by $11\frac{1}{2}$ inches by 10 inches deep, and weighs about $18\frac{1}{2}$ pounds. Its oiled-walnut cabinet has a slightly recessed back with reinforced key-hole slots to facilitate installation on a wall. Its 10-inch, long-throw woofer operates up to 1,500 Hz, at which frequency there

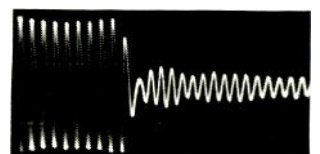
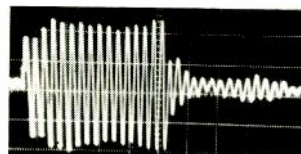
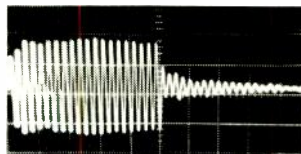
is a crossover to a small dome-type direct-radiator tweeter. A five-position switch in the rear permits the high-frequency response of the system to be adjusted to room acoustics. It has a range of about 5 to 7 decibels around the "normal" response. The enclosure is ported, but the port is small and heavily damped, giving the system an acoustic characteristic closer to that of an acoustic-suspension than of a bass-reflex system. The Dynaco A-25 has an 8-ohm impedance, and its moderate efficiency makes it suitable for use with practically any modern amplifier.

In our listening tests, the Dynaco had a remarkably neutral quality. Many speakers have response irregularities that color reproduction of male voices, for example, and leave no doubt in the listener's mind that he is listening to a speaker. The A-25 had less of this coloration than most speakers we have heard, regardless of price. The highs were crisp, extended, and well dispersed. At times, we felt that the bass might be a trifle thin, but when the music contained low bass (under about 70 or 80 Hz), the Dynaco left no doubt of its capabilities. This led us to conclude that the "thinness" was really a smoothness in the 100- to 300-Hz mid-bass range.

Having established by listening that this was a very fine speaker system, we were quite curious to see the results of our live-room measurements. They contained few surprises. Except for a small peak at 10,000 Hz, the response was within ± 1.5 dB from 60 to 15,000 Hz. There were no

(Continued on page 40)

The excellent overall transient response of the Dynaco A-25 speaker system is shown by the tone-burst-response photos at (left to right) 600, 2,000, and 10,000 Hz.





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obvious regions of depressed or elevated response, and the overall response curve was as flat and smooth as can be when measured in a "live" environment. Below 60 Hz, the output fell off at 12 dB per octave.

The tone-burst measurements also confirmed our listening tests. From 100 to 10,000 Hz, we did not find a single aberration in the transient response of the A-25. In the hundreds of tone-burst measurements we have made, we have found a few instances where a speaker was slightly better than this one at specific frequencies, but nothing we have tested had a better overall transient response.

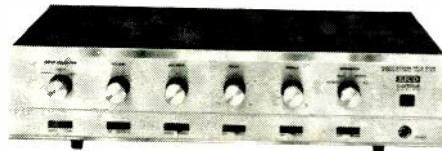
The low-frequency harmonic distortion was under 3 per cent down to 50 Hz at a 1-watt drive level. It rose gradually to 10 per cent at 20 Hz. This, too, is excellent performance, and is topped only by a few speakers among those we have tested.

The Dynaco A-25 has slightly more mid-range output than a number of top-rated bookshelf models, but its most obvious quality is its lack of flashy or characteristic coloration. It is neutral, in the best sense of the word. The A-25 is a new addition to that select group of speakers that are easy to listen to, that do not offend the ears with harsh or unnatural sound, and that produce outstanding definition and low-bass solidity.

Not the least of the A-25's attractions is its low price of \$79.95. We have compared the A-25 with a number of speaker systems costing two and three times as much, and we must say it stands up exceptionally well in the comparisons. All in all, we judge the A-25 to be another feather in Dynaco's cap and a continuation of Dyna's policy of very high quality at moderate cost.

For more information, circle 158 on reader service card

EICO MODEL 3150 STEREO AMPLIFIER



● THE latest addition to the Eico "Cortina" line of high-fidelity components is the Model 3150 integrated amplifier. Like the other units in this series, the Model 3150 has a simply styled front panel behind which is a fine, high-performance solid-state design. The Model 3150 is essentially a higher-powered version of the Model 3070, which we reported on in the December 1967 issue. We commented at that time that the Model 3070 was one of the few really good, low-power amplifiers available. The all-silicon transistor Model 3150 has the same controls, features, styling, and excellent performance, and in addition can easily drive the most power-hungry speakers.

Eico rates the Model 3150 at 150 watts music power into 4 ohms, or 100 watts into 8-ohm loads. The total continuous-power rating is 100 watts into 4 ohms, 80 watts into 8 ohms, and 50 watts into 16 ohms. These all proved to be extremely conservative figures. The Model 3150 has four inputs: PHONO, TUNER, and AUX, plus TAPE (via a tape-monitor switch). The volume, balance, and tone controls are conventional. The speaker-selector switch is set up to connect either, both, or neither of two pairs of speakers to the amplifier outputs. The latter position is used when stereo headphones are plugged into the front-panel jack. A row of six small rocker switches control tape monitoring, loudness compensation, mono/stereo, low- and high-cut filters, and a.c. power. In the rear are two a.c. outlets, one of which is switched.

We measured the harmonic distortion of the Eico Model 3150 at its rated 40 watts per channel output into 8 ohms, both channels driven. From 100 to over 5,000 Hz, the distortion was under 0.1 per cent at full power, rising to a maximum of 0.12 per cent at 15,000 Hz, 0.5 per cent at 40 Hz, and 3.5 per cent at 20 Hz. At half power or less, the distortion was under 0.2 per cent from 20 to 20,000 Hz. At 1,000 Hz, the distortion was under 0.2 per cent up to slightly more than 50 watts per channel output, reaching 1 per cent at 60 watts. The IM distortion was in the vicinity of 0.1 per cent at low powers, and increased smoothly to 0.5 per cent at 47 watts. At the clipping point, the output per channel was about 80 watts into 4 ohms, 54 watts into 8 ohms, and 32 watts into 16 ohms.

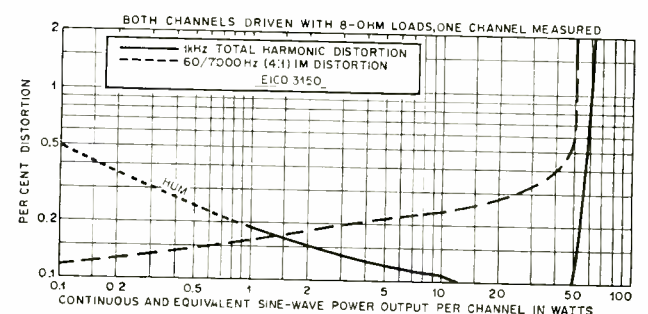
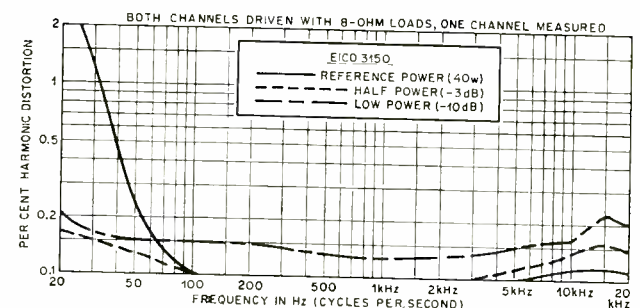
The RIAA equalization was within ± 1 dB of the ideal curve from 70 to 15,000 Hz, and rose to +3 dB at 30 Hz.

The tone controls had a sliding inflection point characteristic. This allowed about ± 7 dB of variation below 200 Hz and above 2,000 Hz with little effect on intermediate frequencies, with the controls set approximately to their half-boost or half-cut positions. At full boost and cut approximately ± 20 dB was available at 20 and 20,000 Hz. The loudness compensation, which boosted both low and high frequencies, sounded quite good. The high- and low-frequency filters, however, had very gradual slopes (5 to 6 dB per octave) and were not particularly effective.

Hum and noise were totally inaudible, being about 74 dB below 10 watts on both phono and high-level inputs. Less than 2 millivolts through the phono inputs was needed for 10 watts output, yet signal clipping did not occur until the signal reached 84 millivolts, a figure not likely to be encountered with modern phono cartridges and records.

The 3150 is exceedingly compact; its dimensions of $14\frac{3}{8}$ inches wide by $3\frac{1}{8}$ inches high by $8\frac{5}{16}$ inches deep permit it to be installed in places where most other high-power amplifiers would not fit, and it runs completely cool in normal operation. The Eico 3150 in a walnut vinyl-clad metal cabinet sells for \$225. The kit version, which we did not test, sells for \$149.95.

For more information, circle 159 on reader service card



Hum, which is at an inaudible level, is responsible for the rising distortion curve, shown above, as the output is reduced.

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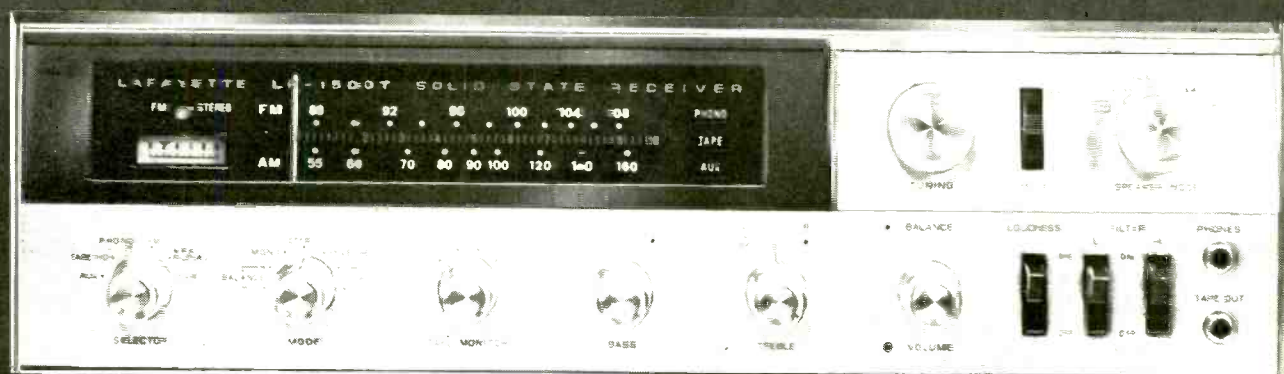
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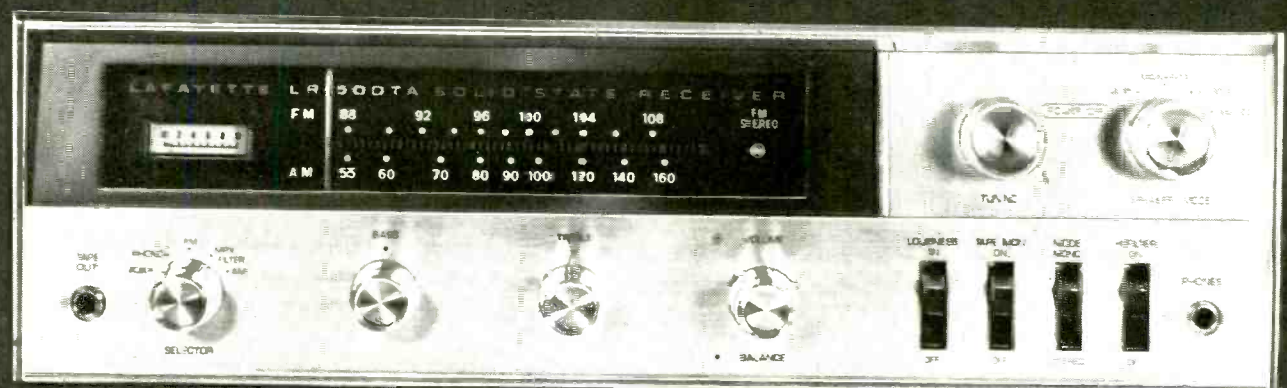
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RECORDS have one inestimable advantage over books—ask any book collector—in that they are all relatively the same size. Anyone who has ever thrown up his hands in despair after the first thirty minutes of trying to put all his art books on one shelf, his *beltes lettres* on another, and his reference books on a third—not to mention musical scores at all—will be aware of the astronomical distances that divide the physical worlds of books and discs.

Records, of course, have their own problems. On a shelf, one record looks pretty much like another, and one doesn't have the advantage of spotting a wanted item as a tall, thin, green volume among a lot of short, fat, red ones. Anyone who pulls a disc from the shelf on nothing more than physical appearance is as likely as not to get the Neon Circus when what he wanted was Nielsen. The problem, then, boils down to one of how to get that great mass of stuff onto those shelves with some hope of being able to extract a desired record when you desire it.

I have received letters both asking for and suggesting ingenious solutions to this problem, and from my own experience and that of others I have derived one cardinal rule upon which everything else depends: the only proper place to file a record is where you are going to look for it when you want it. If your conception of Rock (or Tchaikovsky) is such that you feel the proper place for it—assuming you have been given such a record—is under the washtub, so be it! When you are expecting a visit from the donor of that particular disc, and you want to put it in some conspicuous place to show him you play it all the time, you will know exactly where to find it. And that is the essential point and the whole *rationale* for filing records at all, rather than simply leaving them in a colorful mess under the couch.

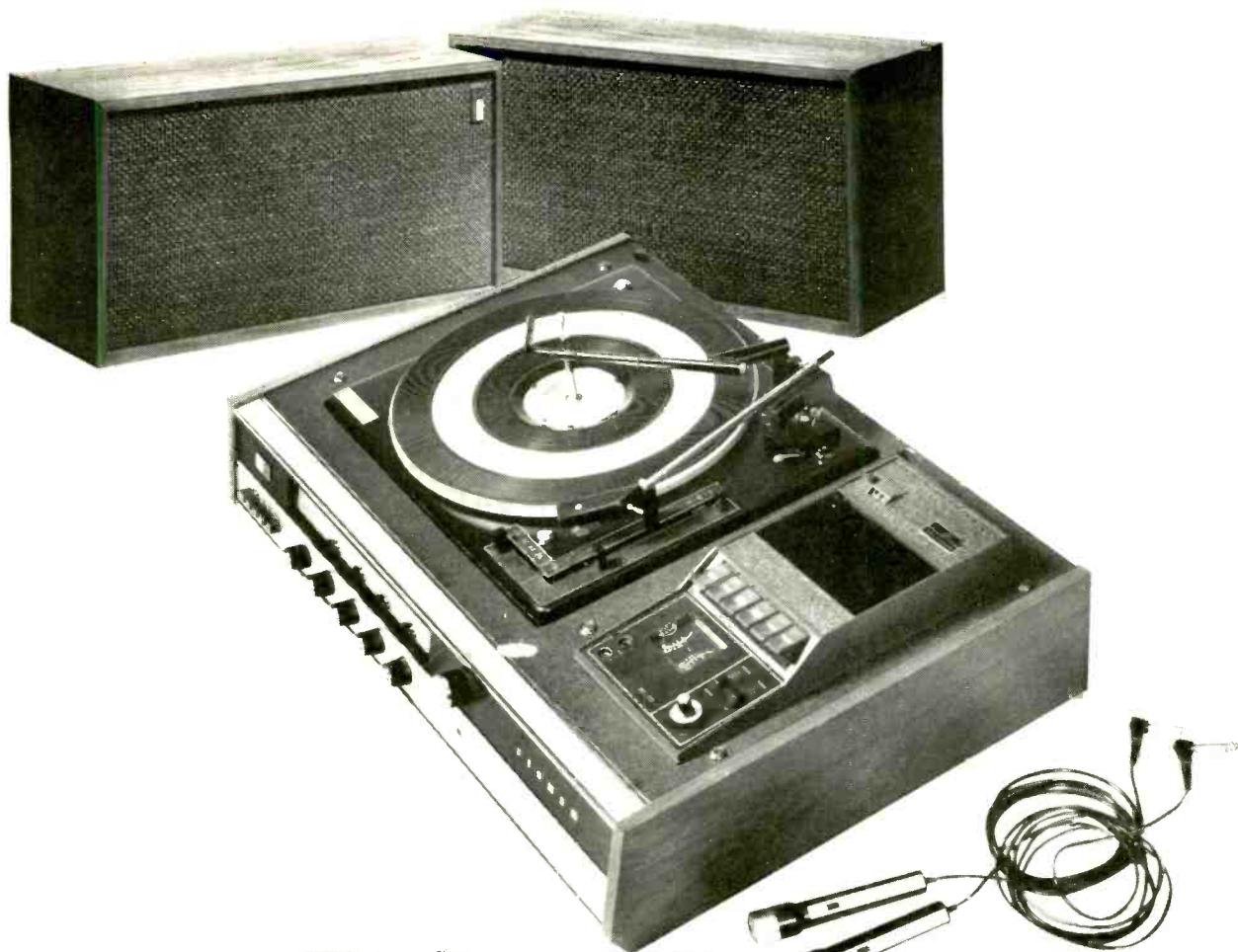
Once that point is granted, you (if you are like me) will discover that no single filing system suffices. Records are simply not made that way, nor are people. Filing the Mozart Requiem under

Mozart (or under Mozart-Süssmayr, if you insist upon being pedantic) takes no great imaginative skill, but where do you put a coupling of W. Mozart's *Musical Joke*, L. Mozart's *Musical Sleigh-ride*, and J. Haydn's *Toy Symphony*, which of course was not written by Haydn at all, even though the record says so because most people remember it that way? I put it under miscellaneous eighteenth-century anthologies, because that is where I will look for it. At least, that's where I think I'll look for it.

What all the foregoing means is that you will need one major filing system for each major area of music (classical, popular, folk, *etc.*) and one or more subsidiary systems for each of those areas. Now, you can get around the whole problem (as a friend of mine does) by classifying everything numerically and by company, but this gives the casual visitor the impression that you are either a record dealer or a philistine, and it isn't much good for browsing. A less personally antagonistic system would file by composer, by artist, or by style (historical and geographical). This is reasonably logical, it works reasonably well, and you may even learn something from it.

Suppose we begin with something simple, like jazz. Unless your collection of jazz discs is absolutely gigantic, you will find that 90 per cent of them can be filed easily under the name of the principal artist—Al Hirt, for example. The other 10 per cent is made up of anthologies which, unless you consistently play only a single band of the record, are best put in a jazz miscellany section at the beginning or end of the alphabetical group. This is unscientific, to say the least, but if you're looking for one of those records, it is far easier to look through ten anthologies in no particular order than to wonder where the devil you put it in the alphabetical listing. The alphabetical group, meanwhile, stays clean and uncomplicated, and after the seventh time you've looked unsuccessfully for that Al Hirt record

(Continued on page 46)



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among your *popular* discs, you will probably begin to suspect that Al Hirt doesn't play jazz at all. Thus, the system has taught you something, and you can remove the Hirt record from the jazz shelf to the pops with no fear of recriminations. That's where you look for it anyway.

Popular records are best filed in the same way—by artist with a section of miscellany—though you may want to file your "Songs of the Twenties" (assuming you have such a disc) under "T" in the alphabetical listing. I keep shows and film scores in a separate category (along with whatever else I tend to think of as show music).

Folk music brings additional problems since there is folk rock, commercial folk, folk music, "folk" folk music, and ethnic folk music. The system I find best is this: if I am familiar with the performer, the record goes alphabetically under his or her name; if I am not, the record goes under country of origin. In record filing, as in many other ways, folk is the most pragmatic of musics. You do not know what you really think of Bob Dylan, Judy Collins, Leonard Cohen, and Simon and Garfunkel until you've looked for their records a few times where you thought they should be and found them elsewhere. The need to categorize brings out depths of emotional response that we hardly know we possess.

CLASSICAL music, of course, is *the* problem, for only there are such anti-alphabetical pairings as Debussy/Ravel, Bach/Telemann, and Wagner/Binkerd the rule rather than the exception. Should there be no more than two composers represented on a record, the best bet is to file it under the name of the composer who wrote the piece you play most frequently. It may not be fair, but after a while you'll get used to finding all your Schoenberg records under "B"—or under "W". If the record is a vocal recital with a host of different composers, it belongs under the singer's name in a separate group of vocal recitals. If it's an instrumental recital, file it similarly under the name of the instrumental soloist.

But when you get to those records that have seven different pieces by six composers you've never heard of before, performed by two vocalists, a chorus, and three instrumental groups you've never heard of before, you need another shelf. That shelf begins at the year 1 and goes up to 1969, and you put the disc in its approximate chronological position in the great history of music. It's the only solution I've been able to come up with. Without it, I'd be looking for tall, thin, green records among tall, thin, red ones, and probably pull out Cascarino when what I wanted was Ciconia.

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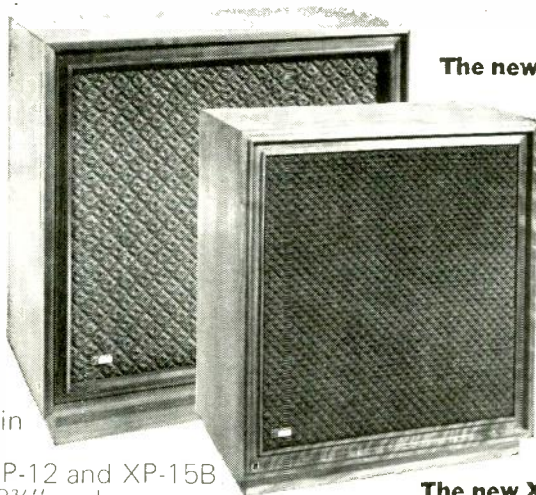
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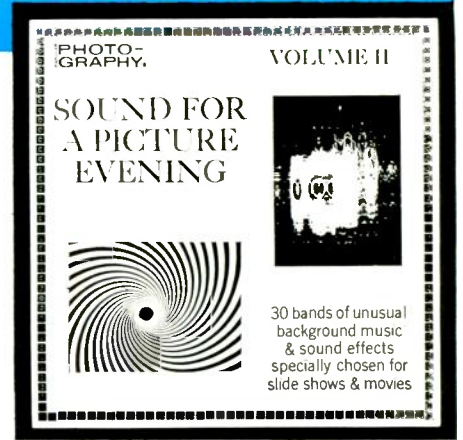
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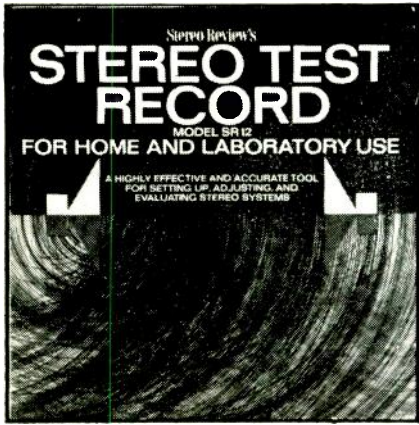
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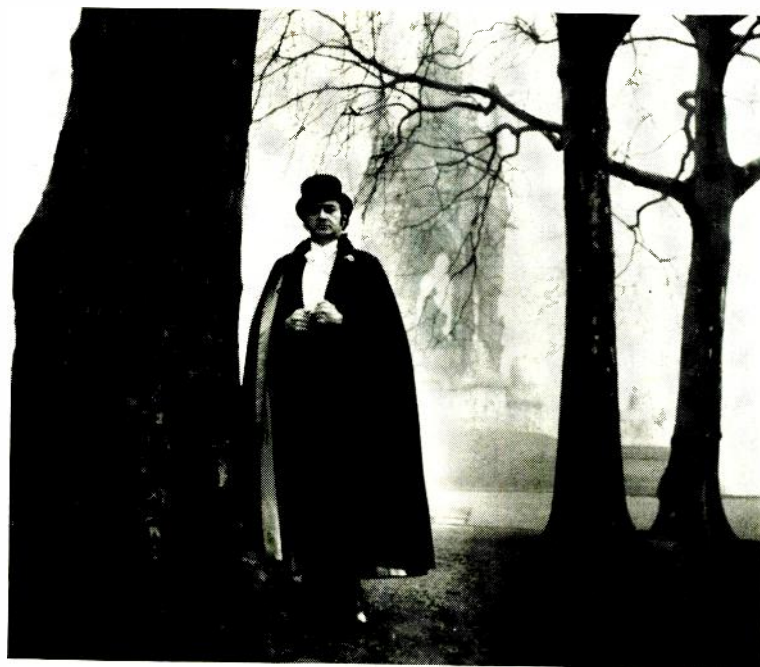
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LONDON LETTER

RENAISSANCE OF THE ROMANTIC

By HENRY PLEASANTS

How *old-fashioned!* Most record collectors will agree, I think, that this is the common reaction of professional musicians and knowledgeable laymen when exposed to the performance practices of late nineteenth-century and early twentieth-century musicians as revealed on old recordings.

I have heard this exclamation scores of times when trotting out ancient records from my own modest collection, and I have noted it recently in the reaction, written and spoken, of some British critics to visiting American artists who have attempted to recover a characteristic nineteenth-century flavor in their performance of nineteenth-century music. I am thinking specifically of the pianists Raymond Leventhal and Ivan Davis and the singers James McCracken and Marilyn Horne.

My own instant reaction to the critics' reaction is: "How presumptuous!" What entitles us, I will ask, to assume that we know better than Busoni how Liszt should be played, better than de Pachmann how to play Chopin, better than Joachim how to play Brahms, better than Sarasate how to play Sarasate, better than De Lucia how to sing Rossini, or better than Weingartner and Muck how to conduct Beethoven or Wagner?

Those artists were closer to this music in terms of time and personal associations than we can ever be. In some cases they have known the composer or his pupils. They may have been his students, or at least have heard him play or conduct his own music. They may

even themselves have been the composer. In terms of stylistic authenticity, therefore, they must be given the benefit of the doubt, however odd the performance may seem.

All this points to a curious paradox in our approach to old music. For at least two decades now, our view of the music of the eighteenth century and earlier has been governed by a search for period authenticity in performance practice and, to a lesser extent, in instrumentation. With music of the nineteenth century, on the other hand, our tastes and criteria are still determined by twentieth-century concepts of what constitutes tasteful musicianship.

Our attitudes toward nineteenth-century music, it seems to me, are essentially those that prompted Mozart, Mendelssohn, Liszt, and Tausig, in their time, to touch up Handel and Bach. No want of respect was involved. But they felt that Bach and Handel, appearing in eighteenth-century garb, and with eighteenth-century manners, so to speak, would seem *old-fashioned*.

They were probably right. My own guess would be that the music of Bach and Handel, a hundred years or so ago, was not quite old enough. It could not yet be detached from the continuity of musical fashion. One thinks of a 1920's movie or play or novel, for example, as *old-fashioned*. Even the clothing and manners of the gay Nineties strike us as *old-fashioned*. But we don't say "old-fashioned" of Shakespeare or Voltaire.

It is probably a question of age, therefore; and if this is true, we may expect

a slow advance of the taste for authenticity—as opposed to our own era's sense of stylistic propriety—into our approach to nineteenth-century music. It is already indicated, indeed, by the increasing use of the *fortepiano* in the performance of Haydn, Mozart, and even Beethoven. Another generation may require that Chopin and Liszt be played on period pianos or reproductions of them.

It must seem curious, at first blush, that this enthusiasm for an authentic nineteenth-century Europe should be less contagious in Europe than in America. But it will not be surprising to those familiar with the archaeology of Baroque. The latter has not been exclusively an American enterprise, certainly, but one cannot ignore the contributions of Ralph Kirkpatrick and Rosalyn Tureck in the performance of Bach—in contrast to the nineteenth-century flavor of Landowska; the achievement of William Dowd and Frank Hubbard in the construction of eighteenth-century harpsichords—as opposed to the more elaborately registered modern instruments of Pleyel, Neupert, Sperrhake, Goff, and Goble—or the musicology of Manfred F. Bukofzer, H. C. Robbins Landon, and Barry Brook, among many others.

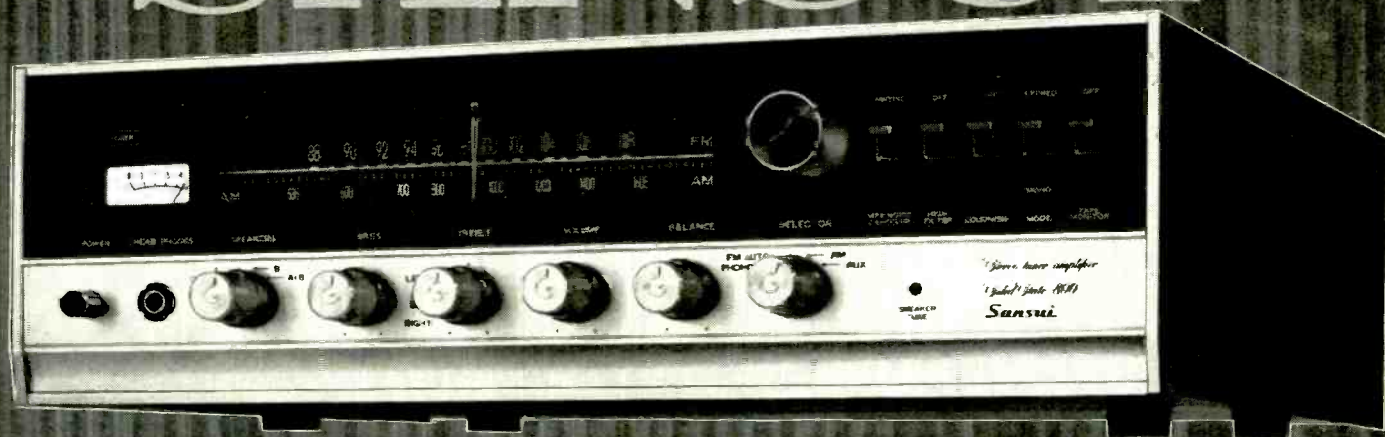
DISTANCE in space added to distance in time, and the assisting perspective, has something to do with it, along with the generally more imaginative and adventurous American disposition and temperament. No British or European critic, for example, has shown Harold C. Schonberg's awareness of the stylistic inconsistency in twentieth-century attitudes to nineteenth-century music. Nor have any European pianists of my acquaintance, with the possible exception of Alfred Brendel in Austria, shown Leventhal's and Davis' flair for Romantic pianism. Horne surpasses Berganza, Caballé, and Sutherland in the depth of her feeling for the essence of joyous *bel canto*; and McCracken, when he sang Otello at Covent Garden, struck me as probably working closer to what I imagine Tamagno to have done than either Zenatello or Martinelli.

There are hazards, of course. This type of performance is subject to charges of "exaggeration" and "eccentricity" and "hamming" by critics who prefer their Romanticism leavened by twentieth-century criteria of decorous utterance and gesture. And it can be overdone, as when Leventhal appeared for a final bow at the Albert Hall in opera cape and topper!

But criticism has been, on the whole, restrained, and sometimes even appreciative, possibly indicating a significant hesitancy to castigate as *old-fashioned* the Romantic projection of Romantic music.

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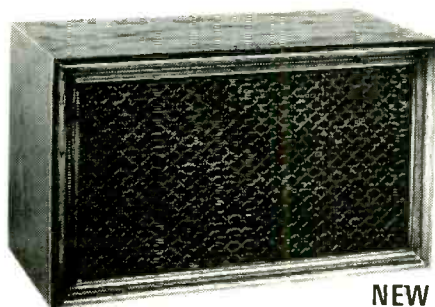
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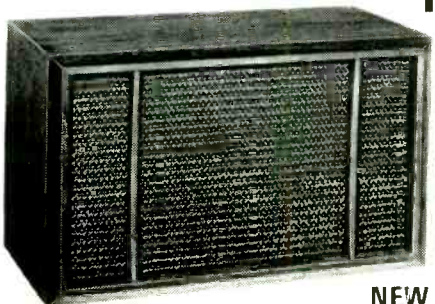
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From The Leader



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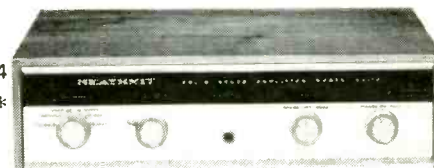
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Kit AJ-14
\$54.95*

The famous Heathkit AJ-14 & AA-14 are used in the Heathkit AR-14 Receiver and Heathkit AD-27 & AD-17 Compacts



Kit AA-14
\$64.95*



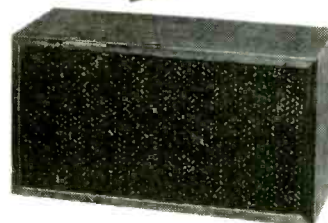
Kit AR-14
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Kit AD-27
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BOSE on the reproduction of BASS

If you have heard the BOSE 901 Direct/Reflecting™ speaker system, or if you have read the unprecedented series of rave reviews, you already know that the 901 is the longest step forward in speaker design in perhaps two decades. Since the superiority of the 901 (covered by patent rights issued and pending) derives from an interrelated group of advances each depending on the others for its full potential, we hope you will be interested in a fuller explanation than is possible in a single issue. This discussion is one of a series on the technical basis of the performance of the BOSE 901.

In other issues of this series we have explained how a multiplicity of same-size, full-range, acoustically coupled speakers "eliminate(s) the sound coloration caused by resonances of speaker systems using only a small number of speakers and by irregularities in the radiated energy spectrum of systems employing crossover networks." But how does the use of 4 inch, full-range speakers allow such spectacular bass performance? It has always been assumed that large woofers in large enclosures are required to deliver full bass response. The answer to this question lies in the fact that bass performance is purely a matter of how much air you can move and how well you can control its movement. In the 901, this depends on four interrelated features.

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- C) *Use of the Well-Controlled Frequency Region Below Fundamental Resonance.* In conventional speaker design the fundamental resonance is pushed as low as possible and the region below this is discarded

for music reproduction. Contrary to convention, the fundamental resonance of the 901 is designed upward to about 200 Hz. The reasons for this departure are:

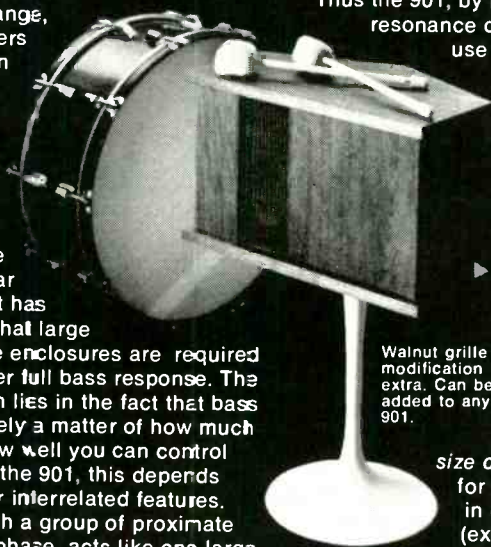
- 1) Below 200 Hz, phase irregularities are much more audible than above 200 Hz.
- 2) Any speaker exhibits strong phase irregularities in the region of and above its fundamental resonance.
- 3) Below fundamental resonance, these irregularities are absent. Both amplitude and phase characteristics are very smooth functions of frequency and are electronically equalizable.

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D) *Active Equalization.* Since phase and amplitude are very smooth below fundamental resonance, it is possible through active equalization to control the amplifier signal to maintain flat radiated power down to lower frequencies than even the largest conventional speakers can produce. Ask your franchised BOSE dealer for an A-B comparison test with the best conventional speaker systems, regardless of their

size or price. Listen especially for the deep accurate bass of the 901 in contrast to the artificial bass (excessive response between 80 Hz and 200 Hz) which is often mistaken in conventional speakers for good low frequency response, but whose thumping and droning cause listener fatigue.

*From 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUDSPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

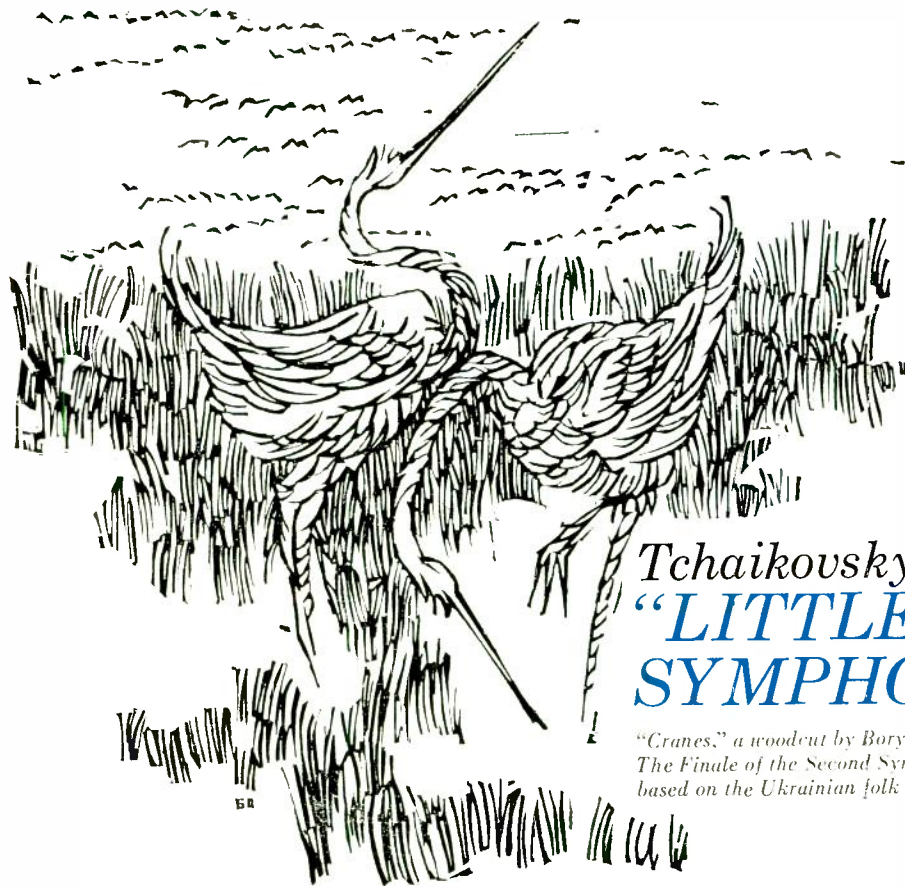


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Tchaikovsky's "LITTLE RUSSIAN" SYMPHONY

"Cranes," a woodcut by Borys Patchowsky.
The Finale of the Second Symphony is
based on the Ukrainian folk song *The Crane*.

TCHAIKOVSKY'S Second Symphony, called "Little Russian," came into being in 1872, just after his thirty-second birthday. Among the works Tchaikovsky had already composed by this time were his First Symphony (1866), the symphonic poem *Fatum* (1868), and the Overture-Fantasy *Romeo and Juliet* (1869), as well as songs and piano pieces. He had also tried his hand at opera, and had completed three: *The Voyevode* (1867-1868), *Undine* (1869), and *The Oprichnik*, finished just a few months before he began the Second Symphony. None of these works had achieved the success the composer hoped for.

As he was putting the finishing touches on the Second Symphony in November of 1872, Tchaikovsky wrote to his brother Modeste:

Modi, my conscience pricks me. This is my punishment for not having written you for so long. What can I do when the symphony, which is nearing completion, occupies me so entirely that I can think of nothing else? This "work of genius" (as Kondratiev calls it) will be performed as soon as I can get the parts copied. It seems to me to be my best work, at least as regards correctness of form, a quality for which I have not so far distinguished myself.

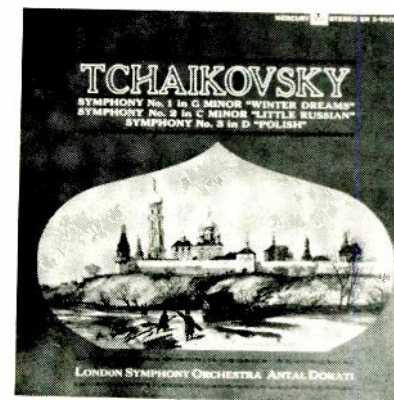
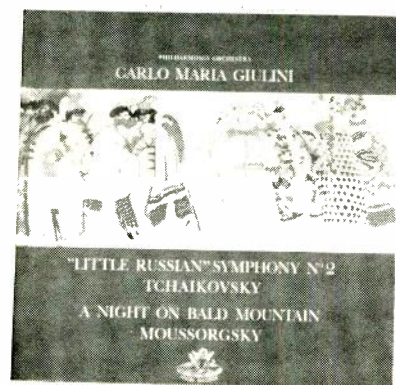
During the first week in January, 1873, Tchaikovsky took the score of the completed symphony to St. Petersburg to show it to Nikolai Rimsky-Korsakov and his new bride. Their reaction was instantaneous and genuinely favorable, particularly regarding the last movement—Mme. Rimsky-Korsakov asked Tchaikovsky to make a four-hand piano arrangement of the finale. On the

seventh of February, 1873, the symphony received its first performance, with Nicholas Rubinstein conducting the Imperial Musical Society. "My Symphony met with great success," wrote Tchaikovsky to his friend Vladimir Stassov the following day. "So great, in fact, that Rubinstein is repeating it at the tenth concert, 'by general request.' To confess the truth, I am not satisfied with the first two movements, but the Finale, incorporating the melody of the 'Little Russian' folk song *The Crane*, has turned out admirably." When Rubinstein repeated the score, Tchaikovsky was so acclaimed that he was obliged to take a bow after each movement, and when the symphony was over he was presented with a laurel wreath and a silver goblet.

Nevertheless, Tchaikovsky was long troubled by doubts about the Second Symphony. Seven years later, after he had completed his Fourth Symphony, he returned to the Second and substantially reworked it. On December 20, 1879, he wrote from Rome to his benefactress, Madame Nadejda von Meck:

Today I set out to remodel my Second Symphony. It went so well that before lunch I made a rough draft of nearly half the first movement. How I thank the fates that caused Bessel [Tchaikovsky's publisher] to fail in his contract and never print this score! How much seven years can mean when a man is striving for progress in his work! Is it possible that seven years hence I shall look upon what I write today as I look now at my music written in 1872? I know it is possible because perfection—the ideal—is boundless, and in seven years I shall not yet be old.

(Continued on next page)



Tchaikovsky's Second Symphony, the "Little Russian," is still a comparative rarity in the concert hall, yet there are eight stereo recordings of it in the current catalog. Among them, the performances by Carlo Maria Giulini (Angel) and André Previn (RCA) are persuasive, and Antal Dorati's (Mercury) deftly combines swagger and sensitivity.

The Second Symphony begins with a long introduction that takes a full sixteen pages in the score. It is built principally on a theme of Slavic folk character, heard first in the solo horn. The main section, marked *Allegro vivo*, is ushered in by the violins; the principal theme is derived from the folk song *Down by Mother Volga*. The material is developed, and then the second theme, gentle and lyrical, is announced by the oboe, supported by clarinets and bassoons. In the coda the principal theme of the introduction returns, and the movement ends with the music subsiding gently over pizzicato strings.

The second movement is marked *Andantino marziale, quasi moderato*. Its principal theme, first stated by clarinets and bassoons, was taken by Tchaikovsky from a wedding march he had composed for the last act of his opera *Undine*, which he later destroyed. Twenty-six measures later the first violins introduce the contrasting second theme, marked *espressivo*. Both themes are developed at length, and the movement ends gently with the rocking kettledrum rhythm with which it began.

The Scherzo, marked *Allegro molto vivace*, is a fanciful frolic with shifting rhythms and sudden changes of mood. The strings carry the burden of both principal themes. By contrast, winds and horns carry the main material of the Trio, marked *L'istesso tempo*. The Scherzo itself returns, ending in a coda with suggestions of the subject of the Trio.

The Finale opens with an introduction twenty-four measures long, marked *Moderato assai*, that foreshadows the main thematic material of the movement. Then the first violins state the simple melody of *The Crane*, a folk song of "Little Russian"—that is, Ukrainian—origin. It is developed at considerable length, and then the second theme, a lilting and syncopated one, is heard first in the strings. The music of *The Crane* returns, and then the themes are intertwined. At the end of the movement there is a brilliant *presto*, during which the *Crane* music emerges as if in triumph.

The symphony is still a comparatively exotic item in the concert hall, but there are no fewer than nine recorded performances of it available, all but one of them in stereo, with a tenth on the way by Leonard Bernstein and the

New York Philharmonic via Columbia Records. Of the nine currently available, the choice versions are those by Antal Dorati and the London Symphony (Mercury SR 2-9015, a two-disc album also containing Tchaikovsky's First and Third Symphonies); Claudio Abbado and the New Philharmonia Orchestra (Deutsche Grammophon 139381); Carlo Maria Giulini and the Philharmonia Orchestra (Angel S 35463); Lorin Maazel and the Vienna Philharmonic (London CS 6427); Igor Markevitch and the London Symphony (Philips PHS 900205); and André Previn and the London Symphony (RCA LSC 2884). Dorati, Giulini, and Previn all make cuts in the final movement; Abbado, Maazel, and Markevitch give us uncut performances.

A CHOICE among the latter three is not easy, for each of them has serious flaws: Abbado's is driven to the brink of frenzy, and the recorded sound is on the edgy side; Markevitch, too, suffers from recorded sound that is somewhat boxy and lacking in warmth, and his performance is not particularly imaginative; Maazel benefits from superb sonic reproduction and brilliant playing from his orchestra, but his reading is rather rigid and unbending, especially in the coda of the last movement, where the quality of rollicking fun is missing.

Both Giulini and Previn, despite their last-movement cuts, deliver persuasive performances that are well played and well recorded. My favorite, however, is Dorati's: here is a real "swinger" of a performance, with just the right blend of swagger and sensitivity. And though he does make some excisions in the last movement, he wisely does not cut out the tipsy piccolo episode just before the loud tam-tam crash (both Giulini and Previn *do* cut this amusing section). Finally, the Mercury engineers have given Dorati vibrant and life-like sonics of great brilliance.

Of the three available tape performances—Maazel (London K 80166), Previn (RCA FTC 2223), and Solti (London K 80056; the disc version is no longer available)—my vote goes to Maazel, despite the performance difficulties already noted; it is a magnificent example of pellucid sonic reproduction of massed sonorities, extremely well processed in the tape medium.

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A DYSPEPTIC LOOK AT
THE INFLATIONARY TRENDS IN
AMPLIFIER POWER RATING

By PETER SUTHEIM

ALTHOUGH an amplifier's power rating in watts is only one of its significant specifications, it has become over the years the *sine qua non* of amplifier quality for many buyers. And since high power has mistakenly become synonymous with high quality, manufacturers in pursuit of competitive advantage have been led to attach ever-larger power ratings to their products. Many of them have found, moreover, that it is far easier (and cheaper) to inflate these ratings on an advertising copywriter's desk than to build them in on an engineer's workbench. And so we have in use today an abundance of power-rating systems that run from the accurate, through the merely misleading or technically fallacious, to the outright fraudulent.

What little order the Institute of High Fidelity (IHF) has tried to bring into the labyrinth of amplifier specifications is continually being disrupted. Even the IHF's own Standard on the measurement of amplifiers has ambiguities and obscurities that manufacturers have been quick to exploit. As a result, amplifier-power ratings headlined in ads cannot be compared with one another—even when the figures bear the apparent sanction of the IHF Standard.

Certainly, trying to express in numbers how accurately an amplifier amplifies is a difficult task; there are many ways in which an amplifier can go wrong, and no single, simple number can express them all. The concept of power bandwidth (to be discussed below) perhaps comes closest to being a "figure of merit" for an amplifier, but even it leaves a lot unsaid. Thus, because of the public's insistent

demand for a simple answer to the complicated question "which is best?", manufacturers have found it convenient to use an amplifier's power output as its figure of merit. It is no such thing, of course, since (for example) a realistically rated 10-watt high-fidelity amplifier will almost always sound cleaner than a 50-watt public-address amplifier if the two are critically compared in the home. Nonetheless, for the merchandiser, "power" it is; oversimplification though it may be, it has terrific semantic impact—much more than such foggy abstractions as distortion or power bandwidth.

The consumer can defend himself against this "number power" only with information—and courage. A magazine article cannot hope to supply much of the latter, but it can provide information: specifically, how the power rating of a modest (imaginary) 12-watt-per-channel amplifier can be systematically inflated until it reaches the eye-catching level of 150 watts! As a starter, the graphic illustration at left, on the opposite page, shows how it is possible, sometimes in diffident small steps and sometimes in great exhilarating leaps, to get 150 watts out of 12. The steps are numbered to correspond with sections of the article and include capsule explanations of how each step in the process is rationalized. (Steps 6 and 7 are almost never used by high-fidelity component manufacturers, but often make their appearance in newspaper ads for "super-power" consoles that include a bar and a full set of Bohemian glassware. The other procedures are used all or in part by most of the members of the IHF.)

① The simplest, and least ambiguous, way of measuring the power of an audio amplifier is to connect across the amplifier's speaker-output terminals a heavy-duty load resistor instead of a speaker. This resistor can be 4, 8, or 16 ohms; the IHF Standard recommends using 8 ohms. A pure 1,000-Hz sine-wave test signal is then applied to the amplifier's input, and the output is monitored with a distortion meter. When the distortion reaches some arbitrarily chosen amount (usually about 1 per cent), the a.c. audio voltage appearing across the load resistor is measured. The square of that voltage figure, divided by the resistor's value in ohms, gives the power in watts.

Let us say, proceeding as above, that our hypothetical amplifier can produce a minimum of 12 watts per channel at 1 per cent distortion from 20 to 20,000 Hz. If we limit our tests to the middle frequencies, bounded perhaps by 100 and 15,000 Hz, 17 watts at low distortion could be achieved without difficulty. However, to produce full power at low distortion in the low-bass region, a transistor amplifier must have a hefty power supply with a large and relatively expensive power transformer and large

filter capacitors. (The high-frequency power capability depends mostly on the output transistors; those capable of high power at high frequencies are, understandably, more expensive than the run-of-the-mill types used in car radios.) Or, to put it another way, it might achieve 17 watts at those frequency extremes, but with an intolerably high level of distortion. But 17 watts is a much nicer figure than 12 watts, so let's see how we can justify its use in the specifications of our amplifier.

② And here we arrive at the next level on the chart: the "power-bandwidth" approach to power ratings. This technique has been formalized by the IHF's Standard IHF-A-201, 1966, "Methods of Measurement for Audio Amplifiers," along with most of the other relevant measurements that can be made on audio amplifiers. (When we refer in this article to "the IHF Standard," it is this publication we have in mind. Audiophiles with a technical background will find the Standard very informative, if occasionally obscure. It is available for \$2 from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036.) (Continued overleaf)

The IHF Standard defines "power bandwidth" as the range of frequencies over which the amplifier under test can produce *at least half* its mid-range rated power at a given level of distortion. This is reasonably rigorous and meaningful, because it expresses the essential relationship of frequency, power, and distortion. "Half power" is not as bad as it may seem, if you remember that a halving or doubling of power output approximates a 3-dB change in loudness, which is a barely discernible change on program material (speech or music). The problem lies in the potential confusion between an amplifier's power-bandwidth figures and its frequency range at *full* power.

③ Now we come to the first Great Leap Forward. We're dealing with a *stereo* amplifier, which has two functionally independent channels, right? Therefore, if we can get 17 watts *per channel*, we logically can get a total of 34 from the whole amplifier. However, the logic evaporates under the strong light of a measurement or two. With very few exceptions, all stereo amplifiers run both channels from a common power supply; except for the best, most expensive, and most conservative designs, the power available from both channels of a stereo amplifier driven simultaneously is *not* double the power available from a single channel, for the amplifier's power-supply section is simply not hefty enough to supply full current to both channels at once. In our example, with both channels driven, a total output of 28 watts is more likely than 34. Of course, it does make sense to measure the power capability of a stereo amplifier with both channels driven, because that is how it is used. But if "number power" is what he is after, a manufacturer will prefer to take the single-channel figure and double it—particularly when the procedure will seem eminently reasonable to the uninformed buyer.

④ A peculiarity of output-transformerless amplifiers (and virtually all transistor amplifiers are of that kind) is that the lower the impedance of the load connected across the output terminals, the more current the transistors will push through that load, resulting in higher maximum power into 4-ohm speakers than into 8-ohm speakers. Why not, then, implement step 4 up the wattage escalator by testing the amplifier with a 4-ohm rather than an 8-ohm load? Just how much more power can be delivered into 4 ohms depends on the design of the amplifier's output circuit and power supply. It is not uncommon to find about 50 per cent more power available, so we can put down 51 watts as the "adjusted" power output of our hypothetical amplifier. If you have a 4-ohm speaker, this rating might have meaning for you, but the overwhelming majority of speaker systems on the market have an 8-ohm impedance. And did the amplifier manufacturer remember to tell you at what impedance his rating was established, or what happens at other impedances?

⑤ Now we come to the most often used and most controversial method of making an amplifier seem more than it is: the "dynamic-power" rating. In essence, this is the older "music-power" rating, possibly renamed to liberate it from the disreputable image it acquired during the early Sixties. Because it is legitimized by the IHF, it is sometimes called "IHF Power."

The rationale behind the dynamic-power rating is simply that, in handling speech or music, an amplifier is *unlikely* to encounter anything comparable to the continuous sine-wave test tone applied to it during power measurements on the laboratory bench. This is not a cold fact, but rather a statistical estimate. Anyway, to follow the argument: the *average* power in speech or music over a suitably long time (several seconds) is perhaps only a tenth of the peak power. Or, to put it in a more folksy way, most of the time the amplifier is just coasting along. When maximum power is demanded of it, which is allegedly not often, the demands come in short-duration peaks (see the

RESOLUTION

WHEREAS: the interests of the consumer and the industry are best served by a clear, consistent and technically accurate policy of reporting product specifications, and

WHEREAS: confusion now exists in the marketplace due to the various methods being used to measure the wattage outputs of power amplifiers and/or receivers, and

WHEREAS: the Institute has a recognized standard of measurement (IHF-A-201) for rating power amplifiers and/or receivers, and

WHEREAS: that standard does not provide for any tolerance references beyond those of the specified test equipment, it is RESOLVED:

1.) that all non-member and member manufacturers and importers of power amplifiers and/or receivers in all advertising and/or literature be urged to state power ratings according to continuous output and dynamic output methods, as set forth in IHF-A-201. Such statement is to be strictly according to the standard. Any other rating may be used additionally.

2.) that all non-member and member manufacturers and importers of power amplifiers and/or receivers discontinue using the identifying initials IHF in conjunction with any method other than the Institute standard A-201, including such tolerance as " \pm x dB."

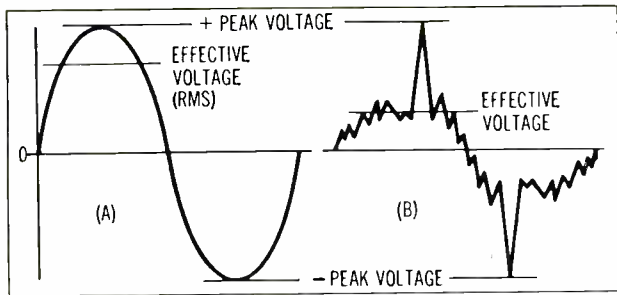
3.) that the show rules of the Institute are amended as follows: if power ratings of amplifiers and/or receivers are advertised at IHF shows and exhibits, such power ratings must conform to the IHF standard, or the equivalent power rating according to the IHF standard must be displayed prominently and in type equal in size to that used for other ratings. Non-IHF shows and exhibits are urged to adopt the same policy.

4.) that non-member and member publications be apprised of this IHF resolution so that their advertisers may be properly notified and advertising texts made to conform.

5.) that conformance with this policy be initiated as quickly as possible, but start no later than September 1, 1969.

BY VOTE OF THE BOARD OF DIRECTORS, February 14, 1969.

Institute of High Fidelity, Inc.
516 Fifth Avenue New York, N. Y. 10036



The relationship between the peak and the effective (or rms) voltage levels in the sine wave shown at (A) is mathematically derived. The music waveform (B) has no such relationship.

accompanying diagram). Now, most amplifiers can produce slightly more power in short bursts than they can over long periods. The main reason is that sustained operation at full power drags an amplifier's power-supply voltage down, thereby reducing the maximum available output power. For a fraction of a second after the onset of a full-power input signal, however, the electrolytic filter capacitors in the power supply, acting as electrical storage tanks, maintain the supply voltage at very nearly its no-signal value. With transistors, there is an additional factor: prolonged operation (several seconds or more) at maximum power output heats the transistors, altering their performance characteristics. A momentary burst does not affect them that way.

Therefore, if a way could be devised to measure the power of an amplifier *fast*, within a few milliseconds after the input signal is applied, we'd get a higher power figure than in the continuous-sine-wave test. Not only that, goes the argument, but the higher figure would be more meaningful in terms of the kind of musical service the amplifier actually sees.

The IHF Standard gives two methods for making this dynamic-power measurement. One is the obvious but technically complex procedure of applying a short tone burst and "catching" the output reading on an oscilloscope before the power-supply voltage drops. The other is simpler, but a little more difficult to swallow ethically. It consists of temporarily replacing the amplifier's own power supply with an external supply whose output voltage is either electronically regulated or manually adjusted to maintain the amplifier's power-supply voltage at its no-signal level—even when the amplifier is delivering full power. This procedure attempts to simulate the conditions that exist at the instant the amplifier first gets a demand for maximum power. The Standard calls for the use of both tests, and the tester is told to use the lower of the two power-output figures thus obtained, assuming that the tests do not yield identical figures, but I suspect that no one in the industry pays any attention to this IHF recommendation.

There are two things wrong with the whole idea. First of all, there are many kinds of program material that *do* demand sustained high power output from an amplifier.

Examples: loud organ passages; symphonic and choral climaxes, which can run on for several minutes; and electronically-augmented and/or compressed pop music. In such music, an amplifier can be pushed to, or beyond, its maximum power rating *most* of the time, especially if you like your music loud and are using inefficient loudspeakers. Second, the better the overall design of the amplifier, the smaller will be the difference between its continuous-sine-wave power rating and its dynamic-power rating. A large difference between the two simply indicates a skimpy (and inexpensive) power supply. Whatever the original intent of the dynamic-power concept, it has turned out to be a way for makers of not-so-hot amplifiers to show more impressive power-output figures. It works in favor of the manufacturers of cheap consoles, not in favor of the makers of good component amplifiers. But finally, even among the poorest "hi-fi" amplifiers on the market, the difference between the two kinds of power (continuous and dynamic) is completely insignificant in terms of what we can hear. That (so much for step 5) is the numbers game at its silliest, but it gives our hypothetical amplifier another little boost to 57 watts.

⑥ If we are willing to raise the acceptable level of distortion, we can squeeze a few more watts out of our little amplifier. The Electronic Industries Association (EIA) has a performance standard for packaged console phonographs that specifies 5 per cent total harmonic distortion as the level at which power-output measurements are to be made. By using that—and thus flying in the face of all the efforts to produce high-fidelity sound by designing components with low distortion—the manufacturer can raise his power specification 5 to 10 per cent or so. *You* may know by now that this is a meaningless increase, but a lot of people don't—and 60 watts does seem like significantly more power than 57.

⑦ Incredible as it may seem, we can double that figure again—to a breathtaking 120 watts—by taking advantage of what can only be called a mathematical fiction. There are two ways of looking at the power of an alternating electric current—which is what an audio signal is. There is its *effective* power, more often called *rms* (root mean square) power, and there is its *peak* power (see the accompanying diagram). Alternating current rises to some maximum value in one direction (polarity) in a circuit, then reverses itself and flows the other way until it reaches a maximum value in that direction. Audio currents, which represent sound, complete a set of alternations (called a *cycle*) anywhere from less than 20 times per second to more than 15,000 times per second—the number of cycles per second (Hz) is the signal *frequency*.

Now, it should be clear that when current (or anything) flows back and forth regularly, there are instants during each cycle when its value is zero. There are also

instants when its value is at a maximum, and there is an infinity of values in between. Which value shall we choose as the "correct" value to represent the intensity of that current? Neither the maximum (or *peak*) value, nor, obviously, zero, gives a useful picture of what happens. For a pure tone, however, which is a *sine wave* (consult your old trigonometry text), we can find an in-between value that represents the amount of useful work the current can do. The mathematics of this is interesting, but a bit beyond our scope here; let's just say that it is this value we call the *effective*, or rms, value.

When audio signals are translated back into sound by a speaker or headphones, it is the effective power that correlates with our perception of loudness, not the peak power. But with a sine wave, the pure tone used for measuring amplifier power, the peak power works out mathematically to be exactly double the effective power. So a manufacturer can, without misrepresentation, publicize a figure twice as large as the one he measured, if he isn't deterred by its meaninglessness. And so our little 12-watt stereo amplifier, already inflated almost beyond

recognition, has now become a 120-peak-watt amplifier! Although the "peak" rating is perfectly true, it is also perfectly meaningless. But golly, what a big number!

⑧ There is still a little more room at the top, however, and this has been opened up by a relative newcomer to the numbers game. It is such a horrendous example of the abuse of a useful concept that it outshines even the peak-power fiction—though it must be admitted, in fairness, that some members of the audio industry do seem to be a little embarrassed by it.

In any production run of amplifiers whose "design center" is, say, 100 watts, it is certain that some of them will produce more and some of them less than 100 watts. One manufacturer attached a ± 1 dB figure to his power rating to indicate that none of his amplifiers would be released for sale whose power output exceeded those tolerances. For a 100-watt amplifier a ± 1 dB tolerance would mean not less than 79.4 watts and not more than 126 watts. (Note that a 1-dB variation represents an almost inaudible change in sound output.) However, a num-

A WORD FROM THE AUTHOR ABOUT "CONSUMERISM"

"The advertiser's art . . . consists . . . of making persuasive statements which are neither true nor false."

—Daniel J. Boorstin, *The Image: A Guide to Pseudo-Events in America*

MOST OF US, when reading—or, indeed, writing—an article like the foregoing, tend quite naturally to look around for someone to blame the mess on. Advertising agencies? Manufacturers? The capitalist ethic? The government? In truth, all these people and institutions are in one way or another to blame—a manufacturer may be unscrupulous, the government insufficiently watchful—but the onus must also be shared by the consuming public, which, out of confusion and uncertainty, will rush to anyone who offers a Simple Answer. In this circular game, there are no winners, only losers, because of the enormous amounts of human energy needlessly expended in going around the circle. Individual consumers, consumer agencies, and even the federal government acting on behalf of the consumers cry that the manufacturers are deceiving us (which is frequently true, whether they do it willfully or not). The manufacturers respond that they are only giving the public what it wants (which is also, in a sense, true) or, more accurately, what the public has been led to believe it wants.

The American consumer has been encouraged for decades to look for a single factor, a simple number, that can be correlated in some reliable way with the quality of an item. This is an almost hopeless task, because such things as amplifiers, for instance, are not as simple as that. This insistence on a "figure of merit" is in two ways a spurious by-product of our cultural preoccupation with scientific and technological pursuits. First, the typical American has an almost worshipful

respect for the scientists and the engineers who cause all those amazing things to happen. The scientist, we are told, is able to accomplish his wonders with the help of precision, method, order, and impartial observation. The scientific disciplines have come to be associated with the use of numbers and the "hard facts" of mathematics, in complete disregard of the fact that one can create hoaxes, paradoxes, and outright lies just as easily with numbers and mathematics as with words. The "peak power" fiction detailed in the accompanying article is a good example of this.

There is another reason for our need to find simple numbers to associate with performance or quality. It comes about as a response to the almost incomprehensible complexity of twentieth-century devices. When you do not understand how an amplifier works, it is difficult to know what to make of all the figures the engineer comes up with to describe the amplifier's performance. More and more we are forced to rely on what specialists tell us, since we have neither the knowledge, the instruments, nor the time to make measurements of our own. And we cannot understand the specialist unless he takes the trouble to speak to us in the simplest terms about the most basic concepts. That kind of communication is an art, and not many audio engineers care to devote themselves to perfecting it. The task is left mostly to magazines such as this one.

But although an engineer can be asked to explain the terms he uses, he cannot simplify inherently com-

ber of other manufacturers saw the ± 1 dB rating simply as an opportunity to inflate their power ratings by 26 per cent. Thus, our little 12-watter could then claim another 30 watts or so, and bill itself (large type, please) as a 150-watt amplifier.

Needless to say, this was not done in good faith—and, as a matter of fact, the manufacturer originally responsible for the ± 1 dB rating stopped using it as soon as he saw how it was being abused. At this writing, the IHF Board of Directors has passed a resolution to the effect that manufacturers should use the IHF Standard's terms and measurement methods, and that they should discontinue the use of the identifying initials IHF in connection with ratings such as " ± 1 dB." Note that the resolution, reprinted elsewhere with this article, does not state that the use of the ± 1 dB rating should be totally *discontinued*, but simply that it should not be identified as an IHF rating. The resolution obviously falls far short of what needs to be done to straighten out the ratings situation. (It is important to remember that the IHF is a *voluntary* association of manufacturers and

dealers. If its members in time find the ± 1 dB rating "useful," the IHF may conceivably find itself legitimizing it as an industry standard.)

In essence, it doesn't matter what rating standard is used—even including "peak power"—just so long as *all* the manufacturers are using the same terms to mean the same thing, have tested their amplifiers to derive the figures in the same way, and—most important—the derived figure has some consistent relationship to the listening quality of the product. However, I am not optimistic that there will be significant improvement in the situation. In general, the high-fidelity industry as a whole has not demonstrated any great eagerness to police itself to the extent that legitimate, comparable power specifications will become the rule rather than the exception, and the consumer's only defense will therefore continue to be educating himself in the power of numbers.

Peter Sutheim writes on audio and other topics for a number of journals. A frequent STEREO REVIEW contributor, he was the author of "Electro-Acoustics in the Concert Hall" (April issue).

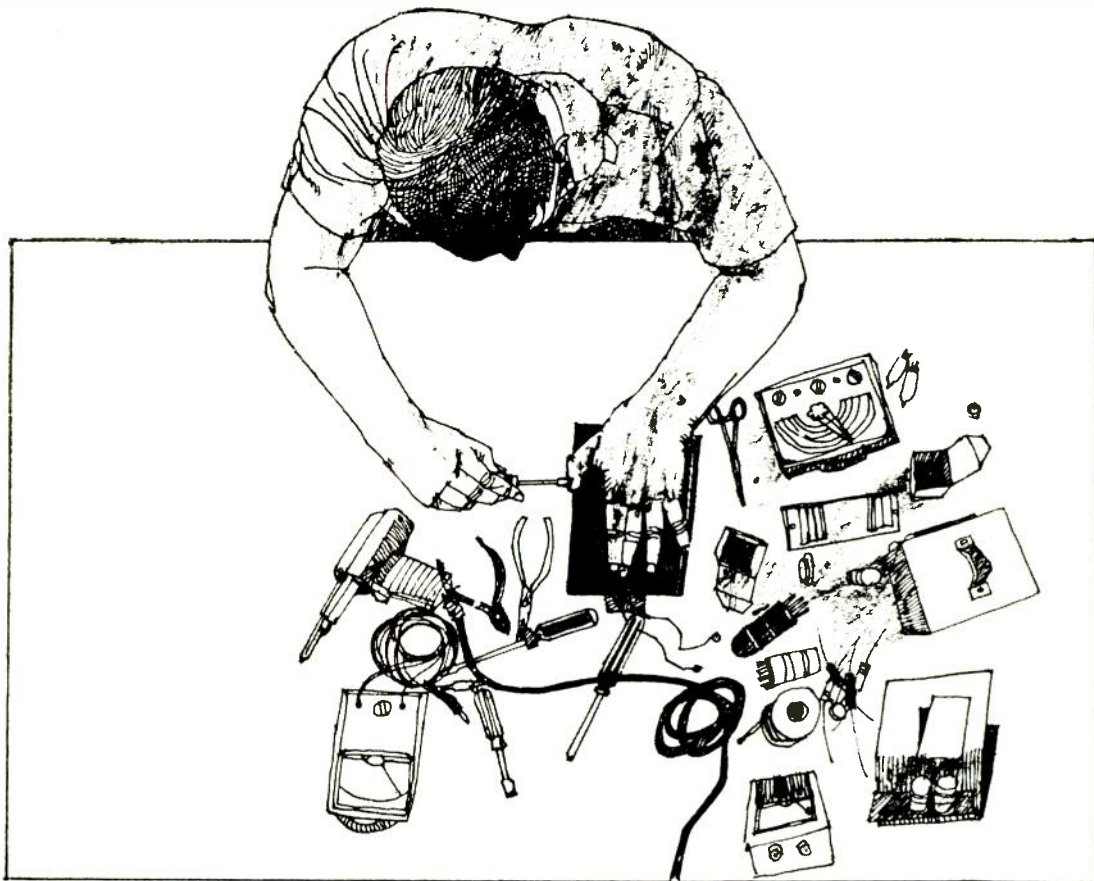
plex matters beyond a certain point; there are some things that simply will not fit into a nutshell. An engineer cannot, if he is honest, tell you flatly, for example, that "1 per cent distortion is too much," because he does not know exactly how a certain measured percentage of distortion correlates with what we hear—and that must, after all, be the ultimate test. For one thing, there are too many interrelated factors to make such a simple statement possible. For instance, a given percentage of harmonic distortion in music at a certain loudness level is less irritating if the amplifier's high-frequency response is rolled off. And for a given frequency response and distortion percentage, the distortion is less irritating if the loudness is reduced.

Perhaps some valid figure of merit could eventually be devised—a simple, single number that would tell us without further need for interpretation just how good an amplifier is—but I doubt it. It would be a monumental task, and there would be considerable resistance to its use from the industry itself. From the manufacturer's point of view, it is far simpler, and provides far more leeway, to choose just one of the attributes of an amplifier, no matter how inadequate it is as a standard of quality, and let it represent the whole amplifier. Different specifications have been selected from time to time—distortion, frequency response, even the number of tubes (a naive holdover from the early days of radio). But for sheer semantic impact, nothing does it like Power. People dream of having Power in any form. We fear and respect those who have Power; we buy our cars by the Power claimed for them; we are suckers for that Powerful new detergent. Power is related—and not just in its etymology—to potency, the ability to make and do, to move and create. We have little enough of it in our own bodies and lives, most of us, so we are attracted to commodities that offer it to us.

The fusion of these two needs—the need to pick one

simple number to indicate the merit of an amplifier, and the attractiveness of the "power" concept—generates the "horsepower race" (named, of course, for the corresponding numbers game in the auto industry, but equally applicable to the amplifier-power madness). It seems to me that the best we can do for now is to restore amplifier power to some lower, more appropriate level of significance among amplifier specifications. The power of an amplifier in and of itself is remarkably unimportant to its subjective "quality," and it becomes less so in view of the fantastic exaggeration created by industry advertising. Now that you have read the accompanying article, will you ever again assume unthinkingly that an amplifier rated at "150 watts" is really more powerful than, say, some other "85-watt" amplifier? And even if it is legitimately more powerful, is it therefore better?

It is good to be able to measure things. Up to certain limits, measuring facilitates accurate comparison and impartial judgment, and it also helps us to understand how things work. But it is important to recognize the limits of measurements, otherwise preoccupation with them becomes for the semi-knowledgeable a kind of blindness rather than a means of insight. The numbers themselves are seldom lies, but they are not really truth either. They are outside both categories, and they may even be irrelevant. Most of them are intended to help sell amplifiers rather than to describe performance accurately. It is naive to call this evil; it is simply a consequence of our curious culture. If it is disturbing to you, that's a hopeful sign. You are in a position to do something about it. Learn to distinguish between numbers that befuddle and those that clarify (this article has been helpful, I hope, in that respect). And, most important, cultivate, train, and then trust your senses. The human mind and body are still among the most sensitive instruments ever devised.—*Peter Sutheim*



An Essay on the Pleasures and Profits of **KIT BUILDING**

By BENNETT EVANS

MONEY-MAKING OPPORTUNITIES! BUILD STEREO EQUIPMENT IN YOUR HOME! Work at your own pace, your own hours. Good pay. No experience necessary.

THERE'S no such ad, of course—but there could be. Building your own high-fidelity equipment from kits pays off in savings (up to perhaps 40 per cent of what you might pay for factory-wired components), enjoyment, and the extra pride you'll have in components you've put together yourself.

Moreover, you don't have to be an expert in electronics to be a kit builder—in fact, it may help if you're not.

Anybody who can follow a recipe, a dress pattern, or the instructions for an Erector set should be able to build complex electronic kits with ease. But, oddly enough, kit manufacturers find that "experts" sometimes rush or try to second-guess the instructions—two sure ways to wind up with a tuner or an amplifier that doesn't tune or amplify. If you are careful, there's nothing to fear, though a *little* fear may even be healthy: kit companies have found that women, for example, make excellent kit-builders. They seem to respect their ignorance enough to follow the instructions slavishly, while male know-it-alls, in contrast, often rush in where women tread carefully.

If you follow the instructions, your kit will work as

well as factory-wired equipment—and certainly it will look as good. Kit instruction manuals break down even the most complex construction jobs into a series of simple, easy steps that require only average intelligence to follow. And the parts, of course, are the same as those used in factory-wired units.

Should you build a kit? There may be reasons why you should not. You may lack the patience to build carefully, or you may not have the time (be honest with yourself about this *before* investing in a kit). Some people, particularly those with six thumbs, simply don't enjoy working with their hands or have a mental block against anything mechanical. (In general, people who truly *believe* they can't build kits are usually right—they can't build them, no matter what other skills they may have mastered.) And although a kit can save you much of the cost of an assembled stereo component, you shouldn't build one *simply* to save money. Depending on the specific kit, your hourly "earnings" may range from \$1 to \$10 an hour. In any case, since kit building is a way of getting paid for having fun, you'll certainly come out ahead—that is if you don't goof up badly and incur extra repair charges.

There are kits available for almost everything: pre-amplifiers, power amplifiers, integrated amplifiers, tuners, receivers, compact stereo systems, tape recorders, speaker systems, television sets, radios, equipment cabinets, test instruments, and even musical instruments, including acoustic harpsichords and electronic organs. For your first kit, pick a simple one. A power amplifier is about the simplest high-fidelity component kit, and a tuner about the next simplest. Preamplifiers are more complex, fol-

lowed in order of difficulty by integrated amplifiers, tape recorders, and receivers.

If you don't need a power amplifier or tuner, your first kit needn't be a high fidelity component. Heathkit's recommendations for beginners include portable phonographs and radios. Conar has an "Adventures in Electronics" kit that builds a radio, an intercom, and eight other projects. Eico has a couple of dozen Eicocraft gadget kits that use printed-circuit boards, take about two hours or less to build, and cost less than \$10 each. Building such simple kits as preliminary training exercises can save you trouble in the long run. And if your "exercise" kit results in something you can use, such as an intercom or an electric eye, its cost is hardly wasted.

With the more complicated kits, there are ways of finding out roughly how much time and effort each will take. One good clue is the difference between the unit's assembled price (if any) and its kit price. The bigger the saving, the more work you'll probably have to do for it. But if the unit you want comes only in kit form, its price won't tell you too much. A high price could indicate a more complex kit, with more, or especially expensive, parts. But it could just as easily mean that the manufacturer has done a lot of the work for you, pre-aligning and pre-assembling portions of the circuit, or by packaging it more conveniently to save you time.

You can get a sort of preview of almost any kit by looking over its construction manual. Most kit manufacturers will gladly sell a copy to you (usually for a dollar or two), and at least one will refund the cost of the manual if you should subsequently buy the kit. The manual for some of the larger kits may look overwhelming, but remember the reason there are so many pages and so many steps is simply that the manufacturer is going out of his way to make everything as clear and simple as possible. Don't worry if some steps seem unclear—things will be a lot easier once you have the actual kit parts in front of you.

Kit-building in the right surroundings can be great fun, but bad working conditions can take the joy out of any job. Make sure you have (or have access to) a well-lit work bench or table at a comfortable height, with a nearby electric outlet for your soldering iron. If your kit's instructions include big fold-out diagrams, try to work near a wall that you can pin or tape them to.

Try to find a place where you can leave your partly completed kit from night to night, undisturbed by children, pets, or zealous house-cleaners. Otherwise, you'll have to waste about half an hour every session unpacking and repacking parts. It's a good idea to drape a table cloth over your working area between assembly sessions. This will keep curious hands away and prevent small parts from going astray.

As you unpack your kit, carefully check each of its parts against the list in the manual. That way, you'll be

AUDIO KIT MANUFACTURERS

Allied Radio (Knight-Kit)

100 N. Western Avenue
Chicago, Illinois 60680

Dynaco, Inc.

3060 Jefferson Street
Philadelphia, Pennsylvania 19121

Eico

283 Malta Street
Brooklyn, New York 11207

Fisher Radio Corporation

11-40 45th Road
Long Island City, New York 11101

Harman-Kardon*

Ames Court
Plainview, New York 11803

Heath Company
Benton Harbor, Michigan 49023

H. H. Scott, Incorporated

111 Powder Mill Road
Maynard, Massachusetts 01754

Koss Electronics, Incorporated (Acoustech)

2227 North 31st Street
Milwaukee, Wisconsin 53208

*Has a new line of Citation kits scheduled for release in early fall.

sure nothing is missing, and you'll avoid throwing away a miniature diode or resistor with the packing material. The check-off procedure will also familiarize you with the electrical and mechanical hardware, so you can find them faster when the time comes to install them. Kit parts are rarely missing or broken, but if any are, the manufacturer will of course replace them free. The instruction manual will tell you how to get a replacement. If you order it immediately, it may arrive in time for you to wire it in when the appropriate step arrives in the manual.

Any well-equipped home tool box is likely to have most of the tools you need. These include a couple of screwdrivers, a pair of long-nosed pliers, diagonal wire cutters, and a pencil-type soldering iron of about 30 to 60 watts. Some constructors prefer soldering guns, but unless you're really careful, it's very easy to damage the foil on a printed-circuit board with a gun. A wire stripper is handy too—the ones that look like short-bladed scissors work best.

While you are checking the parts, it's a good idea to sort them into groups. Experienced kit-builders use muffin tins, ice-cube trays, or some other compartmentalized container. Be very careful of front panels and dial faces, since these scratch easily. Put them aside in some protected area until you come to the steps (usually the very last) that require them. It's a good idea to group all the resistors, capacitors, diodes, and transistors that have the same electrical values and insert their leads into the end of a corrugated box flap. You might also write the values adjacent to the parts as a reminder. This helps minimize the possibility of grabbing a part of the wrong value during assembly. (Some kit manufacturers pre-sort the parts into separate packages corresponding to sections of the manual that call for them or tape the parts to a strip of cardboard printed with the identifying numbers.)

Label sockets, jacks, controls, and their terminals as you mount them, writing directly on the chassis or on the part itself with a fine-tip marking pen or soft lead pencil. This saves time and helps prevent errors when instructions call for connections to "Tiepoint TP3-2" or "Socket Pin V12-3."

Mount precision resistors, capacitors, transistors, and other numbered parts so that their markings show (if possible). Try also to orient all parts identically (*e.g.*, with the first color band of each resistor at the top or left). This will help when checking your work for accuracy and in troubleshooting. Some kit builders start off each session by rechecking the previous session's work. Such care may slow you down slightly, but it helps catch errors and it re-familiarizes you with part names and locations.

Don't plug in your kit and turn it on the moment you are finished. First shake the chassis vigorously while turning it in several different directions. This will help dislodge any stray bits of wire or solder—and may even turn up the 8-32 nut that disappeared during assembly. Next

perform a complete visual inspection of all soldered joints, particularly where two or three wires connect to one terminal. You may find that the solder never flowed down to the bottom wire. If there are any terminals or points on the printed-circuit board not soldered, or if there are any parts left over, check the construction manual and find out why. Some manufacturers do provide extra hardware on purpose and occasionally a few extra parts by accident.

DON'T panic if your fresh-built kit won't work the first time you plug it in—and don't be too quick to blame the manufacturer, either. The trouble-shooting section of the manual covers the most common complaints. Don't be surprised if it draws your attention to an error or omitted step in your wiring that your previous checks missed. If all your double-checks and trouble-shooting fail, write to the manufacturer of your kit, giving its model and serial number, the date purchased, and a full, clear explanation of your troubles and the cures you've tried so far. Quite possibly you'll get a letter back with a simple solution to your problem. Or you might get authorization to return your unit to the company's nearest service center (in some major cities only), or directly to the company itself, for service under warranty.

Kit warranties cover only parts, not labor; if you return your set for service, you'll usually have to pay a fixed service charge (usually from \$5 to \$25, depending on the kit's complexity). This is only natural, since the manufacturer can guarantee his parts and his instructions, but not your labor—after all, he's never seen your work. The service charge also covers a complete laboratory check-out and alignment. Some kit-builders cheerfully pay for this alone, even though their kits seem to be working properly.

Incidentally, speaking of alignment, one advantage of building your hi-fi components from kits is that when the inevitable day comes when servicing or adjustment is needed, there's a good chance that you can do the job yourself (without test equipment) by following the instructions in the manual. This applies particularly to FM-tuner alignment which, if you have it done professionally, can be an expensive and time-consuming enterprise.

All in all, kit-building is a satisfying, profitable way to build your stereo system and increase your pride in it. But there is a catch: it can be habit-forming. Since attempting my first kit, just ten years ago, I've built fourteen more, including my whole stereo system (except for the turntable), a color TV set, and a tachometer for my motorcycle. Now if I could only find room somewhere around here for an organ. . . .

Bennett Evans is a well-known free-lance writer on audio. His most recent article for STEREO REVIEW was "A Buyers' Guide to the Stereo Compacts," which appeared in the issue of May 1968.



"A Schubert evening at Spaun's home," by Moritz von Schwind. The composer, at the piano, accompanies the singer Michaela Vogl.

A BASIC LIBRARY OF GERMAN LIEDER

By Robert S. Clark

One ought, every day at least, to hear a little song, read a good poem, see a fine picture, and, if it were possible, to speak a few reasonable words.

—J. W. Goethe: *Wilhelm Meisters Lehrjahre*

THERE IS irony in beginning a discussion of the lied—the German solo song for voice and piano—with a quotation from Goethe: the aging poet returned without comment Franz Schubert's settings of his poems *Gretchen am Spinnrad*, *Erkönig*, and others the composer's friend Spaun had sent to him. But this does not vitiate Goethe's point—or his implied daily priority: not every day may be fit for the grander musical forms—a symphony, an opera—but it is, above all, fit for song, the most elemental and perhaps the most expressive form taken by man's impulse to make music. Many of the great lieder go far beyond the "little song" Goethe had in mind, but no matter how sophisticated or complex, the lied has its roots in our ineradicable urge to sing. It is hard to believe that anywhere there breathes a music lover with soul so dead that he cannot respond to the manifold appeal of the German song. If he exists, I defy him to study the German text and an English translation of *Erkönig* closely, listen to a good recording of the song several times

with unswerving attention, and emerge from the experience ready to swear that he was unmoved.

I do not mean to imply that everyone is an incipient connoisseur of German lieder. Some music lovers revel in the lavish, the intricate, the obvious. The connoisseur of the lied, on the other hand, will be the man who prefers economy of means to extravagance of means. For him, there will be more dramatic power in the 148 measures of *Erkönig* than in whole library shelves full of operas—and more heartbreak in Hugo Wolf's *Das verlassene Mägdelein*, more tenderness in Robert Schumann's *Der Nussbaum*, more passion in Schubert's *Ungeduld*. Furthermore, the connoisseur will be one who is willing to take the time and trouble to explore the intimate connection between German poetry and the lied—and to discover that German is both a very expressive and very singable language. But the larger share of the lieder repertoire's pleasures is available to every music lover.

Below are listed a number of recordings that contain the best and most frequently performed lieder of the repertoire. My choices are not to be read in the way one would read a list of the winners at Hialeah Park or Aqueduct. There are several kinds of excellence in lieder-sing-



Aksel Schiøtz



Elisabeth Schwarzkopf



Gerald Moore

ing, as in any other field of endeavor, and the fusion of these excellences in differing combinations is what makes it possible to feel that dissimilar interpretations are equally successful. I do not believe in "definitive performances." In my experience, most people who talk about them do so as if in these instances the music had gotten to their brains through some special channel, bypassing the filter of all those psychological factors that, taken together, we call taste. It just is not so. I would assert that there is not a disc on the list below that is not first-class, but I know at the same time that my choices will plainly show the lineaments—and perhaps the quirks—of my taste. Therefore, these recommendations should be looked upon as "basic" in the sense that they are a base upon which the collector will build a recorded library to suit his own taste. They are basic in a second sense, too: I have not tried to sneak past the reader anything that ought to be standard but isn't. I have a very high opinion of the ballads of Carl Loewe and the Seven Early Songs of Alban Berg, for example, but they do not fall within the province of this article.

Once past the song cycles of Schubert and Schumann, I had to contend with the fact that no recording—or even two—devoted to lieder comprises every song I felt it necessary to include. My remedy has been to append to the list a couple of paragraphs which, by means of some "lieder recital" discs, bring into the library some standard songs and representations of the art of some of the lied's finest interpreters as well.

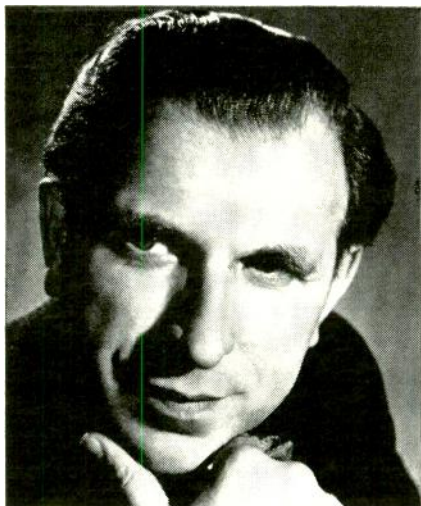
On the subject of interpreters, it may be necessary to explain to some the great frequency of the name Dietrich Fischer-Dieskau in what follows. The German baritone has had the good fortune to have his career roughly correspond to the development and refinement of the long-playing record, and he apparently takes to the recording studio like a duck to water. But more important is his art: the light and shade he is able to impart to his attractive voice, his feeling for line, rhythm, phrase, and the rise

and fall of tension in a song's structure, his sensitivity to textual detail—all of this has made him the foremost lieder singer of our time, and perhaps of any time. Another name appears here equally often: that of Gerald Moore, the British pianist who has accompanied a staggering number of our century's most important interpreters of the lied. It is arguable that the high polish of his playing is not ideal for every musical situation, but for me his quiet authority and musicality make this objection quite irrelevant.

Just a few more warm-up pitches, and then on to the game. In defining the lied for this article, I have imposed the limit that it be by a German or Austrian composer on a German text, so the reader will not find any mention of Dvořák, Grieg, or Sibelius. I have stretched things far enough to include a clutch of orchestral songs, but have stopped short of chamber combinations with voices. Next, an apology: I have made no attempt to translate the many German titles that follow—if you are at all determined to get to the heart of this genre, you must possess at least some acquaintance with the language, and perhaps this article is as good a place as any to start. Finally, a warning: many of my recommendations are monophonic records, and the manufacturers are unmercifully sacrificing mono discs to the brazen god of stereo. So I advise you, if you are interested in this repertoire, to buy these records quickly.

MOZART: *Songs. Die kleine Spinnerin; Als Luise die Briefe; Abendempfindung; Das Kinderspiel; Die Alte; Das Traumbild; Das Veilchen; Der Zauberer; Im Frühlingsanfang; Das Lied der Trennung; Die Zufriedenheit; An Chloë; Sehnsucht nach dem Frühling;* others. Elisabeth Schwarzkopf (soprano); Walter Gieseking (piano). ANGEL (M) 35270.

BEETHOVEN: *An die ferne Geliebte (song cycle); Adelaïde; An die Geliebte;* others. Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON (S) SLPM 139197.



Hans Hotter



Christa Ludwig



Hermann Prey

Someone has called the day on which Schubert finished *Gretchen am Spinnrad*—October 19, 1814—"the birthday of the German lied," and indeed this song can serve as a convenient milestone in the transition from the smaller vocal forms of the late eighteenth century—the *volkstümliches Lied* (song in folk style) and the parlor *arietta*—to the solo song of the nineteenth century. But it was more a matter of evolution than of revolution. Many of the characteristics we associate with Schubert's lieder were anticipated by little-known composers around the turn of the century. All of the Mozart songs in Elisabeth Schwarzkopf's recital are lovely, and at least two—*Abendempfindung* and *Lied der Trennung*—are prophetic, the first because it is *durchkomponiert* (the melody is not simply repeated for each stanza as in a folk song), and the second because its intensity of utterance far surpasses what would generally have been heard in an eighteenth-century drawing room.

In Beethoven's beautiful cycle "To the Distant Beloved" (1816), the influence of the *volkstümlich* style is apparent, but there is an expansiveness that is typically Beethoven's. Ernst Haefliger's performance (see *Dichterliebe* below) is very good, but it cannot approach Fischer-Dieskau's for delicacy and grace. And the latter's disc contains superb performances of the incomparable *Adeläute* and other fine songs.

SCHUBERT: *Die schöne Müllerin* (song cycle); *Der Einsame*; *An die Musik*; *Der Musensohn*; others. Fritz Wunderlich (tenor); Hubert Giesen (piano). DEUTSCHE GRAMMOPHON © SLPM 139219/20 two discs.

SCHUBERT: *Die Winterreise* (song cycle). Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL © S 3640 two discs.

SCHUBERT: *Schwanengesang*. *Liebesbotschaft*; *Kriegers Abnung*; *Frühlingssehnsucht*; *Ständchen*; *Aufenthalt*; *In der Ferne*; *Abschied*; *Der Atlas*; *Ihr Bild*; *Das Fischer-mädchen*; *Die Stadt*; *Am Meer*; *Der Doppelgänger*; *Die*

Taubenpost. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL © S 36127.

SCHUBERT: *Lieder*. *Ave Maria*; *An die Musik*; *Der Erlkönig*; *Die Forelle*; *Gretchen am Spinnrad*; *Der Tod und das Mädchen*; *Auf dem Wasser zu singen*; *Der Musensohn*; *Frühlingsglaube*; *Ganymed*; *Lachen und Weinen*; *Litanei*. Christa Ludwig (mezzo-soprano); Geoffrey Parsons (piano). ANGEL © S 36462.

Schubert is the greatest master of the lied, the composer whose personal stamp molded the form in the way Haydn's did the string quartet and Beethoven's did the Romantic symphony. His composing life lasted barely a decade and a half, and he produced a large body of works in many forms. The rapidity of his development as a lieder composer is all the more astonishing, therefore. It can be seen clearly in the contrast between the two song cycles he composed to poems by the minor German poet Wilhelm Müller, *Die schöne Müllerin* (1823) and *Die Winterreise* (1827). The first, with its rather silly conceits about talking brooks and flowers and its many strophic songs, can sometimes be a bit boring. As poetry, *Winterreise* is not really much better, but the inventiveness and poignancy of Schubert's music raise it to a transcendent plane.

Die schöne Müllerin seems to me to demand the tenor voice for which it was written. My favorite performance is the one Aksel Schiøtz and Gerald Moore recorded in 1945 (Odeon ® MOAK 1), but the late Fritz Wunderlich's 1966 recording comes within hailing distance of Schiøtz's, and the recorded sound is in a different universe. Wunderlich did not invariably sense the specific gravity of a song, and he seldom got below *mezza voce*, but his voice was fresh and free, and he shaped phrases with a suppleness and grace that make one forget quibbles. As for *Winterreise*, Fischer-Dieskau's recording with Moore (1964) is by far the best available. But the finest performance of this cycle I know of, and one of the finest lieder performances it has ever been my privilege to hear,

is the one made by Hans Hotter and Moore in 1954; long since deleted here, it is still available in England (HMV Ⓜ XLP 30102/3). Perhaps it will reappear on Seraphim.

Schwanengesang is not in any sense a song cycle, the title being merely a sentimental epithet a publisher used to sweep up the last of Schubert's lieder in the apparent hope of increasing sales. Both Fischer-Dieskau's and Hermann Prey's (London Ⓢ OS 25797) recordings are very good; neither is without its small disappointments. Over against Prey's simplicity, Fischer-Dieskau sounds affected in a few of the less weighty songs, but his sensitivity to phrase and rhythmic detail are outstanding, and in such touchstones of the lied as *In der Ferne* and *Die Stadt* his tragic power is unmatched.

Finally, the Schubert bouquet Christa Ludwig plucks along the most well-trodden paths is surprisingly fresh. Perhaps it is the consummate ease of her vocal production that enables her to catch so unflinchingly the natural movement of a song and give it overall shape and feeling. Only her *Erkönig*—a man's song—shows a little less than complete mastery: I recommend the performance on "The Art of Alexander Kipnis" (Seraphim Ⓜ 60076).

SCHUMANN: *Dichterliebe* (with Beethoven: *An die ferne Geliebte*). Ernst Haefliger (tenor); Erik Werba (piano). HELIODOR Ⓢ 25048.

SCHUMANN: *Liederkreis, Op. 39; four other songs*. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL Ⓢ S 36266.

These are the two supreme manifestations of Robert Schumann's "year of song"—1840, the year he married. The texts are by the two German poets who, more than any others except Goethe, stimulated the imagination of lieder composers: Heinrich Heine (1797-1856) and Joseph von Eichendorff (1788-1857). It has now become a commonplace that, in the performance of lieder, the pianist is not a Sancho Panza to the singer's Quixote, but rather a partner of equivalent rank. Perhaps an arguable assertion when applied to Schubert, it is clearly so for *Dichterliebe*: the piano "tells" half the story. My choice here is largely predicated on the fact that I prefer Werba to Jörg Demus, Fischer-Dieskau's pianist (DGG Ⓢ SLPM 139109). But get both recordings: the latter's is filled out with the "little" *Dichterliebe*, Schumann's *Liederkreis*, Op. 24 (also on Heine poems), which includes the fine songs *Ich wandelte unter den Bäumen*, *Schöne Wiege meiner Leiden*, *Berg' und Burgen schau'n herunter*, and *Mit Myrthen und Rosen*.

The *Liederkreis*, Op. 39, is not a cycle in the same sense that *Winterreise* or even *Dichterliebe* is. Its unifying factor is a psychological consistency: its poems may be thought of as varying states of a single mind. Here the choice is easy: Fischer-Dieskau's disc is one of his finest, and it also includes marvelous performances of *Frühlingsfahrt* and *Der Einsiedler*.

WOLF: *Spanisches Liederbuch (complete)*. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). DEUTSCHE GRAMMOPHON Ⓢ SLPM 139329/30 two discs.

WOLF: *Mörrike Lieder* (selections, with Pfitzner: Songs). Hermann Prey (baritone); Gerald Moore (piano). LONDON Ⓢ OS 25946.

It is now generally agreed that the greatest lieder accomplishments after Schubert's belong to Hugo Wolf, although Wolf himself would certainly have argued for Schumann. Wolf chose his poets—among them Goethe, Eichendorff, and the Swabian master Eduard Mörike (1804-1875)—with exquisite taste, and brought to his settings a wide variety of musical means ranging from simple lyricism to the subtle chromatic style of his two great "songbooks," the earlier (1891) on translations of sixteenth- and seventeenth-century Spanish poems, and the later (1896) on German versions of anonymous Italian lyrics. Complete recordings of the *Italian Songbook* have never had long commercial lives, but the latest one to fall under the deleting axe—erroneously still carried in the Schwann catalog—might yet be found: the Berger-Prey collaboration on Vox Ⓢ SLDL 5532 (I have little enthusiasm for the recent Angel release by Schwarzkopf and Fischer-Dieskau). Although the material of the *Spanish Songbook* is ideally suited to the sophisticated style of DGG's three participants, the results are uneven; still, there are many beautiful and affecting things: Fischer-Dieskau's *Auf dem grünen Balkon*, *Wenn du zu den Blumen gehst*, *Wer sein holdes Lieb verloren*, and *Ach, im Maien war's*, and Schwarzkopf's *Die ihr schwebet* and *Sie blasen zum Abmarsch* are just a few.

The more direct side of Wolf's composing nature is at its best in the Mörike songs, and Prey's selection includes some of the most familiar, very well sung: *Fussreise*, *Der Gärtner*, *Auftrag*, *Nimmersatte Liebe*, *Begegnung*, *Er ist's*, *Auf einer Wanderung*, *Heimweh*, *Verborgenheit*, and others. But if you ever run across a copy of Fischer-Dieskau's now deleted three-disc album containing forty of the Mörike songs (Odeon Ⓜ E 90018/19/20), don't pass it up—it is one of the great ones.

BRAHMS: *Songs* (with Wolf: Songs, and Loewe: Ballads). *Wir wandelten*; *Sapphische Ode*; *Botschaft*; *Wie Melodien zieht es mir*; *Sonntag*; *Verrat*; *Ständchen*; *O wüsst ich doch den Weg zurück*; *Auf dem Kirchhofe*; *Heimkehr*; *Im Waldeinsamkeit*. Hans Hotter (bass-baritone); Gerald Moore (piano). SERAPHIM Ⓜ 60065.

BRAHMS: *Four Serious Songs* (with Schumann: *Frauenliebe und leben*). Kathleen Ferrier (contralto); John Newmark (piano). LONDON Ⓜ OL 5020.

MAHLER: *Songs*. *Ich ging mit Lust*; *Wo die schönen Trompeten blasen*; *Der Schildwache Nachtlied*; *Ich atmet' einen linden Duft*; *Liebst du um Schönheit*; *Um Mitternacht*; *Das irdische Leben*; *Lob des hohen Verstandes*;

others. Christa Ludwig (mezzo-soprano); Gerald Moore (piano). SERAPHIM Ⓢ S 60070.

STRAUSS: *Songs. Traum durch die Dämmerung; Ständchen; Morgen; Freundliche Vision; All mein Gedanken; Befreit; Die Nacht; Ach, weh, mir unglücklichstem Mann; Heimliche Aufforderung; Nachtgang; Ruhe, meine Seele; Zueignung;* others. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL Ⓜ 35600.

Aside from the Four Serious Songs, so called because their texts are excerpts from the German Bible, Brahms' finest lieder are not in cycles like those of Schubert and Schumann, nor are they conveniently grouped like those of Wolf. Therefore, one finds a few of his best on one disc, a few on another—and in fact, some quite familiar recital favorites, *Immer leiser wird mein Schlummer* and *Von ewiger Liebe* among them, are not to be had on any domestically available recording. Hans Hotter performs eleven Brahms standards superbly on an album called "Great German Songs, Volume Two" (its cover, incidentally, does not bear the name Brahms). The value of the album containing Kathleen Ferrier's haunting singing of the Four Serious Songs—and an excellent *Frauenliebe und leben* as well—is diminished a bit by London's failure to include the German texts.

The Mahler boom has given us an abundance of recordings of this composer's songs in both orchestral and piano versions. But none surpasses Christa Ludwig's collaboration with Gerald Moore, done in 1959. The disc gives us both the "simple" Mahler—songs on poems from the folk collection *Des Knaben Wunderhorn*—and the sophisticated Mahler—three songs on poems by Friedrich Rückert—in gorgeous performances.

A good portion of the important lieder by Richard Strauss can be recorded on a single disc, and both Fischer-Dieskau and Hermann Prey (London Ⓢ OS 25869) have done so. Fischer-Dieskau's is a wonderful achievement, made in the Fifties when the richness of

his voice matched the sensitivity of his insight, but Prey's is admirable, too, and contains two fine songs the other does not: *Du meines Herzes Krönelein* and *Wie sollten wir geheim sie halten*.

WAGNER: *Wesendonck Lieder* (with Wagner: Arias). Kirsten Flagstad (soprano); Vienna Philharmonic, Hans Knappertsbusch cond. LONDON Ⓢ OS 25101.

MAHLER: *Songs of a Wayfarer* (with Brahms: Songs). Dietrich Fischer-Dieskau (baritone); Philharmonia Orchestra, Wilhelm Furtwängler cond. ANGEL Ⓜ 35522.

MAHLER: *Kindertotenlieder* (with Symphony No. 5). Kathleen Ferrier (contralto); Vienna Philharmonic, Bruno Walter cond. ODYSSEY Ⓢ 32 26 0016 two discs.

STRAUSS: *Four Last Songs* (with final scene from *Capriccio*). Elisabeth Schwarzkopf (soprano); Philharmonia Orchestra, Otto Ackermann cond. ANGEL Ⓜ 35084.

If in no other way, the inclusion of these orchestral songs might be justified by their sheer quality: they all represent their composers in top form. Every one of the recommended recordings is a classic. Flagstad's rendering of the *Wesendonck Lieder*, recorded in the middle Fifties when her career was almost over, is nonetheless stunning for that; the beautiful voice pours out in the long Wagnerian phrases in a ravishing manner, shaping and shading them with absolute authority. I can recommend no back-to-back coupling of the *Songs of a Wayfarer* and the *Kindertotenlieder* while the two separate performances listed above are available. The sound of the mono-only *Wayfarer* disc is strikingly good, and as a bonus one gets Fischer-Dieskau's fine interpretations, with Hertha Klust at the piano, of Brahms' *Nicht mehr zu dir zu gehen* and *Wie bist du, meine Königin* among others. Columbia's stereoizing of the unsurpassed Ferrier-Walter collaboration for its Odyssey line has raised the pitch a hair and robbed the sound of a bit of its original solidity, but it does little enough harm. The

Kathleen Ferrier



Elisabeth Schumann



Lotte Lehmann



Four Last Songs may be the pinnacle of Richard Strauss' writing for the soprano voice he loved so much, and the recording Elisabeth Schwarzkopf made of them in the early Fifties (not her recent stereo re-recording) is one of her finest achievements on discs.

RECORDINGS of the pre-war generation of lieder interpreters have come and—most of them—gone in both the domestic and import catalogs, and fully representative samples of the art of such singers as Gerhard Hüsch, Tiana Lemnitz, and Heinrich Schlusnus are sadly lacking. So too with the interpreter of this era who is perhaps most familiar to American collectors, Lotte Lehmann: none of her celebrated lieder recordings are available except the Brahms-Wolf collection on RCA Victrola VIC 1320. In this compilation, the 1947 recordings, made when she was nearing sixty, are painful to hear, but earlier sessions—Brahms' *Botschaft* (1937) and *Meine Liebe ist grün* (1935), Wolf's *Anakreons Grab* (1935), *Auf ein altes Bild* (1939), and *Auch kleine Dinge* (1939)—give us some impression of what this great performer must have been like in her prime. Elisabeth Schumann is better represented: the two discs devoted to her Schubert interpretations in Angel's Great Recordings of the Century series (COLH 130 and 131) contain many beautiful performances, among them *Des Fischers Liebesglück*, *Liebhaber in allen Gestalten*, *Heidenröslein*, *An die Nachtigall*, *Liebe schwärmt auf allen Wegen*, *Dass sie hier gewesen*, *Nacht und Träume*, and the Romance from *Rosamunde*; and COLH 102—just deleted—has Wolf's *In der Frühe*, *In dem Schatten meiner Locken*, *Und willst du deinen Liebsten sterben sehen*, *Schlafendes Jesuskind*, and *Wie glänzt der helle Mond*. The superb lieder recordings of Irmgard Seefried seem now consigned to oblivion, but the artist who was to Seefried as Lehmann was to Schumann has been luckier: of recordings by Elisabeth Schwarzkopf, in addition to those already mentioned, Angel 35023 contains Schumann's *Der Nussbaum* and *Aufträge, Bist du bei mir* (once attributed to Bach, now thought to be by Stölzel), Wolf's *Wiegenlied im Sommer*, Brahms' *Da unten im Thale* and *Vergebliches Ständchen*, and Strauss' *Hat gesagt* and *Schlechtes Wetter*. The powerful if rather hard-driven style of the great Jussi Björling toward the end of his career can be heard on RCA LM 2003 in Strauss' *Caecilie* and a number of other songs. Schubert's *Die junge Nonne* and Schumann's *Widmung* are among the songs unforgettably rendered by Kathleen Ferrier on London LL 1529.

Not all the lieder in Hans Hotter's album "Great German Songs, Volume One" are just that, but there are moving performances of several that are: Schubert's *Im Abendroth*, *Im Frühling*, *Sei mir gegrüsst*, and *Geheimes*, and Schumann's *Erstes Grün* and *Die beiden*

Grenadiere (Seraphim S 60025). Among younger artists, Christa Ludwig is outstanding: her excellent early (1959) song recital on Seraphim S 60034 contains Schubert's *Die Allmacht* and *Fischerweise*, Brahms' *Liebestreu* and *Mainacht*, Strauss' *Allerseelen*, and Mahler's *Ich bin der Welt abhanden gekommen*, *Des Antonius von Padua Fischpredigt*, and *Rheinlegendchen*, among others. The British contralto Helen Watts combines beauty of voice and great skill in a disc of Wolf songs—including the popular *Kennst du das Land?* as well as the other Mignon songs on poems of Goethe—coupled with *Frauenliebe und leben* (Oiseau-Lyre SOL 293), and in a Brahms-Schumann recital (Oiseau-Lyre SOL 268). The exquisite art of Victoria de los Angeles is applied to Brahms' *Dein blaues Auge* and a few other lieder in the album "The Fabulous Victoria. . ." (Angel S 35971). Finally, a convenient survey of a quarter-century of lieder singing is provided by "The Art of Gerald Moore" (Seraphim 60044), on which artists ranging from Karl Erb and Marta Fuchs up to Fischer-Dieskau and Christa Ludwig can be heard.

In recent years, American artists have given increasing attention to the lied, and such singers as Grace Bumbry, James King, and Felicia Weathers have given recorded evidence of much promise. And there is a new star on the horizon: the recital of Schubert songs and piano music on RCA Victrola VICS 1405, if it is representative, shows us in the Dutch soprano Elly Ameling a successor to Elisabeth Schumann and Irmgard Seefried (see review elsewhere in this issue).

SONG TEXTS AND TRANSLATIONS

LISTENING to a lied without a thorough knowledge of what its German words mean is rather like listening to a string quartet played without its cello part: one component of the whole is lacking. Though record companies now generally provide text-and-translation inserts, this is by no means an invariable rule, and often the English translations are of dubious value. Two excellent and inexpensive books help fill the gap by providing song texts with English translations that cleave closely enough to the original to permit the reader to follow its sense from moment to moment. *The Ring of Words*, edited and translated by Philip L. Miller (Doubleday Anchor, \$1.95), is the more comprehensive: it contains poems in German, French, Italian, Russian, Spanish, and the Scandinavian languages. Its utility as an adjunct to record listening is limited, however, by its arrangement: the poems are grouped according to the poet who wrote them and not the composer who set them. *The Penguin Book of Lieder*, edited and translated by S. S. Praver (\$1.45), is, as the title implies, confined to German texts; they are arranged by composer, from Haydn to Hindemith, and short biographical sketches of the poets are provided at the end. —R.S.C.



Stereo Review
talks to

DIETRICH FISCHER-DIESKAU

THE number of recordings made by Dietrich Fischer-Dieskau in the last twenty years is so large that he is probably the most widely recorded singer in history. He must certainly be the most widely recorded lieder singer, and although the versatile German baritone sings a large and varied repertoire, if he were forced to concentrate on any one area of vocal music exclusively, he would surely choose the song literature. He told me this during a long Sunday morning interview in his hotel suite on one of his recent visits to New York.

"I have sung the great songs of Schubert, Schumann, Brahms, and Wolf in nearly every corner of the civilized world," Fischer-Dieskau reported, "and I am delighted to tell you that my own experience indicates that audiences everywhere seem to respond almost intuitively to this great musical literature. And I have found this to be true regardless of any language barrier; in Japan, for example, the enthusiasm of audiences at lieder recitals is extraordinary. I believe this is because the great song composers have left to us a literature of surpassing beauty and universality. Also, the lied is one of the most directly communicative of all musical forms. A mystique has grown up over the years that holds that the song literature can truly be enjoyed and understood only by so-called musical intellectuals. Actually, nothing is farther from the truth. The lied is a direct and uncomplicated musical statement that can make its impact upon the most unsophisticated music lover. What is needed, of course, is exposure of this repertoire to the general public. I am convinced that such exposure cannot but act as a magnet to attract more and more people to this body of music."

When I suggested that Fischer-Dieskau himself, by the sheer force of his artistic personality, had become the Superman of the recital stage—a "lieder machine," as one English critic called him—he quickly declined the nomination and pointed instead to several of his colleagues, both male and female, who he insisted were equally due credit for their superiority as lieder singers.

Asked about the extraordinary amount of work he accomplishes season after season on the stage and in the recording studios, Fischer-Dieskau replied: "I think basically there are people who thrive on lots of activity and those who are overwhelmed by lots of activity. I suppose I am one of those who must do many things in order to feel fulfilled. There are limits, however, to how thin a person can spread himself, and it was because of this that I decided upon certain readjustments in my life. For example, I do not intend to expand my operatic activities.

I am content to sing a few roles each season at a few opera houses and to record operatic roles that I find particularly congenial. Where I hope to expand my repertoire is in the field of the song literature. There are few areas of the German lied that I have not investigated, but there is a considerable body of the literature in French, Russian, and English that I want to learn. I want especially to learn Russian so that I can throw myself into the songs of Moussorgsky, Tchaikovsky, Rachmaninoff, and Prokofiev. And speaking of English, I am flattered and honored that Benjamin Britten recently composed a set of songs for me; I have already recorded them, but they cannot be released until we find the right material to put on the other side of the record."

IN discussing Fischer-Dieskau's operatic career, I remarked that he was, in effect two different opera singers—one for the stage and one for recording, performing for discs roles that for one reason or another may not be suitable for him on stage. "That is absolutely correct," he said. "The role of Papageno in *The Magic Flute*, for example, is one that I shall never do on stage; I think my appearance would be ridiculous." (Fischer-Dieskau is well over six feet tall, and it might indeed be a ridiculous sight to see him come prancing on stage singing "*Der Vogelfänger bin ich ja*.") "The role of Papageno is one that I love, however, and I am delighted to have been able to sing the part in two different recordings of the complete opera. Similarly, I do not see myself on stage as a Gunther in Wagner's *Götterdämmerung*, but I thoroughly enjoyed singing the role for the recording which Solti conducted. This flexibility that recording allows is, to my mind, one of the greatest benefits the medium offers an artist. And I must say I hope to do many different kinds of things for recordings. You have had released over here a single disc of mine devoted to some of the songs that Beethoven composed. I have recorded two more discs of Beethoven songs, but these apparently will not be issued in the United States, which is a pity, because this side of Beethoven, largely neglected, is no less important to our complete view of the master than is the music he composed in the larger forms. Again, I must repeat what I said at the beginning of our conversation: anyone with a love for music should put a little effort into investigating the great song literature and exposing himself to it. He will be rewarded with a kind of exquisite beauty and personal satisfaction that is perhaps unique in the entire realm of music."

—Martin Bookspan

INSTALLATION OF THE MONTH

DISC-LESS STEREO



ANYONE designing a high-fidelity installation has to resolve two basic questions: *what* equipment should be installed, and *how* should it be mounted? John F. Gaugl has taken a slightly off-beat approach to both problems.

His first decision (what should go in) is unusual in that there is no record player. Mr. Gaugl writes that when he and his wife were married, neither had any records, so they made the decision to "go with tape." Three of the components can be seen in the photo above. At the very top of the cabinet, there is a Hadley Model 621 stereo preamplifier and a Sony Model ST-5000F stereo FM tuner. Immediately below the preamp is a Teac A-1500 automatic-reverse stereo tape deck. The stereo power amplifier, built from plans published in *Popular Electronics*, is on a shelf behind the grille-work door at the right. It is rated at 70 watts rms per channel. Also behind the door is storage space and a panel with two headphone jacks.

Completing the system are a pair of Fisher XP-4a speaker systems and a pair of Lafayette microphones for home recording. For those occasions "when listenable music is played on the TV," the TV audio signal can be switched into the preamplifier.

The cabinet was designed by Mr. Gaugl who, working through a San Francisco furniture importer, had it built in Hong Kong. It is made in two separate sections to simplify moving it. The bottom section is used for tape and accessory storage. The components are mounted at the top to avoid unnecessary bending and to remove the controls from the reach of young fingers. Mr. Gaugl writes that he has left the components exposed to view because he thinks they have a functional beauty of their own.

Mr. Gaugl is a doctoral candidate in physiology at the University of California at Berkeley. He says that his wife is as much an audiophile as he is, and that the installation was therefore assembled in domestic tranquility.—W.W.

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



CLASSICAL

SAMUEL BARBER'S BEST—KNOXVILLE: SUMMER OF 1915

RCA offers a daringly innovative performance with Leontyne Price and Thomas Schippers

WHEN ASKED for anything even resembling a general evaluation of the music of Samuel Barber, I usually try to duck the issue, for any extensive observation I might make would inescapably give the impression that I am of at least five minds on the subject—and perhaps as many heads. But, if pressed, I do have a way of getting around it. I simply say that *Knoxville: Summer of 1915*, if not Barber's most popular or familiar piece, is certainly his best one, and one of the most beautiful, viscerally moving contemporary vocal works I know of to boot. And further, among vocal works by American composers, it appears very, very near the top of my personal list.

In view of this, you will have to excuse me for losing my cool where RCA's ravishing new recording of the work by Leontyne Price, Thomas Schippers, and the New Philharmonia Orchestra is concerned. Although extended "songs" for voice and orchestra by American composers are highly unlikely to end up on records at all, *Knoxville* has done so before: it was commissioned, first performed, and recorded by Eleanor Steber, with William Strickland conducting the Dumbarton Oaks Chamber Orchestra, in 1948. True to form, it all too soon became a catalog cut-out, eventually reappearing as a reissue on Odyssey 32 16 0230. In the meantime, Miss Steber, the bloom (to put it nicely) having left her voice, recorded another version on a label I do not recall and cannot check because it also disappeared from the catalog, and with a haste that

can only be attributed to some kind of artistic wisdom.

I should, in passing, get one thing off my chest: it is a little penny-pinching of RCA to deprive its customers of any salient information about *Knoxville* and how it came to be—the jacket-note space is pretty well taken up by the texts. Thus I had to go to the Odyssey reissue to learn that Miss Steber, and presumably (but I hope not) Mr. Barber, originally conceived of the piece as a "concerto" for voice and orchestra. Be that as it may, *Knoxville* was composed during a period in which Barber was very obviously trying on new styles and techniques. *Knoxville*—there is no mistaking it—is trying on "Americana," and specifically Americana à la Copland: if the recurrent arpeggiated figuration closing the piece doesn't remind you of the closing (and opening)

of *Appalachian Spring*, then you can't have heard the Copland work. But there is virtually no composer's style that is harder to try on without getting egg on your face, and it is to Barber's credit that *Knoxville* is not really Coplandesque at all, but perhaps more "Barber" than any other work of his I know. The sense and sentiment of the James Agee "prose poem" Barber chose for his text appear to have hit an uncommonly personal, responsive spot in the composer's temperament. Perhaps it was merely the memory of childhood so hauntingly reflected by the poem, but in any case, *Knoxville: Summer of 1915* is a technical tour de force in that it has mastered the prosodic eccentricities and complexities of its text and, further, has



LEONTYNE PRICE
A very personal interpretation

done so within an immaculately clear formal structure.

Leontyne Price's performance of the work was—until I realized what she was up to—a bit of a jolt, for I had previously heard only Steber's performance. Miss Price has eschewed certain formalities of "legitimate" singing in what I take to be an attempt to give the text and music a Southern and, possibly, even an ethnic identity. She is not above employing a marvelously apt sort of crooning—singing quite consciously ever so slightly below the pitch to affect a kind of *portamento di voce* faintly evocative of the blues. This is not the performance of a great opera star, but of a great opera star who can also be a great *singer*, who can search out textual meanings both real and personal. In a very special way, the performance is daring; it is also beautiful and haunting, and one that should be imitated only with full knowledge that it is a calculated risk. *Knoxville* has always been a lovely piece; with the empathetic collaboration of conductor Schippers and Miss Price it becomes something that cuts far deeper.

As for the *Antony and Cleopatra* excerpts that fill out the disc, I am happily off the hook. It is news to no one that the opera was a critical and public fiasco in its premiere at the opening of the new Metropolitan Opera House at Lincoln Center. Since works that are, by virtually common consent, disasters do not spur the morbid curiosity in me that they do in some, I did not see it. Furthermore, I am neither willing nor able to evaluate extended operatic excerpts with no knowledge of their larger musico-theatrical context. Except for an uncomfortable feeling that the composer, to put it plainly, bit off more than he could chew, I have no comment. However, the music, the performance, and the flawless sonics of RCA's new *Knoxville* are of such quality that I would recommend this release, at full price, even if the second side were blank.

William Flanagan

BARBER: *Knoxville: Summer of 1915, Op. 24; Antony and Cleopatra, Op. 40: Give me some music; Give me my robe.* Leontyne Price (soprano); New Philharmonia Orchestra, Thomas Schippers cond. RCA © LSC 3062 \$5.98.

AARON COPLAND'S SHORT (15') SYMPHONY

Thirty-four years young, the work has finally found an orchestra equal to its difficult rhythms

SO FAR as I know, Columbia's just-released performance of Aaron Copland's Short Symphony (1934), with the London Symphony Orchestra under the direction of the composer himself, is the first to appear on records. In view of the quality and interest of the

music itself, as well as its rather peculiar history and aborted career, the disc is a document *de facto*.

The symphony, a tightly packaged fifteen-minute work, was composed (according to an interview with Copland by Philip Ramey which replaces the customary jacket annotation) "on and off" over a period of about two years. It belongs to the earlier phase of Copland's (by now) tiresomely overstressed "severe" style, and has had, one might say, a hell of a time of it. Its American premiere, planned by Leopold Stokowski and the Philadelphia Orchestra, was canceled (as was a projected later performance by Koussevitzky and the Boston Symphony) because its rhythmic difficulties required too much rehearsal time. It was not until 1944, then, that the symphony was heard in the United States in a performance by the NBC Symphony, Stokowski conducting. In the interim, the basic music itself was available to the curious because Copland made a setting of it for sextet in 1937. Unlike so many of the younger composers today, Copland is apparently not a man to take masochistic pleasure in composing works to gather dust on the shelf, and quite probably set about the subsequent simplification of his style because of frustration over the dilemma posed by the Short Symphony.

I shall be unhappy if what I have written above frightens the reader so much that he will settle for a re-playing of some favorite performance of *Appalachian Spring*. Please don't let it! I can think of only a handful of Copland's works that surpass the Symphony in either good, old-fashioned expressivity, sharply imagined musical ideas, or air-tight structural realization. It is, to be sure, still something of a rhythmic torture chamber for most performers, but that's not *your* worry: you'll hear only syncopations as unexpected and witty as the lines of a bright new comedy, a beautiful and extremely typical slow movement which emphasizes a charmingly tender tune introduced by solo flute, and a jubilant closing movement whose quasi-Latin-American rhythms were later (1936) to be more overtly employed in the popular *El Salón México*. As a matter of fact, unless you're still troubled by big melodic skips, the piece should be as clear, tuneful, and even entertaining as *Appalachian Spring*.

As Copland's candid comments in the jacket interview reveal, the Dance Symphony was derived ("... in a sense, the piece was an act of desperation!") from a ballet called *Grogh* (1922-1925). Not being able to complete the *Symphonic Ode* in time for RCA Victor's \$25,000-award contest deadline, Copland hastily pulled the ballet into shortened (but essentially unaltered) shape to get *something* in the running, anyway—and he was one of four composers finally chosen to share the loot in 1930. The piece is more notable for its precocity of orchestration, sheer flair, and the manifestation of Stravinsky's influence than for its profundity. It is by no

means an unsuitable companion for the masterly Short Symphony—if you can legitimately bring yourself to permit music to be simply entertaining.

I once heard Copland say that, for a composer, conducting can get compulsive once you "get the bug." Well, he has a good, rewarding case of conductoritis, and it gets better every year. In the case of the Short Symphony he does a remarkable job of getting the men of the London Symphony Orchestra to "feel" the jazz-derived rhythms, and what I quaintly (in the view of some critics) insist is the special "American" quality of texture, phraseology, and lyric impulse that informs the work. With recorded sound and stereo treatment of the highest quality, and despite the fact that the Dance Symphony is available in two other versions, this release is unique and therefore invaluable. *William Flanagan*

COPLAND: *Short Symphony; Dance Symphony*. London Symphony Orchestra, Aaron Copland cond. COLUMBIA © MS 7223 \$5.98.

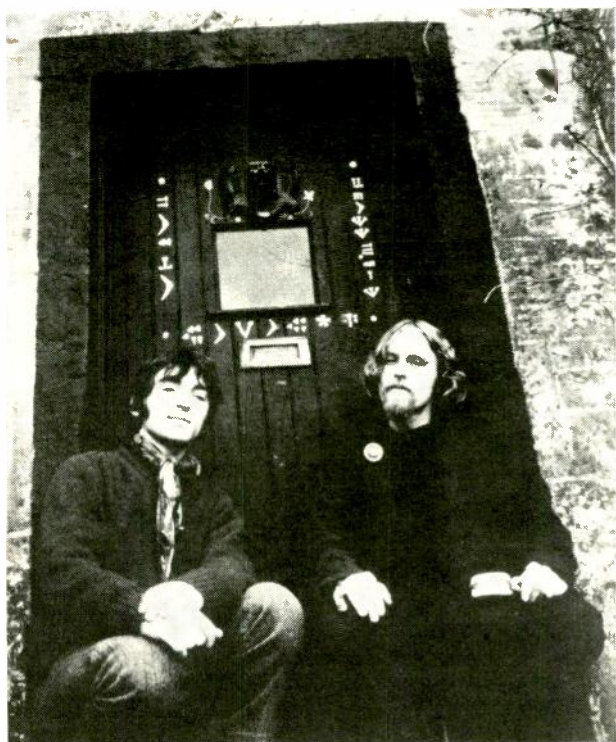
ENTERTAINMENT

THE INCREDIBLE STRING BAND: A PAIR OF WINNERS

Elektra's "Wee Tam" and "The Big Hugs" present a folk-derived synthesis of great sophistication

GOD BLESS the Incredible String Band! In case you don't know the ISB, it consists of two very talented young English musicians named Robert Williamson and Mike Heron. Between them they composed all the music on two Elektra discs that have just passed over my turntable, and though they are assisted at times by two young ladies flavorfully named Licorice and Rose, they also accompany themselves with a collection of instruments that includes guitar, sitar, organ, bass, piano, violin, and assorted whistles and percussion.

Their music is drawn from traditional folk song, and is filled with allusions to the panorama of English legend and lore—the lion and the unicorn, Merlin and the mad moon, Gimmel and Daleth. The story of Christ, in one form or another, also seems to permeate their work. Each song—especially the longer ones—is really rather like a miniature suite, with tempo changes, meter alternations, contrasting sectionalization, and, in the lyrics, a genuinely original poetic language. *Ducks on a Pond*, for example, ranges wildly from strophic folk verses to rocking revivalist music (complete with kazoo). *Job's Tears* brilliantly juxtaposes solos and ensembles, squeaky instrumental passages, and piping soprano lines. At times, songs that are virtually self-contained suddenly emerge, and then disappear, in the midst of longer



THE INCREDIBLE STRING BAND (HERON, L. AND WILLIAMSON)
Out of folk sources, a powerfully original music

pieces. Williamson's *Maya* has an almost Blakeian section that describes "the great man": "Artists his senses, thinkers his brains. . . . God is his soul, Infinity his goal."

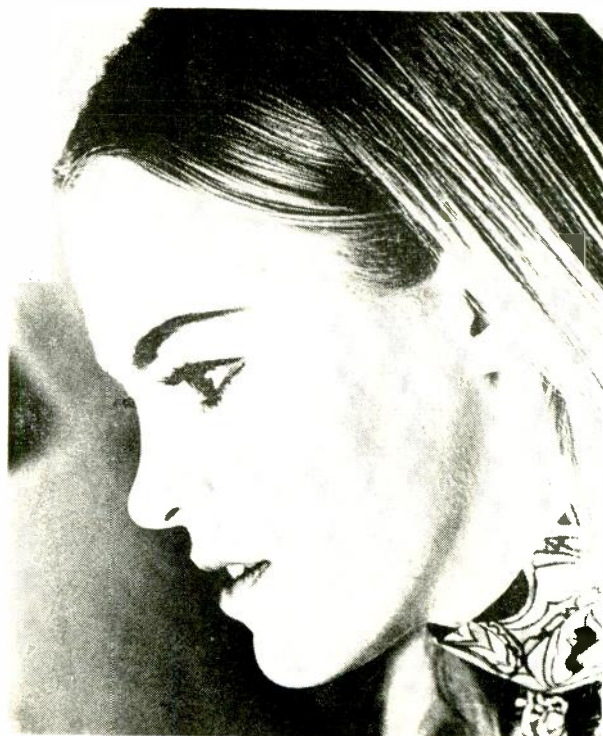
On first exposure, one is most aware of the similarities between the songs of Williamson and Heron; with repeated listenings, however, the differences soon become clear. Williamson tends to be more mystical, his poetry veiled in the fairyland magic of English folklore and the darker aspects of the Christ story. Heron's work is more directly accessible; he commonly structures his verse in a kind of strophic folk pattern, and has a knack for coming up with lines that very quickly catch one's attention. *Cousin Caterpillar*, for example, in addition to its attractive melodic qualities, begins with the arresting line, "My cousin has great changes comin'/One day he'll wake with wings." Similarly, *Douglas Traberne Harding* starts, "When I was born I had no head/My eye was single and my body was filled with light."

For some listeners, the Incredible might seem to be rather a specialized taste, but then, so are the lieder of Hugo Wolf and the songs (such as *She Is Asleep*) of John Cage. The fact is that the music of the Incredible—with its whiny, sometimes sour vocals, jangling, bubbling instrumental sounds, rhythmic poetry, and metaphorical imagery—is one of the most powerfully original expressions to come out of the pop music revolution of the Sixties. *(Continued overleaf)*

Although these two discs—"Wee Tam" and "The Big Huge"—appear to be products of the same recording session, Elektra has chosen to issue them separately rather than as a set. It would be difficult to distinguish in quality between them, for both (as I hope I've made clear) are excellent. Don't miss them. *Don Heckman*

THE INCREDIBLE STRING BAND: *Wee Tam*. Robin Williamson and Mike Heron (vocals and instrumentals); instrumental and vocal assistance, *Job's Tears; Puppies; Beyond the Sea; The Yellow Snake; Log Cabin Home in the Sky; You Get Brighter; Half-Remarkable Question; Ain't Ducks on a Pond.* ELEKTRA © EKS 7-1036 \$4.98.

THE INCREDIBLE STRING BAND: *The Big Huge*. Robin Williamson and Mike Heron (vocals and instrumentals); instrumental and vocal assistance, *Maya; Greatest Friend; The Son of Noah's Brother; Lordly Nightshade; The Mountain of God; Cousin Caterpillar; Iron Stone; Douglas Traberne Harding; Circle is Unbroken.* ELEKTRA © EKS 7-1037 \$4.98.



JOANNE VENT
Today's beat and sound in black-and-white laments

MISS JOANNE VENT AND THE EVERLASTING BLUES

A & M's aptly titled "The Black and White of It Is Blues" introduces a bright new talent

JOANNE VENT is a pretty young thing whose vocal style comes in several shades of blue—among them the deep-blue beat of Wilson Pickett, Aretha Franklin, and the current rage, Miss Janis Joplin. She's good at it, too. She has the power to convince me she hurts, and she also has the almost unique distinction in this world of mumblers of being able to articulate the lyrics so that you can actually understand her. And since her selections in her new release on the A & M label are legitimate black-and-white blues laments rather than temporarily fashionable protests, they don't wear thin nearly as fast as most of the "now" music.

God Bless the Child, one of my favorite songs, was written 'way back in 1950 by Billie Holiday and Arthur Herzog. (Miss Holiday had a fight with her beloved mama over money, and after three weeks of "cooling off" she came up with those immortal words, "Mama may have, Papa may have, but God bless the child that's got his own.") Miss Vent has done the great Lady Day total justice. In fact, after playing Billie's very own rendition of this song, I find that today's beat and sound have so insinuated themselves into my musical senses that I enjoy the Vent version just as much. I guess that borders on sacrilege, but that's the way it is.

It is interesting that Joanne Vent has juxtaposed

God Bless the Child with Randy Newman's brand-new *Bet No One Ever Hurt This Bad* (somehow there is a lot more than just *eighteen years'* difference between these two songs!). Joanne obviously feels at home in Randy's stylized milieu, for she even falls back on his personal singing style (Mr. Newman is coming on strong these days).

In *Ninety Nine and a Half*, Wilson Pickett's influence can be heard (it's his song), and Joanne repeats this kind of take-out on James Brown's *It's a Man's World*. Is it deliberate or not? No matter. By the time the album ends, this imitativeness is working for her rather than against her. The numerous styles of different artists give the album a change of pace that is gratefully appreciated.

Paul Jay Robbins, who wrote the brief liner notes, observes rather psychedelically that Joanne's singing is "the hue and eye of color wheels," and consciously or otherwise, the image rings true: as the album spins on, it's as if there were a light show going on behind the singer, the colors changing with the changing moods and styles. Miss Vent is a blues singer, sound and true, for many seasons to come.

Rex Reed

JOANNE VENT: *The Black and White of It Is Blues*. Joanne Vent (vocals); orchestra, *God Bless the Child; Bet No One Ever Hurt This Bad; Love Come Down; You Can't Change; Ninety Nine and a Half; It's a Man's World; Weak Spot; I Love You More Than You'll Ever Know; Stormy Monday; Can't Turn You Loose; Gloomy Sunday.* A & M © SP 4165 \$4.98.

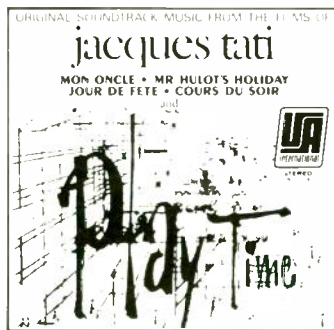
STEREO REVIEW



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CLASSICAL

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

BACH: *Cantata No. 51, "Jauchzet Gott in allen Landen"; Cantata No. 202, "Weichet nur, betrübte Schatten."* Agnes Giebel (soprano); Maurice André (trumpet); Ad Mater (oboe); Concerto Amsterdam, Jaap Schröder leader. TELEFUNKEN Ⓢ SAWT 9513 B-Ex \$5.95.

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

These are first-rate, beautifully recorded treatments of the joyous cantata No. 51 and the amiable No. 202—cantatas in which virtuosic singing must be combined with solo instrumental playing of similar quality. Both the trumpeter (in No. 51) and the oboist (No. 202) are excellent, and they are seconded by sensitive string and continuo playing. Apparently the group is led by concertmaster (and solo violinist) Schröder—with generally pleasing results, though at times a firmer rhythmic definition could perhaps have been secured by a conductor whose attention was undivided.

Agnes Giebel sings the solos with agility and secure intonation, but her attractive voice loses warmth and clarity of enunciation above the staff. I find that Maria Stader's performance of these two cantatas on DGG ARC 3144 (issued about nine years ago) is superior in spontaneity, fervor, and virtuosic ease, but the margin is not substantial, and the present disc has much to recommend it.

G. J.

BACH: *St. Matthew Passion.* Theo Altmeyer (tenor), Evangelist; Franz Crass (bass), Jesus; Teresa Zylis-Gara (soprano); Julia Hamari (contralto); Nicolai Gedda (tenor); Hermann Prey (bass); South German Madrigal Choir and Boys' Choir; Consortium Musicum, Wolfgang Gönnerwein cond. ANGEL Ⓢ SD 37551/2/3/4 four discs \$23.92.

Performance: **Beautiful, beautiful**
Recording: **Resonant**
Stereo Quality: **Reverberant**

This is a *St. Matthew Passion* with some of the most beautiful solo singing it has ever been my pleasure to hear. Sometimes this takes the form of a vocal purity that is almost self-effacing: the clear, soft, vibratoless tone of the solo soprano is so modulated

to the ensemble instrumental sound that some of her entrances are almost imperceptible. Other voices—notably the two tenors and Prey—have greater individuality and stand out in greater relief. But all the singing, chorus included, has a kind of purity and contemplative, consoling quality that is quite otherworldly.

But it is not quite enough. Contemplative and mystical as the *Matthew Passion* may be in some of its parts, it is nonetheless also an intensely dramatic work full of human passions, and this whole aspect of the work is neglected here. Everything is rounded off, smoothed out. Solo voices and instruments

are clearly needed. Many smaller stylistic points—notably the use of appoggiaturas—are missed or very inconsistently applied.

In this kind of performance and with this kind of recorded acoustic, aural fatigue sets in quickly. There is simply not enough differentiation, and, in nearly all great art (and especially Bach), differentiation is everything. Soloists are spaced out well enough acoustically but the double-chorus scoring is curiously ineffective in a stereo sound that works for resonance and depth rather than separation. In short, a reverent, contemplative performance that is far too beautiful for its own good.

E. S.

BARBER: *Knoxville—Summer of 1915; Antony and Cleopatra—Two Scenes* (see Best of the Month, page 75)

BARTÓK: *Sonata; Three Rondos: Allegro Barbaro* (see PROKOFIEV)

BEACH: *Symphony in E Minor ("Gaelic").* Royal Philharmonic Orchestra of London, Karl Kreuger cond. SOCIETY FOR THE PRESERVATION OF THE AMERICAN MUSICAL HERITAGE Ⓢ MIA 139 \$6.00.

Performance: **Sounds fine**
Recording: **Good enough**
Stereo Quality: **Fair**

When I first read the name of the composer whose work occupies this release, I felt a flash of worry; in prejudice, I fear, I thought that taking it seriously would necessarily be patronizing it and that spoofing it would be in very bad taste. What alternative did I have in reviewing an endless symphony written in 1897 by the composer of *Ab, Love, But a Day*, Mrs. H. H. A. Beach? After hearing her out, I found that the composer herself had provided me with the alternative, for this is a work that in many ways holds its own with much of the music by the New England group of composers—the likes of Chadwick, Foote, Paine, Converse, etc. Like them, Mrs. Beach appears to have been influenced by one or many famous Europeans (Brahms most obviously). But the symphony is very professional in its workmanship and quite sonorously orchestrated. While I wouldn't wish to spend much time with the piece, the name Mrs. H. H. A. Beach will no longer elicit from me the all but obligatory chuckle that used to follow its mention. As a matter of fact, unless you wish to read its inordinate length as the sort of gabiness that is a routine caricature of the feminine temperament, there is nothing in the piece to even suggest that it was composed by a woman.

The performance sounds rousing and quite



MRS. H. H. A. BEACH


Her sonorous "Gaelic" Symphony is recorded are bathed in a gorgeous spotlight of sound; the chorus and the instrumental *tutti* are set back in a reverent reverberation that all but obscures the polyphony. Old instruments—Baroque organ, viola d'amore, etc.—are used, but, like the pure style of singing, are oddly ineffective stylistically. For example, the *chiaroscuro concertante* style of a number such as "Gebt mir," with its concerto-like *tutti*, solo voice, and quite contrasting, consoling choral entries—all reflecting the imagery of the text—are lost in a performance in which all elements are equally smooth, creamy, and gorgeous. Another example: all the chorales move right along without any bending of the tempo, holds, or breaks between phrases or even verses. The technique is occasionally effective, but eventually has the effect of making every chorale sound like every other. Almost everything is performed with one or two kinds of articulation instead of the contrasts and counterpoints of articulation and dynamics which

Explanation of symbols:

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

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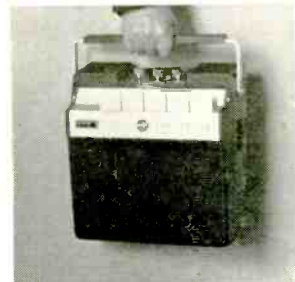
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Nicholas Di Virgilio (tenor); Norman Scott (bass); Juilliard Chorus (in the Symphony); New York Philharmonic, Leonard Bernstein cond. COLUMBIA © M2S 794 two discs \$11.96.

Performance: **Variable**
Recording: **Good**
Stereo Quality: **Good**

When Leonard Bernstein is in the vein, he can bring to his readings of Beethoven the overwhelming dramatic dynamism and surge of human feeling that made his recorded performance of the *Missa Solemnis* one of the most wildly exciting listening experiences of its kind. All considerations of "taste" go out the window under these conditions; one is swept into the world of Beethoven's own creative furies.

The miracle, unhappily, fails to repeat itself in Bernstein's recorded performance of the Ninth. We catch a glimpse of the possibility in his sizzling treatment of the Scherzo, in which Saul Goodman and the Columbia engineers do magnificently well by the all-important timpani part.

For the rest, I find the performance uninspired when heard beside the best in the Karajan and Szell recordings. Szell's chorus emerges as the most imposing from the standpoint of sheer power and effective microphoning, but the Karajan reading overall remains the most satisfying, and Walter Berry is the only bass soloist who conveys the weight and momentum demanded by Beethoven's prelude proclamation to the choral finale—an achievement comparable to those of Richard Mayr and Otto Edelmann in the legendary Weingartner and Furtwängler performances.

Bernstein, by the way, takes a truly Furtwänglerian tempo in the slow movement, achieving a virtual state of entropy in the three-minute time-span required for the opening thematic statement (Szell needs only 2'13"). The recorded sound is rich and spacious, but I would have liked a fuller and firmer choral sonority. The showy and amusing *Choral Fantasia* makes a fine fourth side. This still excellent Bernstein-Serkin-Westminster Choir collaboration was issued originally in 1964, coupled with the Beethoven Third Piano Concerto with Serkin. *D. H.*

BLACHER: *Orchestra Ornament, Op. 44.*
POULENC: *Deux Marches et un intermède (1937).*
MILHAUD: *Cortège funèbre (1939).*
Louisville Orchestra, Jorge Mester cond. LOUISVILLE FIRST EDITION © LS 685 \$8.45, (M) LOU 685 \$7.95.

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

I'm certain that the people in Louisville will think the matter none of my business, but this release seems to me to verify my suspicion that the policy governing the repertoire appearing on the Louisville label is shifting. It is no secret that the subscription is an expensive one, and the phrase "first edition" in the series title suggests that one is going to come upon music of an unusual nature not available elsewhere. Otherwise, why should one pay the extra cost? But here we have a recorded performance of Poulenc's *Deux Marches et un intermède*, a piece more than thirty years old and minor Poulenc to boot, which was also recently issued in a first-class recording by Angel. If the Milhaud

Cortège is not in the Schwann catalog at the moment, it is nonetheless routine Milhaud, it probably *will* be in the catalog sooner or later, and it is entirely too ordinary a work for a series such as this. I guess what I am trying to say is that, for all its admirable work in the past, Louisville's orchestra is simply not capable of quality performances on the level that the major (and less costly) labels can provide; that it behooves Louisville, therefore, to stick with the unusual—good or bad—letting the chips fall where they may.

The Blacher piece is certainly more appropriate here because most of us are familiar with no more than the man's name. *Ornament*, based on a "system of expanding and contracting measure lengths" which is too cumbersome to explain here, is surely more in the Louisville repertoire tradition.

Next Month in

Stereo Review

Annual Roundup:
Laboratory Tests on
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•
Stellar Composers
and
Mundane Astrology

•
Martin Bookspan's
Basic Repertoire Updated

In spite of its complex rhythmic theoretical basis, it behaves a good deal like *Le Sacre du printemps*, rhythmically and even structurally, although its harmonic texture is rather more chromatic. The piece is brightly scored, consistently listenable, and often compelling. So I expect that I will not be able to hold its "expanding and contracting" against it; instead, I'll just forget about theories and listen to the music.

Performances are lively and the sound is good. *W. F.*

BRAHMS: *Clarinet Quintet, in B Minor, Op. 115.* Karl Leister (clarinet); Amadeus Quartet. DEUTSCHE GRAMMOPHON © SLPM 139354 \$5.98.

Performance: **Refined, intense**
Recording: **Concert hall ambiance**
Stereo Quality: **Good**

The 1962 performance by Boskovsky and the Vienna Octet on London and the 1965 Angel disc with De Peyer and the Melos Ensemble represent the significant competition for DGG's new release of the Brahms Clarinet Quintet. If "nostalgic lyricism"

sums up the memorable quality of the London version, and "rhythmic vitality" that of the Angel reading, then the phrase, "refined intensity" may do for Karl Leister and the Amadeus Quartet. The approach is not dissimilar to that favored by Herbert von Karajan in the best of his recent recordings of the standard symphony repertoire, and it is highly effectively applied to Brahms' last major chamber music masterpiece. Leister and his collaborators employ a decidedly lighter hand than usual in their playing of the two final movements, and the rhapsodic gypsy episode in the slow movement comes over with almost painful emotional intensity.

The ultimate choice of any one of the three recorded versions mentioned will depend not only on one's taste in performance style, but also on one's ideas of suitable chamber-ensemble recording; for whereas De Peyer and the Melos Ensemble are placed right in your living room, the ambiance of the Leister-Amadeus group is that of a small concert hall, with definite separation between musicians and audience. *D. H.*

BUSONI: *Six Elegies.* VILLA-LOBOS: *Rudepoema.* David Bean (piano). RCA VICTROLA © VICS 1379 \$2.50.

Performance: **Fair to good**
Recording: **Okay**
Stereo Quality: **Okay**

Busoni's *Six Elegies* were written in 1907—*i.e.*, in the same year as the composer's prophetic essay, *Sketch Towards a New Aesthetic of Music*. They are among those neglected landmarks that deserve to be better known, a pianistic testament that surveys the entire Classic-Romantic tradition of which Busoni was one of the principal heirs and yet which looks forward rather than backward. The first Elegy is one of the most Romantic yet also most dissonant and "modern" of his works. The second is a kind of unabashed homage to his Italian background. The third is a chorale-prelude later used in his *Fantasia Contrappuntistica*; the fourth is adapted from his incidental music for Gozzi's *Turandot* and, unlikely as it may sound, incorporates a stunning version of *Greensleeves*. The fifth is a waltz, also adapted from *Turandot*; the last, a Nocturne, also taken from a stage work, ends with an evocative return to the opening. The most striking and, for the traditional listener, the most curious feature of the set is the internal diversity, eclecticism, and apparent inconsistency. It is only recently, with the modification of certain rampant ideas about "style" and artistic purity, that it has been possible to accept such a mixture of modes and styles as itself a valid means of expression. Hence some of the new interest in Ives and Mahler; the Busoni *Elegies*—like the Piano Concerto and others of his works—are due for a similar re-evaluation in this light.

Unfortunately this is not quite the performance that will accomplish it. Bean is a capable pianist, but the *Elegies* need a certain inwardness and a kind of magic which is lacking here.

Villa-Lobos' *Rude* (or "primitive") *Poem* fares much better. This is a big Brazilian pianistic stew with whole fistfuls of notes and potfuls of motifs boiling and bubbling on the fire. Bean digs in with appetite and enthusiasm, and the results have a great, hearty, robust flavor. The recorded sound is,

(Continued on page 86)

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if not exceptionally attractive, at least adequate. Record surfaces were noisy. *E. S.*

CATALANI: *La Wally*. Renata Tebaldi (soprano), Wally; Justino Diaz (bass), Stromminger; Piero Cappuccilli (baritone), Gellner; Mario del Monaco (tenor), Hagenbach; Lydia Marimpietri (soprano), Walter; Stefania Malagù (soprano), Afra; Alfredo Mariotti (bass), an Old Soldier. Coro Lirico di Torino; Monte Carlo Opera Orchestra, Fausto Cleva cond. LONDON Ⓢ OSA 1392 three discs \$17.94.

Performance: Good
Recording: Elaborate
Stereo Quality: Very good

Alfredo Catalani (1854-1893) was a stepchild in Italian operatic history. At the outset of his career, his work was dwarfed by the creations of Verdi's genius, and he died at thirty-nine in the shadow of Puccini's emerging stature. There was, in addition, the new orientation of *verismo* to contend with, and there, too, Catalani's subtle, sophisticated, and essentially Romantic style could not compete for public favor with Mascagni's and Leoncavallo's raw realism.

And now we have a complete recording of *La Wally*, Catalani's last and best opera, a work Toscanini loved with a passion but failed to establish at the Metropolitan in 1908. It would be futile, of course, to expect miracles to save *La Wally* now, sixty years later. The opera is hopelessly old-fashioned, with its none too convincing Alpine romance and the elements of German romanticism *à la Weber* working somehow at cross-purposes with the composer's basically Italianate tendencies. And yet, this is an opera worth hearing, for it reveals the individual voice in Catalani and justifies Toscanini's devotion to his cause. It was not this composer's lot to break significant new ground, but he knew how to write music of dramatic power as well as subdued tranquility; his orchestrating skills were uncommon, and he knew how to combine effective vocal lines with massive orchestral sounds.

This recorded performance is as good a one as the opera is ever likely to get. Renata Tebaldi has been associated with the title role for many years, and while more memorable results would have been obtained had she been given the opportunity to record it earlier, she can still bring to Wally's somewhat baffling character a great deal of convincing passion and her very special brand of poetic expression. Mario del Monaco's portrayal of Hagenbach in the same way comes to us too late, for the requisite illusion of youth and tenderness is completely absent in his singing, leaving only the swagger, and making the character quite one-dimensional.

The opera revolves around the love-hate relationship of Wally and Hagenbach, and it ends in a fatal Alpine avalanche. Several interesting characters enrich the plot, but they contribute more to the opera dramatically than musically. Piero Cappuccilli manages to make something meaningful of the role of Gellner, who loves Wally without being loved in return, and Lydia Marimpietri copes manfully (?) with a "trouser role" (in this case, we are dealing with "Lederhosen") which calls for a yodeling song that is more difficult than it is musically rewarding. The other three singers are competent in minor roles. Fausto Cleva gives sensitive

readings for the orchestral interludes and sensible pacing to the opera throughout, and he maintains an effective balance between voices and orchestra.

Technically, this is a luxurious production, and the final avalanche comes off with a rousing effect. At times, however, I found the balances unnatural—distances excessively stressed—and other touches intrusive. *G. J.*

COPLAND: *Short Symphony; Dance Symphony* (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

COUPERIN: *Pièces de Clavecin. 25th Ordre; 26th Ordre; L'Amphibie (24th Ordre); Les Tours de Passe-passe (22nd Ordre); Le Croc-en-jambe (22nd Ordre); Le Réveil-matin (4th Ordre); La Favorite (3rd Ordre); La Bandoline (5th Ordre); Le Tic-Toc-Choc, ou les Maillottins (18th Ordre)*. Sylvia Marlowe (harpichord). DECCA Ⓢ DL 710161 \$5.79.

Performance: Worthy
Recording: Excellent
Stereo Quality: Natural

Glancing at the current Schwann, one cannot help being surprised that so few of François Couperin's harpsichord pieces are represented. At one point the entire body (sixteen discs worth) was available, but that recording, a variable affair with Ruggero Gerlin as the harpsichordist, has long since been unavailable. Of current discs—collections devoted solely to Couperin on the harpsichord—I can count no more than three or four, and this despite the Couperin tercentenary last year.

Sylvia Marlowe should therefore be praised for her efforts in behalf of Couperin, not only for the present disc but also for another recent all-Couperin program devoted to some of the chamber music and works for two harpsichords (Decca DL 710159). She understands the tricky stylistic requirements of this music quite well, and in this solo album she provides an excellent selection of pieces, including two complete *oddes* or suites. Most of these pieces are descriptive (character studies, portraits of animate or inanimate objects such as clocks or wandering spirits), and their Rococo sophistication is not always easy to appreciate. But on the whole, Miss Marlowe is very successful in evoking their essence, if not every last subtlety, and her technically adroit and vigorous playing should provide much enjoyment. The harpsichord reproduction, moreover, is exceptionally good. *I. K.*

DEBUSSY: *La Mer; Danses sacrée et profane, for Harp and Orchestra*. **ROUSSEL:** *Bacchus et Ariane, Op. 43, Suite No. 2*. Lamoureux Orchestra, Igor Markevitch cond. HELIODOR Ⓢ HS 25090 \$2.49.

Performance: Ultra-dramatic
Recording: Excellent
Stereo Quality: Fine

This reissue is, from almost any point of view, a bargain at the budget price for which it retails—provided, of course, that Markevitch's approach to *La Mer*, in particular, is one that you can go along with. In general, the performance here is somewhat more old-fashioned than either Boulez's or Bernstein's. Markevitch occasionally runs the fine

(Continued on page 88)

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line between sentimentality and expressivity a little falteringly; the dynamics are perhaps somewhat exaggerated, as, indeed, are the contrasts in tempo. Furthermore, the conductor seems rather more interested in (if I may coin the phrase) musical onomatopoeia—creating a deliberate seascape by exaggerating figurational details—than rendering the work in terms of its musical form and content.

Still, it's big, impressively dramatic, and altogether full of beans in this reading. Debussy's *Dances* are performed with delicacy and sensitivity, and the Roussel stands up well under the same general treatment that *La Mer* is given. I don't know the year of the original Deutsche Grammophon release, but the recorded sound and stereo treatment seem as up to date as today. W. F.

DESSAU: In Memoriam Bertolt Brecht; Bach Variations. Leipzig Gewandhaus Orchestra, Paul Dessau cond. PHILIPS Ⓢ PHS 900208 \$5.98.

Performance: Okay
Recording: Not bad
Stereo Quality: Adequate

Paul Dessau, born in Hamburg in 1894, was a leading conductor in Germany between the wars, fled the Nazis in 1933, met Brecht in the U.S. (!), returned to Berlin after the war and became, along with Hanns Eisler, Brecht's leading musical collaborator in East Germany. His best-known Brechtian work was an operatic version of *The Trial of Lucullus*, an effort that caused author and composer no end of trouble. The work, recently made available here in a rewritten version, was controversial obviously for political and not musical reasons—the score is an easily accessible combination of Kurt Weill and Carl Orff. More recently, Dessau has somewhat defiantly introduced new and avant-garde ideas into his work, and there is more than an intimation of this in the strong, hammerblow *In Memoriam Bertolt Brecht*. This very direct work centers on a theme from *Mother Courage*—another Brecht collaboration—surrounded by a Lament and Epitaph, the whole constituting a powerful and moving document. The Bach Variations, based on a theme by C. P. E., throw in a couple of tunes by J. S. for good measure—not to mention motives based on the names of Bach and Schoenberg, a supposed quotation of *Blue Moon*, and two or three centuries' worth of stylistic references. It is monumentally inconsistent (which doesn't bother me) and clever, but rather heavy-handed and Germanic-ponderous even in its humor (which does bother me). Just fair performances by the present incarnation of the Leipzig Gewandhaus, quite well recorded by East Germany's engineers. E. S.

ELGAR: Introduction and Allegro, Op. 47; Serenade, in E Minor, Op. 20; Sospiri, Op. 70; Elegy, Op. 58; Suite from "The Spanish Lady" (ed. Percy Young). Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO Ⓢ ZRG 573 \$5.95, Ⓜ RG 573* \$5.95.

Performance: Spirited
Recording: Richly resonant
Stereo Quality: Good

Both of the bigger works in this Elgar string-music disc (the Introduction and Allegro and the E Minor Serenade) are represented

on other labels, most notably on Angel, where Sir John Barbirolli does them along with Ralph Vaughan Williams' Tallis and *Greenleaves* Fantasias. The 1957 Munch-Boston Symphony reading of the Introduction and Allegro still remains a tautly dramatic one, not to be dismissed out-of-hand. The *Sospiri* and *Elegy*, together with three dance bits from an unfinished opera, are minor, if charming, Elgariana.

Thus, a decision as to whether or not to acquire this particular disc boils down to (a) the repertoire package, and (b) one's performance preference for the Introduction and Allegro. For all-out Elgarians, the fact that there are no other domestically available recordings of the three small works may prove decisive. As for the readings of the Introduction and Allegro, Barbirolli's is the more clearly dramatic and virtuosic (despite an occasional imprecision, as in the closing *pizzicato* chord), while Marriner's is more



SIR EDWARD ELGAR
Drawing by Sir William Rothenstein (1919)

even-tempered and broadly laid out. There are decided differences in recorded sound too: Marriner is clearly using a modest-size group in a largish hall, while Barbirolli has a full symphonic string complement, with microphone placement calculated to achieve the maximum effect of spatial contrast between the solo string quartet and the main string body, as well as between the various sections of the main ensemble itself. I must say that for me, Barbirolli has the edge, especially in view of the fine Tallis Fantasia reading on the other side. D. H.

HANDEL: Funeral Anthem (1737). Soloists, Choir, and Orchestra of the Dresden Cathedral, Kurt Bauer cond. and organist. EVEREST Ⓢ 3227 \$4.98.

Performance: Not the last word
Recording: Fair
Stereo Quality: All right

In late 1737, Handel, who had been suffering from a "paralytic stroke," returned to London to work on a new opera, *Faramondo*. His good friend and benefactress, Queen Caroline, died on November 20, and the composer immediately began to write an anthem for the funeral, which was to take place on December 17. The music for this

work, with its chorale *cantus firmus*, is one of Handel's grandest creations, a profound, deeply moving tribute consisting of an overture, six choruses, and two quartets for solo voices. Strangely enough, so far as I have been able to determine, this is its first recording, and as such it can be recommended to all Handelians. Regarding the performance, I have serious reservations: the Old Testament texts are sung in German, and none too clearly either (Handel himself selected the English words); the chorus and unnamed soloists are adequate but far from distinguished; the conducting has stylistic deficiencies, notably the handling of both written and unwritten trills; the sonic reproduction is muddy and veiled, and hardly any of the organ continuo is to be heard at all. The album production, moreover, is poor. There are no texts, no listing of the sections other than by their tempo designations, and not even a mention of the opening chorus, "The ways of Zion do mourn," by which the score is often identified. Finally, the work is incorrectly called "Ode on the Death of Queen Caroline" throughout the liner notes, and even the date of the funeral is wrong. I. K.

RECORDING OF SPECIAL MERIT

HAYDN (Attrib.): Concerto, in C Major, for Oboe and Orchestra. Peter Pongrácz (oboe); Hungarian Radio and Television Symphony Orchestra, János Sándor cond. PURCELL: *Three Fantasias for Three Parts.* The Hungarian String Trio. DOVER Ⓢ HCR-ST 7283, Ⓜ HCR 5283* \$2.00.

Performance: Congenial
Recording: Very good
Stereo Quality: Fine

A curious coupling, this: the Oboe Concerto, an on-again, off-again Haydn attribution now definitely considered to be by someone else, plus three of the three-voice string fantasias of Purcell in Peter Warlock's edition. The performances, however, are extremely enjoyable. The solo oboist, though he is not the most finished of technicians, is extraordinarily sensitive in the concerto. He and his equally sympathetic collaborators do wonders with the "affect" of the slow movement, and, in fact, the entire concerto comes out sounding far better than one usually hears it on records. Equally well conceived are the Purcell pieces, which fill out the second side. The sonic reproduction is very good, but even at the bargain price the total playing time (just over thirty-six minutes) leaves something to be desired; the oboe concerto usually fits easily on one side. I. K.

HAYDN: Symphony No. 90, in C Major; Symphony No. 91, in E-flat Major. Little Orchestra of London, Leslie Jones cond. NONESUCH Ⓢ H 71191 \$2.50.

Performance: Fluent
Recording: Excellent
Stereo Quality: Good

HAYDN: Symphony No. 90, in C Major; Symphony No. 91, in E-flat Major. Esterhazy Orchestra, David Blum cond. VANGUARD CARDINAL Ⓢ VCS 10044 \$3.50.

Performance: Expansive
Recording: Excellent
Stereo Quality: Refined

(Continued on page 90)



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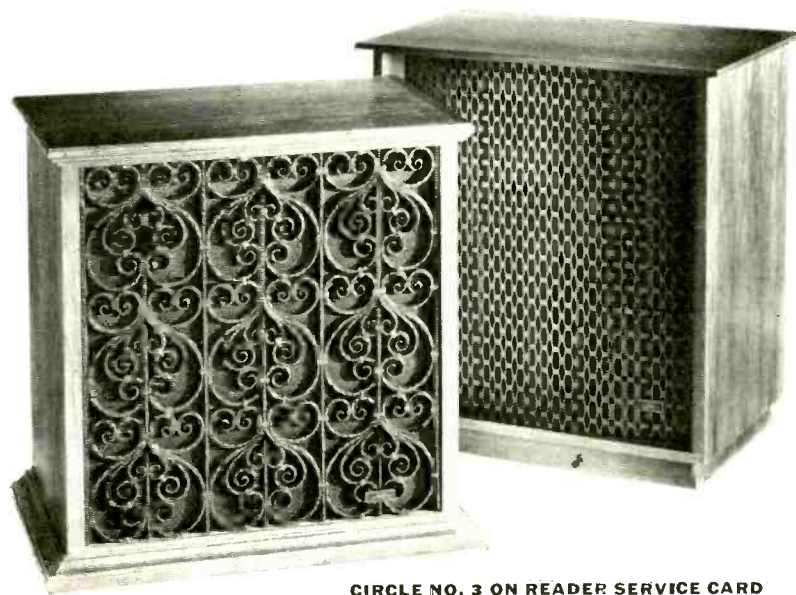
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CIRCLE NO. 3 ON READER SERVICE CARD

Since both of these releases involve exactly the same pieces and retail at budget prices only \$1.00 apart, I suppose it behooves me to deliver myself of a preferential opinion. But, in all honesty, I can't. Jones' approach to the two works on the Nonesuch release is distinctly scaled down to chamber-orchestra proportions on the evident assumption that this produces the sound and transparency of texture Haydn had in mind. The music is scarcely "interpreted" in any special sense, but delivered with a kind of straightforward succinctness and neatness. Blum, on the other hand, gives the two symphonies a more "modern" symphonic treatment, richer, more expansive, and more varied in dynamics. The result is a Haydn style that resembles early Beethoven to a quite startling degree.

Cardinal has a slight edge in the quality of recorded sound and stereo treatment, but both recordings are fine on this level. And since both orchestras perform with efficiency and style, the question in the last analysis is this one: how do you like your Haydn? *W. F.*

MICHAEL HAYDN: *Missa Sancti Hieronymi*. **HOFER:** *Te Deum*. Merrily Culwell (soprano); Avel Bailey (mezzo-soprano); Thomas Mills (tenor); Harry Morrison (baritone); Donna Boitnott and Nannette Bailey (oboes); Perry G. Parrigin (organ); Chorus and Orchestra of the Collegium Musicum of the University of Missouri, Andrew C. Minor cond. UNIVERSITY OF MISSOURI PRESS (Columbia, Mo.) one 12-inch and one 7-inch disc © UMPR 1003 S \$5.98.

Performance: Highly commendable
Recording: Excellent
Stereo Quality: Very fine

Michael Haydn's Mass in honor of St. Jerome was first presented at the Salzburg Cathedral in 1777; Leopold Mozart, in a letter to his son, called it "excellently written." Though it is not as humane in feeling as the masses of his older brother Joseph, Michael Haydn's work is still a first-class piece, with impressive and heavy wind scoring that includes two extensive solo oboe parts. This performance sticks fairly close to the original scoring, and one of its great virtues is the splendidly rich sound of the winds. The solo voices are not quite professional in caliber, nor does the chorus have the flexibility and pitch security of a professional choir: the instrumental playing, likewise, is not particularly polished, and the conducting has a tendency to be straightforward and accurate without much subtlety. Nevertheless, this is a most enjoyable performance, and the fact that it is not the last word in ensemble or polish should not in the least discourage anyone. As in many undertakings of this kind, the enthusiasm of the participants makes up for a great many things. Riding "piggyback" in the album jacket is a seven-inch LP of a *Te Deum* by a predecessor of Michael Haydn's at Salzburg, Andreas Hofer (c. 1629-1684). This is almost as impressive a work as the album's main piece; and its antiphonal style and richly scored accompaniment make a grand effect. The quality of sound on the seven-inch disc is adequate but not outstanding, as it is on the Haydn; the excellent acoustics of the contemporary-styled Stephens College Chapel, where these works were recorded, seem to be especially suitable for

this kind of music. My review copy had a number of ticks on the first side of the Haydn. *I. K.*

RECORDING OF SPECIAL MERIT

HENZE: *Double Concerto for Oboe, Harp, and Strings; Fantasia for Strings; Sonata for Strings*. Collegium Musicum, Zurich, Paul Sacher cond. DEUTSCHE GRAMMOPHON © SLPM 139396 \$5.98.

Performance: Uncommonly sensitive
Recording: Superior
Stereo Quality: Excellent

I haven't made a count, but if there are any other composers of Hans Werner Henze's generation (he is forty-three, or close to it) now accumulating such an impressive list of recordings on major labels, one doesn't come to mind. Now we have another all-Henze disc from DGG and, as usual, the



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record, in terms of sound and performance, is turned out with elegance and professional gloss of the highest order.

The music, too, for the most part, is anything but a disappointment. The longest and most recent work here, the Double Concerto for Oboe and Harp, dates from 1966, and it's an uncommonly fresh, endlessly lyrical chromatic up-dating of certain eighteenth-century formal procedures and instrumental conventions. Making no attempt to stylize in the period manner, Henze has nonetheless given the instruments a distinctly concertogrosso-type treatment that develops out of a texture which, in spite of its contemporary density, remains almost spookily transparent. Although the Concerto may be somewhat more ambitious and yet somewhat more ambiguous in its expressive intent than some of Henze's recent music, it nonetheless speaks and speaks directly. It could be that it is a shade too long; this notwithstanding, it is a lovely work.

The Fantasia for Strings (1966) is a remarkably successful concert adaptation of Henze's music for Volker Schlöndorff's film *Der junge Törless*. I say remarkably successful because, listening to it cold, it never crossed my mind that it was film music. It is, at its best, perhaps the most movingly, ach-

ingly lyrical music on the record, even though its texture and structure are simple and clear. Granting this, however, I was somewhat startled by the degree to which the work's fast music derives from Stravinsky's neo-classic manner.

The Sonata for Strings (1957-1958) is described in DGG's jacket notes as a work conceived "in two parts, the first approximating to sonata form, the second consisting of a one-line sequence of notes (played by the solo violin)." The date of the work is interesting in itself, because it lets us hear Henze as he was while he was still principally under the influence of Viennese atonality—particularly in the variational slow section. Later, of course, he would work toward the uncanny synthesis of this century's most sophisticated tonal-diatonic styles and its more complex chromatic ones. But it is quite possible that a shrewd listener might have heard it coming in such a work as the Sonata for Strings—in its highly personal lyricism, its clarity of structure, and its variety of mood and texture. Its second half is particularly beautiful and, as with every piece on the recording, the composer writes for even the most limited instrumental forces with something verging on cunning.

Judging from the frequency with which Henze's work is being recorded, I am apparently not alone in continuing to find him among the most interesting of the younger composers in Europe. *W. F.*

HINDEMITH: *Mourning Music, for Viola and Strings* (see MARTIN)

HOFER: *Te Deum* (see M. HAYDN)

RECORDING OF SPECIAL MERIT

LALO: *Symphonie espagnole, Op. 21*. **RAVEL:** *Tzigane*. Itzhak Perlman (violin); London Symphony Orchestra, André Previn cond. RCA © LSC 3073 \$5.98.

Performance: Trim and glittery
Recording: Good
Stereo Quality: Good

Despite its vast popularity as a virtuoso violinist's vehicle, I have never been able to warm up to Lalo's *Symphonie espagnole*, since for me it has neither the exuberance of Chabrier nor the atmosphere of Debussy, and only moderate melodic interest, save for the lovely *andante* movement. Well, on the basis of this performance of all five movements (the really fine and interesting *Intermezzo* is usually omitted in concert and on most recordings), I'm ready to change my mind, for my interest was held all the way, thanks to Messrs. Perlman and Previn. In essence, they apply a Chabrier touch to the work, pointing up the rhythmic patterns, lightening the orchestral *tutti*, and eschewing sentimentality in the lyrical episodes while making the very most of the melodies. The work emerges here as both lively and beautifully proportioned. Perlman is the absolute master of his instrument and of the music, as is Previn with the London Symphony players. Of course, the Ravel gypsy opus that fills out the record gives young Perlman a field day, for Ravel throws everything in the violinistic book at the soloist in the course of the long *cadenza* that makes up more than half the score. I found the whole record thoroughly enjoyable.

The sound is bright, clean, and solid,

though my review copy was troubled by a light but annoying hum in the 180-Hz range, which persisted throughout both sides and through the bands separating individual movements. This leads me to guess that its source may have been in the transfer from the master tape to the disc. I trust this will be corrected in future masterings, for it is a minor but unfortunate blemish on an otherwise outstanding recording. D. H.

LEONCAVALLO: *La Bobème*. Guido Mazzini (baritone), Rodolfo; Orazio Gualtieri (baritone), Schaunard; Antonietta M. Medici (soprano), Mimi; Antonio Annaloro (tenor), Marcello; Giulio Montano (baritone), Colline; Nedda Casei (mezzo-soprano), Eufemia; Bruno Cioni (bass), Barbenuche; others. Chorus of Teatro Comunale di Bologna; San Remo Philharmonic Orchestra. Alberto Zedda cond. EVEREST S 462 3 three discs \$9.94.

Performance Provincial
Recording Fair
Stereo Quality Synthetic

This is the other *La Bobème*, the one that Leoncavallo wrote while Puccini was working on his version of the Murger story. Though the idea had occurred to Leoncavallo first, it was Puccini, the faster worker, who brought out his opera first (February 1, 1896), with Leoncavallo following him a year later—and never catching up. Puccini's conduct in the affair was somewhat less than gentlemanly (and it ended the friendship between the two composers), but posterity tends not to judge composers on their manners. Unquestionably, Puccini's *La Bobème* is the far better opera. It is tighter, better characterized and motivated. It is more poetic, is harmonically more diversified and adventurous, and has more memorable melodies.

Still, the Leoncavallo work is by no means negligible. If, as his own librettist, he failed to organize the episodic plot in a more effective manner, he did impart a certain literate and sophisticated quality to the text, which is fully in character. Also, his music, while thoroughly Italian, occasionally captures a Parisian quality with surprising success. There are some cleverly wrought, if perhaps superfluous, devices: a direct quotation from Meyerbeer, an aria in the Rossini style, and a passing allusion to *Il Trovatore*. The style is recognizably Leoncavallo's own (with passages reminiscent of *Pagliacci*), and there are several numbers of better than ordinary inspiration: the two tenor arias, known from recordings by Caruso and others, Musetta's Waltz (there is one, and with a charming Parisian lilt), and some ingenious ensembles.

In short, the opera is eminently worth hearing, though I wish we could hear it in a performance better than the present inadequate effort. Only the Schaunard (a meatier role here than in Puccini's opera) and the Musetta are satisfactory. The Marcello borders on suffocation at times, and the Mimi and Rodolfo are nondescript. The competence of the orchestral performance and of some *comprimario* singers suggests that a good opportunity was missed here for a quality achievement. The recording is not new: it was one of the last releases in the old Cetra catalog, around 1955, and the sound is passable. There are a few minor cuts, and the libretto is in Italian only. Fur-



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CIRCLE NO. 20 ON READER SERVICE CARD

thermore, the synopsis provided in Everest's booklet relates to Puccini's and not Leoncavallo's *La Bohème*. While this seems an outrageous insult to the record buyer, it is not surprising to me, for this is not the first time that Everest has demonstrated carelessness in the provision of such material. *G. J.*

LUENING: *Low Speed; Fantasy in Space; Invention in 12 Notes; Moonflight; Lyric Legend for flute and strings; Legend for oboe and strings.* **LUENING-USSACHEVSKY:** *Incantation.* **USSACHEVSKY:** *Sonic Contours.* Tape music; Oslo Philharmonic, José Serebrier cond. (in the *Legends*). **DESTRO** © DC 6466 \$5.98.

Performance: **Okay**
Recording: **Fair**
Stereo Quality: **Added on side one**

This record is billed as "Tape Music—An Historic Concert," by Vladimir Ussachevsky and Otto Luening. The reference is to the Museum of Modern Art concert in 1952 at which tape music was publicly presented for the first time in this country. That event, and the tape music on this record, are of sufficient interest and importance that one can only deplore the careless way it is presented here.

Of the six tape pieces on side one, only one is a joint Luening-Ussachevsky composition, and it was *not* played at the 1952 concert. *Moonflight* was also not on that early program, and it is by Otto Luening alone. Of the four pieces that *were* on the program, one, *Sonic Contours*, is by Ussachevsky alone; the others are by Luening. Finally, the two Luening pieces on the overside are conventional works for wind instruments and strings and contain no electronic elements at all. Only this last piece of information can be deduced (and that with difficulty) from the misleading and obscure presentation. The correct listing as given above is another reader service of this magazine; you won't find it anywhere on the release. Finally, the tape copies used to master the record were not always of the best quality (either that or the masters have deteriorated seriously).

All this is the more regrettable since there is material here of genuine historical and musical interest. The aesthetic of these early tape pieces is based largely on tape recorder manipulation of recorded musical sounds (mostly flute and piano) for a kind of sounds-in-space effect. This approach was poooh-pooohed by some of the more earnest purists in the field, but that kind of criticism is less rampant nowadays than it used to be, and we can simply take these pieces for what they are. What this record represents is an exposition of the early tape and other work of Otto Luening, plus a contribution and a half from Ussachevsky; as such, it has value. But isn't it about time that an authentic disc archive of such material was set up?

E. S.

MAHLER: *Symphony No. 4, in G Major.* Elly Ameling (soprano); Concertgebouw Orchestra, Bernard Haitink cond. **PHILIPS** © PHS 900190 \$5.98.

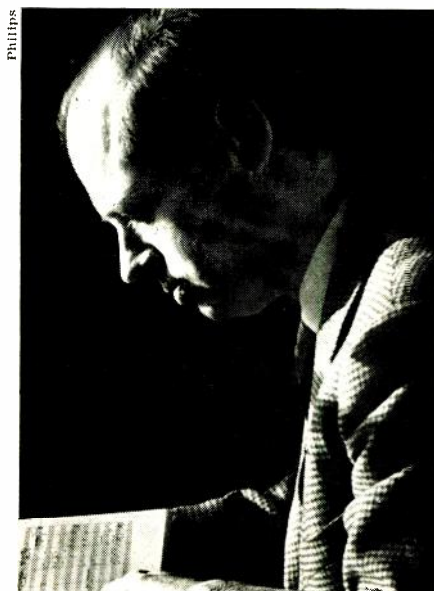
Performance: **Excellent**
Recording: **Superior**
Stereo Quality: **Good**

MAHLER: *Symphony No. 4, in G Major.* Netania Davrath (soprano); Utah Sym-

phony Orchestra, Maurice Abravanel cond. **CARDINAL** © VCS 10042 \$3.50.

Performance: **Rather pedestrian**
Recording: **Good**
Stereo Quality: **Good**

It is one of the phenomena of recent musical history that Gustav Mahler—as recently as twenty years ago the love object of a small but limited cult—has by now pretty definitively crashed the standard repertoire. (Bruckner, the fellow love object of the same cult, has still not really made it.) As a matter of fact, when I first began going to concerts, nobody much, other than Bruno Walter, of course—by common consent *the* authority on Mahler—really championed the cause. Outside the cult, it was conceded that Mahler was a composer of enormous gifts whose symphonies were unhappily elephantine, marred by jarring flashes of vulgarity, self-indulgence, and rather too liberal bor-



BERNARD HAITINK
Showing what makes Mahler "work"

rowing from other composers. Today, these shortcomings are either overlooked or denied, and the Mahler symphonies draw audiences as large and enthusiastic as any of the Great Masters. How, one wonders, is this explained? Well, I have my own theories about the matter. In spite of Walter's close association with the composer and his work, his approach to the music was essentially reflective and terribly Viennese in stylistic tradition. Years after him, a conductor—Leonard Bernstein—would emerge as a new champion of Mahler's cause, but being a man of quite a different temperament from Walter, would view Mahler's symphonies as the closest thing to musical "theater" that absolute music could approach. It is this view, rather than the rather ponderously philosophical approach to the composer, that is current today, and, I suspect, has been substantially responsible for his wide public acceptance.

These two new recordings of the Fourth Symphony go a good distance to illustrate the point. The Fourth is, I think, easily the most controlled, economical, understated, and perfectly realized of all the Mahler symphonies. Recognizing this, Abravanel, whose recording is billed as the "first recording of the critical edition of 1963," sets a straight,

blantly uneventful course, and the piece sounds curiously ineffectual; the differing characters of each movement are quite lost. There is a minimum of dynamic contrast and virtually no sense of "theater" in his reading.

Haitink, on the other hand—he presumably uses an older edition—has a better orchestra to work with, one that is obviously comfortable with the stylistic gestures of the music. More tellingly, he digs into the work in a way that makes one realize that the piece is far less cozy, and far more contrast-laden and theatrical, than Abravanel's perception of it. The result is a performance that is superior in just about every way. Even the casting of Elly Ameling as the soprano soloist in the last section is a clear-cut advantage over that of Netania Davrath, capable and musically as the latter is. There are—and have been—better performances of the Mahler Fourth on records than either of these; but compared with one another, they make a provocative point about what does and what does not make Mahler "work."

The recorded sound is good on both issues, but I'm afraid that, even here, the Philips release has the edge for brightness and clarity. *W. F.*

MARTIN: *Etudes for String Orchestra.* **HINDEMITH:** *Mourning Music, for Viola and String Orchestra.* **ROUSSEL:** *Sinfonietta, Op. 52, for String Orchestra.* **NIELSEN:** *Little Suite, for String Orchestra, Op. 1.* Cino Ghedin (viola); I Musici. **PHILIPS** © PHS 900198 \$5.98.

Performance: **Elegant but undifferentiated**
Recording: **Excellent**
Stereo Quality: **Good**

This program of (mostly and more-or-less) modern music makes a generally attractive package. Except for Roussel, none of the composers represented is near and dear to my own heart but, even where they are concerned, they're represented here with best foot forward.

The Swiss composer Frank Martin, for example, generally strikes me as the sort of man who writes music because he knows how to (and very well) rather than out of any compelling "need" to make an artistic statement. The *Etudes* were composed in 1956, and they seem to me, in this hearing, to be rather less hidebound in the impersonal international chromatic style than Martin's subsequent work. There is more than a hint of Bartók in the opening pages, but I found a long section (scored with stunning virtuosity) in which strings are strummed and played pizzicato in a swinging syncopated meter uncommonly fresh and engaging. It is followed by a poignantly expressive interlude of slow music that suggests there may be more that runs deep in Martin than I've thought.

I find myself becoming more and more suspicious of the downgrading that critics and intellectuals (I am myself no exception) have been giving to the music of Paul Hindemith since about 1950 and particularly since his death in 1963. A voice within begins to nag me with the suspicion that, although his vast catalog contains much that just *has* to be second-rate, history may yet prove us wrong in our dismissal. *Mourning Music* (1936), a work I had never heard before, does little to still the nagging. To be sure, all the familiar Hindemithian man-

nerisms are there: the long flowing lines, the neo-Baroque texture, the plodding rhythmic schemes. But the piece, which was composed in England in three hours as a funeral tribute to George V, is simple, eloquent, and extremely moving. The string writing is superb, and the viola part is written with a special love that might make you guess (if you didn't know it) that Hindemith himself was a superior violist.

The Danish composer Carl Nielsen occupies a place in our contemporary musical culture rather like that of Gustav Mahler twenty or thirty years ago—before he crashed the standard repertoire. For Nielsen, whose popularity with the general public and musicians alike is still slight, is nonetheless the love object of a small cult that regards him as an unjustly neglected Great Composer, a Cause. Not me, I'm afraid, although the inoffensively banal lightness of the Little Suite is far easier for me to take than the lugubrious ruminations of his more ambitious works.

Granted that, with the exception of the sassy Roussel Sinfonietta, the music is all a little too much of a family in certain stylistic and expressive ways, and granted, as well, that close to an hour of music for string orchestra is perhaps a bit too much at one time for me, at least, I nonetheless suspect that, in spite of the technical finesse of the playing here, a good deal more could have been done to search out the special quality of each composer. Apart from that, the release is attractive. W. F.

MARTINO: *Concerto for Wind Quintet* (see WUORINEN)

MARTINU: *Trio* (1944). DAMASE: *Trio* (1952). ROREM: *Trio* (1960). Tipton Trio. WESTMINSTER © WST 17147 \$4.79.

Performance: Musicianly
Recording: Good
Stereo Quality: Intelligent

On careful consideration, I am left with the impression that this collection of twentieth-century trios—all for flute, cello, and piano—was, for all the pleasure it gives, put together with an impish intent to confound and shatter images. For example, the Rorem Trio (1960) is, as I noted in my review of Desto's recent recording of it, a work of "genuine seriousness of intention." James Goodfriend, in his commentary for the Westminster release, refers to it as "an almost utterly serious work," and, in apparent recognition of the unabashedly conservative attractiveness and French-*cum*-Poulenc ambience of Rorem's more characteristic product, goes on to describe it as "the most adventurous by far of the three works here."

On the other hand, one is somewhat startled to hear the Trio (1952) by the French composer Jean Michel Damase (b. 1928). For, excepting the characteristically French hang-up for evoking eighteenth-century forms, Damase's work sounds very much as though it had been composed by Ned Rorem at roughly the same time. The Martinu work (1944), as Mr. Goodfriend points out, is curiously and uncharacteristically "American," as befits its period: again quoting Mr. Goodfriend, "in the hymn-like passages of the second movement, [it suggests] Aaron Copland, particularly the sort of music he wrote for the film *Our Town*."

But so much for that. The record, I think, is quite genuinely distinguished. The Damase work is perhaps a little simple-minded, but one must keep in mind that it was composed by a youngster of twenty-three. It's musical, easy on the ears, and certainly nothing to put off those who find the rest of the program interesting. The Martinu piece is straightforward, full of lovely sounds, utterly masterly in craftsmanship. Rorem's Trio is, as I have mentioned before, his most ambitious and brave, and possibly his best, work in a non-vocal medium. And for my money, it's the best piece on the program. It remains only to compare the performance here with the New York Camarata's on Desto. I suppose that for pure beauty of playing, the Tipton Trio might have an edge. But I'm not sure that this very mellifluousness

doesn't lessen the piece itself. The flute part is very definitely "starred" rather than integrated, and there is an overall impression that the toughness of the piece has been smoothed over. Both performances are excellent in different ways, but I rather prefer the impression the piece makes on the Desto recording.

Otherwise, I have no complaint whatever with performances or sonics, and can only add that I had a good time with the issue.

W. F.

MEDTNER: *Fairy Tales: Op. 14, No. 2, in E Minor; Op. 20, No. 1, in B-flat Minor, No. 2, in B Minor; Op. 26, No. 3, in F Minor; Op. 51, No. 3, in A Major, No. 5, in F-sharp Minor. Forgotten Melodies, Op. 38: No. 2, Danza grazioso; No. 6,*

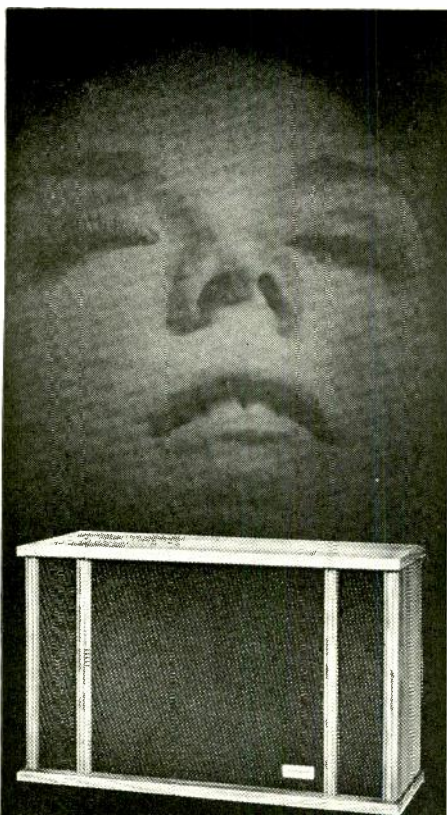
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CIRCLE NO. 31 ON READER SERVICE CARD
94

Canzona serenata. Three Hymns in Praise of Toil, Op. 49. Ross Pratt (piano). YORK © 27001 \$5.79.

Performance: With loving care
Recording: Uneven
Stereo Quality: Inconsequential

Nicolas Medtner (1879-1951), Moscow-born, of German extraction, was trained in Moscow. He enjoyed early success as composer, concert pianist, and teacher, and was a lifelong intimate friend of his senior colleague Sergei Rachmaninoff. Medtner left Russia in 1921, eventually making his home in London. The bulk of Medtner's creative work, encompassed in some sixty opus numbers, consists of solo piano works and songs. There are three piano concertos, five works for violin and piano, and a string quintet completed in the last year of his life. The ten sets of *Fairy Tales* for piano, covering the period 1905-1929, are probably his most idiomatic works. Their style is eclectic-Romantic and highly pianistic. However, I find the basic idiom considerably less individual than that of Rachmaninoff.

There has been virtually no LP representation of Medtner's music except for a few songs and small solo instrumental works appearing on American issues from Soviet sources and a Gilels recording of the fine and powerful G Minor Sonata, Op. 22, which enjoyed brief availability on the Westminster label (XWN 18180). The story during the 78-rpm era was different, however. Not only did the late Benno Moisewitsch record the G Minor Sonata and smaller pieces, but Medtner himself recorded a dozen of his representative short piano works; they were released in this country on Victor album M-384. Then, in 1948, the fabulously wealthy Maharajah of Mysore entered the scene, and through his musical foundation, all three concertos, the major sonatas, the most important songs, as well as smaller piano pieces were recorded and issued in four seven-record HMV albums with the composer participating either as soloist or accompanist. For good measure, Elisabeth Schwarzkopf and the composer recorded another baker's dozen of songs for English Columbia. None of this material has ever been reissued in LP format—a rather terrifying waste considering the major caliber of most of the artists and orchestras involved. Perhaps the modest effort by Ross Pratt and York Records may stimulate some second thoughts on the part of the gentlemen of EMI—at least to the extent of culling out the best of the Medtner Society efforts and reissuing them on Seraphim.

Meanwhile, on the York disc at hand (the label says *Yorkshire*, the sleeve *York*) we have half a dozen of the *Fairy Tales*, of which the virtuosic Op. 51, No. 5 in F-sharp Minor and the Op. 20, No. 2 with its sinister *ostinato* pattern stand out in the memory. The two selections from the *Forgotten Melodies* (1919) show the lyrical side of Medtner at its best, most notably in the modal flavoring of the *Danza graziosa*. Of less interest is the set of *Three Hymns in Praise of Toil*.

The performances by Mr. Pratt, a faculty member of the Conservatoire in Quebec, are strong and sensitive, but unhappily the recorded sound does him less than full justice, being both bass-shy and afflicted with intermittent flutter—most apparent in the very opening hand of side one. This is altogether a shame in view of the fact that the disc

remains for the present the only substantial recorded representation of Medtner's work currently available in this country. D.

MILHAUD: *Cortège funebre* (s. BLACHER)

MOUSSORGSKY: *Songs, Songs and Dances of Death; Where are You, Little Star?; Old Man's Song; The Garden by the Don; Song of the Flea; Is it Proper that Young Man Wear a Flax?; The Classicist The Seminarist.* Kim Borg (bass); Praga Radio Symphony Orchestra, Alois Klin cond. (in the song cycle); Prague National Theater Orchestra, Zdeněk Chalabala con Alfred Holeček (piano). NONESUCH © 71215 \$2.50.

Performance: Expert and atmospheric
Recording: Good
Stereo Quality: Good

This release combines Moussorgsky's best-known cycle and his most famous individual song (that of the flea) with some that are so little known as to amount to virtual discoveries. Among the latter are *Where Are You, Little Star?*, a rather traditional romance that hardly foreshadows the later more individual Moussorgsky, and two subtle character studies in caricature, *The Classicist* and *The Seminarist*.

The performances are drawn from three different recording sessions, each with distinct aural characteristics. The last three songs have piano accompaniment and are rather colorlessly recorded. The first four (*Songs and Dances of Death*) are captured in rich sound and reveal the voice of Kim Borg in an altogether more impressive and dynamic estate than I remember it from his competent but rather unspectacular appearances at the Met several seasons ago. It is the four individual songs in between, with Chalabala conducting, that seem to give the truest reproduction of the artist's agreeable but rather dry vocal quality.

Borg is a musicianly singer and a persuasive recitalist. He cannot match the magnetism and theatricality Boris Christoff brings to some of the same repertoire (*Seraphim* 60008)—the climactic passages in *The General*, the fourth of the "Death" songs, are a good point of comparison—but he pays more attention to Moussorgsky's notes and eschews some of Christoff's melodramatic devices. Altogether, his singing is thoroughly enjoyable, and, of course, the songs are fascinating. The orchestrations, made by unidentified hands, serve the purpose: they do not sound authentic, but neither are they particularly offensive. G. J.

RECORDING OF SPECIAL MERIT

MOZART: *Concertos for Horn and Orchestra; No. 1, in D Major (K. 412); No. 2, in E-flat Major (K. 417); No. 3, in E-flat Major (K. 447); No. 4, in E-flat Major (K. 495).* Gerd Seifert (horn), Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © SLPM 139 038 \$5.98.

Performance: Magic
Recording: Good
Stereo Quality: Good

I don't recall just when, but in a fairly recent review of a Mozart recording I ventured
(Continued on page 96)

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to suggest that Mozart wrote a good many works that are scarcely profound masterpieces, but instead casual, usually impeccable throwaways that one may listen to with pleasure if not with enormous musical enlightenment. And, of course, I found myself replying somewhat later to a letter suggesting that I was vaguely out-of-the-know for suggesting the possibility. Or something like that.

Well, here I go again. Listening as carefully as I could to the four concertos for horn recorded here, I found it impossible to derive much more than amiable pleasure from any but K. 447, which is subtly and challengingly written for the soloist, less easy about its formal designs, and, altogether, more distinguished than the other three.

I hasten to add that none of them is a bad piece—merely pleasant and minor. And, furthermore, that there is nothing wrong with a minor pleasantry by Mozart if that's what you're in the mood for. As the four works are played here, neither Seifert's smoothly unostentatious virtuosity nor Karajan's obviously light touch with the orchestra suggests that the performers themselves regard the concertos as works of major importance in the Mozart canon. The performances as such are a thoroughgoing pleasure and, although I'm not familiar with the totality of recordings of the works, I doubt you'll hear them played with more ease, charm, and stylistic authority than they are here. DGG's engineers have created a lovely, subdued balance between orchestra and soloist, and, taken in sum, neither recorded sound nor the particularly effective sense of stereo depth could be much better. W. F.

MOZART: String Quartets: No. 17, in B-flat (K. 458 "Hunting"); No. 19 in C (K. 465, "Dissonant"). Allegri String Quartet. WESTMINSTER © WST 17144 \$4.79.

Performance: Good-hearted
Recording: Very good
Stereo Quality: Very good

These are vigorous, good-hearted, well-recorded performances with lots of presence and spirit. Subtlety and style, alas, often slip by. I don't like my Mozart wispy and wan, and I confess I enjoyed these gruff, brisk, straightforward readings quite a bit. But the *appoggiaturas* are all wrong and lots of fine and not-so-fine points are blunted. Check for pressing problems at the end of side one. E. S.

MOZART: Symphonies: No. 35, in D Major (K. 385, "Haffner"); No. 41, in C Major (K. 551, "Jupiter"). Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. PHILIPS © PHS 900186 \$5.98.

Performance: Routine
Recording: Distant miking
Stereo Quality: So-so

Is this simply a reissue of PHS 900004/PH 500004 embodying Jochum's 1962 recordings of these masterpieces with the Concertgebouw? Given the existence of such potent stereo-recorded competition as Szell, Walter, and Klemperer, it is surprising that this Jochum reading should not have been issued as part of the Philips World Series budget-price line rather than with a \$5.98 price-tag. The fact is that the Jochum readings are simply not competitive on this level, being solid, well-routined performances rath-

er than inspired ones. He does, however, take repeats in both the first and final movements of the "Jupiter." The microphoning throughout fails to provide either the solo or ensemble presence offered by the competitive recordings mentioned. D. H.

MOZART: Variations and Little Piano Pieces, Volume I. 8 Variations on a Dutch Song By Graaf (K. Anh. 208); 7 Variations on "Willem van Nassau" (K. 25); 12 Variations on a Minuet by Fischer (K. 179); 12 Variations on "Je suis Lindor" (K. 354); 6 Variations on Salieri's "Mio caro Adone" (K. 180); 12 Variations on "Ab, vous dirai-je, Maman" (K. 265); 12 Variations on "La Belle Françoise" (K. 353); 8 Variations on the March from G \acute{e} tr \acute{e} y's "Les Mariages Samnites" (K. 352); 9 Variations on "Lison dormait" (K. 264); Sonata Movement in B-flat Major (K. 400); Fugue in G Minor (K. 401); Suite in G Major (K. 399); Alle-



GIOVANNI PIERLUIGI DA PALESTRINA
His madrigals in vocal and instrumental form

gro in G Minor (K. 312); Capriccio in C Major (K. 395); 6 Pieces from the "Londoner Skizzenbuch"; Fantasy in C Minor (K. 396); Sonata Movement and Minuet in B-flat Major (K. Anh. 136). Walter Klien (piano). Vox © SVBX 5406 three discs \$9.95.

Performance: Skillful
Recording: Excellent
Stereo Quality: Natural

The Austrian pianist Walter Klien is perhaps the fourth performer (after Gieseking, Artur Balsam, and Lili Kraus) to attempt a more or less complete survey of Mozart's solo keyboard music. The present set is the first of two volumes devoted to the variations and isolated pieces. Vox's designation "Little Piano Pieces" is true perhaps of a majority of the works contained here—sonata movements, short early pieces, and the like—but it is not descriptive of such large-scale efforts as the C Minor Fantasy or the Handelian Suite in G Major. Generally, Klien's most impressive playing occurs in the biggest and best of Mozart's works such as the Fantasy or the later variations on "Ab, vous dirai-je, Maman," for example. He is exceptionally fluent, even facile-sounding, although in the less inter-

esting works there is a tendency toward uninvolved playing, without much attempt to probe or to be gracious. Klien's sense of style is on the whole commendable, but his treatment of *appoggiaturas* and initial trill notes, like that of most pianists, leaves something to be desired. All told, there is some excellent playing here, cool without being entirely devoid of personality. The recording, barring some noisy surfaces, is very satisfactory. I. K.

NIELSEN: Little Suite for String Orchestra (see MARTIN)

PALESTRINA: Madrigals: Il tempo vola; Se fra quest'erbe fiore; Abi che quest'occhie miei; Vestiva i colli; Il dolce sonno; Da così dotta man sei; Io son ferito; Ricercari: del IV tono; del VI tono; del VIII tono. Regensburger Domchor, Hans Schrems cond. (in vocal works); Ensemble Musica Antiqua, René Clemencic cond. (in instrumental works). DEUTSCHE GRAMMOPHON ARCHIVE © SAPM 198-434 \$5.79.

Performance: Generally accomplished
Recording: Excellent
Stereo Quality: Fine

Palestrina, in his dedication of motets to Pope Gregory in 1584, made a profound apology for the secular madrigals which he had published just three years earlier. It may be that the romantic nature of the texts embarrassed him, but his repudiation of the madrigals has been taken to heart by others ever since. Berlioz criticized them for being in the same style as his sacred works, and even today they are considered among Palestrina's less important works. Thanks to Deutsche Grammophon's Archive Productions, we at last have a chance to judge for ourselves. Seven of the 1581 set are presented here, all but one performed on the first side by the choir and then duplicated in instrumental renditions on the second side. These, with the exception of "Abi che quest'occhie miei," which is set for alto, soprano, and tenor, are five-voice settings; the instrumental treatment, performed mainly on recorders, viols, and harpsichord, is often elaborately embellished, presumably *ad libitum* by the players. The second side is rounded out by three of the *ricercari* (considered spurious by some authorities). The collection is an interesting one, although it presents a distinctly lesser side of Palestrina: the madrigals have a tendency to sound like the motets, perhaps because this vocal chamber music is sung here by a choir instead of by one person per part. The choral work is accurate, and often quite delicate, but also a little rigid in its non-Italian ambience. The choir does, however, try to make the most of the dramatic possibilities inherent in the music. The instrumental playing is commendable, and the reproduction is excellent. I. K.

POULENC: Deux Marches et un intermède (see BLACHER)

PROKOFIEV: Sonata No. 9, in C Major, Op. 103. BARTOK: Sonata (1926); Three Rondos on Folk Tunes; Allegro Barbaro. Joseph Kalichstein (piano). VANGUARD CARDINAL © VCS 100-48 \$3.50.

Performance: Aptly muscular
Recording: Good
Stereo Quality: Good

This particular coupling of contemporary piano sonatas gives their executant something as close to a good workout in a gymnasium as anything I could imagine. Both the Bartók and the Prokofiev call for the percussive style in its most virtuosic manifestation, and Mr. Kalichstein, who makes his recording debut here, hammers the music out with compelling, often awe-inspiring virtuosity. But, while the disc shows us a young pianist with both the courage and ability to make such a debut with two modern works (and not particularly "safe" ones, at that), it also precludes any real opportunity to evaluate his overall gifts as a pianist. For the moment, however, you can't go wrong with these performances—especially at the bargain price of \$3.50. And I should certainly add that the latter of the two encores, *Allegro Barbaro*, is as hypnotically ferocious here as in any performance of it I've heard. The recorded sound seems just a little thin to me, and my review copy has a somewhat less than commendable incidence of pre-echo. W. F.

PROKOFIEV: *Symphony No. 2, in D Minor, Op. 40; Lieutenant Kijé—Suite, Op. 60*. David Clatworthy (baritone); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Ⓢ LSC 3061 \$5.98.

Performance: Clean and crisp
Recording: Full-bodied
Stereo Quality: Good

Far be it from me to complain about having Prokofiev's block-busting 1924 symphony "of iron and steel" achieve its first stereo recording, but I do wish that Mr. Leinsdorf and RCA had been daring enough to couple it with the even more remarkable Chaldean invocation *Seven, They are Seven*, Op. 30, rather than the innocuous, though charming, *Lt. Kijé* film music. In the *Symphony* Leinsdorf does not achieve quite the volatility and ferocity that Rozhdstvensky does with the Moscow Radio Symphony on the Russian MK mono disc I have on hand, but he does have the benefit of topflight stereo sonics, which reveal considerably more detail, particularly in the kaleidoscopic variation movement that makes up the latter two-thirds of the work. As in his 1960 Capitol recording, Leinsdorf opts for the vocal versions of the *Romance* and *Troika* movements in *Lt. Kijé*, and the delightful texts are excellently sung in the original Russian by New York City Opera baritone David Clatworthy. This is the only currently available recording of the score in this form. The performance as a whole is more neat than spontaneous, but beautifully recorded for all that. The balances in the final *Burial of Kijé* movement, with its tricky combination of themes from the second and third movements, are especially felicitous. D. H.

PURCELL: *Three Fantasias for Three Parts* (see HAYDN—attrib.)

RAVEL: *Tzigane* (see LALO)

RESPIGHI: *The Pines of Rome; The Fountains of Rome*. **STRAVINSKY:** *Fireworks; Circus Polka*. New Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. ANGEL Ⓢ S 36195 \$5.98.

Performance: Expansive
Recording: Likewise
Stereo Quality: Good

The addition of two brief Stravinsky tidbits to this sugar-candy grab-bag of a disc fails to outpoint the substantial competition from Ormandy, Reiner, and Munch in the *Pines-Fountains* combination. Frühbeck de Burgos extracts a maximum of sensuous tone and phrasing from his players, but Ormandy and Reiner are not too far off the beam in this respect, and they generate a good deal more rhythmic excitement in the huge climaxes, aided, moreover, by effectively focused sonics. D. H.

ROREM: *Trio for Flute, Cello, and Piano* (see MARTINU)

ROUSSEL: *Bacchus et Ariane, Suite No. 2* (see DEBUSSY); *Sinfonietta* (see MARTIN)

RECORDING OF SPECIAL MERIT

SCHUBERT: *Der Hirt auf dem Felsen; Seligkeit; Gretchen am Spinnrad; Du liebst mich nicht; Heimliches Lieben; Im Frühling; Die Vögel; Der Jüngling an der Quelle; Der Musensohn*. Elly Ameling (soprano); Jörg Demus (piano); Hans Deinzer (clarinet, in *Der Hirt*). *Twelve Ländler, Op. posth. 171, D. 790*. Jörg Demus (piano). RCA VICTROLA Ⓢ VICS 1405 \$2.50.

Performance: Enchanting
Recording: Fine
Stereo Quality: Fitting

I hardly know where to begin in describing the many pleasures this disc affords. But on the pretext that ladies come first, I'll start
Continued on page 99

Beecham
Berry
Brain
Callas
Cluytens
Davis
De los Angeles
Dorati
Fischer-Dieskau
Flagstad
Furtwängler
Gedda
Gieseking
Gigli
Giulini
Horowitz
Kipnis
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In principle I am in full accord with this magazine's editorial policy of reviewing operatic highlights periodically in bunches, rather than covering them individually as they are released. But I am also human enough not to respond with unalloyed delight whenever it becomes my duty to investigate a dozen or so of these releases in one fell swoop. In the present instance, the initial shock wore off in record time, however, because the eleven discs under review are an impressive lot. It takes an accumulation of this kind to remind us that, for all its determined concentration on pleasing the masses, the record industry still finds time for rewarding expansion of the disc repertoire.

Before dealing with these eleven releases, I should like to reiterate my standard advice that operas should be acquired *complete*, whenever possible. Generally, I recommend highlight albums only as companions to complete versions. As such, they serve a purpose that is practical as well as instructive. It is a safe bet that readers of this review will have their complete *Aida*, *Madama Butterfly*, *Un Ballo in Maschera*, and *Turandot* by now, a circumstance which will undoubtedly have a bearing on their approach to these new highlight releases.

Angel's disc of excerpts from *Madama Butterfly*, a condensation of a nearly perfect performance, is a total success. The selections are what one would expect, Barbirolli's conducting is both fastidious and beguilingly lyrical, and Renata Scotto and Carlo Bergonzi are in top form. The case of the Angel *Aida* is somewhat different. Here, the complete set is by no means perfect, but the excerpts have been wisely chosen to exhibit the strengths of the performance. Mehta's leadership still seems excessively energetic at times, at the expense of lyricism, but its tautness and discipline are impressive. Corelli's work approaches his best efforts on records, and although Nilsson's *Aida* is not exactly right in timbre, she contributes some thrilling moments. The same soprano and tenor are heard in the *Turandot* highlights, both with even happier results. Aside from the fact that "*Nessun dorma*" ends somewhat inconclusively in this condensation (editing Puccini operas is always a problem), the disc is excellent. I have no serious objections to the RCA highlights of *Ballo* either, but I cannot respond with much enthusiasm to its pervading aura of tameness. Bergonzi's singing, however, is consistently elegant and beautiful.

Despite my strong initial plea for complete recordings, let me make an exception in the case of *Semiramide*. This opera immerses us in absurdity to an excessive extent and for an unreasonable length of time. There *is* beauty and ingenuity in Rossini's music, but it seems to me that the present disc of highlights will do very well, in preference to the complete work, except of course for those who are inveterate *bel canto* enthusiasts. Joan Sutherland and Marilyn Horne are both in dazzling form, individually and in tandem.

My reservations about the validity of *Semiramide* as an opera do not apply to *Luisa Miller*, but I should like to point out that RCA's highlights include a remarkable amount of what is memorable in the work.

Those, then, who forego the complete version will find admirable value here—again with Carlo Bergonzi as the main attraction. Musically, *Ernani* is richer than *Luisa Miller*, and, consequently, it is more difficult to reduce *Ernani* satisfactorily to one disc of excerpts. The RCA offering is good, but Leontyne Price and Mario Sereni do not rise to true virtuosity in their roles. The title role is sung by Bergonzi in characteristically fine fashion.

Anna Moffo, who is first-rate in *Luisa Miller*, also excels in Puccini's soft-hued, operetta-like *La Rondine*. RCA's *Rondine* excerpts make an altogether charming disc in which the stylish contribution of Piero di Palma in the second tenor role of Prunier is worthy of special praise. In *Lucrezia Borgia*, we hear Montserrat Caballé in the role which brought her international fame. Her singing is somewhat wanting in pas-

tracts; London gives only liner notes, but they are helpful ones.

DONIZETTI: *Lucrezia Borgia (highlights)*. Montserrat Caballé, Shirley Verrett, Alfredo Kraus, Ezio Flagello. RCA Italiana Opera Orchestra and Chorus, Jonel Perlea cond. RCA Ⓢ 3038 \$5.98.

PUCCINI: *Madama Butterfly (highlights)*. Renata Scotto, Carlo Bergonzi, Rolando Panerai, Anna di Stasio. Orchestra and Chorus of the Opera House, Rome, Sir John Barbirolli cond. ANGEL Ⓢ S 36567 \$5.98.

PUCCINI: *La Rondine (highlights)*. Anna Moffo, Daniele Barioni, Mario Sereni, Graziella Sciutti, Piero di Palma. RCA Italiana Orchestra and Chorus, Francesco Molinari-Pradelli cond. RCA Ⓢ LSC 3033 \$5.98.

PUCCINI: *Turandot (highlights)*. Birgit Nilsson, Franco Corelli, Renata Scotto, Bonaldo Giaiotti, Guido Mazzini, others. Orchestra and Chorus of the Opera House, Rome, Francesco Molinari-Pradelli cond. ANGEL Ⓢ S 36537 \$5.98.

ROSSINI: *Semiramide (highlights)*. Joan Sutherland, Marilyn Horne, Joseph Rouleau, Spiro Malas; Ambrosian Opera Chorus; London Symphony Orchestra, Richard Bonyngue cond. LONDON Ⓢ OS 26086 \$5.98.

VERDI: *Aida (highlights)*. Birgit Nilsson, Grace Bumbry, Franco Corelli, Mario Sereni, Bonaldo Giaiotti, Ferruccio Mazzoli; Orchestra and Chorus of the Opera House, Rome, Zubin Mehta cond. ANGEL Ⓢ S 36566 \$5.98.

VERDI: *Un Ballo in Maschera (highlights)*. Leontyne Price, Carlo Bergonzi, Shirley Verrett, Robert Merrill, Reri Grist, others. RCA Italiana Orchestra and Chorus, Erich Leinsdorf cond. RCA Ⓢ LSC 3034 \$5.98.

VERDI: *Don Carlo (highlights)*. Carlo Bergonzi, Renata Tebaldi, Nicolai Ghiaurov, Dietrich Fischer-Dieskau, Grace Bumbry, others. Orchestra and Chorus of the Royal Opera House, Covent Garden, Georg Solti cond. LONDON Ⓢ OS 26041 \$5.98.

VERDI: *Ernani (highlights)*. Leontyne Price, Carlo Bergonzi, Mario Sereni, Ezio Flagello; RCA Italiana Opera Orchestra and Chorus, Thomas Schippers cond. RCA Ⓢ LSC 3035 \$5.98.

VERDI: *Luisa Miller (highlights)*. Anna Moffo, Carlo Bergonzi, Shirley Verrett, Cornell MacNeil, Giorgio Tozzi, Ezio Flagello; RCA Italiana Opera Orchestra and Chorus, Fausto Cleva cond. RCA Ⓢ LSC 3037 \$5.98.

VERDI: *Nabucco (highlights)*. Tito Gobbi, Elena Suliotis, Carlo Cava, Bruno Prevedi, Giovanni Foiani, others. Orchestra and Chorus of the Vienna State Opera, Lamberto Gardelli cond. LONDON Ⓢ OS 26059 \$5.98.

OPERA HIGHLIGHTS: AN IMPRESSIVE LOT

By George Jellinek



sion, but it never lacks tonal beauty and exquisitely turned phrases. Alfredo Kraus and Ezio Flagello excel in principal roles. The opera, incidentally, is one of Donizetti's best, and it is worth having in any form.

Reducing Verdi's *Don Carlo* to a selection of highlights is like offering a digested *War and Peace*. London's disc has to its credit the vital if not always fully persuasive conducting of Georg Solti, the always dependable Bergonzi in the title role, the elemental Ghiaurov as King Philip, the still moving and touchingly feminine Renata Tebaldi as Elisabeth, and the occasionally unpolished but exciting Grace Bumbry as Eboli. Unfortunately, the marvelous Inquisitor scene is omitted in these highlights. The unidiomatic Posa of Dietrich Fischer-Dieskau, the set's only drawback, is not too prominently featured, but a little of him goes a long way here. Finally, the abridged *Nabucco* brings us the best parts of this important early Verdi opera. The singing is sometimes raw, but always strongly involved and effective. If you don't have the complete set, the highlights are strongly recommended.

Technically, all eleven discs are first-rate. I do not approve of RCA's omission of key recitatives, presumably so that more *arias* may be heard, albeit in incomplete form—but we can't have everything. Both RCA and Angel provide detailed libretto ex-

with its chief pleasure for me: Miss Ameling. She is an absolutely beguiling singer. Among her virtues are a mesmeric vocal quality of the kind that led Gerald Moore to say of Elisabeth Schumann that "she sang with a smile in her voice," a mastery of rhythm and phrase, unerring intonation, and a clear and natural vowel production that is immaculate across her entire range. Beyond these, Miss Ameling possesses that rare gift that always defeats attempts at description but is instantly recognizable to the sensitive ear: her art so completely disguises itself that, as she sings, she seems almost to be *creating* the music rather than *re-creating* it.

Furthermore, Miss Ameling is no mini-brained warbler of native woodnotes wild. Her expressive devices are delicate and generalized rather than broad and pointed: she uses vocal shading to marvelous effect, and controls the rising temperature and the cli-

and the twelve lovely *Ländler*, too—on a *Hammerflügel* made by the Viennese firm of Rausch in 1835, and the sound of the instrument is a revelation. Elsewhere in this issue, Henry Pleasants points out that the vogue for period authenticity in performance, which began several years ago during the Baroque revival, is now moving forward into the nineteenth century. The sound of the *Hammerflügel*—woody, slightly muffled, and without much carrying power—and the delicacy of Miss Ameling's singing take us back to the salons and parlors of *Biedermeier* Vienna, and impress upon us what injustice we are likely to do both this music and the musicians most skilled at it by judging them in environments—the great cold barns of our modern concert halls—that are quite inimical to them.

Demus plays the *Ländler* in a heavily inflected manner that suggests the rusticity of these dances but will not be to everyone's taste; Deinzer's clarinet serves nicely in *Der Hint*, though he is certainly no Gervase de Peyer. The recorded sound is fairly resonant, but not damagingly so, and the disc surfaces are immaculate. Unfortunately, no texts are provided.

Like most things that give lasting pleasure, this recording has its share of the familiar and the novel, of delight for the perceiving sense and illumination for the mind. I cannot recommend it warmly enough.

Robert S. Clark

RECORDING OF SPECIAL MERIT

SHOSTAKOVICH: *The Complete String Quartets: Volume 1, Nos. 1-5; Volume 2, Nos. 6-11.* Borodin Quartet. MELODIYA/SERAPHIM © SIC 6034 and SIC 6035 six discs \$7.47 per volume.

Performance: Magnificent
Recording: Fine
Stereo Quality: Good

In listening over a two-day period to this superbly performed and splendidly recorded comprehensive survey of the eleven string quartets Dmitri Shostakovich composed between 1938 and 1966, I am left with a conviction that had until now been merely a strong suspicion. Over the years of reviewing records for this magazine, pieces by Shostakovich—either chamber works or solo piano works—would occasionally come my way, and the idea began to dawn on me that in these media his work seemed to cut deeper expressively than in the symphonies, and to demonstrate a refinement of detail and precision of effect that the famous huge-canvas works so deplorably lacked. Furthermore, even though the musical materials are in no real way either different or more complex than these of, say, the Fifth or Seventh Symphonies, the glaring flashes of vulgarity in the big orchestral works, the long stretches of alarmingly thin, too-simple writing, for some reason rarely occur in the chamber music.

I'd never been able to find a satisfactory explanation for what I thought merely my own perverse reaction until I gave scrupulous attention to the super-saturating experience of the present two-volume release. But before I go into that, let me say this: I am by temperament too wary to make musical forecasts, but I'll go out on a very shaky limb by suggesting that Shostakovich will be remembered for his chamber music long

Feyer, Vienna

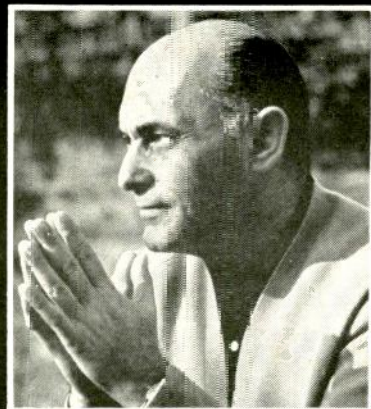


ELLY AMELING
An absolutely beguiling singer

maxes of *Gretchen* and *Du liebst mich nicht* superbly. That there is a fine musical intelligence at work here is apparent, for example, at the phrase in *Im Frühling* which is heard first on the words "den schönen Himmel blau und hell." Miss Ameling sings it complete, without interrupting it for breath, as so many singers do, after the word "blau"—just before the vocal line rises a minor seventh. If you find her interpretations less varied and less matured than some, I would advise you not to dismiss them too hastily: I'd give you good odds they will wear better than a number of more highly touted performances.

Outstanding here are *Der Hint auf dem Felde*—taken at a more leisurely tempo than is the custom, but, after all, the piece's two sections are marked *andantino* and *allegretto*—and a *Musensohn* that takes its place as one of my favorites on records. Equally good are two Schubert gems not otherwise available on discs in this country: *Du liebst mich nicht* and *Heimliches Lieben*. In both, the composer's harmonic imaginativeness and subtle varying of the vocal line heighten the texts' rather ordinary sentiments: both come very near his best songs.

Jörg Demus plays the accompaniments—



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after the time even the most naïve listener is finally left squirming in boredom and embarrassment over the worst of the symphonies. And I'll go even further: if more musicians were thoroughly familiar with the man's best chamber music, his music might enjoy a prestige that, even in his heyday, it never had. For in many of the quartets, I sense that Shostakovich was up to the same winning and sneaky business at which Prokofiev was so often a master: the trick of *appearing* to follow the simplistic strictures of Soviet artistic authoritarianism while subtly planting sophisticated details that the controlling powers were too innocent to perceive. It certainly makes sense that it would have been much safer and slyer to take such risks in chamber media than in big production numbers like symphonies or operas.

In considering the eleven quartets *per se*, I find that, although they are by no means of equal merit, each of them has its own special tone, its own points of particular interest. Their most surprising overall characteristic is a kind of musical sleight-of-hand. By reputation, Shostakovich's little-boy attitude toward counterpoint has been the traditional bane of his symphonies—either they don't have any, or it turns up in endless slow movements in a sort of bland, two-part texture. String quartets, by historical tradition, are playing fields for composers with dazzling contrapuntal techniques; the medium's neutrality of color—virtually its sonic nature—not only demands compensatingly complex polyphony, but is, as well, an ideal "show-place" for the composer who has such a technique and wants to make the most of it.

The very first of the Shostakovich quartets, which is a fairly lightweight number, is a stylistic relative to the famous Fifth Symphony. But, somehow, what seems thin and over-stretched in the Symphony seems taut and concise in the quartet. Elementary as the contrapuntal style is, one hears none of the "holes" that are so maddening in the slow music of the Fifth Symphony.

With the Second Quartet (1944), we encounter a Shostakovich—again more concise, more disciplined in technique—who seems to be actually *experiencing* the sort of expressive depth that in the symphonies, in comparison, he seems only to be simulating. The slow-movement *Recitativo* and *Andante* is impressively inventive melodically, but (again) not in the facile way I associate with the composer's more celebrated music. In this work, the formal plan is braver and more original and yet nowhere does it sprawl amorphously.

The Third, which Melodiya/Seraphim's elaborately detailed analytical album notes describe as having a "close relationship to the musical conception of the Eighth Symphony," is a five-movement work that, until the fourth movement, acts very much as if it were going to be a regressive, nose-thumbing romp; but the fourth movement, a long *Adagio* and *Passacaglia*, is joltingly serious and ambitious, and in some strange way manages to be just that without violating the context of the work.

The Fourth Quartet (1949) is, in many ways, the freshest and loveliest of them all. Eschewing the parodistic and big nationalistic gestures that crop up in the previous three, this one has an almost French delicacy of texture, and a wonderfully warm, modest lyricism. Delicacy, indeed, is the surprising key-word in describing the impression the

piece makes, even in the dazzlingly virtuosic, delightfully skittish third-movement rondo.

In the Fifth (1951-1952), the impression that Shostakovich was at this point somewhat disenchanted by his own facility is strong: the piece is out to tame big ideas, and in no glib way. It is composed in three movements and played without pause, and more than in any previous quartet Shostakovich has brought to bear a sense of adventurousness, daring, and reaching for something *truly* Big that I, at least, have never associated with his work.

In general, the six quartets included in the second volume make a lesser impression. The Sixth (1956) is, in spite of its large scale, a far less brave and original work than the Fifth. There are some enchantingly beautiful lyrical episodes in the Seventh (1960), and a spot or two in the string writing suggests that the composer had been listening to



DMITRI SHOSTAKOVICH

A distinguished canon of string quartets

some of the more *outré* instrumental effects of Bartók. But the work, in spite of extremely brilliant moments, is just slightly lacking in focus—even though it is far and away the most daringly dissonant of them all.

With three of the remaining four, it becomes increasingly clear that the Bartók Quartets—late in the day though it may have been—were often in Shostakovich's mind. An essentially brooding, rock-bottom melancholy characterizes the Eighth (1960), a work that has moments of considerable majesty. The Ninth (1964), although admittedly more concise and disciplined, is a disappointing throwback—an essentially symphonic concept, *à la mode Shostakovich*, simply laced into a quartet setting. The Tenth (1964) is another ambitious four-movement creation, full of fanciful detail, but rather light and superficial in its expressive content. The Eleventh (1965) is not a string quartet in the normally understood sense of the term at all, and, in spite of its undeniable individuality of conception, and very nearly patronizing clarity and accessibility, I haven't really decided how I feel about it. Conceived in seven movements, each of which is very audibly developed from a single unifying theme, it is, overall, ambiguous in effect; it is a work whose schematic

design is perhaps more ingenious and interesting than the results.

In sum, it would appear that the generally more distinguished impression made by the string quartets can be attributed to one of the oldest saws about the creative artist: that certain of them—particularly composers and writers—will almost inadvertently do their best work when limitations, either those of practical necessity or of self-discipline—are imposed. In any case, this magnificently performed two-volume set persuades me that those who would say they "know" Shostakovich only by virtue of his orchestral music may very well find, like it or not, that they scarcely know him at all. *W. F.*

SOLER: Six Concertos for Two Keyboard Instruments. E. Power Biggs and Daniel Pinkham (Flentrop Organ of the Busch-Reisinger Museum, Cambridge, Massachusetts, and Hess cabinet organ). COLUMBIA © MS 7174 \$5.98.

Performance: Enjoyable
Recording: Excellent
Stereo Quality: Advantageous

This is a reissue of a recording first issued as MS 6208 (ML 5608 in the now-deleted mono form). It dates from 1961, and at that time I found the performances, which formed, I believe, the first complete set of this music, quite delightful. In the meantime, there have been quite a few other versions recorded, some on organs, some on harpsichords, and several on a mixture of the two. The works wear best in small doses, for the concertos have a tendency to sound repetitive, especially because of the constant imitative phrases, one instrument after another. For this reason those recordings featuring a variety of instruments seem to me to provide the most satisfactory listening experience (and these pieces are after all not really representative of Soler's best). Of the present performances, except for a few stylistic shortcomings (mainly some appoggiaturas played too short and no attempt at embellishment), the general effect is perky and quite charming. The new issue sounds a little more vivid than the old. *I. K.*

R. STRAUSS: Eight Songs, Op. 10: Zuweisung; Nichts; Die Nacht; Die Georgine; Geduld; Die Verschwiegenen; Die Zeilose; Allerseelen. Five Songs, Op. 15: Madrigal; Winternacht; Lob des Leidens; Aus den Liedern der Trauer; Heimkehr. Six Songs, Op. 17: Seitdem dein Aug'; Ständchen; Das Geheimnis; Aus den Liedern der Trauer, No. 2; Nur Mut!; Bänkelle. Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL © S 36483 \$5.98.

Performance: Penetrating
Recording: Very good
Stereo Quality: Very good

"Richard Strauss Songs, Vol. 1," announces the jacket, and, knowing Dietrich Fischer-Dieskau's infinite energy and the record industry's current preoccupation with completeness, I interpret this to mean that he is embarking upon a complete recording of Richard Strauss' 200-plus songs. The prospect intrigues me, without really quickening my pulse. As a composer of songs, Strauss was not in the Schubert-Schumann-Brahms class in terms of consistency—a home-run specialist, one might say, with an undistinguished batting average.

He wrote some great songs, however, and started writing them early. Some of them are on this record, which includes his nineteen earliest songs written between 1882 and 1886, from his eighteenth to his twenty-fourth year. This early prodigality should not surprise us: Strauss' First Horn Concerto and the Burleske for Piano and Orchestra date from the same period, and *Don Juan* was just around the corner. And it is not surprising that the best songs are also the best-known ones: *Zuweisung*, *Die Nacht*, and *Allerseelen* from Op. 10, *Heimkehr* from Op. 15, and *Ständchen* from Op. 17. Still, there are some pleasurable discoveries in the collection: I like the tense Schubertian mood and accompaniment of *Aus den Liedern der Trauer*, Op. 15, and I was delighted to note a foreshadowing of one of the Ro-

senkavalier themes in the piano postlude of the wistful *Seitdem dein Aug'*.

Fischer-Dieskau displays his characteristic current form. His *mezza-voce* singing is exquisite, and his way with introspective, sorrowful, melancholy moods is masterly. *Geduld* illustrates the brilliant manner in which he can subtly grade dynamics at relatively low levels. At times, however, the Straussian scheme of song construction—gathering tension and rising to a climax from a relatively subdued beginning—imposes demands on him that he cannot handle without noticeable strain. In such instances, the delivery becomes overemphatic and overinsistent at the expense of pure intonation and smoothness of line. Whatever Fischer-Dieskau has gained in interpretive insight during the last few years, it has been

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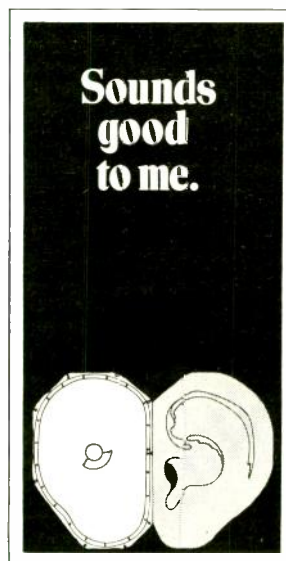
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offset by the evident decline in his spontaneity, ease, and control in the high register. Comparison of songs which appear both here and in his Strauss recital of some ten years ago (Angel 35600) invariably points up the preferability of the earlier versions.

For one who solemnly retired about two years ago, Gerald Moore is quite active: he appears as accompanist in two recordings submitted to me for review this month. Needless to say, his work is brilliant and most welcome. *G. J.*

USSACHEVSKY: *Sonic Contours* (see LUENING)

VILLA-LOBOS: *Rudepoema* (see BU-SONI)

RECORDING OF SPECIAL MERIT

WUORINEN: *Chamber Concerto for Flute and Ten Players*. Harvey Sollberger (flute); Group for Contemporary Music at Columbia University; Charles Wuorinen cond. MARTINO: *Concerto for Wind Quintet*. Contemporary Chamber Ensemble, Arthur Weisberg cond. COMPOSERS RECORDINGS, INC. © CRI 230 USD \$5.95.

Performance: Excellent
Recording: Excellent
Stereo Quality: Effective

Charles Wuorinen is one of the most phenomenally gifted of the younger generation of American composers. At the age of thirty, he has composed over eighty works, many of them of considerable size, scope, and complexity. The work at hand was commissioned by the Fromm Foundation and performed at the first Festival of Contemporary American Music at Tanglewood in 1964. The work was written for, and is here performed by, Harvey Sollberger, flutist and composer and a co-founder (with Wuorinen) of the Group for Contemporary Music at Columbia University. The piece is one of the most brilliant and successful of the composer's flashing, tumbling serial pieces. It is made up of myriad crystalline passages of sound gathered up into an effective larger form in which the solo flute emerges through and out of the brittle, splintered instrumental textures and rides to a position of dominance. The very short pulses of energy accumulate out of successions of refined, highly charged detail, all brilliantly set down and realized.

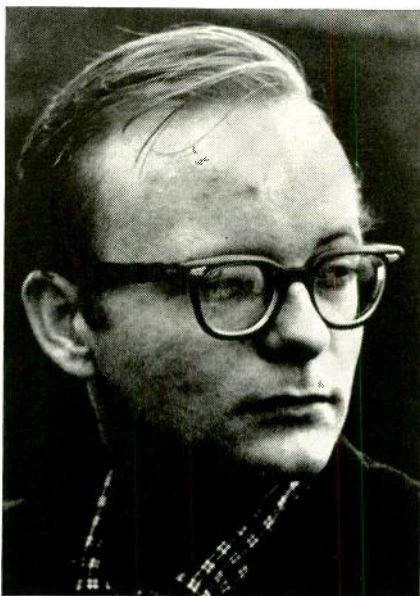
Sollberger is a remarkable instrumentalist, capable of producing an extraordinarily wide range of colors and dynamics on an instrument generally considered to be of limited capabilities. Some of this—extremes of register, accent, etc.—is immediately obvious but there are subtler points too: for example, the use of controlled vibrato, from a vibrato-less white tone to a wide, pulsing, oscillation, scored into the piece and perfectly, effectively set forth.

Similar kinds of instrumental breakthroughs are illustrated by the Donald Martino Quintet. Martino, who was born in 1931, is himself a clarinetist, and his writing for winds—particularly for his own instrument—is idiomatic and experimental at the same time. The piece, more carefully and complexly organized than the Wuorinen, also yields its secrets much more unwillingly. It is not directional but built in fearful symmetries—a careful web of solo cadenzas, duos, trios, quartets, and a *tutti* quintet all

expressing a tremendous ensemble of endless precise details. Instead of the kinetic energies of the Wuorinen, the piece is made out of jewel-like balances and symmetries that give it an entirely inward, static, meditative quality.

The performances—by the Columbia Group and an equally adept ensemble from the Contemporary Chamber Ensemble—can only be described as astonishing; we are witnessing a revolution in technique and performing ability in the younger generation of American instrumentalists that we have not yet fully comprehended. Attractive sound for Wuorinen, but a rather dry acoustic for Martino. *E. S.*

XENAKIS: *Atrées (Hommage à Pascal) for Ten Instruments*. Paris Instrumental Ensemble for Contemporary Music, Konstantin Simonovich cond. *Morisma-Amorisma*. George Pludermacher (piano), Jean-



CHARLES WUORINEN
A phenomenally gifted young American

Claude Bernède (violin), Paul Boufil (cello), Jacques Cazauran (bass); Konstantin Simonovich cond. *ST/4*. Bernède String Quartet. *Nomos Alpha*. Pierre Penassou (cello). ANGEL © S 36560 \$5.98.

Performance: Presumably authentic
Recording: Excellent
Stereo Quality: Fine

Iannis Xenakis (b. 1922) is a Greek composer who has, if I may revive the tired phrase once more, "caused considerable stir in European avant-garde circles." It will be surprising to no one who keeps abreast of today's far-out doings in the international musical arena that Xenakis began his career as a mathematician and, after exile from Greece, took up residence in Paris, where he studied with Milhaud, Honegger, and Messiaen. According to Angel's jacket notes, "He has also been active as an architect, collaborating with Le Corbusier at the Brussels World's Fair of 1958. More recently, he designed the Polytope of the French Pavilion at the Montreal Expo 67." And later: "In a day of musical journals that read like scientific treatises, he tends to make the mathematicizing of other composers seem innocent, if not totally inadequate and irrelevant. By comparison, the calculations

of most neo-serial composers appear trivial in the extreme. . . . His music is nothing less than an attempt to realize the ideal Pythagorean marriage of music and mathematics. . . ."

To the surprise of just about anyone who listens to the actual music, Xenakis rejects "neo-serial procedures" in favor of a more complex, computer-derived technique the explication of which space and, to be candid, the limits of my own patience will not permit here. For I must say unstintingly that there has been plenty of far-out music since World War II that has bored me to the point that I am prepared to climb the walls of my studio; but it has been a long time since I have heard Advanced Music that has so annoyed me as this. To be sure, for the first few minutes of the "four-part" *Atrées*, the pointillistic technique, the ever-present *portamento*, the *outré* and original exploration of fresh instrumental possibilities is arresting to the ear. But, although I am probably missing all manner of fascinating mathematical principles of musical organization, and would probably go quite mad if someone were to illuminate them for me, my ears tell me that there is absolutely no way to distinguish one of these pieces from the other except instrumentation and a careful attention to the bands on the record which separate them.

Referring again to Angel's jacket notes: "Olivier Messiaen reportedly has called Xenakis 'an architect, mathematician, logician, poet and, above all else, a musician.'" Well, there was a day when I would have tempered my published critical reaction to this sort of music with all sorts of soul-searching "fairness" to what I may be too sinful to perceive. But, after reaching forty-or-so, I found myself a little crotchety; if I am bored or exasperated by either the aesthetic producing the music or the music itself, I would rather risk being wrong than frustrating myself by being temperate.

It would be foolish for me to attempt comment on the performance of the music; the recorded sound is superior and, naturally, the music lends itself beautifully to stereo ping-pong. *W. F.*

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RECORDING OF SPECIAL MERIT

SIR THOMAS BEECHAM: *Beecham Bonbons*. Delibes: *Le Roi d'amuse*; Ballet Music; Berlioz: *Le Corsaire Overture*, Op. 21; Fauré: *Dolly (Suite, Op. 56)*; Gounod: *Roméo et Juliette: Le Sommeil de Juliette*; Saint-Saëns: *Samson et Dalila: Danse des Prêtresses de Dagon; Bacchanale*; Debussy: *L'Enfant prodigue; Cortège et Air de Danse*. Royal Philharmonic Orchestra and French National Radio Orchestra, Sir Thomas Beecham cond. SERAPHIM © S 60084 \$2.49.

Performance: A succulent sampler
Recording: Excellent
Stereo Quality: Good

Since the death of Sir Thomas in 1961, the recording companies have been comforting us at frequent intervals with releases from the store of recordings he made (one was a package of "Lollipops"), and this bargain box of musical French chocolates is pretty certain to delight even those who claim they have no sweet tooth where music is con-

(Continued on page 104)

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SOME VOCAL SURPRISES FROM RCA'S VAULTS

THE vaults at RCA have opened again, however briefly, and allowed two collections of operatic arias to emerge through the crack—flamboyantly titled ("Unforgettable Voices in Unforgotten Performances from the French [Italian] Operatic Repertoire"), inconsistently grouped, but ridiculously cheap and full of wonderful surprises. Many of the items included are released for the first time in 33 $\frac{1}{3}$ -rpm format, and have previously been obtainable only on the original discs at fancy collectors' prices. Clearly, then, vocal connoisseurs cannot afford to pass RCA's new pair by.

Both discs combine acoustic and electrical recordings in a rather haphazard fashion (if the sequencing follows any logic at all, it is a secret the compiler has failed to share with us). The oldest recording on the French disc is Louise Homer's "O *prêtres de Baal*" from *Le Prophète*, a rarity all right, but not an impressive representation of this fine singer's art, and in a primitive 1903 recording that should not have been exhumed. The selections by Alma Gluck, Emma Calvé, and Jeanne Gerville-Réache, on the other hand, are desirable from every point of view: out-of-the-way music sung with limpid, effortless art, fully justifying the reputation of three singers remembered only by veteran collectors. Titta Ruffo is of course one of singing's true immortals, and his *Hamlet Drinking Song* (from 1920) is a piece of rarely equalled virtuosity. And on the basis of this recorded evidence, Mabel Garrison—a coloratura soprano overshadowed by her more celebrated contemporaries—was unquestionably an artist of the very first rank. The electrical recordings offer Mary Garden as a radiant Louise (but regrettably only with piano accompaniment), the stylistically dubious but vocally effulgent Hoffmann of Lauri-Volpi, and the exciting and sensuous Carmen of Bruna Castagna in 1938. Gladys Swarthout and Jan Peerce are represented by their first Victor (pre-RCA) recordings, and both are in outstanding form. In the most up-to-date recording of the collection, the finale of *Thaïs* (1947), Dorothy Kirsten and Robert Merrill are also captured in a worthy and resplendent manner.

The Italian disc opens with a surprise: the entire "*Costa Diva*" scene from *Norma*, complete with introduction, chorus, and cabaletta, recorded by Zinka Milanov under Jonel Perlea's direction in 1954 and never before released. The diva is in rich vocal form, but her phrasing is not the smoothest imaginable, and her technical equipment pales before some of the truly dazzling examples offered elsewhere on the disc. Sigrid Onegin's *Lucrezia Borgia* aria, like the previously mentioned Titta Ruffo item, is an absolute stunner. Rosa Ponselle offers her familiar gorgeous sound in "*Ritorna vincitore*," and Emmy Destinn a characteristically uneven performance in "*D'amor sull'ali rosee*," which in its good moments dazzles with a superb interpolated D-flat and lovely trills all over the place. But the show-stopper for me was Matzenauer's "*In grembo a*

me" (*L'Africana*), a 1912 recording in which the famous Amneris and Dalila of the Caruso years masters the soprano domain with sovereign ease, revealing matchless vocalism in the high tessitura. The Giuseppe de Luca heard in the *Rigoletto* duet with Lily Pons was sixty-four at the time, but you would never know it from his refined and controlled singing. Caruso's 1904 "*Celeste Aida*" is historically significant, but his later orchestra-accompanied rendition is superior. Just what Florence Quartaro and Ramon Vinay are doing in this context I am not entirely sure, for their 1947 *Tosca* duet is certainly not "unforgettable." Actually, the soprano's account is very attractive throughout, but Vinay is consistently tight and uncomfortable.

The technical reproduction in these two discs is variable. The acoustics have been handled reasonably well, but I think that RCA has yet to find the proper way to reprocess early electrical recordings. The Onegin and Pons-De Luca issues, in particular, suffer from excessive modulation. But these flaws are negligible alongside the colossal artistic excellences offered by these two releases. *George Jellinek*

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ITALIAN OPERATIC REPERTOIRE:
Bellini: *Norma* (Zinka Milanov, soprano); **Donizetti:** *L'Elisir d'amore* (Tito Schipa, tenor) and *Lucrezia Borgia* (Sigrid Onegin, contralto); **Meyerbeer:** *L'Africana* (Margarete Matzenauer, mezzo-soprano); **Verdi:** *Aida* (Rosa Ponselle, soprano, and Enrico Caruso, tenor) and *Il Trovatore* (Emmy Destinn, soprano). **Verdi:** duets from *Il Trovatore* (Johanna Gadski, soprano, and Pasquale Amato, baritone) and *Rigoletto* (Lily Pons, soprano, and Giuseppe de Luca, baritone); **Puccini:** duet from *Tosca* (Florence Quartaro, soprano, and Ramon Vinay, tenor). Various orchestras and conductors. RCA VICTROLA Ⓜ VIC 1395 \$2.50.

cerned. The great English conductor, whose own wit and elegance never failed him, was quick to discern these elements in the scores he favored, and that probably was one reason for his particular interest in French music, which contains so much of it. Nothing ever emerged sounding trivial once he turned his piercing attention to it, but no light piece ever strangled under his ministrations either, for he revelled in airiness and buoyancy, and was unsurpassed on the podium for his ability to convey these qualities. This aspect of his genius is apparent from the first bars of the opening work here—the ballet sequence from Léo Delibes' incidental music for Victor Hugo's play *Le Roi s'amuse*, a series of dances in "the olden style" so played that they seem to float immaculately on a cushion of air. A similar transparency informs the orchestral interlude from Debussy's early cantata *L'Enfant prodigue*, which won that composer the Prix de Rome at twenty-two, and the little tone poem Gounod wrote for his opera *Roméo et Juliette* to suggest the sleep of Juliette in the vault. Another aspect of Beecham's greatness—his talent for making pulses tingle when he conducted spectacular passages—shows up in the vigorous readings of the *Danse* and *Bacchanale* from *Samson et Dalila*, and the Berlioz overture *Le Corsaire*, with its dazzling contrasts between soaring lyricism and exclaiming staccato. Chocolate boxes always offer at least one surprise wrapped in gold foil, and here it is Fauré's *Dolly* (in the orchestration by Henri Rabaud), a beguiling suite for children made up of miniature treats including the tenderest of lullabies, a waltz inspired by a puppy, and a tiny Spanish-flavored finale.

Paul Kresh

MARGARET BRILL: *The Fabulous Harp. Count Down; In Orbit; Space Walk; Lament For a Satellite; Trip to the Moon; Memories of Mother Earth; Astronaut Jump; Fancy Meeting You on the Way; Journey to a Planet*; and eight others. Margaret Brill, composer and harpist. STARR Ⓢ 816 (available from Armand's Record Shop, Cherryhill Mall, Cherryhill, N.J.) \$5.98.

Performance: **Glistening**
 Recording: **Good**
 Stereo Quality: **Adds depth**

Miss Brill certainly has a way with a harp. She also writes compositions for it that show off the instrument in all its most glistening finery. These are slight and fragile pieces, but altogether ingratiating to the ear. Side one is made up of a kind of miniature space-travel suite. It is a relaxing, if not tremendously eventful, musical journey, with side-trips to various planets and satellites, and is accomplished without recourse to the usual "pooky chords and tone-clusters. Side two offers a series of evanescent, impressionistic fragments—a bird lost in a jungle, a baby butterfly, a tiny tone poem called *Pearls in the Night*—with marked Debussyan and Ravelian overtones, as well as a dash of exotic Villa-Lobos coloration. Yet Miss Brill knows the vocabulary of her instrument so intimately that she is able even here to bring something unique to each carefully etched effort. The sonic quality of the recording is quite good, and stereo is well used.

Paul Kresh

(Continued on page 105)

RECORDING OF SPECIAL MERIT

VINKO GLOBOKAR: *New Music for Trombone.* Globokar: *Discours II, pour cinq trombones.* Berio: *Sequenza V, for trombone solo.* Stockhausen: *Solo für Melodie-Instrument mit Rückkopplung.* Alsina: *Consequenza.* Vinko Globokar (trombone). DEUTSCHE GRAMMOPHON © 137005 \$5.79.

Performance: **Virtuoso**
Recording: **Excellent**
Stereo Quality: **Intrinsic**

Globokar is a Yugoslav trombonist and composer who has been active in this country and, more recently, in Europe. His own piece is an astonishing glossary of raps and clicks and jangles as well as grunts, barks, woofs, whooshes, and burbles apparently produced by blowing, breathing, moaning, speaking, gulping and singing inside a trombone (or two or five). As near as I can tell, there is no electronic trickery in this, except insofar as electronics permit Globokar to perform what I take to be a quintet with himself. This is no mere bag of tricks (although as a bag of tricks it is an awfully good one), but an amusing and witty work of considerable interest.

The Alsina piece employs a similar battery of sounds in a more consistent and serious way. The Berio *Sequenza V*, written for the American trombonist Stewart Demster, is actually dedicated to the memory of a circus clown, and its theatricality is never in doubt—although, curiously, it seems less obviously comic than the Globokar. The very breathing of the player is scored along with the careful and brilliant articulation which is based (here I am reconstructing) on a speaking/singing kind of phraseology derived all or in great part from the English word "why." The Stockhausen *Solo* is a realization for live and recorded trombone together with other tape material including—now dig this—a blotted version of the Austrian National Hymn which might best be described as a short-wave *Deutschland über Alles* being jammed by the Israeli secret service. What we have here is undoubtedly a version realized by Globokar, who seems to have borrowed a tape or two from an entirely different piece of Stockhausen's which was based on national anthems of the world! Oddly enough, there is very little of the advertised "Rückkopplung" or feedback. In any case, it produces a startling collision between far-out trombone sounds, a military marching band, and electronic circuitry. As is usually the case with collisions, the result is a twisted mass of junk. Not that aural junk, like junk sculpture, can't sometimes have its own meaning, fascination, and (if the word can be pardoned in the context) impact. It does here.

E. S.

RECORDINGS OF SPECIAL MERIT

DOROTHY MAYNOR: *The Art of Dorothy Maynor.* Bach: (orch. O'Connell): *Now Let Every Tongue Adore Thee.* Handel: *Semele: Ob, Sleep! Why Dost Thou Leave Me?* Mozart: *The Magic Flute: Ach, ich fühl's. Exsultate, Jubilate (K. 165): Alleluia.* Dvořák: *Rusalka: O Lovely Moon.* Charpentier: *Louise: Depuis le jour.* Debussy: *L'Enfant Prodigue: Air de Lia.* Duparc: *Phidylé; L'invitation au voyage.* Schubert: *Liebesbotschaft; Der Hirt auf dem Felsen* (with David Oppenheim, clari-

net). Trad.: *Nobody Knows the Trouble I've Seen; In dat Great Gittin' Up Morning.* Dorothy Maynor (soprano); orchestras conducted by Serge Koussevitzky, Eugene Ormandy, Sylvan Levin, and Erich Leinsdorf; George Schick (piano); Male Choir. RCA © LM 3086 \$5.98.

Performance: **Beautiful**
Recording: **Good for its age**

In his liner notes, William Seward calls Dorothy Maynor a "many-splendored woman," and the ensuing brief documentation of Miss Maynor's musical and educational activities more than justifies that description. Knowing what we know about this remarkable woman, it is hard to approach this record with complete objectivity: one is unavoidably seized with a desire to praise. Fortunately, the musical contents make praise flow easy.

This is the first Dorothy Maynor LP ever issued. Her retirement took place before the microgroove era, and her numerous recordings have never before been grouped into such an accessible format. The Charpentier and Debussy selections will be fondly recalled by old-timers; for many years they stood as the finest available versions in the catalog, and today they sound as good as we remember them. The *Semele* aria has a classic repose, Schubert's *Liebesbotschaft* recalls Elisabeth Schumann's manner in its intimate charm and personal projection, and the two Negro spirituals are rendered with perfection. Even when the stylistic approach is less than fully convincing (the Duparc songs and the *Magic Flute* aria), there is always cultivated taste, fastidious art, and dependable musicality at work.

Above all, we are in the presence of a voice of unique loveliness. It is rich and vibrant in all registers, with particular luxuriance in the upper mid-range, and it is used with lightness and expressivity. The florid requirements of the "Alleluia" and the Allegretto section of *Der Hirt auf dem Felsen* are brought off with an airiness seldom found in full-bodied voices of this kind. In sum, the disc offers cherishable singing all the way.

The list of collaborating conductors (and, of course, the Philadelphia and Boston Symphony orchestras) offers testimony to the esteem Miss Maynor was held in during her relatively brief career as a recording artist. The program covers a ten-year period (1939-1949), with generally satisfactory acoustics, though not without occasional wow and distortion in the orchestral sound.

Proceeds from the sale of this record will assist the Harlem School of the Arts, the cause to which Dorothy Maynor's talent and energies are now dedicated. But its worthy purpose aside, it stands tall on musical merit.

G. J.

RECORDINGS OF SPECIAL MERIT

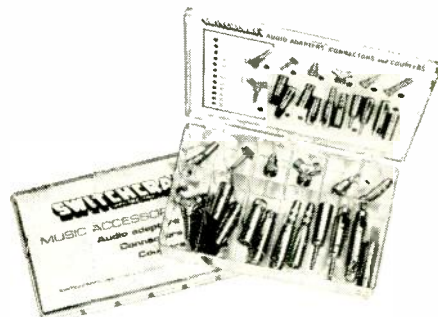
METAPHYSICAL TOBACCO: *Songs and Dances by Dowland, East, and Holborne.* Dowland: *Sorrow stay; Pavan à 4; What if I never speed; In this trembling shadow; Lasso vita mia; M. Thomas Collier, bis Galiard; Away with these self-loving lads; Welcome black night.* East: *Poor is the Life; Weep not, dear love; Your shining eyes; O Metaphysical Tobacco.* Holborne: *The Honie Suckle; Heigh Ho Holiday; The*

(Continued on page 107)

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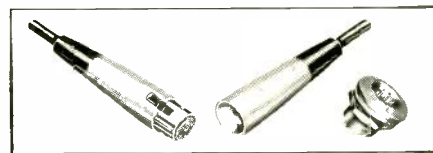


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CIRCLE NO. 56 ON READER SERVICE CARD

Twelfth 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, Associate Editor

ROBERT CLARK

By JOYCE PARKER WALDEN

E BEN CLARK, aged one, grinned a toothless grin as his father tweaked his toes. "Of course, you know what my chief joy is," Robert Clark told me. "But after my family, I find my greatest joy in music—making it or listening to it. And after that, I suppose, would come my work at STEREO REVIEW."

Since 1962, Bob has been the magazine's Associate Editor, a position he says was once accurately described by someone in the know as "staff factotum." He divides his nine-to-five hours about equally between editing and production work, and when he can find the time he writes an occasional article, book review, or record review.

Bob was fourteen when the long-playing record was introduced to the American public in 1948, and his present collection of about a thousand discs began then with Koussevitzky's recording of Tchaikovsky's Fourth Symphony. "I keep weeding them out, trying to hold them within manageable limits," he says. "But I still have many from those early years of collecting." His interest in music had preceded his interest in recordings: encouraged by his mother, who was an accomplished pianist, he had begun piano lessons about the time he was twelve. They continued until he went to college. "Like many young men on their own for the first time, I started right off with a decision I have regretted ever since: I dropped the piano lessons."

Although his major subject at Kenyon College in Ohio was English and American literature, his interest in music did not wane. He had music history and theory courses there with Paul Schwartz, and "read around a lot—I learned a great deal from liner notes!" Four years in the Navy followed his graduation with honors in 1956, and it was during this period that he "did a flip-flop over to vocal



music." Until then he had preferred symphonic and chamber music: "I found the words and the singer's personality intrusive. The right psychological moment coincided with the right experience in 1958 or so, when I bought recordings of Elisabeth Schwarzkopf singing Mozart songs and Irmgard Seefried singing Brahms, Schubert, and Wolf. The voice has dominated my musical interests ever since."

As every collector of vocal recordings during those years knows, it was a rare thing to get discs that had texts or librettos enclosed, and when they were, the English translations were sometimes dreadful. Bob took the matter in hand by studying German, first through a Navy correspondence course, and later, after he came to New York in 1961, at Goethe House, a Manhattan study center and library under the aegis of the West German government. He also attended Frank Wigglesworth's New School classes in harmony and counterpoint. And because, as he says, "if you really love something, you feel compelled to study it closely," he began vocal training—he describes himself as a "middle baritone, neither high nor low"—with Leonard Marker, a composer and teacher who was a student of Alban Berg's. "I sing only for myself and a few very close friends."

Meanwhile he had taken a new intellectual tack. "My knowledge of history was sparse: in studying German music and literature I realized I didn't have any notion of the social and cultural conditions which had produced it." Beginning in 1961, Bob attended New York University at night, and received his Master's Degree in modern American and European history in June of 1968.

Late in 1966, an old friend who had just become Director of the New York City Theater Workshop, a City Parks Department project for young people,

asked Bob to adapt for performance in English the "school opera" *Der Jasager* and its companion piece *Der Neinsager* by Bertolt Brecht and Kurt Weill. Since then Bob has similarly adapted the Brecht-Hindemith *Badener Lehrstück von Einverständnis* and the Brecht-Weill *Lindberghflug*, these two scheduled to be performed by the Workshop as one of the "fringe" events of this year's Edinburgh Festival.

For several years now, too, Bob has been Vice President of the International Hugo Wolf Society, Inc. Aiming to bring more and more of the European and American art song heritage to the public's attention, and to assist young artists in their development as song recitalists, the Society sponsors concerts, lecture-demonstrations, and master classes in the New York area. Branches of the Society have now been set up in England (representative: Gerald Moore), France (Georges Auric), Germany (Hermann Reutter and Carl Orff), and elsewhere.

BOB's interest in vocal music is not confined to lieder and opera. At one end of a crowded shelf of records in his living room are some by Ella Fitzgerald, Anita O'Day, and others. "Anyone who grows up in this country absorbs the sound of its everyday music: it penetrates the unconscious and never leaves. I love these singers: their articulation of jazz rhythm, the mastery of it to the point that they can play with it, is very exciting to me, in the way that a conductor's bringing off a rhythmically complex Stravinsky score is. I am very sensitive to the musicianly mastery of rhythm. But more than that, Ella and Anita represent something very appealing and very American to me: the easy good spirits of the American people at their best."

Bob met his wife Peggy, an associate professor of communications at Queens College, New York, in 1962. They were married in 1963, and have three boys: David, aged five, Nicholas, aged three, and Eben, the baby. On the bookshelves in their apartment on Central Park West in Manhattan, such titles as *Human Communication Theory* rub shoulders with *The Struggle for Mastery in Europe, 1848-1918* and *Schubert's Song Technique*. But the musical titles predominate. "A listener owes it to both composer and performer to know as much about what they are trying to achieve as he can. Only then can he presume to have opinions about their success, or lack of it. It's foolish to think too much knowledge about music spoils your pleasure—I am much more deeply moved by music now than I was years ago, when I was relatively ignorant."

Fairie Round, Pavana Plovavit. Tisdall: Galliard "Can she excuse" (after Dowland). Bull: Pipers Galliard (after Dowland). Musica Reservata (Roderick Skeaping and Ruth David, treble viol and violin; John Beckett, harpsichord and tenor viol; Desmond Dupré, tenor viol and lute; Kenneth Skeaping, tenor viol and violin; Daphne Webb, bass viol; Adam Skeaping, treble viol and violone), Michael Morrow dir. Purcell Consort of Voices (Susan Longfield and Christina Clarke, sopranos; Grayston Burgess, countertenor; Ian Partridge, tenor; Geoffrey Shaw, baritone; Christopher Keyte, bass). Grayston Burgess dir. ARGO © ZRG 572 \$5.95.

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

The title of this Elizabethan-Jacobean vocal and instrumental collection is taken from one of the included items, the song *O Metaphysical Tobacco* by Michael East (c. 1580-1648). There is no connection as such with any of the era's metaphysical poets, but the collection itself is a superb one, not only for the marvelously affecting performances, but for the variety and the quality of the music.

The principal composer is Dowland, and he is represented not just in his own works but also in settings of his music by other composers. For example, there are two keyboard arrangements, Bull's version of the *Pipers Galliard* (also known as *If my complaints*) and William Tisdall's setting of *The Earl of Essex's Galliard (Can she excuse)*. There is also a marvelous arrangement for voice and strings, by an anonymous composer, of Dowland's superb *Sorrow stay*. The quality of the performances, as already indicated, is on the highest level, with beautifully matched voices and impeccably played instruments. The recording is faultless, and texts are included. I am delighted to be able to recommend this one highly. I. K.

RECORDING OF SPECIAL MERIT

SECULAR MUSIC CIRCA 1300. Adam de la Halle: *Le jeu de Robin et Marion*. Pieterkin de la Coupele: *Chanson jaz non pas vilainne*. Moniot d'Arras: *Ce fut en mai*. Master Alexander: *Uie vor dô kinder wâren*. Anonymous: *Ten Songs from the Llibre Vermell; Souvent vouspire; La Chasse (Se je chant)*; and eight other motets, monophonic songs, and instrumental pieces. Early Music Quartet and other performers. TELEFUNKEN © SAWT 9504 A Ex \$5.95.

Performance: **Imaginative and sparkling**
Recording: **Superior**
Stereo Quality: **Expert**

This is an amazing collection, not so much because of the fairly rare repertoire, but for the manner in which the performers succeed in bringing the varied repertoire to life. The pieces themselves are very well chosen from a great many sources and areas: Provençal dances, German Minnesang, English and French songs, isorhythmic motets with several texts sung simultaneously, a selection from the Montserrat manuscript known as *Llibre Vermell*, and, as a feature, an entertainment for the court of Charles d'Anjou at Naples, *Le jeu de Robin et Marion* (1283). These have all been brilliantly reconstructed

and are most scintillatingly rendered by Thomas Binkley (the director of the Early Music Quartet) and his marvelous ensemble, which includes for this particular recording not only the four vocal and instrumental performers of his ensemble, but seven other singers and players, as well as a small boys' choir.

If fourteenth-century music seems too esoteric to you, I might suggest starting with the first piece on either side (a bouncy French trouvères' song for voices and instruments and a Northern Italian instrumental *Trotto*, equally sprightly) and then following those samples up with the tiny *Robin et Marion* music drama, complete with its Old French spoken dialogue. Delightful is the only description. The recording is faultless, and complete texts and translations are included, in addition to extensive notes. In short, this is a superb, beautifully produced disc! I. K.

RECORDING OF SPECIAL MERIT

FRITZ WUNDERLICH: Opera Arias. Handel: *Xerxes: Largo (Ombra mai fu)*. Mozart: *Don Giovanni: Il mio tesoro*. Boieldieu: *La dame blanche: Komm, o holde Dame*. Donizetti: *L'elisir d'amore: Quanto è bella; Una furtiva lagrima*. Verdi: *La Traviata: De' miei bollenti spiriti*. Thomas: *Mignon: Adieu, Mignon*. Massenet: *Maman: Le Rêve*. Tchaikovsky: *Eugen Onegin: Lensky's aria*. Lortzing: *Zar und Zimmermann: Lebe wohl, mein flandrisch' Mädchen* (with Helga Hildebrand, soprano). Wagner: *The Flying Dutchman: Mit Gewitter und Sturm*. Fritz Wunderlich (tenor); various orchestras, Berislav Klobucar, Hans Müller-Kray, Meinhard von Zallinger, Franz Konwitschny cond. SERAPHIM © S 60078 \$2.49.

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

Here is yet another Wunderlich recital, and with it the usual display of polished, musicianly, and altogether exceptional artistry. Except for Handel's *Largo*, all selections are sung in German, but Wunderlich's persuasive lyricism and his mastery of many styles make this a minor matter. The *Largo*, incidentally, is the least impressive item in the program because the embellishments are either slighted or omitted altogether. The remainder of the recital, however, is unalloyed delight. The Lortzing and Thomas arias are seldom heard; even more of a rarity is the aria from *La dame blanche*, which is a kind of "Come scoglio" for tenors, full of bold leaps into unexpected and difficult intervals, all stunningly executed. Gleaming tone, thoughtful details, well-rounded phrases, and a flowing line with hardly a trace of effort characterize the singer's work throughout. The "Steersman's Song" from *The Flying Dutchman* evidently comes from the complete Angel set, for its aural characteristics are different from the rest of the recital. The recorded sound is luxuriant throughout, and there are exceptional instrumental contributions from the French hornist in the Boieldieu aria and from the entire woodwind section in the Tchaikovsky excerpt from *Eugen Onegin*.

There are now a great many Wunderlich recital discs on the market. If you do not yet own one, you will not go wrong by starting with this disc. G. J.

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ENTERTAINMENT

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Reviewed by CLIVE BARNES • DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

MIKE BLOOMFIELD AND AL KOOPER: *The Live Adventures of Mike Bloomfield and Al Kooper.* Al Kooper (organ and vocals); Mike Bloomfield (guitar and vocals); Elvin Bishop (guitar and vocals); Carlos Santana (guitar); Roosevelt Gook (piano); John Kahn (bass); Skip Prokop (drums). *The 59th St. Bridge Song; I Wonder Who's Her Holy Modal Highness; The Weight; Many Ann; That's All Right; Green Onions;* and six others. COLUMBIA Ⓢ KGP 6 two discs \$6.79.

Performance: **A too-long rock jam session**
Recording: Very good
Stereo Quality: Very good

Here's another one of those two-record sets that contain only enough satisfactory material to fill a single disc. Although not specifically titled as such, it is a second "super-session," this time performed "live" in San Francisco and again featuring organist Al Kooper and guitarist Mike Bloomfield. (Actually, Bloomfield is represented on only three sides, with Elvin Bishop and Carlos Santana called in as replacements for the exhausted Bloomfield on the final side.) Whatever Kooper's organizational talents—and they apparently are considerable, since he has become an important producer for Columbia—his musical skills leave something to be desired. Repeatedly, his solos are poorly articulated, unimaginative, and lacking the intensity and fire that is an implicit requirement for stretched-out rock improvisations. His vocals are something else—generally good and, in their better moments, among the best in the field.

But it is Bloomfield who sustains the instrumental sections, and even his fine, budding skills tend to falter under the strain of too-long improvisations (an unexpected flip is Bloomfield's singing, especially on *Many Ann* and *Don't Throw Your Love on Me So Strong*). So what we have is really just another rock jam session—and not a particularly memorable one at that. Pleasant moments? Yes, here and there. Supersession? Not this time. D. H.

RECORDING OF SPECIAL MERIT

MAXINE BROWN: *Sugar Cane County.* Maxine Brown (vocals); instrumental accompaniment. *Sugar Cane County; I Want*

Explanation of symbols:

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

to Thank You; You'll Come a Running; Never Love Again; Take It Out in Trade; Another Souvenir; and six others. CHART Ⓢ CHS 1012 \$4.98.

Performance: **Straightforward and succulent**
Recording: Good
Stereo Quality: **Vivacious**

Maxine Brown sings country songs about heartaches and homesickness but manages to do so without sounding like a country girl at all. Instead of the twanging, harping inflections that have been blowing our way so



MAXINE BROWN
Sweet, straightforward country music

prolifically from Nashville, she offers a straightforward, plainspoken approach that makes it possible not only to hear the lyrics but to believe the singer isn't trying to put us on. Some of her ballads sound like answers to others in the popular repertoire—her ballad that begins "I want to thank you for not coming back to me" sounds like the perfect retort to that heartless chap who's always on his way to Phoenix. Some of her other numbers, like *Another Souvenir*, are downright sweet, old-fashioned, and sentimental. There's even one called *One Man Band* which turns out to be about a wedding ring. I like Miss Brown and wish I could dare to hope she might herald some sort of trend. P. K.

JOHNNY CASH: *The Holy Land.* Johnny Cash (vocals and narrations). Instrumental accompaniment. *Prologue; Land of Israel;*

Nazareth; Daddy Sang Bass; and seventeen others. COLUMBIA Ⓢ KCS 9726 \$5.98.

Performance: **Lacrimae Christi**
Recording: **Par for a walking tour**
Stereo Quality: **Who can tell?**

Angels are singing in the background and you can almost hear the Pearly Gates as they open. We are in the Holy Land—and Johnny Cash is standing on sacred ground. The sound of God's voice is heard throughout the land. And do you know what's going to happen next? The Second Coming? Not quite—but an outrageous fake with an inflated ego is going to sing *hill-billy* music in the land of Is-rye-el (sic) and on top of Mount Sign-nay-eye (sic). Sick!

This record is so vulgarly cornball that even religious fanatics will probably cry out "Is he kidding?" Johnny Cash in the Holy Land is the Ugly American in hippie frock coat and cowboy boots. When Johnny's not plucking on his guitar, he's splicing a teary narrative, something he claims is a 2,000-year-old story of mother love, something that might have been created by Kafka with a screen version by Roald Dahl. He talks us through the markets of Nazareth, and sings about his wife June at the Sea of Galilee. Up Mount Tabor climbs Cash caroling *The Ten Commandments*. Down to the Wailing Wall and into Bethlehem, up the Mountain (sic) of Olives, and into the Garden of Gethsemane. A quick trip through the Church of the Holy Sepulchre and the tour stops for a quick bite while Johnny sings *Shadrach, Meshack, and Abednego*—he doesn't really, but for one horrible moment there I thought he might. Actually, it would have been a relief if he had, because it's a much better song than anything on this album.

At last we arrive at Calvary, and. . . I can't go on. R. R.

RECORDING OF SPECIAL MERIT

THE CITY: *Now That Everything's Been Said.* The City (vocals and instrumentals). *Slow Queen; I Wasn't Born to Follow; Now That Everything's Been Said; Paradise Alley; Man Without a Dream;* and seven others. ODE Ⓢ Z12 44 012 \$4.98.

Performance: **Name it, they can do that, too**
Recording: Excellent
Stereo Quality: Just fine

The City is three kids and a guest drummer in search of an identity. They have so many masks and they wear all of them so well, it is hard to say which of them I prefer. Sometimes they make like the Moody Blues, and I love them. Then they reveal traces of the Mamas and the Papas, and I love that, too;

then they become the Four Seasons, and I still love them. Or the Impressions, and I love them. Laura Nyro? I really love them.

But all this may lead you to think the City can only imitate. Not so! All through this record talent and individuality emerge. I suspect the powers that manage the City (or maybe even the members of the City themselves) are just looking for a proper market and an acceptance of their talent. When they find it, perhaps they will then settle down to being themselves. They have all the hallmarks of originality and have created eleven lyrically interesting and beautifully melodic songs. *Snow Queen* is one of the most chimeric, imaginative tunes I've heard in a stack of new record shucks. *I Wasn't Born to Follow* changes the tempo to hard rock, yet clings to those traces of the already-mentioned Mamas and Papas. Vocalist Carole King has the same "cool" as the skinny Mama, Michelle. She is excellent throughout this album and blends perfectly with Daniel Kortchmar, who reaches into that kinky world of the falsetto that so inexplicably fascinates today's male rock singers. Carole also plays a lovely keyboard.

The search for their true identity has produced an album that benefits from many changes of pace and rock styles. So often a record appears on which each song is great, but the monotony of approximately fifteen minutes to a side, all in the same vein, is too great. This isn't the case with the City. I even enjoyed the hypnotic drumbeat and harmonic vocals on *Man Without a Dream* (even if it does seem more than slightly lifted from the Impressions) and I think *Victim of Circumstance* brings the group closer to what will more than likely be its own future style.

Miss King seems to have written all the lyrics here except for *My Sweet Home* by Mose Allison. Happily, for Miss King, I liked *My Sweet Home* the least. Now that everything's been said, the City has got it. All they need is their own bag to put it in.

R. R.

CREEDENCE CLEARWATER REVIVAL: *Bayou Country*. Creedence Clearwater Revival (vocals and instrumentals). *Boon on the Bayou*; *Bootleg*; *Graveyard Train*; *Good Golly*; *Miss Molly*; *Proud Mary*; and two others. FANTASY © 8387 \$4.98.

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

A synthetic but spirited re-hash of early rock is what the Creedence Clearwater Revival offers here. I often felt that the group is a lot more sophisticated musically than it lets on, but since its members are all good performers with enormous energy and instrumental skill, "Bayou Country" is an enjoyable enough album for those who do not demand the real thing. Even those who do will, I think, find something like *Good Golly*, *Miss Molly* entertaining enough in its rather slick way. The best band here is *Graveyard Train*; it is almost ten minutes long, but demonstrates that if the group stops looking for a gimmick and settles down to do its own thing, it has the innate ability to make a successful go of it.

P. R.

CRYAN SHAMES: *Synthesis*. Cryan Shames (vocals and instrumentals). *Baltimore Oriole*; *Your Love*; *It's All Right*; *A*

Master's Fool; *The Painter*; and six others. COLUMBIA © CS 9719 \$4.98.

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

There isn't a great deal of excitement in this bright, well produced album, but this six-man group is solidly musical and quite professional. It struck me as being at its best in such more or less casual numbers as *Greenbug*, *Glickstein*, *Charles*, *David Smith & Jones* or *First Train to California*, and least effective in things like *Symphony of the Wind*—which is, unfortunately, mostly just that. As with many of the groups lately, the Cryan Shames seem to be honing their performances a little too finely in the editing room, thereby losing some of the rawness and vitality that is one of the most attractive features of rock.

P. R.



ROSLYN KIND
A creditable singing debut

FLEETWOOD MAC: *English Rose*. Fleetwood Mac (vocals and instrumentals). *Stop Messin' 'Round*; *Jigsaw Puzzle Blues*; *Doctor Brown*; *Something Inside of Me*; *Evenin' Boogie*; *Love that Burns*; and six others. EPIC © BN 26446 \$4.98.

Performance: **More English blues**
Recording: **Very good**
Stereo Quality: **Very good**

The flow of English blues recordings is beginning to reach threatening proportions; let's hope it stops before we are inundated in a flood of blue-eyed British soul. Fleetwood Mac is neither better nor worse than most blues-imitating groups I've heard lately. Their intentions obviously are sincere, and their affection for the music can hardly be faulted. But affection, of course, is not enough, and the old question persists: if you can have the original, why take an imitation like this?

It might be well, by the way, to make it clear that I am not criticizing the playing of the blues by white groups, but the imitation of a style of performance that demands a deep, if not intimate, familiarity with black culture in America. Performers like Paul Butterfield are creative white blues players because they use the form, and at times the style, as a starting point for the expression of

musical ideas and personal feelings which are unquestionably their own. Groups like Fleetwood Mac (among others) appear to have no more serious objective than to imitate, in as accurate a fashion as possible, every stylistic inflection, every mannered twist and turn of the original blues performers. The difference, I hope, is obvious.

D. H.

GEORGE HARRISON: *Wonderwall Music* by George Harrison. Various combinations of musicians. *Microbes*; *Red Lady Too*; *Tabla and Pakaraj*; *In the Park*; *Drilling a Hole*; *Guru Vandana*; *Greasy Legs*; *Ski-ing and Gat Kirwami*; *Dream Scene*; and nine others. APPLE © ST 3350 \$4.98.

Performance: **Harrison film music**
Recording: **Very good**
Stereo Quality: **Very good**

Wonderwall is the name of an English film, as yet unreleased. George Harrison, of course, is the aesthetic Beatle, the *sitar* student of Ravi Shankar. The twelve tracks (some are sectionalized) included here represent Harrison's score for the film. Rare indeed is the movie music that stands on its own, and Harrison has no greater success with it than most composers do. Nor is he helped by the fact that the film calls for an eclectic array of styles, from quasi-ragas to music-hall ditties and jazz. To Harrison's credit, he handles the assignment well enough—technically. Unfortunately, although he approximates the various styles with wit and accuracy, he rarely comes up with material that sounds really original; each piece is vaguely reminiscent of something else—it's hard to recall just what—and only rarely establishes an identity of its own.

Harrison can have no complaints about his mixed bag of Indian and English musicians, especially *sarodist* Ashish Khan (the son of Ali Akbar Khan) and the superb *tabla* artist Mahapurush Misra.

D. H.

NOEL HARRISON: *The Great Electric Experiment Is Over*. Noel Harrison (vocals); instrumental accompaniment. *I'm Gonna Be a Country Boy Again*; *Don't Think Twice, It's All Right*; *Another Song to You*; *Nathan La France*; *Poor Cow*; and five others. REPRISE © 6521 \$4.98.

Performance: **Anti-cityism**
Recording: **Fair**
Stereo Quality: **Stifling**

Rex Harrison's son Noel, the folk singer, who appears on the cover of this one in a white Oklahoma hat, a violet shirt and tie, and baby-blue jeans, is a fellow who hates the city, and intends to let you know about it. The title song is a ballad, engendered of apparently wishful thinking, in which the city is described as being in ruins under a permanent blackout. In several other numbers he raises a pleasant voice in various complaints about urban life—dirt, traffic, pollution, rosh-rosh-rosh—but like the policemen in *The Pirates of Penzance*, he keeps singing of how he's going to leave, only he doesn't go. ("I'm going to be a country boy again," Mr. Harrison promised in one song, and I really began to wonder what was detaining him.) The record peters out in a series of bucolic stanzas about cows, spiders, and a far-away "blue island." So I guess he made it out of town after all.

P. K.

THE INCREDIBLE STRING BAND: *Wee Tam* and *The Big Huge* (see Best of the Month, page 76)

KAK. Kak (vocals and instrumentals). *HCO 97658*; *Everything's Changing*; *Electric Sailor*; *Disbelievin'*; *I've Got Time*; and four others. EPIC © BN 26429 \$4.98.

Performance: Lively
Recording: Excellent
Stereo Quality: Excellent

Kak is one more group with a kooky name and more than a bit of a debt to the Beatles. Yet their vitality is infectious, and they can sing and play up a storm. Their *Electric Sailor*, for instance, is a navy from outer space with a "double-wide grin" and "sparks flyin' off his electric feet," and a positively galvanic personage the way they sing of him. *Everything's Changin'* is delivered with such conviction you begin to suspect that maybe it really is. The quartet of white boys who make up Kak are not above helping themselves to whatever mannerisms are around and handy as grist for their mill, including a liberal dose of "soul," as in a bluesy ballad called *Disbelievin'*—but they do manage to assimilate what they borrow, and give it back as their own. High point of a fast-moving program is a "tricolony" of three contrasting moods, in each of which they open all the stops and really take off. A lively disc. *P. K.*

ROSLYN KIND: *Give Me You*. Roslyn Kind (vocals); orchestra, Lee Holdridge arr. and cond. *Give Me You*; *The Fool on the Hill*; *I Own the World*; *Summer Tree*; *Can I Stop the Rain?*; and six others. RCA © LSP 4138 \$4.98.

Performance: Good
Recording: Smooth
Stereo Quality: Excellent

This record is an entirely creditable debut by a young girl who happens, among other things, to be a half-sister of Barbra Streisand. Does she or doesn't she?—sound like Streisand, that is. Yes, in many ways; but in others, not really. Much of her phrasing and the sound of her voice itself are almost exactly like that of Streisand, which might be the result of genes, or just old-fashioned sibling rivalry. But it doesn't produce the grotesque simulated musical nervous breakdowns indulged in by so many ersatz Streisands. It is in this area of supercharged theatricalism that Miss Kind differs most radically from her half-sister—her whole approach to her material has a sweetness to it. For instance, in *Summer Tree* she sings a duet with herself that really does sound like two lighthearted kids harmonizing. In *Give Me You*, which is much more dramatic a song, Miss Kind seems quite out of her depth. As of now, she is singer capable of sounding startlingly like Streisand, but she shows none of the latter's ability as an actress. RCA, in a rare access of restraint, has refrained from identifying Miss Kind as any relation at all to Miss Streisand in the liner notes. Don't tell me good taste is coming back to the record business! *P. R.*

CLAUDINE LONGET. *Claudine Colours*. Claudine Longet (vocals); instrumental group, Ron Elliott and Nick DeCarlo arr. *Scarborough Fair*; *Canticle*; *Catch the Wind*; *Am I Blue?*; *Let It Be Me*; *I Think It's*

Cannonball Adderley Bill Evans George Russell Charlie Byrd Mongo Santamaria



Planet Earth: Cannonball Adderley RS-3041



Peace Pieces: Bill Evans RS-3042



George Russell featuring Don Ellis & Eric Dolphy RS-3043



Byrd Man: Charlie Byrd RS-3044



Mongo Soul: Mongo Santamaria RS-3045

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Gonna Rain Today; and six others. A & M
© SP 4163 \$4.98.

Performance: **Soft, sweet, French**
Recording: **Excellent**
Stereo Quality: **Good**

Miss Longet has depended heavily on her charming French accent, her tiny precious voice, and some time-proven hits in creating this album. She lisps a lot, which even in French is distracting. The selections are the expected standards of today's folk-rock—with *Am I Blue?* and *Hurry on Down* added. Neither seems to belong. Miss Longet is backed by great arrangements and musicians, and technically there is nothing wrong with "Colours." But the total effect is still just so-so.

I liked *Let It Be Me* and *Both Sides Now*. In fact, the second side of the disc is the better of the two. On side one, Miss Longet talks the lyrics a lot, and I find that gimmick just too corny for words. But she knocked me dead by singing *I Think It's Gonna Rain Today*. On this band, composer Randy Newman accompanies her on piano. This man is a strange but haunting pop poet and an accomplished musician. *Brava* to Miss Longet for including him. R. R.

RAFAEL MENDEZ: *Concerto for Mendez*. Rafael Mendez (trumpet); orchestra. *Zapateado; Minuet; Malagueña Salerosa; Bullfighter's Prayer; Concertino a Rafael Mendez.* DECCA © DL 75055 \$4.79.

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

The highlight of this album is the *Concertino a Rafael Mendez*, which was composed for the trumpeter by A. Mazzarelli Gilardi. It is suitably lush in orchestration and full of technical difficulties which display the virtuoso trumpet talent of Mendez in full flower. As music, it barely makes it. The first side of the disc is given over to standards such as *Zapateado* and *Malagueña Salerosa* in arrangements by Mendez, and they too display his flashy style. This is the seventh album of Rafael Mendez's trumpet gems, so there have to be some people somewhere who like this sort of thing. As for me, my lip begins to develop a sympathetic pucker along about the fourth band, and I begin to speculate that there has to be some reason other than the national music that keeps Ava Gardner in Spain. The sound here is muffled and foggy, and has a curious floating quality reminiscent of an open-air concert heard from the last row. P. R.

MORMON TABERNACLE CHOIR: *Beautiful Dreamer—Songs by Stephen Foster*. The Mormon Tabernacle Choir; organ accompaniment; Richard P. Condie, director. *Ring the Banjo; Open Thy Lattice; Love; Oh! Susanna; Old Folks at Home; The Glendy Burk; Hard Times, Come Again No More; Gentle Annie; Beautiful Dreamer; Jeannie with the Light Brown Hair*; and six others. COLUMBIA © MS 7149 \$5.98.

Performance: **Dreamy**
Recording: **Excellent**
Stereo Quality: **Super-special**

Dear Aunt Hattie,

I just came back to the dorm from the sit-in and I was so tired from breaking the furniture in the principal's office and holler-

ing at the pigs and the whole scene that I mean I was bushed. I just didn't have the energy to listen to the Lovin' Spoonful or even to smoke my after-school grass (which as I have explained to you is no worse than a third glass of sherry). Anyhow, I decided to play this record my roommate left around (he's from Peoria, and so square you could make a checker-board out of him). It's called "Beautiful Dreamer"—real psychedelic name—and it turned out to be a trip laid out by this guy Stephen Foster, who wrote two hundred songs, especially *Oh! Susanna*, and died of extravagance in his furnished room in New York City back in 1864 at the age of thirty-eight, a broken old man. I never heard of him, did you? It's pretty groovy, all about girls like Annie, who was gentle on his mind, and Laura Lee, and Jeannie, who had brown hair and was made of vapor, or something. (He must of made it with her, the way he went on.) He also



ANDY ROBINSON

Some good songs, some contemporary Kitsch

must of been all hung up on the black scene (he was a Southerner, I think) because there are songs about the Swanee River and missing his old house in Kentucky and the Camp-town Races, which sounds as though it's about like horses, and an old militant named Joe, who dies, probably in one of those confrontations they used to have down in Alabama, and one about the poverty scene called *Hard Times* that has a good message. The singers are a bunch of very religious Mormons who are always on Ed Sullivan and who do everything *big* but slow and nice and easy. They aren't exactly the Jefferson Airplane, but I like the instrument they sing with—it's an organ with 11,000 pipes (wow!) and can play up a storm. But are they, you know, with it? I'm sending along a copy and would like to know what you think. I mean, it's cool—it goes down like ice-cream—but is it relevant?

Your loving nephew,
P. K.

VAN MORRISON: *Astral Weeks*. Van Morrison (vocals, guitar); orchestra, Larry Fallon arr. and cond. *Astral Weeks; Beside You; Sweet Thing; Cyprus Avenue; Young Lovers Do; Madame George; Ballerin;*

Slim Slow Slider. WARNER BROS. © WS
1768 \$4.79.

Performance: **Garbled**
Recording: **Fair**
Stereo Quality: **Good**

This is another free-verse mind bender of an album performed by Mr. Morrison in a style that is something like an electric blender operating without its lid. Side one has the general title of *In the Beginning*, and side two is titled *Afterwards*—neither of which makes any sense to me, and the songs don't themselves. *Astral Weeks* must be about *something*, since it goes on for seven minutes, and Mr. Morrison is heard howling away during much of that time. *Madame George* is nine and one half minutes of incoherence in which, I promise you, I could not decipher one complete phrase. Morrison's voice is a cross between a Dylanesque yowl and a citified country hoot, and seemed to me just one more irritation. P. R.

RECORDING OF SPECIAL MERIT

PUFF. Puff (vocals and instrumentals). *Dead Thoughts of Alfred; Rainy Day; Vacuum; Walk upon the Water; Who Do You Think You Are; Go with You; Changes*; and five others. MGM © S 4622 \$4.98.

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

As I picked up this album I groaned. Yet another idiotically named group, yet another campy cover. I'd make quick work of this one, I promised myself. Lobbing it on to the turntable as if it were a discus, I went into the next room for a cup of coffee. (Sometimes these things sound better from a fair distance, and one can lose the awful nuances without a guilty conscience.) You guessed it: one of the best new groups that I'd heard in months. First credit should go to Ronn Campisi who has composed—and I assume arranged—all the songs here. Many of them are really lovely, including *I Sure Need You*, set in a fine arrangement and entertaining for every second of its almost seven-minute length; *Changes*, a dreamlike little song; and the sprightly *When I Wake Up in the Morning*. The finest characteristic of Campisi's composing and arranging is its un sentimental lyricism. He actually manages to make sweet sounds that seem absolutely contemporary. The group itself, at least on this recording, functions more as a choir sound than as a group of individuals, but the results suit the music to perfection.

I don't know whether or not this can be considered to be a legitimate "rock" album, but I do know that it gave me a great deal of pleasure, and I think it might to many of you. P. R.

ANDY ROBINSON: *Patterns of Reality*. Andy Robinson (vocals); instrumental accompaniment. *Absolutely the End; Ballad of a Summer Girl; The Exhibition; Provider; Patterns of Reality*; and five others. PHILIPS © PHS 600289 \$4.98.

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

I wish I could be sure the title of the first song on this record had some truth to it: if only it *were* absolutely the end of war songs,

peace pleas, folk-y poets—with or without hair—and that absolutely endless beat that just won't quit. I wonder if Bach ever inspired in his listeners the thought, "If he writes one more fugue, I'll scream!"

Andy Robinson really doesn't deserve to be the recipient of this venom. He's just the straw that has broken this camel's back. I have listened to one disc after another on which rather talented kids express themselves through a lot of verbiage which, when sifted, leaves nothing more substantial than a slight dust of rebellion and youthful dreams of anarchy. Are all these would-be poets so sure that "to be free" is what they really want? Do they have any idea what being "free" really means? And even if they got that way, which I presume means "free" of restraint and able to (oh, how I hate to say it) "do their own thing," could all of them put together write even one definitive song on the subject? I guess it was just as boring to listen to thousands of moons rhyming with Junes and spoons and croons in other days. *Kitsch* has always been with us; it's just that today every Tom, Dick, and Arlo seems to have access to a recording studio.

But back to Andy Robinson. As these groups go, his is certainly one of the best. Musically, the players are soundly schooled and practice their art admirably. The album offers a variety of interesting tempos, and a galaxy of string instruments over which Andy insists on singing those drippy lyrics (Robinson has written all the selections here, and done some of the arranging).

It's unfortunate that today's musicians haven't gone back to those original "big-band" arrangements in which the players, both ensemble and solo, created the style, and the vocal was a sometime thing that added a simple fillip to the overall musical picture. In *Maiden Voyage* Andy Robinson seems to have caught on to this styling, and it is here that the record settles down to being good listening. The final song, *Patterns of Reality*, is very lovely and gives us a clue to how really good today's youngsters can be. I hope this song signals a change away from the cruelly persistent beating to death by drum and sitar that we have all undergone.

Dear Andy Robinson: we all want to love you more than you can know. Give us a chance, huh, kid? R. R.

MONGO SANTAMARIA: *Stone Soul*. Mongo Santamaria Orchestra; Sonny Fortune (alto saxophone solos). *Cloud Nine*; *Stoned Soul Picnic*; *Little Green Apples*; *See-Saw*; *Son-of-a-Priest Man*; *Love Child*; and four others. COLUMBIA © CS 9780 \$4.98.

Performance: Cerebral cha-cha
Recording: Excellent
Stereo Quality: Excellent

Like Pete Fountain, Mongo Santamaria is an instrumentalist (congas and bongos). But unlike Mr. Fountain, Mongo makes waves. Big waves. His suave savagery as he attacks each song *à la Latin* is one of the wonders of the music world.

The Sixties are not usually thought of as a "Great Band Era," yet in the last few years we have seen the spectacular ascendancy of Herb Alpert, Sergio Mendes, and, of course, Mr. Santamaria. Alpert's mariachi trumpets, once a novelty, have worn pretty

thin, and I'm afraid that's where I also stand on Santamaria. Just how many of these cerebral cha-cha records (more sophisticated approaches to the Latin beat) am I expected to own? At least the admirable Sergio Mendes changes tempos and music and has charming vocals to keep me interested. For Mongo to take the highly inventive and original Laura Nyro hit *Stoned Soul Picnic* and wrap it up in a borscht belt cha-cha is ludicrous, and an injustice to Miss Nyro. But then Cole Porter must have sworn a few times in his life about the mistreatment of his work.

So, Mongo is a wonder of the musical world, but even a wonder can become a drag. People who live in the shadow of the Sphinx probably no longer pay any attention to the thing. R. R.

JEANNIE SEELY: *Little Things*. Jeannie Seely (vocals); instruments. *Little Things*; *Just Because I'm a Woman*; *Maybe I Should Leave*; *Welcome Home to Nothing*; and seven others. MONUMENT © SCLP 18104 \$4.79.

Performance: Sob-sob!
Recording: Modern Grand Ole Opry
Stereo Quality: Okay

Though Jeannie Seely is pictured wearing a very chic pantsuit on the back of this album, deep down inside she's really made of corn-bread and calico. What is a Jeannie Seely, they dare to ask. Well, she's obviously a very sad little girl. She sobs, moans, and cracks her poor voice throughout, while the electric guitars slither in the old-fashioned, hung-over, drawn-out, musical-saw effect of Ernest Tubb. And if Jeannie's not sobbing to a slower-than-slow tempo, she's sobbing while she's square-dancing. In her boring songs, she's paranoid because maybe she's been unfair; she's paranoid and maybe she should leave; she's paranoid just because she's a woman. A dose of salts to her and anyone in the audience who really identifies with this type of song. They had better go directly to the Tallahatchie Bridge and jump.

I know country-and-western is part of our heritage, and I really like a lot of it, but I'm getting uncomfortable being constantly reminded we are all nothing more than unhappy hillbillies. It just isn't true anymore in an age when we're on our way to the moon. R. R.

SILVER APPLES: *Contact!* Silver Apples (vocals and instrumentals). *You and I*; *Water*; *Ruby*; *Gypsy Love*; *You're Not Fooling Me*; and four others. KAPP © KS 3584 \$4.79.

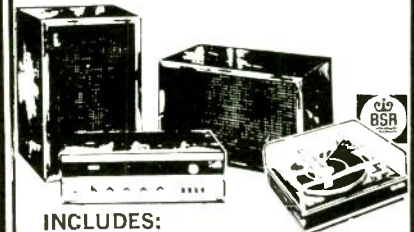
Performance: 2001
Recording: Who knows?
Stereo Quality: Good

Silver Apples jets into the nether-nether land of psychedelic, electronic-inspired musical tricks of tomorrow. Don't run away. Stay right there and suffer along with me. I'm just not ready yet to turn the world over to the talentless nuts of tomorrow who will groove on this mess, and I'm too young to be blasé. Until a better word comes along, I guess "suffer" will have to do.

So I'm warning you, Silver Apples, I'm getting high with you. I'm right there in the cockpit of that superjet on the front jacket and I'm hanging in there for the crash landing depicted on the back. I'm going to play

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this record over and over until I get the message. I know there is one. I think it's half-Oriental and half-electric, as if Buddha suddenly got plugged in. It's just that it's a little hard to figure out the whole code for "Contact!" without simply admitting that you need to be on a trip to get the most out of it. Stone cold sober and without benefit of even an antihistamine tablet, it's a bit puzzling.

Maybe if I outline the facts (there are none on the jacket, inside the jacket, or on the disc itself, so Silver Apples obviously wants to leave its listeners in the DayGlo dark), I will be able to dissipate the fantasies, both Silver Apples' and mine. Fact 1: you can't dance to Silver Apples. Fact 2: you can't listen to Silver Apples without experiencing an overwhelming impulse to break the record into several thousand pieces. Fact 3: Silver Apples drives cats and dogs bananas, so if you have pets, don't play the record unless you want them unhappy. Fact 4: Silver Apples is about as original as those electro-magnetic-plated vegetables Jasper Johns (or was it Andy Warhol?) sold in a real supermarket some years back. Fact 5: Help!

R. R.

SNOW. Snow (vocals and instrumentals). *The Flying Miraldos; Song of the Sirens; Where Has My Old Friend Billy Jones Gone; The Golden Oldie Show;* and six others. EPIC © BN 26435 \$4.98.

Performance: **Sentimentally sixteen**
Recording: **Irritating, but good**
Stereo Quality: **Excellent**

Since Snow is a group of five kids (to judge from their youthful shadowy faces on the cover), why must they be reminiscing already? But then I keep forgetting that it is really *only* the young who are sentimental over hound dogs, barn doors, first kisses, and—get this—their very first trips on LSD. To compound their crying over yesterday's still freshly-spilt milk, they do it with sitars and plugged-in instruments all thundering that dreadful monotonous beat of the Orient. Lyrically, Snow asks endless questions like any brood of precocious children: "Where has my old friend Billy Jones gone?" (they knew him in the second grade); "What would you do if I hung up on you?" (as they so obviously have done to each other). When they are not asking questions, they beg me to listen while they tell how they stayed up until three a.m. listening to radio's "Golden Oldie" show (record hits of the Fifties and early Sixties), or they take a fantasy trip with Uncle Timothy in his high-flying balloon. I suppose this is a reference to the now-passé high priest of LSD, Dr. Timothy Leary. Imagine getting sentimental over the good grey Doctor! Why, he was *only yesterday*. Then, to ear-shattering screams of electric "gags" (I mean they make me gag), they attempt to move their audience by telling about some trashy Uncle Tony who lost his wife Nell when she tumbled from the high wire as part of a carnny act called *The Flying Miraldos*. After a horror called *Sweet Dreams*, which is guaranteed to keep listeners awake with the screaming meemies, they indulge in a little psychedelic zoology by dissecting a butterfly—verbally and musically.

This album proves that these five little nightmares may have gotten out of the second grade and into Biology I, but they are

emotional drop-outs and musical cop-outs, relying on volume and a passing electronic fancy. I'm sure their next album (God forbid) will wax sentimental about the passing of the Moog synthesizer.

R. R.

JOANNE VENT: *The Black and White of It Is Blues* (see Best of the Month, page 77)

THE PAT WILLIAMS BAND: *Think Pat Williams*, Orchestra, Pat Williams arr. and cond. *Girl Talk; Think; Like Always; Hey Jude; Chicken Feathers;* and five others. VERVE © V6 5056 \$4.98.

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

This is a big, glossy album with some fine individual work by Zoot Sims on tenor sax. Pat Williams has arranged and conducted a number of moderately contemporary songs



ZOOT SIMS

Sparks a swinging contemporary program

in an inventive and swinging way for an audience that I would think to be well into its thirties but who still like the feeling of being "with it." Sims sparks most of the numbers he performs in, and his work in *Hey Jude* is particularly impressive—as it is also when he teams with Marvin Stamm's trumpet in *Think*. The recorded sound all the way through is especially fine, with sensible and tasteful stereo separation and a silky resonance. As I say, it is a good enough album, but perhaps not worth buying, since I am sure it will turn up continually on one of those "good-music" stereo stations that seem to provide the "musical" background to so much of America's activities.

P. R.

WOOL: *Wool*. Wool (vocals and instrumentals). *Love, Love, Love, Love, Love; Combination of the Two; If They Left Us Alone Now; To Kingdom Come;* and five others. ABC © ABCS 676 \$4.98.

Performance: **Rock impersonations**
Recording: **Very good**
Stereo Quality: **Very good**

A number of writers on pop music have commented lately about the need for good interpretive rock groups, that is, groups to provide good alternative versions of the new pop-music standards. Few young musicians

are willing to take the chance of measuring themselves against established performers, however, preferring the less demanding, and potentially more profitable, road of developing their own material. Wool is an exception. On this new disc they offer relatively convincing imitations of the Jefferson Airplane, the Mamas and the Papas, and Big Brother and the Holding Company. In the case of the latter, Wool does an effective run-through of Sam Andrew's *Combination of the Two*, with lead singer Claudia Wool offering a surprisingly successful impersonation of Janis Joplin.

But although Wool (like the Candy-men before them) can duplicate the styles of the name rock groups, the quality of their interpretations is lightweight, as though they are more comfortable dealing with the externals than with the guts of the musical matter. Only briefly, as on the original *If They Left Us Alone*, does the group's work imply quality strong enough to hold one's attention (although they should have omitted the poorly played drum).

A pleasant group, then, and one that seems to have considerable unused potential. I look forward to their next recording with some curiosity.

D. H.

COLLECTIONS

ENCORES FROM THE 30's: Volume 1, 1930-1935. Vocals and instrumentals by thirty-six artists. *I Got Rhythm* (Ethel Waters); *Body and Soul* (Paul Whiteman and his Orchestra); *Brother, Can You Spare a Dime?* (Bing Crosby with Lenny Hayton and his Orchestra); *Snuggled on Your Shoulder, Cuddled in Your Arms* (Kate Smith); *I Love a Parade* (Harry Richman); *You Are Too Beautiful* (Al Jolson); *I Gotta Right to Sing the Blues* (Lee Wiley, with Victor Young Orchestra); *Forty-Second Street* (The Boswell Sisters); *Honeysuckle Rose* (Joe Sullivan); *Don't the Uptown Low-down* (Mildred Bailey and Dorsey Brothers Orchestra); *Heat Wave* (Karl Kress and Dick McDonough); *Music Makes Me* (Fred Astaire); *Blue Moon* (Connie Boswell); *I Found a New Baby* (Mills Brothers); *Cocktails for Two* (Carl Brisson); *Beautiful Girl* (Ozzie Nelson and his Orchestra); *Winter Overnight* (Helen Morgan); and fifteen others. EPIC © L2N 6072 \$9.98.

Performance: **Down Memory Lane**
Recording: **At Memory Lane speed**

This album is exactly what it appears to be—for nostalgia buffs only. Some of it is pathetic, and some of it is great, and some of it is funny, and some of it is sad. I find that a few of the big ones were over-rated and lots of them were so brilliant there's no telling how great they might sound if recorded by today's high standards. The spirit is all there, however. The Depression is all there and the fake glamour and the real blues and the innovations of people like Astaire. There are rarities such as Carl Brisson, the man who used to give his silk hats to the hansom cab drivers outside the Plaza. There are the little-known and now little-heard Lee Wiley and Connie Boswell, and there is Kate Smith in an improbable condition. I won't say it's a collector's item; that's such a cliché. I'll just say that if you dig the Depression era, then you'll want this curio to give your view backwards through the time machine some musical perspective.

R. R.

JAZZ



DUKE ELLINGTON: *North of the Border in Canada.* Duke Ellington (piano); the Ron Collier Orchestra. *Aurora Borealis*; *Silent Night, Lonely Night*; *Nameless Hour*; *Fair Wind*; *Collage #3*; *Song and Dance*. DECCA © DL 75069 \$6.79.

Performance: **Crackling**
Recording: **Bright**
Stereo Quality: **Good**

Although I pretend to no authority on the subject of far-out jazz in the United States, my impression is that its apostles would find a good deal of the music on this issue a little old hat. Which is probably the precise reason I enjoyed it.

Ellington is cast in the role of visiting fireman here, since, according to Decca's sleeve annotation, neither compositions, arrangements, nor orchestra were his but, instead, the products of a group of Canadian composers and musicians. As far as the instrumentalists are concerned, the recording should disabuse anyone of the idea that there are no first-rate jazzmen in Canada. Collier's players hold their own with Ellington—and that takes a good deal of holding. As far as the compositions themselves go, they run a weird stylistic gamut. Visitor that I am from the classical lineup of this magazine's review staff, I am perhaps mistaken in expecting consistency in jazz composers and arrangers. Norman Symonds' *Nameless Hour* is a pretentious attempt to appropriate certain complex chromatic techniques developed by modern composers of "serious" music. Actually, I was well into the piece before I could distinguish it from the sort of "third stream" music that the American composer Gunther Schuller used to talk about—what with the Bartók-like incantational melodic style, the twelve-tone-like skips and octave displacements, and the Weberian fragmentation of the line. That the composer of this piece could also have composed the straightforward, and extremely pretty, pop-tune-like *Fair Wind* suggests a curious ambivalence.

As for Ron Collier's own contributions, *Aurora Borealis* and *Silent Night, Lonely Night* are both on the conventional side—the first, in particular, evokes the big-band sound of American jazz of the Forties. Gordon Delamont's *Collage #3* is a straightforward torch song that gives Ellington an excellent chance to project his own style; on the other hand, his ambitious *Song and Dance* is a curious mélange. It opens with a sort of Palestrina-like canonic episode, which is in no way justified by anything that happens later—namely, a big, lush solo passage for Ellington and an up-tempo finale. Each of the parts is attractive but they add up to a somewhat hybrid whole.

The playing, as I have suggested, is very classy; the recorded sound is excellent.

William Flanagan

RECORDING OF SPECIAL MERIT

JOE HENDERSON: *Tetragon.* Joe Henderson (tenor sax); Don Friedman and Kenny Barron (pianos); Ron Carter (bass); Jack De Johnette and Louis Hayes (drums). *Invitation*; "R.J."; *The Bead Game*; *Tetragon*; and three others. MILESTONE © MSP 9017 \$4.98.

Performance: **Versatile modern jazz**
Recording: **Very good**
Stereo Quality: **Very good**

Traditional jazz values are still with us, thank goodness. Henderson is one of the "new" players who are equally comfortable with the complex harmonies of a romantic ballad like *Invitation* and the avant-garde maze of a free improvisation like *The Bead Game*. He is assisted superbly by two rhythm teams, each of which has its own attractive qualities: Friedman and De Johnette play a flowing, rounded rhythm, while Barron and Hayes accent a jagged, driving swing. Ron Carter, a sturdy, totally eclectic bassist, adapts perfectly to both styles.

Henderson has shown signs of breaking out lately. If his work here is any indication, he may be moving into a commanding position on his instrument. Keep an eye on him.

D. H.

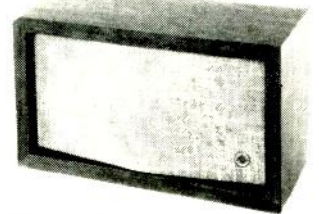
KEITH JARRETT: *Restoration Ruin.* Keith Jarrett (vocals, harmonica, recorder, soprano sax, guitar, bass guitar, bongos, tambourine, drums, piano, organ, sistra); string quartet. *Restoration Ruin*; *All Right*; *For You and Me*; *Have a Real Time*; *Sioux City Sue New*; and five others. VORTEX © 2008 \$5.79.

Performance: **Good songs, poor singing**
Recording: **Very good**
Stereo Quality: **Very good**

The first time I heard Keith Jarrett with Charles Lloyd's group, I was impressed with his extraordinary abilities. He is one of those rare talents who seem to materialize, full-blown, completely in command of the full range of contemporary music. At the dewy age of twenty he was already working into his improvisations everything from Cageian string-plucking and wood-banging to pure, straight-ahead jazz swing. As a fillip, he occasionally doubled on drums, soprano saxophone, and recorder. Even so, I was hardly prepared for a recording on which he would play these instruments plus five or six others, write all the material, and sing all the songs. Well, fantastic a performance though it may be, it doesn't quite come off. Jarrett meets his nemesis when he begins to sing; his superb musical ear doesn't translate into vocal control. Jarrett surely knows where he would like to place his voice, but he lacks the experience and the control to do it very well. As a result, he frequently sings so distressingly out of tune as to undermine his really excellent material.

On the positive side, Jarrett has written some lovely songs. He wisely has chosen to steer clear of avant-garde jazz elements in favor of a surprisingly pristine lyricism. And he is blessed with a musical sophistication which leads him into areas one rarely encounters in the usual pop material. Such pieces as *Where Are You Going?*, *Sioux City Sue New*, and the title work are fully the equal of the best pop music being produced today. They deserve to (and

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probably will) be performed by other artists.

All in all, this is an entertaining record. Despite the occasional flaws of pitch and articulation, it should be heard for Jarrett's considerable assets.

D. H.

EDDIE MILLER: *With a Little Help From My Friend*. Eddie Miller (tenor sax); orchestra. *Out of Nowhere*; *Alfie*; *We Two Blues*; *Sophisticated Lady*; *What's New*; *Dream*; *New Orleans*; and four others. CORAL. © CRL 757502 \$4.98.

Performance: **Anna-one-two, one-two**

Recording: **Fair**

Stereo Quality: **Good**

In the Forties, Eddie Miller was best known as a Dixieland jazz tenor-sax man. Approaching the Seventies, he now sounds not just mellowed but almost calcified. The "sweet" numbers, such as *Alfie* and *Out of Nowhere*, feel like butterscotch sauce being poured in your ears, and the "jazz" numbers, such as *We Two Blues*, which he performs with Pete Fountain on clarinet (the "Friend" of the title), or *Dream*, sound as if they are coming to you live from the music studies room of the Smithsonian Institution. Who buys albums like this? P. R.

COLLECTIONS

THE ENCYCLOPEDIA OF JAZZ ON RECORDS. Vol. I: Jazz of the Twenties. *Aunt Hagar's Blues* (King Oliver's Dixie Syncopaters); *King Porter Stomp* (Jelly Roll Morton); *Tin Roof Blues* (New Orleans Rhythm Kings); *Wild Man Blues* (Johnny Dodds' Black Bottom Stompers); and eight others. **Vol. II: Jazz of the Thirties.** *Chinatown, My Chinatown* (Glen Gray); *St. Louis Blues* (The Dorsey Brothers); *Walkin' and Swingin'* (Andy Kirk); *Sing Me a Swing Song* (Chick Webb); and eight others. **Vol. III: Jazz of the Forties.** *I Get a Kick Out of You* (Artie Shaw); *Gambler's Blues* (Stan Kenton); *Honey-suckle Rose* (King Cole Trio); *How Deep Is the Ocean?* (Coleman Hawkins); and eight others. **Vol. IV: Jazz of the Fifties.** *Good Bait* (Red Norvo); *Sweet Lorraine* (Errol Garner); *I'm Forever Blowing Bubbles* (Charlie Ventura); *When the Saints Go Marching In* (Louis Armstrong); and eight others. DECCA © DXS 7140 \$4.79 each.

Performance: **Uneven**

Recording: **Varies according to date**

Stereo Quality: **Electronic**

This four-record collection was issued in 1957 as a "... recorded counterpart of *The Encyclopedia of Jazz*..." with the collaboration of the author, Leonard Feather." The recordings included in this boxed set are identical, except that largely superfluous electronic stereo has been added. The obvious question is why? Why reissue a collection that was patently inadequate when it was originally released over a decade ago? And I'm afraid the answer is that it probably will sell. I can see it now, sitting happily on a shelf, side by side with "Favorite Melodies from Classical Music," "Best Loved Arias," and "Ballet Highlights."

I know. It's not fair to criticize Feather (or Decca) for the fact that the company's catalog is not complete enough to produce a truly representative four-decade history of

jazz. For that matter, no single record company's catalog is adequate for such a grand project. But if that's the case, then why bother to try? Yes, I know, I've already answered the question.

Consider some specifics. On the recording devoted to the Forties, one extremely brief solo by Charlie Parker, recorded in 1942 when he was a sideman with Jay McShann, is included. Dizzy Gillespie, Oscar Pettiford, Thelonious Monk, Max Roach, Kenny Clarke—and practically every other major innovator of the Forties—are absent. And on the recording devoted to the Fifties, nowhere does one hear a note from Miles Davis, Sonny Rollins, Charles Mingus, John Coltrane, etc., etc.

What we do hear from the Forties is Stan Kenton, Eddie Heywood, Artie Shaw, and King Cole. Great jazz, eh? And the Fifties group is about the same: Erroll Garner (on a date made in 1945, Elmer Bernstein con-



COUNT BASIE
His Thirties band in a jazz encyclopedia

ducting the music from *Man with the Golden Arm*, Ralph Burns, and John Graas.

To Feather's credit, where good Decca material was available, it is generally included. Thus the Twenties disc has Louis Armstrong with Johnny Dodds, three fine piano tracks from Jelly Roll Morton, Pine Top Smith and James P. Johnson, swinging Joe Venuti and Eddie Lang, and one of the better versions of Ellington's *East St. Louis Toodle-oo*. Several excellent big-band tracks are included on the Thirties disc, especially those by Fletcher Henderson, Count Basie (with romping Lester Young), and Jimmie Lunceford. Also, fine performances are heard from Sidney Bechet (with Noble Sissle), Chick Webb, and Andy Kirk.

The quality drops considerably on the Forties and Fifties discs, but there are a few good samples from Coleman Hawkins, Roy Eldridge, Art Tatum (with Joe Turner singing the blues), Billie Holiday, Charlie Ventura (his group with Jackie Cain and Roy Kral survives two decades with remarkable freshness), and Tony Scott.

Whether or not a few isolated tracks are worth the overall price of admission is a personal decision. I, for one, would rather spend my hard-earned dough on the many well-prepared and documented reissues that now are available.

D. H.

FOLK



THE LONG HARVEST—Traditional Ballads in their English, Scots, and North American Variants. Peggy Seeger and Ewan MacColl (vocals). *The Twa Sisters*; *The Cruel Mother*; *Lord Randal*; *The Baffled Knight*; *Riddles Wisely Expounded*; *The Elfin Knight*; *The Daemon Lover*; *The Dreadful Ghost*; *The Gosport Tragedy*. ARGO © ZDA 66 and ZDA 67, (M) DA 66* and DA 67* two discs \$5.95 each.

Performance: **Studios**

Recording: **Good**

Stereo Quality: **Good**

Folk ballads live long romantic lives, turning up like the musical vagabonds they are in various lands, getting fitted out with variant texts and tunes, and changing their names and characters to conform with the geography and politics of their new abodes. The ballad of Lord Randal, for example (he's the chap who goes to the woods, is poisoned by his sweetheart, and returns home to tell his mother to "make my bed soon, for I'm weary wi' huntin' and I fain wad lie doon"), has proliferated into more than a hundred documented versions. In England and Ireland he retained his title for centuries but when he reached North Carolina he discarded it and called himself plain Jimmy Randall. As Jimmy dies, his mother asks how he proposes to dispose of his goods and livestock. In urban parts of Wales and Cockney London, he turned into "Henry, my son." And some scholars say it was the same Lord Randal who metamorphosed into "Billy Boy" whose girl can bake a cherry pie "quick as a cat can wink her eye." The romance of the folk ballad is of particular interest to Ewan MacColl and Peggy Seeger, a pair of tireless folklorists and singers who have prepared a ten-record series on the subject, of which these are the first two. On the first record, with the aid of a fastidiously documented text, they trace the history of ballads related to such jolly themes as that of *The Twa Sisters* (one of them pushes the other into the water and drowns her because they're both out after the same boy friend); *The Cruel Mother* (she stabs her two illegitimate children with a penknife); *The Baffled Knight* (a clever girl cheats him out of "having his will" with her and then taunts him for being timorous), and the aforesaid Lord Randal. The second record deals with ghosts of girls who board ships to haunt sailors (*The Gosport Tragedy*, *The Dreadful Ghost*, and *The Daemon Lover*), *Riddles Wisely Expounded* (how to tell the Devil when he comes around asking questions), and *The Elfin Knight*, which has been getting plenty of attention in the pop world recently through the canticle from the version known through the ages as *Scarborough Fair*.

It's all fascinating stuff to read about, and even to hear, as the two collectors per-

form the songs in their Scottish, English, and American variants with a firm grasp of the different regional accents, intonations, and rhythms involved—sometimes unaccompanied, sometimes with the aid of an expertly strummed guitar. In lengthy listening, though, the limited range of the performance makes for a certain monotony. One begins to long for a John Jacob Niles or even a Richard Dyer-Bennet to break the pattern, abandon the preoccupation with exactitude, and bring a couple of songs more arrestingly to life. As the series goes on, it is more educating than entertaining. *P. K.*

THE PENNYWHISTLERS: *A Cool Day and Crooked Corn.* The Pennywhistlers (vocals); Ruth Ben Zvi (tupan and tambourine); Arthur Rose (dobro and mandolin); Billy Vanaver (tambura and guitar). *Iz Dolu; Bre Petrunko; Main Rue Platz; Die Nevesti;* and nine others. NONESUCH © H 72024 \$2.50.

Performance: Engaging
Recording: Good
Stereo Quality: Good

This is a collection of Balkan, Israeli, Russian, and English-language songs. The only



HOW TO STEAL AN ELECTION (William F. Brown-Oscar Brand). Original-cast recording. D. R. Allen, Barbara Anson, Beverly Ballard, Ed Crowley, Clifton Davis, Carole Demas, Del Hinkley, Thom Koutsoukos, Bill McCutcheon (players). RCA © ISO 1153 \$5.98.

Performance: How to kill an evening
Recording: Small scale
Stereo Quality: Good

The only good musical—indeed probably the only really funny play—about American politics remains George Gershwin's *Of Thee I Sing*. It had a wonderful score, a satiric and painfully true book by Morrie Ryskind, and, from reports, a classic performance by the great Victor Moore. *Of Thee I Sing* was produced in the early Thirties, when, I guess, there were a lot of things that you could kid about. Today, I don't think the American political system is a subject that lends itself to any but the most expert comic treatment. The implications are too vast and potentially tragic for the whole world. This feeble attempt, which at moments becomes actively nasty in outlook, is the work of Oscar Brand (music and lyrics) and William F. Brown (book), and thoroughly bears out its subtitle, "A Dirty Politics Musical."

The plot is about two bruised young veterans of the 1968 Chicago convention who meet at Cal Coolidge's "multi-media headquarters" (whatever the hell that means) and are given a rundown in songs about political chicanery in American history. The songs are mostly the genuine article, rather clumsily arranged by Mr. Brand. Since they don't make very enjoyable listening here, your best bet would probably be to go back to the November 1968 issue of this magazine for an article by Robert Offergeld about campaign songs. There is more wit in three paragraphs of that piece than there is on this whole record. It's all pretty dreary, the foggy naïveté of the closing songs given to the hero and heroine most especially so. This is one of those off-Broadway show recordings, which means it sounds as if it were recorded in a phone booth, and the principal accompaniment is that same piano player who has been hanging around since the invention of *The Fantasticks*. Even in an off year, this one is a sure loser. *P. R.*

SWEET CHARITY (Cy Coleman-Dorothy Fields). Original soundtrack recording. Shirley MacLaine, Sammy Davis Jr., Chita Rivera, John McMartin, Stubby Kaye, Paula Kelly (vocals); orchestra, Joseph Gershenson cond. DECCA © DL 71502 \$5.79.

Performance: There's gotta be something better than this
Recording: Typical soundtrack
Stereo Quality: Unconvincing

(Continued on next page)

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Charity Hope Valentine, who first appeared several years ago as Cabiria in Federico Fellini's film *Nights of Cabiria*, is a heart-of-gold little hooker who suffers the professional liability of falling in love with heels, scoundrels, or weaklings. First to play the girl who cannot separate the riff from the raff was Giulietta Masina in the film. Then came Gwen Verdon in the Broadway musical, and now we have Shirley MacLaine in the film-musical version. She is the weakest of the three.

Miss MacLaine is surely one of America's finest performers, but her abilities as a singing actress, as displayed here, are a distinct disappointment. Her voice is no more than a childlike chirp, conveying little meaning to these often really outstanding lyrics. The best song in this show is *Where Am I Going?*, and Miss MacLaine fluffs it unforgivably. Its lyrics are the essence of the character of Charity, a truly fine achievement of dramatic story-telling by the great Dorothy Fields. The music by Cy Coleman has a fine build from desperation to despair to fatalism. Barbra Streisand's recording of it was melodramatic, and, while effective, seemed emotionally a bit shallow: she really had not lived enough in sheer number of years to communicate the sadness of a wasted life. In the original Broadway-cast recording, however, Gwen Verdon gave it one of those once-in-a-decade performances. In a worn, husky voice she conveyed a lifetime of disappointment and shattered hopes, and her reading of the final line, "You tell me," had enormous impact, seeming to come straight from the soul of a girl who would always be one of the emotional wanderers of this earth. Miss MacLaine misses this by a mile. Her interpretation comes over as a cross between a pour and a sigh.

This song is the most important miss in the album, but there are several others. *There's Gotta Be Something Better than This*, a production number involving Charity and two other "hostesses," which in the Broadway-cast recording has the velocity of the hips of a go-go dancer, here sounds as if it were recorded in three different studios and then edited together, so that each area on the 70mm screen (the size of a half acre) would seem to be producing some sort of sound. Aside from the strange recording techniques, the number itself is a listless affair aurally. Listlessness also pervades *The Rhythm of Life*, which Sammy Davis, Jr., performs as if it were a slow ballad instead of the send-up baroque joke that it was on the stage. And so it lumbers on. The jaunty *If My Friends Could See Me Now*, sung by Charity as she meanders through a movie star's luxurious suite, sounds more like Shirley Temple than Shirley MacLaine. Even Stubby Kaye, one of the *Guy and Dolls* immortals, sounds subdued and filtered in *I Love to Cry at Weddings*.

In short, almost everything possible seems to have gone wrong here—at least so far as the record is concerned. The film itself may or may not have its moments, but somehow I rather doubt it listening to the album. Come back, little Cabiria. P. R.



SPOKEN WORD



ISRAEL 20 (Wolf Mankowitz-Julian More). Produced in honor of the twentieth anniversary of the birth of the State of Israel. Molly Picon, Miriam Karlin, David Kossoff, Ron Moddy, and others (actors); Emmanuel Fisher Choir, Emmanuel Fisher director. London Festival Orchestra, Stanley Black cond. *Overture—Shema; Masada; Am Yisrael Chai; Kinneret; Chus Elohai; Heat of the Desert; Renunciation of the Reserves; Sharm Al Sheikh; Nasser v. Rabin; Yerushalaim Shel Zahav (Jerusalem of Gold); Hatikvah.* LONDON (S) SP 44120 \$5.98.

Performance: Hard-breathing and hallowed
Recording: Exhausting
Stereo Quality: Overwhelming

Records commemorating historical occasions only rarely come off, even for passionately partisan listeners. They suffer from over-production, self-congratulatory ardor, and solemnity. Wolf Mankowitz (the screenwriter of such distinguished movies with Jewish themes as *The Bespoke Overcoat* and *A Kid for Two Farthings*) and his collaborator Julian More have tried to take the curse off this one, honoring the twentieth anniversary of Israel, by supplying interludes of humor in their script, but the presence of Molly Picon and a whole battery of other excellent performers notwithstanding, this only compounds a host of difficulties; their text, despite the interpolation of jokes, sounds glaringly commissioned, heavy-handed, and embarrassing. The usual clichés abound: the voting in the UN as the State of Israel is ushered into being; the air-raid sirens and "war of extermination" threats from the Arabs; the quotations from political leaders; the rescue of refugees; an archeological interlude in the form of a miniature drama about the discovery of Massada, where Jews died by their own hands rather than submit to capture by Roman legions; the voice of Hitler; the Eichmann trial; the Sinai campaign; the Six-Day War that had to be over so the army wouldn't have to "fight on Shabbos." So the album plods its predictable, cluttered course.

Alternating with the spoken passages come a whole array of musical numbers with a huge orchestra under Stanley Black and enough singers and sound effects for a dozen TV spectaculars, all huffing and puffing and trying to blow breath into this Golem of a Zionist pageant. The songs that are sung are mostly familiar hits—the sweetly moving *Kinneret*, *Sharm Al Sheikh*, and *Jerusalem of Gold* are typical—but perish inevitably under the weight of ornate arrangements and hard-driving vocalizing. By the time the jokes are ticked off—in a kind of vaudeville routine toward the end—an unsounded, cumulative pedal note of sadness that so much suffering has not yet earned surcease from anguish for the people in that troubled part of the world makes mirth impossible. I could

hardly wait for *Haikis* and relief from all the Phase Four shrill shouting and forced laughter. A rather tacky assemblage of photographs with the album adds little to its value. P. K.

POETS FOR PEACE. Richard Eberhart, Paul Goodman, Richard Wilbur, Louise Bogan, and others (readers). SPOKEN ARTS M, SA 990 \$5.95.

Performance Variable
Recording Commendable

"Poets for Peace" is more of a manifesto plain than a poetry record simple. One November night in 1967, a number of poets read their poetry to a large audience in Town Hall, New York. They were bound by one emotion—their hatred of war, their distrust of armies. The concert had been organized by Ned O'Gorman, himself a poet, and the poets collaborating were not impelled to offer poems specifically to do with war, although, seeing the circumstances, many did. The sincerity of these poets is itself beautiful. Not all the poems are equal in merit, and certainly not all of the reading is distinguished—when that very fine actress Marian Seldes reads one of the poems, the effect is electrifying—but this quiet protest, or rather this quiet non-protest, seemed immeasurably moving simply through its abiding spirit of peace. This spirit even emerges from the record. C. B.

RECORDING OF SPECIAL MERIT

WILLIAM SHAKESPEARE: *Pericles*. Paul Scofield, Felix Aylmer, Judi Dench, Miriam Karlin, Charles Gray (performers); Howard Sackler, director. Music composed and conducted by Marc Wilkinson. CAEDMON © SRS 237 three discs \$18.85.

Performance: Authoritative
Recording: Excellent
Stereo Quality: Excellent

Caedmon continues to place us in its debt with compelling and authoritative recordings of Shakespeare. These recordings are not simply the gathering together of an all-star cast (although very often they contain some of the very finest of British actors) but, much more, they represent a sense of ensemble playing comparatively rare in groups gathered together especially for recordings. In this Caedmon is undoubtedly helped by the direction of Howard Sackler, who has a wonderful sensitivity with the spoken word. Also there is the British tradition of radio Shakespeare, so long fostered by the BBC, that enables British actors to provide these non-visual performances with just those extra aural nuances that make a radio or recorded play performance come alive for the listener.

Pericles, the latest in the Caedmon Shakespeare cycle, is one of the most puzzling of Shakespeare's plays. It is the beginning of the special manner of the last comedies, or romances. The story is really that of a man's maturing through adversity, and *Pericles*, Prince of Tyre, has more than his fair share of the latter. Shipwrecks, tournaments, lost wives, and lost daughters all fall to his lot. But through these misfortunes *Pericles* does seem to achieve something of that autumnal harmony that is the special mood of all of Shakespeare's last comedies.

Paul Scofield's *Pericles* is all but perfect.

It opens in a gleam of thoughtful youthfulness and ends in a glow of mature understanding. His voice, beautiful but never too beautiful, speaks the poetry with a kind of transfigured naturalness that is both noble and truthful.

There are, however, other good performances here. Felix Aylmer, that veteran of the British theater, is most impressive as the ancient Gower, the one-man chorus, and Judi Dench brings sweetness and character to *Pericles*' lost daughter Marina. The gentleness of Susan Engel as his wife Thaisa is equally telling, and some most effective performances come from John Laurie as the wicked Antiochus, Jack May and Pauline Jameson as the almost equally wicked Cleon and Dioniza, Charles Graves as the mysterious Cerimon, and Miriam Karlin as a most convincingly lecherous-sounding bawd. A word should also be said for the music of Marc Wilkinson, which adds so much to the recording's atmosphere. C. B.

RECORDING OF SPECIAL MERIT

BETTY WALKER: *Hello, Ceil, It's Me!!!* Betty Walker (comedienne). *Perfect Couple; Hum-hum-hum; A Call from the Bird; Winnie's Flu; Ruth Kennedy's Step-Mother-in-Law*; and four others. COLUMBIA CS 9711 \$4.98.

Performance: Long-winded laugh-athon
Recording: Good
Stereo Quality: Good

Betty Walker, in case you have missed this particular apparition on TV, is a latter-day Jewish wife and mother of two intractables who talks on the telephone to her friend Ceil about her troubles. These are manifold, familiar, and explicit. Her husband Warren forgets her birthday. One of her kids is just sitting down to lunch while the other is being put to bed for the night. Her condition can only be described as one of Advanced Aggravation. She has so many problems that her astrologer has to provide her with an emergency telephone number for when the going gets too rough. Checks bounce at the bank; her husband is in bed with "emotional flu" demanding incessant attention for the third straight day—when he isn't taking her to some restaurant "with fluorescent lighting" to celebrate their anniversary; her sister-in-law is marrying a man she met in group therapy ("They're perfectly suited—he can't give and she can't take"). There is much here that is genuinely comic, especially when Ceil calls *her*—at four in the morning, to report a fight with her own husband over a miniskirt, and wakes up the family bird. There is also much that just marks time, for this funny girl is, if anything, too realistic as she reconstructs the kind of conversation that seems always to be going on when you're clutching your dime waiting your turn outside an occupied phone booth. An accurate ear, however, and a totally believable way with children ("You don't *have* to like me. I'm your mother, I'm not running for office!") sustain Miss Walker even over the thinner stretches of her adventures as a warm-blooded woman in a cold world. "There's not a drop of emotion in that whole telephone company," she tells Ceil. It is one of several times when the hammer of her voice hits the nail of all our little problems right square on the head. P. K.

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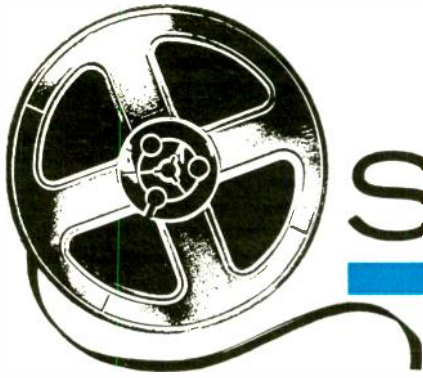


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STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • PAUL KRESH
PETER REILLY • ERIC SALZMAN

BRUCKNER: *Symphony No. 9, in D Minor*. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © DGA 9011 \$8.95.

Performance: **Big-scale**
Recording: **Hazy and distant**
Stereo Quality: **Resonant**
Speed and Playing Time: **7½ ips; 59'11"**

I'm afraid this one is definitely a no. I didn't hear the disc release, but the tape version is heavy-handed. The acoustics, which are thick and bass-heavy, lack presence, and matters are not helped by the high hiss level or, even more discouragingly, the generally cloddish and poorly balanced performance. Admittedly, Bruckner's "original editions" offer difficulties. But there is no inherent virtue in doing the authentic text and then letting it come out muddy. It is one of the great things about the recording medium that balance problems can be rather easily overcome, but you'd never know it here. Why, in a recording which is bass-boomy, should it be so hard to sort out leading melodic and thematic material in middle- or lower-range instruments? I also don't like the thick, wobbly sound of the old-fashioned German oboes, so rarely heard nowadays and, in my opinion, for good reason. I suppose someone could easily prove that this was the oboe that Bruckner actually wrote for, but to me it just makes the wind section sound ugly and out-of-tune. After all, there *are* limits even to authenticity. E. S.

CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11*. **LISZT:** *Piano Concerto No. 1, in E-flat Major*. Martha Argerich (piano); London Symphony Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON © DGC 9383 \$7.95.

Performance: **Volatile and glittery**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **7½ ips; 55'03"**

This is the only currently available tape offering such a Chopin-Liszt combination. However, the brilliant Miss Argerich has stiff competition from the delicately limned Rubinstein-Skrowaczewski recording of the Chopin for RCA and the formidable Richter-Kondrashin reading of the Liszt No. 1 on Philips.

Those who like these works performed in volatile, scintillating fashion will find just what they seek here. Miss Argerich is a keyboard whiz kid, make no mistake—but she is

by no means lacking in lyrical and dynamic refinement. The latter attributes show to best advantage in the Chopin, and the Liszt is absolutely dazzling in terms of keyboard velocity (I prefer a somewhat slower, more expansive treatment). Conductor Abbado shares Miss Argerich's approach to the hilt. Save for a rather anemically tinkling triangle in the Liszt, the sound is of very good quality, and the use of stereo is tasteful. D. H.

London's work with the Vienna Philharmonic in recent years. The microphone pick-up seems to favor a broader ensemble perspective at the expense of violin presence, rather than the almost surgical detail characteristic of, say, Solti's recording of Bruckner's Eighth Symphony. For my taste, this is a move in the right direction—toward a more truly natural "in the hall" sound. All told, an excellent tape. D. H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

OPERA INTERMEZZI. Verdi: *La Traviata: Prelude to Act III*. Mascagni: *Cavalleria Rusticana: Intermezzo*. Leoncavallo: *I Pagliacci: Intermezzo*. Moussorgsky (orch. Rimsky-Korsakov): *Khovantchina: Intermezzo, Act IV*. Puccini: *Suor Angelica: Intermezzo*. *Manon Lescaut: Intermezzo, Act III*. Schmidt: *Notre Dame: Intermezzo*. Massenet: *Thaïs: Meditation; Intermezzo, Act II*. Giordano: *Fedora: Intermezzo, Act II*. Cilea: *Adriano Lecouvreur: Intermezzo, Act II*. Wolf-Ferrari: *I Gioielli della Madonna: Intermezzo, Act III*. Mascagni: *L'Amico Fritz: Intermezzo*. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © DGC 9031 \$7.95.

Performance: **Splendiferous**
Recording: **Superb**
Stereo Quality: **Excellent**
Speed and Playing Time: **7½ ips; 49'50"**

Here is a program for opera-lovers who have wondered all these years what was going on in the pit between scenes while the audience was doing all that talking. Some of the loveliest orchestral writing of the nineteenth century was done for the opera house, it seems; we just never get a chance to hear it. Karajan is to be congratulated on offering us the opportunity. He also deserves kudos for the way he has persuaded the Berlin Philharmonic to interpret them here: strings glowing to the point of incandescence, brasses sharp and shining and always on cue, magic moments before the curtain rises made truly magical in thrilling performances. The program itself is beautifully arranged: the poignant prelude to Act III from *Traviata*; the soaring melody of the intermezzo from *I Pagliacci*; then the exotic atmosphere suggesting a different kind of suffering in the intermezzo of the fourth act of *Khovantchina*, the hushed meditation from *Thaïs* contrasted with the heroine's obsession with revenge in Giordano's *Fedora*, and the moods of impending doom common to the interludes selected from Mascagni's *Cavalleria Rusticana*, Cilea's *Adriano Lecouvreur*, Wolf-Ferrari's *Jewels of the Madonna*, and



HERBERT VON KARAJAN
Sensitive readings of opera intermezzos

RECORDING OF SPECIAL MERIT

SCHUMANN: *Symphonies: No. 3, in E-flat Major. Op. 97 ("Rhenish"); No. 4, in D Minor Op. 120*. Vienna Philharmonic Orchestra, Georg Solti cond. LONDON © LCL 80297 \$7.95.

Performance: **Virile**
Recording: **Spacious**
Stereo Quality: **A broad perspective**
Speed and Playing Time: **7½ ips; 62'32"**

Surprisingly, there is no other tape version currently available of the "Rhenish" Symphony played by a major conductor and orchestra. While the Vanguard Everyman series does offer the "Rhenish" and the D Minor Symphonies on a single reel conducted by Günther Wand with the Cologne and Cento Soli orchestras, respectively, the 3¾ ips tape speed lacks something in sonic range.

The Solti readings are masculine in tone, rhythmically taut in phrasing and pulse, and highly detailed in texture. The recorded sound, very spacious in its overall ambience, seems to my ears quite different from much of

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Puccini's *Manon Lescaut*. Sensitive and subtle performances all—subtlety of a kind that could scarcely make itself heard during "live" opera. P. K.

ENTERTAINMENT

THE DOORS: *Waiting for the Sun*. The Doors (vocals and instrumentals). *Hello, I Love You; Love Street; Wintertime Love; Five to One; My Wild Love; Spanish Caravan*; and five others. ELEKTRA Ⓢ EKK 4024 \$5.95.

Performance: As usual
 Recording: Good
 Stereo Quality: Good
 Speed and Playing Time: 3¾ ips; 31'19"

Everyone—well, almost everyone—keeps telling me that the Doors are a really good group. So I listened again. And half of once again. Still they escape me—as entertainers or even as a group with shock value. In person, supposedly, they are impressive as "erotic politicians," offering performances that reportedly have teenyboppers moistening all over. On records, they strike me as a vastly overpraised group, notable for a furious urgency and very little else. P. R.

RECORDING OF SPECIAL MERIT

FEENJON GROUP: *An Evening at the Café Feenjon*. The Feenjon (vocals and instrumentals). *Marinella; Donna; Donna; Shishelai; Eftes; Mach Mach; Doce Casca-beles*; and six others. MONITOR Ⓢ MRX 497 \$5.95.

Performance: Virtuoso
 Recording: Excellent
 Stereo Quality: Alive
 Speed and Playing Time: 3¾ ips; 39'50"

Mere mention of the Near East these days conjures up visions of so much enmity, violence and spiraling retaliation that, listening to the Feenjon Group, I found myself wondering if it might not be a good idea for us to export this marvelous lot of musicians to the area instead of more experts and more armaments. A lively bunch of multilingual singers and instrumentalists, the Feenjons are as inventive as Proteus himself in transforming themselves into anything they please—on this tape, for example, they are authentic-sounding interpreters of Greek, Turkish, Spanish, Arabic, Russian, Yiddish, and Israeli songs, showing an absolute grasp of style in every instance. They sing in Greek of gypsy girls with "eyes like almonds" one minute, and in the next shake the ground with a wild number in Turkish about a bellydancer who switches from a red dress to a green one while her admirers go wild and smash their drinking glasses. From Morocco they've chosen a simple folk song about a young man pining away for his sweetheart; from Spain, an intriguing and characteristic number about a horse with twelve bells around his neck, which jingle as he trots down the road; from Russia, one of those lump-in-the-throat sentimental ballads, in this case called *Emerald Rings*; from Israel, a voluptuous night-club staple, *Evening of Roses*; from the Arabic, a love song about a blue-eyed beauty; from the Yiddish, a comic treasure about the tattered malion objects lost by an impoverished rabbi when he is robbed. This "Evening at the Café Feenjon" (a real place that is packing audi-

ences in nightly in New York's Greenwich Village) is a consistently delightful one. The listener is in danger of being swept off his feet by the virtuoso talents of these astonishingly adroit performers. P. K.

THE HAPPENINGS: *The Happenings' Golden Hits!* The Happenings (vocals and instrumentals); various accompanists. *See You in September; Girl on a Swing; Good-night, My Love; My Mammy; Why Do Fools Fall in Love; Music Music Music*; and six others. B.T. PUPPY Ⓢ BTX 1004 \$5.95.

Performance: Slick, superficial pop
 Recording: Very good
 Stereo Quality: Very good
 Speed and Playing Time: 3¾ ips; 31'37"

The Happenings had a hit several years ago with *Go Away, Little Girl*. Actually, it was a revival, since the original had been recorded some years before by Steve Lawrence. Having a hit with a revival describes better than words can tell what kind of group this is; its performance style and selection of material is about four or five years removed from the heart of today's musical action. But, if you dig blandness for its own sake and have a taste for four-part male harmony, this is it. I'll take a raincheck. Don H.

SAVOY BROWN: *Getting to the Point*. Savoy Brown (instrumentals and vocals). *Flood in Houston; Stay with Me, Baby; Honey Bee; The Incredible Gnome Meets Jaxman*; and five others. PARROT Ⓢ PRX 79024 \$5.95.

Performance: Second-hand blues
 Recording: Very good
 Stereo Quality: Very good
 Speed and Playing Time: 3¾ ips; 40'15"

Savoy Brown is one of those English groups (like Ten Years After, John Mayall's Blues Breakers, and the Moody Blues) that raise all sorts of problems for the blues enthusiast. As with many English Dixieland groups, the goal of Savoy Brown is to duplicate rather than create, to produce as note-perfect a copy as possible of a specific American musical style. Well, the question, from the very outset (as I have noted in other reviews), is whether or not such a goal is worth the effort. In an absolute sense, I would say not, for reasons that are too lengthy to go into, but which are related to the fact that blues and jazz are musics that originate in an improvisational source, and which reflect a whole group of complicated emotional, religious, and cultural elements. Given the existence of such nonmusical prerequisites, note-perfect musical copies are well nigh impossible. What emerges may be an acceptable imitation, but little more.

On the other hand, the imitative English blues groups have doubtless revived an interest in the original sources as well. I know it can be but a feeble justification, but at least I have to grant the possibility that a listener who hears Savoy Brown performing a Muddy Waters tune like *Honey Bee* will be curious about the original. But then, perhaps I'm too much of an optimist.

So that's the story. Savoy Brown's imitations are top-notch, every now and then a trace of genuine originality creeps through, and the group plays its blues with a genuine affection for the originals. If that's enough for you, this may be your cup of tea. Don H.



By CRAIG STARK

TAPE HORIZONS

THE SOUND OF MUSIC

CAPTURING the sound of live music is the ultimate challenge for the amateur recordist. Dubbing from LP's and FM is certainly the simplest way to build up an extensive collection of one's favorite music, but the creative possibilities are rather limited when working with these pre-processed sound sources. Deep in the soul of most tape hobbyists lies the dream of someday becoming their own recording engineer, of coming away from a concert with a master tape that represents not only a faithful copy of the performance, but an expression of their own creative artistry as well.

Opportunities for the audiophile to experience this sense of fulfillment are actually more frequent than might be imagined. Organ and choir concerts at local churches, living-room recitals by musically gifted friends, music-school recitals, high-school orchestras, glee clubs, local rock groups, and even visiting artists at nearby colleges—all provide situations in which the interested amateur can develop the skill necessary to produce such personally rewarding tapes. Surprisingly often, such performers are more than eager to have someone record their efforts. If both the performances and the recording job are good, local radio stations may even be interested in airing them. But don't try to have your tapes broadcast without first checking carefully on the possible legal complications. You should have, first of all, a signed release from the performers.

What usually holds the amateur back is a lack of confidence in both his equipment and his abilities. He has perhaps vaguely heard of eight- or even twenty-four-track studio recorders fed from multi-thousand-dollar consoles with forty or more microphone inputs, each equipped with compressors, equalizers, reverberation devices, pan pots, and so forth. Contemplating his two microphones and audiophile recorder, he may sadly conclude that they could not possibly produce a professional-sounding recording. Even more, he is likely to come to believe that only those who work with such expensive and complex equipment daily can really know what live recording is all about.

However plausible these doubts appear, however, I can state from personal experience that they are often unjustified. My own recordings of concerts at Lake Erie College are frequently broadcast on WCLV-FM, Cleveland, and are made on equipment that has been reviewed in the pages of *STEREO REVIEW*. Today's better quality home recorders are close enough in performance to professional gear that it should not really be surprising if an audiophile master tape sounds as good as a studio product that has passed through dozens of amplifiers and several generations of duplication before it reaches the market. The fact of the matter is that the multi-track recordings are largely confined to the pop field: so sonically superb a series as the live concerts of the Cleveland Orchestra is recorded in straightforward two-track stereo on quarter-inch tape at $7\frac{1}{2}$ ips.

The challenge, then, is to the audiophile himself. Live recording of music is an art, but it is not so arcane that its techniques cannot be learned by interested amateurs. My next few columns will explore this art, and even the home recordist who has not time enough to master it fully can at least learn how to take greater advantage of his machine's capabilities.

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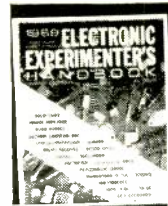
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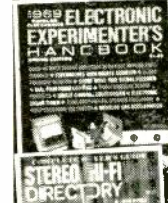
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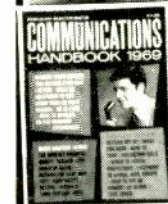
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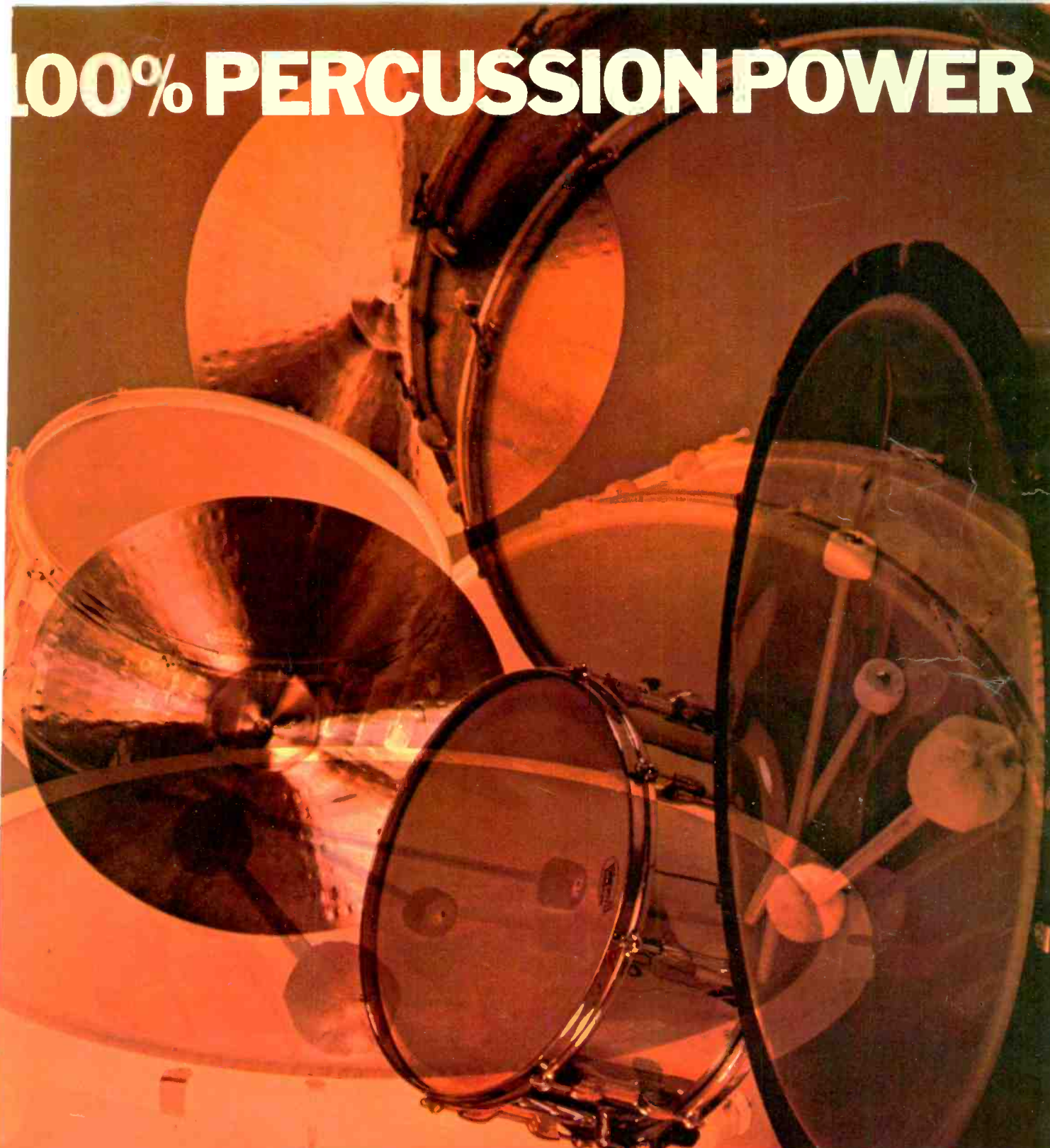
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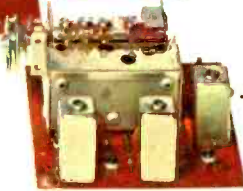
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