

Stereo Review

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APRIL 1970 • 60 CENTS

**GREAT AMERICAN COMPOSERS SERIES: WALTER PISTON
TWO SIMPLE CONSTRUCTION PROJECTS FOR AUDIOPHILES
MIXED-MEDIA COMPOSITION ON TAPE: A CASE HISTORY**



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tuning. (Remote control AutoScan is included in the price of the 450-T.) It has an AM section. (One that we're extremely proud of, incorporating sophisticated circuitry to cut out interference and whistles, and highly selective ceramic filters.)

But it's overall performance that really counts. And the 450-T won't disappoint anybody.

It has the same clean sound as the Fisher 500-TX, with only marginally less power.

Now, about IC's.

Other receivers claim to have more IC's than Fishers.

That's fine with us.

Sure, we use IC's, FET's, MOSFET's and space-age circuitry in our receivers. And in many applications they're a definite asset.

Many, but not all.

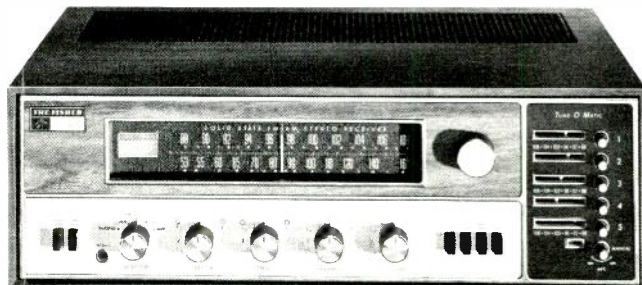
We've found that the mere inclusion of these devices does not result in superior performance.

Careful judgment and discretion is required to make the most out of IC's, and the rest.

For example. Our engineers discovered one particular application (in one of the audio preamplifier stages) where none of the available IC's on the market could match the noise and overload performance of our special low noise silicon transistors.

And that's not an isolated example.

Another new IC that many manufacturers were using and advertising was tested by Fisher, and found to have subtle performance flaws. Rather than incorporate it in our equipment simply to "keep up" with our competitors, our engineers worked with the IC manufacturer and were able to improve on its signal-to-noise ratio, distortion and dynamic range. As a result, the 450-T and other new Fisher receivers use this improved IC. And no Fisher receivers were built with the inferior version of this IC.



The 120-watt Fisher 250-TX, your best buy at \$329.95

Most receivers are in this price range. But the new AM/FM-stereo Fisher 250-TX is more powerful, more versatile, and will bring in more clear FM stations than any of the rest.

The Tune-O-Matic push-button memory

tuning incorporated into the 250-TX will allow you to preset your five favorite FM stations, and then tune instantly to any one by pushing the corresponding button.

(Tune-O-Matic is another form of diode tuning, and it works electronically, without any moving parts.)

Tuning can also be accomplished manually, of course. And with an FM sensitivity of 2.0 μ V, you'll be able to listen to stations that you didn't even know existed.

Two sets of speaker systems can be hooked up and controlled with the 250-TX. And 120 watts is enough power for nearly any purpose you can imagine.

Go ahead, boost the bass and treble.

Baxandall tone controls (a feature of every Fisher receiver) allow you to increase the very low bass and the upper treble without affecting the mid-range. That means no boomy, or harsh side effects at higher bass and treble boost levels.

The overall performance of the 250-TX is up to Fisher's usual high standards. It shares these important specs with the 500-TX:

FM signal-to-noise ratio, 65 dB.

FM stereo separation (at 1 kHz), 38 dB.

Harmonic distortion, 0.5%.

Hum and Noise, -90 dB.



The 110-watt Fisher 210-T, your best buy at \$279.95

This is the only low-priced AM/FM-stereo receiver we know of with real power.

The 210-T will drive inefficient, acoustic suspension speaker systems in any room.

The tuner section of the 210-T will bring in more stations than many higher priced receivers—sensitivity is 2.0 μ V.

And, like the other more expensive Fisher receivers, you can hook up and control two sets of speaker systems with the 210-T.

Tuning is manual only.

(At this price something had to give. And it wasn't Fisher quality.)

The Fisher®

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO
FISHER RADIO INTERNATIONAL, LONG ISLAND CITY, N.Y. 11101.

PRICES SLIGHTLY HIGHER IN THE FAR WEST



The 200-watt Fisher 500-TX, your best buy at \$449.95

We've explained the various tuning advancements incorporated in the Fisher 500-TX.

And we claimed that Fisher AutoScan would bring in far-off stations automatically, that other good receivers couldn't even manually. (Even other receivers that can match the 500-TX's remarkable 1.7 μ V sensitivity.) We can back up that claim.

Crystal filters are great — maybe.

Most good receivers today incorporate crystal filters. These filters permit a high degree of selectivity so that strong, local stations don't over-ride far-off, hard to receive stations.

Crystal filters also do away with periodic alignment—you align them once and they're permanently aligned. Or misaligned!

Fisher discovered that by tuning a crystal filter to "average" operating conditions before installing it (as is the industry custom) there's a good chance that the completed receiver will be permanently misaligned, to some degree.

By using a 4-pole crystal filter (others use a 2-pole filter) and by tuning it after the receiver is wired, we've been able to achieve up to six times better selectivity in production-line receivers than competitive models we've tested.

This holds true for our least expensive receiver, and all the way up through the 500-TX. Count stations, and you'll discover that Fisher receivers bring in dramatically more stations.

As for the amplifier section of the 500-TX, it's everything you could ask for.

Power? Power!

With 200 watts of clean power you'll be able to drive a remote pair of speaker systems, as well as a big, power-hungry main stereo system, complete with a third, center channel speaker.

Again, we quote *Audio*:

"Always we sensed that here was an amplifier section with great power reserve that could handle just about anything we fed to it at very loud levels in large listening rooms.

"...all the wonderful tuning convenience cannot obscure the fact that it's a powerhouse of an amplifier that is capable of excellent transient response . . . and truly 'big,' 'clean' sound."

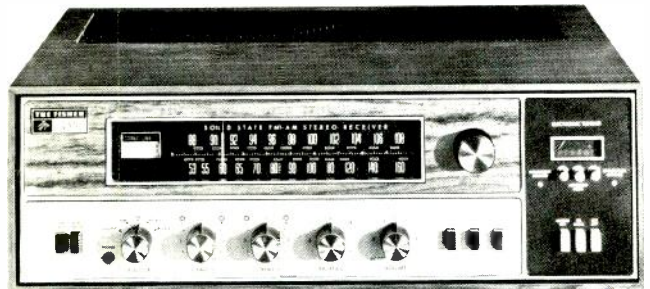
There are many reasons why the Fisher 500-TX sounds as clean as it does, including a more discretionary use of IC's than is common industry practice these days. More about that later, when we tell you about the new 450-T.

Summing up, in the words of *Audio*:

"The Fisher 500-TX is a top-grade receiver whose performance might easily challenge that of even some of the better separate tuners and amplifiers."

In the words of *High Fidelity* magazine:

"The 500-TX is, at this writing, the top-of-the-line receiver from Fisher. It certainly strikes us as a top unit for any line."



The 180-watt Fisher 450-T, your best buy at \$399.95

You can tell just by looking at the 450-T that it's a lot of receiver for the money. It has AutoScan in addition to conventional flywheel

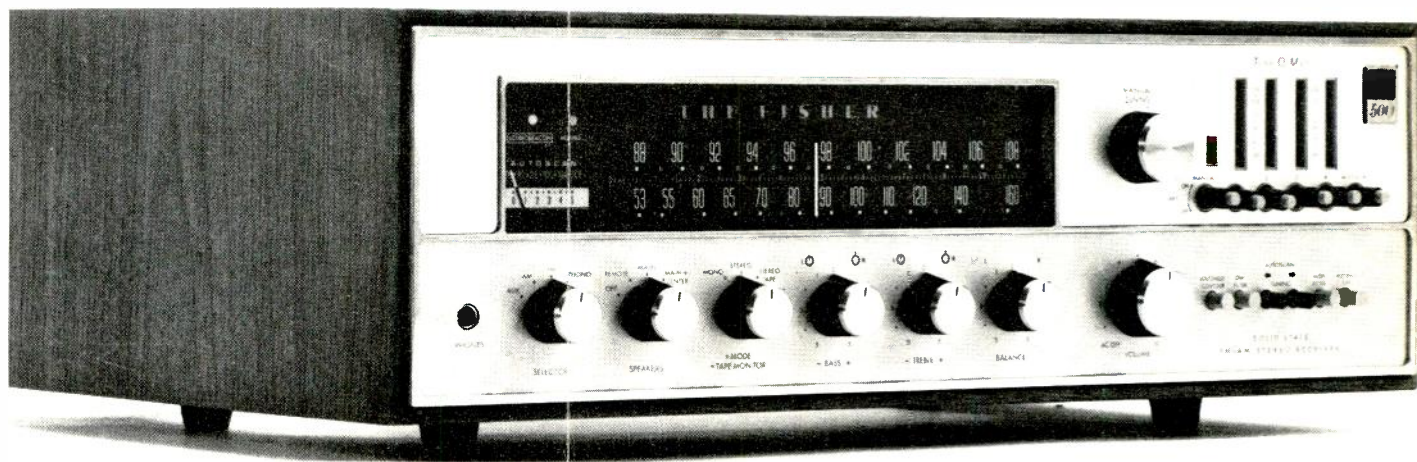


Free! For more information about Fisher components, plus a valuable reference guide to the whole world of high fidelity stereo music reproduction in the home, fill out and mail this coupon. You'll receive the latest 72-page Fisher Handbook, an authoritative collection of articles that explore every aspect of the subject in down-to-earth language. Full color illustrations, and complete specifications of every Fisher component and packaged stereo system are also included. The book is yours free of all cost and obligation.

Fisher Radio
11-33 46th Ave.
Long Island City, N.Y. 11101

Name _____
Address _____
City _____ State _____ Zip _____

The Fisher 500-TX has made its own tuning knob obsolete.



Push-button electronic tuning without moving parts is more convenient, more accurate, and more foolproof than tuning by hand. (No matter how many meters or scopes you use!)

If you saw Audio magazine's review of the Fisher 500-TX 200-watt AM/FM-stereo receiver, you may have been surprised, and maybe a bit confused, by a statement that was made about our AutoScan® electronic tuning.

We quote Audio: "AutoScan is probably more accurate in tuning to center of desired channel than can be accomplished manually."

At this point in history, when other receivers are offering two and three tuning meters, oscilloscopes, words that light up, and various other devices to help you tune in stations more accurately, we thought you might like to know why we at Fisher are putting simplified push-button tuning into all our best receivers. And how our push-button tuning is more accurate than anybody's manual tuning, including our own.

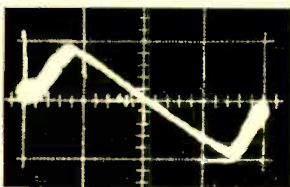
For the moment, disregard its convenience.

Diode tuning is dead-accurate, instantly.

AutoScan (as well as our Tune-O-Matic push-button memory tuning) is a purely electronic tuning system. There are no moving parts. Instead, devices called varactor diodes are used to lock in stations at their most powerful, most distortion-free tuning point. We again quote Audio:

"Station lock-in is flawless. That is, when the AutoScan stops on a station it stops on the exact 'center' of that channel.

"The photograph shows the detector 'S' curve obtained using the AutoScan and letting it 'home in' on our signal. Note that it locked in on the precise center of the curve. This test, by the way, is far more severe than would be encountered in normal station selection because of the extremes of modulation we employed."



Now comes the question of how important this degree of tuning accuracy is to you. Can you hear it?

We believe you can. There's a subtle distortion that creeps into complex orchestral material, at every

volume level, when an FM station isn't precisely tuned. If you've ever tried to listen to an FM concert, and felt somewhat unsatisfied with the sound as compared to records or tape, it could be a tuning problem. No tuner or receiver can be manually tuned as accurately as the Fisher 500-TX (as well as the Fisher 450-T) with AutoScan. Our engineers estimate that tuning accuracy is at least ten times greater with AutoScan than with manual tuning.

Also, AutoScan accuracy requires no warm-up. Stations can be locked in instantly, as soon as the receiver is switched on. That's important, because even some of the best manual tuning systems can't be

tuned with reasonable accuracy until the circuits are stabilized, after the tuner has been on for twenty minutes or so.

AutoScan is so automatic — does it take the fun out of tuning?

Everyone who has ever used the AutoScan mechanism has found it to be a more enjoyable way to tune than any other they've tried.

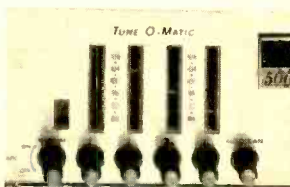
Here's how AutoScan tuning is accomplished:

Press one of the AutoScan buttons and you automatically bring in the next station, right or left, on the dial. (Even far-off stations that are marginal or completely impossible to tune in manually on other good receivers, are brought in loud and clear, automatically, by AutoScan.) Keep your finger on the button and the AutoScan will scan the entire FM band, station by station. There's nothing further for you to do but enjoy the parade of perfectly tuned-in stations filing before you. Stop when you hear what you like.

For added convenience, a remote control option is available. You can work the AutoScan from your favorite chair.

Of course, for the psychological benefit of those who still want to tune manually, the Fisher 500-TX also has ultra-smooth flywheel tuning, complete with an accurate tuning meter. And, in addition to AutoScan automatic tuning, and manual tuning, the 500-TX has still another tuning convenience called Tune-O-Matic®.

A button for each of your favorite FM stations.



Tune-O-Matic is another form of diode tuning. It has no moving parts, and works completely electronically, just like AutoScan.

However, Tune-O-Matic is actually a simple computer with a memory. You program each of the Tune-O-Matic push buttons with the frequency of a favorite FM station. After that, you just push the button that corresponds to the station you want to hear, and that station will be locked in immediately. Perfectly tuned to center-of-channel of course.

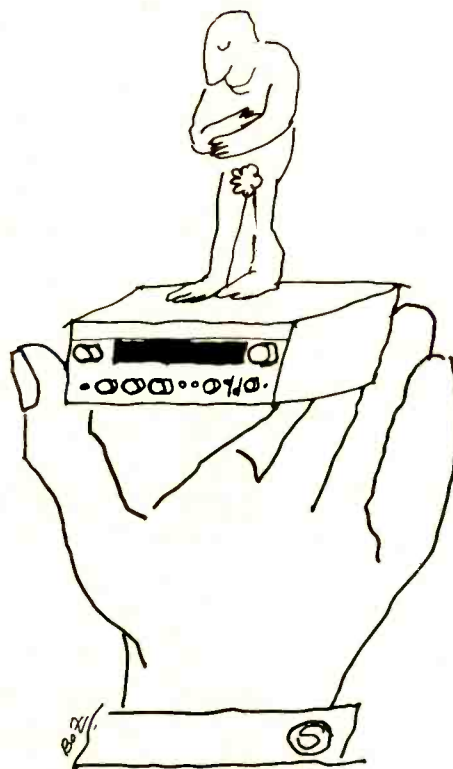
Tune-O-Matic push-buttons can be re-programmed (set for a different station) anytime, in a matter of seconds.

Tune-O-Matic is also available in a lower-cost Fisher receiver, the new Fisher 250-TX.

Fisher receivers pull in more stations than equally sensitive, competitive receivers.

Why?

Open the flap for more information about all the new Fisher receivers.



Sony humbly nominates itself for the understatement-of-the-year award

We priced the Sony STR-6050 FM Stereo/FM-AM receiver at \$279.50 — quite reasonable, we thought. However, the renowned Hirsch-Houck Laboratories seems to feel that we understated the price and said so in their report in the May issue of Stereo Review.

“When we received the Sony STR-6050 stereo receiver for testing we did not know its price. Before making any measurements we listened to it for a time and estimated its price from its general performance. Our guess was about \$120 higher than its actual selling price, which should give you some idea of what an excellent value this receiver is.”

Most humbly, we point to this “\$120 Understatement” as indicative of the way we understate other points about our products like performance, specifications, etc. We’d rather let the owners of Sony stereo components speak up for us. Audition the Sony 6050 and our other fine stereo components at your Sony high fidelity dealer, or write for catalog. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101

SONY® STR-6050

FORMERLY HI-FI/STEREO REVIEW

Stereo Review

APRIL 1970 • VOLUME 24 • NUMBER 4

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COVER: "THE GUITAR PLAYER" BY AUGUSTE RENOIR, COURTESY MUSEUM OF FINE ARTS, LYONS, FRANCE; PHOTOGRAPH BY PETER ADELBERG, EUROPEAN ART COLOR SLIDES, INC.

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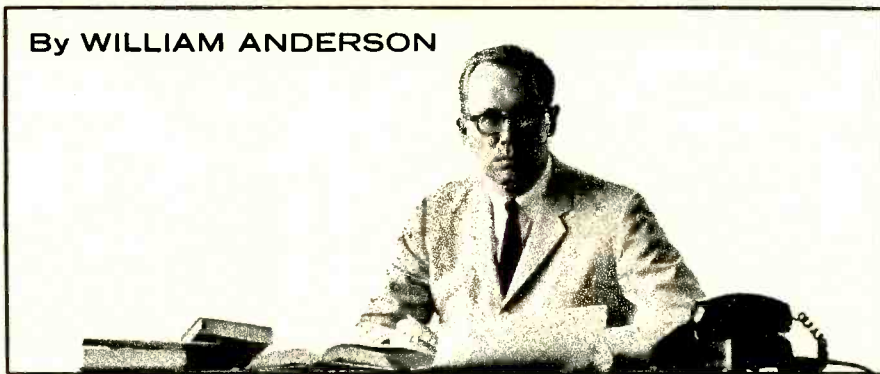
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

THE "FINISHED" SYMPHONY

OWING either to my genes or my upbringing, I am a great believer in and appreciator of the highly polished, the ship-shape, and the well finished. This predilection, for better or worse, leads me to avoid amateur theatricals, artists' studios, music rehearsals, and other kitchens of the arts (*pace* Harry Truman!). In general, I also try to avoid recording sessions, even when they are being held (which they seldom are) at times that do not conflict with the cooking up of an issue of this magazine.

I made an exception to my rule last month, however, to hear Eugene Ormandy directing his Philadelphians, soloist Tom Krause, and the male choir of the Philadelphia Mendelssohn Club in sessions for RCA's new recording (a March release) of Shostakovich's Thirteenth Symphony. Set to the controversial texts of poet Yevgeny Yevtushenko, the work has had a sorry performance history in Russia, where the political urge to crawl into bed with the arts seems to be somewhat less resistible than elsewhere. There is a Russian recording available, though, with the Moscow Philharmonic under Kondrashin, on Everest 3181. Be that as it may, and after what I gather were considerable difficulties in obtaining the score, Ormandy presented the Thirteenth for the first time in America to audiences in both Philadelphia and New York in January. With all that rehearsal and performance experience backed up, the recording session should have been a snap, right? Well . . . not exactly.

Though New York *Times* critic Harold Schonberg described it as "little more than poster music," the work is a difficult one, with the problems of the chorus, soloist, and an assortment of unusual (and unusually effective) orchestral gimmicks added to the "ordinary" difficulties of controlling a large orchestra. The upstairs auditorium of Philadelphia's Town Hall, though acoustically bewitching, turns out to be rather small when filled with fifteen microphones, the members of a large orchestra, chorus, conductor, soloist, technicians, and me. Add to that the chairs, music stands, music, instruments, and a great deal of recording equipment, and you have the potential for sonic chaos.

How then, does a conductor make music with this raw material? If it pleases you to think in such categories, conductors can be divided into two kinds: those who dangle a carrot, and those who wield a big stick. Toscanini and Reiner were stick men; Ormandy is definitely carrot. At seventy easily the oldest (and certainly the most experienced) man there, he sustained a patient, amiable imperturbability through the forty-two takes made necessary by such natural accidents as late entrances (the chorus), footfalls (soloist Krause), a bobble in an exposed flute solo, and the ineffable sound of a breaking harp string. Most of these might easily slip by unnoticed in the heat of a live performance, but who, save the obstinate purist, would want to hear such souvenirs of our fallible humanity repeated every time the recording is played? It might be salutary, however, to have a collection of these false starts laid down on disc some day, not only to remind us of what we have been spared, but to teach us to appreciate the very important, very real differences between imperfect "live" and high-polish recorded.

In 500 RADIO SHACK Stores
 STA-120 RECEIVER BY **REALISTIC**



When Realistic* builds a receiver to sell for 269.95 you expect 90 watts: you get 140. You expect a feature nobody else has: you get 6. You bet your sweet ad agency the Audio Establishment has a right to be worried!



The cabinet is included at our price. It is made of wood. It is not made of metal or plastic. It does not cost you \$29.95 extra!

Flip-Levers™ (8 of them). Slim and long, not stubby and short. Positive action, not pushbutton dubious or slide-switch flimsy. Aside from their grand design, our Flip-Levers have a "touch appeal" that's almost erotic!

Two meters for FM tuning. One for AM. Two is one more than competition has. How come?

Three tone controls: treble, bass, and mid. Anybody can hear the difference. But only Realistic* gives it to you! Maybe that's why The Shack* is the biggest audio dealer in the country?

Push-push AC button. We just plain hate to put the power switch on a tone or volume control.

Glide-Path™ volume controls give you visible level and a big "plus" we call Perfect Loudness Control. You get the correct compensation at every volume setting. P-L-C is our invention, an audible bonus, a real advance—not a gimmick. Only the STA-120 has it.

FIRST THE PRICE — \$269.95. Then the power — 140 watts at 8 ohms. So now you know you're looking at the biggest value in stereo ever offered to serious music lovers. Radio Shack's million-customer Realistic line is the distillation of 46 years in electronics, of thinking about music reproduction, of designing equipment to sound a certain way. The STA-120 receiver is the best piece of gear we've ever built. Wideband AM. FET stereo FM. All the "me too" features and a whole host of "me only" innovations. Another good thing: we service what we sell, in 46 states, with original parts. Probably nobody (but nobody!) else in the USA can make and substantiate the above claims. Radio Shack Q.A. — Quality Assurance — makes Realistic a better buy.

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An Embarrassment of Riches.

Where should we begin in speaking of the new LANDMARK 100? Almost anywhere might do, because there are so many good things to point out. And one feature leads to another — almost inevitably — since this is truly an integrated system with each component intimately related to every other. So let us start at the end you can hear — the loudspeakers.

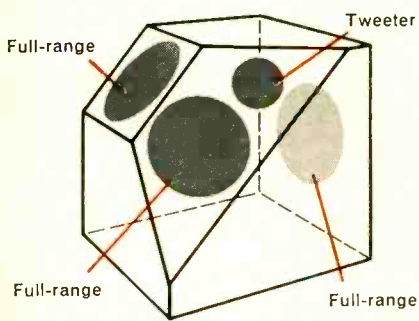


Acoust-Array cube speakers

We Introduce Acoust-Array™

At first glimpse they seem to be two simple cubes. Hardly big enough to represent a revolution in sound. Yet they are at the heart of two major advances.

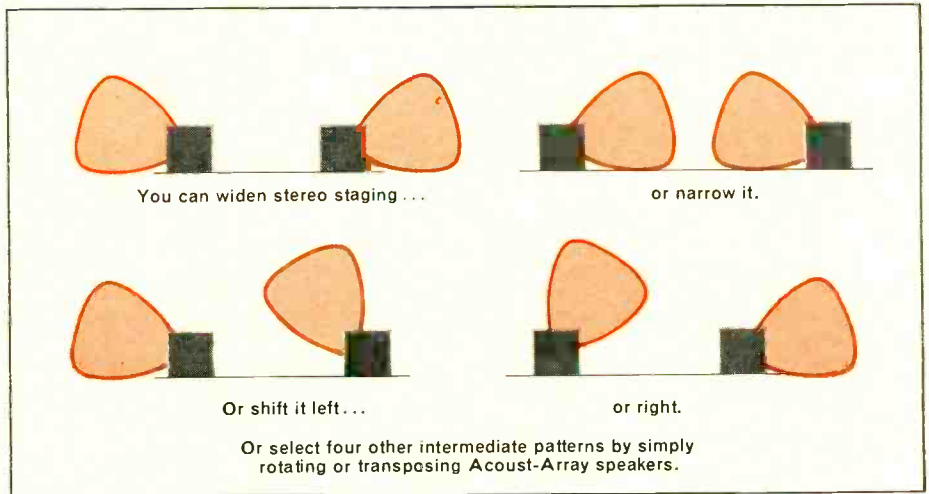
The first is Acoust-Array — a concept you can see best from the back of the speaker cube.



Note that one edge and one corner have been trimmed at a slant, with a grille covering the area. Why? Because there's not just one full-range speaker in each cube, but three. Plus a tweeter on the corner. So sound is dispersed in three entirely different, carefully calculated directions.

Omnidirectional? Not Really

Aha! Another of those "omnidirectional" speakers! Not so. Unlike the circular speaker designs that spray highs around the room like a lawn sprinkler (in hopes that the sound will hit something useful) or the somewhat more



scientific reflective sound speakers that demand critical speaker placement, Acoust-Array speakers are built to do just two things:

1. Widen the actual source of sound, regardless of speaker location — even if it is tight against a wall. Acoust-Array takes advantage of your room's natural acoustics to more closely duplicate the openness of the concert hall.
2. Control the apparent location of the speaker to permit widening or narrowing the stereo perspective, or shifting the effective sound source left or right. All by simply turning the cubes on one side or another, or exchanging them left-to-right.

You Gain Another Freedom

It works so well that you can now hear what others have long been claiming... better stereo separation anywhere in the room... plus a certain independence from the rigid rules of the past which demanded a single "best" location for any stereo pair. Look about you. Do you see two "ideal" and useable locations for stereo speakers in your room? If not, you're typical and LANDMARK 100 Acoust-Array speakers can help.

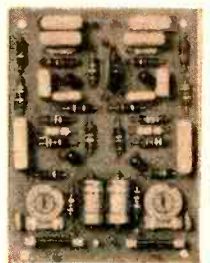
But improved dispersion and good stereo separation would be almost beside the point if the sound quality were poor. Yet what can you expect to hear from these small cubes? With normal

component design, bass would be severely limited by their small size. It is precisely here that the integrated approach pays off — and where we introduce our second major advance.

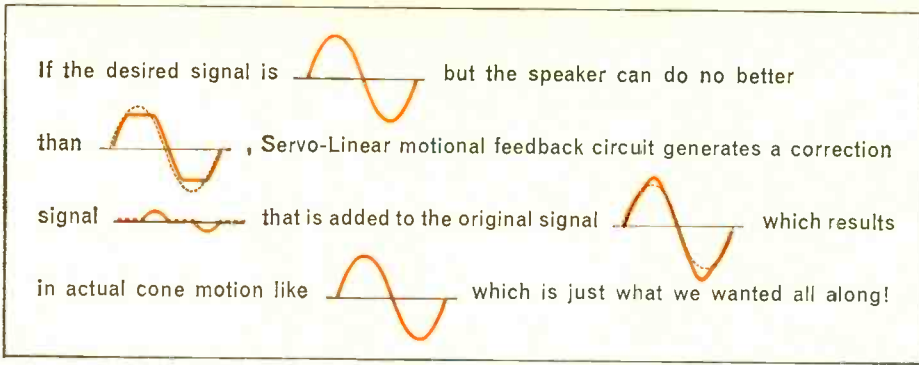
Servo-Linear™ Motional Feedback

Let's get right to the point. Small speakers can provide extended bass only if driven very hard. But too much power means serious distortion as the small speaker over-reaches its elastic limit. And too little power means weak bass. But we weren't content to settle for the usual compromise. So we added Servo-Linear motional feedback to our integrated system. What — you may ask — is that?

We devised a simple, yet ingenious circuit that continuously monitors the velocity of the speaker cones... and compares it with the input signal. If there is any difference, a correction signal is instantly added so that cone motion and amplifier agree perfectly. The design corrects for any non-linearity even at the extremes of speaker excursions. It even compensates for variations in outside acoustic conditions.

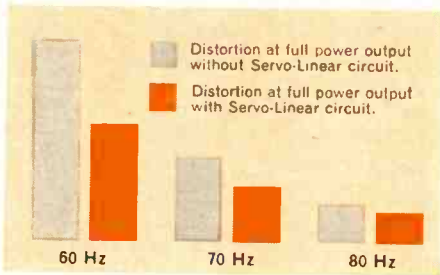


Servo-Linear motional feedback circuit



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The result is the sharp reduction of every type of distortion (frequency, transient, harmonic, intermodulation) within the limits of available amplifier power. And with 80 watts (IHF)—or 100 watts \pm 1 db music power if you like big numbers — full room volume is assured.

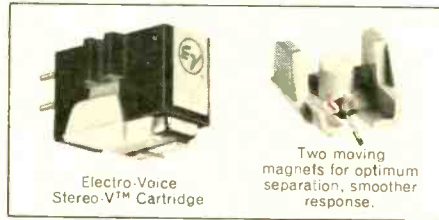


Servo-Linear motional feedback cleans up bass response at high power levels by reducing speaker distortion up to 42%.

But There's More

All this work on the output section of the LANDMARK 100 would be to no avail if it didn't excel at the input

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In Summary

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LETTERS TO THE EDITOR

Piracy in the Record Industry

● After reading William Livingstone's venomous dissertation on the horrors of piracy in the record industry (February), I feel compelled to shout "foul!" In his shortsighted effort to denounce all "pirates" as mercenary moneygrubbers, he has committed the more serious crime of slanted journalism with malicious oversights and outright lies. Does he not realize that by far the majority of "pirates" are deeply committed to a labor of love rather than monetary gain, and that it is the record companies which operate purely on mercenary motives? Has he any idea of the amount of material donated to charities such as the organizations for the blind, or the number of pirated Metropolitan Opera broadcasts sent to servicemen overseas? Does he really believe that the majority of pirates are making a profit?

A great musical talent such as a Callas, a Corelli, a Furtwängler, or a Toscanini belongs not to RCA or Columbia, EMI or the Metropolitan Opera Company, but to the people and ultimately to the age. The pirates of today will be looked upon as the chroniclers of our time, the ones who "told it like it was." Many years from now, people will not have to speculate on the size of a singer's voice or its quality. In spite of Mr. Livingstone, they will know. Knowledge is truth! Let Mr. Livingstone put that on his reel and wind it.

BARRY DULBERG
Philadelphia, Pa.

Mr. Livingstone replies: "I have put Mr. Dulberg's letter on my reel, but it won't wind. If I didn't know that as a hobby he runs a tape-duplicating service and traffics in unauthorized recordings of 'live' operatic performances, I would be completely puzzled by his reaction to my article. How can he have missed the distinction I made between the racketeers who counterfeit thousands of copies of a commercial recording of a Broadway show and the fans who issue a small 'private' edition of a rare opera? In an effort to cover all aspects of the subject and to present as many viewpoints as possible, I interviewed a number of pirates who operate as Mr. Dulberg does and quoted at some length their statements that they are the 'custodians of vocal history' whose work is a nonprofit 'labor of love.' I suppose Mr. Dulberg, like a few pirates who have complained

to me privately, was so startled by the opening photograph of handcuffed record pirates that a guilty conscience or fear of legal action prevented him from reading the article with sufficient attention. I am prepared to document every statement in it, and I invite Mr. Dulberg to document his claim that it contains outright lies."

● William Livingstone's excellent article was the most comprehensive treatment of this rather delicate subject I have seen. It was good to see that Mr. Livingstone made a differentiation between criminals of the type pictured at the beginning of the article and "privateers" who, in almost every case, are performing a valuable service to music.

While it is true that some of the producers of illegal opera performance records have made monetary gains from their productions, others have not, and none certainly has ever had any record or set sell as many as 3,000 copies, much less 30,000. The reasons for this are quite simple: most of these sets are of extremely limited general interest, but even more important, distribution for these records is almost nonexistent.

The ethical question involved with this issue is so complex that I doubt it will ever be fully resolved, and the proposed new copyright law will probably do more to confuse the issue than anything else. One very sad prospect for the future is, I am afraid, that criminal counterfeiting on a large scale will bring reprisals against the small, dedicated enthusiasts.

James Goodfriend's suggestions on this issue in "Going on Record" (February) are too naïve to work. Any government archive large enough to be a clearinghouse for the tremendous amount of historical recorded material that the last eighty years have generated could not function nearly efficiently enough to be of more service than the small, private record clubs and producers.

At this moment I don't believe there is a viable solution to the problem that would not hurt either the cause of music or the nonmusical business interests. One giant step forward would be to force recording companies, through legislation, either to issue recordings (on a limited basis) for which there is even the smallest demand, or to lease the rights to these recordings to others. There is no recording company with which I am familiar—older than thirty years—that has not

transgressed against the public interest in this respect.

GREGOR BENKO
New York, N. Y.

● William Livingstone and James Goodfriend overlook the following facts:

1. Sound exists only in air. This air belongs to all of us. The reception of sound cannot be prohibited.

2. Radio uses the electro-magnetic environment that, too, belongs to all of us. The reception of signals in this common medium cannot be prohibited.

To be more specific, a singer needs the common air to project his song and the radio station must use the common medium to transmit. To my way of thinking a radio signal belongs to us all, and so does sound, for the simple reason that both are scattered in the common domain.

ARNAUD DE BOER
Lancaster, Pa.

● The laws regarding taping "live" performances favor the recording companies. What are the rights of the public? As it is now, the companies go home after a performance with the rights to the sounds captured on tape. The public, on the other hand, having spent its money, is entitled to take home only its memories. It would seem to me that any "live" performance not performed for the express purpose of a commercial recording to be released within a specified period of time is in the public domain. The purpose of a "live" concert is to make the music public. Why must its substance then become private property?

ROBERT E. TOTELS
Somerville, N. J.

Mr. Livingstone replies: "The right to record and distribute the work of a performer or composer is, in a sense, property which has a commercial value. It is a part of the musician's stock in trade by which he earns his living, and only he is entitled to lease or assign that right to a record company or to anyone else. Since concert programs contain the notice that the use of recording equipment in the hall is forbidden, it is understood that buying a concert ticket entitles you to hear the musician's work only on that specific occasion. If you want to hear it again and again at home on tape or disc, the musician is entitled to further compensation. The record companies pay that compensation in royalties; pirates do not."

● Mr. Livingstone's "piracy" article in the February issue is in part in serious error and needs a retraction or correction: namely, his mention of those who pirate old radio shows. Many of us who sell the old radio shows are in no way infringing on the rights of anyone, because the major broadcasting studios in the late Forties and early Fifties, when television started to bloom, destroyed the original recordings and transcription discs, thinking there would be no more demand for them. They thereby forfeited their transcription rights, putting most if really not all the radio shows in the public domain.

HAROLD BRODSKY
Lakeland, Fla.

Mr. Livingstone replies: "According to the legal department of one of the major broad-
(Continued on page 10)

Citation is back.



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casting networks, the physical destruction of a transcription disc in no way affects the underlying rights to the material recorded on it. In the same way, a publisher may destroy the plates from which a book is printed, but this has no effect whatever on the author's copyright to his work. The copyright law of 1909, still in effect, affords protection to many kinds of creative works not reproduced in copies for sale (including musical and dramatic works for television, radio, and films) and provides penalties for those who make and sell unauthorized copies. The initial term of copyright under the present law is twenty-eight years, and a copyright can be renewed for an additional twenty-eight year period. It is quite doubtful, therefore, that many radio shows can have gone into the public domain. The Longines Symphonette Society, for example, pays substantial royalties for the right to use old radio broadcasts in the recorded anthology 'Golden Memories of Radio.'

● Although I found the story on pirated and private recordings most absorbing, I am dismayed that all this effort should go almost exclusively into operatic works. The desire to get onto discs yet another Callas or Tebaldi performance even at the expense of decent sound seems to me at best a misplaced enthusiasm and at worst an aberration. I can sympathize with attempts to capture some of the lesser-known works, Catalani's *Loreley*, for instance. But the same amount of effort applied to recording generally neglected works, not just operatic ones, would add considerably more to musical culture, it seems to me.

JOHN VAN DE WATER
Summit, N. J.

● I read the article on record piracy in your February issue, and was generally displeased. But I was utterly horrified and disgusted by the last paragraph. Mr. Livingstone, in that paragraph, accused tape-recorder owners of piracy when they record music off the air or copy records onto tape. As a tape-recorder owner, I object strongly to this.

It should not be illegal for an honest person to borrow a record from a friend to copy for his own personal use. Nearly everyone has done this many times. Copying tapes for someone's personal use should not be illegal either. I have no guilty conscience about illegal taping. I record for my own personal use for convenience, and do an occasional tape for a friend to borrow or listen to. More often than not, the recording is destroyed eventually and the tape is used for another purpose.

Most certainly we need to revise legal provisions pertaining to tape recording and copying discs for profit. But it would be outrageous to deprive honest people, who use the recorder as a means of entertainment, of its use.

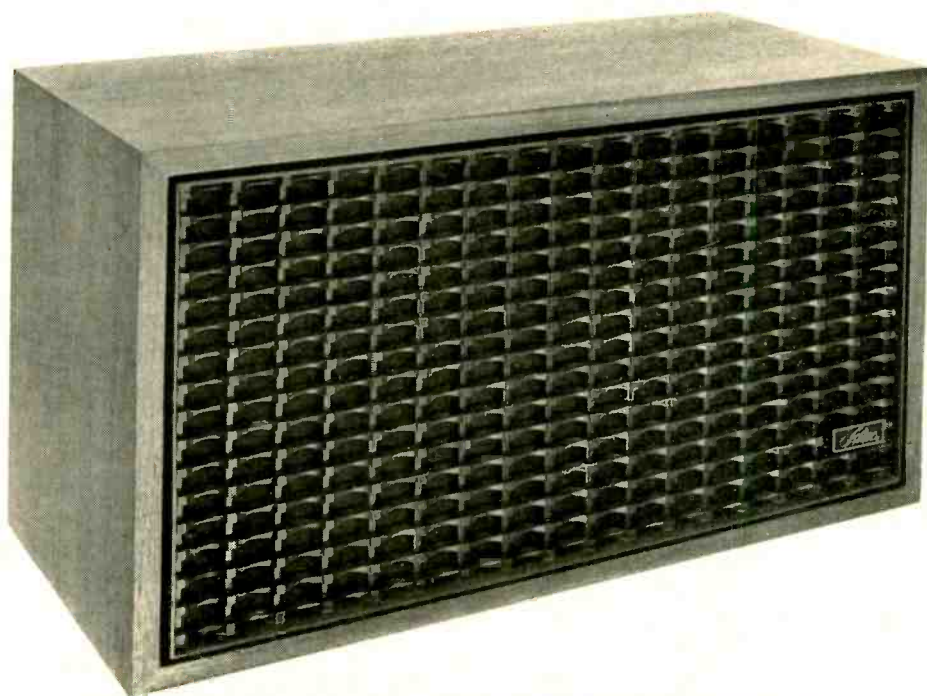
LONNIE SMATHERS
Greenwood, S. C.

And who will decide what the limits are between a little "honest" taping and a lot of "dishonest" larceny?

The Star-Spangled Banner

● It seems doubtful that Noel Coppage could have had foreknowledge of the ar-
(Continued on page 12)

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rangements for the celebration of professional football's Super Bowl when writing his article "Oh, Say, Can You Sing *The Star-Spangled Banner*?" (February), but surely he could not have wished for a better illustration of his point—in beautiful living color seen by fifty or fifty-five million people.

I should like to be able to believe that the organizers of flag-raising at sports events have been secretly conspiring, all these years, to drive the U. S. national anthem into oblivion through increasingly horrible performances, but I am afraid the real answer lies simply in their bad taste.

To follow up with a half-time show featuring the re-fighting of the War of 1812, especially at this juncture in United States domestic and foreign affairs, demonstrated more bad taste, and to an incredible degree.

L. K. CRABTREE
Vineland, Ont.

● Although I find myself confronted with a number of periodicals each month, including trade and business journals, STEREO REVIEW offers me a total release from business and world affairs. For me, it is strictly a journey into fun and pleasure. Please keep it that way. Please don't let any personal opinions, either by direct expression or innuendo, creep into your book—opinions on war, social problems, politics, etc. I think I detected the first trace of this type of thing in the February issue: in Mr. Noel Coppage's otherwise interesting article on the *Star-Spangled Banner*, the subtle suggestion that the song may be a "war song," or that war may be a part of our country's policy. Come now, let's not apologize for the wars in which we've engaged. War is indeed a terrible thing. However, until all parties truly renounce it, it is and will continue to be an essential part of national policy if we are to survive with the form of society which I presume pays Mr. Coppage rather well.

ANDREW VAN DER LYN
Clarendon Hills, Ill.

● Your Mr. Noel Garbage can go to hell. There is every reason why we can't and won't scrap the *Star-Spangled Banner*. Everyone knows the tune is unsingable, and the second verse is not our reason for singing our national anthem. And I suspect that your Noel has some other purpose in mind. I find it indefensible for you to air his intentions.

LEONARD L. MCEVOY
Hollywood, Cal.

● Noel Coppage has earned the three stars decorating his article on the *Star-Spangled Banner*, for he has exposed our national anthem as a bombastic unmusical bore. Although national anthems as a whole are not always great music, ours certainly ranks near the bottom of the list.

But rather than merely complain, I would like to repeat the excellent suggestion made by baritone George London and probably by many others. Mr. London nominates that old Civil War rouser, *The Battle Hymn of the Republic*. It has a singable tune and a decent range. It has a lively, foot-stomping rhythm, but also enough pomp and pretension for more solemn occasions. I fear that its colorful lyrics would have to be revised to make it widely acceptable and up-to-date, but this should not be difficult.

MICHAEL MCDANIEL
Wichita, Kan.

Beethoven

● The article "Exploring Beethoven" (January) was one of the most fascinating and educational I have ever read. Hoorah for James Goodfriend!

Would that a similar article could appear with the same degree of intellectuality dealing with that neglected musical giant, Heinrich Schütz. He, too, went through emotional and philosophical crises that appear, and are resolved in, his music. I consider both composers great tragic figures in the art. And they share certain intellectual-emotional struggles that bridge, in their similarity, enormous differences in musical concept, belief, orientation, and times. It is no coincidence that both ended with super-worldly, introspective triumphs out of the loneliness of their later years.

RONALD PATACKI
N. Bergen, N. J.

● Next to a hand-drawn poster a record-collecting friend of mine did of Brahms kicking his pet hedgehog, that painting you used to start off your special Beethoven issue (January)—*La Musique* by the worthy J. P. Laurens—is the funniest, "too-muchest"



piece of musicological camp I have encountered in the fifteen years I've been collecting records. My thanks for an altogether exemplary issue, with contents that shed fresh light on a subject most of us have been exposed to since we bought our first sapphire stylus in high school.

WILLIAM TROTTER
Charlotte, N. C.

● This is to express my thanks to Martin Bookspan for his remarks on Herbert von Karajan in "The Basic Repertoire" in your January issue. For me, and for (I trust) certain other music lovers, Mr. Bookspan speaks the truth.

My experience with Karajan? His lead-dead Verdi, his equally lifeless *Così fan tutte*, his hideous retouchings of the Beethoven symphonies, and last but not least, his rape of *Don Giovanni*, which I had the misfortune to witness at Salzburg this summer. It contained all the elements of a Karajan opera performance: slovenly orchestral playing, neither discipline nor support for the singers, and a complete divorce of text and stage action.

There are conductors with whose work I respectfully disagree, but Karajan robs me of objectivity.

BARRY FRAUMAN
Chicago, Ill.

Rock as Ruck

● Editor William Anderson seems to possess an enthralling vocabulary, and his point of view is equally enthralling. However, the few readers who can see through the ornamented crutch can view an almost evil con-

viction. In regard to his editorial "Rock as Ruck" (January), I believe, intelligent as he is, that he fails to see the evolution of the musical expression he disdains spiritually. Each artist, whether he be monetarily or sincerely motivated, has a freedom to create and perform, a freedom from obnoxious criticism. The ultimate musical expression may or may not have been achieved. But every performer tends to experiment. He achieves local or worldly recognition, dies in his own ineptitude, or proceeds ever blindly forward.

The Beatles are excellent examples of self-correcting artists. Other performers tend to follow in this direction. Give them a chance, Mr. Anderson, free of such grating critical condemnation. It may be painful in the beginning. That is also true of the expectant mother.

WILLIAM TOKARSKY
Toronto, Ont.

The Editor replies: "If Mr. Tokarsky is not both deaf and blind, then his must be the gift of divine generosity (except where my vocabulary is concerned—funny, I always thought I wrote rather plain). His critical position ('don't boo: they might get better') is the neatest variant on an old nice-zellyism ('it's unfair to criticize') I have ever heard. Once more, with feeling: anyone who stands up in public to perform or politic, who writes for publication, or exhibits his paintings or sculpture, invites criticism. If self-indulgent, bumbling ineptitude would escape censure, let it keep out of sight and hearing. I will suffer the birth pangs of no art that is not my own, and I will not pretend to be entertained by someone practicing in public what he should have perfected in private."

● I am fifty-six, a clergyman, a long-time reader (and user!) of STEREO REVIEW, and a kind of happy addict in respect to recorded music. Except for opera, my collection is both "wide and deep." Not only do I disagree with the general substance of the January editorial ("Rock as Ruck"), but I am made depressed and fearful by the use of words like "perverse, pap, jargon, sloganeering, tired."

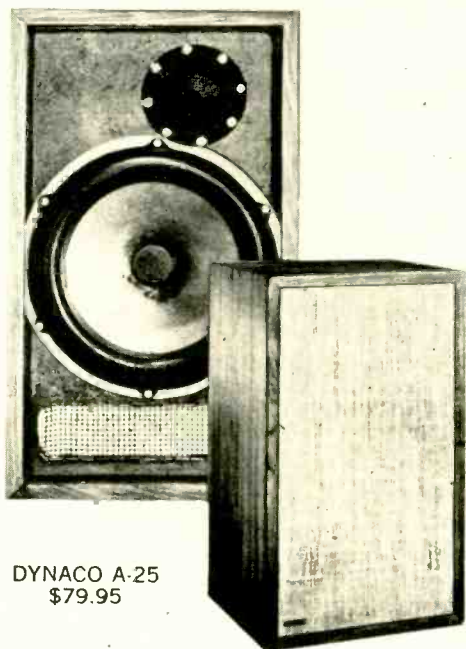
Rock is good, bad, indifferent, exactly as other human endeavors. But in two respects rock is good for me: it is full of wonder and it is indicative of hope. Of course even as an "older type" I happen to like rock, but this is not my point. First, rock is "wonderful" because it comes from, rather than being laid on, life. When I was young, mostly jaded "carpenters" from Hollywood and Broadway suffocated us with moon-June-croon, separate from any reality we knew. Now, rock speaks even to a type like me, and it means something.

Second, the best of it is hopeful musically. So-called classical music is "turning me off" more and more because philosophically it is cyclical rather than eschatological. Beethoven—yes! But I must keep reviving him; the young people sing *historically*.

Please recall that you "put down" youth by sourly observing that "they have yet to shoulder the burden of their own mistakes." May I suggest that not only are musical young people responsible to maturity in our time; also they have accepted with grace—
(Continued on page 14)

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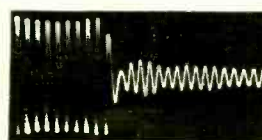
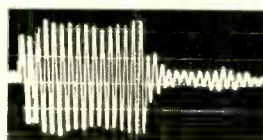
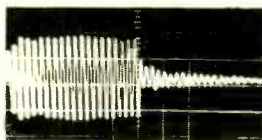
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ful good humor the fumbling nonsense of their elders.

CARL E. ERICSON
Beulah Presbyterian Church
Orion, Illinois

The Editor replies: "I applaud Rev. Ericson's defense of the music he likes, but I wish he wouldn't be so sentimental about it. There is a monstrous power in sentimentality; its roseate glow keeps us from seeing that a spade is a spade. Rev. Ericson apparently not only endorses, but embraces, the 'generation gap,' repudiating his own youth and condemning his own generation in the bargain. There have always been generation gaps, but though they are a great annoyance, I grant them no lasting importance in the larger scheme of things. The real gap is be-

tween those who are capable of rational discourse and those who are not—elders have no monopoly on 'fumbling nonsense' any more than juniors do on 'graceful good humor.' And may I suggest that youth institutionalized is maturity foreclosed?

"The vast difference in 'reality' between 'moon-June-croon' and an average rock hymn to the delights of drugs is one, I confess, that escapes me. Let me suggest instead a sobering exercise for Rev. Ericson's young parishioners: tune in one night to those hopelessly square oldsters happily two-stepping to the strains of Laurence Welk's champagne rhythms and catch a chilling glimpse of yourselves as seen by your grandchildren a couple of generations hence.

"Do young people sing 'historically'? Of course they do—contemporaneity is the very

essence of popular music, and contemporaneity is also precisely what guarantees its impermanence. Which brings us to Beethoven, who has to be 'revived' by Rev. Ericson. The strength of serious music lies, as A. E. Housman observed of great poetry, in its 'appeal . . . to the core of the human mind and the unalterable element in its constitution.' Getting at that core involves a good deal of hard listening, but the rewards are worth the labor. Rev. Ericson therefore has it precisely upside down: it is popular music (read rock) that is cyclical, classical music that is eschatological (dealing with last and final things). Would he have us believe that Beethoven's music has been kept alive for close to two hundred years only by the stubborn antiquarianism of a bunch of effete snobs?"

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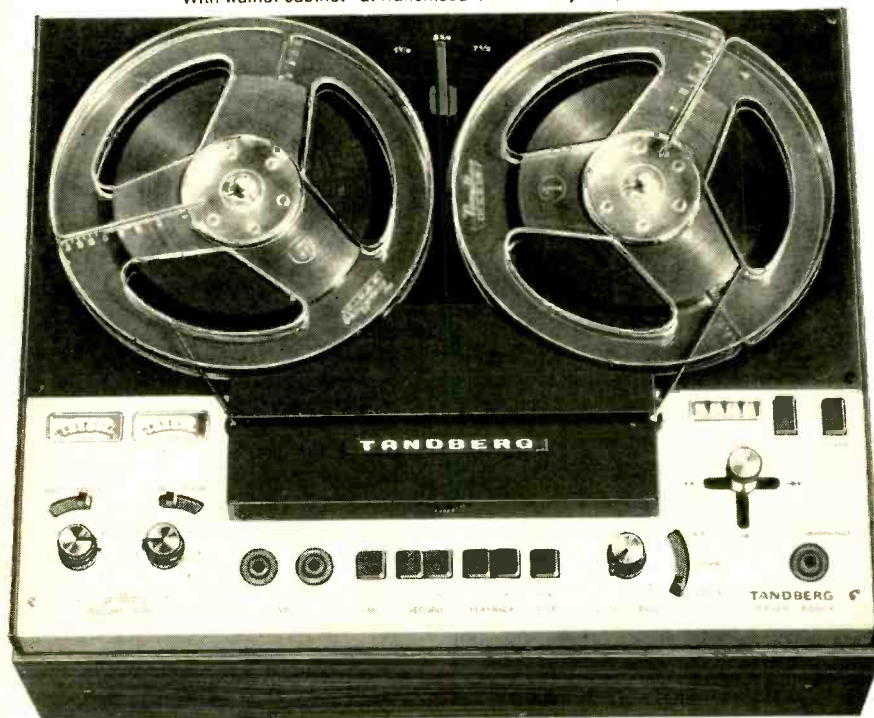
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CIRCLE NO. 45 ON READER SERVICE CARD

Schubert Song Discography

● I have compiled a list of every Schubert song ever to appear on records (except for the new Deutsche Grammophon album by Fischer-Dieskau released recently in Europe—more about that below). Each song is listed, with up to eight recorded versions for some. A list of artists cited completes the twenty-page pamphlet. A copy may be obtained for one dollar from the undersigned.

This discography does not include Fischer-Dieskau's recent recording for DGG, but I intend to revise it as soon as the entire list of 450 songs in this long-range project is available. I hope that the revision will also benefit by additions and corrections prompted by the distribution of the first version. The revision will go to everyone who has received the first version.

JEROME F. WEBER
1 Jewett Place
Utica, N.Y. 13501

Losing Touch

● I wish to thank James Goodfriend for his magnificent commentary, in "Going on Record," on the threat to serious music in this country ("Losing Touch," December). I too have begun to hear ominous reports concerning the future of the classical recording industry, and each time the message is the same: why bother any more with Mozart and madrigals when we can make X times as much with country corn and electrified hysteria? These people are not asking a question; they are issuing a death certificate.

I do see one cause for hope. Those very hordes of teenagers and collegians that currently are fueling the boom in rock-and-roll sales are getting older all the time. In a few years, the more intelligent of them are surely going to find themselves beginning to desire music with more to offer than what they are listening to now. When that happens, we just may find the market changing yet again, and a lot of bewildered executives scrambling frantically trying to get back in touch with it.

HARRY WELLS MCGRAW
Hattiesburg, Miss.

Correction

● Our apologies to those readers who may have been confused by the contradictory listings of 3M 139 tape on page 79 in Craig Stark's "Laboratory Tests of Standard-Brand Tapes" (March 1970). A printer's error caused 3M 131 to appear incorrectly as 3M 139 in the list of tapes that could not be tested. Type 139 was tested, with the results presented in the table.

CIRCLE NO. 103 ON READER SERVICE CARD→



Why an automatic turntable from Swindon, England has made it big in the States.

At the risk of seeming immodest, we've had a smashing success in the United States.

There are more Garrards being used in component stereo systems here than all other makes combined.

Even we find this a curious fact. But the die, was cast thirty-odd years ago.

Not parity, but superiority

H. V. Slade, then Managing Director of Garrard Limited, decreed, "We will sell a Garrard in the U.S. *only* when it is more advanced than any machine made there."



H.V. Slade, O.B.E.

A commitment to, not parity, but absolute superiority.

Spurred by it, Garrard of England has been responsible for every major innovation in automatic turntables.

In the thirties, Garrard pioneered the principle of two-point record support. Still the safest known method of record handling. Oddly, still a Garrard exclusive.

In the forties, we introduced the aluminum tone arm. Today, widely used by makers of fine equipment.

By 1961, increasingly sensitive cartridges had led us to adapt a feature originally developed for professional turntables: the dynamically balanced tone arm, with a movable counter-

weight to neutralize the arm and an adjustment to add precisely the correct stylus tracking force.

In 1964, we added an anti-skating control, and patented the sliding weight design that makes it permanently accurate.

Then, in 1967, Garrard engineers perfected the Synchro-Lab motor, a revolutionary two-stage synchronous motor.

The induction portion supplies the power to reach playing speed instantly. The synchronous section then "locks in" to the 60-cycle frequency of the current to give unvarying speed despite variations in voltage.

"We're bloody flattered"

This year one of our competitors has introduced a copy of our Synchro-Lab motor on its most expensive model.

To quote Alan Say, our Head of Engineering, "We're bloody flattered."

"After all, being imitated is a rather good measure of how significant an innovation really is."

The new Garrard SL95B features still another development we expect will become an industry standard.

Garrard's viscous damped tone arm descent—originally offered to provide gentler, safer cueing—now operates in automatic cycle as well.

It seems only logical. Yet, for the

present at least, it is another Garrard exclusive.

Other 1970 Garrard refinements include a counterweight adjustment screw for balancing the tone arm to within a hundredth of a gram. A window scale on the tone arm for the stylus force gauge. And a larger, more precise version of our anti-skating control.

Un-innovating

At the same time, we've eliminated a feature we once pioneered. A bit of un-innovating, you might say.

Garrard's disappearing record platform is disappearing for good.

We've replaced it with a non-disappearing record platform. A larger, stronger support with an easy-to-grasp clip that fits surely over the stack.

A small thing, perhaps.

But another indication that H.V.'s commitment remains with us.

\$44.50 to \$129.50

Garrard standards do not vary with price. Only the degree of refinement possible for the money.

There are six Garrard component models from the SL95B automatic turntable (above) for \$129.50 to the 40B at \$44.50.

Your dealer can help you arrive at the optimum choice for your system.

Garrard

British Industries Co.,

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



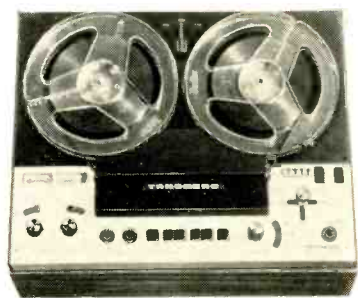
● **Air-Cooustic** has just introduced its first product, the PC12 Pneumatic-Coupled speaker system. For low frequencies, the PC12 employs a 12-inch woofer in a sealed cabinet that is acoustically coupled to a 204-square-inch rectangular diaphragm mounted on a flexible suspension. According to the manufacturer, this provides a large radiating surface for bass frequencies—reducing the length of the excursions required of the woofer—and

increases the acoustical load on the woofer's cone to improve its linearity at the lowest frequencies. Mid and high frequencies are handled by an elliptical speaker and a 1-inch wide-dispersion dome radiator. Crossovers are mechanical and operate at a 6-dB-per-octave rate at 400 and 5,000 Hz.

The frequency response of the PC12 is 30 to 15,000 Hz ± 4 dB. The nominal impedance is 4 ohms, and power-handling capability is 35 watts continuous power. Harmonic distortion at 30 Hz for 1 and 10-watt drive levels is 2 and 6 per cent, respectively. An amplifier capable of a least 20 watts continuous output per channel is recommended. The enclosure of the PC12 measures 27 x 15½ x 13½ inches and is finished in oiled walnut. Suggested retail price: \$239.

Circle 149 on reader service card

● **Tandberg's** new 6000X is a fully transistorized, three-speed (7½, 3¾, and 1⅞ ips) stereo tape recorder with separate heads for erase, record, and playback, and a fourth for crossfield biasing of the tape. It is available in both half- and quarter-track versions. Frequency response is 40 to 22,000 Hz at 7½ ips, 40 to 18,000 Hz at 3¾ ips, and 40 to 9,000 Hz at 1⅞ ips, all ± 2.5 dB. Signal-to-noise ratio (weighted) for 7½ ips is 62 dB. Wow and flutter are better than 0.1 per cent, 0.2 per cent, and 0.4 per cent for 7½, 3¾, and 1⅞ ips, respectively. Operating speeds



are correct within ± 1 per cent. The recorder employs an 85.5-kHz bias frequency and is biased and equalized for low-noise tapes.

As with previous Tandberg models, the transport functions of the 6000X are selected through mechanical linkages by a lever that is moved in a cross-shaped path. A pushbutton puts the transport in motion. Other pushbuttons select record and playback modes for each channel and activate an automatic limiting circuit to prevent overloads on signal peaks. For each channel there are output-level controls, recording-level meters, and concentric recording-level controls for the front-panel microphone inputs and the line or phono inputs. Another switch selects sound-on-sound, A-B test, or normal stereo operation. A "search"

facility (a lever controlled by a knurled knob beneath the head covers) can be used to press the tape against the playback head during fast forward or rewind to locate program material. The rear-panel inputs accommodate phono plugs and DIN connectors, and include jacks for a ceramic or magnetic phono cartridge. High- and low-level signals can be mixed and have separate level controls. A socket is provided for connection of various remote-control devices (to start and stop the transport), as is a 26-volt d.c. outlet for powering external accessories. The transport will function either vertically or horizontally and can be operated by a timer without having the idler wheel engaged while in the off position. The Tandberg 6000X has dimensions of 15½ x 6½ x 12¾ inches overall and is supplied with a walnut base. Price: \$499.

Circle 150 on reader service card

● **Sherwood's** new SEL-100 is a two-speed (33⅓ and 45 rpm) belt-driven automatic turntable with two synchronous motors—one for the platter drive and the other to operate the tone-arm and the record-changer mechanisms. The changer spindle accommodates up to six 12-inch records, each of which is slowly lowered in its turn to the platter by means of the three-pronged spindle mechanism. (The platter is stationary as records are lowered.) Four piano-



type push keys control the turntable's operation. The AUTO key initiates the continuous-play process in which each record has its diameter sensed by the tone arm before lowering, so that the stylus will correctly engage the outside groove. After the record has been played, a photoelectric cell starts the change cycle. Manual play is selected by the MAN key, which starts the platter turning and raises the tone arm for positioning by hand over the record surface and lowering by means of the CUE key. The CUE key will also raise the tone arm at any time during the playing of a record. The STOP key interrupts play (in either automatic or manual mode), returns the tone arm to rest, lowers all the records to the platter surface, and finally turns off the turntable. Only one spindle is used for both automatic and manual play. In manual, a cap on the spindle locks the prongs in the retracted position.

Playing speeds of the SEL-100 are accurate within 0.2 per cent. Rumble and noise are -52 dB (weighted), and wow and flutter are 0.08 and 0.06 per cent, respectively. The change cycle takes 15 seconds. The aluminum tone arm is balanced by a counterweight and stylus force is provided by a spring and is calibrated over a range of 0.5 to 4 grams. Anti-skating compensation is preset for stylus forces from 1 to 2 grams. The stylus overhang adjustment is made at the cartridge shell. Stylus force is accurate within ± 0.05 gram from bottom to top of a stack of records. The platter of the SEL-100 is 11¼ inches in diameter. Overall dimensions of the turntable are 17 x 13 x 5½

(Continued on page 20)

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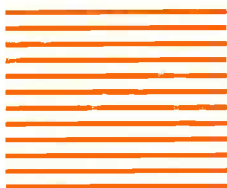
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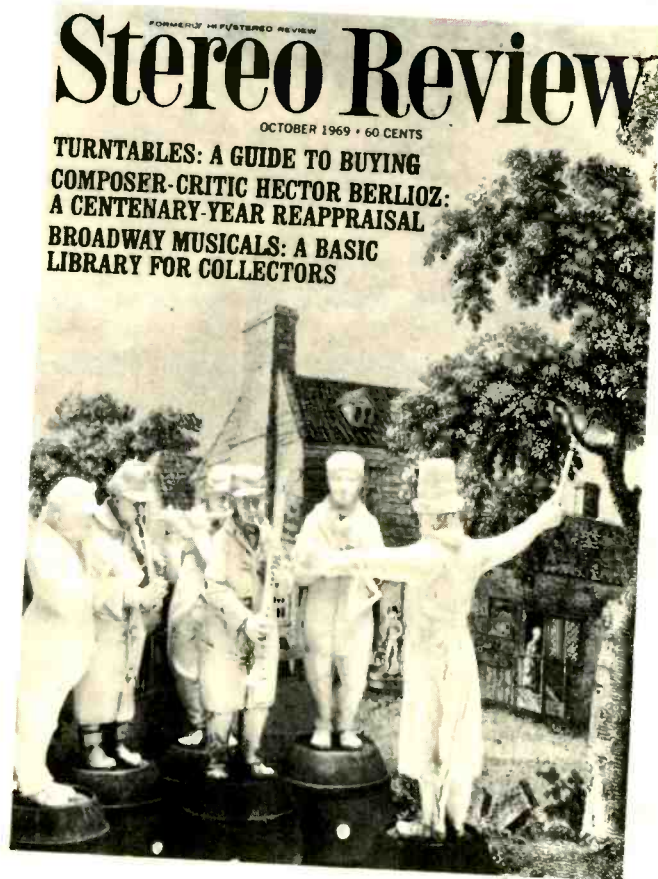
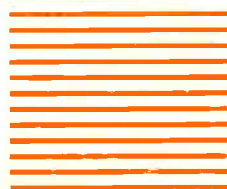
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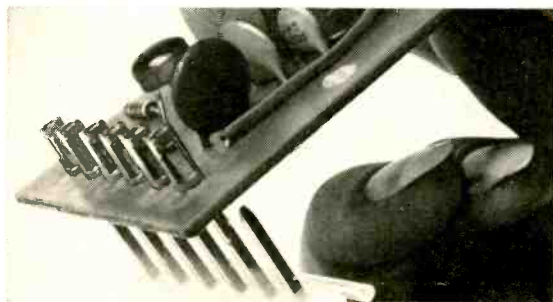


Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

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

Scott's New Modutron Circuit Board Exchange Policy

**If any printed circuit board
on any Scott Modutron
component needs service,
we'll exchange it
for only \$10!**



Let's face it . . . electronic devices are becoming progressively more complex and are therefore more difficult and costly to repair.

Scott engineers have solved this problem two ways. First, they minimized the need for service through careful selection of parts, then they went on to simplify servicing through the use of replaceable Modutron circuit boards.

All major electronic circuits are modularized on separate printed circuit boards . . . and each of these boards plugs into place on the chassis. This means that a failure in any major circuit can be repaired instantly by plugging in a replacement board.

Our new service policy allows replacement of any printed circuit board at deliberately low cost no matter how long you've owned your unit!

HOW SCOTT'S MODUTRON EXCHANGE POLICY WORKS

Should your Modutron unit ever need servicing here's all you do:

Take or ship your component to a Scott Warranty Service Station.

Your unit will be electronically tested and the problem isolated. (Experience shows that 95% of problems can be repaired by plugging in a replacement board.)

The warranty station will then exchange the defective board for a perfect one right from stock, or contact Scott for air shipment.

This means service is faster than ever before and that you pay only for troubleshooting costs, any required alignment and the \$10* exchange cost of a perfect factory-rebuilt Modutron circuit board. Exchange price applies only if board is not physically damaged.

*or the equivalent 1970 purchasing power.

WHAT UNITS ARE COVERED

Most of Scott's new receivers utilize Modutron construction. Included are the 342C FM stereo receiver, the 382C AM/FM stereo receiver, the 386 AM/FM stereo receiver and Scott's 2506 compact stereo systems.

ADDITIONAL PROTECTION FOR YOU

Scott's regular Two-Year Warranty remains fully in effect. During the first two years there is no charge for either parts or labor costs. This new Modutron circuit board exchange policy is additional protection . . . it assures you of minimal service cost no matter how long you keep your Scott component.

SCOTT AUDIO COMPONENT WARRANTY

All H.H. Scott professional quality tuners, amplifiers, receivers, compact stereo music systems, and loudspeaker systems are warranted against defects in material and workmanship for two years from the date of sale to the consumer. The unit must be delivered to and picked up from either an authorized Scott warranty service station or the Customer Service Department, H.H. Scott, Inc.

This warranty covers repair and/or replacement of any part found by the manufacturer, or his agent, to be defective, including any associated labor cost.

The above warranty does not apply to (1) accessory parts explicitly covered by the field warranty of an original manufacturer (2) units subjected to accidental damage or misuse in violation of instructions; (3) normal wear and tear; (4) units repaired or altered by other than authorized service agencies; and (5) units with removed or defaced serial number.

The 1970 CONSUMER GUIDE published by BUYERS GUIDE Magazine says: ". . . as for out-of-warranty repairs, modular circuit design can cut service bills by 40-80% compared to what it costs to have a non-modular receiver repaired."

SCOTT®

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CIRCLE NO. 100 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

inches. Price: \$149.50. Optional accessories include a walnut base (\$9.50) and a 45-rpm adapter spindle (\$6.95).

Circle 151 on reader service card



● **Fiesta Arts** is making available reproductions of original posters announcing famous past performances at the Metropolitan Opera House in New York. Each of the twelve posters offered is on heavyweight stock and measures 12 x 16 inches. Such famous first performances as *Le nozze di Figaro* and *La Bohème* are featured, as well as the debuts of such celebrated operatic figures as Caruso, Toscanini, and Lily Pons. Price: \$1 each, or \$11 for the complete set of twelve.

Circle 152 on reader service card

● **Norelco** has introduced the CC6 circulator, a snap-on device that enables a cassette changer to continuously recycle a stack of four to six cassettes, playing all the first sides, then all the second sides, and so on. Constructed of tinted plastic and standing five inches high, the CC6 fits into place over the loading and ejection slots of a cassette



changer. Each cassette as it is ejected forces those ahead of it to climb a slope, and they are finally flipped over one by one onto an inclined track that returns them to the loading stack. The CC6 can be used with Norelco cassette changers Models 2401, 2401A, and 2502, as well as Bell & Howell Models 332 and 337 and Ampex Micro 90 and 95. Suggested list price: \$19.95.

Circle 153 on reader service card



● **Robins** is marketing several maintenance accessories for the care of cassette and cartridge tape machines. "Test-N-Clean" Models THC-6 (cassette) and THC-8 (cartridge) are head-cleaning tapes (packaged in the appropriate formats) that have in addition been recorded with test tones for checking head alignment and stereo balance. Each is priced at \$2.80. Model THC-4 (\$3) is a head-cleaning cassette that makes use of a nonwoven polyester cloth belt; the similar THC-7 (\$2.50) employs a polishing tape. Also available is the Model TD-10 cassette head demagnetizer (shown), equipped with a pilot light and a flat a.c. line cord that permits the cover of the cassette machine to be closed when the demagnetizer has been inserted in the cassette machine. Price: \$8.30.

Circle 154 on reader service card

● **Electro-Voice** has announced the introduction of the Landmark 100, a phono/AM/stereo FM compact music system that makes use of several new Electro-Voice component developments. Each of the two speaker systems contains three full-range 4½-inch drivers and one 2¼-inch tweeter. One of the full-range speakers faces forward into the listening area, while the other speakers—along with the tweeter, which handles frequencies above 5,000 Hz—are mounted on angled panels at the back of the cabinet and propagate sound that reaches the listener through reflection from wall and ceiling surfaces. Special circuits in each speaker enclosure provide the amplifier with a negative-feedback signal that compensates for any nonlinearities in the speakers' bass response. The amplifier itself has a power output of 20 watts continuous per channel (both channels driven) into 8-ohm loads, a frequency response of 20 to 25,000 Hz ±1 dB, and a power bandwidth of 20 to 25,000 Hz. Harmonic distortion is 0.15 per cent



at full output at 1,000 Hz. The signal-to-noise ratio is 55 dB at the phono input and 70 dB at the high-level inputs.

The FM-tuner section has a sensitivity of 1.9 microvolts, a capture ratio of 2.5 dB, and 30-dB separation at 1,000 Hz. On the front panel are a tuning meter and controls for bass, treble, balance, and volume. There are pushbuttons for high filter, loudness, mode, tape monitor, and power, a front-panel headphone jack, and an input switch with positions for phono, FM, AM, and auxiliary. The automatic turntable is manufactured by Garrard and is equipped with the new Electro-Voice Stereo-V phono cartridge, a dual moving-magnet design with a 0.7-mil conical stylus and a rated frequency response of 20 to 30,000 Hz. Dimensions of the Landmark 100 are: speakers, 10 x 10 x 10 inches overall; turntable/tuner/amplifier unit, 16½ x 8½ x 16¼ inches overall. All cabinetry is walnut finished. Nationally advertised price of the complete system: \$444. A dust cover of bronze tinted plastic costs \$14.95.

Circle 155 on reader service card

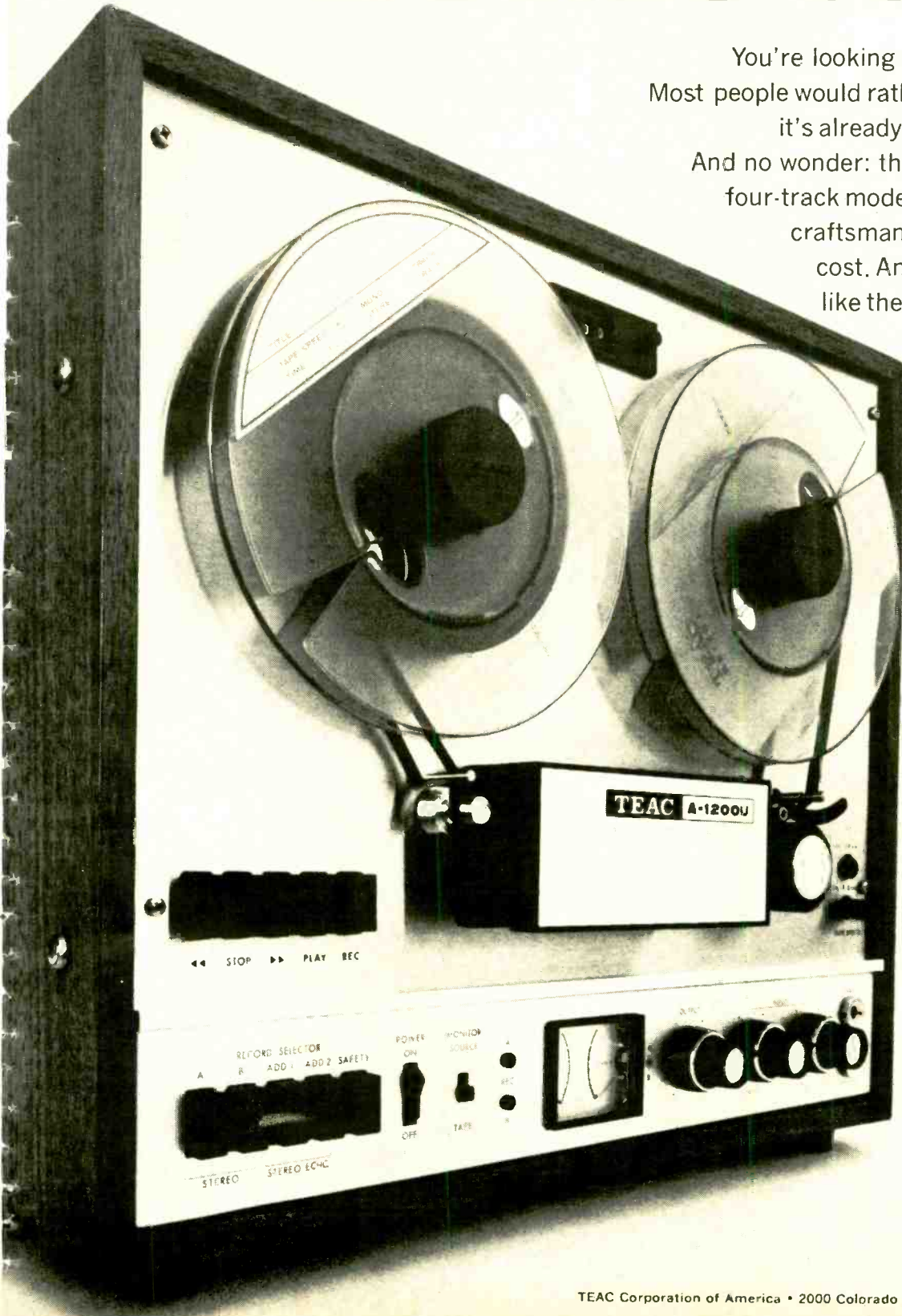
Midwest Audio Show

● Readers in the Midwest area will be interested in the Midwest Hi-Fi Stereo Show '70 to be presented on April 3, 4, and 5 by the student members of the Audiophones Club at Evanston Township High School, Evanston, Illinois. Among the attractions will be displays and demonstrations of all types of audio equipment, several four-channel stereo systems, and video tape equipment. The hours of the show will be 2 to 10 p.m. on April 3 and 5, and 10 a.m. to 10 p.m. on April 4. Advance tickets are available at \$1 each; admission at the door will be \$1.50. Inquiries may be directed to William Kaffenberger, Media Center, Evanston Township High School, 1600 Dodge Avenue, Evanston, Illinois 60204.

A-1200U • Exclusive triple-motored drive system • 3 precision heads for instant off-the-tape monitoring • Mike-line mixing
• 4 independent amplifiers • Automatic tape lifter • All-pushbutton controls, automatic shutoff • Stereo echo for special sound effects

Ever see a sonic boom?

You're looking at our A-1200U tape deck. Most people would rather listen to it. Even though it's already started its own sonic boom. And no wonder: the A-1200U is our standard four-track model, with all the famous TEAC craftsmanship at an ear-boggling low cost. And plenty of unique features, like the popular ADD recording for simultaneous playback and recording on separate tracks. This is the machine that breaks the price barrier to your sound investment. Without breaking you.



TEAC

TEAC Corporation of America • 2000 Colorado Avenue • Santa Monica, California 90404

Only Marantz Has Variable

What's a Marantz?

Any audio engineer or stereo hobbyist will tell you. Marantz builds the world's finest high-fidelity components. And has for fifteen years.

This message, therefore, is not to engineers but to professional musicians, serious music-lovers, and beginning stereo hobbyists. We'd like to introduce you to Marantz.

Never Heard Of Marantz?

Until this year, the least-expensive Marantz stereo component you could buy cost \$300.00. And our FM tuner alone cost \$750.00! To own a Marantz, you either had to be moderately wealthy or willing to put beans on the table for awhile. But it was worth it. And a lot of experts thought so, too, because the word soon got around, and the products sold themselves.

What The Competition Said

The chief design engineer of a major competitor once said that no one even tries to compete with many of Marantz' sophisticated features; it would be just too expensive. Marantz designs its circuits the same way the aerospace industry designs missiles and jet planes – for utmost performance and reliability.

Variable-Overlap Drive

When you buy a Marantz stereo, you can look forward to sterling performance

year after year. Marantz reliability is due in great part to such exclusive features as Variable-Overlap Drive. This Marantz circuit eliminates irritating cross-over notch distortion found in most solid-state amplifiers. In addition, Variable-Overlap Drive compensates for the natural aging of an amplifier's components. This means that even after years of listening enjoyment, Marantz still delivers "like-new" performance.

Features, Not Gimmicks

The unique features of a Marantz component are there for only one purpose: to make possible the highest level of listening enjoyment.

That's why we put an oscilloscope in our best components.

An oscilloscope is kind of a TV tube. But instead of the Wednesday Night Movie, it shows you a green wavy line. An electronic picture of the incoming FM radio signal, telling you exactly how to rotate your antenna for minimum multipath distortion (ghost signals) and maximum signal strength (clarity) even from the weakest stations.

The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your equipment is out of phase. And it lets you set up optimum stereo performance

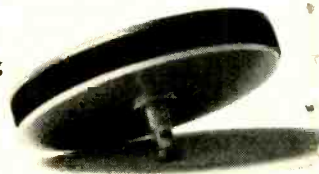
and reception to create a solid "wall" of sound.

Gyro-Touch Tuning

Marantz even offers a different tuning experience because you rotate the actual tuning flywheel. This results in the smoothest, most precise tuning possible. And this Marantz-exclusive design requires considerably fewer moving parts than conventional systems used by other manufacturers. The benefits: reduced friction, wear, and service problems. We call this patented pleasure "Gyro-Touch Tuning."

Built To Last

Marantz stereo components aren't built in the ordinary way. For example, instead of just soldering connections together with a soldering iron, Marantz uses a highly sophisticated waveflow soldering machine – the type demanded by the Military. The result: perfect, failproof connections every time. Even our printed circuit boards are a



Overlap Drive!

special type—glass epoxy—built to rigid



military specifications, ensuring ruggedness and dependability.

Marantz Power Ratings Are True

When someone tells you he has a "100-watt amplifier," ask him how the power was rated. Chances are his 100 watts will shrink to about 75 or 50 or perhaps even as few as 25. The reason is that most manufacturers of stereo amplifiers measure power by an inflated "peak power" or "IHF music/dynamic power."

Marantz states its power as "RMS continuous power" because Marantz believes this is the only method of measurement that is a true, absolute, scientific indication of how much power your amplifier can put out continuously over the entire audible frequency range.

But if Marantz were to use the unscientific conventional method, our Model Sixteen 100-RMS-100 power amplifier could be rated as high as 600 watts!

Moreover, you can depend on Marantz to perform. For example, the Model 16

can be run all day at its full power rating without distortion (except for neighbors pounding on your wall). That's power. And that's Marantz.

Marantz Speaks Louder Than Words

In a way, it's a shame we have to get even semitechnical to explain in words what is best described in the medium of sound. For, after all, Marantz is for the listener. No matter what your choice in music, you want to hear it as closely as possible to the way it was performed.

In spite of what the ads say, you can't really "bring the concert hall into your home." For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

What Marantz does, however, is create components that most closely recreate the sounds exactly as they were played by the musical performers. Components that consistently represent "where it's at" in stereo design. No one gives you as much—in any price range—as Marantz.

Every Marantz Is Built The Same Way

Every Marantz component, regardless of price, is built with the same painstaking

craftsmanship and quality materials. That's why Marantz guarantees every instrument for three full years, parts and labor.

Now In All Price Ranges

Today, there is a demand for Marantz-quality components in other than very-high price ranges. A demand made by music-lovers who want the very best but must consider their budgets. Though you can easily invest more than \$2000.00 in Marantz components, we now have units starting as low as \$209. True, these lower-priced models don't have all the same features, but the quality of every Marantz is exactly the same. Marantz quality.

And quality is what Marantz is all about.

Hear For Yourself

So now that you *know* what makes a Marantz a Marantz, *hear* for yourself. Then let your ears make up your mind.



marantz.
Components • Speaker Systems • Receivers

THE EMPIRE 999VE CARTRIDGE

"Outstanding square waves · Tops in separation."

by AUDIO MAGAZINE

THE EMPIRE 999VE CARTRIDGE

Ranked #1 in lightweight tracking ability.

by STEREO REVIEW MAGAZINE

THE EMPIRE 999VE CARTRIDGE

"A real hi fi masterpiece."

by HI FI SOUND MAGAZINE

THE EMPIRE 999VE CARTRIDGE

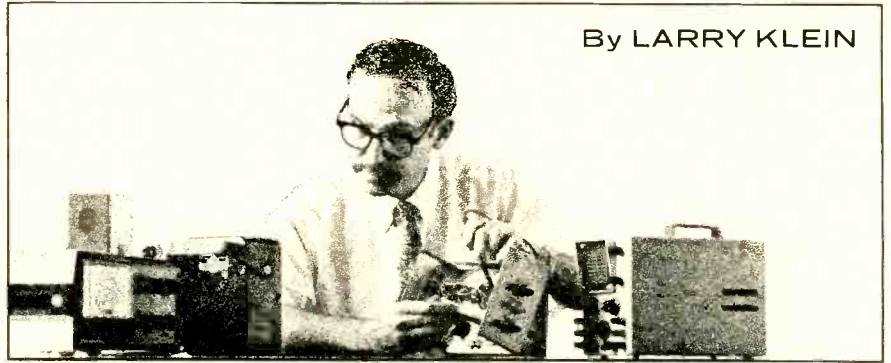
"No high frequency peak. Flat response from 20- 20,000 Hz."

by HIGH FIDELITY MAGAZINE

THE EMPIRE 999VE CARTRIDGE

Chosen for "The stereo system I wish I owned"

by POPULAR SCIENCE MAGAZINE



By LARRY KLEIN

AUDIO QUESTIONS & ANSWERS

Relative Advantages

Q. Would you please explain the relative advantages of a horn tweeter versus a cone tweeter in a speaker system? Also the advantages of a moving-magnet over a moving-coil in a phonograph cartridge, and the relative advantages of integrated circuits over ordinary transistors?

PAT WILSON
New York City, N.Y.

A. Mr. Wilson's question is representative of a large number of inquiries that reach me here at the office. I suspect that readers sending in such questions are not concerned about abstract theoretical matters but actually are asking for assistance in sorting out the claims and counter-claims in the product advertisements that appear in STEREO REVIEW and elsewhere. For that reason, it's worthwhile taking a lengthy look at the question of "theoretical advantages."

It is safe to assume that, by and large, each manufacturer tries to produce the best possible product at a given price level. He does this not out of altruism, but simply because in the long run that is the way to run a profitable business. But, obviously, all products are not equally good, and the actual performance of a given, say, two-hundred-dollar component is going to be determined essentially by the manufacturer's engineering know-how and the overall efficiency (in respect to his costs) of his production and sales facilities. Since these factors differ from manufacturer to manufacturer, one company's two-hundred-dollar component is inevitably going to represent a somewhat better value than another company's two-hundred-dollar component. But within the audio industry, this difference (except in the case of speaker systems) is rarely great—or even audible.

And yet there are measurable and operational differences among components, and the advertisements in our pages are devoted to pointing them out. However, consider an ad writer's problems in doing this: he can't simply claim that his product is superior; he must also provide some clues as to how that superiority is achieved. Here is where we get into the "theoretical advantage" question.

Let's use as an example a situation I've

considered before in these pages. A well-known audio manufacturer holds a press conference to introduce a new tuner that makes use of what he calls a "break-through" semiconductor development—a permalloy unijunction field-follower, otherwise known as the PUFF. I and a number of other audio editors listen to several speeches by the company engineers and are supplied with four-color literature, all extolling the many virtues of the PUFF. Later, in the relative calm of my office, my thoughts on the ultimate significance of the PUFF as a design innovation might go something like this:

The PUFF may increase the reliability of the product without enhancing its measurable performance. . . .

Or the PUFF may save several dollars in parts costs, but not achieve any advantage in performance. . . .

Or the PUFF may be another way of providing the same results at the same cost but with the advantage that the brother of the chief engineer manufactures it. . . .

Or the PUFF may simply replace a previous semiconductor that is no longer available. . . .

Or the PUFF device may actually have specific, measurable, and audible performance advantages, and be a worthwhile innovation.

How can I determine the facts of the case? We could submit the component to an exhaustive laboratory test—but other factors than the PUFF may be responsible for whatever improvement shows up, and the relative importance of the factors would be difficult and time-consuming to sort out. From my point of view, the best way is simply to wait and see how many other manufacturers convert to the PUFF. In the case of IC's, FET's, and ceramic and crystal i.f. filters, for example, time has proved their advantages; most manufacturers are now using them and thereby achieving measurable improvements in performance.

To get back to my original point, audiophiles are too often encouraged by advertising claims or editorial coverage to become over-concerned about technical matters that they are really not in a posi-

(Continued on page 26)

For technical details write: Empire Scientific Corp.
1055 Stewart Avenue, Garden City, N.Y. 11530



EMPIRE

CIRCLE NO. 21 ON READER SERVICE CARD

We put a little more feature into each feature.

The Miracord 50H not only offers more features than any top quality automatic turntable on the market, but each feature offers more. Here's what we mean.

■ Two worthy competitors offer a kind of synchronous motor. Neither motor, however, can qualify as a hysteresis synchronous motor. And, neither is a Papst hysteresis synchronous motor. The Papst is the one used in professional studio record-playing equipment. The Miracord 50H uses the Papst hysteresis synchronous motor with outer rotor for unvarying speed accuracy, regardless of the voltage or load fluctuation.

■ When examining the cueing feature, be sure to ask whether cueing works in both automatic and manual modes. Because, in automatic, where one leading automatic turntable doesn't work, cueing represents the ideal device to interrupt play for just a moment when there are a stack of records on the spindle. The Miracord 50H provides silicone-damped cueing in both modes.

■ Stylus overhang adjustment is essential for optimum tracking. Another automatic turntable does feature this adjustment, but it's internal and difficult to set. The Miracord 50H offers external overhang adjustment with built-in gauge — no shifting, no guess work, no templates. You can line up your stylus in seconds accurately.

■ Now here's the feature no one has. Those light touch pushbuttons that make it so easy for you to enjoy all of those other wonderful Miracord 50H features. The pushbuttons provide sim-

ple, foolproof operation. For example, the 50H is the only automatic changer that can go from manual to automatic or vice versa without re-setting.

■ Over the past few years, Miracord 50H has proven its reliability and enhanced its position of leadership by its superb performance in thousands of home music systems. The finest automatic turntable available today costs \$169.50. At leading hi-fi dealers.

Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735, a division of Instrument Systems Corporation.

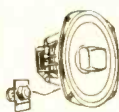
Miracord 50H



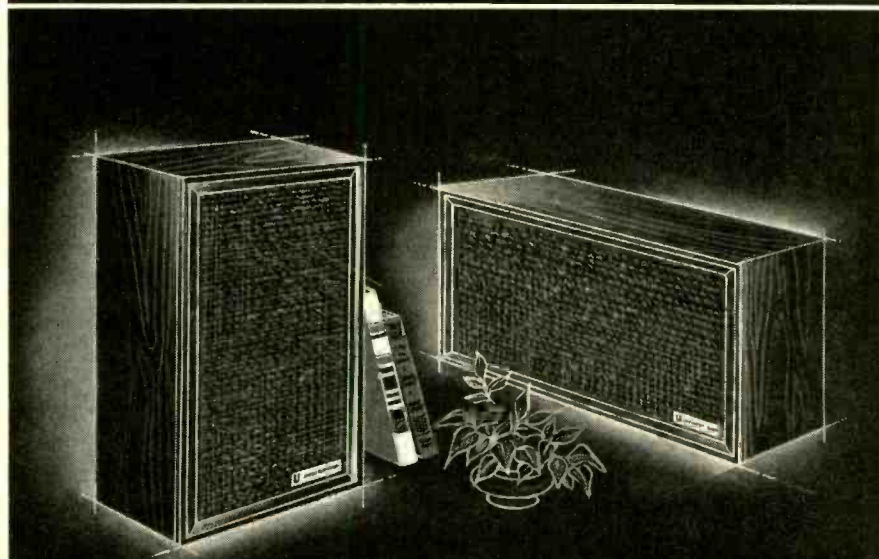
*In 1948, University Sound
made home high fidelity possible.*

Now, 22 years and 38 patents later, we've made it perfect.

In 1948 University unveiled the world's first popularly priced, full fidelity speaker—the 6201—and home high fidelity was born.



In 1970 University unveils the finest, fullest line of high fidelity products in the world—and home high fidelity is finally perfected.



EL DORADO

Brilliant, room-size sound from an ultra-compact speaker system. Perfect for newlyweds or college bound youngsters. And as extension speakers too. Matches virtually any receiver or amplifier.

Two-way bookshelf system ■ Frequency Response: 40 Hz to beyond audibility ■ Power Handling Capacity: 30 watts IPM ■ Impedance: 6 ohms ■ Components: Ultra-compliant, long-throw, 6" two-way speaker ■ Finish: Oiled Walnut ■ Dimensions: 15" x 9½" (W) x 6" (D)



UNIVERSITY SOUND: the finest, most complete line of high fidelity speaker systems in the world, from the world's leading manufacturer of electroacoustic products.

P.O. Box 26105, Oklahoma City, Okla. • A quality company of LTV Ling Altec, Inc.

tion to evaluate. In this connection, readers should be aware that it is quite possible for a manufacturer to use the very latest assortment of technical devices in his product and through bad design or poor quality control end up with a component that is not as good as some older unit with "old-fashioned" parts.

In short, the best advice I can offer is to compare the technical comments and reports on components that you will find in this and other magazines, but don't get hung up on special technical approaches used by one manufacturer or another unless the test reports seem to validate them—in a specific component—as being of significance.

Hearing Loss

Q. I have an affliction common to many older people—good hearing up to about 1,000 Hz, 50 per cent to about 4,000 Hz, and practically nothing above. Most reports on receivers, speakers, and other components emphasize their high-frequency capability. Would equipment with good high-frequency response improve my hearing of the frequencies that I can perceive by adding their higher harmonics, as a salesman told me? Or perhaps you have some other suggestions that could be of help.

THEODORE L. THAU
Silver Spring, Md.

A. The salesman is misleading you. Any name-brand component should be able to provide all of the high frequencies you can hear. However, the question is more complicated than it appears at first glance, mainly because all the answers are not yet in on the question of hearing loss and exactly what is taking place in the human ear and brain that causes specific subjective losses in various parts of the frequency spectrum.

For reasons that are not well understood, compensatory treble boost does not seem to correct for such losses, and may even result in less satisfactory sound quality. This may be a matter of individual response, and each person who has lost the ability to hear high frequencies will have to determine what does and what doesn't help to provide a workable compensation for his particular problem.

It seems to me that stereo headphones may prove a good out for you. Almost all name-brand headphones respond to at least 8,000 Hz, and by using the tone controls on an amplifier you may be able to modify their tonal quality for improved response—at least to your ears—without disturbing others in the room.

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!



**With our new stereo, if you get tired of Beethoven,
you can listen to Berkowitz.**

The Sony HP-199 lets you listen to all your favorites including your most favorite of all: yourself.

Because along with an already terrific stereo unit, we have thrown in a cassette tape recorder.

For listening, you get a 4-speed automatic/manual turntable, an all-silicon transistorized amplifier, and

an FM stereo/FM-AM tuner.

For recording, you get a 4-track cassette-corder that lets you record (in stereo, no less) directly off the tuner or the turntable. Or, with an optional microphone, directly off your own mouth. And a little doohickey called Sonymatic® which automatically adjusts the volume level to opti-

mum and balances the volume of the left and right channels.

And for listening to what you recorded, a 6½" woofered and 2" tweetered pair of airtight enclosed speakers.

Which is just about everything you need to listen to Ludwig van.

Or Abie W.

The Sony HP-199. A stereo phono/receiver and cassette-corder in one.

CIRCLE NO. 39 ON READER SERVICE CARD

Cassettes

Compact Cassette

Licensed Quality Control by North America Phillips

LIFETIME GUARANTEE!

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C-60 1 Hr. .60 C-120 2 Hr. \$1.35

Each cassette in individual mailer box

CASSETTE ACCESSORIES

Cassette Tape Splicer

For easy repair of torn tapes, or splicing in sound effects \$3.95 ea.

Cassette Play/Record Head Demagnetizer

Improve fidelity by removing excessive magnetic build-up. Recommended use: Every 15-20 hours of play/record time \$7.50 ea.

Cassette Head Cleaning Cartridge

(Should be used every 20 hours of playing and/or recording time) 89¢ ea.

Postage 10¢; 5¢ ea. add'l cassette or accessory
Order for 12 Cassettes ppd.

CASSETTE STORAGE CHEST AND CARRY CASES



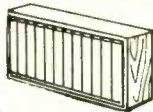
Has compartment for 12 Cassettes.

DeLuxe Heavy Leatherette \$3.95 ea. ppd.

Attractive Sturdy Vinyl \$2.95 ea. ppd.

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By HANS H. FANTEL



AUDIO BASICS

SOUND PHILOSOPHY

In discussing the technology of sound reproduction one often loses sight of the basic raw material: sound itself. We get so involved with the transport of sound through time and space (from the time and place of the performance to the times and places of countless listeners dispersed in years and geography) that we rarely pause to reflect on the basic nature of sound.

The fundamental question "What is sound?" takes us straight back to the eighteenth-century philosophic teaser about the tree crashing down in the lonely forest where nobody hears it. Does it make a sound? From the scientist's point of view, it does. The falling tree sets the air in motion, causing the compressions and rarefactions that are defined as sound. Whether or not anyone hears it is beside the point. Objectively, the phenomenon of sound exists.

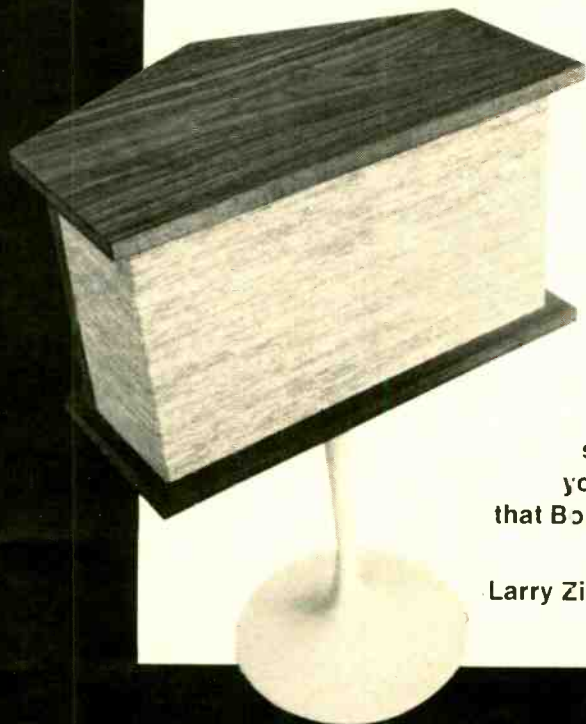
This attitude toward sound necessarily prevails in audio engineering. For the "sound" dealt with by the audio engineer is mostly not in its "raw" audible form. Rather, the engineer most often encounters sound translated into an electrical voltage whose variations correspond to the mechanical movement of the air molecules in the original (acoustic) sound. The electric signal is, poetically speaking, a metaphor of sound. Or, scientifically speaking, it is an analog of sound. In its electrical guise, sound can be made to run through wires, and can be amplified, recorded, broadcast, altered, mixed and manipulated in the numerous ways now at the disposal of the audio engineer.

It is this ability to "operate upon" sound in its electronic analog that lies at the base of audio engineering, and the implications of this fact are truly tremendous, both for the art of music and for communications in general. Today it is hard to conceive that before the invention of electric sound transmission, no man's voice reached beyond earshot and that throughout history, until the relatively recent invention of the phonograph, all music and speech vanished forever the moment the original vibrations ceased.

Yet, especially from a musical viewpoint, sound cannot be regarded solely in physical terms. Getting back to that tree crashing in the forest, we can, with equal accuracy, say that it makes *no* sound, because sound is a mental phenomenon, a subjective experience of the hearer. It has been argued, of course, that all perception resides ultimately within our heads—a hypothesis that gives philosophers considerable latitude in discussing the nature of reality. But strictly from the audio point of view, it should be recognized that the subjective aspect of hearing is as significant as the objective physical parameters of sound. Indeed, some of the aesthetic factors in music depend on the way in which our sensory apparatus interprets, perceives, and reveals to us the physical sound pattern. Sophisticated audio professionals—particularly those working with recording techniques—recognize the subjective as well as the objective dimensions of sound. Combining psychoacoustics (the science that deals with the interface between the objective and subjective in sound perception) with competent attention to the physical parameters of sound, they have created the recording and reproducing techniques that today provide the primary, and sometimes only, contact with music for the vast majority of listeners around the world.

CIRCLE NO. 9 ON READER SERVICE CARD →

The rave reviews keep coming...



7

"The Bose 901 is, indeed, one of the finest speaker systems it has ever been my pleasure to hear. I have lived with it now for several months, so that I am quite sure of what I say . . . it is the sound itself that remains paramount. The 901 is characteristically smooth. Everything is simply there . . . I urge that you listen for yourself. I think you will have to agree that Bose has, in a single giant step, produced one of the finest speaker systems ever made."

Larry Zide — American Record Guide — December 1969

1. Norman Eisenberg — High Fidelity

"you feel you've made some sort of stereo discovery . . . if your own response to it is like ours, you'll be reluctant to turn it off and go to bed."

2. Julian Hirsch — Stereo Review

"all the room-filling potency of the best acoustic-suspension systems, combined with the tautness and clarity of a full-range electrostatic speaker . . . I have never heard a speaker system in my own home which could surpass, or even equal the BOSE 901 for over-all 'realism' of sound."

3. Bert Whyte — Audio

"the illusion of an orchestra spread across the wall is uncanny . . . To hear a thunderous 'low C' organ pedal . . . or a clean weighty impact of a large bass drum is truly impressive . . . There is no doubt that the much-abused term, 'break-through,' applies to the BOSE 901 and its bold new concepts."

4. Hi-Fi Buyers Guide

" . . . its over-all sound quality so clean that the listener is almost unaware of the electronics between him and the instruments . . . The sound? The 901 is very possibly the only speaker to date to pour forth in true concert hall fashion."

5. Stereo & Hi-Fi Times

"But the proof of the pudding inevitably is sound. And it is here that the BOSE 901 stands clearly away from the crowd . . . What a lovely sound these speakers produce! . . . Listen to Columbia's *Carmina Burana* on this speaker and hear what a chorus should sound like! . . . these speakers provide a quality that is not to be matched."

6. Elementary Electronics

"**Conclusion.** The BOSE 901 speaker system delivers the most natural stereo sound, creating the illusion of being in a concert hall, with a uniformity of frequency response and freedom from distortion that is unbelievable, particularly if the listener takes into account the physical size. It is our opinion that this is the speaker system to own, regardless of price, if one wants the ultimate in listening pleasure."

Your inquiry will bring you complete reprints of these unprecedented reviews and a list of franchised BOSE dealers in your area. Ask your dealer for an A-B comparison of the BOSE 901 with the best conventional speakers — *regardless of their size or price*. Then, go back to your present speakers — if you can.

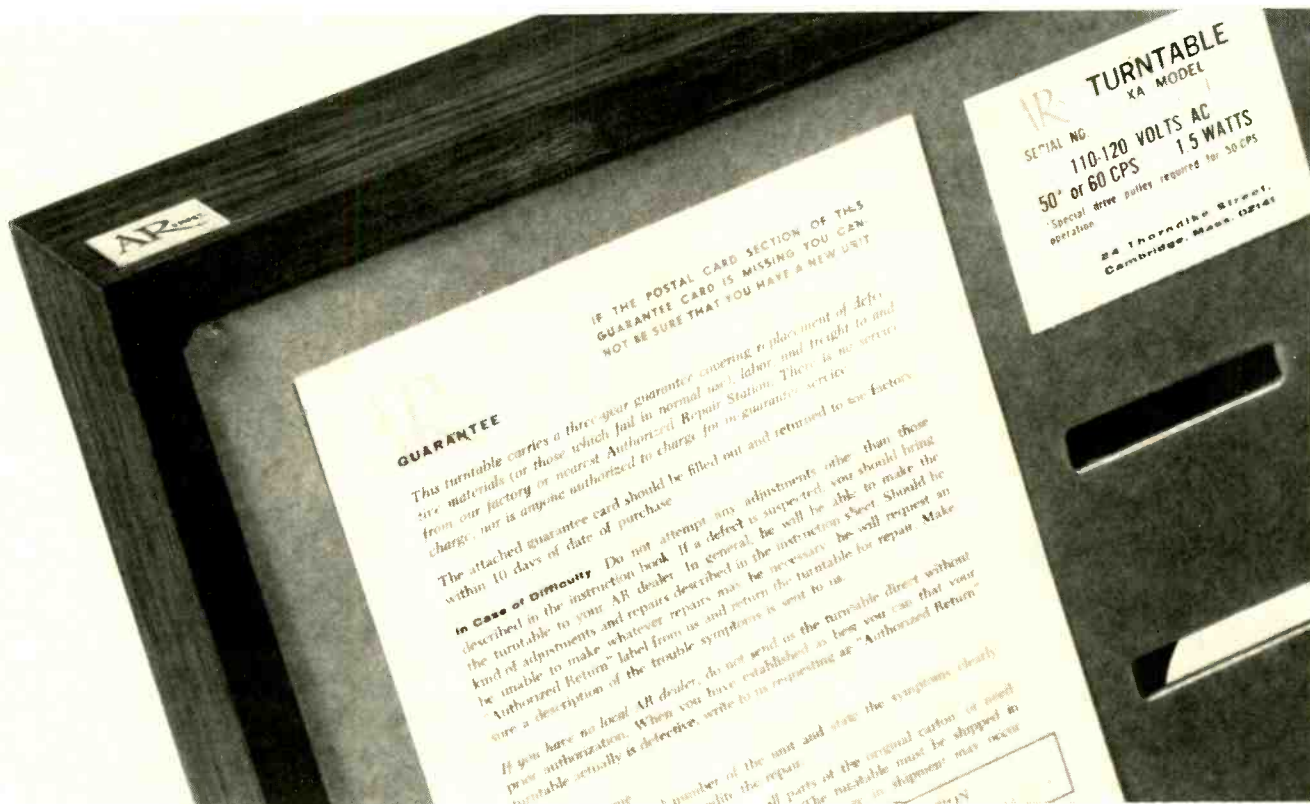
Bose 901 DIRECT/REFLECTING™ Speaker System — \$476 the Stereo Pair, including Active Equalizer. Slightly higher south and west. Pedestal base extra.

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

Acoustic Research guarantees its loudspeaker systems for 5 years, its turntable for 3 years, and its amplifier and receiver for 2 years from the date of purchase. During this time, if a product we have made fails to operate properly through no fault of the owner, Acoustic Research takes full responsibility for the necessary repairs. There is no charge for parts which need to be replaced; no charge for the labor of locating these parts and replacing them; no "service charge" by Acoustic Research or its authorized service stations; no charge for shipping, whether to the nearest authorized service station or all the way to our factory in Cambridge and back; not even a charge for a new carton and packing materials, if these are needed. The only cost to the owner is inconvenience, which we deeply regret and make every effort to minimize.



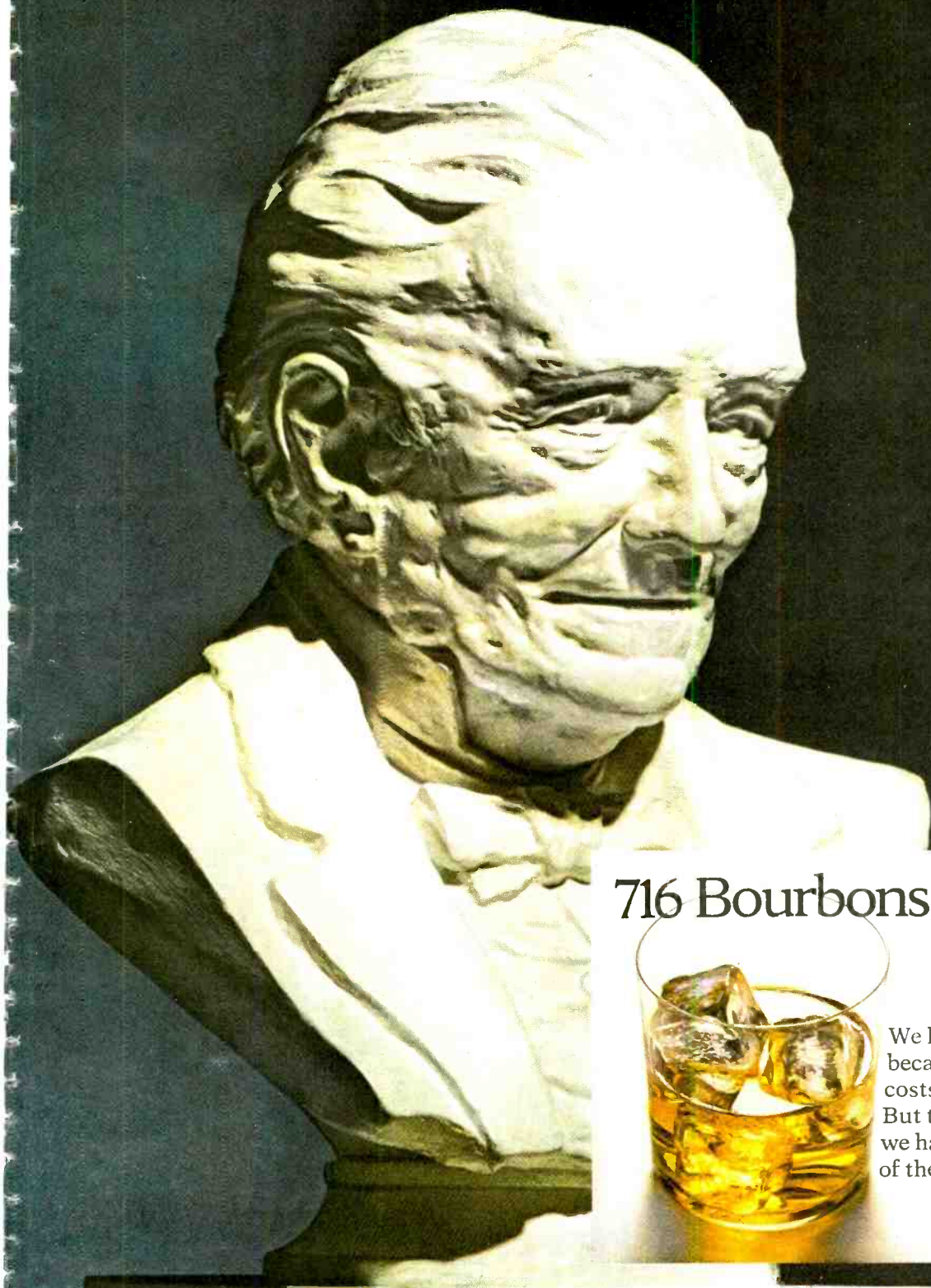
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Kentucky straight bourbon whiskeys. 86 proof and 100 proof bottled in bond. Old Grand-Dad Distillery Co., Frankfort, Ky.



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We have to charge more because smoother Grand-Dad costs more to make. But that's the price we have to pay to be head of the Bourbon family.

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TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPECIFICATIONS 11—TONE ARMS:** In arms designed for cartridges with highly compliant stylus assemblies, bearing- and pivot-friction forces are in the order of milligrams and are not significant with tracking forces of a gram or more. Obviously, one should not use an expensive high-compliance cartridge with a bargain-price record changer whose arm friction might be a sizable fraction of the tracking force. At H-H Labs, we do not attempt to measure bearing friction quantitatively, but we do test the operation of most record players at a 1-gram force to assure ourselves that there are no audible ill effects or tracking problems.

Most tone arms have some type of built-in calibrated tracking-force adjustment. On many arms, the calibration procedure requires a preliminary balancing of the arm with its stylus-force scale set to zero. It is our experience that most arms cannot be balanced by eye with sufficient precision to guarantee that accurate tracking-force settings will be achieved by the built-in stylus-force gauge. An error of 0.5 gram out of a total of 1 to 1.5 grams is not uncommon. The best procedure therefore is to set the tone arm's force adjustment to the desired reading and then, using an accurate balance-type gauge, adjust the counterweight or spring tension so that this force is obtained. Once calibrated in this manner, most tracking-force indicators will then give accurate readings at other settings.

Warp wow results when a warped record is played with an arm whose vertical pivot is too high above the surface of the record. As the cartridge-holding end of the arm moves up and down with the warp, the stylus becomes alternately advanced and retarded with respect to its correct position in the groove, generating a frequency modulation or "wow." The vertical pivots in the better arms are located very low—nearly in the plane of the record—which minimizes this effect.

When playing severely warped records with some arms, the pickup may be thrown clear of the record at the upward peak of the warp. This has nothing to do with tracking force, but is related to the excessive inertia of tone arms with high effective vertical mass. A light arm—light in terms of *mass*, not tracking force—is preferable when playing warped records—or, indeed, any record. But a

light arm requires a high-compliance cartridge to keep the mechanical resonance of the arm/cartridge combination well below the audible frequency range.

Ideally, the arm and cartridge should form a rigid structure that merely supports the cartridge in the correct relationship to the groove and is unaffected by groove modulation. But, like any mechanical structure subject to the action of external forces, a tone arm has resonances. If a driving force (the recorded signal) occurs at a resonant frequency, the arm itself tends to flex or move under its influence. This motion adds or subtracts from the stylus motion, resulting in a peak in (or loss of) output at the resonance, which is clearly undesirable. There are many modes of resonance in an arm/cartridge assembly. The major one derives from the effective mass of the tone arm (referred to the stylus tip) and the compliance of the stylus structure.

There is a rise in electrical output from the cartridge as the resonant frequency is approached from above. In severe cases, the entire pickup structure may "shimmy" visibly and the stylus may lose contact with the groove. Below resonance, the signal output falls off very rapidly. It is desirable, therefore, to design for an arm resonance that is below the lowest frequency to be reproduced, typically less than 15 Hz. One way to insure a low

resonant frequency is to use a massive arm, since by use of enough mass in the arm, one can establish the resonance at as low a frequency as desired. However, as pointed out above, a massive arm is undesirable when playing warped or eccentric records, and arm designers generally prefer to keep tone-arm

mass to as low a figure as is practicable.

A better solution is to employ a low-mass arm and achieve a low resonance by using a cartridge with a high-compliance stylus assembly. This can bring about the same result and has the added advantage of requiring a lower tracking force, with a corresponding reduction in record and stylus wear. In general, the "better" the cartridge, the higher its compliance will be. Unfortunately, fragility and high price also go hand-in-hand with high compliance. The super-compliant cartridge, with all its virtues, is still not for everyone.

There is a practical limit to how low the arm/cartridge

TESTED THIS MONTH

●
Dynaco Stereo 80 Power Amplifier
Heath AR-29 AM/FM Receiver
Teac LS-350 Speaker System
Lafayette LR-775 AM/FM Receiver

resonant frequency can be made. When it reaches 2 or 3 hertz, it can be excited by the subsonic vibration occurring in some turntables. And if it is too close to the basic record-rotation rate (between about 0.5 and 1.3 Hz, depending on record-playing speed—33 $\frac{1}{3}$, 45, or 78 rpm) a slight eccentricity in the record can cause severe mistracking. In the vertical plane, a record with multiple warps (a scalloped profile) can provide excitation frequencies up to several hertz. In general, a resonance between 8 and 25 Hz is acceptable, and most good pickups installed in good tone arms fall in this range.

This points up a potential hazard in using a very compliant pickup with a large, massive arm. It is easy for such a combination to have a resonance below 6 Hz, which is potentially troublesome. For this reason, an extra-long "transcription" arm, which might provide an insignificant improvement in tracking-angle error, could introduce a worse problem because of its added mass. The standard-size arm, about 9 inches long from pivot to stylus, is the best all-around choice for home use.

Most good arms today have some provision for reducing the amplitude of the resonant peak. Most often this

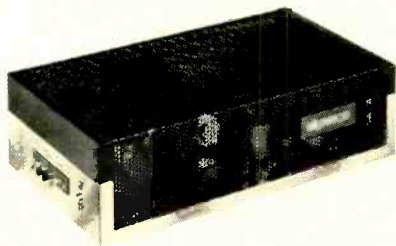
is in the form of a compliant section isolating the counterweight from the rest of the arm. This effectively separates the arm into two resonant sections, coupled by a resistive section. With this technique, the resonant peak can be virtually eliminated. A second method, less frequently used, involves a viscous grease in the pivot structure, which damps the mechanical resonant circuit.

Since one cannot discuss the resonant frequencies of cartridges or arms by themselves, but only in combination, we do not make any precise measurements of arm resonances except in the infrequent case of an integrated tone-arm/pickup. Our practice is to play the 200- to 10-Hz sweep band of the CBS STR 100 test record and plot the cartridge output on an automatic curve tracer. Any rise of output above the theoretically expected value occurs because of the major arm resonance, and its amplitude is an indication of damping effectiveness. Usually, no significant rise is found above 10 Hz. No difficulty should be experienced with arm resonance if you avoid incompatible combinations such as a super-compliant cartridge in a heavy 12-inch arm, or a cartridge with a very stiff stylus in a very light arm.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

DYNACO STEREO 80 POWER AMPLIFIER



● DYNACO's Stereo 80 power amplifier is a lower-power and lower-cost version of their Stereo 120, which we reported on in June of 1967. The Stereo 80 is a compact unit, measuring 14 x 4 x 8 inches and weighing 13 pounds. The chassis is bright nickel plated, with a black perforated cover. Power-line adaptability is provided by the universal power transformer, tapped for use with either 110 to 130-volt or 220 to 260-volt power sources, either 50 or 60 Hz. This makes it entirely compatible for overseas use.

The Stereo 80's amplifier circuits are essentially identical to those of the Stereo 120. The chief difference between the two is in the power supplies—the Stereo 120 has a special electronically regulated supply, while the Stereo 80 has a conventional unregulated power supply.

We have often commented that the degree of difference between the continuous and music-power (dynamic) ratings of an amplifier is essentially a matter of power-supply regulation. This fact is beautifully illustrated by these two Dynaco power amplifiers. Preferring a rigorous approach to the rating question, Dynaco uses a continuous-power rating for all their amplifiers. Therefore, the Stereo 80 is rated at 40 watts per channel continuous into 8 ohms, with both channels driven. If Dynaco used music power, the Stereo 80 would have exactly the same power rating as the Stereo

120 (60 watts per channel or 120 watts total). However, the regulated power-supply voltage of the Stereo 120 gives it the same power-output capability for both continuous and transient (music) signals.

For most listeners, 40 watts per channel is probably adequate, and there are a number of amplifiers that can deliver that much power. There are very few, however, that can provide that much power with the extremely low distortion and wide power bandwidth of the Stereo 80. And all of them are considerably more expensive.

Dynaco's specifications are precise and unambiguous, stating that the output is 40 watts per channel into 8 ohms with less than 0.5 per cent harmonic distortion or 0.1 per cent IM distortion, and that the distortion decreases when power output is reduced. The frequency response at 1 watt is rated ± 0.5 dB from 15 to 50,000 Hz. The Dynaco protection circuit prevents damage to the output transistors under conditions of overdrive or shorted outputs and restores normal operation as soon as the fault is corrected.

At the time of our Stereo 120 test, our test equipment could not measure distortion below a residual level of about 0.06 per cent. With the aid of our new Radford low-distortion measuring equipment however, we were able to measure with assurance the actual distortion of the Stereo 80. The results were impressive, to say the least.

The 1,000-Hz harmonic distortion was 0.08 per cent at 0.1 watt, dropping to about 0.025 per cent in the 8 to 20-watt range, and reaching 0.038 per cent at the rated 40-watt output. Clipping occurred at 44 watts with 8-ohm loads, 45 watts with 4 ohms, and 28.5 watts with 16 ohms. IM distortion was slightly higher: 0.17 per cent at 0.1 watt, falling to 0.065 per cent between 1 watt and 10 watts. It was 0.14 per cent at the rated 40 watts.

At full output, harmonic distortion was 0.36 per cent at 20 Hz, dropping to 0.05 per cent or less between 30 and

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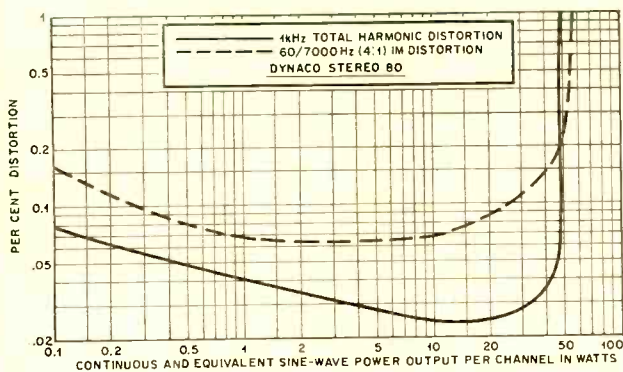
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The one automatic turntable that stands out — feature for feature PE automatic turntables stand alone: Dial-a-Matic vertical tracking angle adjustment . . . Gentlest, fingertip cueing action . . . One-Lever Control . . . Fail safe stylus protector . . . Automatic record scanner. Awarded "DIN" Seal of Excellence for PErfection in PErformance. Get a demcnstration on the world's gentlest automatic turntable at your PE dealer, or send for details: Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040. 



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CIRCLE NO. 14 ON READER SERVICE CARD

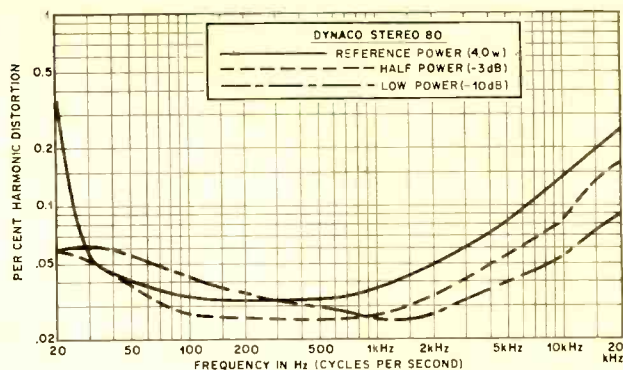


2,000 Hz. It increased gradually at higher frequencies, to 0.1 per cent at 7,000 Hz and 0.25 per cent at 20,000 Hz. At half power or less, the distortion curve followed a similar pattern, remaining between 0.028 and 0.1 per cent over most of the audio-frequency range.

When attempting to drive the amplifier to the clipping point with 4-ohm loads, we were able to observe the action of the protection circuit, which suddenly reduced the output to safe levels when excessive current was drawn from the output transistors. At higher load impedances this did not occur, since clipping limited the output to a safe value. Shorting the outputs at full power caused no damage.

A test signal of 0.58 volt into the amplifier's 100,000-ohm input impedance developed our 10-watt reference power output. Hum and noise were 85 dB below 10 watts, which is a completely inaudible level. The frequency response was as flat as that of our instruments from 10 to 50,000 Hz, and was down 1 dB at 5 and 100,000 Hz.

Our kit builder reports that the amplifier was completed with no difficulty in two short evenings—and possibly could have been built in one long one. The mechanical design of the Stereo 80 is simple to the point of being ingenious. Each pair of output transistors is mounted on a



finned black anodized-aluminum heat sink. The two heat sinks serve as guides and mounting supports for the two identical prewired amplifier-circuit boards. A third small board contains the power-supply rectifiers and filter resistors. The only other electrical components are the power transformer and four large electrolytic capacitors, which are installed directly on the metal chassis pan. The rocker-type power switch (the only control or adjustment on the amplifier) is illuminated. The speaker terminals have color-coded plastic-tip screws designed to be hand-tightened.

When we listened to the Dynaco Stereo 80, we received no surprises. It was totally neutral in character, and clean and unstrained at any power level that our ears or speakers could stand. As we stated earlier, there are some other basic power amplifiers that offer comparable performance and even more power. They are certainly no "better," from a listener's standpoint, than this one when used within its limits, and they are far more expensive. The Dynaco tradition of providing an outstanding value for the money seems to have been retained without compromise in this new power amplifier. The Dynaco Stereo 80 can be bought factory-wired for \$159.95. In kit form it is \$119.95.

For more information, circle 156 on reader service card

HEATH AR-29 AM/STEREO FM RECEIVER



● THE new Heath AR-29 stereo receiver is a somewhat less expensive addition to Heath's widely acclaimed new receiver line. It differs from the AR-15 in circuit details and mechanical design, while retaining such desirable features as fixed-tuned i.f. filters, individual input-level adjustments, and a built-in user-operated checking and alignment facility.

The pre-aligned FM-tuner section's first r.f. amplifier employs a field-effect transistor (FET), followed by bipolar transistors in the second r.f. amplifier and mixer, and in the local oscillator. Unlike many receivers, the Heath AR-29 has non-defeatable automatic frequency control (AFC). However, the AFC circuit is moderate in its action, and does not prevent tuning in stations with alternate-channel (400-kHz) spacing, even where there are large differences in signal strength. An integrated-circuit (IC) i.f. amplifier couples the tuner-section output to the fixed-tuned i.f. filter. Unlike the AR-15, which uses a pair of relatively expensive crystal filters, the AR-29 has a single multipole inductance-capacitance (L-C) filter. Though not

quite the equal of a crystal filter, the L-C filter is superior to separate i.f. transformers in its selectivity and phase linearity—both of which are necessary for good stereo performance. It also shares the crystal filter's advantage of permanent alignment. Following the filter are two IC amplifier/limiter stages and ratio detector.

The multiplex circuits are essentially contained in a single IC that also provides muting and automatic mono/stereo switching functions. Low-pass filters in the audio outputs remove 19- and 38-kHz signals that could cause beats when making off-the-air tape recordings. Unlike many such filters, they do not in any way affect the FM audio-frequency response below 15,000 Hz.

The AM tuner uses dual-gate FET's in its r.f. and mixer stages because of their ability to handle strong signals without distortion. Two i.f. amplifiers are followed by a voltage-doubling detector and a very effective 10-kHz whistle filter. We made no measurements on the AM tuner, but its quality was clean, pleasant, and free of whistles.

The audio section of the AR-29 follows the design philosophy of the AR-15. The phono inputs feed into a pair of two-stage feedback-type equalizing amplifiers operating from a 50-volt regulated supply.

Other input signals are fed to unequalized feedback pre-amplifiers whose outputs drive the tone-control circuits and the tape-recorder signal outputs. The 50-ohm output impedance at the tape-output jacks makes the AR-29's frequency response immune to capacitive-loading effects when

(Continued on page 38)

You can't beat our system!

Sony/Superscope makes it easy for you to discover the thrill of both recording and listening to stereo with the world's most complete line of stereo tape-recorder systems! No matter how large or small your budget, you'll find there's a Sony system to match your requirements exactly.

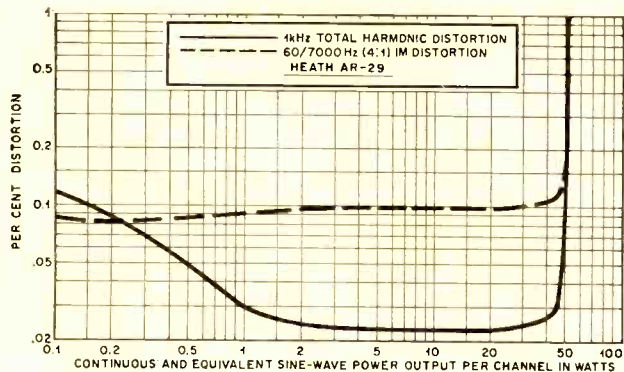
Systems that range from the most basic to the most sophisticated. In fact, Sony even has systems that serve as the nucleus of a complete home-stereo sound center.

Each instrument is flawlessly crafted,

with rigorous testing at every step of construction. Then every tape recorder is subjected to a complete series of quality-assurance tests by skilled technicians at one of the most modern and sophisticated tape-recorder test facilities in the world. You can be sure that the Sony product you purchase will give you years of trouble-free service. Look over the complete line at your dealer's. He has the Sony/Superscope system that's exactly right for you.

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You never heard it so good.®

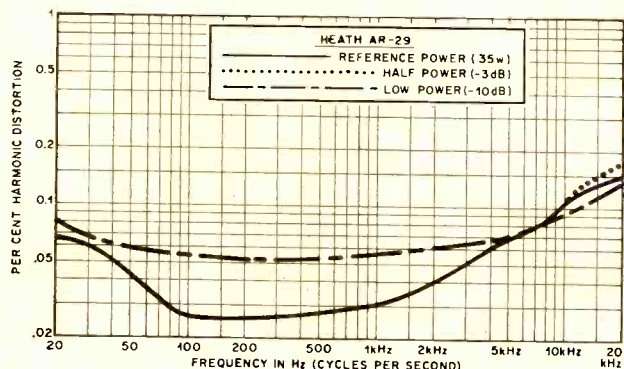


driving a tape recorder, even through a long shielded cable. Feedback-type tone controls, ganged for both channels, permit moderate correction of high- and low-frequency response without effect on the mid-range. Conventional balance and volume controls follow, with switchable loudness compensation on the latter. Both low and high frequencies are boosted by the loudness compensation as the volume is reduced.

The audio power amplifiers have differential amplifier inputs, followed by push-pull drivers and output transistors. They are direct-coupled all the way to the speakers, and operate from matched positive and negative supply voltages to avoid a d.c.-voltage component in the output. The output transistors are protected by a dissipation-limiting circuit that reduces the drive signal when it senses excessive current. Shorting the speaker outputs, even under full drive, cannot damage the amplifier. The power supply has two separate electronically regulated outputs, plus the unregulated voltages for the audio power stages. The dual-primary power transformer can be wired for operation at either 105 to 125 volts or 210 to 250 volts, 50 and 60 Hz.

The physical appearance of the AR-29 is quite distinctive. For example, it has only one rotary knob—the tuning control. The flywheel tuning is velvet smooth in operation, and is aided by two tuning meters. One reads relative signal strength, on AM or FM, which is convenient when orienting a rotatable antenna. The other meter is a zero-center FM-tuning indicator. The other functions usually associated with rotary knobs, such as tone controls, balance, and volume controls, are all handled by horizontally oriented slide-type potentiometers. They are attractive, make for an uncluttered panel, and are smooth and easy to use. The entire upper half of the panel, which includes the calibrated tuning scales, meters, and stereo indicator, is opaque black when the receiver is off, and illuminated in soft green when it is on.

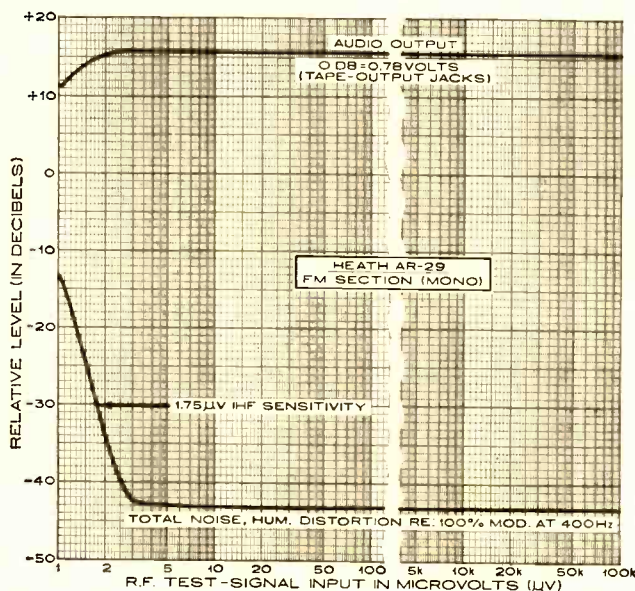
All other receiver functions are controlled by fourteen pushbuttons, in two groups of seven, below the slider controls. The selected input may be AM, FM, phono, tape (high level), or a high-level auxiliary input. There is a



Except for the highest audio frequencies, the half-power harmonic-distortion curve is identical to the reference-power curve.

tape-monitoring button, and another that parallels the two channels for mono reproduction of any signal. Other push-buttons bypass the tone-control circuits, switch in loudness compensation, disable the FM-interstation muting, or blend the highs for reduced noise on weak stereo-FM signals. Either or both of two pairs of speakers may be activated by separate pushbuttons. By means of a switch in the rear of the receiver the auxiliary outputs can be used to drive a mono center-fill speaker. The last pushbutton controls power to the receiver. There is a stereo-headphone jack on the front panel.

Among the unique—and very desirable—features of the AR-15 are the individual level adjustments for each channel of each input, permitting a system to be set up for equal volume and correct channel balance on all inputs. This facility has been retained in the AR-29, but the controls are reached through holes in the bottom plate of the receiver instead of being located behind a hinged door on the front panel. The FM-muting threshold adjustment is internal and not accessible when the receiver is in its cabinet. The only significant operating feature of the AR-15 not included in the AR-29 is the "stereo-only" mode, which mutes the receiver except when a stereo broadcast is tuned in.

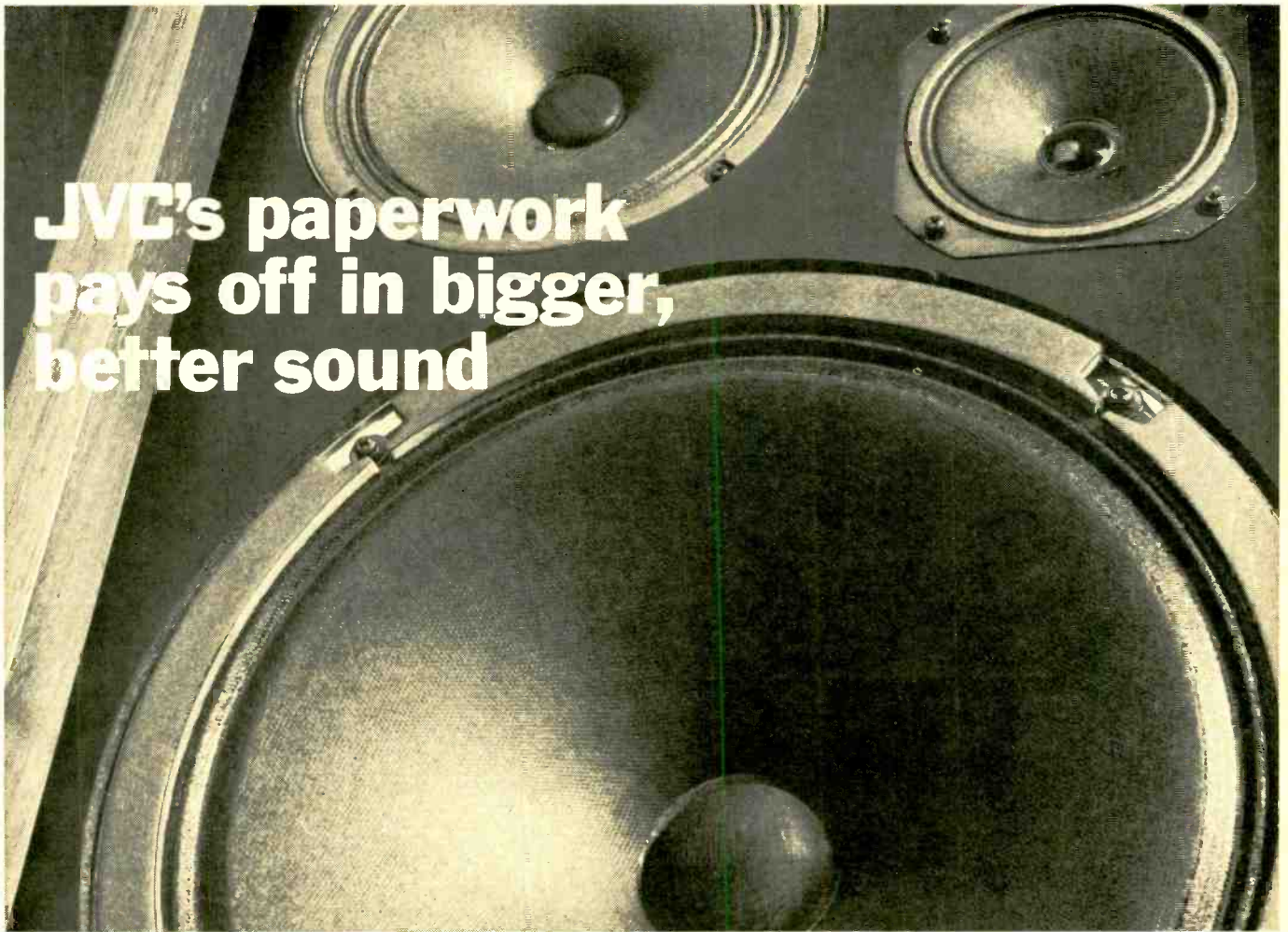


Although we checked a factory-assembled unit for this report, the AR-29 construction made a positive impression. Most of the components are mounted on eight printed-circuit boards. All the boards except the AM-FM r.f. circuit board are plug-in modules, mating with connectors on the chassis. Pre-wired harnesses are used between the board connectors and other chassis points. The signal-strength tuning meter serves as a voltmeter and ohmmeter during test and alignment, and complete information is provided for pre-operation checks of all boards and sub-assemblies, together with troubleshooting information on possible causes for incorrect readings.

The AR-29 is a complex receiver—very nearly as involved as the AR-15—but it appears to us that its assembly has been markedly simplified. We would hesitate to recommend it as the very first project for a novice kit-builder, but on the other hand its construction should not require any real degree of expertise. A kit builder we spoke to after our tests reported that he found the instruction manual up to Heath's usual high standard and that kit construction presented no problems. Assembly should take about a week of evenings to complete. The alignment procedure after assembly took about an hour.

How well does the AR-29 perform? Very well indeed!

(Continued on page 40)



JVC's paperwork pays off in bigger, better sound

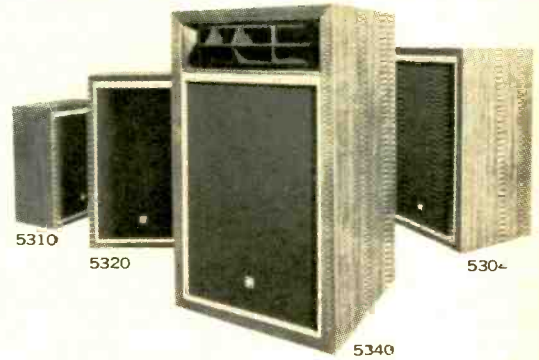
If you've been looking for a compact speaker system that would give you big sound reproduction from an ordinary amplifier, knock on wood.

Thanks to JVC's paperwork, they're here. We call them our new High Efficiency (HE) line, and they're specifically designed to exploit less powerful amplifiers with maximum effect.

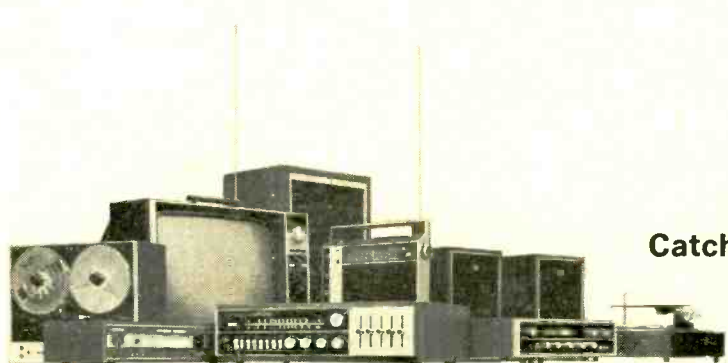
The secret of the HE systems is in the cone paper, specially developed to give it exceptional air permeability, which in turn means a significant increase in the output sound pressure level.

In other words, by employing this special paper, JVC makes it possible for the HE systems to deliver the same sound volume as conventional systems while needing only one quarter as much power.

JVC does its paperwork. And this is just one example of how such research is passed on to you in the form of improved, more sophisticated audio products.



list prices
5310: \$69.95, 5320: \$99.95, 5304: \$149.95, 5340: \$229.95



Catching On Fast
JVC

JVC America, Inc., 50-35, 56th Road, Maspeth, New York, N.Y. 11378 A Subsidiary of Victor Company of Japan, Limited, Tokyo, Japan
CIRCLE NO. 20 ON READER SERVICE CARD

Its FM tuner had an IHF sensitivity of 1.75 microvolts, placing it among the finest in respect to sensitivity. Limiting was complete at 3 microvolts. We measured about 0.7 per cent distortion at 75-kHz deviation. Heath specifies less than 0.5 per cent distortion, but since that is at the residual level of our FM signal generator, we could not reliably measure below the figure we obtained. Stereo FM frequency response was extremely flat— ± 0.25 dB from 30 Hz to 15,000 Hz. Separation was uniform over a wide frequency range, better than 30 dB from 200 to 3,000 Hz, and nearly 20 dB at 15,000 Hz.

We found the audio amplifiers to be considerably more powerful than their rated 35 watts per channel. With both channels driven at 1,000 Hz into 8-ohm loads, we measured about 50 watts per channel just below the clipping level (the AR-15 measured about 70 watts under the same conditions). Harmonic distortion was under 0.1 per cent from 0.15 to 50 watts, and under 0.03 per cent over most of that range. IM distortion was about 0.1 per cent at any level up to 50 watts. At its rated output of 35 watts per channel, or at any lower power, the distortion of the AR-29 did not exceed 0.15 per cent between 20 and 20,000 Hz. The distortion was typically 0.05 per cent over most of the audio range at any power level. Into 4-ohm loads, the AR-29 delivered about 50 per cent more power, and into 16 ohms about 40 per cent less power than with 8-ohm loads.

At maximum gain, only about 1 millivolt was needed at the phono inputs for a 10-watt output. It took a 23-millivolt input signal to produce overload in the stage following the phono preamplifier. When we turned down the phono-level adjustment (which is at the output of the in-

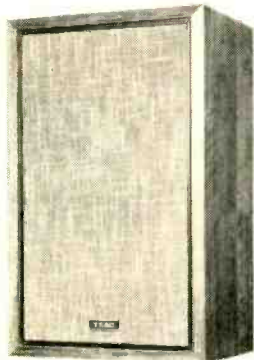
put stage) we were able to make overload occur in the phono-preamplifier stage itself at 160 millivolts. At that level, the phono sensitivity was 16 millivolts for 10-watts output. When the phono-level control is adjusted correctly, the AR-29 can handle any modern cartridge without risk of overload, and provide low distortion and an excellent signal-to-noise ratio. Hum and noise were extremely low: -90 dB at the high-level auxiliary input and -71 dB on phono, both referenced to a 10-watt output level.

The Heath AR-29 proved to be very easy to use and to listen to. All controls operated smoothly and positively. The FM interstation-noise-muting circuit, in particular, worked beautifully. In operation, the interstation noise was just audible at about 23 dB below normal level. When tuning is optimum, the station comes in with a slight click. The tuning meter is almost superfluous if muting is used, since a signal can be heard only if it is tuned properly. The stereo FM light comes on only when a stereo broadcast is tuned exactly "on the nose."

No further comment is needed—the test data speaks for itself. The Heath AR-29 receiver is, in its own way, every bit as outstanding as the widely acclaimed AR-15. It sells for \$285 in kit form (it is not available factory wired). So far as we know, no other receiver in its price class can compare with it. The AR-15, costing \$65 more, continues to be a logical choice for one who wants the ultimate in power and sensitivity in a receiver. However, the AR-29 is very close to the AR-15 in overall quality, and for most home requirements is certainly more than adequate in sensitivity, selectivity, and power.

For more information, circle 157 on reader service card

TEAC LS-350 SPEAKER SYSTEM



● TEAC is best known in this country for their fine tape recorders, but their product line extends into other areas of high fidelity. A good example is the Teac LS-350 speaker system. The LS-350, in keeping with one current trend, is somewhat larger than the popular "bookshelf" speakers. It measures $16 \times 25\frac{1}{2} \times 11\frac{1}{4}$ inches and weighs 44 pounds. Although it is not too large for mounting on a rugged shelf, the general appearance, size, and styling of the LS-350 suggest that it be used on the floor.

The Teac LS-350 is a handsome three-way, 8-ohm system in a fully sealed walnut-finish cabinet. Its 12-inch woofer operates to 700 Hz, where there is a crossover to the 4-inch cone-type mid-range speaker. At 5,000 Hz there is a second

crossover, to a 2-inch horn-loaded tweeter. A continuously adjustable level control in the rear of the cabinet varies the level of the two high-frequency speakers from fully off to well above the NORMAL level. We made our measurements with the control set to NORMAL, and also found this to be the most pleasing setting in our listening tests.

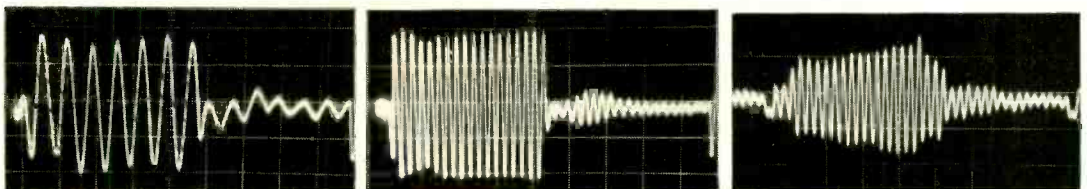
Our eight-microphone indoor test setup yielded an impressively smooth response curve with the LS-350. From about 60 Hz to the 15,000-Hz upper limit of our microphones' calibration, the variation was a mere ± 4 dB. The output actually remained strong to beyond 18,000 Hz, but we limit our measurements to 15,000 Hz. There were no significant peaks or holes over the full frequency range, although the region from 2,000 to 10,000 Hz was depressed 3 to 5 dB relative to the 100 to 1,000-Hz level. The speaker's high-frequency level control can compensate for this to a great degree, but we did not feel the need to adjust it.

The harmonic distortion of the LS-350, at a 10-watt drive level, rose smoothly from 5 per cent at 65 Hz to 11.5 per cent at 40 Hz. The speaker is moderately efficient, so that 10 watts produced a rather loud sound. Tone-burst response was generally quite good, with moderate ringing at a few frequencies in the 3,000 to 10,000-Hz range.

In spite of the LS-350's relatively large size, its low-frequency response fell off at 12 dB per octave below about 70 Hz. Below about 50 Hz, it lacked the bass solidity of a

(Continued on page 44)

Tone-burst photos at 370, 1,100, and 9,000 Hz show the good response of the Teac LS-350.



*Build a complete stereo system
around any of these
Pioneer Outperformers*



SX-1500TD AM-FM STEREO RECEIVER

Exclusive microphone mixing. Audio output: 180 watts (IHF); FM Tuner Sensitivity: 1.7 uV (IHF); 6 sets of inputs; accepts 3 speaker systems, walnut cabinet. \$399.95 incl. microphone.



SX-990 AM-FM STEREO RECEIVER

Audio output: 130 watts (IHF); FM Tuner Sensitivity: 1.7 uV (IHF). Completely versatile with inputs for: 2 phono, tape monitor, microphone, auxiliary & main amps; walnut cabinet. \$299.95.



SX-440 AM-FM STEREO RECEIVER

Audio output: 40 watts (IHF); FM Tuner Sensitivity: 2.5 uV (IHF); Frequency response: 20-20,000 Hz. Oiled walnut cabinet. \$199.95.



SX-770 AM-FM STEREO RECEIVER

Audio output: 70 watts (IHF); FM Tuner Sensitivity: 1.8 uV (IHF); 4 sets of inputs; 2 speaker outputs. Oiled walnut cabinet. \$249.95.

Depending on the number of refinements you're looking for in an AM-FM stereo receiver, Pioneer has one in your price range

Regardless of what your budget is, you never compromise with quality with a Pioneer Outperformer.

Hear them and get full details at your Pioneer dealer.

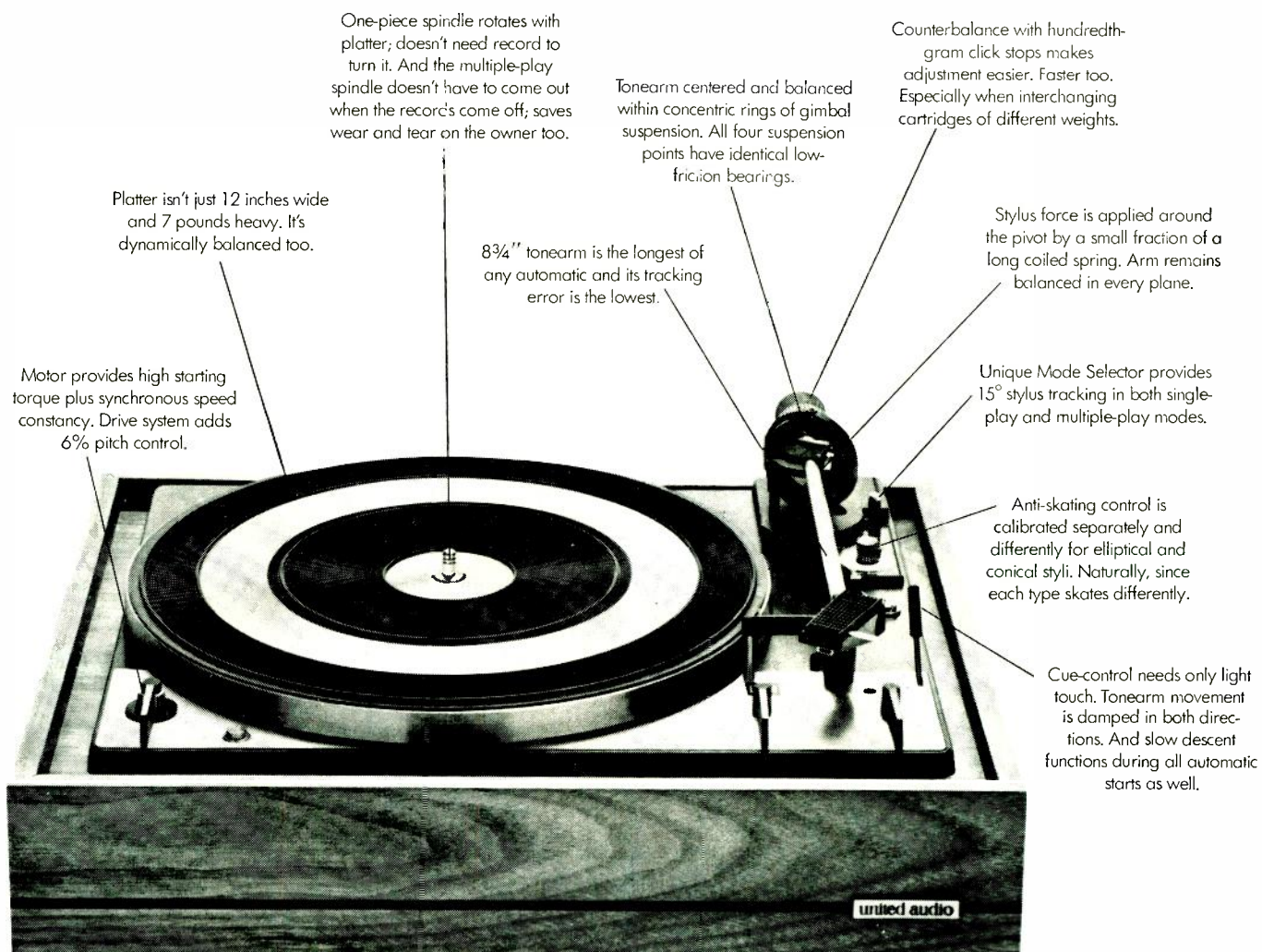
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The independent test labs think as highly of the Dual 1219 as we do.



One-piece spindle rotates with platter; doesn't need record to turn it. And the multiple-play spindle doesn't have to come out when the records come off; saves wear and tear on the owner too.

Counterbalance with hundredth-gram click stops makes adjustment easier. Faster too. Especially when interchanging cartridges of different weights.

Tonearm centered and balanced within concentric rings of gimbal suspension. All four suspension points have identical low-friction bearings.

Stylus force is applied around the pivot by a small fraction of a long coiled spring. Arm remains balanced in every plane.

Platter isn't just 12 inches wide and 7 pounds heavy. It's dynamically balanced too.

8 $\frac{3}{4}$ " tonearm is the longest of any automatic and its tracking error is the lowest.

Unique Mode Selector provides 15° stylus tracking in both single-play and multiple-play modes.

Motor provides high starting torque plus synchronous speed constancy. Drive system adds 6% pitch control.

Anti-skating control is calibrated separately and differently for elliptical and conical styli. Naturally, since each type skates differently.

Cue-control needs only light touch. Tonearm movement is damped in both directions. And slow descent functions during all automatic starts as well.

\$175

No surprise. Because with every Dual tested, every performance claim we've ever made has been confirmed by independent test labs. With no exceptions.

Four years ago, for example, we introduced our 1019. Audio experts rated it the finest automatic turntable ever made. But we were already hard at work on what was to become the Dual 1219.



"anti-skating...reduced wear on the record grooves..."

Audio

Is it the worthy successor to the 1019 we believed it would be? Stereo Review says it is.

"The 1219 is a good illustration of how an already superior product (the 1019) can be further improved by intelligent and imaginative design and engineering."

So does High Fidelity, with such specifics as these:

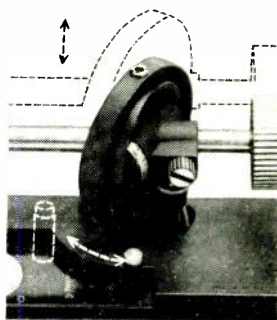
"Speed accuracy is greater (than the 1019) wow and flutter are a bit lower, tracking force and anti-skating adjustments are more precise... outstanding in all these characteristics:"

As for the benefits of the 1219's gimbal-suspended 8-3/4" tonearm, The American Record Guide's results showed:

"The arm carries the cartridge in a way that permits it to extract every subtlety it possibly could from the record groove."

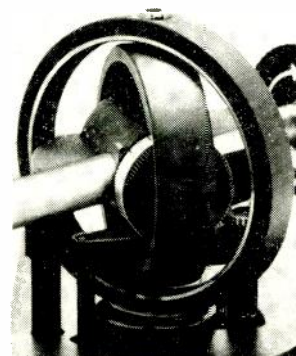
We actually felt the 1219 might have more precision than most people would ever need. But Audio disagreed, we're pleased to note:

"Whether or not the advantages of exact setting for vertical tracking and for anti-skating can be identified by the average listener, measurements show that there are improvements... reduction in distortion, and... reduced wear on the record grooves, particularly on the side of the groove nearest the center of the record."



"...novel adjustment for optimizing vertical tracking angle..."

High Fidelity



"...four point gimbal-bearing system of extremely low friction."

American Record Guide

Many of the features that contribute to the 1219's performance are on the opposite page. More detailed information is yours for the asking. In addition, we'll send word-for-word reprints of all test reports and a 16 page booklet which reprints an informative Stereo Review article on turntables and tonearms.

After you look through all of this, you'll understand why most hi-fi experts have Duals in their own systems. And why every record you buy is one more reason to own a Dual 1219.

United Audio Products, Inc., 120 So. Columbus Ave., Mt. Vernon, N.Y. 10553. 

good acoustic-suspension speaker system. We would judge its useful lower limit to be about 40 Hz, which is probably adequate for anyone except perhaps an organ buff. In comparison with some of the better acoustic-suspension systems, the LS-350 seemed to have a more prominent lower mid-range which imparted a sense of solidity to male voices;

however, it was in no sense "boomy." The overall sound of the Teac LS-350 can best be described as having an excellent balance of lows, middles, and highs, with a notably clean, transparent, and well-dispersed top end. The Teac LS-350 sells for \$134.50.

For more information, circle 158 on reader service card

LAFAYETTE LR-775 AM/STEREO FM RECEIVER



● IN recent years, we have tested several stereo receivers in the \$300 price class that were not only good values for the money, but also ranked high in performance on an absolute basis. Some of today's even lower-price receivers, seem—at first glance, at least—to offer most of the performance of their more costly counterparts. We have wondered, as have many of you, what sacrifices and/or compromises have been made in these receivers to achieve the lower selling price.

Our recent test of the Lafayette LR-775 receiver has answered many of our questions. We have had previous experience with the Lafayette LR-1000T (October 1968), which proved to be an excellent unit. The LR-775, we found, has maintained the same essential performance standard, albeit with less power and fewer operating niceties. The LR-775 is a compact unit, measuring 14½ inches wide by 1 inches high by 10½ inches deep, and weighing 11½ pounds. It is certainly more easily installed on a shelf than are many of the larger and heavier receivers we have seen. Both FM and AM tuning sections are included, and the amplifier section carries a "100-watt" rating. (We will have more to say about wattage later.)

The designers of the LR-775 have made extensive use of integrated circuits (IC's) and field-effect transistors (FET's). The AM-tuner front end is rudimentary, but adequate for urban and suburban locations. The multiplex demodulator is also quite simple, but highly effective, with automatic stereo/mono switching. A light on the dial face glows when a stereo broadcast is received.

Like the other Lafayette receivers, the LR-775 passes all audio inputs through a two-transistor feedback amplifier stage. The gain of the stage is switched by the input selector to be compatible with high- and low-level inputs, and the feedback network supplies RIAA equalization when a magnetic cartridge is used. The output to a tape recorder is taken from this stage at 5,000 ohms impedance.

Unlike the more expensive Lafayette receivers, which use a complex but effective electronic overload-protection system, the output transistors of the LR-775 are protected by power-supply fuses. There are two separate power supplies, with electronically regulated and filtered voltages going to the tuner sections.

The appearance of the LR-775 is simple and uncluttered. The input selector and speaker selector switches—either, both, or neither of two pairs of speakers may be used—have an excellent positive action, with easy-to-grip knobs. Individual volume controls for each channel are mounted concentrically and are labeled—somewhat misleadingly—volume and balance. Separate volume controls are not quite as convenient to use as the usual combination of ganged volume controls and separate balance control, but they do their job satisfactorily. Four pushbutton switches control loudness compensation, stereo/mono modes, tape

monitoring, and a high-cut filter. Also on the panel are a stereo-headphone jack and a stereo tape-output jack paralleling the tape outputs in the rear. This is a great convenience when temporarily connecting a tape machine to record from the system, since no access to the rear is required.

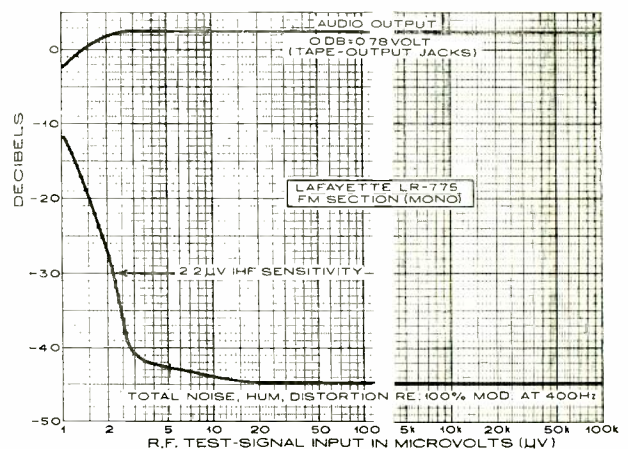
The FM tuner of the Lafayette LR-775 follows in the tradition of the LR-1000T. It has an IHF sensitivity of 2.2 microvolts, with limiting essentially complete at 3 microvolts. In effect, this makes it closely comparable to some of the most refined (and expensive) tuners and receivers when it comes to delivering good FM sound from weak signals. Its distortion is a low 0.6 per cent at full modulation. The FM frequency response is ± 1 dB from 30 to 8,500 Hz, falling to -4.5 dB at 15,000 Hz. Stereo separation is very good, better than 35 dB from 200 to 1,000 Hz, and over 20 dB from 30 to 11,000 Hz. Separation is maintained strongly all the way to 15,000 Hz, where we measured 15 dB.

As a bonus, the AM sound of the LR-775 is appreciably better than average—even superior to that of some receivers costing twice as much. It is undistorted, free of "birdies," and does not have the muddy, confined sonic quality that plagues so many AM tuners.

The loudness control, when switched in, boosts both low and high frequencies, but is not extreme in its action and is easy to listen to. The high-cut filter has a gradual, not particularly useful, 6-dB-per-octave slope above 3,500 Hz. RIAA record equalization is excellent— ± 1.5 dB from 30 to 15,000 Hz. The LR-775 has high audio gain and low noise. Only 0.165 volt into the AUX input, or 1.25 millivolts into the magnetic-phono input, is required for 10 watts output. Hum and noise are 80 dB below 10 watts on AUX and 67 dB below 10 watts on magnetic-phono inputs. Both noise levels are exceptionally low, and are completely inaudible. Phono overload occurs at 30 millivolts, a somewhat low level, but not surprising in view of the high gain of the phono preamplifier. We would recommend using a magnetic cartridge with a relatively low output with the LR-775 (preferably not more than 5 millivolts at 3.54 cm/sec) to avoid overload on recorded peaks. Check the cartridge reports in the July 1969 issue for suitable models.

It is always difficult to decide on a true continuous-

(Continued on page 46)



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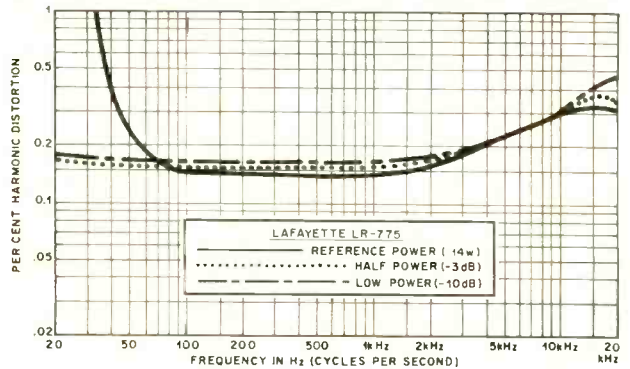
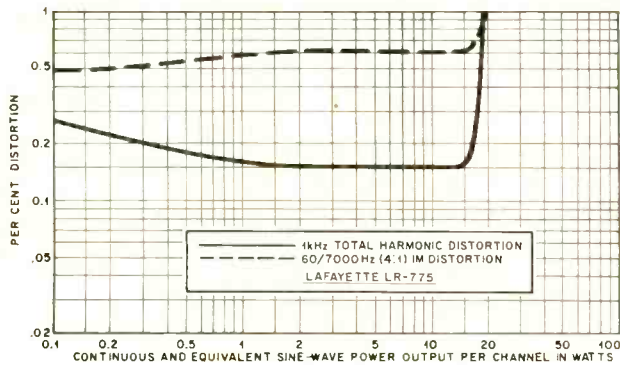
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power rating for an amplifier rated by IHF music-power standards, particularly when the ridiculous and spurious "±1 dB" modifier is applied. Lafayette gives the LR-775 a 100-watt (4 ohm) or a 75-watt (8 ohm) rating, both "±1 dB." When we drove both channels simultaneously into 8-ohm loads (as is our standard practice), clipping occurred at 16.5 watts for each channel. Into 4-ohm loads, the output was 21.2 watts per channel; into 16 ohms it was 12 watts. Since the 16.5-watt output could not be obtained at very low audio frequencies without excessive distortion, we selected 14 watts per channel (or a total of 28 watts) as a "full-output" rating for the amplifier.

At this power, distortion was quite low—under 0.2 per cent from 55 to 3,500 Hz, and under 0.5 per cent from 38 to 20,000 Hz. At the 14-watts-per-channel output level, distortion rose rapidly at frequencies below 38 Hz. At half power or less, however, distortion was under 0.2 per cent from 20 to 3,500 Hz, and reached a maximum of less than 0.5 per cent at 20,000 Hz. The distortion at 1,000 Hz was typically 0.15 per cent up to 15 watts, increasing sharply above that point. IM distortion was about 0.6 per cent up

to the clipping level. In other words, when tested at a legitimate power level, the Lafayette checks out as a fine medium-power, low-distortion unit.

The Lafayette LR-775 proved to be a very satisfactory receiver in other respects also. It was sensitive, noncritical in tuning, and clean sounding. Selectivity was very good, with clean separation of FM stations at 400-kHz spacing, even when one was a local transmitter. There was no sign of cross-modulation. Even with relatively low-efficiency speakers, more than enough power was available for "just listening," although the receiver is probably best suited to driving medium-efficiency speakers.

It is apparent that the only significant difference between the LR-775 and its more expensive relatives is in its power output, plus the omission of such niceties as FM interstation muting and electronic transistor protection. We were surprised by the caliber of performance offered by this relatively low-price receiver. It produced true high-fidelity sound that should satisfy the most critical user. The Lafayette LR-775, in a wood-finished metal case, sells for \$199.95.

For more information, circle 159 on reader service card



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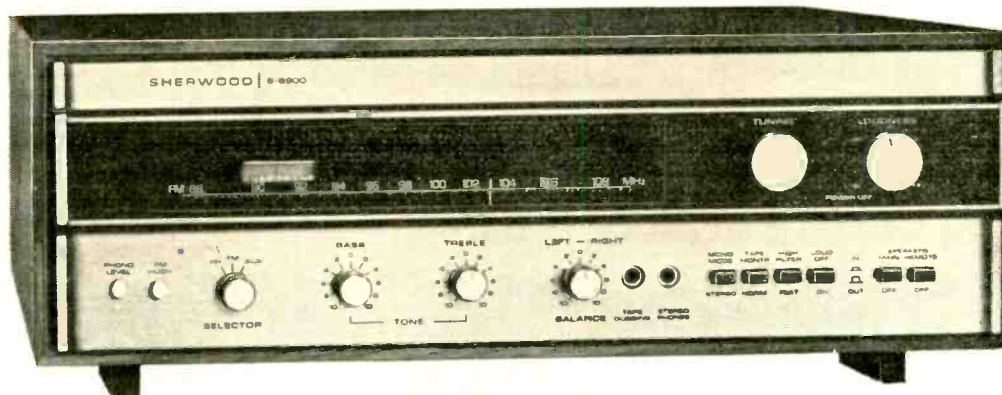
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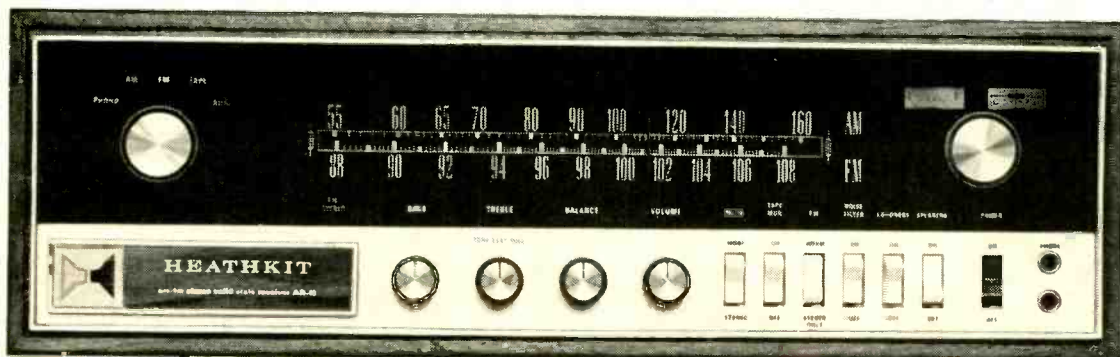
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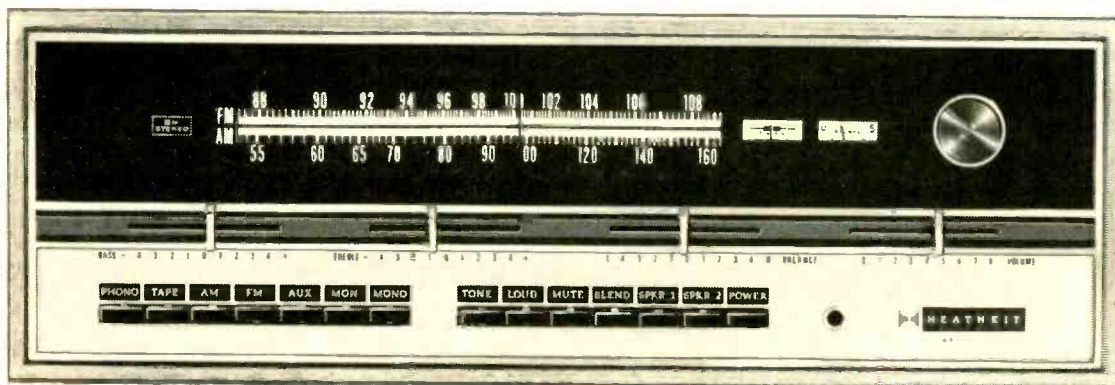
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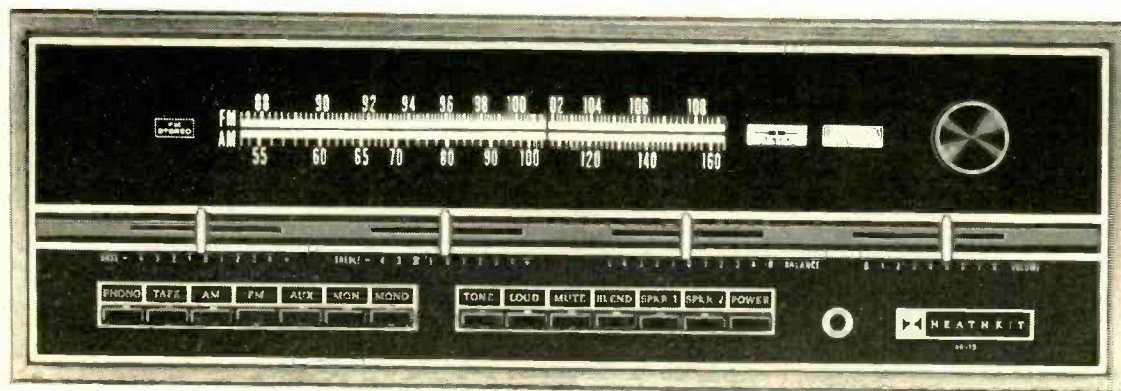
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2. Heathkit® AR-29



3. Heathkit® AR-19



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The receiver that started the trend to new concepts in circuitry is still judged the world's finest . . . by owners, electronic experts and testing labs. Here are some of the many reasons why. The AR-15 delivers 150 watts music power from its 69 transistor, 43 diode, 2 IC's circuit — 75 watts per channel. Harmonic and IM distortion are both less than 0.5% at full output. The FM tuner has a cascode 2-stage FET RF amplifier and an FET mixer to provide high overload capability, excellent cross modulation and image rejection. The use of two crystal filters in the IF section is a Heath first in the industry and provides an ideally shaped bandpass and adjacent channel selectivity impossible with conventional methods. Two Integrated Circuits in the IF amplifier provide hard limiting, excellent temperature stability and increased reliability. The FM tuner boasts sensitivity of 1.8 uV, selectivity of 70 dB and harmonic & IM distortion both less than 0.5% . . . you'll hear stations you didn't even know existed, and the elaborate noise-operated squelch, adjustable phase control, stereo threshold control and FM stereo noise filter will let you hear them in the clearest, most natural way possible. Other features include two front panel stereo headphone jacks, positive circuit protection, transformerless outputs, loudness switch, stereo only switch, front panel input level controls, recessed outputs, Tone Flat control, a massive electronically filtered power supply and "Black Magic" panel lighting. Whether you choose the kit model or the factory assembled and tested version, you have chosen the world's finest stereo receiver . . . the Heathkit AR-15.

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—100 Watt AM/FM/FM Stereo Receiver

The world's finest medium power stereo receiver . . . designed in the tradition of the famous Heathkit AR-15. It's all solid-state . . . 65 transistors, 42 diodes plus 4 integrated circuits containing another 56 transistors and 24 diodes. Music power output at 8 ohms is 100 watts. Frequency response is 7 to 60,000 Hz. Harmonic Distortion is less than 0.25% and IM Distortion is 0.2% — both ratings at full power. Direct coupled outputs are protected by dissipation-limiting circuitry. It boasts a massive, electronically regulated power supply. Circuitry includes four individually heat sunk output transistors. The AR-29 uses linear motion bass, treble, balance and volume controls and pushbutton selected inputs. There are outputs for two separate stereo speaker systems, it has center channel capability and a front panel stereo headphone jack. The FET FM tuner is assembled and aligned at the factory and has 1.8 uV sensitivity. Two front panel tuning meters make precise tuning easy. A computer designed 9-pole L-C filter plus 3 IC's in the IF give ideally shaped bandpass with greater than 70 dB selectivity and eliminates alignment. IC multiplex section. The AM tuner has three FET's. An AM rod antenna swivels for best pickup. Modular Plug-in Circuit Boards make the kit easy to build and service. Built-in test circuitry lets you assemble, test and service your AR-29 without external test equipment. "Black Magic" panel lighting, chrome trim, aluminum lower panel. The AR-29 will please even the most discriminating stereo listener in performance and value.

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 Assembled AE-19, oiled pecan cabinet, 10 lbs. \$19.95*

—60 Watt AM/FM/FM Stereo Receiver

The AR-19 circuitry reflects many of the advanced concepts of the AR-29. It uses 108 transistors and 45 diodes including those in 5 integrated circuits. It delivers 60 watts music power at 8 ohms. At any power level, Harmonic and IM Distortion is less than 0.25%. Frequency response ranges from 6 to 35,000 Hz. Direct coupled outputs are protected by dissipation-limiting circuitry. A massive power supply includes a section of electronically regulated power. The assembled, aligned FET FM tuner has 2.0 uV sensitivity. A preassembled and factory aligned FM IF circuit board gives 35 dB selectivity. The multiplex IC circuit provides inherent SCA rejection. It features two switched noise muting circuits; linear motion controls for bass, treble, volume and balance; input level controls; outputs for 2 separate stereo speaker systems; center speaker capability; two tuning meters; stereo indicator light; front panel stereo headphone jack. The Modular Plug-in Circuit Board design speeds assembly. Built-in Test Circuitry aids assembly, simplifies servicing. "Black Magic" panel lighting, black lower panel, chrome accents. Compare it with any model in its price range . . . the AR-19 will prove itself the better buy.

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LONDON LETTER

THE ENDURING, ENDEARING GLASS HARMONICA

By HENRY PLEASANTS

"I SHALL play on the armonica an entirely new and surpassingly beautiful concert quintet accompanied by wind instruments by Herr Kapellmeister Mozart . . . and altogether such pleasing pieces as to persuade every connoisseur of music entirely that the armonica is the noblest of all musical instruments, exciting not sadness and melancholy, but rather glad, gentle and elevated feelings."

Thus Marianne Kirchgessner, the blind Baden virtuosa of the glass harmonica, announced, in the *Wiener Zeitung* of August 13, 1791, a concert she was to give in the Kaerntneror Theater on August 19. The Mozart composition to which she refers is the Adagio and Rondo for Armonica, Flute, Oboe, Viola, and Violoncello (K. 617), composed expressly for her.

The announcement, in a London Sunday newspaper, of a coming recital on the glass harmonica by Bruno Hoffmann not long ago was notably less hyperbolic. Indeed, it said no more than just that. But it was more than enough to insure my attendance at the German Institute when Hoffmann held forth.

At the conclusion of what turned out to be a lecture-recital I could well understand why the "musical glasses" had been so attractive not only to Mozart, but also to Beethoven, Dussek, Gluck, Naumann, Reicha, Reichardt, Tomasek, and Vanhal, several of whom were also virtuoso performers.

Gluck seems to have been the first. In the small theater on London's Haymarket, on April 23, 1746, he played "a concerto upon twenty-six drinking glasses tuned with spring water, accompanied

by the whole orchestra, being a new instrument of his own invention, upon which he performs whatever may be done on a violin or harpsichord."

The most important and the most influential of the virtuosos was an English girl, Marianne Davies (1744-1792). Her importance derives from the fact that, whereas Gluck had played on glasses tuned with water, she played on glass saucers of graduated size, placed on a treadle-operated spindle. The inventor of this instrument, which he named *armonica*, was Benjamin Franklin. He may or may not have been related to Marianne Davies, as the older lexicons have it, but it was certainly his instrument that she played, and it was she who introduced it to Mozart and his father in Vienna in 1773. She also introduced it to the controversial physician Franz Anton von Mesmer, whose own virtuosity aroused the admiration and envy of the Mozarts.

Although glasses had been struck to produce pitched sounds for uncounted centuries, an Irish brewer, Richard Pockrich, or Puckeridge (c. 1690-1759), may have been the first to draw music from glasses by rubbing their rims with moistened finger tips. Even Gluck is assumed to have struck his glasses with some appropriate implement.

Pockrich and his glasses perished in a fire in London. Franklin, who came to London in 1757, may have heard him. He certainly heard E. H. Delaval, who had devised a similar instrument. The greater efficiency of Franklin's *armonica* was obvious, and as a result of Marianne Davies' tours Continental builders followed suit. Kirchgessner's instrument,

modeled on Franklin's, was made by J. S. Schmittbauer of Karlsruhe.

Subsequent builders, including Francis Hopkinson in America, experimented with a keyboard. But at a time when the harpsichord was being overpowered by the pianoforte, and when the decibel count was rising in every area of music, what Franklin described as "the siren sounds" of the glass harmonica, and Goethe, with characteristic extravagance, as "the heart blood of the world," found little favor.

BRUNO HOFFMANN's modern instrument, which he calls *glass harp*, is closer to Pockrich than to Franklin. Indeed, it is Pockrich's instrument but without the water, save what is required to moisten the finger tips. Pitch is determined by the manner in which the glasses are ground, and is unaffected even by extreme changes of temperature and humidity. The absence of water allows for a fuller and mellower vibration of the glass, and the glasses themselves are more musical, according to Hoffmann, than Franklin's hemispherical saucers.

It is a charming instrument, recalling, according to how the glasses are touched, a musical clock, a music box, a celesta, and a modern vibraharp. Hoffmann has his glasses (they resemble brandy snifters) fixed in a terraced sounding board, thus leaving the playing surface level despite differences in the size of the glasses. As he passes his finger tips over the rims, sliding, tapping, patting, brushing, *etc.*, he looks for all the world like a fastidious pastry chef ironing out real or imagined irregularities in the surface of already well-flattened cookie dough.

Hoffmann sets little store by legends of the detrimental effect of the glass harmonica on the health of players and listeners. Both Marianne Davies and Marianne Kirchgessner died young, and their demise was attributed by some to nervous disorders engendered by the vibration of the glasses on the finger tips. Mesmer was criticized for alleged attempts to use the instrument therapeutically. But Schmittbauer, a virtuoso as well as a builder, lived to be ninety-one, and Marianne Davies' sister Caecilia, a celebrated soprano who adapted her voice to the sound of the harmonica in what must have been a memorable sister act, died at ninety-eight. Hoffmann himself has been playing his glasses for more than thirty years.

In his recitals (an example, including the Mozart quintet, can be heard on Vox STDL 501110) he performs experiments in minor and major seconds. They should be investigated by anyone concerned with underscores for space films. When it comes to music of the spheres you can't beat the spherical rims of brandy glasses. Drink the brandy first, and don't forget to moisten the finger tips—with fresh water!

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(Stereo Review January 1968)



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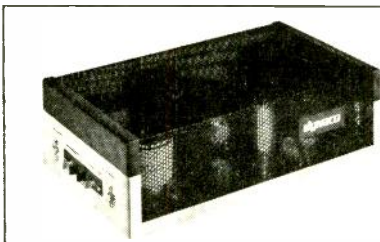
A separate preamplifier can offer superior performance and greater flexibility than available on any integrated control amplifier or receiver. How well did Dynaco succeed with its PAT-4? Here's what two of the most respected publications say.

The Stereophile, Vol. 2, No. 9, 1968

"With all of its tone controls and filters set to Flat, and feeding any high-level input, we were simply unable to tell whether we were listening to the original 'raw' signal or the output from the PAT-4. In this respect, we cannot see how any preamp, present or future, could surpass the PAT-4."

Julian Hirsch in Stereo Review, January, 1968

"... (the PAT-4 has) an extraordinary degree of operating flexibility ... (and) in sonic quality, we would unhesitatingly say that the Dynaco PAT-4 is unsurpassed by any preamplifier we have seen. It is a remarkable unit and unmatched at anywhere near its low price of \$89.95 in kit form or \$129.95 factory-wired."



The Dynaco PAT-4 preamplifier can be used with any power amplifier, tube or transistor, like the Stereo 120 (60 watts rms per channel) or new Stereo 80 (40 watts rms per channel). Owners of Stereo 70's can also derive the full measure of enjoyment from the PAT-4.

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Richard Strauss' Also sprach Zarathustra

Zarathustra (Zoroaster), prehistoric founder of the Iranian religion and formulator of the wisdom of the Magi

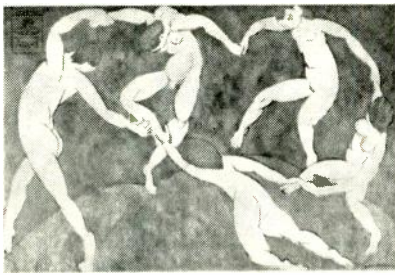
THE first ninety seconds of Richard Strauss' sprawling symphonic poem *Also sprach Zarathustra* ("Thus Spake Zarathustra") may now have replaced the opening of Beethoven's Fifth Symphony as the best-known musical exordium in the classical literature today. This is because of its association with the extraordinary film *2001: A Space Odyssey*. Since the release of the movie, the commanding opening bars of Strauss' work have been employed in several different television advertisements to symbolize the emerging radiance of the sunrise, and the music has also served as the basis for several hard-rock improvisations. And predictably, *Also sprach Zarathustra* has been a consistent best-seller in several of its recorded renditions almost from the moment the film was released. The power of the motion-picture medium as a popularizer of so-called "serious" music is a fact of contemporary life that should not be overlooked or disparaged.

Strauss composed *Also sprach Zarathustra* (freely after Friedrich Nietzsche) between February and August 1896. He was then thirty-two years old and already had to his credit such successes as *Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel*. The brooding mysticism and philosophical musing of Nietzsche's prose poem had a powerful impact on Strauss' imagination. Architecturally, the score consists of an introduction, eight separate episodes, and a conclusion, all in a single gigantic, organically interrelated movement. It is scored for a very large orchestra, including organ, and the bril-

liant handling of the colors and textures of orchestral sound marks it as outstanding even in the corpus of a composer whose mastery of this element of his craft was extraordinary.

The introduction has a scope that is larger than life. There is a sustained pedal on low C, after which the trumpets announce an ascending motive, C-G-C. This is followed by impressive chords, a crescendo, and an insistent rhythmic punctuation thundered out by the kettledrums. The pattern is repeated, building to a tension-laden climactic C Major chord by the entire orchestra which is sustained by the organ. After a brief dramatic pause comes a section headed "*Von den Hinterweltern*" ("Of the Otherworldly"). Mysterious and questioning, it is designed to represent religious thought and exploration. The horns state a fragment of Gregorian chant, and then the divided strings carry an ever-ascending figure to an impassioned climax.

The next section, "*Von der grossen Sehnsucht*" ("Of Great Yearning"), is a brief dialogue between the forces of religious striving (strings and organ) and the World Riddle (the three-note motive played in the introduction by the trumpets, here given first to the English horn, then the oboe). Again there is a headlong forward rush, and the music settles into an impassioned supplication marked "*Von den Freuden und Leidenschaften*" ("Of Undergoing Joys and Sorrows"). Horns, second violins, and oboes have the principal melodic material of the first part, then another theme is taken up by the first



RICHARD STRAUSS
ALSO SPRACH ZARATHUSTRA
LORIN MAAZEL



RICHARD STRAUSS
ALSO SPRACH ZARATHUSTRA
LOS ANGELES PHILHARMONIC
ZUBIN MEHTA



STEREO
RCA VICTROLA
RICHARD STRAUSS
ALSO SPRACH ZARATHUSTRA
FRITZ REINER/CHICAGO SYMPHONY

Next to the conductor's feeling for the sweep of the work, the most important factor in a successful recording of Strauss' *Also sprach Zarathustra* is high-quality stereo sound. Among the best fusions of performance and sonics so far have been Lorin Maazel's disc for Angel, Zubin Mehta's for London, and Fritz Reiner's, now on RCA Victrola.

violins, and the music again sweeps to a climax, broadening to another contemplative section titled "Grablied" ("Grave Song"). A tender oboe theme is derived from the previous material, and after some thoughtful meandering we come to "Von der Wissenschaft" ("Of Science"). As if to prove his own scientific sophistication, Strauss here employs that most "scientific" of musical forms, the fugue. Cellos and basses begin it, opening with the by now well-established C-G-C motto, but shifting chromatically to include all the diatonic and chromatic notes of the scale—a twelve-tone episode employed well before the formal codification of the system by Schoenberg more than two decades later.

The music rises to another fiery peak and leads into a section titled "Der Genesende" ("The Convalescent"), a further development of the fugue subject given principally to the strings. A full-throated C Major climax brings a dramatic pause again, and after a suspenseful silence the music takes another dizzying ascent and becomes impaled upon an eerie and repeated figure in the high flutes. This leads to the rhythmically outlined frame of the next section, the "Tanzlied" ("Dance Song"). It is a somewhat grotesque waltz-like section in 3/4 time, with a prominent violin solo, and it leads to a subsidiary section, the "Nachtlied" ("Night Song"), with a more sustained melodic line. The *fortissimo* pealing of bells ushers in the next section, the "Nachtwandlerlied" ("Song of the Night Wanderer"). Every four bars the music is punctuated by the bell, until twelve strokes in all have been heard. The music then gradually dies away and the score ends ambiguously in two different keys: the trombones hold the unresolved chord C-E-F-sharp, while strings and woodwinds are in B Major and the basses sound repeated pizzicato notes in C—an indication from Strauss that the mysteries of life and the universe will forever remain insoluble?

The modern recording history of Strauss' *Zarathustra* began in Boston during the week of January 21, 1935, when Serge Koussevitzky and the Boston Symphony Orchestra recorded the score in Symphony Hall. That performance set the standard for subsequent recordings, both artistically and sonically. RCA reissued it briefly

on a Camden long-playing disc (CAL 173), long since unavailable. With the impending contractual affiliation between the Boston Symphony and Deutsche Grammophon, I wonder whether through some arrangement DGG can lease all of RCA's Koussevitzky masters—a property right in which RCA has exhibited the most shocking lack of interest—for reissue on the Heliodor label.

SEVEN recordings of *Also sprach Zarathustra* are currently available, and there is not a dud among them: the six conductors (Fritz Reiner has two different performances still available) all exhibit a keen sensitivity to the score, and all are by and large well recorded. My own favorites among them are those by Lorin Maazel with the Philharmonia Orchestra (Angel S 35994) and Zubin Mehta with the Los Angeles Philharmonic (London CS 6609), as well as Reiner's first Chicago Symphony recording (RCA Victrola VICS 1265). All three have a majestic power and a sweep that do full justice to the music, and the orchestras are virtuoso ensembles in every respect. The glories of the Mehta and Reiner performances were not unexpected: I remember being greatly impressed by both when they were first released (Mehta's within the past year, Reiner's as far back as 1954). What I had forgotten was the absolutely stunning power of Maazel's recording, both in interpretation and sonic reproduction. Surely this is one of Maazel's finest recordings. Not coincidentally, I am sure, Maazel included *Zarathustra* in his series of concerts with the Boston Symphony in December, 1960, when he first returned to this country following his spectacular European successes of the previous half-dozen years.

Reel-to-reel tape buffs have available Karajan's recording (in two different forms: by itself on London L 80209, or with Karajan's performances of *Death and Transfiguration*, *Till Eulenspiegel*, and *Salome's Dance* on K 80128) and the second of Reiner's two Chicago Symphony performances (RCA FTC 2115). I prefer Reiner's for its greater abandon and passion, though his earlier version, available on disc and eight-track tape (V8S 1007), is even more urgent and impetuous.

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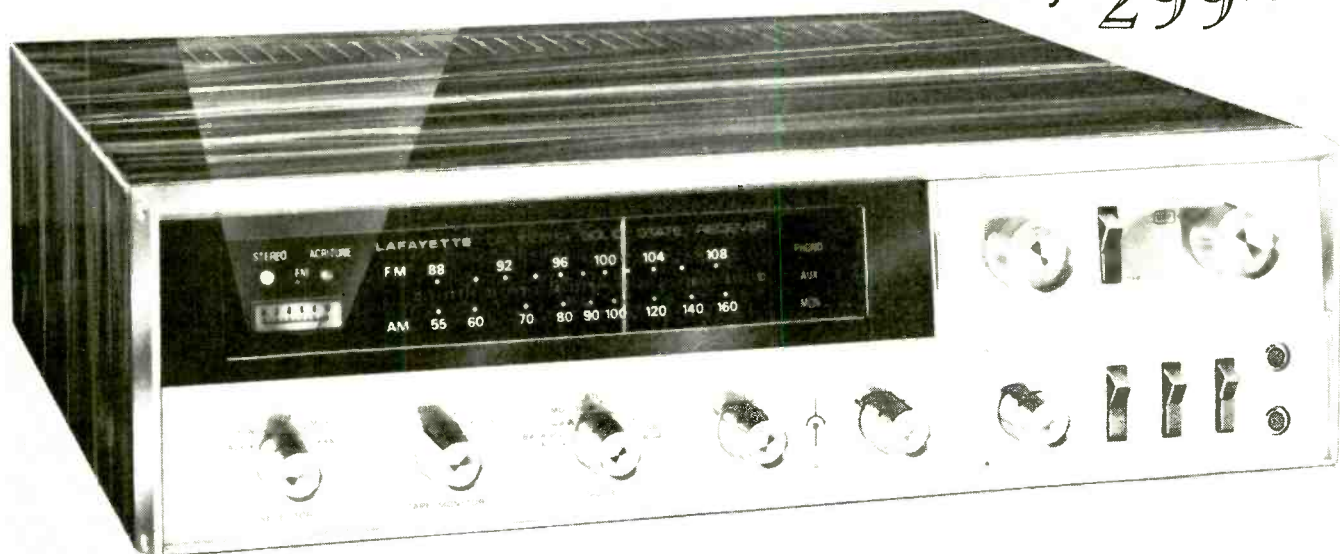
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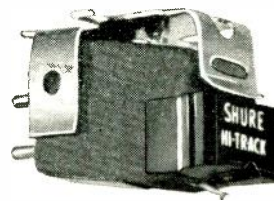
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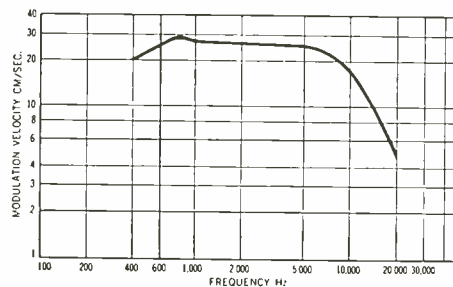
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Stereo Review presents the eighteenth article in the American Composers Series!

WALTER PISTON

"Piston's music sets a level of craftsmanship that is absolutely first-rate in itself and provides a standard of reference by which every other American's work may be judged."

—Aaron Copland, *Our New Music* (1911)

By KLAUS GEORGE ROY

JUST WHAT is an "American composer"? And if you think that's difficult, what—or who—is a "great" American composer? Walter Piston, in his quiet, lucid, undemonstrative manner, has an answer to the first question: "The plain fact is that American music is music written by Americans. The music has to be written first and then examined to discover its characteristics. Ours is a big country and we are a people possessing a multitude of different origins. We already have a large

literature of music by native composers. The outstanding characteristic noticeable in this music is its great diversity. If a composer desires to serve the cause of American music he will best do it by remaining true to himself as an individual and not by trying to discover musical formulas for Americanism."

And "greatness"? Here Piston would draw the line. "That's for the listener to determine," he would probably say. He knows only what *he* is working for; each



This sketch of Walter Piston was done by Olga Koussévitzky in December, 1963.

new composition is for him "in a sense, another study toward the perfect balance between expression and form." He agrees with Goethe—not a bad person to agree with—that "the business of the artist is not with forms but with form-finding." Piston has not only been searching for what Susanne Langer calls "significant form," but has again and again found it. In our day especially, this is needed, important, perhaps crucial. Therein lies substance, lastingness, perhaps greatness.

Serious American music is a texture of component parts from many sources, including Africa and the Indian tribes. But essentially it is a part of Western civilization, European concepts of art transported and replanted in the United States just as its people were. Piston demands that "in a time when all forces seem intent on making us all alike, it is the more important that the creative artist remain an individual. His music will be American in so far as it reflects his roots as an American." These roots lie deep, and like those of a great tree extend underground as far as the outermost branches. Piston has always been primarily an instrumental composer, yet his music always "sings." Could this innate lyricism, this love for the *cantabile* line, be traced to the fact that his family name was Pistone? His mother was a Penobscot Yankee, his father the son of an Italian sea-captain from Genoa by the name of Antonio Pistone, who settled in Rockland, Maine. To the question of why his grandfather anchored in Maine, of all places, Piston has a characteristic answer: "Because of Experience. Experience Hamor. He married her."

Walter Hamor (after his grandmother) Piston, minus a final "e" but still one-quarter Italian in sanguinity, was born in Rockland on January 20, 1894. When he was ten, his father moved the family to Boston. No more sea-shanties from a sea-faring uncle, as in Maine, but there was a piano, bought by Walter's older brother. Soon, a relative contributed a violin. There was no longer any escape from music. But suddenly it was World War I (it didn't have a number then), and who needed violins? Walter joined the Navy band, claimed he knew how to play the saxophone, and taught himself to do it in a week or two. His rating? "Musician second class." Insulting, but no doubt amusing to the youngster. If there are sud-

den catchy marches, subtly disguised oom-pah vulgarities in some of his symphonic finales, ascribe them to his days in the band and to odd jobs such as piano player at Blatz's Palm Garden in Boston's Scollay Square with German musicians from an interned liner. Roots.

Piston's music is notably clean. It is drawn neatly—both in the admirable calligraphy of his scores, which are a joy to read in reproduction, and in the musical substance. Again, roots; he had gifts as a visual artist—not with brush and paint, expressionistic or impressionistic swatches of color, but with line. Architectural drawing became his field of study, at the Massachusetts College of Art or "Normal Art School." And he had already spent the summer of 1912 as a draftsman for the Boston Elevated Railway, working on trolley engineering! Unlike the New England Conservatory of Music, the art school was free. Two things gave special value to this period of training: the discovery of form, clarity, economy of line, sureness of design—and the discovery of the future Mrs. Piston. In 1920, he married his fellow student Kathryn Nason, a gifted painter, and could leave the visual arts to her.

Can one decide, in one's middle twenties, to become a composer? It is late, but not too late. An encounter with Archibald T. ("Doc") Davison, the man who virtually revolutionized the repertoire of America's college glee clubs, brought Piston to Harvard College and formal music instruction at last. His previous lessons could now contribute to a solid theoretical course of study, to conducting experience with the Harvard student orchestra, and to resisting threatened academic seduction from astronomers, historians, and linguists—all of whom recognized that anything the young man wanted to learn and do, he could and would. In three years, Walter graduated with a Bachelor of Arts, *summa cum laude*. Now what? Had not President Coolidge recently remarked, when introduced to Igor Stravinsky and informed that he was a composer, "that's very nice, but what does he do?"

THE first thing a young composer does, traditionally, is to study some more. So Piston, already an assistant in theory while still a student, won the John Knowles Paine traveling fellowship and went to Paris. At thirty, he was too old to enter the Conservatoire, and went to Fontainebleau. There he found an extraordinary teacher, Nadia Boulanger, and several young colleagues who were—or had come—"in the same boat": Aaron Copland, Virgil Thomson, and Herbert Elwell. (Later, Roy Harris, Marc Blitzstein, and numerous others took the same productive route.) At the "Boulangerie," Piston honed his craft, discovered Stravinsky and Renaissance madrigals, took the soundest and most sympathetic advice, and learned the entire aesthetic of "neo-classicism" from one of its master exponents. He learned at least one other thing, and learned it superlatively well: how to teach—to teach

not in the sense of lecturing, instructing, informing, examining, but in guiding, developing, freeing the gifted student. One encounters a touching moment of musical history in reading Nadia Boulanger's tribute to her former pupil on his seventieth birthday in 1964—nearly forty years after he had studied with her!

Before Piston left France in 1926, he heard the first performance of a work from his pen: the Three Pieces for Flute, Clarinet, and Bassoon. This, his unofficial Opus 1, dedicated to his wife, is a fully formed and individual creation, with all those fingerprints that mark it as belonging uniquely to this composer's style: conciseness, lyricism, wit, a certain spikiness, an assured direction, and a satisfying design. The American composer of partly Italian background had become an internationalist with a French fastidiousness, restraint, and balance.

At thirty-two, Piston returned to Harvard, to remain there for the same number of years and more, until his retirement in 1960. For many decades, he has lived with his wife on Belmont Hill, spending his summers at South Woodstock, Vermont. Since the 1940's Harvard's Walter W. Naumburg Professor of Music, he also held the chairmanship of the music department for a time. But teaching is one thing for a creative person, administration another. "I hated to boss people around," he wryly observes. That he did not, as many composers do, regard teaching as a chore, as the price one must pay for professional security, was clear to the many hundreds of students who passed through his classes in fugue and orchestration, and his composition seminars. His productivity was neither delayed nor compromised by his con-

tact with students; one suspects that he even learned from them at times—if only warnings as to what not to do in his own work. He taught by indirection, by observation, often by silence. There were moments when his reticence spoke volumes, taught a student a lesson both in tact and in style. He would put his finger unerringly on a technical weakness, on an overwritten spot, on a stylistic inconsistency. He would never say about anything, "that's terrible," because his seminars were filled with sensitive (sometimes oversensitive) young men and women; he would be more likely to say, "well, you know, either one likes that sort of thing or one doesn't. . . ." His highest praise was "not bad, not bad." He could also, at times, be wryly amusing. One student, to ward off any further attacks on his own somewhat post-Romantic style, prefaced his playing of a new piece with the words, "now that I have been established as the class reactionary. . . ." A heavy but gentle hand descended on his shoulder: "All right, all right," Mr. Piston interrupted, "go ahead, react."

The roster of composers who are "Piston products" is quite extraordinary both in quantity and in quality. No attempt can be made here to be comprehensive; one thinks at once of Elliott Carter, Leonard Bernstein, Irving Fine, Harold Shapero, Arthur Berger, Daniel Pinkham, Samuel Adler, Gordon Binkerd. Piston would never have wished his pupils to become carbon copies of his own style and methods; what he taught so uniquely were the principles of style and design, guiding each composer to accomplish in the best possible way whatever he set out to do, helping him with patience and wisdom to refine his



Ex. A
Adagio violas, clarinet
pp

Ex. B
ob. clar.
p dolce espr.

Ex. C
Celli, Basses
pp

Composers' musical "handwritings" are frequently as revealing of their nature as the music they compose. Piston's neat, clear manuscript (from the *Symphonic Prelude*, 1961) betrays his architectural drafting training in its restraint and professionalism.

Piston, about 1910, looked the very model of the elegant and gentlemanly young violinist.

"IS THE Dust Bowl more American than, say, a corner in the Boston Athenaeum? Would not a Vermont village furnish as American a background for a composition as the Great Plains? The self-conscious striving for nationalism gets in the way of the establishment of a strong American school of composition and even of significant individual expression. If the composers will increasingly strive to perfect themselves in the art of music and will follow only those paths of expression which seem to them the true way, the matter of a national school will take care of itself. And who can predict the time of its coming? Some say it is already here. Some say it has been here since the turn of the century. Others feel that it will take time to show the true significance of the enormous development of these recent years. But the composer cannot afford the wild-goose chase of trying to be more American than he is."

—Walter Piston

craftsmanship. He showed how freedom lies in the setting of limits, the solving of problems, the overcoming of self-imposed obstacles—not in the currently accepted manner of "anything goes." Many of his former pupils, naturally, have developed in ways far different from or even diametrically opposed to Piston's aesthetic; but there is probably not one who did not derive lasting benefit from the fine-grained and infinitely empathetic teaching in his seminars. It is typical of Piston to have begun an address to conservatory students, entitled "What a Young Composer Should Know," with these words:

Due consideration fails to turn up any real distinction between what a young composer should know and what an old composer should know, because each aspect of a composer's work, each branch of learning connected with his art, is in itself a life-time's study. The point is never reached at which one can say all has been learned about any of the facts of musical composition. . . .

Since we took the moment of Piston's return to Harvard as the proper point to speak about him as a teacher, we might continue, before returning to his creative work, with the mention of another important instructional facet of his career: his books. As early as 1933 he published his first, *Principles of Harmonic Analysis* (E. C. Schirmer, Boston). Note the word "principles"; it was *that* he was after, not "rules." How an analytical technique could be utilized on another issue was his concern, so that things could be interrelated, synthesized. The method was essentially Socratic—to question, to probe, to derive sound methods of wider applicability. In his *Harmony* of 1941 (like the remaining books, published by W. W. Norton, New York), he continued the device of showing not what *should* be done, but what *had* been done, and why. Theory, he emphasized, *follows* practice, and not the other way around. In *Counterpoint* (1947), he could put to use his own profound and thorough

knowledge of combining melodic lines in meaningful structures; one of the master melodists and contrapuntists of our century, Piston never lets his student-reader forget the *why* of a combination, the musical purpose of a given and accepted method as practiced by the great composers. And in *Orchestration* (1955), he gives us the fruit of many years of teaching this subject, and of countless hours in the preparation and rehearsal of his own orchestral music. He shows us the practical, the possible, and the unlikely, and he guides the unwary. The drawings of the instruments, remarkably, are by the "Mass. Art"-trained author himself.

When Piston returned to Harvard in 1926, he found that during his absence a revolution had taken place in Boston, a Russian revolution called Koussevitzky. For a quarter of a century there was to be an aura of excitement at Symphony Hall never equalled before or since. The new conductor of the Boston Symphony Orchestra promptly did what conductors are ideally supposed to do: he sought out new composers. He summoned the young Harvard instructor, and history records the following exchange: "Why you no write symphony?" "But who would play it?" "You write, I play." And thus, as the prophet would say, it came to pass—but with variations. Characteristically, Piston did not immediately produce a symphony; with his native sense of self-criticism, he knew it was too early. Instead, he produced an eight-minute work noncommittally called *Symphonic Piece*. The first performance was given on March 23, 1928. In the following two decades, Koussevitzky frequently asked the young composer to wield the baton, in later performances taking the podium himself. Music by Piston was also conducted by his colleague G. Wallace Woodworth (who died last year, much too young), and by Associate Conductor Richard Burgin. But there was no doubt that Piston had been appointed and anointed by Koussevitzky himself.

THE composer's relations with the fiery conductor were founded too much on mutual respect to be seriously endangered by the inevitable collision of strong personalities. But Piston relates an encounter that tragically skirted catastrophe. Invited to sit in on a broadcast rehearsal of new works, including one of his, he was instructed as follows by the Maestro: "I will play and then I will stop and ask you, 'how is tempo?' and you will say 'fine'; and then I will play and stop and ask you, 'how is dynamic?' and you will say 'fine.'" At the broadcast, Piston dutifully managed the 'fine' for the tempo, but at the 'dynamic' he felt honor-bound to observe, "well, perhaps the bass was too heavy at that moment." "Basses, write *pianissimo*!" Koussevitzky commanded. At the end of the rehearsal, Piston was called to the great man's office. The famous vein in the temple stood out with special prominence; the face was redder than usual.

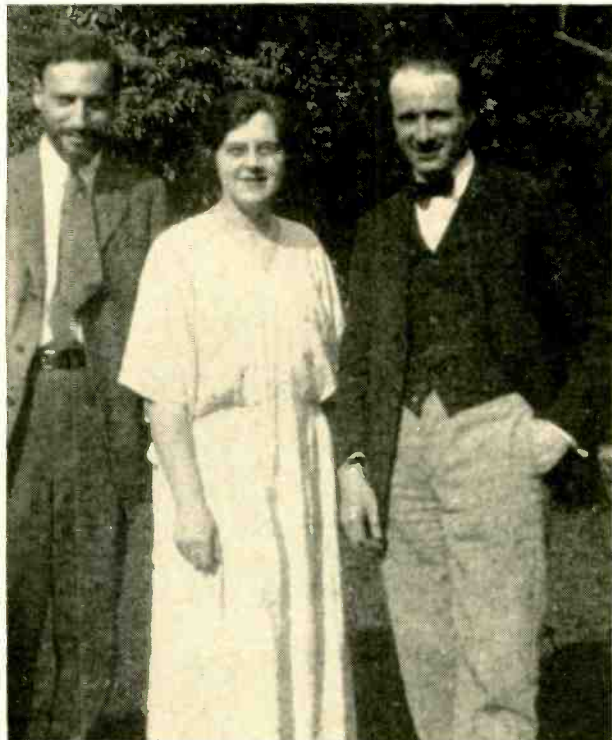
"You tell 100,000 people that Koussevitzky is wrong?"

It did not matter. The BSO remained Piston's orchestra, as was only proper for a composer who lived there, and he wrote for it with particular affection. In 1955, when Koussevitzky's successor Charles Munch premiered the Sixth Symphony, Piston made an observation in the program that tells us much about his fundamental attitude toward his craft, his art, and the relation between creative and performing artists:

It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti. While writing my Sixth Symphony, I realized that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

Piston was always learning; however well he knew a work, there was more to be discovered, and the experience of "live music" was to be cherished at all times. When a Harvard student once asked him what the program would be at a BSO concert for which he had been

The American composer Mark Brunswick and Walter Piston flank a smiling young teacher, Nadia Boulanger, in a 1926 photo.



given a ticket, Piston replied, "My dear fellow, if you could hear the Boston Symphony play the C Major scale, you would be lucky."

The Symphonic Piece opened the floodgates. Well, perhaps not really floodgates, for Piston was always a slow and careful worker, and he had periods in which creation was as much agony as ecstasy. "You know," he once remarked to an applicant for attendance at a single composition seminar, "I sometimes spend all day deciding on one note . . . and the next day I erase it." Facility, no; a Brahms-like persistence, yes. Things had to be right before they were put out into the high-speed performance traffic; not for him the label "recalled for necessary repairs." But in any case, Piston's career as a creative artist was launched auspiciously, and there were no long waits for performances. There followed the Suite for Orchestra (1929, Boston Symphony 1930), the Concerto for Orchestra (1933, BSO 1934), and the Prelude and Fugue for Orchestra, commissioned by the League of Composers (1934, Cleveland Orchestra 1936). In 1937, Piston finally produced the symphony for which "Koussy" had asked more than a decade before, and conducted it with the BSO in 1938. In 1937 also, he wrote the witty and effective Concertino for Piano and Chamber Orchestra on commission from the Columbia Broadcasting System; Jesús María Sanromá was the soloist in the premiere.

DURING the Thirties, of course, Piston did not spend all his productive time on orchestral works. He assiduously cultivated the chamber-music medium, and contributed a series of works which are to this day in the active repertoire, delighting performers as well as audiences: Sonata for Flute and Piano (1930); Suite for Oboe and Piano (1931); First and Second String Quartets (1933 and 1935); Trio for Violin, Cello, and Piano (an Elizabeth Sprague Coolidge commission, 1935); and the Sonata for Violin and Piano (1939).

Piston's great popular success came in 1938, with a work that has remained unique in his output, the first and last time he took up the medium of the ballet: *The Incredible Flutist*, a dance play by Jan Veen (Hans Wiener). Arthur Fiedler and the Boston Pops participated in the first performance; the orchestral suite drawn from the ballet has been performed world-wide since its 1940 premiere, by Fritz Reiner appearing as guest conductor of the Boston Symphony. A sort of American *Petrouchka*, the *Flutist* continues to captivate listeners with its gaiety and wit, its brilliance of orchestral color and swirling sonority. It is somehow typical of Piston's lack of interest in "success" as such that he never tried his hand at a dance score again; he had said what he wanted to say, and that was that. At the time, moreover, he tended to be somewhat suspicious of programmatic or descriptive music, which seemed to him to have too



At his country home in South Woodstock, Vermont, the composer dons a straw hat but retains the bow tie that is his trademark.

many "extra-musical" elements to satisfy his demanding aesthetic. It was only much later that he allowed himself to append titles to works, such as *Tunbridge Fair*, Intermezzo for Symphonic Band (1950), the delightful *New England Sketches* of 1959, with its sections called *Seaside*, *Summer Evening*, and *Mountains*, and the orchestral *Pine Tree Fantasy* of 1965. Even so, he was at pains to stress the purely musical aspects of the scores, with the titles to be taken merely as guides to the moods suggested. This writer recalls the composer's making a little speech at a performance of the exceptionally perky and entertaining *Divertimento for Nine Instruments* (1946) in Boston's Jordan Hall, which included the wry comment, "Now, if I had called this piece 'Sunday Afternoon in South Boston,' it would get performed much more often." Had not Haydn, a century and half before, approved the subtitling of a symphony (No. 69, in C) the "Laudon" after a famous Austrian general, instead of writing a new finale as requested? "The name will sell it better than ten finales," Haydn said.

So, after the *Flutist*, it was quickly back to "abstract" music, and more "form-finding." Piston is quite specific about his reasons for remaining satisfied with "sonata" and "symphony," "suite" and "quartet":

Musical thought is not a translation into music of what can be or has been expressed in some other medium, such as poetry, or photography. It has meaning only in a musical sense. It is, however, capable of taking on meanings by association, and these may be quite different between composer and listener. Composers often try to prevent this divergence by giving titles and other explanations of their intended meaning. This imposes a regrettable limitation, it seems to me, for I find there is much more scope for musical expression in a Bach fugue or a Beethoven quartet than in a tone poem purporting to express in detail some philosophical ruminations of Nietzsche, to name a prominent example.

For better or worse, then, and very much for the richer

rather than the poorer, Piston has thus remained an exponent of the "absolute music" persuasion.

This attitude may also account for the fact that this one-quarter Italian, this lyrical melodist, has written no songs and no operas, and only two works with voices: the incisive and powerful *Carnival Song* for Men's Chorus and Brass Instruments, on a text by Lorenzo di Medici (1938, first performed in 1940 by the Harvard Glee Club under G. Wallace Woodworth), and the longer *Psalms and Prayer of David* for Mixed Chorus and Seven Instruments (1958, commissioned by Brandeis University and first performed in 1959 by the Chorus Pro Musica under Alfred Nash Patterson). Two texts only: Lorenzo the Magnificent and the Book of Psalms! Piston, clearly, is in accord with Mendelssohn, who said: "What any music I like expresses for me is not thoughts too indefinite to clothe in words, but too definite. If you ask me what I thought on the occasion in question, I say, 'the piece exactly as it stands.'"

Piston's music is best taken in this way: exactly as it stands. Its humanity, its wider and more personal meaning, is to be found in the sound, in the form, in the line, in the logic of design and development. Of course, this conception of music's function and purpose is far from a philosophical "*Weltanschauung*," an all-embracing world-view such as Mahler's. It is essentially "objective," and profoundly "classical" in nature. But this does not mean it is lacking in emotional values, any more than the Bach fugue or Beethoven quartet he referred to. Piston's music tends to be "cool," to leave something unsaid, to have reserves both of expression and of power. There is a New England reluctance to wear one's heart on one's

Meeting in conference before the premiere of *The Incredible Flutist* in 1938 are the principal contributors to its success. Left to right: Piston, Arthur Fiedler, choreographer-author Jan Veen (Hans Wiener), scenery/costume designer Marco Montedoro.



sleeve, to emote, to "confess." Yet it cannot be said that Piston's music is "anti-romantic," purposely suppressing subjective elements; not at all. It is just that he knows not only what but how much he wishes to express. When this writer interviewed him in 1952 on the subject of his new Fourth Symphony, and observed that the real waltz that arises as one of the episodes of the scherzo was "rather romantic, isn't that right?" the composer quizzically countered, "And what's wrong with that?" Piston's music, let the twentieth century take note, is full of good tunes.

By that time, perhaps, Piston could make such a quip with more justification than ever before. A certain change became evident in the late Forties, as he passed his fifty-fifth birthday. The compact Second Symphony of 1943 (National Symphony Orchestra 1944, Hans Kindler conducting) and the large-scale and craggy Third Symphony of 1947 (BSO 1948, Koussevitzky; winner of the Pulitzer Prize for that year) brought to a close a kind of middle period of tough and demanding struggle with the material, and an occasional harsh brilliance, as in the Toccata for Orchestra (French National Orchestra 1948, Charles Munch). In the same conversation about the Fourth Symphony of 1950 (Minneapolis Symphony 1951, Antal Dorati; Naumburg Award), Piston said, "My music is becoming more relaxed, I think; more flowing, less angular and nervous. I feel a greater sense of ease in the Fourth Symphony than I have ever felt before."

Occasionally, he told this writer, he looked back wishfully to such perfect little works as the Sonatina for Violin and Harpsichord (1945, Alexander Schneider and

At a Franco-American musical establishment get-together in Boston's Symphony Hall in 1939 are, left to right: Piston, John Alden Carpenter, Nadia Boulanger, Roy Harris, conductor Serge Koussevitzky, Zlatko Baloković, Mabel Daniels, Jean Françaix.



Ralph Kirkpatrick), which somehow caught in a small compass the very essence of his style, the embodiment of neo-classicism at its best. For he knew, or must have felt, that 1950 marked a turning point in musical history, that an era was coming to a close and that, as he neared the age of 60, a whole new world of experiment was exploding around him.

THE Forties had seen a plethora of new chamber works from Piston's pen, a "literature" in itself: the Quintet for Flute and Strings (1942); the Partita for Violin, Viola, and Organ (1944); the Sonatina and the Divertimento mentioned earlier; the Third String Quartet (1947); the Quintet for Piano and Strings and the Duo for Viola and Violoncello (both of 1949). Such leading ensembles as the Budapest and Walden Quartets and top-ranking solo performers were presenting his music in this country and abroad; Piston was becoming one of the most widely performed American composers in Europe. Yet there was a crisis around the corner. As his pupil Elliott Carter wrote in the *Musical Quarterly* for July 1946, Piston had "summed up the tendencies of the past twenty years, and given them broad and masterful expression. . . . His unique contribution is to have done this particular work with outstanding excellence in a country where few have ever made a name for themselves as thoroughly craftsman-like artists."

Implied here, though perhaps Carter hardly realized it at the time, was the hoisting of two danger flags—"the tendencies of the past twenty years. . . ." Perhaps it was really thirty, from about 1920 to 1950, covering one of the main streams of twentieth-century music: the so-called "neo-classic" or, with almost equal justification, the "neo-Baroque." Flowing side-by-side with the stream of twelve-tone serialism (Schoenberg-Berg-Webern), the folkloristic and freely polytonal (Prokofiev-Bartók-Milhaud-Copland), and of course intermingling with all of these (are there ever any airtight compartments in musical history?), the neo-classic stream had been triumphantly and inimitably explored by Stravinsky, expanded in a Baroque direction by Hindemith, and cultivated in masterly fashion by Piston and the best products of his "school." Now it seemed that all had been said and done in this pursuit of classical ideals, of pan-diatonic harmony, of tonality itself—however free and fluid. The post-war world opened a treasure chest (to some, a Pandora's Box) of new possibilities, from total serialization to utter chance, from electronic experimentation to mixed media, from the utterly subjective nontonal or anti-tonal miniature to the exploitation of instrumental and orchestral possibilities in ways genuinely new and revolutionary.

Here was Carter's second implication of warning: what room was there for the thoroughly craftsmanlike artist, when "anything" was possible and nobody knew by what

criteria to evaluate this anything? Thus Piston, like Hindemith and Honegger, suddenly found himself not in the avant-garde, at least as far as his own profession was concerned, but in the *derrière-garde*. The parallel to 1750 is striking; the "Baroque" was over, and even to his own sons, J. S. Bach had been "an old fogey" for some years. Who was writing fugues any longer? It was time, then, for the Rococo, for what was later to become known as Classicism (not that Haydn or Mozart ever knew the term). For Piston, gradual awareness of historical change had two results: one, interest in his music began to lessen in the late 1950's (not that there were no more commissions and performances, but somehow the attractive "modernism" of it all had been made an irrelevancy), and two, he was forced at least to re-examine his own principles of procedure.

It is not one of my aims to write music that will be called modern, nor do I set out to compose according to any particular style or system. I believe my music is music of today in both manner and expression, since I am inevitably influenced by the art, thought, and daily life of the present. . . . It is the business of the composer to have knowledge of all new features to be found in the music of other composers and to keep alive his own inquisitiveness and alertness for the discovery of fresh sounds, or new uses for familiar sounds. These he will absorb selectively according to his taste, along with traditional elements of musical speech, into what will ultimately become his personal style.

But what if that "personal style" has already been charted so clearly, and used so effectively in many works? How many composers can, like Stravinsky at the age of seventy, try methods to which they had been opposed for most of their lives, and make them their own? And how solid will the results be? Thus, Piston began in the Fifties to look at his work with newly critical eyes and ears. In

Walter Piston, in Los Angeles in 1961 to conduct a performance of his Violin Concerto at a festival, chats with Igor Stravinsky.



THAT an artist of Piston's distinction would have been the recipient of innumerable honors goes almost without saying. Apart from the constant and prestigious commissions, Piston has won a Guggenheim Fellowship, the Coolidge Medal, the New York Music Critics Circle Award in 1944 and 1959, the Pulitzer Prize in 1948 and 1961, and four honorary doctorates of music as well. In 1938 he was elected to the National Institute of Arts and Letters, and in 1955 to the American Academy of Arts and Letters. The majority of his works are published by Associated Music Publishers (AMP), the rest by Boosey & Hawkes, E. C. Schirmer, G. Schirmer, H. W. Gray, Mercury Music Corporation, and Delkas Music Co. Broadcast Music, Inc. (BMI) represents the composer and controls his performance rights.

the Fifth Symphony of 1954 (a Juilliard School commission), he explored some serial possibilities, in a serious, searching way; but for the finale, he returned to the outgoing brightness that had marked his earlier style. The blend may not quite work, and one may feel that here, as well as in the Eighth of 1965, the finales are simply too short—scherzos rather than conclusions of appropriate size. In some of the chamber music from that decade and beyond, the Fifth Quartet of 1962 and the String Sextet of 1964, there are indications of a wider, freer scope that takes cognizance of current developments; yet, in such an unassuming, amiable work as the Woodwind Quintet of 1956, there is simply a reconciliation with himself, the composer he had been. When somebody asked him, some years ago, "why don't you write more modern music?" he answered very candidly and, taking the question in the critical sense it was asked, said: "Well, every time I start a new piece, I say it's going to be new for me. I work very hard then, and when

Piston, together with Mrs. Alexander Tcherepnin (left), wife of the composer, and Mrs. Koussevitzky, examines a published score.



THE MUSIC OF WALTER PISTON ON RECORDS

WALTER PISTON's compositional output to date comprises sixty works (he does not use opus numbers). The total may seem small, but it must be remembered that the majority of these works are of considerable size in both duration and scoring. Of the total, fourteen are currently available in recorded versions—a lamentable percentage. It is lamentable not only for what is not available and never has been, but also in two other respects: for what was once available and is now deleted, and for what is or was available on European labels and never issued in this country.

There have never been, for example, recordings of the Seventh or Eighth Symphonies, nor of the bulk of the later chamber music. A rather poor performance (certainly outdated sonically) of the Second Symphony is retained in the current catalog, but Munch's splendid recording of the Sixth has disappeared, as has Hanson's fine disc of the Third. The Schneider-Kirkpatrick recording of the Sonatina is no longer available, and the classic performance by E. Power Biggs and Serge Koussevitzky of the Prelude and Allegro for Organ and Strings has gone the way of all 78's—and never been reissued. And though there is (or was) a fine recording of Piston's First Violin Concerto by Hugo Kolberg on Odeon in Europe, it has never been issued here (why couldn't it be released here as one side of a disc containing both concertos with Fuchs playing the other?).

In short, this listing of currently available records reflects nothing so much as the sad state of the recorded repertoire, a capsule indictment of the confused, illogical, and ultimately self-damaging way in which our American musical heritage is treated today. (Recordings are in stereo except where otherwise noted.)

- Carnival Song* (1940). Sokol, Rochester Brass and Chorus. With a work by Palmer. FLEETWOOD (M) 6001.
- Chromatic Study for Organ on B.A.C.H.* (1940). Andrews. With works by Křenek, Lübeck, and Sessions. UNIVERSITY OF OKLAHOMA (M) 2. Noehren. With other organ works. LYRICHORD 7191.
- Concertino for Piano and Chamber Orchestra* (1937). Mitchell, Strickland, Göteborg Symphony. With works by Carpenter and Ives. COMPOSERS RECORDINGS, INC. (M) CRI 180.
- Concerto for Viola and Orchestra* (1958). Doktor, Whitney, Louisville Orchestra. With a work by Overton. LOUISVILLE S-633.
- Divertimento for Nine Instruments* (1946). Boston Symphony Chamber Players. With works by Beethoven, Brahms, Carter, Copland, and others. RCA LSC 6167 (3 discs).
- The Incredible Flutist (Ballet Suite)* (1938). Bernstein, New York Philharmonic. With works by Dukas and Moussorgsky. COLUMBIA MS 6943. Hanson, Eastman-Rochester Symphony. With works by Hanson, Hovhanness, and Sessions. MERCURY 90423.
- Quintet for Piano and Strings* (1949). Wild, Walden Quartet. With a work by Hovhanness. HELIODOR S 25027.
- Sevénata* (1956). Whitney, Louisville Orchestra. With works by Bentzon and Van Vactor. LOUISVILLE (M) 58-6.
- Sonata for Flute and Piano* (1930). Baker, Makas. With works by Reif, Roussel, and Martinu. WESTMINSTER 17121.
- Suite for Oboe and Piano* (1931). Rapier, Perry. With works by Goossens, Saint-Saëns, and Telemann. CORONET S 1409.
- Symphony No. 2* (1944). Dixon, Vienna Symphony. With a work by Porter. DESTO 6410.
- Symphony No. 4* (1949). Ormandy, Philadelphia Orchestra. With a work by Schuman. COLUMBIA (M) CMI 4992.
- Symphony No. 5* (1956). Whitney, Louisville Orchestra. With a work by Kraft. LOUISVILLE S-653.
- Three Pieces for Flute, Clarinet, and Bassoon* (1925). Soni Ventorum Quintet. With pieces by Goodman and Křenek. LYRICHORD S 158.

I get it done, I look at it, and it's the same old Piston."

The quest for self-renewal continued, and in such works as the beautiful Sixth Symphony of 1955, with its fantastic scherzo, there was a new mastery to be found. The Seventh of 1960, a Philadelphia Orchestra commission (Philadelphia Orchestra 1961, Ormandy) won for Piston a second Pulitzer Prize, and in the Eighth of 1965 (BSO, Leinsdorf) he struck a note of grandeur and seriousness that relates it to the Third of 1947. In intervening years came such occasional and effective works as the Symphonic Prelude (Cleveland Orchestra 1961, Szell), and the Lincoln Center Festival Overture (Philadelphia Orchestra 1962, Ormandy). And suddenly, one makes a discovery about these works, which to some seem so outdated in these times of aleatory, mixed-media, total serialization musics. They are *there*. Nobody really cares today whether Bach's *Art of Fugue* was out of fashion by 1747, or whether Brahms was damned as an ultra-conservative by the Wagner-Bruckner-Wolf faction of 1890. The point is a different one. The only thing that counts, and that will count, is how good the pieces

are that have been written, assuming, of course, that they have not simply been imitations of an earlier style developed by another. Stravinsky put it this way:

And "new music"? But surely that misplaces the emphasis. What is most new in new music dies quickest, and that which makes it live is all that is oldest and most tried. To contrast the new and the old is a *reductio ad absurdum*, and sectarian "new music" is the blight of contemporaneity. . . .

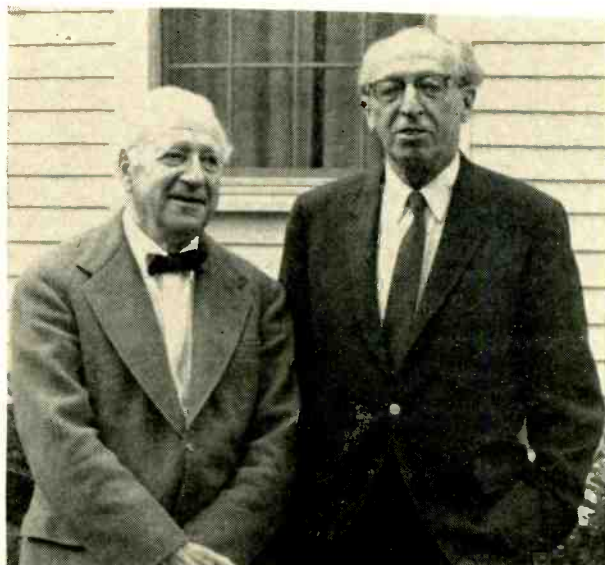
Piston, in the meantime, continues to hope that anything he writes will be better than the previous piece. "You can't stop," he says. "Music is a vice that takes hold of you." Did he say "wise" and was misunderstood by the interviewer? Composing in the manner to which one is accustomed, to paraphrase a familiar statement, is certainly no vice; but is there a *wise* that has Piston in its grip? Some think so. Some complain that his music is predictable, that he works in four-movement designs, or three: fast-slow-fast. One may reply to that: true, but is that not a peculiar "classical" trait with which it is pointless to argue? Classical symphonies are almost al-

ways in four movements, and sonatas in three. Does it not count *what is said* in these basic patterns, and how much variety they are capable of? Is not predictability one of the devices that the classically-minded composer uses creatively in order to make the unpredictable turn a pleasant surprise, what Tovey calls "the logical unexpected"? There is perhaps too much attention paid to matters of style, to issues of convention and conventionality, and not enough to *what* is being said in the language the listener has learned. We have only twenty-six letters in our alphabet, and they make many words. But even those have limits, and what counts is how they are put together, how they are composed: the same words make many different poems. Piston's limits, one feels, are self-imposed; they are his choice, not his technical necessity. If, indeed, he rarely stuns us, seldom bowls us over with what we could call a "blinding inspiration," are there no lasting values in music that—like so much of Handel and Bach—just goes and flows, makes its point by solidity of combination, beauty of sound, directness of communication, fineness of detail? Our demands may be the things that are unreasonable, conditioned as they are by so much that is exciting but perhaps ephemeral, thrilling but perhaps bombastic, surprising perhaps only the first time and not something one can live with for long. "Music by the masters," Robert Schumann said, "wants to be studied."

Impatience has set in among composers in recent years with the predictability and finality of key centers. The arrival at the tonic, to say nothing of the tonic triad, is surely not a rule that applies to the music of today; but it *did* apply to the music of the last four centuries, and Piston—like Hindemith and others—belongs to that long-lasting tradition. Seen in its context, it is no more "wrong" than an exact adherence to a chosen tone-row would be. Again, what is it that counts? Piston's music, however fluid its tonality, however distant its excursions of key, is always ultimately tonal in destination; and it is because the arrival at the destination convinces that we can follow him there. As one studies his scores, one is quickly impressed by the total absence of loose ends, of connections dubiously made, of resolutions awkwardly accomplished. His music works; its craftsmanship is impeccable, and it never falls short of its aim—whether it is set at a higher or lower level. It is accessible to us, and in times of growing obscurity and obfuscation, that is worth a great deal.

"The two fundamental values in music," wrote Piston

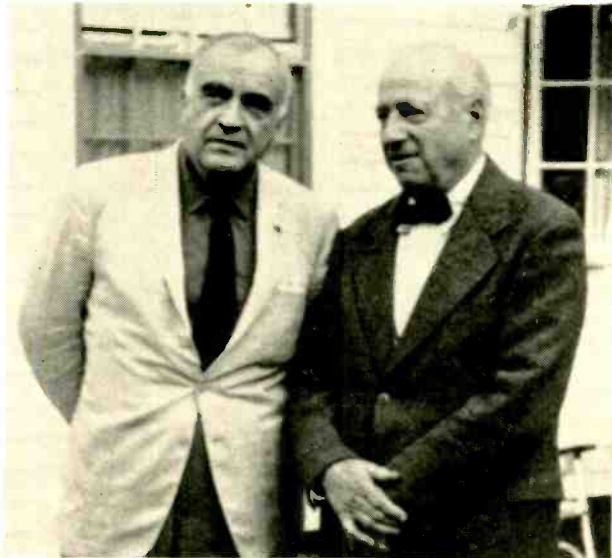
THE author acknowledges with pleasure his having drawn on biographical and interview material by Harold C. Sproul, cellist, conductor, teacher, and author, with whom he is collaborating on a forthcoming book on the music of Walter Piston.



Among regular visitors to Piston's Vermont country home is Aaron Copland, another Boulanger student and a friend since Paris days.

in his artistic credo of 1950 (*The Book of Modern Composers*, Second Edition, Alfred A. Knopf, Inc.), "are melody and form. All other elements are to be placed at the service of these two. The essence of what a composer has to say is found in the melodic thread, which should never falter. Form is growth controlled by design." By the never-faltering melodic thread, to be sure, Piston does not mean an "eternal melody" in Wagner's sense. It is rather that his melodic designs are formed by a kind of spinning-out of the melodic threads, and by the weaving of these into the texture we call polyphonic. Piston is by nature a polyphonist, and his musical thinking is capable of that many-leveled process which results in musical interest wherever one looks—or listens—on the page of a score. Each of the instruments participates to some extent in the melodic material and its growth; Piston never uses orchestral padding, and only rarely does he accompany a tune with a harmony which does not itself contain thematic elements that "belong." Thus his players enjoy their tasks; their parts are never merely subsidiary in the sense of inessential. They have interesting and grateful things to do, and their contribution to the texture is something they can recognize and feel.

Piston's ability to control the growth of a symphonic or chamber movement by a soundly conceived design places him in the rare category of composers who are genuine symphonists. Sections are not tacked on to one another, but grow organically from one another, with the proper degree of interrelation and continuity that makes a satisfactory balance between repetition and contrast, tension and relaxation—what Ernst Toch has given as the simple definition of Form with a capital "F." It is that control over large expanses of sound, sizable masses of sonority, and an encompassing overview of time-space



The achievement of Mexican symphonist Carlos Chávez is parallel to that of Piston in the U.S.: a national music in classic forms.

that relates to such natural symphonists of the time as Carl Nielsen and Albert Roussel. With them he shares also not only the qualities of rhythmic vigor and vitality and an athletic sense of propulsion, but a criterion of utmost importance: a kind of musical "mental health." Piston's music is sane and un-neurotic; he does not hand on to us his problems, but his solutions. For that we can—and should—be grateful.

PISTON'S forms (in plural this time) are never static, schematic, rigid, or overly symmetrical; he disdains the easy, ready-made, automatic procedure. He varies unobtrusively but effectively, extends or compresses an idea with elegance and logic. Beethoven said of composing that it was "thinking in tones," and this surely did not exclude the sense of feeling. Piston, one might claim, subscribes to that definition. Only at rare moments can one justifiably say that his thinking processes have led him into the academic, the "correct but dry"; there are moments, to be sure, where things get stubbornly "worked out" to no particular audible end, but we know those moments from any composer to whom counterpoint is second nature. Piston's music is never too long; he prefers to err, if at all, on the side of brevity. And if his music is often loud, it is not loud too long. On certain issues he will not disdain to defend himself when attacked, believing with Mark Van Doren that "wit is our only anchor against the dark." When someone asked him why the finale of the Third Symphony was so loud, he solemnly explained: "You see, they were digging an artesian well outside my window in South Woodstock, Vermont, and I had to write music loud enough to drown it out."

Piston's orchestral *oeuvre* is, as a totality, what William Austin has said of the Fourth Symphony in particu-

lar (concluding a long analysis in *The Music Review*, May 1955):

... a spacious and harmonious world. It is a world where novel interests abound and nothing stale is preserved, but everything is disposed with the sureness of long experience. Melody and tonality are extended to allow for all sorts of new sounds and new rhythms, but melody and tonality organize the whole in essentially the same way they do in Mozart's world, as they rarely do in ours.

Mozart, we know today, was an aristocrat—more so than those official noblemen who failed to support and sustain him. Piston is, personally and artistically, an aristocrat; his music is refined without decadence, noble without pompousness, skillful without ostentation. It has character and integrity.

Not unlike Haydn, whose best works date from his sixties, Piston too seems to have "hit his stride" with renewed energy as he got older. An astonishing profusion of ripe and rich new works appeared after he passed his sixtieth birthday: the Viola Concerto of 1957 (for Joseph de Pasquale) is a splendid contribution to a neglected genre. A Second Violin Concerto (1960, for Joseph Fuchs) does and says things quite differently from the First of 1939, and ends with a diabolically fantastic Gigue finale that is also a master lesson in what can be done with a fast 6/8 meter. There is also a Concerto for Two Pianos and Orchestra (1959), a Capriccio for Harp and Strings (1963), a large composition called Variations for Cello and Orchestra (1966, commissioned and performed by Mstislav Rostropovich), and a *Ricercare* commissioned for the 125th anniversary of the New York Philharmonic in 1968. There have been numerous new chamber works, music that fills a need both for performers and for audiences. When all these are put alongside some of his earlier short works, such as the uniquely fine Prelude and Allegro for Organ and Strings (1943), and the Fantasy for English Horn, Harp, and Strings (1952), we see a body of compositions that probably stands alone in our time for its comprehensive "coverage" of the instrumental medium, and at a level of quality that is nothing short of admirable. We wait now only for a crowning work—a Ninth Symphony. It is easy enough to understand why Piston would spend as much time and effort hesitating to put such a title on a work as he would writing it. The idea must be embarrassing somehow. But perhaps he will take courage from one of his own remarks, at the close of the *Intonation* essay: "That a goal is unattainable is no excuse for not giving one's utmost in the attempt to reach it, or at least to approach it as nearly as possible. That is art."

Klaus George Roy, a composer and music critic, has been Publications Director and Program Book Editor of the Cleveland Orchestra since 1958. His association with Walter Piston goes back to 1947, when he attended Piston's seminar in composition at Harvard. He is a frequent contributor to STEREO REVIEW.



Editor William Anderson presents STEREO REVIEW's Record of the Year Award to Elly Ameling for Schubert-song Album.

Stereo Review talks to **ELLY AMELING**

"THIS is a beautiful hotel, isn't it?" Elly Ameling said as we sought out a quiet corner in the lobby of the Algonquin in New York. It was mid-morning of the day after Miss Ameling's hugely successful New York recital debut in Lincoln Center's Alice Tully Hall, and as she settled into a chair she seemed to radiate—along with the pert charm that comes through so clearly in her singing—the kind of satisfaction that springs from knowing you have done something well. "Shall we have coffee?" she asked, and when I agreed she reached out and struck the little silver service bell that stood on a table between us. "I love that sound," she said, as the clear treble note died away. "These bells are such a nice European touch—everything about this hotel has a European flavor, but the service is much better here than it generally is in Europe."

The bell's note inevitably suggested the evening before, when Miss Ameling had filled Tully Hall with tones of just such sweetness and purity. Had she been pleased with the audience's response? "Oh, yes," she replied with enthusiasm. "I was overwhelmed with the applause when I first came out—even before I had begun to sing! I have been greeted like that only in Holland, where, of course, I am

well known. But here—do you think that people had gotten to know me through my recordings?"

I assured her that they had indeed, and asked her if she felt it was an advantage or a disadvantage for an artist to confront an audience whose expectations had been created by recordings. "For me, it was certainly an advantage last night. The welcome I received warmed and relaxed me, and made me very much want to do my best. The presence of the audience and the interaction with it are very precious to me. That, I think, is one of the difficulties of making recordings. In the studio I must imagine an audience, imagine someone to be singing to, for I know that if I do not, something of the spontaneity and projection of my best performances will be lost. Of course, there is the compensation that recordings give one the opportunity to approach perfection more nearly than one can in performance. And you learn a lot by recording, because you are able to hear yourself in playback. You have in your head the ideal way a phrase should go; when you sing it, you think you are shaping or coloring it just so, and then when you hear the tape you realize you have not done it. And you can try again."

Hearing Miss Ameling the night before had brought to mind some words of George Bernard Shaw's: "You never realize how wide a gap there is between the ordinary singer who simply avoids the fault of singing obviously out of tune, and the singer who sings really and truly in tune, except when Melba is singing." I told Miss Ameling her name might with justice replace Nellie Melba's in that sentence. Did she have perfect pitch? "No, just a good ear, good relative pitch. And a good ear is not the only thing that is important to singing in tune. It is also a matter of the production of the voice—the mechanism—and proper support." When I repeated that, whatever the reason, her intonation was exemplary, modesty seemed to prompt her to demur. "But, you know, vocal coloring and intonation are linked. If the composer wants a certain effect that requires dark coloring on a note or phrase, it may sound slightly flat as a consequence. But better that than no vocal coloring at all! With the range of colors available to his particular voice, the singer must give life to the composer's intentions. Voices differ—you cannot expect to hear clean, light high notes and round dark low notes in the same voice. Some singers must use subtler effects than others. It is the responsibility of the audience to give its attention fully enough to hear these effects.

"I think this is why I am so fond of lieder—there is so much the singer can do with vocal shading. And then you sing straight to the audience. In opera, the singers are involved with each other and with the action of the drama. The result is almost as if a veil were drawn between stage and audience. But in a song recital the singer addresses the

audience directly. I find great satisfaction in that. And I especially like the challenge the brief duration of a song poses, and the fact that you move so quickly from one situation and one character to another."

Does she see opera in her future? "I fly back to Holland today to prepare the role of Ilia in Mozart's *Idomeneo*, for a concert performance with the Amsterdam Concertgebouw under Bernard Haitink. And in the Holland Festival in June I will appear in Haydn's *La fedeltà premiata*. Then . . ." She cocked her head. "Perhaps then I will be able to decide whether or not to undertake the standard repertoire." But if the Tully Hall audience's response was an accurate gauge, her date book was sure to be full even without operatic engagements. "Yes," she acknowledged. "In December of this year I will appear in Cincinnati—you say Cincinn-*at*-i, but we in Holland were taught Cin-*cinn*-ati, for some reason! I will do the closing scene from Strauss' *Capriccio* there under Thomas Schippers. In February and March of 1971 I will sing four times with the San Francisco Symphony, and will follow with appearances in Los Angeles, Stanford, Berkeley, and Hunter College here in New York. And I will tour Australia in the fall of 1971.

"I have just signed a recording contract with EMI—no, not exclusive, at least not at the moment. They have granted me a certain limited number of permissions to complete recording projects for other firms—some for Philips, and London Records' Bach series with Karl Münchinger, for example. Oh!" she exclaimed, leaning forward. "Do you know how Münchinger discovered me? He heard my voice on a German radio broadcast, and said to himself, 'There is a Bach singer!' So he told the company that if he was to record any more Bach for them, he must have me as his soprano. Isn't that a beautiful story?" She laughed girlishly, lifting a hand to the corner of her mouth as if she felt she had been boasting and was a bit embarrassed by it.

"Already for EMI I have recorded Mozart's *Exsultate, jubilate* and some concert arias with the English Chamber Orchestra and Raymond Leppard, and a *St. John* Passion under Wolfgang Gönnenwein. Then, too, there is a disc of Mozart songs and a lieder disc that includes Schubert's Suleika songs and Ellen's three songs from Scott's *Lady of the Lake*, both of these with Jörg Demus. I was sorry he could not be here with me to receive the Record of the Year award. That old conception of the singer's accompanist being—oh, the second wagon on the train or something is now quite outmoded, isn't it? Both singer and pianist have their own ideas, and exert influence upon each other. To take an example, for Purcell's "From rosy bowers" in my Tully Hall program, my accompanist Irwin Gage and I worked out the vocal ornaments and piano realizations together. Gage is American, but is living in Vienna, and is well thought of there. I think he will soon be famous here. Last August we appeared together in a Schubert evening and in Menotti's *Canti della lontananza* at the Stanford University Music Festival, and the audience was very enthusiastic. Afterwards my manager said to me, 'Elly, why don't you just come over and settle down in California?' I love California, and I love New York, as tiring as it is, but my roots are in Holland. My husband and I have just bought some land there and are planning to build a big old Dutch farmhouse, complete with mills and with thirty-six cows off to the left and forty-eight sheep off to the right—you know what I mean. That is where I belong. I don't know how to explain it. But often you sense that these things you cannot explain are precisely the most important ones."

—Robert S. Clark

ELLY AMELING ON RECORDS: A SELECTION

- BACH, C. P. E.: *Magnificat*. Other soloists; Collegium Aureum, Kurt Thomas cond. RCA VICTROLA VICS 1368.
- BACH, J. S.: *Cantata No. 202, "Wedding Cantata."* Collegium Aureum. RCA VICTROLA VICS 1281.
- BACH, J. S.: *Cantata No. 209, "Non sà che sia dolore."*
- HANDEL: *Cantata, "Nel dolce dell'oblio"; Cantata, "Ab, che troppo ineguali."* Hans-Martin Linde (flute and recorder); Collegium Aureum. RCA VICTROLA VICS 1275.
- BACH, J. S.: *Christmas Oratorio*. Other soloists, Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON OSA 1386 three discs.
- BACH, J. S.: *Easter Oratorio*. Other soloists, Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON OSA 26100.
- BACH, J. S.: *Magnificat; Cantata No. 10, "Meine Seel erhebt den Herrn."* Other soloists, Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON OSA 26103.
- HAYDN: *The Creation*. Other soloists, Vienna State Opera Chorus and Vienna Philharmonic, Karl Münchinger cond. LONDON OSA 1271 two discs.
- MAHLER: *Symphony No. 2, "Resurrection."* With Heynis (contralto); Netherlands Radio Chorus; Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS SAL 3715/6 two discs.
- MAHLER: *Symphony No. 4*. Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS PHS 900190.
- SCHUBERT: *Der Hirt auf dem Felsen; eight other songs.* Jörg Demus (piano); Hans Deinzer (clarinet). RCA VICTROLA VICS 1405. (STEREO REVIEW Record of the Year award for 1969)
- WOLF: *Italianisches Liederbuch (excerpts)*. Dalton Baldwin (piano). PHILIPS PHS 802919.



INSTALLATION OF THE MONTH

STRUNG-OUT STEREO

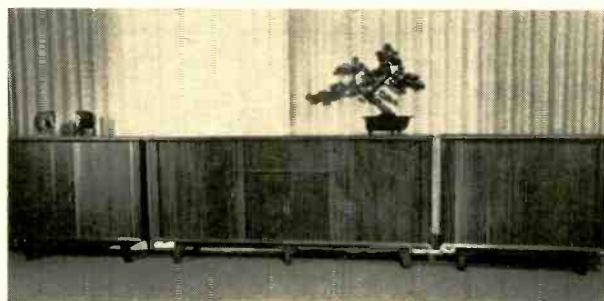
FOR THOSE with the living space—and, in this instance, the skill and patience—nothing is quite so satisfying as a long, low expanse of softly gleaming woodwork highlighted by the bright instrument panels of audio components. This three-piece installation is the creation of Henry P. Redding of Sacramento, California, and its execution required, he reports, some eight months of spare time. The walnut cabinets, which extend 11 feet and 4 inches along the curtained wall of the Redding living room, are equipped with tambour doors that completely conceal the components when they are not in use.

The tape recorders are two Akai models purchased overseas, one of which is soon to be replaced with a Teac. The Fisher 500C FM receiver serves as the control center of the system, and the turntable on its pull-out drawer base is a Dual 1019 in which a Shure V-15 Type II cartridge is installed. The speaker systems flanking the equipment cabinet are infinite-baffle enclosures with wicker grilles now housing Coral four-way drivers but soon to contain JBL 001 systems instead. Of particular interest are the flip-down tape storage containers—bought in West

Germany—and the slide-out panel to which is usually affixed the master index for the tapes. The bonsai tree on the main cabinet is a five-needle pine estimated to be about forty years old.

An airline pilot and an officer in the Air Force Reserve, Mr. Redding does not spend as much time at home with his system as many other readers of *STEREO REVIEW*, but his travels have afforded him the opportunity to examine and acquire some of the audio components available in other parts of the world.

—Ralph Hodges



TWO SIMPLE STEREO PROJECTS FOR THE ADVENTUROUS AUDIOPHILE

By Peter Sutheim



DESPITE the usually laudable tendency among equipment manufacturers to add ever more knobs, controls, features, and functions to their products, audio enthusiasts still have the urge to "accessorize" their stereo systems even further—a desire obviously akin to the fevers that afflict sports-car and photography buffs. The "add-ons" STEREO REVIEW gets requests for in the daily mail include both the technically impractical and

the philosophically absurd, but a number of the suggestions have struck responsive chords in our editorial breast. We have therefore commissioned Peter Sutheim to design two very simple do-it-yourself projects for our more adventurous readers. We would be interested in hearing about your success with these—and about any other do-it-yourself items you would like to see appear in STEREO REVIEW's pages.

—Larry Klein

● **NOISE FILTER:** This simple variable filter is capable of dramatically reducing room noise, tape hiss, turntable rumble, and record scratch when copying or transcribing speech or music. With the controls turned partly up, old recordings can be much improved, and with both controls fully counter-clockwise, speech has a crisp, telephone-like quality that definitely improves the intelligibility of a previously noisy tape. There will, of course, be some undesirable change in tonal quality of recorded material with any simple 6-dB-per-octave device such as this one, but you'll find that in a number of applications its benefits far outweigh its disadvantages. The device shown will accommodate only a single audio channel.

For stereo use, it will be necessary to get two each of *C1*, *C2*, *R2*, and *R3*. Controls *R1* and *R4* should then be dual units, as noted in the parts list. The filter can be fitted neatly into the small metal "minibox" specified, and the box can in turn be installed behind a panel with only the control shafts exposed.

Drill holes and install the parts as shown, then wire the units. Though shielded cables are shown wired directly to the controls, you can use jacks if you prefer. For my needs, two shielded cables, each about 3 feet long and terminating in phono plugs, worked fine. The resistors and the shielded-wire metal braid are soldered directly to the control covers to make the ground connections.

(Continued overleaf)

● **PRESENCE BOOSTER:** Audiophiles can perhaps be separated into two basic types. The first can be recognized by the fact that no matter what they are playing—or where—all tone controls on the equipment are set flat, right on the mark, and loudness compensation is switched off. Those of the second type, however, take great liberties with bass and treble controls, loudness compensation, and high and low filters on their equipment. Not only are they unafraid to admit that such-and-such a recording sounds better with boost or cut, but are actually eager to second-guess the recording engineers.

Those are the extremes, and most audiophiles lie somewhere in between, but it is for the tone-control tinkerers that this presence booster was designed. The booster affects the frequencies in the lower to middle mid-range (around 2,000 Hz), which, when boosted, have the curious effect of seeming to bring certain instruments or voices in an ensemble forward, out of the background

—and this is the origin of the audio term "presence."

Unfortunately, a presence boost (or a boost anywhere else in the spectrum) cannot be had for nothing. In general, the way, say, 6 dB of boost at 2,000 Hz is achieved is to attenuate (reduce) the rest of the audio spectrum by at least that amount. When using this simple kind of control, therefore, you will have to advance your volume control considerably farther than usual. Most modern amplifiers have gain to spare, so this should be no problem. Note that you are not sacrificing output power by adding the presence-boost circuit, just gain.

Assemble the dual control *R3-R4* according to the instructions supplied with the rear section. If you use the Merit chokes (*L1* and *L2*), remove the machine screw and nut that hold the shield can and choke coil together. Discard the shield can, but save the screw and the nut. They will be used to install the coil in the box. The alternative type of coil mentioned in the parts list is

(Continued overleaf)

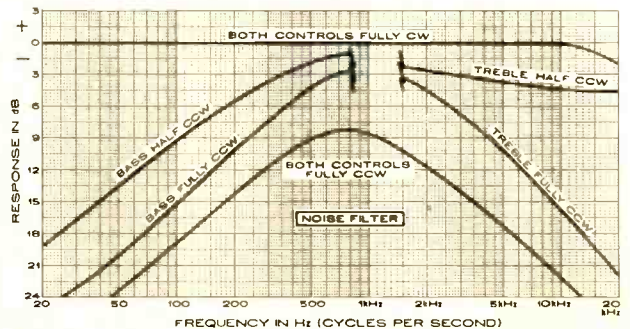


Noise Filter (continued)

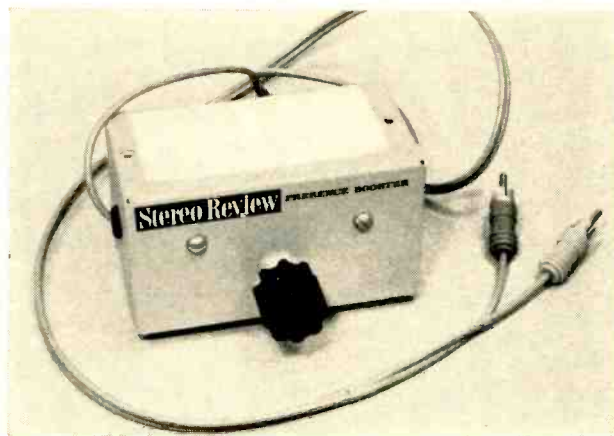
The action of the filter is similar to that of standard tone controls, but more drastic. You can approximate the effect of having both filter controls turned fully counter-clockwise by turning both tone controls on your amplifier fully counter-clockwise. The principal usefulness of this filter lies in the fact that it can be used independently of the rest of your system, and also that, when it is connected to your system, it can be used to alter the

tonal balance of program material sent to your recorder. (Tone controls normally do not affect the signal from the tape-output jacks of an amplifier or receiver, but can only be used when playing back a recording.)

If it is to function properly, the filter should be fed from a relatively low-impedance source, such as the output of a preamplifier or recorder, and should feed a relatively high-impedance input, such as the line or auxiliary input of an amplifier or tape recorder. A low-impedance input will seriously reduce the overall level, and also limit the amount of treble cut available.



With both controls turned fully clockwise (CW), the response of the filter is reasonably flat. Counter-clockwise (CCW) rotation of either control modifies the response, as shown in the graph.



Presence Booster (continued)

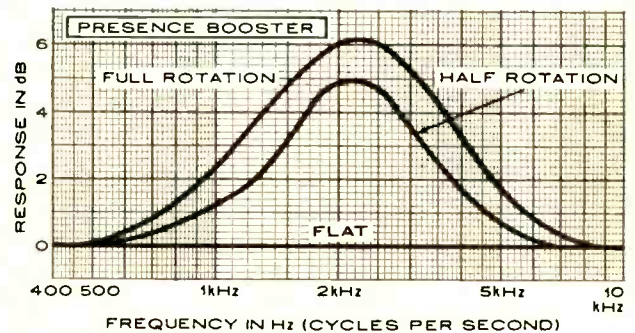
mounted by its wire leads. Two two-lug terminal strips (with both lugs insulated) can be used to install coils with leads (see inset across page).

The best place to plug in the booster is at the right and left channel tape-recorder outputs on your receiver or amplifier. If your amplifier or receiver has an additional pair of jacks in each channel for connecting a reverb unit, use those. If the jacks are already in use, you can purchase Y-connectors to provide an extra jack at each point. Use single-conductor shielded cables and phono plugs (prefabricated cables can be bought from almost any audio or electronics retailer). Keep lengths to

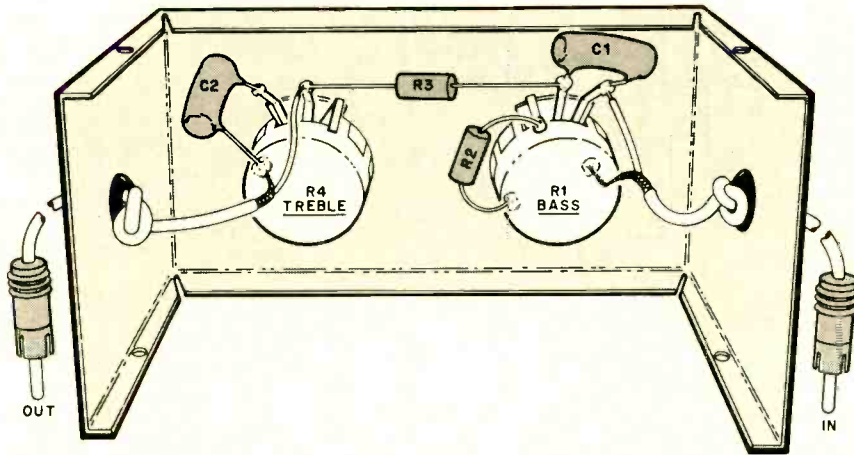
about 3 feet or so for each of the shielded leads.

It may seem odd to have only one lead connecting to each channel of your amplifier, but since the circuit actually connects in parallel with the signal path, one signal lead plus the shield ground for each channel is all that is required. Note that there is an optional connection between two of the lugs on control R3-R4. Wire the control without the connection first. If there is hum, try installing the optional connection.

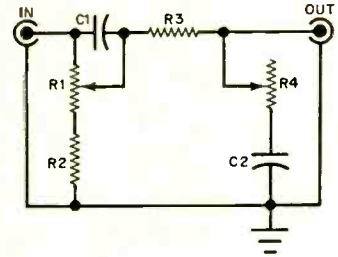
The control is designed so that turning the knob clockwise increases the presence boost—that is, it affords increased system amplification in the mid-range relative to the rest of the frequency spectrum. Overall volume will drop, but it can be restored with the amplifier's volume control. Audibly, the presence boost is fairly subtle.



Flat response is achieved with the control turned down (fully counter-clockwise). Varying degrees of mid-range boost can be obtained, depending on the relative setting of the control knob.



The pictorial diagram at left shows one channel of the Noise Filter. (See Parts List for data on a two-channel unit.) Instead of the disc ceramics specified, mica capacitors are shown for C1 and C2.



Noise-Filter Parts List (one channel)

(Stock numbers given are from the 1970 *Allied Radio Catalog* # 290.)

C1—0.015- μ F disc ceramic capacitor, any voltage rating (43A8667)

C2—0.003- μ F (3000 pF) disc ceramic capacitor, any voltage rating (43A6356)

R1, R4—500,000-ohm potentiometers, such as Mallory U-48 (46A3773)

R2—27,000-ohm, $\frac{1}{2}$ -watt resistor, 10% tolerance (45A6040C)

R3—47,000-ohm, $\frac{1}{2}$ -watt resistor, 10% tolerance (45A6040C)

Misc.—Two 3-foot lengths of single-conductor shielded cable, with suitable plugs. Aluminum two-piece case, 4 x 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ inches, such as a Bud CU-3003A or CU-2103A (42A7619), or Premier AMC1003 or PMC1003. Knobs for controls.

To make a two-channel unit, obtain four input and output shielded leads and two each of C1, C2, R2, and R3. R1 and R4 will consist of two IRC type Q13-133 500,000-ohm front sections (46A5323), and two IRC type M13-133 rear sections (46A5584). The ganged potentiometers are assembled according to the instructions supplied with the rear sections.

Presence-Booster Parts List

(Stock numbers given are from the 1970 *Allied Radio Catalog* # 290.)

C1, C2—0.1- μ F, 50-volt (or higher) disc ceramic capacitors (43A5999)

L1, L2—50-millihenry choke coils (current rating not critical).

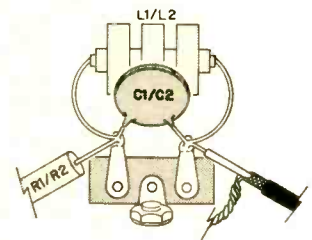
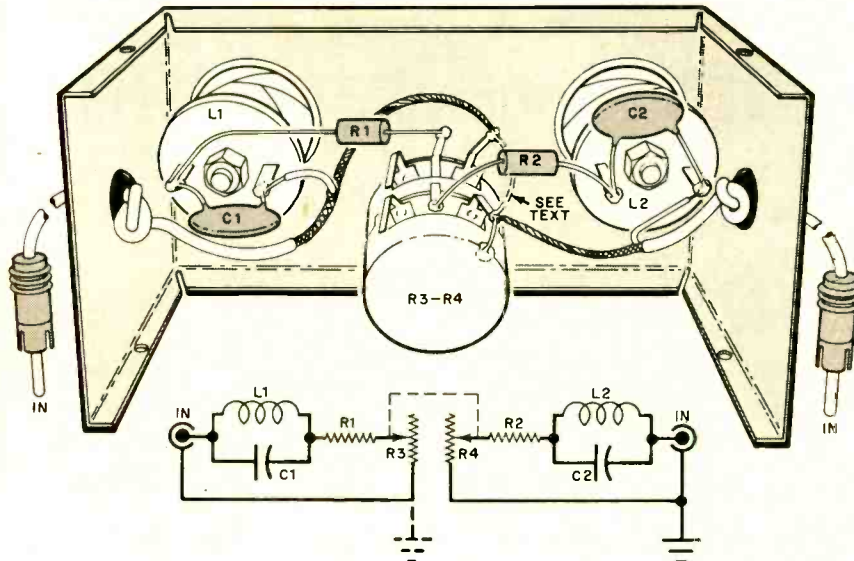
Two Merit BC-545's, which are available in many electronics supply stores though not listed in major mail-order catalogs, are shown in the pictorial diagram. Other chokes of approximately 50-millihenry inductance will work as well, although their appearance may be quite different, as in the

case of the J. W. Miller Type 6310 (54A1897).

R1, R2—820-ohm or 1000-ohm, $\frac{1}{2}$ -watt resistors, 10% tolerance (45A6040C)

R3, R4—Two ganged 10,000-ohm potentiometers. Front section with shaft is IRC type PQ11-116 (46A5516); rear section is IRC type M11-116 (46A5576). Centralab F2-10K (front section) and R2-10K can also be used.

Misc.—Two 3-foot lengths of single-conductor shielded cable with suitable plugs. Aluminum two-piece case, 4 x 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ inches, such as a Bud CU-3003A or CU-2103 (42A7619), or Premier AMC1003 or PMC1003. Control knob.



If choke coils with pigtail leads (such as shown above) are used for L1/L2, they must be mounted on a terminal strip that has two insulated lugs.



MATTHEWS 37¹/₂

THE COMPOSER'S BLOW-BY-BLOW ACCOUNT OF THE
ALEATORY ASSEMBLY OF A MIXED-MEDIA *SON ET LUMIÈRE*
PASTICHE OF AN EXQUISITELY MEANINGFUL MEANINGLESSNESS

By Arthur C. Matthews

How many times have you been asked to speak at a banquet? How many times have you refused, fearing that you had nothing to say? And how many times have you accepted and proved the point? Why not try a different approach to such invitations: write and perform your own "mixed-media" musical composition? I did, and I can testify that it is an exhilarating experience.

"I have no musical ability," you protest? Evidently you have not followed the career of that Clown Prince of Aleatoria, John Cage. These days, it begins to appear, any connection between musical ability and musical composition is purely coincidental. Chance is in and music is out. And so, with no more equipment than a pair of scissors and a tape recorder, you can be a "composer."

The particular joy of this kind of composition is that

the audience will not dare to criticize you: that would show a lack of sophistication on their part. And if there be any so *gauche* as to snigger at your creation, or cast aspersions on your seriousness as an artist, a withering look of superiority should put them in their places.

Recently I was asked to speak at the annual banquet of the college speech department of which I am an ornament. Recognizing at once that it would be injudicious to risk giving a better speech than the head of the department, I decided to play it safe and "compose" my own piece of mixed-media music (besides, we were feuding with the music department at the time). I dreamed of a thousand projectors outside a geodesic dome, with the audience, suspended inside, sent whirling and turning under the sublime influence of my handiwork. Two hundred channels of stereo sound! Why not use a computer

link to keep things under non-control? But base reality soon intruded on the dream. The Birches and Pines Room of the local Swedmark Inn, where the dinner would be held, was only 20 feet by 40 feet, and had to seat the fifty guests and house all of my equipment as well. Besides that, I could round up only a slide projector, a tape recorder, an amplifier, and two speaker systems. But this gave me an accidental working title: *Concerto for Slide Projector, Tape Tracks, and Stereo System*. Shades of Peter Schickele! I would set the local chapter of the Society for the Propagation of Aleatory Music (SPAM) on its ear!

As a first step, I ransacked my slides of the year's dramatic productions at the college theater. I added slides I had taken of scene-shop and backstage activity and of certain classroom insurrections I had been witness to (not in my *own* classes, of course). I set up my projector and looked at the first slide. Before I could examine it closely, the slide changed, and while I was wondering what button I had accidentally touched, it changed again. That's how I discovered that my projector has a timer to change slides at several different intervals of time. Delighted, I resolved to use the discovery—it *was* accidental, after all, and therefore within the purview of modern musical theory, no? The fortuitous is always to be preferred to the intentional. And this led me to think—What else could I do to get an even more random result?

I had several hundred slides, kept neatly in order. How could I make a random selection from among them? Then it came to me. I divided the slides into twelve piles (in tribute to the twelve-tone system) and borrowed a set of dice from one of the students who share my house (he was fresh out of yarrow stalks). I threw the dice, read them, and picked up a slide from the sixth pile; I threw again—three—and again—twelve. But I soon discovered a flaw in my method: it was impossible to get anything from the first pile, for the smallest number the bones can roll is two. The seriousness of this imperfection was compounded by the fact that, by coincidence, the first pile contained *all* the slides I had had others take of me working as scene designer, teacher, counselor, and friend to the friendless student—and I didn't want the department chairman to miss these *altogether*. But I worked it out—randomly—though it meant the end of my career as a twelve-pile video compositor.

First, I returned the slides to one big pile. Then, since my slide projector held eighty slides, I wrote the numbers one to eighty on a sheet of paper, blindfolded myself, and stabbed at the paper with a pencil. Whatever number I came closest to I would assign to a slide picked at random from the pile. Rather guiltily I stole a look at each one as I assigned it a number. Ah! I had randomly selected one showing me slaving away in the scene shop during one of the more successful productions. Finally I

reached slide number eighty, and made an amazing discovery. There was an extra unnumbered slot in the projector's tray. Should I fill it? How? I agonized for several minutes. I couldn't decide how to decide at random *not* to fill it. In desperation, I deliberately chose one of those standard slides that reads "The End," and vowed that this would be my only concession to conventional audience expectations.

I set the projector timer for five seconds and let the slides go through. I hadn't realized with what exquisite randomness I had programed my piece. I gasped when a slide of the director of one of the productions severely taking the cast to task was followed by one showing an audience laughing. Unfortunately, that production had not been a comedy. But that was the order the dice had decreed. No readjustments—I'd already cheated once with "The End."

So now I had my slides in random order. What about the sounds for my composition? I thought of recording witty comments to match each of the randomly ordered slides, but rejected that as a gross violation of principle. So I typed out eighty-one five-second non-sentences, just as they came to me, on three-by-five cards: "Do you love me today as you did the day before?" "Inflation? Just Nixon blowing up a trial balloon." "After the ball was over, the Christmas party really got rolling." "You can mock the rock but hock the guitar." And others even more witty. Then I shuffled the cards and assigned them numbers.

AFTER considerable thought, I felt that my "musical" composition should after all contain *some* music. Should I pull out a Mozart divertimento? Should I record garbage-disposal and dishwasher sounds in the manner of *musique concrète*, or plunk away at the piano for a bit while my tape recorder ran? No, I decided, the only intellectually honest way to do it was to choose pieces of music at random and splice them together randomly. That would satisfy the dictates of form and also provide a workout for the speaker systems. We had been warned by the chairman that our presentations should not exceed ten minutes, and I had eighty-one slides to go through at five seconds a piece. That came to about seven minutes. Should I use eighty-one five-second clips from randomly selected records? That sounded like a lot of work, but I plunged ahead. After all, I told myself, artistic creation is its own reward.

Standing at my record shelves with my eyes closed, I picked several records from my collection. Then I mixed them up and put them in a pile. But a thought began to bother me: if I knew what I was putting on the turntable, might I not be tempted to select five-second passages I knew would be more effective than others? Could I trust myself not to give in to the temptation? I doubted it. I had already wantonly violated artistic principle by

adding that slide reading "The End." So I protected my art from any human weakness: without looking at the pile, I got a tablecloth from the kitchen and threw it over the records. Then, with my tape recorder set to the record position, I reached under the cloth, took a record from the pile, pulled it out of the jacket while it was still hidden, and, studiously avoiding a glance at the label, headed for my turntable. I released the pause button on the tape recorder and dropped the needle on the record. It was "Oh, you earnest-headed donkey" from the album "Wolfgang Amadeus Mozart Is a Dirty Old Man." Horrors, I thought. What if it corresponds to a slide showing the chairman of the department? Would he understand the random theory of musical composition? Did I want him to? But random is random, I concluded. I timed five seconds by my watch, stopped the machine, and chose another record. How had I gotten my sound effects records mixed up with the others? And grunting pigs at that! What if. . . . Oh, well, I thought, and plunged on. Eighty agonizing non-selections later, I settled back, satisfied that I had not strayed once from the path of randomness.

I rewound the tape, carefully marked off a 37½-inch length (five seconds times 7½ ips) on the editing table under my recorder, and hunted up the scissors, splicing tape, and my rickety tape splicer. After cutting the tape into eighty-one 37½-inch pieces, I took a break and scrubbed up for the next step—I didn't want finger oil to spoil the delicate tape surfaces. Throwing the pieces into a heap, I picked them up at random and spliced them together. Some of the sections would be backwards, I knew—all the better. When I finished it was late, past midnight. In my unsettled condition I couldn't face listening to my as yet incomplete masterpiece. I went to bed with my brain humming. What would it sound like? Would it be truly random and therefore meaningful? Would principle triumph over crass conventional ideas of order? Only time would tell.

The next day I was forced to share my secret. I needed someone to operate the recorder while I dubbed my voice reading the random sentences over the music—engineers are often partners in artistic creation these days. I casually asked a student if he'd help, and then, when we were well away from anyone's earshot, I pledged him to secrecy.

At the recording session, I instructed him to take a volume level of voice-against-music and then during the session to rock the volume controls—left and right, up and down—as the random spirit moved him. He could even let the record-level meters go over into the red—distortion is definitely "in." That went against the professional grain for him, but he agreed on the condition that I wouldn't mention his name in connection with the finished product.

As we began, my palms were wet with perspiration. I

felt like Columbus setting out for the Indies, or wherever it was he set out for. I nodded to my collaborator: start! The tape looped and broke. I remonstrated with him for inattention, but not too strongly: students are rather touchy about criticism these days. Finally, we got rolling. I blew a few lines—more randomness!—but in general I was at my stentorian best. The student became so enthralled by the combination of music and sound effects that he often forgot to rock the recorder controls, but otherwise everything went as unplanned.

I almost went to pieces as we listened to the dub and showed the slides with the projector's timer set for five-second changes. The timer didn't operate exactly at the five-second intervals: it varied with the temperature of the machine. But misgiving gave way to elation—I had discovered another accidental element! It was exquisite. One accident piled on another to make a puzzling, dizzying, unsatisfying, maybe even—oh, joy!—positively unpleasant whole. There were oceans of boredom, a tingle of recognition, utter confusion. I looked at my creation many times that day, a slave of the monster I had created. Each time I did it, I spun the slide tray to a different starting position. I was revelling in the delights of the haphazard.

But I wasn't really satisfied with the title *Concerto for Slide Projector, Tape Tracks, and Stereo System*. It was so unimaginative. How could I select a title at random? I closed my eyes and let my mind wander. I had it! Those lengths of tape—37½ inches! *Matthews 37½*—positively Fellinian, and even better because it didn't mean a damned thing!

THE actual presentation the next evening was an anticlimax. I knew the audience would never appreciate how magnificently creative I had been, or realize the significant lack of significance of the title. I doubted that anyone would connect five seconds and 7½ inches per second. And even if they did, most of them were trained on the New Math, and wouldn't ever arrive at 37½.

But I had to admit to myself that, although there were some nervous giggles at some of the accidental combinations of slides, voice tracks, and music, the effect on the audience was positively galvanizing. After the performance, several students came up to congratulate me (it was, after all, close to the end of the term). The chairman of the department was overjoyed that I had actually taken only seven minutes. As I was packing up my equipment, tears of joy stinging my eyes, he came over to thank me. "By the way, what does *Matthews 37½* mean, anyway?" he asked. Loftily I replied, "I don't know. I'm only the composer."

Arthur C. Matthews, whose article on "conducting" orchestras at home appeared in our issue of January 1969, is in the speech department of Stout State University in Menomonie, Wisconsin.

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



CLASSICAL

HANDEL'S LAST GREAT ORATORIO: *JEPHTHA*

What begins to look like a Handel "revival" gets another impressive boost from Vanguard

WHEN I reviewed the very fine Vanguard recording of Handel's *Theodora* a short year ago, an album that subsequently garnered a Best of the Year award from this magazine's critics' panel, I expressed the hope that the conductor of that work, Johannes Somary, would turn next to *Jephtha*, which has long been in need of its first recording. And presto! here we have it, a splendid, splendid performance, one carefully prepared, sensitively conceived, and beautifully sung and played.

Jephtha was Handel's last oratorio but one, and that, *The Triumph of Time and Truth*, was a reworking of an old piece dictated by the then-blind composer to his amanuensis J. S. Schmidt. In 1751, when Handel began *Jephtha*, he had for some time been in ill health, and his blindness was imminent. Indeed, with perhaps fatalistic premonition, he stopped work on the oratorio for ten days after completing the first part of the chorus "How dark, O Lord, are thy decrees." But despite his infirmities, or perhaps even because of the physical crisis and the almost certain knowledge that this oratorio would be his last, Handel went on to complete one of the greatest of his creations.

The *Jephtha* story is a Biblical one, drawn from the tale (Judges, 11) of the Israelite warrior who makes a rash vow in return for divine assistance in leading his people to victory over the Ammonites—"whatsoever cometh forth of the doors of my house to meet me, when I return in peace from the chil-

dren of Ammon . . . I will offer it up for a burnt offering." First out of the door, of course, is his daughter, and in the Bible (as well as in such other musical settings as that by Carissimi) she goes bravely, if pathetically, to her death. In Handel's version (the libretto is by the Rev. Thomas Morell, who also supplied the texts for *Theodora* and *Judas Maccabaens*) there is something of a cop-out: a *deus ex machina* allows her to live, but only as a virgin. Thus the ending is ostensibly a happy one, and even Iphis' (Morell gave her the name; she has none in the Bible) beloved Hamor (another eighteenth-century addition) rejoices that she has escaped her fate.

Handel's score is exceptional throughout, but nowhere more so than in the third scene of the second act, in which Jephtha meets his daughter on returning from his victory in battle. In swift succession comes a series of dramatic arias and recitatives: the bubbly greeting of Iphis, Jephtha's horrified realization of the meaning of his vow, the bitter accusation by his wife Storgè, Hamor's offer to substitute in the sacrifice, and finally the great quartet "O spare thy daughter." There are other superb moments as well: the vigorous first chorus, "No more to Ammon's god and king"; the marvelous character portrayals of Iphis, Hamor, Storgè, and Jephtha, each in a characteristic aria; the respective grandeur and militancy of the choruses "O God, behold our sore distress" and "When his loud voice in thunder spoke"; Storgè's fatalis-



JOHANNES SOMARY
Vital and lyrical conducting



Westminster Records

BEVERLY SILLS: *describable only in superlatives*

tic aria "Scenes of horror, scenes of woe," which Handel adapted from one of his concerti grossi; the previously mentioned chorus "How dark, O Lord"; and the dramatic despair of Jephtha that precedes it. There is also the familiar Act III *sinfonia*, which Handel orchestrated from the last movement of his D Major violin sonata.

The soloists in this performance are all first-rate, including the boy soprano who sings the part of the Angel. He is fourteen, and does an extraordinary job with his recitative and aria, complete with embellishments, cadenza, and trills (boy trebles can seldom manage the last)—Handel, incidentally, used a boy soprano for the part originally. Alexander Young deals handsomely with the part of Jephtha and is most affecting, though I wish he—and Reri Grist as well—had observed more of the many unwritten trills at cadences. Miss Grist is, however, a splendid Iphis, and her light, clear voice enhances the performance immeasurably.

The other ladies, Helen Watts and Maureen Forrester, are both excellent, and bass John Lawrenson (in the part of Jephtha's half-brother Zebul) offers a sonorous characterization and unusually distinct enunciation. The chorus, too, is first-class, as is the fine English Chamber Orchestra, which performs with clarity, lightness, and great spirit. Harold Lester knows exactly what good harpsichord continuo playing is all about, and I was only sorry that the sound of his instrument is somewhat overpowered in the larger ensembles and orchestral movements—he should have been given just a bit more prominence.

Finally, Johannes Somary must receive the greatest praise for his sensitive handling of the score, the vitality as well as the lyricism of his conducting, the excellent pacing and sense of dramatic continuity, and, not least, the variety of dynamic levels he elicits from the chorus. This is not just adequate direction of a great oratorio; it is a thoroughly thought-out conception and an impressive achievement. The album comes with complete text, as well as notes by Winton Dean, and the Dolby-system reproduction is very good.

Igor Kipnis

HANDEL: *Jephtha*. Alexander Young (tenor), Jephtha; Reri Grist (soprano), Iphis; Helen Watts (contralto), Storgè; Maureen Forrester (contralto), Hamor; John Lawrenson (bass), Zebul; Simon Woolf (boy soprano), Angel; Harold Lester (harpsichord continuo); Amor Artis Chorale; English Chamber Orchestra, Johannes Somary cond. VANGUARD CARDINAL VCS 10077/8/9 three discs \$11.94, ® VSS-11, highlights (7½ ips, 4-channel) \$14.95.

BEVERLY SILLS TRIUMPHS IN ROBERTO DEVEREUX

Westminster's new recording of the Donizetti work is a welcome addition to the operatic catalog

GCAETANO DONIZETTI's opera *Roberto Devereux* dates from 1837, falling chronologically between *Lucia di Lammermoor* (1835) and *La Favorita* (1840), in the period of Donizetti's richest productivity. Salvatore Cammarano, librettist of *Lucia*, again supplied the composer with a text, bringing to the task not only his ample experience, but also a tested ability to alter certain cumbersome details of English history to conform to the special exigencies of *bel canto* opera. Devereux is, of course, the Earl of Essex, whose position in Elizabeth I's court proved his undoing. Sara, Duchess of Nottingham, emerges in the opera as Essex's true love and the cause of his fall—an almost total fabrication, as explained in the notes to Westminster's new recording of this neglected work.

There are, then, more reliable ways to learn English history than by using Donizetti as your guide. As an opera, however, *Roberto Devereux* makes eminent sense. Its characters behave as true hot-blooded Italian opera characters should, motivated by basic and understandable human impulses. I had no access to the vocal score in this case, and therefore do not know whether or not the opera has been cut. But it emerges from this performance under the baton of Charles Mackerras as a well-constructed, thoroughly effective work for the stage. Donizetti's melodic inspiration may not have served him as brilliantly here as it did in *Lucia*, *La Favorita*, or *Lucrezia Borgia*,

but this is an impression repeated hearings may alter. Surely the second act, with its succession of confrontations—when the Duke of Nottingham, who had been Essex's staunch supporter, turns into his fierce enemy upon discovering his guilty liaison with the Duchess—is a first-class musico-dramatic achievement. The vocal writing, in fact, is handled throughout with Donizetti's customary expertise.

The composer's best inspirations are reserved for Elizabeth, and Beverly Sills rises to their challenges magnificently. Her performance can be described only in superlatives. She understands the character and conveys its dual qualities of regal pride and feminine vulnerability with intelligence and sensitivity. Her singing is bold and brilliant, yet musically accurate and full of revealing colorations and dynamic variety. (The musing *pianissimo* phrase "togliermo il serto" in the first aria is a good example right at the start.) Although the part is treacherously difficult from the technical standpoint, her tone is always under full control, her phrasing is unfailingly artistic, and the daring embellishments in her duet with Nottingham are almost impeccably executed. *Brava!*

No one else in the cast rises to Sills' spectacular level, but the gifted Beverly Wolff comes remarkably close. She makes the character of Sara come vividly alive, infusing it with intensity and conviction. Vocally, her contribution far exceeds anything I have ever heard from her before, although she cannot match Sills' ability to express the full meaning of the words in her singing. The Hungarian tenor Robert Ilosfalvy makes a good if not really overwhelming impression here: he offers a firm voice of pleasing brightness and Italianate timbre, somewhat neutralized by a certain blandness of expression. Peter Glossop communicates the fury of the wronged Nottingham effectively, but though the style is right, the sound is not very endearing. The supporting characters are adequate.

Conductor Mackerras leads a sound, vigorous, disciplined performance, and the engineering is fine, though Miss Sills is heard at times in a somewhat distant perspective. The booklet accompanying the set offers excellent illustrations and detailed and extremely valuable annotations by Donizetti authority William Ashbrook. He is also the author of the libretto translation, which is fine, but there are several errors in the *Italian* text. No matter: this is an outstanding release, a valuable addition to the repertoire of Italian opera on recordings. *George Jellinek*

DONIZETTI: *Roberto Devereux*. Beverly Sills (soprano), Queen Elizabeth; Peter Glossop (baritone), Duke of Nottingham; Beverly Wolff (mezzo-soprano), Sara, Duchess of Nottingham; Robert Ilosfalvy (tenor), Roberto Devereux, Earl of Essex; Kenneth MacDonald (tenor), Lord Cecil; Don Garrard (bass), Sir Walter Raleigh; Gwynne Howell (bass), a Page; Richard Van Allan (bass), Servant of Nottingham. Ambrosian Opera Chorus; Royal Philharmonic Orchestra, Charles Mackerras cond. WESTMINSTER WST 323 three discs \$17.94.

A NEW CHAMPION IN THE SWAN LAKE REGATTA

Gennady Rozhdestvensky conducts a "thrills and shivers" complete version for Melodiya/Angel

AMONG the great Romantic ballet scores, *Swan Lake* reigns supreme, but Tchaikovsky, who was seldom happy about anything, was never delighted with his achievement. When, in 1875, the director of Moscow's Bolshoi Theater offered him the libretto about the prince who falls in love with a princess who has been transformed by an evil magician into a swan, the composer envisioned a full-length symphonic work, sweeping in scale, rich in melodic, dramatic, and rhythmic contrast, and linked together through all its episodes by a strong musical continuity. That is what he wrote, too, but for a time nobody was pleased.

The first ballerina to attempt the dual role of the bird-girl Odette and her rival Odile rejected much of the score as "undanceable," the response to the premiere was lukewarm, and more and more of Tchaikovsky's music was eliminated in successive performances until, by 1883, a third of the ballet was made up of excerpts from the works of other composers. But in 1895, two years after Tchaikovsky's death, Marius Petipa and Lev Ivanov offered their celebrated four-act choreography of the original score with the Imperial Ballet in St. Petersburg. Since then, balletomanes the world over have been gasping in rapture, and *Swan Lake* stands today, along with *The Nutcracker* and *The Sleeping Beauty*, as the centerpiece of the three big Tchaikovsky ballets.

Fuller and fuller "full-length" recordings of *Swan Lake* have been coming out since the advent of the long-playing record. Some cover four sides, some six, and the conscientious collector may occasionally have found himself suspecting that somewhere, probably in California, some record company had secretly hired a composer to forge additions to all the Tchaikovsky ballet scores, and there would never be an end to it. Each new album, however, has had to stand the test of comparison with the remarkable Mercury version featuring Antal Dorati with the Minneapolis Symphony Orchestra. Issued in 1954, it was so far ahead of its time that the "living presence" recording sounded fresh and alive even after being subjected to "electronic reprocessing" for stereo some years back. This champion has now been unseated: the Moscow Radio Symphony Orchestra under conductor Gennady Rozhdestvensky has met the challenge—they are out to win, and win they do. The result is a full repertoire of thrills and shivers from magical start to wide-screen finish.

True, conductor Rozhdestvensky wades into some familiar passages at a clip that is almost alarming, but a

spellbound choreographer who listened with me assured me that every bit of it is entirely danceable—in fact, she had seen the work performed at just that pace in the Soviet Union. The dynamics are wonderfully varied, swelling from hushed, haunting stretches to shattering orchestral climaxes. There is no truck with sentimentality or introversion, and all is aglow with vigor and drenched in the rich hues of the orchestration, from which a veil seems to have been lifted to reveal the thrilling integral effect the composer had in mind.

The conductor has generously included label credit not only for violinist Mikhail Akhovsky, but for the other soloists—cellist Viktor Simon, harpist Olga Erdel, and trumpeter Suren Gevorkian. All are more than deserving of this public recognition of their brilliant contributions.

Paul Kresh

TCHAIKOVSKY: *Swan Lake (complete ballet)*. Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SRC 4106 three discs \$17.94.

ENTERTAINMENT

MABEL MERCER/BOBBY SHORT: SLEEK, CHIC, AND EVERGREEN

The last of the great club entertainers present two discs of some of the best songs ever written

I WAS listening to my record player one evening recently when the phone rang. It was a journalist friend calling from Los Angeles. She was depressed. What was I doing? I told her—enjoying a recording of the second Town Hall concert by Mabel Mercer and Bobby Short. "Oh, my God," she said, "that makes me even more depressed." "But why?" I asked. "The record is wonderful." Said she, "Because you and I, and maybe six other people, know who we mean when we say 'Mabel and Bobby,' but the world doesn't care about singers like that any more. And no one's writing music like that any more."

This was my cue to deliver Lecture Number Twenty-Nine of the year (at this writing it's only January) on how the world is *too* turning on to Mabel and Bobby, the royalty of Sophisticated Soul Music. More people know who Mabel Mercer and Bobby Short are today than when Rogers Whittaker first started listing them as "class" acts in *The New Yorker* magazine 'way back when the world was young. First of all, Bobby still stars at what is very likely the only real supper club left in New York, the Café Carlyle. He's there almost all year. Mabel comes down to the city from her upstate New York mountain greenery every now and then to give us a real live thrill, too. And Rogers Whittaker still considers them class acts, for he has written very clever and moving liner notes for their new

Atlantic album. The world knows them better today because recordings are more accessible than a supper club ever was. It's true that those of us old enough to have been there for the last great moments of the old *boîtes* (the Blue Angel, Tony's, the Bon Soir, RSVP, Downstairs at the Upstairs) have a tendency to get depressed as we reminisce, but when we can get our younger friends and relations to listen politely, we can still make new fans for Mabel and Bobby any day.

The young know honesty in performers when they hear it, and they are, in fact, more easily converted than older crocks who have a tendency to put everything down. Mabel and Bobby and other singers like them do not have to be defended, but they do require intelligent attention. The listener not only hears the lyrics distinctly, but is expected to understand them. Given the composers and lyricists on this recording alone, it is clear that an appreciation of their subtle wit requires a certain amount of sophistication. It's no accident, for instance, that Bobby Short pays a ten-song tribute to Vernon Duke. *Summer Is A-Comin' In*, *Not a Care in the World*, and *In My Old Virginia Home on the River Nile* have lyrics by John (The Golden Apple) Latouche; *Round About* and *Sweet Bye and Bye* have lyrics by Ogden Nash; *What Is There to Say?* and *I Like the Likes of You* are by E. Y. Harburg; *I Can't Get Started* is Ira Gershwin; and so on.

Mabel Mercer, for all her years, and despite the fact that she was suffering from a nasty cold the evening of the concert, is expansive, tasteful, and wonderful. Joni Mitchell's *Both Sides Now* and the Lennon-McCartney *Good Night* are contemporary ballads that fit her like handmade French gloves. Her repertoire is wide-ranging, but heavy on love unrequited; here it includes *Days Gone By*, *These Foolish Things*, and *Down in the Depths*.

Though many burned-out cases consider Mabel and Bobby passé, with appeal only to a shrinking cult, it just isn't true. Though broader recognition is late in coming, no two people deserve it more, for both are devoted to the art of interpreting other artists' songs. Their repertoires are havens for all the lovely melodies and lyrics that might otherwise slip by or drop out in this hurry-hurry world. In their care, they grow sleek, chic, and evergreen. Mabel and Bobby are simply the wisest guardians of popular song in the English speaking (singing) world, and *that* is why their audience keeps growing.

Rex Reed

MABEL MERCER AND BOBBY SHORT: *Second Town Hall Concert*. *My Personal Property*; *Isn't It a Pity*; *I've a Shooting Box in Scotland*; *Chicago, Illinois*; *Before I Kiss the World Goodbye*; a tribute to Vernon Duke, ten selections. Bobby Short (vocals and piano), instrumental accompaniment. *Not a Moment Too Soon*; *Boys and Girls Together*; *Both Sides Now*; *Love Is Blue*; *Mama's Little Girl*; *Down in the Depths*; *These Foolish Things*; and seven others. Mabel Mercer (vocals); Buddy Barnes (piano). ATLANTIC SD 2-604 two discs \$11.96, © TP 2-605 \$13.90.

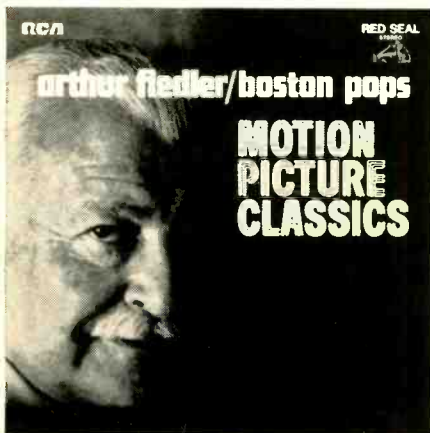
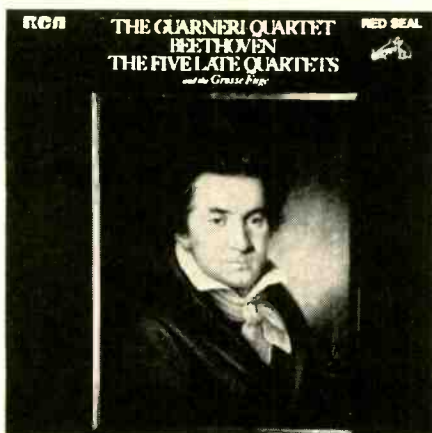


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CIRCLE NO. 30 ON READER SERVICE CARD



CLASSICAL

Reviewed by DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN • LESTER TRIMBLE

BARTÓK: *Piano Concertos Nos. 1 and 3.* Daniel Barenboim (piano); New Philharmonia Orchestra, Pierre Boulez cond. ANGEL S 36605 \$5.98.

Performance: Excellent
Recording: Rich but not clear
Stereo Quality: Lush

These are highly recommended performances in not so highly recommended sonics. Here are nonfrenetic, nonshowoff, but tremendously effective performances of a pair of works that are generally whumped to death by overeager pianists and big-sound conductors. Barenboim and Boulez actually make the first movement of the Third Concerto sound like an Allegretto (which is what it is marked, although whether by Bartók or Tibor Serly is not quite clear). Unfortunately, the effort at lyricism, phrase strength, clarity, and differentiation of timbre and dynamic levels is a bit submerged by a lack of acoustical clarity. The rich sound may be attractive to many listeners, but it definitely works against the musical views of the performers. *E. S.*

BEETHOVEN: *Andante favori, in F Major* (see SCHUBERT)

BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 37; Piano Sonata No. 26, in E-flat Major, Op. 81a ("Les Adieux").* Bruno Leonardo Gelber (piano); New Philharmonia Orchestra, Ferdinand Leitner cond. SERAPHIM S 60130 \$2.49.

BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor").* Bruno Leonardo Gelber (piano); New Philharmonia Orchestra, Ferdinand Leitner cond. SERAPHIM S 60131 \$2.49.

Performances: Exceptional "Emperor," the rest middling
Recording: Remarkably lifelike
Stereo Quality: Unobtrusive

Though, at twenty-eight, Bruno Leonardo Gelber has already acquired a considerable reputation in England, these are the first recordings by the Argentinian pianist to be released in this country. They go some way toward confirming what was suggested by his

performance of Beethoven's Fifth Concerto in Chicago during the fall of 1969: namely, that he is no empty virtuoso, but an artist of real integrity, commanding respect both for his imagination and for his restraint, though as yet only halfway to maturity.

His youth shows most obviously in the slow movement of the Fifth Concerto, where the depths of the music go largely unregarded, and the listener's attention is pre-empted by the admittedly admirable clarity of the surface effects. Nevertheless, the outer movements are handled with rare authority. Gelber's rubato is well judged and his ac-

Philips much more convincing, and in the slow movement Richter's poise and profundity, in his DGG recording, are unrivaled.

Coupled with a surprisingly feeble account of Sonata No. 26 (*"Les Adieux"*), this performance underlines the distance Gelber still has to go. Yet in even his less fully realized interpretations there are intelligence and taste that promise well for his future. And this "Emperor" is already far more than promising. *Bernard Jacobson*

BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67; Symphony No. 8, in F Major, Op. 93.* Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. LONDON CS 6619 \$5.98.

Performance: Architecturally admirable
Recording: Superb
Stereo Quality: Excellent

Well, this is Ludwig's year, and by the time it is over Mr. Schwann may find it necessary not only to put out a separate catalog for the "titan of music" but perhaps a special supplement for the Fifth Symphony alone. Last time I counted, there were twenty-five versions of this piece listed in Schwann, in addition to a dozen others obtainable in complete sets of the symphonies, and here is yet one more.

Whenever I hear the Fifth, I can't help but think of Edna St. Vincent Millay trying to memorize the score by playing 78's of the symphony over and over on an old phonograph in her Truro cottage. I can conceive of no more worthwhile project. Yet, in our time, we have suffered seriously from overexposure to this work—although Toscanini's impassioned interpretations, when the light of freedom flickered so dangerously in the days of World War II, certainly brought it (and those opening notes that everyone knew as the "victory theme") alive again for millions of us.

When it comes to Beethoven, the very name of Hans Schmidt-Isserstedt is enough to inspire confidence that you are in good hands—especially as it comes hissing out at you over the radio—and in this case that is largely true. The conductor is master of the situation from the moment that Fate comes knocking on the door. As he dwells on the formal beauties of the score, however, he does not present the symphony as the single exclamatory statement Toscanini made of it, and the forward pulse of the piece is sometimes lost, especially in the curiously slow-paced finale. There is, however, marvelous recorded sound and indescribably beautiful playing on the part of the Vienna Philharmonic; that orchestra is surely blessed today with the mellowest horn section on our



BRUNO LEONARDO GELBER
Rare authority in the "Emperor" Concerto

centuation crisp and musical. Leitner and the orchestra offer exemplary collaboration, and the recording is beautifully balanced, with solid strings, finely differentiated winds, and unusually telling timpani. Altogether this is a most attractive version, surpassed among bargain issues only by Casadesu's performance with Rosbaud on *Odyssey*.

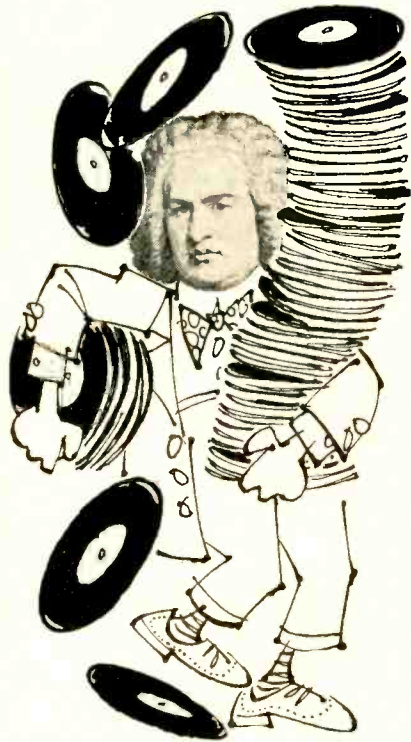
The C Minor Concerto is less successful. Gelber takes a leisurely view of the first movement, as Barenboim does in his recent recording, and a comparison between the two is illuminating. In both performances the movement sounds like a four-in-the-bar professional, rather than the *alla breve* Allegro con brio indicated in the score; yet, even with the disadvantage of far less purposeful conducting from Klemperer, Barenboim's more skillfully pointed phrasing comes closer to making an intrinsically questionable conception work. I find the virility of Arrau's brisker reading with Haitink on

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- ④ = four-track cartridge
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planet. The Eighth Symphony makes a happy, rambunctious companion for the Fifth, with its vigor and its "unbuttoned" musical jokes and whimsicalities. Once again, the conductor approaches the score with all deliberate speed, and the sound of the ensemble is glorious. But the humor comes to us just smiling rather than laughing lustily. P. K.

RECORDING OF SPECIAL MERIT

BEETHOVEN: *Trio No. 4, in D Major, Op. 70 ("Ghost")*. BRAHMS: *Trio, in C Major, Op. 87*. Rudolf Serkin (piano); Adolf Busch (violin); Hermann Busch (cello). ODESSEY Ⓜ 32 16 0361 \$2.98.

Performance: Beethoven superb, Brahms very good
Recording: Vintage

These recordings amply confirm the legendary reputation of the Busch Trio. Their approach is stark, classical, intense, profound, and uncompromising. This produces a rather austere Brahms with little or no concession to late-Romantic performance style; but then, in his own time, Brahms was not considered a Romantic but a staunch neo-classicist. I could imagine someone arguing for a little more "give" in the Brahms, but I can't imagine anything more *à propos* than the vitality, drive, balance, phrase shape, lyricism, and inner dynamic of this magnificent reading of the Beethoven "Ghost" Trio. The rather hollow and distant sound of the 1951 Brahms lacks presence, but the undared Beethoven has a surprising amount of sonic zip. E. S.

RECORDING OF SPECIAL MERIT

BERLIOZ: *L'Enfance du Christ, Op. 25*. Alain Vanzo (tenor); Jane Berbié (mezzo-soprano); Claude Calès (baritone); Roger Soyser (bass); Robert Andreozzi (tenor); Jean-Pierre Brossmann (baritone); Juan Soumagnas (bass); French National Radio Chorus and Orchestra, Jean Martinon cond. NONESUCH HB 73022 two discs \$5.96.

Performance: Good
Stereo Quality: Good
Recording: Good

This newest of the three currently available budget-price recordings of Berlioz's lovely oratorio *L'Enfance du Christ* is an excellent value for the money. I had only the full-price L'Oiseau-Lyre album made by Colin Davis in 1961 on hand for direct comparison, and the differences between it and the Nonesuch production are considerable. In general, the Davis set is far richer in communication of fine detail; indeed, in comparison with Martinon, Davis seems somewhat fussy. Martinon's reading is straightforward—a bit pushed at times, as in the nocturnal patrol march in Part One, but with first-rate soloists at his command. The acoustic ambience of the recording, though less live than Davis', seems a bit more manageable at dynamic levels below *mezzo-piano*. The offstage angels, too, at the end of Part I, seem more truly distant than those in L'Oiseau-Lyre's album. As already noted, the large contingent of vocal soloists are one and all in fine form, superbly attuned to the dramatic aura of Berlioz's conception, with its pendulum swings between crisis and calm. I recommend this set. D. H.

(Continued on page 88)



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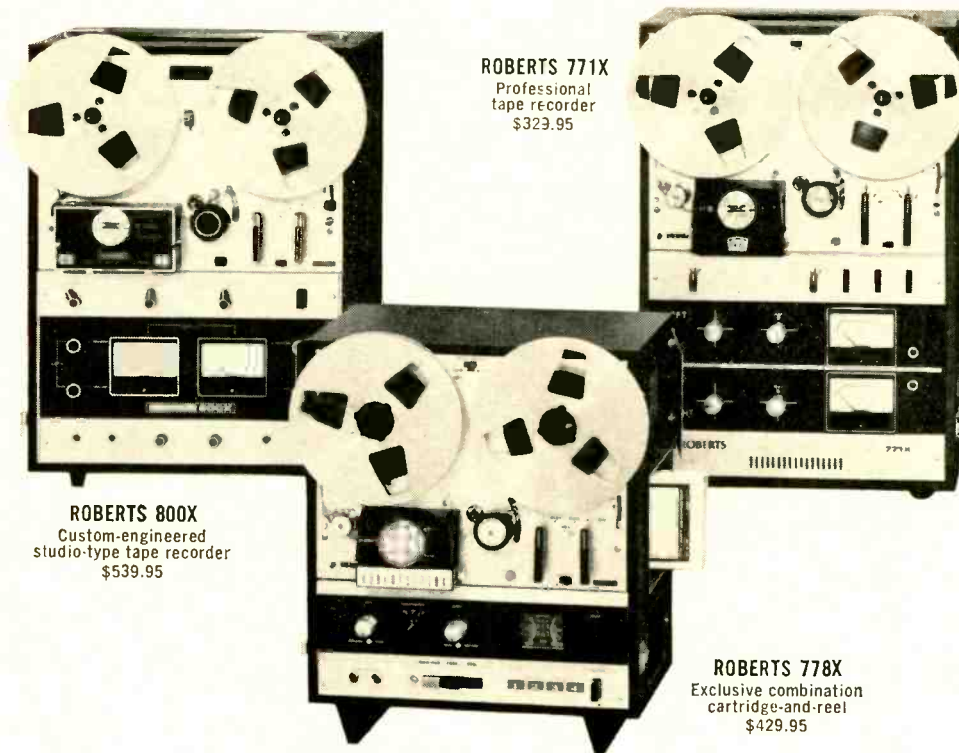


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CIRCLE NO. 34 ON READER SERVICE CARD

BRAHMS: *Trio in C Major* (see BEE-THOVEN, *Trio*)

CAVALLI: *L'Erismena*. Walter Matthes (bass-baritone), Erimante; Edgar Jones (baritone), Diarte; Delreen Hafenrichter (soprano), Erismena; Edward Jameson (tenor), Agrippa; Paul Esswood (countertenor), Orimeno; Carole Bogard (soprano), Aldimira; Holly Alonso (soprano), Florida; Walt McKibben (countertenor), Alcesta; Melvin Brown (tenor), Idraspe; Leslie Retallick (soprano), Clerio; Orchestra of strings and trumpets from the Oakland Symphony, Alan Curtis cond. and harpsichord continuo. Vox SVBX 5213 three discs \$9.95.

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

Not too long ago Pietro Francesco Cavalli (1602-1676), who can be generally described as the first popular opera composer (he wrote more than thirty), was hardly more than a music-history textbook figure. He was known as a younger contemporary of Monteverdi, a member of the St. Mark's Choir in Venice under him, and he rose to become organist of that church and eventually its *maestro di cappella*. Records have, of course, made the difference, as well as "live" performances of his theater works. Whereas just a few years ago the only Cavalli available could be found in historical anthologies or an occasional vocal recital, now we have two whole operas at our disposal. The first of these was *L'Ormindo* (1644), which Raymond Leppard resurrect-

ed for the Glyndebourne Festival and which he subsequently recorded on Argo. Now here is the second, *L'Erismena*, composed and first produced in 1655. Evidently it was a great success in the second half of the seventeenth century but it has remained for Alan Curtis of the University of California in Berkeley to bring the work back to life in our own day. He edited the work, played the harpsichord continuo, and directed the proceedings for a live performance in Berkeley in May, 1968, and the recording at hand was made shortly thereafter.

Regarding the plot, it might be best to quote Leppard's notes to *L'Ormindo*: "The plots of many of these operas are of such a ridiculous complexity that it is doubtful if anybody could ever have known, or cared, what was happening on the stage once the disguises had got under way; it is not exceptional, for instance, to have two pairs of brothers and sisters, all separated since a childhood shipwreck, wandering through the opera all dressed in travesty for no very good reason, and falling in love from time to time in the most unsuitable combinations." Shades of *Trovatore*—not to mention *Pinafore*! That is the sort of thing that happens, too, in *L'Erismena*, with the lady of the title role cavorting about in men's clothing as a soldier throughout most of the three acts. One thing that helps somewhat to untangle the plot complications is the fact that Curtis has used an English translation contemporary with Cavalli, although I think that the work loses a little thereby in atmosphere and good old Italianate passionate expression.

Curtis' work seems based on the soundest

scholarship. He has assembled a competent-to-good cast (Carole Bogard, Delreen Hafenrichter, and Melvin Brown are the good ones, along with the intriguing countertenor of Paul Esswood, who is the most dramatically inspired of the lot); he also uses a very small group of instrumentalists. In this respect, his Cavalli is more authentic than Leppard's—Leppard not only rescored, but orchestrated, pruned, and transposed. On the other hand, a comparison of the two operatic productions reveals that, to me at least, Leppard's *L'Ormindo* is far more entertaining, more dramatically conceived, and more scintillating in performance than Curtis' *L'Erismena*, at least on discs without the visual element. Part of the problem has to do with the actual score, for although *L'Erismena* has some very lovely arias, much of the recitative is dull going. The other problem is a lack of dramatic conviction in those recitatives; Curtis' singers by and large sound impersonal, and although there is some attempt to read "affect" into the lines, it wants much, much more. Whatever one may say about Leppard's "adaptation," he does elicit a feeling of total involvement from his principals, and the music takes on new meaning instead of merely sounding like a well-produced historical resurrection. Nevertheless, one should be grateful to Alan Curtis for allowing one to hear another work by this important composer, even if one might have wished for more bounce and sparkle. The recorded sound is quite satisfactory, stereo has been sensibly used, and the album includes the complete libretto. I. K.

RECORDING OF SPECIAL MERIT

CHOPIN: *Barcarolle, in F-sharp Major, Op. 60; Etude, in C-sharp Minor, Op. 25, No. 7; Mazurkas: in C-sharp Minor, Op. 50, No. 3; in C-sharp Minor, Op. 63, No. 3; in A Minor, Op. 7, No. 2; in C Major, Op. 24, No. 2; in A Minor, Op. 17, No. 4. Scherzo No. 1, in B Minor, Op. 20.* Ivan Moravec (piano). CONNOISSEUR SOCIETY CS 2019 \$5.98.

Performance: **Sensitive and probing**
Recording: **Superior**
Stereo Quality: **Natural**

The Czech pianist Ivan Moravec is one of the most sensitive performers on the piano that it has been my pleasure to hear during this last decade. Here is another fine disc that illustrates this sensitivity along with his uncanny ability to color and shape phrases and his extraordinary technical control. There are times, it is true, when Moravec seems almost too intent on bringing out everything there is to the score—the detail work becomes over-meticulous in the Barcarolle, for instance—but, as for the Mazurkas of the second side, one has to summon up the greatest names among Chopin performers for comparison to this kind of playing. The first Scherzo, originally recorded in 1962 and first available on a Connoisseur Society 45-rpm disc, sounds as though it had been recorded yesterday, and the interpretation is sensational. The producer, Alan Silver, matches the brilliance and color of Moravec's playing with some of the best piano reproduction one can hear today, which is saying a great deal. I. K.

DONIZETTI: *Roberto Devereux* (see Best of the Month, page 78)

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CIRCLE NO. 36 ON READER SERVICE CARD

HANDEL: *Jephtha* (see Best of the Month, page 77)

RECORDING OF SPECIAL MERIT

HINDEMITH: *Cardillac*, Op. 39 (original version). Dietrich Fischer-Dieskau (baritone), Cardillac; Leonore Kirschstein (soprano), the Daughter; Donald Grobe (tenor), the Officer; Karl Christian Kohn (bass), the Gold-Merchant; Eberhard Katz (tenor), the Courtier; Elisabeth Söderström (soprano), the Lady; Willi Nett (bass-baritone), the Provost-Marshal. Cologne Radio Chorus and Symphony Orchestra, Joseph Keilberth cond. DEUTSCHE GRAMMOPHON 139435/36 two discs \$11.96.

Performance: **Dedicated**
Recording: **Good**
Stereo Quality: **Not very vivid**

Cardillac is a goldsmith who cannot bear to be parted from the beautiful things he makes and sells, and murders all his clients in order to recover them. He is unmasked by his daughter's lover and lynched by the mob. He thus dies a "victim to his holy delusion," but his daughter is delivered from the spell he exerted over her and released at last "to live among the living." As you can see from these bare bones of Ferdinand and Lion's libretto, based on E.T.A. Hoffmann's novel *Das Fräulein von Scudéri*, Hindemith's first full-length opera is thoroughly Romantic in its dramatic origins. We don't usually think of Hindemith as a Romantic composer. Yet some of the loveliest passages in this absorbing score suggest that he may have been a romantic *manqué*, and often, when he veers—as it were, dutifully—from some rich vein of lyricism to the more familiar spiky manner, it is with the air of a gifted child tearing his thoughts from the things that really concern him in an effort to come to terms with an alien adult world of charmless routine.

Yet even the dutiful Hindemith is an expert craftsman. His lack of concern for traditional means of musical illustration often acts as a source of strength, for his set contrapuntal forms frequently succeed in distilling the inner essence of a dramatic situation without recourse to the crude melodramatic apparatus of lesser Italian opera. *Cardillac*, with all its unevenness, can be an extraordinarily powerful piece of music drama, as I discovered when I saw the Wuppertal Opera's production at the Holland Festival nine years ago.

Like the Wuppertalers, the late Joseph Keilberth wisely chose to perform *Cardillac* in its original 1926 version, rather than in the composer's 1952 revision, which seriously dilutes the effect of the music by smoothing over its stylization. Keilberth had a deep sympathy for the work, and this Deutsche Grammophon release, which derives from a Cologne Radio recording, is a valuable addition to the catalog.

Fischer-Dieskau gives a terrifyingly vivid, exhaustively profiled portrayal of the goldsmith Cardillac, without sacrificing vocal suavity. The other soloists are on a more commonplace level, and in the important role of the daughter Leonore Kirschstein does much too little in the way of verbal coloration. But the performance as a whole exudes an impressive sense of devotion and, often, sensitivity. The choral and orchestral work is good, and the recording unspectacu-

larly euphonious. A full libretto is provided, but the English translation that accompanies it is unfortunately far less accurate than the French one. Still, this is a welcome release. It really should be followed by a complete *Maïbis der Maler* (and by "complete" I don't mean the mutilated version offered in New York three years ago by the Hamburg Opera). *Bernard Jacobson*

RECORDING OF SPECIAL MERIT

HONEGGER: *Symphony No. 3* ("Liturgique"); *Symphony No. 4* ("Deliciae Basilienses"). Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON CS 6616 \$5.98.

Performance: **Superb**
Recording: **Gorgeous**
Stereo Quality: **Stunning**



Next Month in

Stereo Review

Great Critics Series:

Robert Schumann

By Henry Pleasants



The Lost Art of Whistling

By Noel Coppage



How Records Are Made—Part I

By Robert Berkovitz



This disc is presented as a memorial album to the late Swiss conductor Ernest Ansermet. But in offering his last recordings with L'Orchestre de la Suisse Romande, it could also be considered something of a memorial to Arthur Honegger. The luxuriousness, warmth, and perfection of the performances make it not too hard to feel that Ansermet considered these symphonies rather special, and that he was paying his respects to the composer who himself, though born in France, came of Swiss parentage.

Honegger's Third Symphony, subtitled "Symphonie Liturgique," was composed in the years 1945-1946, when the torments of World War II were still dominant in everyone's mind, and certainly in the mind of any artist whose home was France. However, despite the Latin titles attached to the symphony's movements (*Dies Irae*; *De Profundis Clamavi*; *Dona Nobis Pacem*), this work is not an excursion into religiosity. Gregorian musical references, which one might well expect, never appear on the scene. Instead, Honegger produced an essentially secular, humanistic work; massive, powerful, and complex, it is an enormous symphonic state-

ment. Like so much of his music, this piece bears the stamp of a composer who lives permanently as a kind of psychic foreigner in the midst of French culture. Certain attributes of lyricism, orchestration, and formal construction show his strong connection with Paris, but the genuinely symphonic character of the music, the contrapuntism, and the relatively thick muscularity of his textures betray an only semi-French mentality. To my admittedly pro-Honegger ears, the finest sections of this symphony (movements I and II) present a convincing blend of French and non-French elements: those of seriousness, urbane elegance, and profound humanism.

Honegger's Fourth Symphony, entitled "Deliciae Basilienses" ("The Delights of Basel") dates from 1946. It is a happier piece of music, inspired, apparently, by a summer that the composer, still a Swiss citizen, anticipated spending in Switzerland with old friends. As with some others of Honegger's compositions, this one stumbles into a few of the easy traps of his epoch: *chinoiserie*, simplistic colorism, and naïve nature-painting. At one moment the listener might be hearing Delius; in the next, out pops a pentatonic tune of doubtful stylistic relevance. On the other hand, in the third movement, Honegger presents a sequence of strikingly original moods and textures. The music sings out with conviction and opulence, and the little caprice on a Swiss aubade, "Basler Morgenstreich," is pure joy.

On this disc, every aspect of performance and recording technique rates superlatives. Ansermet always made his orchestra sound like the most unbelievably suave instrument in the world, and he obviously lavished full care on these last recordings. Every hair is in place; every sentiment rings true. To say the least, this is a handsome memorial to, and from, a pair of musicians the world sorely misses. *L. T.*

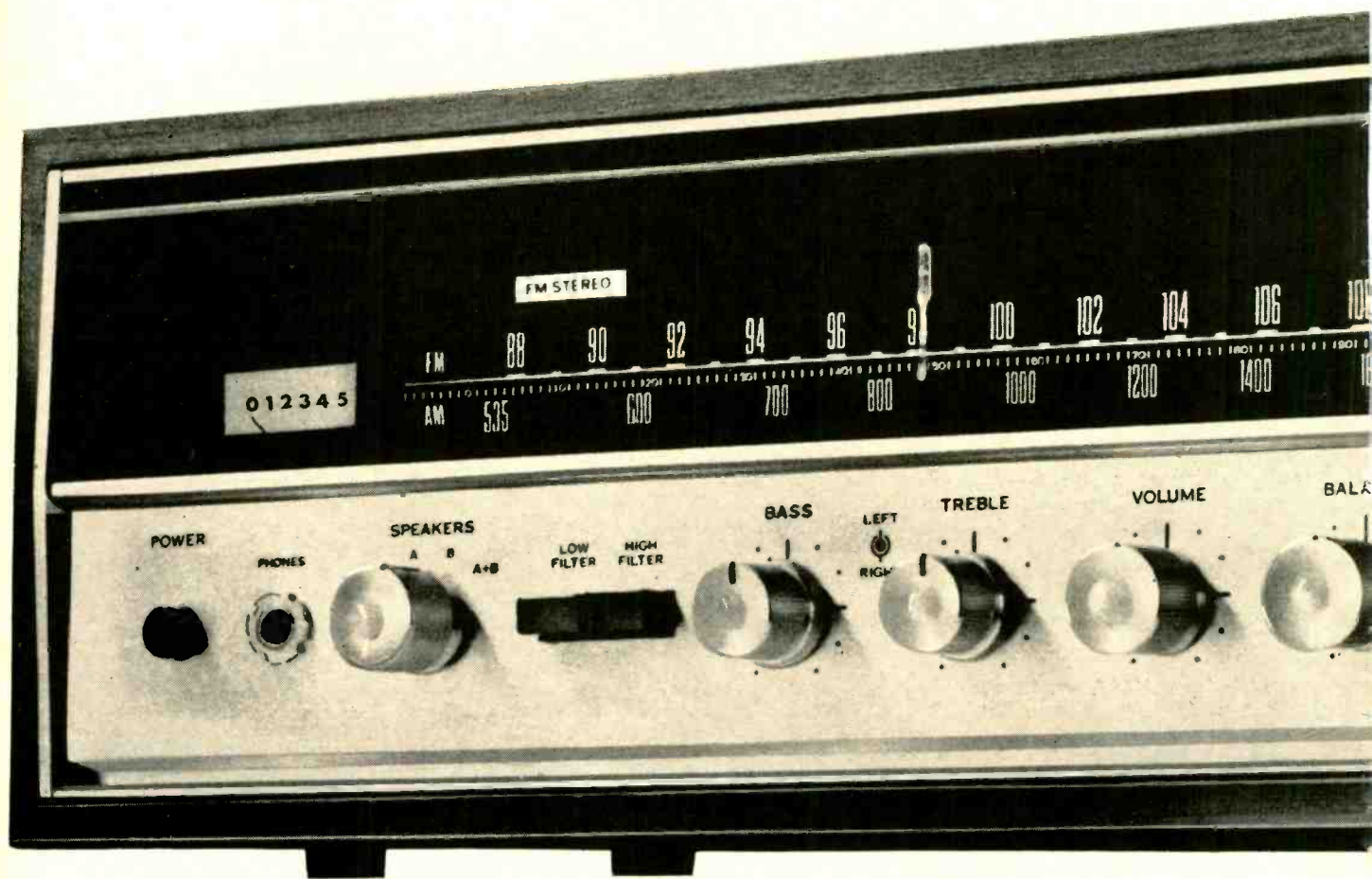
RECORDING OF SPECIAL MERIT

IVES: *Let There Be Light* (1901); *Psalm 14* (1899-1900); *Psalm 54* (1896?); *Psalm 25* (1897?); *Psalm 135* (1899-1900); *Walt Whitman* (1913); *Duty/Vita* (1911?); *On the Antipodes* (1915-23). Gregg Smith Singers; Texas Boys Choir of Fort Worth; Raymond Beegle (organ); Columbia Symphony Orchestra, Gregg Smith cond. *The Last Reader* (1911-1921); *Luck and Work* (1916); *Like a Sick Eagle* (1920); *Tolerance* (1907 or 1909); *From "The Incantation"* (1909-1921); *The Pond (Remembrance, 1906)*; *At Sea* (1912-1921); *The Children's Hour* (1901); *The Rainbow* (1914-1921). Adrienne Albert (mezzo-soprano); William Feuerstein (baritone); Columbia Chamber Orchestra, Gregg Smith cond. COLUMBIA MS 7321 \$5.95.

Performance: **Fine choral work**
Recording: **Good**
Stereo Quality: **Good**

The cover of this fascinating and often deeply stirring collection of Charles Ives' vocal works bills all seventeen items as first recordings—something of an overstatement in view of the current availability in other recorded versions of *On the Antipodes*, *Like a Sick Eagle*, *Tolerance*, *The Pond*, *The Children's Hour*, and (in an instrumental version) *The Rainbow*! (Interested readers may *(Continued on page 92)*

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find full details in the updated Ives discography I prepared for the 1969 Oxford University Press paperback edition of Henry and Sidney Cowell's *Charles Ives and his Music*.) Also, by way of setting the record straight, the Dr. Griggs referred to in the sleeve notes—John Cornelius Griggs—was choirmaster, not minister, of the New Haven Centre Church on the Green (Griggs, by the way, also sang many of the first performances of Ives' early songs).

So much for facts. What about the music here? As with the earlier Gregg Smith Columbia album of Ives' choral music (MS 6921), it is the Psalm settings that are the real gut-busters and ear-stretchers here.

The ultra-chromaticism of Psalm 54 and the expressionistic word-music correspondences achieved in Psalm 25 are stunning, not to mention the use of twelve-tone technique twenty years before Schoenberg and some brilliant canonic writing that serves to underline crucial points in the text.

When we come to the secular vocal music offered here, we are on less secure ground in editing and performance practice, even bearing in mind that some elements in the performing versions of the psalms had to be expanded from almost indecipherable manuscript sketches. The highly charged gnomic and expressionistic treatments accorded the texts in *Walt Whitman* and the *Duty/Vita* sequence were conceived by Ives with chorus in mind before they were arranged—together with many other chorally and instrumentally sketched works—for solo voice and piano, printed and distributed privately in 1922 in a volume called *114 Songs. On the Antipodes*, one of the most apocalyptic-transcendental of all Ivesian conceptions ("Nature's relentless; Nature is kind")—embodying elements of the never-realized "Universe" Symphony—may have been conceived as a solo song with expanded two-piano accompaniment, and Gregg Smith has in truth enhanced the effect of this shattering piece by expanding the dynamics of the vocal line through the use of chorus. But when it comes to adding chamber-orchestral accompaniments derived from earlier purely instrumental versions of the songs (*The Last Reader, Luck and Work, Like a Sick Eagle, Tolerance, From "The Incantation", At Sea, and The Rainbow*) one wonders if Mr. Smith and his collaborators have not gone out on a rather shaky limb. Granted that Ives had the words in mind when he composed the purely instrumental versions, one must acknowledge a bit of Monday-morning quarterbacking when making the decision to combine the words from the *114 Songs* version with the earlier instrumental conceptions. That it works musically there can be no doubt: I like especially the expanded introduction for *Tolerance* as against the sparse two bars for piano in the version printed in *114 Songs*. But, in truth, Ives didn't write it that way. It should be noted that the setting of Longfellow's *The Children's Hour* is done by Adrienne Albert with the original piano accompaniment, though no pianist is credited on either the record label or sleeve.

Miss Albert tends to sound a bit unsure and naïve in certain of her songs (*The Last Reader* and *From "The Incantation"*), but she is curiously effective in the unsettling *Like a Sick Eagle*; baritone William Feuerstein is splendidly virile and assured in his renderings of *Luck and Work, Tolerance, At Sea, and The Rainbow*. The recording of this

compendium as a whole has been most impressively accomplished, though I object to the secular pieces' being collectively banded in groups of two and three rather than individually. Despite the reservations stated and the questions raised, I would not want to be without this disc. *D. H.*

RECORDING OF SPECIAL MERIT

LIGETI: *Aventures; Nouvelles Aventures*. Ensemble "Die Reihe"; Gertie Charlent (soprano); Marie-Thérèse Cahn (alto); William Pearson (baritone); Friedrich Cerha cond. *Volumina* (1961-1962); *Etude No. 1, "Harmonies."* Gerd Zacher (organ). CANDIDE CE 31009 \$3.98.

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

György Ligeti is now, of course, a very famous composer, thanks to Kubrick and 2001.

CASTAGNE/DGG



GYÖRGY LIGETI

Evocative works from the post-serial Beyond

Ligeti is possibly the oldest of the "younger" European avant-garde. He came out of Hungary in 1956 as a neoclassicist and passed quickly through serialism into the great post-serial Beyond. His best-known earlier compositions are great density-cluster-texture works, of which *Volumina* is a good example. This is a piece made up entirely of tone clusters, or rather a single giant cluster out of which constantly changing bands of sonority are extracted. The *Etude*, also for organ, is a related concept in which a sound complex is slowly altered, not only through changing pitches but also by shifting the registration of the sustained harmonics. Notable and effective as all this is, it is undoubtedly the *Aventures*, "old" and new, which command immediate attention. These works, scored for three voices and seven instruments, exploit a huge range of non-verbal vocal sounds in a striking way. Since this is clearly very close to and overlaps my own creative work, I have rather consciously avoided the pieces before now; one does feel, foolish as it obviously is, a certain sense of competition. Clearly, certain things are in the air and, as I tritely continue to insist, it isn't what you do—anything is possible these days—but how well you do it. Ligeti

does it very well indeed, and in a way that is certainly his own. There is a kind of scoring out of the most familiar everyday and emotive vocal sounds: shouts, gulps, gasps, swoops, ahems, moans, laughs, groans. The effect is at first comic, then dramatic. Yet in the end these are curiously abstract works which use some of the most evocative forms of human expression to make a kind of pure chamber music. The instruments pick up where the voices leave off and both instrumental and vocal interjections take place in a curiously empty universe—as if it were more difficult and even more necessary than ever to make art and artistic expression in the void. A suggestive parallel might be the comic-strip paintings of Roy Lichtenstein, which at first seem emotive, dramatic, satirical, or even banal, but which are, finally, a kind of highly intensified and abstract, existentialist Art with a capital A.

These are excellent performances by the Viennese ensemble "Die Reihe"—one of the best new-music groups in Europe—conducted by Friedrich Cerha, himself a composer of note. Oddly enough there is another (different) recording of the organ pieces by Gerd Zacher on DGG. The choice really depends on whether you are looking primarily for far-out organ music or specifically for the work of Ligeti. *E. S.*

RECORDING OF SPECIAL MERIT

MAHLER: *Songs from Des Knaben Wunderhorn*. Christa Ludwig (mezzo-soprano); Walter Berry (baritone); New York Philharmonic, Leonard Bernstein cond. (Also included: a bonus record with the same artists and Leonard Bernstein at the piano, in a "live" recital version.) COLUMBIA KS 7395 two discs \$6.98.

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

This venture began in Vienna with a "live" concert in April 1968, when Leonard Bernstein accompanied Christa Ludwig and Walter Berry in these unique Mahler songs. A transcript of that recital provides a valuable bonus to the version with orchestral accompaniment completed at Philharmonic Hall in New York in February 1969. Columbia deserves our praise for this constructive and enterprising combination, even if it does prove conclusively—for me, at least—the superiority of the orchestral version. This is due not only to the remarkable colors and expressiveness of the Mahler orchestra, but also to the fact that the orchestra was *meant* to take as prominent a position as the singers in this cycle, a matter of balance that the more modest piano accompaniment, even in Bernstein's accomplished hands, simply cannot achieve.

Bernstein follows here the successful innovation of conductor Wyn Morris (on Angel 36380) in turning four of the songs (*Der Schildwache Nachlied, Lied des Verfolgten im Turm, Verlor'ne Müß', and Trost im Unglück*) into duets. He brings to the music not only his oft-proven and obvious Mahlerian sympathies, but also a keen response to the contrasting moods—rustic, eerie, sentimental, tragic, ferocious—that go into the weird panorama Mahler's imagination evoked from these seemingly simple folk poems. Bernstein is a colorist, and he surrounds his singers with swirling streams

of sound, exacting topnotch performance from his instrumentalists, and benefiting from engineering of crispness, transparency, and immediacy. Some of his tempos may be open to quibbling. Though his *Revelge* is effective, there is a distinctly rushed feeling about it; his own piano-accompanied version is more than a minute longer. Conversely, the tempo he set for *Rheinlegendchen* in the "live" recital version is brighter, and makes it a more lilting song than the slightly ponderous orchestral alternate.

Both singers are in fine form, some passing moments of tonal unsteadiness notwithstanding. These are very difficult songs in that they require exposed lyrical singing combined with penetrating interpretation. Christa Ludwig's creamy mezzo with its sustained legato triumphs in *Urlicht* and *Wo die schönen Trompeten blasen*, and Walter Berry's rich and flexible bass-baritone seems the best instrument so far to tackle the macabre images (verbal and tonal) of *Revelge* and *Der Tamboursg'ssell*. Both artists display the needed touch of humor in the songs that call for it, and their joint achievement makes *Verlor'ne Müß'* a more idiomatically "Austrian" rustic delight than in any other recording heretofore realized.

The catalog offers a rich choice for these Mahler songs: Angel 36547 combines Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau with the London Symphony Orchestra under George Szell; Angel 36380, with Wyn Morris as conductor, offers the equally appealing pair of Janet Baker and Geraint Evans; and the low-price Vanguard SRV 285 presents Maureen Forrester and Heinz Rehfuss under the direction of Felix Prohaska. All three have much to command them. It is because of their excellence that if, for me, the present version takes the palm, it does so by a very small margin. *G. J.*

RECORDING OF SPECIAL MERIT

MARTIRANO: *L's G A*; *Ballad*; *Octet*. Michael Holloway (actor), Donald Smith (singer), chamber ensemble, Salvatore Martirano cond. POLYDOR 24-5001 \$4.98.

Performance: **A knockout**
Recording: **Superb**
Stereo Quality: **Essential**

Salvatore Martirano's *L's G A* is one of the most powerful and relevant mixed-media works to date. The original is for multi-screen film as well as "gas-masked politico, helium bomb and two-channel tape," but the work holds up well purely as sound. The actor/politico delivers a kind of scored-out twenty-five-minute peroration through a gas-mask which has a microphone hidden inside. The "helium bomb" has nothing to do with Hiroshima (one critic fancied he could hear the "helium bomb" going off as the world came to an end!) but is a cylinder of helium gas which is fed through the gas mask, raising the pitch of the speaker's voice from the apocalyptic, incoherent roar of the opening through the widest range of sounds and vocal styles to a squeaky, frantic helium high. From the almost unbearable intensity of the opening to the hilarious Dr. Strangelove finale (you laugh till you cry), the piece is an incredibly shattering experience.

Side two is an extraordinary contrast, yet, in a very different way, equally remarkable. *Ballad* is a beautiful piece for pop singer and chamber ensemble made up of fragments of

real pop songs—"You are too beautiful," "They say that falling in love is wonderful," etc. The highly stylized vocal part is accompanied by the most delicate and sensitive kinds of instrumental colors to produce a whole that can only be described as freaky (in the best sense) and extraordinarily poignant. *Octet* is an ensemble version of an earlier piano piece called *Cocktail Music*. It takes us back to Fifties serialism . . . but with a difference. It is a very witty piece in its own way.

Martirano very wisely made a special version of *L's G A* for the recording (I am not positive but it seems to me that there are some changes in *Ballad* too); the results are extraordinarily effective. Not the least part of the impact stems from the performances by Michael Holloway, Don Smith, and an

excellent group of musicians with beautifully mixed jazz/pop/classical/avant-garde backgrounds. The quality of the recording and pressing helps no little bit. Polydor Records, generally known as the pop arm of Deutsche Grammophon, is opening its American campaign with a significant release. *E. S.*

MENDELSSOHN: *Concerto for Violin, Piano, and String Orchestra, in D Minor*. Carroll Glenn (violin); Eugene List (piano); Vienna Chamber Orchestra, Ernst Maerzendorfer cond. WESTMINSTER WST 17166 \$5.98.

Performance: **Spirited**
Recording: **A mite brittle**
Stereo Quality: **Good**

(Continued on next page)

New Releases For March

2 BRILLIANT OPERAS AND A BELOVED BALLET

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GISELLE

The Monte Carlo Opera Orchestra — Richard Bonyngé
CSA-2226 (2 records)

How Eugene List and his wife Carroll Glenn came by this double concerto by the fourteen-year-old Mendelssohn is a story told in fascinating detail by List on the record liner notes. The music is finely crafted as well as spirited, with Weberish touches here and there, but plenty of Mendelssohnian lyricism, too, most notably in the slow movement. The writing for the solo instruments, both individually and in *concertante* style, is remarkably well carried off.

The performance on the part of the soloists is imbued with all the youthful zest and freshness one could ask for, even if the violin intonation slips a shade now and then. The back-up work by Maerzendorfer is fine, but the recorded sound is a bit E-stringy to my ears. *D. H.*

MENDELSSOHN: *Elijah*, Op. 70. Elly Ameling, Adele Stolte, and Renate Kraemer (sopranos); Annelies Burmeister and Gisela Schröter (contraltos); Peter Schreier and Hans-Joachim Rottzsch (tenors); Theo Adam and Hermann-Christian Polster (basses); Christel Klug and Roswitha Trexler (sopranos); Ingrid Wandelt (contralto); Radio Leipzig Choir, Leipzig Gewandhaus Orchestra, Wolfgang Sawallisch cond. PHILIPS 802889/90/91 three discs \$17.94.

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

Mendelssohn's major oratorio masterpiece *Elijah* was composed to an English text for performance at the first Birmingham (England) Festival in 1846. Were it not for the use of the Leipzig Gewandhaus Orchestra, so closely associated with Mendelssohn's life and work, I could think of no reason why Philips would want to issue for the international market a German-language *Elijah*, especially in the face of formidable competition from the English-language version on Angel.

Even so, the Philips album is not without its merits and points of interest, particularly for those interested in Mendelssohn's music as a whole. For one thing, this ably directed performance under Wolfgang Sawallisch brings to the fore the lyrical and expressive aspects of Mendelssohn's score in contrast to the sententious self-righteousness of some of the big scenes (the rival sacrifices, for instance) so beloved in Victorian England. Here one is made to realize that much of the best writing in *Elijah* occurs in the recitatives, such as that of the Widow Woman preceding the duet with Elijah. These elements emerge in the way they do, it seems to me, because Theo Adam's rather tenor-like baritone here makes for a lighter-weight Elijah than we are used to. The other major soloists, especially Elly Ameling and Peter Schreier, are in fine form throughout this recording, which is graced by unusually warm and beautifully balanced sound. The chorus is capable enough, but no match in sheer power for its British competition.

Another reason for regarding this set as supplementary to, rather than competitive with, the Angel album is the lack of any English translation of the German text, despite the elaborate program notes. *D. H.*

RECORDING OF SPECIAL MERIT

PUTSCHÉ: *The Cat and the Moon*. Elsa Charleston (soprano), Saint Colman; Thom-

as MacBone (tenor), Lame Beggar; James Mack (baritone), Blind Beggar. **SCHAFFER: *Requiems for the Party-Girl*.** Neva Pilgrim (soprano). **WEINBERG: *Cantus Commemorabilis I*.** The Contemporary Chamber Players of the University of Chicago, Ralph Shapey cond. COMPOSERS RECORDINGS INC. CRI 245 SD \$5.95.

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

Ralph Shapey is one of the United States' most gifted composers. He is also an extraordinarily fine conductor, with a keen sense of line and exact dynamics, plus an unflinching ability to control complex rhythmic textures. As director of the Contemporary Chamber Players of the University of Chicago, one of the Rockefeller Foundation's successful projects, he has conducted a great many new American works over the past several years.



ERIC SALZMAN

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And if the quality of his performances has always been as high as on this recording, I suspect he's ready for some sort of award.

Shapey's direction of the works on this disc, by Putsché, Schafer, and Weinberg, exemplifies the very best we can hope for in the way of well-understood, technically smooth productions of music by twentieth-century composers. One of the major ingredients, of course, is ample rehearsal time: rehearsal time computed not just to the point that the performers can go on stage or before the microphones, play nervously through a piece, and then race to their next engagement; but scaled, rather, to the moment when they are really comfortable with a composition, and can play it with the warm familiarity they would show in a piece by Beethoven or Brahms. It is that particular kind of ease that these performances reveal, and one can thus be sure that he is hearing the *whole* music, without major distortions. What a blessing!

R. Murray Schafer's *Requiems for the Party-Girl* and Henry Weinberg's *Cantus Commemorabilis I* are major contributions to the literature. Both composers are relatively young. Schafer, a Canadian, is thirty-six years old, and Weinberg, an American, is thirty-eight. Schafer's *Requiems*, part of an

opera-in-progress, is a kind of super-lyrical surrealist piece. All its elements function cohesively together: the instrumental parts, the solo soprano, and the extremely dramatic plot. It has to do with the mental collapse and suicide of a young woman. From this much one can infer that it isn't happy. But what one cannot infer without hearing the music is the amount of cool insight and dramatic strength the composer has to offer. He comprehends his character and her situation with the intuition of a genuine operatic composer. She really exists, and in grand melodic gestures.

Weinberg's *Cantus* is a purely instrumental piece, and has no involvement with the literary aspects of drama. It has much of that latter quality, nonetheless, and this comes as something of a surprise, for so many post-Webern compositions have none. Such pieces generally explicate the fascinations of the twelve-tone set or row upon which they are based, dissolving into textures and splinterings which do not produce much outward thrust. I think it is not inaccurate to label Weinberg's piece, at least temporarily, as a post-Webern composition, for it has most of the surface characteristics of that ideology. However, it also has "heart," and that is a rather surprising bonus.

Thomas Putsché's *The Cat and the Moon*, which takes up one side of this disc, is attractive on its surface, but not terribly convincing. The compositional craft is all in good order: the composer handles his instrumentation exceedingly well, and has been able to incorporate some of the Schoenberg-Webern linear style with other colorful effects. But the libretto, from Yeats, is not basically dramatic, and there's no real sense of melody or dramatic force in the music itself. Except for faulty enunciation, however, the performance is splendid. I wish CRI had included the printed libretto texts to help in this regard. *L. T.*

RECORDING OF SPECIAL MERIT

SALZMAN: *The Nude Paper Sermon—Tropes for Actor, Renaissance Consort, Chorus, and Electronics* (Texts by John Ashbery and Steven Wade). Stacy Keach (actor); Nonesuch Consort; members of the New York Motet Singers, Joshua Rifkin cond. NONESUCH H 71231 \$2.98.

Performance: **Multi-layered modern music**
Recording: **Excellent**
Stereo Quality: **Beautifully employed**

I think *The Nude Paper Sermon* will be, to most record listeners, a totally new kind of musical experience. Perhaps the key word here is "tropes." Traditionally, the description refers to interpolations in the liturgical plainsong of the Renaissance, but it was also used in the early twentieth century by the Austrian composer Josef Hauer. His "tropes" were twelve-note combinations very similar to the twelve-note rows developed—quite independently—by Schoenberg. I'm not sure which definition Salzman has in mind, but I suspect he may well be thinking of both.

Most noticeable is the use of Renaissance-style trope technique. *The Nude Paper Sermon* consists, in effect, of a series of musical segments—instrumental solos and ensembles, choral passages, vocal solos and duets, sound effects, and the like—interrupted by, and interspersed with, a running narration

spoken by actor Stacy Keach. The effect is not unlike the world of mass media suddenly gone wild, with a text that is sometimes specific, sometimes absurd, interrupted by whirling musical sounds, effects, electronics, and voices—all similar, I expect, to the fragments of sound and sensation which we constantly experience and express in the "real world," though not all at once.

The identification with Renaissance antecedents is further emphasized by the Nonesuch Consort's beautiful playing of ancient instruments (racket, dulcian, recorders, gemshorn, krummhorn, rauschpfeife, etc.) and the New York Motet Singers' fine performance of vocal ensembles that sound uncannily like rediscovered, and quite legitimate, Renaissance music. But not so; all the ensembles and, presumably, the solo sections as well, were composed by Salzman. The connection with Josef Hauer's twelve-note musical tropes is less apparent, although *The Nude Paper Sermon* may well have an underlying twelve-note formal schema that is not immediately obvious to the ear.

I suppose I've heard literally hundreds of compositions, mixed-media assemblages, theater pieces, happenings, and God knows what else over the last six or seven years, all using techniques similar to those employed by Salzman: chance interaction of musical and nonmusical elements, improvisational-sounding "noise" production by traditional instruments, quasi-logical text material that is often drawn from mundane sources (advertising material, public signs, etc.), and a kind of loony but controlled chaos. I can think of very few of those hundreds, however, that sustained interest and drew one into the music with quite the same persistence and emotional effect as *The Nude Paper Sermon*. The difference, I suspect, stems from Salzman's implicit understanding of the limits of dramatic intensity. Unlike so many of his contemporaries, he never allows a single element to continue or dominate to the point of tedium. Contrast, interaction, and an effective balance between tension and release are always maintained. Equally important, this is a work conceived to make full use of the resources of the recording studio; like the Beatles' "Sgt. Pepper," it is a pioneering work in the use of the total environment of today's electronic technology, perhaps the most complex record, from the point of recording and mixing techniques, ever made.

All in all, then, this is an extraordinarily effective example of just what is good about contemporary composition. No nudes, no paper, and not much sermon, but plenty of intriguing, affecting music. *Don Heckman*

SCHAFFER: *Requiem for the Party-Girl* (see PUTSCHÉ)

SCHOENBERG: *Pierrot Lunaire*. Marie Thérèse Escribano (Sprechstimme); Ivan Eröd (piano); instrumental soloists; Friedrich Cerha cond. TURNABOUT TV 34315 \$2.98.

Performance: Excellent
Recording: Very good
Stereo Quality: Good

There is no shortage of recorded *Pierrots* these days, but this performance merits special attention. Marie-Thérèse Escribano takes the famous *Sprechstimme* in a highly original and musical way. The core of the prob-

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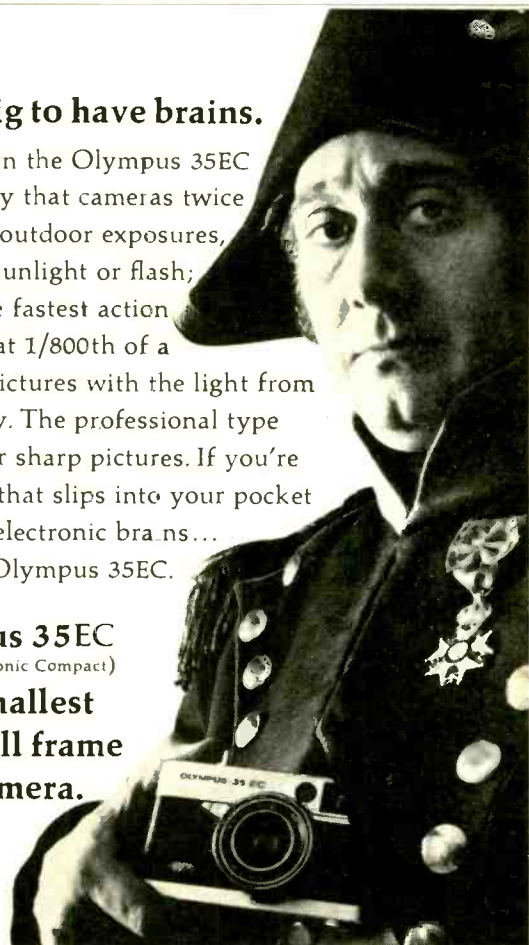
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lem is how to treat the elaborately notated part as a kind of melodic speech without turning the piece into (on the one hand) a lieder recital or (on the other) a pure narrative. The performance here is definitely on the lyric, singing side but the kind of singing and singing-talk comes out of pop rather than the art-song tradition. This works particularly well in conjunction with Cerha's elegant and highly polished instrumental performance—also on the lyric side. The recording is attractive; it falls short only in its something less than perfect instrumental clarity. No texts are provided, but Vox will send them on request! E. S.

SCHUBERT: Sonata in A Major, Op. Posth. (D. 959). **BEETHOVEN: Andante favori, in F Major.** Misha Dichter (piano). RCA LSC 3124 \$5.98.

Performance: Good
Recording: Fair
Stereo Quality: Roomy

This is a disappointing record—not because Dichter doesn't play well but because he *does*. Everything is in place but there is no lift, no charge, no special measure of thoughtfulness or insight. In fairness I should add that Dichter is somewhat done in by the rather ugly, muffled piano sound. I should also add that the slow movement of the Schubert is really quite beautiful; it is the one spot where he really gets into something and makes quite a powerful and dramatic shape out of the music. But one movement out of five is not enough.

I must take this opportunity to compliment RCA for quiet surfaces, not to be taken for granted in these days of zero-level pop, no quality control, and cheap vinyl. E. S.

SCHUBERT: Symphony No. 8, in B Minor, D. 759 ("Unfinished"); Overture to "Die Zwillingbrüder," D. 647; Overture in D Major "in the Italian Style," D. 590; Overture in C Major "in the Italian Style," D. 591; Overture "Alfonso and Estrella," D. 732. Menuhin Festival Orchestra, Yehudi Menuhin cond. ANGEL S 36609 \$5.98.

Performance: Variable
Recording: Good
Stereo Quality: Good

As a very long-time admirer of Yehudi Menuhin's musicianship—or perhaps I should come right out and say "artistry"—I received this recording, on which he conducts the Menuhin Festival Orchestra in England, with great delight. Remembering the interpretive discoveries he had made as soloist in the Brahms and Beethoven concertos some years back, I was prepared for some very remarkable insights. And indeed, in the first movement of the "Unfinished" Symphony, Menuhin leads off in that direction. Subtlety and tenderness are everywhere; the mood is enhanced by an absolutely perfect tempo, somewhat more relaxed than usual, which allows for gentle sweeps of melody and an affectionate touch wherever the conductor chooses to make one. It permits really introspective drama to occur, in an atmosphere where a tiny crescendo, or the attenuation of one single note, can evoke a thrill of poignant surprise. Contrapuntal sections come forth with sturdy severity, and here, too, the effect is emotionally potent. Unfortunately, the second movement, while played well enough, does not sustain the internal

tension so notable in the first. It grows a bit slack from the mid-point on.

The four Schubert overtures on the second side were poorly chosen, I think, as neighbors to each other and to the symphony. Three of them begin in a slow, portentous manner which becomes a bit dull in sequential listening. And they do not really contain much exciting music. But, personally, I would want this record in my library for the symphony's first movement alone. It's special. L. T.

SCHUMANN: Carnival, Op. 9; Fantasia in C Major, Op. 17. Claudio Arrau (piano). PHILIPS SAL 3630 \$5.98.

Performance: Superb
Recording: Mediocre
Stereo Quality: Fair

SCHUMANN: Carnival, Op. 9; Kreisler-



YEHUDI MENUHIN

Someremarkableinsightsforthe"Unfinished"iana, Op. 16. Anikó Szegedi (piano). QUALITON LPX 11370 \$5.98.

Performance: Good try
Recording: Fair
Stereo Quality: Fair

Arrau and *Carnival* so obviously go together that it is a surprise to realize that it has been many years since a recording of the Schumann work by the Chilean pianist has been available. Arrau's playing of Romantic music owes little or nothing to the "tradition" (whatever that is), yet it is highly expressive and persuasive—romantic in the best general sense. He manages to be personal, and yet his insights come out of the music and the musical notation as we have it. Arrau makes wonderfully expressive sense out of details—phrasing nuances, cross-rhythms, rubatos, transitions; his playing is full of highly accented contrasts and colors. Yet he also manages a strong, big line that carries right across. I find a weakness here and there (details on request) but hardly anything serious. However, the ugly, metallic resonance of the recorded sound is distinctly unpleasant.

Anikó Szegedi is a young Hungarian pianist who has obviously been trained in the grand tradition. She plays as though she had been taught to play this way—not as if she had arrived at it through her own natural

growth and experience. Whereas Arrau differentiates everything, she uses the same rhetoric everywhere; she makes everything sound alike and equally meaningless. The Hungarian recording is clearer than the Philips although not, in its way, any more beautiful. E. S.

SIBELIUS: Symphony No. 2, in D Major, Op. 43. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 7337 \$5.98, ® MQ 1230 (7 1/2) \$7.98.

Performance: Free-wheeling
Recording: Good
Stereo Quality: Good

For me this performance was one of the less successful of those included in the 1968 album of the complete Sibelius symphonies under Leonard Bernstein's direction. Having listened to it again just now, my opinion is unchanged, and yet it is hard for me to put my finger precisely on what it is that misfires here. While my own bias is for a tightly controlled and proportioned reading of the D Major Symphony (Szell and Dorati among the currently available versions), I also recognize the immense effect that the free-wheeling approach can have when superbly brought off, with flexible tempos and phrasing approaching the Furtwänglerian. Koussevitzky (Bernstein's mentor) was the all-time master of this kind of thing when it came to the Sibelius Second. But, in a curious way, I sense that Bernstein has tried, in this recording, to steer a middle course between the "free" and the "controlled" approach and has wound up between two stools. It may also be that he has not yet developed sufficient conviction of the nature and merit of this music to take an all-out position one way or the other and to give it everything he has (which is a lot!) either in concert or on records.

The recorded sound here is bright, full-bodied, and amply resonant. D. H.

TAKEMITSU: Asterism (for piano and orchestra); Requiem (for string orchestra); Green; The Dorian Horizon (for seventeen strings). Yuji Takahashi (piano); Toronto Symphony, Seiji Ozawa cond. RCA LSC 3099 \$5.98.

Performance: Good
Recording: Good
Stereo Quality: Good

Toru Takemitsu, who is in his late thirties, belongs to the first generation of Japanese composers to achieve international standing. There is nothing particularly "Japanese" about any of this music, and, except for a certain expressive intensity, it would be hard to find much of a common denominator.

The Requiem for strings, the oldest work, uses a kind of post-Bergian expressionism. The most recent composition, *Asterism* for piano and orchestra (commissioned by RCA [!] and dedicated to Ozawa and Takahashi), is strikingly reminiscent of Messiaen's works for keyboard and orchestra. *Green*, subtitled *November Steps II*, was written in 1967; it is a dense, expressionist work suggesting some middle-generation European serialist. *The Dorian Horizon* for strings, written in 1966, is the second-oldest work on the record, yet it is the farthest out, a sonority piece with harmonics, rappings, slides, and clusters à la Penderecki or Ligeti.

It would be unfair, however, only to tick

off the obvious influences. These are all strong works, well made and expressive. In *The Dorian Horizon*, the imposition of this kind of expressionism on the Eastern European cluster-sonority style produces quite a striking and even individual effect. Good performances, and, except for the distant and wobbly piano, well recorded. E. S.

TCHAIKOVSKY: *Swan Lake*—complete (see Best of the Month, page 79)

WEINBERG: *Cantus Commemorabilis I* (see PUTSCHÉ)

COLLECTIONS

RECORDING OF SPECIAL MERIT

THE FABULOUS AMELITA GALLI-CURCI. Verdi: *Rigoletto*; *E il sol dell'anima* (with Tito Schipa, tenor); *Cavo nome*; *Tutte le feste al tempio*; *Piangi, piangi fanciulla* and *Lassù in cielo* (both with Giuseppe de Luca, baritone). *Il Trovatore*: *Tacea la notte placida*; *D'amor sull'ali rosce*. Mozart-Adam: *Ab, vous dirai-je, maman?* *Le nozze di Figaro*; *Non so più cosa son*. Rossini: *Il Barbiere di Siviglia*: *Una voce poco fa*; *Semiramide*: *Bel saggio lusinghier*. Bellini: *I Puritani*: *Qui la voce sua voiac*. *La Sonnambula*: *Ab! non giunge*. Auber: *Mignon Lasciant*: *L'éclat de rire*. Meyerbeer: *L'Etoile du Nord*: *Veille sur eux toujours*. *Dinorah*: *Ombra leggiera*. Delibes: *Lakmé*: *Dor'è l'Indiana bruna*. David: *La Pele du Brésil*: *Charmant oiseau*. Thomas: *Hamlet*: *Mad Scene*. Giordani: *Cavo mio ben*. Arditi: *Parla*. Rimsky-Korsakov: *Sadko*: *Chanson Hindoue*. Six other songs. OPERATIC ARCHIVES 1025/6 two discs \$10.00 (available from Operatic Archives, 23 Bleecker Street, New York, N.Y. 10012).

Performance: Much of it fabulous indeed
Recording: Good for its age

This is an extensive documentation of the recordings of the late Amelita Galli-Curci (1882-1963), long a glamorous figure on the American operatic scene. The collection covers the period from 1917 (immediately fol-

The Three Missing Measures in Columbia's Schumann Quartet Package

Columbia's package of Schumann chamber music with the Juilliard Quartet (D3S 806) received a deservedly laudatory review in *STEREO REVIEW* for February (p. 104). But I have learned from the Juilliard's first violinist, Robert Mann, that a certain number of production copies on the market are technically defective, in that side 3 (Record No. MS 7297/matrix No. XSM 138979-1A), containing the first two movements of Op. 41, No. 3, in A Major, lacks the three opening measures, beginning instead with the same phrase a fifth lower. Columbia Records has notified me that anyone who purchases a defective set may obtain a corrected replacement disc simply by informing the Columbia Records Customer Service Department, 51 West 52nd Street, New York, N.Y. 10019. D. H.

lowing her spectacular Chicago debut) to 1930, her last year at the Metropolitan. There are several unpublished items here which will delight veteran collectors; the *Rigoletto* finale, for one, and the acoustical (1923-1924) *Trovatore* arias, for another. (She re-recorded both arias electrically for HMV a few years later.) I don't believe Galli-Curci ever sang Leonora on stage, but I am told by William P. Seward, the producer of this release and the late artist's long-time friend, that she felt that dramatic sopranos were overpowering the music; the role, the creation of the "early Verdi" in her opinion belonged in the same category as Gilda and Violetta where voice quality was concerned.

Though the comprehensiveness of the collection is impressive, it is perhaps too com-

plete, for it contains recordings that do not present the artist in the most favorable light. Most of the selections are, of course, outstanding, and worthy of Galli-Curci's enduring fame. They reveal a sweet and even voice with a plaintive, poetic quality. She had a solid technique, and sang effortlessly "sul fiato" (on the breath) according to the best Italian teaching. Her runs, arpeggios, and staccati were produced with complete, and almost playful, ease. She exhibits a good trill in the Bell Song, but otherwise trills do not seem to have been her forte. The Mozart-Adam *Invitations*, Bellini's "Qui la voce," Meyerbeer's *Ombra Leggiera*, and the *Mignon Lasciant* Laughing Song are truly spectacular, and stand comparison with just about anybody's. And in Cherubino's air and
(Continued on page 99)

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Twenty-second 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, Editorial Production Assistant

MICHAEL MARK

By WILLIAM LIVINGSTONE

THE editors of *Stereo Review* receive frequent letters from students who volunteer their services as record reviewers or apply for jobs on the editorial staff. Almost all of these are answered with a gloomy form letter explaining how much training and experience are required and pointing out how few people earn their living in music journalism. In 1967, however, the Editor, William Anderson, received a letter from a student at the University of Minnesota that so impressed him by its common sense, earnestness, ambition, and determination that he wrote a personal reply offering the student some career-planning advice and inviting him to drop in for a chat the next time he came to New York.

The aspiring critic was Michael Mark, who after graduation came to New York in 1968 and happened to drop in for that chat at a time when applicants were being interviewed for the job of production assistant. Having had some production experience in college courses and realizing that newly minted college graduates are never offered major critical positions, Michael applied for the job and got it, thus embarking on his career in music journalism.

Michael was born June 11, 1945, in Minneapolis and was educated in public schools there. He was drawn to music while very young. "My parents were not musicians," he says, "but they were fond of music, and I heard it around the house on the radio and on records. My parents were not partial to any one kind of music, but they had many vocal records and those were my favorites. I particularly remember the Beecham recording of *Zauberflöte* and Bidú Sayão singing "Ab fors' è lui" from *Traviata* and *Bachianas Brasileiras No. 5*. When I was about nine, I became actively interested and be-



BOBYS PATCHOWSKY

gan collecting opera records myself. I started taking piano lessons and boning up on music."

Blessed with an unusually retentive memory, Michael remembered most of what he read about opera. Several people, impressed with his detailed knowledge of the subject, suggested that he would make a good contestant on one of the television quiz shows that were popular in the mid-1950's. With his mother's help he applied, and early in 1957 he was invited to appear as a contestant in the category of opera on *The Giant Step*, a quiz for pre-teens and early teen-agers. The grand prize was a four-year college scholarship.

Although he had seen only two operatic performances, Michael had learned so much from reading, records, and radio that he found the questions very easy, and after six weeks on the show, he had won a lot of prizes, including records, a hi-fi set, a tape recorder, and the scholarship. He performed so well as a contestant that later in the year he was invited to go on *The \$64,000 Question*. In two appearances he won \$16,000, which his parents thought was a lot of money for such a little boy. On their advice, Michael decided not to compete further and risk losing what he had already won. The money was invested for him in trust, and he returned to Minneapolis to a hero's welcome. "Later, when the scandal broke and it was revealed that some of the shows were rigged, I took a lot of good-natured ribbing," he says, "but I really knew enough to answer those questions and got no help from anyone."

In 1963 he enrolled at the University of Minnesota on the scholarship he had won. There he took a number of music courses to fill in a few nonoperatic gaps and participated in several college radio programs and theatrical shows. Aiming for a career in some

aspect of television, he entered the speech department. He was taking a minor in journalism, and in his junior year he began writing music reviews for the college paper. He did these so well that he was asked to pinch hit for the regular critic of the St. Paul *Pioneer Press* when there were conflicting concerts to cover. This success prompted Michael to reconsider his goals, and by the time he graduated, his decision to become the nation's number-one music critic was firm. He flew to New York, went to work in Sam Goody's tape department to sustain himself during his search for a permanent job, called on the editors of *STEREO REVIEW*, and joined the staff.

As production assistant Michael controls the traffic of copy between the editorial department and the printing plant. He secures pictures for illustrations, transfers the editors' corrections to layouts, and handles thousands of other details. He is responsible for laying out the Q & A and New Products columns as well as the sections for entertainment and tape reviews. With his wealth of operatic information he is a useful reference source for the editors, who have never caught him in a factual error.

ALTHOUGH I have not yet been asked to contribute reviews to the magazine," he commented, "I enjoy my work at *STEREO REVIEW*. Through handling the critical writing we publish and through working with experienced editors I have learned a lot that will be useful to me in my ultimate career as a music critic. I'm partial to the German operatic repertoire and late Verdi, but I like a lot of operas I don't rate as masterpieces, such as *Gioconda*. I want to be considered a vocal specialist, but I like and can write about many other kinds of music—Mozart, Beethoven, Schubert, the big symphonies of Mahler, Gilbert and Sullivan, and Viennese light music." He attends as many as six concerts or operas a week, but still finds time to listen to his record collection, which numbers more than 1,500 albums, excluding 78's.

For years Michael submitted questions to the opera quiz that is an intermission feature of the Metropolitan Saturday matinee broadcasts. None were accepted, but he never stopped trying. Five years ago one of his questions was chosen, and one has been accepted every season since. At the beginning of this year Michael included among his New Year's resolutions the achievement of national publication. Considering his kind of perseverance, you can expect to see his by-line in *STEREO REVIEW* and elsewhere before the year is out.

Ophelia's Mad Scene, Galli-Curci proves herself a mistress of expressive lyricism.

In the *Rigoletto* scenes, Galli-Curci is somewhat overshadowed by her partners, Tito Schipa (what honeyed phrasing!) and Giuseppe de Luca, but the *Traviata* arias are quite remarkable, with an interpolated high E-flat in "Tacea la notte." There are a number of easily produced E-flats and E naturals sprinkled about in these discs, but on the other hand the stories of her frequent flattings are also faithfully documented in *Cavo nome* and elsewhere, a badly intoned note sometimes compromising pages of glorious singing (there was no corrective tape splicing in those days). In sum, this is a collection of gems, some slightly flawed, mixed with some frills on the fourth side (and a *Chanson Hindoue* that should have been left in the vaults). The album is attractively produced and well engineered; it contains photos, program reproductions, recording data, and a transcript of a conversation between the artist and Mr. Seward, which appeared in this magazine in 1961. It fills the need for a generous documentation of this major figure in singing history. G. J.

RECORDING OF SPECIAL MERIT

IGOR KIPNIS: *The Harmonious Blacksmith (A Collection of Harpsichord Encores)*. Handel: "The Harmonious Blacksmith" (*Air and Variations in E Major, from Suite No. 5, Bk. I*); *Sarabande in D Minor (from Suite No. 11, in D Minor, Bk. II)*. Anon (16th Century): *Greensleeves*. Byrd: *Pavana, The Earl of Salisbury*. Bull: *The King's Hunt*. Anon (17th Century): *The Nightingale*. Purcell: *A New Ground in E Minor, Z. T682*. Croft: *Ground in C Minor, Z. D. 221*. Clarke: *The Prince of Denmark's March, Z. S125*. Chambonnières: *Chaconne in F Major*. F. Couperin: *Le Tic-Toc-Choc*. Rameau: *Tambourin; La Poule*. Daquin: *Le Coucou*. D. Scarlatti: *Sonata in E Major ("Capriccio"), K.20/L.375; Sonata in D Minor ("Pastorale"), K.9/L.413*. Albéniz: *Sonata in D Major*; J. S. Bach: *Prelude and Fugue No. 1 in C Major, BWV 846 (from The Well-Tempered Clavier, Bk. 1); Three Minuets (G Major, G Minor, and G Major), BWV Anh. 114, 115, 116, from The Anna Magdalena Notebook*. C. P. E. Bach: *Solfeggio in C Minor, Wq. 117, No. 2*. Mozart: *Rondo alla Turca (from Sonata No. 11, in A Major, K. 331)*. Beethoven: *Minuet in G Major, WoO 10, No. 2*. Igor Kipnis (harpsichord). COLUMBIA MS 7326 \$5.98.

Performance: **Brilliant and vivacious**
Recording: **Superb**
Stereo Quality: **Splendid**

The young American harpsichordist Igor Kipnis has recorded an absolutely enchanting collection of what the album cover calls "Harpsichord Encores," but which the liner notes correctly point out are not "encore pieces" in our twentieth-century sense, but small *pièces pour s'amuser* in the somewhat more elegant context of the seventeenth and eighteenth centuries. The ruling premise was, obviously, that the pieces should be small, civilized charmers—and this they are. Some offer bucolic pleasures by imitating chortles of birds, or hens, or other nice natural creatures. Others thrump along brightly in discreet exoticism, as does Mozart's *Rondo alla Turca*, or just play with inspired arpeggios,

as in the Bach Prelude No. 1 from the *Well-Tempered Clavier*. The premise of this recording is pleasure, but pleasure in the form of good music.

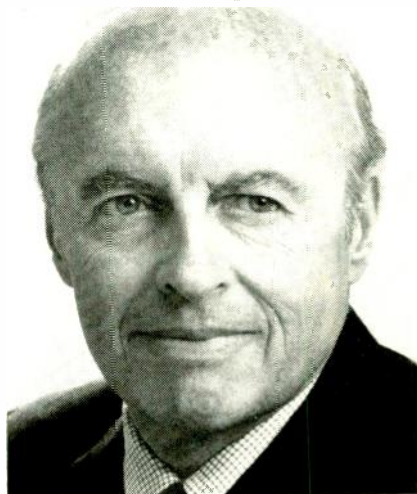
Mr. Kipnis, having chosen so delightful a set of pieces, has placed behind them the resources of one of the United States' finest harpsichordists. My, what fingers! Nothing falls by the wayside. Articulation, speed, phrasing, *élan*—it's all there. Everything sounds as fresh and clear as a country morning, and every note and every ornament are right where they belong.

I don't know what *you* play when you're tired of "heavy" stuff. I know what *my* choice is going to be. L. T.

RECORDING OF SPECIAL MERIT

ANDRÉ KOSTELANETZ: *Musical Evenings*. Britten-Rossini: *Soirées musicales, Op. 9*; Delius: *On Hearing the First Cuckoo in Spring*; Walton: *Capriccio Burlesco*;

Columbia



ANDRÉ KOSTELANETZ

A pert and charming musical "Promenade"

Gotovac: *Kolo*; Litolf: *Scherzo from Concerto Symphonique for Piano and Orchestra, No. 4, in D Minor*; Casals: *Saint Martin of Camigó*; Delibes: *Naila Waltz*. Theodore Lettvin (piano); orchestra, André Kostelanetz cond. COLUMBIA MS 7319 \$5.98.

Performance: **A lip-smacking menu**
Recording: **Excellent**
Stereo Quality: **Judicious**

When André Kostelanetz comes out of that kitchen where he cooks up all those schmaltzy musical recipes for three hundred strings and a harp to lead the New York Philharmonic through a happy "Promenade" concert at Philharmonic Hall, you'd hardly know it was the same chef. The present album is not just another collection of warmed-up leftovers from other records, or a program of popular overtures caught in the grooves like flies in amber. Although a good deal of what is played here is familiar, enough is not so to keep one's attention respectful throughout. The proceedings open with a brisk run-through of Britten's *Soirées musicales*, based on little pieces by Rossini including a march, a *canzonetta*, a *tivolese*, a *boléro*, and a glittering *tarantella* for a finale. They are pertly done. I rather expected Kostelanetz to err on the treacly side with the Delius pastorale that follows, but

he controls himself, and does some rather interesting work toward the end, when a violin is interwoven with the repeated motif of the cuckoo; I become more and more convinced that Beecham did not say the last word when it comes to interpreting the reveries of Delius. The Walton *Capriccio Burlesco* actually was commissioned by the New York Philharmonic and dedicated to Kostelanetz. It is a typically sparkling sort of Walton scherzo, racy, joyous, astringent, and complex, and the conductor brings it off dashing. Side two offers some spectacular playing, in the popular Litolf scherzo, by pianist Theodore Lettvin as well as by the orchestra; a reverent work by Pablo Casals inspired by a saint from his home town of Camigó; and a dreamy waltz from Delibes' ballet *La Source*. A charming, splendidly balanced program. P. K.

HERMANN PREY: *A Ballad Evening*. Schubert: *Die Bürgschaft*. Wolf: *Der Sänger; Der Feuerreiter; Der Rattenjäger*. Schumann: *Die wandelnde Glocke; Die beiden Grenadiere; Belsazar*. Hermann Prey (baritone); Konrad Richter (piano). LONDON OS 26115 \$5.98.

Performance: **Mostly very good**
Recording: **Good**
Stereo Quality: **Suitable**

What the otherwise informative liner notes (by Ann M. Lingg) fail to tell us is that this "Ballad Evening" is a transcript of an actual concert complete with applause and audience noises. Since the applause could have been edited out in this instance, I am somewhat puzzled. If London agrees with me that applause on a record is a potential source of annoyance, it should have been removed. If, on the other hand, the "on-the-scene" atmosphere is considered an asset, why hide that fact from the public? In any case, this is a minor problem compared to the absence of texts and translations, which, for a recital containing so many relatively unfamiliar songs, is inexcusable.

This review is going to get a little worse before it gets better. Schiller's *Die Bürgschaft* is one of the gems of German poetry, but not even Hermann Prey's impressive dramatic delivery can put it over as a song. Schubert's musical setting is dull not because he was only eighteen when he composed it (he performed miracles with *Erkönig* and *Gretchen am Spinnrade* at about the same time), but because a poem that requires a fifteen-minute musical treatment and a strophic construction as well proved too much even for a Franz Schubert.

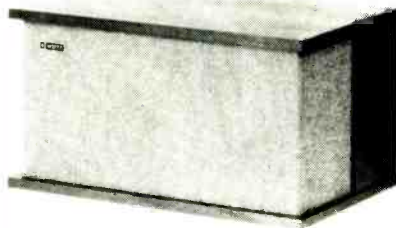
Aside from this noble attempt, Prey's work is generally satisfactory, though at times excessively mannered (I do not take to that artificially induced vibrato). But he exhibits constant growth as a dramatic interpreter, with gifts of communication that easily move from the gently humorous *Die wandelnde Glocke* to the ominous *Belsazar*, from the grisly *Der Feuerreiter* to the sardonic *Der Rattenjäger*. In these last two songs, Prey opts for comfortable tempos which enable him to *sing* the songs rather than declaim them. Much as I enjoy both renditions, I admit missing the frantic excitement Helge Roswaenge brought to his memorable version of *Der Feuerreiter*.

Accompanist Konrad Richter is a new name certain to be heard from again. Technically, the recording is very fine. G. J.

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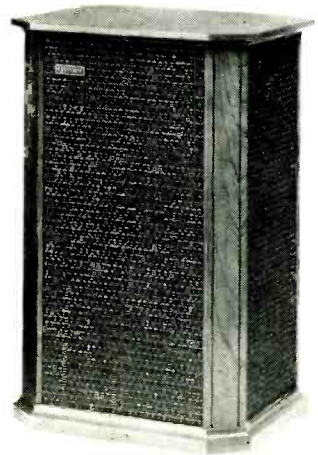
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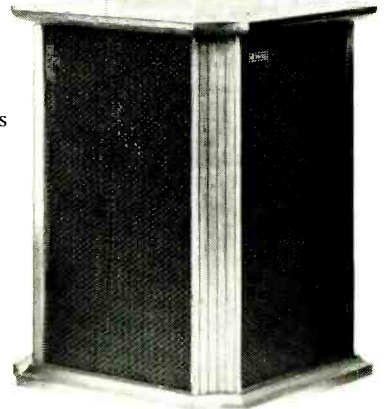
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ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

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

PAUL ANKA: *Life Goes On*. Paul Anka (vocals); orchestra. *Can't Get You Out of My Mind*; *Find My Way*; *Tell It Like It Is*; *Life Goes On*; *I Was There*; *Happy*; and two others. RCA LSP 4250 \$4.98, Ⓜ P8S 1511 \$6.95.

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

Anka wrote three of the songs here and two of them are excellent. *Life Goes On* and *Keeping One Foot in the Door* are good, solidly professional jobs. *Can't Get You Out of My Mind* is the most ambitious, but the least successful; it is reminiscent of a vest-pocket *MacArthur Park*, two years late. The remainder of the songs are by others, and though Anka performs them well enough, he seems to give special attention to his own material.

His voice sounds markedly different here than it has before. It has lost much of its adenoïdal quality and has a rougher, but rather bogus-sounding, edge to it now. There is some entertainment on this album, mostly because of his undoubted (and often misused) vitality, but there is not enough to warrant a dash to your record store.

Anka at present is in a peculiar position. He is a former teen idol who is trying to adapt himself to a new generation, and who, apparently because of the terms of his recording contract, releases discs steadily in the hope one will catch on. So far, none has. His compositions, however, have had much success, including the recent *My Way*, with which Sinatra made a hit. Now might be the time for Anka to make some big decisions. On the basis of his last few recordings, I doubt very much that he will make it as a performer with the young audiences of today—unless he is willing to withdraw for a time, as Dion did, and restudy and rethink his whole performing approach. What is putting off his audience now, I think, is okay in Las Vegas but couldn't interest the young people less. His song-writing, however, is solidly professional, and there is no reason why he should not continue it—but it too is in a more mature vein (which is all to the good, since there are so many mature performers around in need of good material). It just might be impossible for someone to

write for one age group and perform for another. If it is, I think Anka ought to make a commitment now in one direction or the other. P. R.

TIM BUCKLEY: *Blue Afternoon*. Tim Buckley (vocals); instrumental accompaniment. *Happy Time*; *Chase the Blues Away*; *I Must Have Been Blind*; *The River*; *So Lonely*; *Café*; *Blue Melody*; *The Train*. STRAIGHT STS 1060 \$4.98.

Performance: **Without peer**
Recording: **Add-a-pearl**
Stereo Quality: **Okay**

Tim Buckley is a dream that could only come true in California. His lyrics, voice, and mu-



TIM BUCKLEY
Mystical sadness given musical expression

sic are as bizarre as California's fruity religious cults and as pure and wholesome as a sunflower-seed salad. Again, just as I'm never prepared for California, I'm never really prepared for Buckley. Just when I think I can dismiss him as a passing fad, he strikes some of the purest notes of the present's truly original music. Buckley is not blues, he is not rock, he is not soul—Tim Buckley just *is*, and in just being, remains unique and without peer (maybe with the exception of that other unique Tim—Hardin). "Blue Afternoon" is a mystical and moody sadness that has been given musical expression. *Happy Time* is haunting, and so is *Chase the Blues Away*. In *I Must Have Been Blind*, Tim finds a whole new approach to the lover's lament. The arrangement of this song is as deadly and hypnotic as a cobra's dance. In *Café*, the voice gets lonelier and lonelier

until the record threatens to stop altogether. And *The Train* reminds you that Buckley can depart almost completely from sanity and drive himself crazily into the future. R. R.

CANNED HEAT: *Hallelujah*. Canned Heat (vocals and instrumentals). *Same All Over*; *Change My Ways*; *Canned Heat*; *Sic 'em, Pigs*; *Time Was*; *Do Not Enter*; and five others. LIBERTY LST 7618 \$4.98, Ⓜ B 7618 (33 $\frac{3}{4}$) \$6.95, Ⓞ LTR 4961 \$5.98, Ⓜ LTR 8961 \$6.98, Ⓞ C 0961 \$6.95.

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

Canned Heat is a good group with an apparently strong desire to make a social comment. Their comment is a bit obvious, as in *Sic 'em, Pigs*, which concerns the Los Angeles police and is about as subtle as a sandbag clout. The rest of the material, too, seems to try for a bold approach and succeeds well really only once, in the *Same All Over* track, which has a lot of force and vitality. This recording is really sumptuously produced and shows a lot of care and effort on everyone's part. This is a group that might do well to cut down on the *l'accuse* attitude and concentrate on their music and performance, both of which are, now and then, truly excellent. P. R.

FRANTZ CASSEUS: *Haitiana*. Barbara Perlow (soprano); Frantz Casseus (guitarist). *Merci Bon Die (Thank You, Dear Lord)*; *Nan Fond Bois*; *Dance of the Hounsiens*; *Ce Grand Matin (It's Early Morning)*; *Adieu Foulards (Farewell to Fancy)*; *Dance*; and six others. AFRO-CARIB 101 \$4.95.

Performance: **Gentle**
Recording: **Good**
Stereo Quality: **Good**

The paradox of Haiti is disheartening and puzzling. The island is one of the most beautiful in the Caribbean—indeed, in the world—and quite as beautiful are the people who inhabit it. The creole French they articulate is also beautiful; so are their paintings, and so is their music. But beauty cannot feed empty bellies or overthrow oppression. Haiti's history is a source-book of atrocities, tyranny, and tears. It is all the more touching, then, to hear this record of Haitian music, all composed by Frantz Casseus, but with roots deep in folk sources from his native land. Here are meringues, singing games, and a yearning piece called *Nan Fond Bois* wherein the singer longs for a land of flowers where people are handsome and dance to tranquil waltzes. Here also are songs based

(Continued on page 103)

Explanation of symbols:

- Ⓜ = reel-to-reel tape
- Ⓞ = four-track cartridge
- Ⓜ = eight-track cartridge
- Ⓞ = cassette

Monophonic recordings are indicated by the symbol Ⓜ; all others are stereo.

Stereo Review talks to **AL KOOPER**

Columbia Records



AL KOOPER is a very lean, very intense, very young man, and when called on, one afternoon recently, he was very serious . . . and very enthusiastic.

Kooper is a singer and organist, one of the founding fathers of the pop-music group Blood, Sweat and Tears—and he has been painted by Norman Rockwell. He is currently an a-&-r man in the contemporary area of Columbia Records' pop music division, and he has launched a big band that has raised eyebrows and blood pressures wherever it has appeared. But as excited as he is about the band, a development called EVR (Electronic Video Recording, the video tape cartridge that you'll soon play through your TV set) had him really touched off.

"I'm excited about the EVR," he said. "I just purchased a Sony home video tape unit. It's just limitless what you can do with it. And when it's made for the consumer, when a kid can go out and buy the Doors at the Hollywood Bowl in color, sound and picture, and just slip it in the machine and see it . . . that's *really* going to shake up the business. I don't know how important the recording studio will be then. It's going to really knock it down a little bit. I think that in-person will be the thing. I don't know how many people could sit and watch you sitting in the studio working. That might work one time, maybe.

"Naturally, with the advent of video, everything'll be changed around. Things that'll be comparable to operas will take place. I keep putting off writing extended works . . . I keep fragmenting them and making them songs. I've got to admire Pete Townshend, the guy from the Who. He wrote what they call a rock opera, but it's really a cantata. Opera denotes actually performing the story, which they don't do. And it's incredible! Anybody else could have done it, but everybody else just sat down and said, 'Jesus, this is going to take forever to do and I just don't have the time' or 'I just won't do it.' He actually did it."

Working both sides of the recording microphone, Kooper finds that he is listening to a phenomenal amount of recorded work. "Primarily rock-and-roll," he notes. "I listen to most albums that come out if they have some kind of merit along the line. I have a huge record collection. I buy everything that comes out. You don't have to do it. There are two ways to do it: that way and the way of not listening to anything else, which is also valid. Paul Simon is like that. He doesn't listen to anything. And it works, obviously. I wish I could do that, but I'm too interested in what everyone else is doing.

"I don't listen to much outside of rock. I listened to jazz from 1960 to 1964. The [Maynard] Ferguson band of 1960-64 was my favorite big band that ever lived. They *killed* me! It was responsible for Blood, Sweat and Tears.

"I heard everything that you could hear except there was only one person I wanted to keep listening to who was changing—Coltrane. But the rest of it . . . everyone just kept repeating themselves in one way or another. I figured that I had heard it all and kept listening to Coltrane, and packed it in. And so I stopped. I don't listen to jazz at all any more. It's depressing, actually. I liked it then, but it doesn't sound any better—and in many ways worse—now. Except for Don Ellis' band, which reminds me of Ferguson's band—which reminds me of Kenton's band. It's in the tradition of tomorrow and entirely listenable."

HE paused to answer an urgent phone call. A glance around his office, catty-corner from John Hammond's on the eleventh floor of the CBS building, uncovered a song-in-progress on the piano. Its title was as straightforward as its author: *I Will Never Let You Down*.

"As a composer," Kooper mused, "I really don't think about recording at all. Except that when I write a song I write an arrangement with it, you know, in my head. I write mostly for myself because I'm not supporting myself writing anymore. You really have to prostitute yourself, and I went all through *that*. And it's better because I can say what I want to say and it makes sense coming out of my mouth. I don't write as much, but what I write now I'm much more proud of than what I did before.

"Studios are in the process of a very big change," he said, coming to roost on the subject of recording. "They're expanding to eight-track and sixteen-track, and upward to infinity. This will allow a certain amount of experimentation and individualism in recording. I want to do a montage of voices all my own. You can put at least thirty-two voices on it. I want to do a chorale. That's been done before, but the separation and the balance and the stereo effect would be staggering.

"A lot of rock groups are starting to record in *natural* stereo. Instead of putting the drums on the right and the piano on the left, they're miking the band across and recording it on eight tracks or sixteen tracks. They use four tracks for the drums, so that when you hear it there's a high hat on the right and the bass drum in the middle and the snare over here.

"The Chicago Transit Authority recorded that way. Oh, it's just *incredible!* It's all in the group. Nothing's added. It's wild! It'll *kill* you! And this is recorded beautifully. The most beautiful sound you'll ever hear on a rock album."

And these are just a few of the enthusiasms of Mr. Al Kooper, here and now. Later ones, without a doubt, you'll be hearing about as they happen.

—Dom Cerulli

on the chants of voodoo, ballads of girls possessed by spirits, humble prayers in gratitude for falling rain that makes corn grow to feed hungry children. All are performed in a rich soprano by Barbara Perlow, with notable sensitivity to the gentle qualities of these charming pieces—so much in keeping with the character of the people who inspired them. P. K.

JOHN DENVER: *Rhymes and Reasons*. John Denver (vocals and guitar). *Yellow Cat; Leaving, on a Jet Plane; Circus; When I'm Sixty-Four; Daydream*; and nine others. RCA LSP 4207 \$4.98, Ⓟ P8S 1531 \$6.95.

Performance: **Slick**
Recording: **Good**
Stereo Quality: **Good**

John Denver sounds to me like a poor man's Nilsson, although he seems to lack the performing warmth of Nilsson and he writes little of his own material. There are two attempts at humor: *The Ballad of Spiro Agnew*, a seven-second band, the complete lyrics of which are as follows: "Now let me tell you about Spiro Agnew and all the wonderful things he's done. . . .", and *The Ballad of Richard Nixon*, which is seven seconds of silence. It's the sort of thing that probably goes over well in clubs but falls a bit flat on records. Denver tries out the Beatles' *When I'm Sixty-Four* but manages only a frail imitation of that jolly little number. Denver's voice is itself good enough, but the production job by Milt Okun is too glossy and too slick for this kind of music. Actually the best thing here is Denver's performance of his own song *Rhymes and Reasons*, which has an intelligent lyric and shows a nice talent for composition. P. R.

FERRANTE AND TEICHER: *Tenth Anniversary—Golden Piano Hits*. Ferrante and Teicher (duo-pianists); orchestral and choral accompaniment. *Tonight; The Windmills of Your Mind; Tara's Theme; More; Oliver; The Impossible Dream; Theme from "The Apartment"; Aquarius; Lara's Theme; What Now, My Love; Greensleeves*; and eleven others. UNITED ARTISTS UXS 70 two discs \$5.98, Ⓟ UAR 8163 and 8164 \$6.95 each, Ⓞ K 0163 and 0164 \$5.95 each.

Performance: **Interminable**
Recording: **Fair**
Stereo Quality: **There**

You think you know Mozart's Piano Concerto No. 21, in C Major—the music from *Elvira Madigan*? Wait until you hear how Ferrante and Teicher have fixed it up; it's like a brand-new piece—Venus with arms! You've heard *Greensleeves*? Yes, but have you heard it in three-quarter time on two pianos? And maybe you think you know *What Now My Love*? Sure. But imagine it to the rhythm of Ravel's *Boléro*. These and other thrills are in store for the purchaser of the two-record set United Artists has put out for release to a lucky public on the occasion of the tenth anniversary of the recording debut of this duo. On this, their sixty-first record album, a full chorus and orchestra join the celebration, and listening to it is like sitting in a half-darkened movie house waiting for the movie to start, only it never does. Muffled by the curtains you expect to part momentarily come the strains of *Greensleeves*, of *Elvira Madigan*, of *Exodus*, of *Tara's Theme* and *Lara's Theme* and *Moon*

River from *Breakfast at Tiffany's* and *More* from *Mando Cane*, and you look at your watch and wonder if the projectionist went out for dinner and never came back, but the music just goes on and on, the lights never go down, and the picture never gets shown. And so it proceeds for four interminable sides. I didn't think it was possible to water down *Aquarius* or turn *The Windmills of Your Mind* so slowly that they come to a standstill, but let me assure you Mr. Ferrante and Mr. Teicher are fully equal to this and any other challenge in the *Kitsch* sweepstakes. From Mozart to McCartney, all falls before their progress like landmarks before bulldozers. P. K.

RUTHANN FRIEDMAN: *Constant Companion*. Ruthann Friedman (vocals and instrumentals). *Piper's Call; Fairy Prince*



LIGHTNIN' HOPKINS
Marvelously topical and original blues

Rainbow Man; Too Late to Be Mourning; Ringing Bells; Denny; Look Up to the Sun; and six others. REPRISÉ 6363 \$4.98.

Performance: **Hauntingly pleasant**
Recording: **Fine**
Stereo Quality: **Fine**

Have you ever been thirsty when it seemed that the only thing that might quench that thirst would be a long drink of crystal-clear branch water? Ruthann Friedman is just as pure and satisfying. She is so refreshing that she made me remember that lovely, clear, poetic lyrics attached to simple melodies, accompanied on an old-fashioned wood guitar, can often be the only answer for a certain musical longing. Miss Friedman is first and foremost an exceptional poet, and fortunately, also a fine composer. Her voice is thin and reedy, but she sings as best she can and succeeds in being haunting. Already I play this record over and over; it has become a constant companion in those early-morning hours when I don't want to be entertained, yet don't want to be lonely. I cannot predict this artist's future. I have no idea whether this record or any part of it will become tomorrow's hits or standards. I somehow doubt it, for Ruthann's accomplishment owes much to innocence, and the world today is too sophisticated to lend support to innocence. But in Ruthann's case I'd like to lend it a lot of mine. R. R.

JAKE HOLMES. Jake Holmes (vocals, rhythm guitar, piano); Ted Irwin (lead guitar); Weldon Myrick (peddle steel); David Bricks (rhythm piano); Kenny Buttrey (drums and narrations); Ted Irwin arr. *How Are You; The Very First Time; Emily's Vacation; A Place; A Little Later*; and six others. POLYDOR 24-4007 \$4.98.

Performance: **Music-poor, word-rich**
Recording: **Fine**
Stereo Quality: **Standard**

Now, take Emily. Emily "sits by the side of the road, takes candy from strangers, and rides in their cars." One has the feeling that Emily is headed for trouble if she hasn't run into it already. But she's such a nice, life-loving girl—even if maybe she does try too hard! Then there's Virginia. She wants to know all about religion, and the answer she gets is, "Yes, Virginia, there is a God, even though Father Murphy and 'Mrs. Murphy' are late for mass because they're still at the analyst's." Emily, Virginia, and a certain Beautiful Girl, to whom Mr. Holmes finds it necessary to say goodbye in one of his more affecting numbers, are all heroines of unpretentious original songs with intelligent lyrics but ideas so immature they have pimples on them. Mr. Holmes is one of those professional adolescents whose albums are adorned with snapshots of themselves and whose songs are exercises in innocence. What saves Mr. Holmes from mediocrity is certainly not his tunes, which are hopelessly banal, nor his singing style, which falls somewhere vaguely between country-white and Leadbelly-black, but his way with words. In *A Place*, for example, he finds himself yearning for that utopia of the mind where "longing is not too long" and "streams of consciousness run clear." He describes his quarters as a "suitcase room" in a lyric that is a vivid study in the quality of youth's impermanence: "The place sure needs a woman's touch. Come to think of it, so do I." There is always a literate quality, making one hope that someday this frank and fresh-sounding youngster might put away his guitar and pursue what would seem a promising career as a lyricist. The present record, at any rate, is presentable, good-humored, and moderately appealing. P. K.

RECORDING OF SPECIAL MERIT

LIGHTNIN' HOPKINS: *Lightnin'!* Lightnin' Hopkins (guitar and vocals); Francis Clay (drums). *Hold Up Your Hand; My Starter Won't Start This Morning; What'd I Say; One Kind Favor; Baby Please Don't Go; Trouble in Mind; Annie's Blues; Baby; Little and Low; I Hear You Callin'*; and ten others. POPPY PYS 60002 two discs \$9.96.

Performance: **Great blues**
Recording: **Excellent**
Stereo Quality: **With reservations, okay**

Lightnin' Hopkins probably has recorded more frequently than any other living blues performer. And he's still going strong. Much of his work in recent years has been poorly produced, badly recorded, and lacking in musical consistency. Not so this time. With two full discs, he has plenty of room to stretch out, take a closer look at familiar numbers like *Mojo* and *Hello Central*, and give us a healthy sampling of his sometimes underrated guitar playing. Unlike so many

(Continued on page 104)

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other blues performers whose roots are deeply planted in the traditional sources, Hopkins is not difficult for the listener unfamiliar with basic black blues.

True, his rhythms are not always as precise as one might hope for, and his chords sometimes follow rather haphazard patterns. But his lyrics are clear, his original blues stories are often marvelously topical, and his mastery of the slipping, sliding lines of the Mississippi guitar style is constantly fascinating. About the only objection I have is to the exaggerated stereo placement. Otherwise, the sound is superb. *D. H.*

RECORDING OF SPECIAL MERIT

B. B. KING: *Completely Well*. B. B. King (guitar and vocals); Herbie Lovelle (drums); Paul Harris (keyboards); Hugh McCracken (guitar); Gerald "Fingers" Jemott (bass); others. *So Excited; No Good; You're Losin' Me; What Happened; Confessin' the Blues;* and four others. BLUESWAY BLS 6037 \$4.98, (8) BLW 851 6037 \$6.98, (C) BLW 551 6037 \$6.98.

Performance: The Blues King in peak form

Recording: Very good

Stereo Quality: Very good

After spending much of his life playing one-nighters across the length and breadth of the United States, B. B. King, the acknowledged master of the blues guitar, is finally coming into his own. He has had an enormous influence upon his black contemporaries and upon the many young white blues imitators. Few fail to acknowledge their debt to King, but only recently has he begun to get the attention (and the money) that has come the way of other players whose abilities often are vastly inferior to his.

This new collection should win him more friends. It's a fairly typical King set, heavily drenched in blues, but with more diversity within the style than one would have thought possible. Regardless of tempo or form, King makes the music his own, and even old tunes like Jay McShann's classic *Confessin' the Blues* and the standard *The Thrill is Gone* come to life when touched by King's near-magical musical energy.

If you haven't yet gotten into his music, "Completely Well" will provide a fascinating roadmap. And, of course, if you love King's music as much as I do, this will be an indispensable acquisition. B. B. King at his best is a hard experience to match. *D. H.*

AL KOOPER: *Kooper Session*. Al Kooper (piano, organ, guitar, ondioline, vocals); Shuggie Otis (guitar); other musicians and singers. *Bury My Body; Double or Nothing; One Room Country Shack; Lookin' for a Home;* and three others. COLUMBIA CS 9951 \$4.98, (8) HC 1239 (3/4) \$6.98, (8) 18 10 0842 \$6.98, (C) 16 10 0842 \$6.98.

Performance: Features a fine young guitarist

Recording: Very good

Stereo Quality: Very good

In his seemingly tireless search for the Great Gimmicks of the Western World, Al Kooper occasionally discovers something more than fool's gold. Here's an example. Shuggie Otis is the name, guitar is his game, he's fifteen years old, and he comes by his talent quite naturally, since he is the son of one of the pioneer all-around blues performers of the middle Fifties, Johnny Otis.

Shuggie hasn't come near the full expression of his talent yet. Unlike drummer Tony Williams, he is not so much a prodigy as a fertile, growing young talent. And whether that talent is extraordinary enough to warrant major recording exposure at this point in its development (he has been featured on an earlier recording also) is questionable. Kooper, who himself plays organ, piano, guitar, and ondioline on this record, hedges somewhat by including four songs on the record's first side which make sparing use of Otis' playing. *Bury My Body*, a Kooper original, makes an unfortunate attempt to duplicate genuine gospel fervor, and falls far short of the mark. More interesting are tunes by Booker T., Little Buster, and Mercy Dee Walton. As with most Kooper dates, however, many tracks are overextended.

The record's second side (subtitled "The



B. B. KING

Near-magical energy for blues standards

Blues") is a jam, with two long improvisations taking up most of the space. Otis is displayed to considerable advantage, playing with a nasal string sound and a sharply accented articulation that owes much to B. B. King. It would be too much, I would say, to expect substantial originality from Otis at the age of fifteen, but he comes up with a few gems—isolated phrases here and there, double-time passages, *etc.*—that give potent evidence of his potential. *D. H.*

MABEL MERCER: *Second Town Hall Concert*—with Bobby Short (see Best of the Month, page 80)

RECORDING OF SPECIAL MERIT

GEORGE MGRDICHIAN: *Now Sounds of the Middle East*. George Mgrdichian and His Ensemble; George Mgrdichian (oud); Menachem Dworman (guitar); Moulay Al Hafid (dumbeg); Lou Mavrogian (bass). MONITOR MFS 709 \$4.98.

Performance: Up with the oud

Recording: Excellent

Stereo Quality: Adds ambience

Mr. Mgrdichian not only boasts a name that defies the typewriter keyboard but also plays the oud—an eleven-stringed instrument "plucked with the shank of a feather from the wing of a Turkish eagle"—which sounds a little like a Spanish guitar. Accompanying

him are Menachem Dworman, who was born in Tel Aviv, once ran an Israeli coffee shop in New York, and is a mean man with a standard guitar; Moulay Ali Hafid, who taught himself to play the dumbeg in his native Morocco, and Lou Mavrogian, a New Yorker of Greek origins and a veteran bass player. They make beautiful music together, interspersing Turkish and Armenian and Greek folk material with Middle-Eastern versions of such Western hits as John Lennon and Paul McCartney's *Yesterday* and medleys of ballads popular in Israel. The result is a varied and lively program that evokes the atmosphere of a Middle-Eastern café—in one of which, as a matter of fact, the producers discovered Mr. Mgrdichian and his oud. P. K.

MICKEY NEWBURY: *Looks Like Rain.* Mickey Newbury (vocals and instrumentals). *Write a Song a Song/Angeline; She Even Woke Me Up to Say Goodbye; I Don't Think Much About Her No More; T. Total Tommy;* and four others. MERCURY SR 61236 \$4.98.

Performance: Soft country soul
Recording: Good even when it rains
Stereo Quality: Good

Some people will consider Micky Newbury and this "Looks Like Rain" album pure country corn. There's no denying the country origin of Mickey's music and lyrics and the sound effects of rain and trains used throughout could be called corny. But I love it. Corny or not, I find the effect used around Newbury's sad love songs effective—as when, at the end of *I Don't Think Much About Her No More*, there is a moment's silence and then a rumble of thunder rolls over the stereo and almost inaudibly the speakers fill with the hard rain of a summer storm. The gimmicks on this album work mainly because Mickey Newbury writes and sings very fine songs. His lyrics are hard, concise, and often gentle; they describe perfectly the pain and pleasure of his Texas origins. His melodies are infectious and simple to grasp. Sometimes Mickey whistles a trailing phrase, but mostly he sings in a soft, richly accented twang that seems to come straight from his heart to his vocal cords. This is one of the warmest country-western-soul albums I've heard recently—I enjoyed it from beginning to end. R. R.

RECORDING OF SPECIAL MERIT

THE PENTANGLE: *Basket of Light.* The Pentangle (vocals and instrumentals). *Light Flight; Once I Had a Sweetheart; Spring-time Promises; Lyke-Wake Dirge; Train Song;* and four others. REPRIS 6372 \$4.98, Ⓡ B 6372 (3/4) \$6.95, Ⓢ SRM 6372 \$6.95, Ⓢ CRX 6372 \$5.95.

Performance: Acoustic rock-folk-jazz
Recording: Very good
Stereo Quality: Very good

I don't suppose it will come as a surprise to any of my regular readers that I'm a Pentangle freak. Their use of acoustic guitars and string bass at a time when pop music has gone passionately electronic is a powerful reminder that good musicianship can do quite well without artificial assistance.

Pentangle's newest outing is every bit as fine as their previous work—maybe better. Once again, they mix traditional melodies

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with modern jazz rhythms and unusual meters. *Once I Had a Sweetheart*, *The Cuckoo*, and *House Carpenter* are lovely examples of the way Pentangle finds new adventure in old folk tales. Their own songs are equally fascinating: *Light Flight* bounces back and forth in deceptively easy fashion between 5/8, 7/8, and 6/4; *Train Song* includes authentic-sounding acoustic train effects from Danny Thompson's bass; *Hunting Song* and *Springtime Promises* use mysterious imagery from the cool English countryside.

Guitarists Bert Jansch and John Renbourn, the heart and soul of Pentangle, get better and better; clearly, the blandness of their recent individual outings only underlines the catalytic effectiveness of their musical interaction. Singer Jacqui McShee has been the group's only weak spot in the past, but her sometimes monochromatic sound is finally coming colorfully alive.

So let me repeat that I dig Pentangle more than ever. "Basket of Light" confirms my feeling that they are one of the best groups in anybody's music scene. I suspect they are going to have a considerable impact upon the pop sounds of the Seventies. *D. H.*

RED BEANS AND RICE: *Red Beans and Rice*. Ray Draper, Phil Wood, Richard Appian, David Dahlsten, Bob Hogans, Tommy Trujillo, Ron Johnson, Paul Lagos, and Rodney Gooden III (vocals and instrumentals). *Happiness; Empty Streets; Trilogy; Gentle Old Sea; Let My People Go; Mess Around; Home; If You Ever Wanna*. EPIC BN 26461 \$4.98, © N18 10204 \$6.95.

Performance: Hysterical but honest
Recording: Excellent
Stereo Quality: Alive

Red Beans and Rice have opened for business somewhere in the Beverly or Hollywood hills of Los Angeles, where they are busy turning out "music for the soul" and poems about hippies at a great rate. Whatever this funky group may lack in finesse it certainly makes up in energy, frantically philosophizing about the dismalness of slums, the "salty wisdom" of the sea, and the dangers of "messing around." The arrangements, which feature the droll sound of a fluegelhorn and are almost too clever and complex for the songs they adorn, are nevertheless more original and genuinely musical than those concocted by many of their competitors.

Their shrill, uninhibited soul version of *Let My People Go*, may, for all I know, open up a whole new future for the Negro spiritual. They also have brought it up to date by changing the opening line to "When Egypt was in Israel land" instead of the other way round. Mr. Draper, who is in charge of the group's fluegelhorn and also wrote the liner notes for this record, considerably has provided each performer's Zodiacal sign along with a list of the instruments he plays. *P. K.*

RENAISSANCE. Renaissance (vocals and instrumentals). *Kings and Queens; Innocence; Island; Wanderer; and Bullet*. ELEKTRA EKS 74068 \$4.98.

Performance: Tradition meets innovation
Recording: Excellent but strange
Stereo Quality: Excellent

This is a fascinating record by a group of four mop-headed boys and a girl who seem to want to bridge the gulf between popular

and classical music by a curious sort of experimentation. Each of these numbers is fairly long—two run over ten minutes apiece—and thus they provide the opportunity for a certain amount of musical development. (Usually on pop records such length leads only to monotony and self-indulgence on the part of the players.) *Kings and Queens* is a cross-breed of Baroque and Spanish styles with a kind of rock beat that is thoroughly with it, but never really aggressive; there is a refinement and elegance here that can quite take your breath away, and electronic effects are employed with unusual subtlety. In this and other numbers there are islands of choral singing that emerge from amidst seas of instrumental sound, but the voices seem to come from deep within the instrumental pattern—as though the words were meant to be overheard rather than heard (in-



SANTANA
A gloriously way-out group

deed, it is not easy to make out what they are without straining). In *Wanderer*, which is only a four-minute effort but the most remarkable thing on the program, a Beethoven piano sonata (the "Patbétique") emerges from the mists of a moody ambience; variations and latter-day effects are worked upon it; the piano dissolves and the piece ends oddly, yet in a satisfying way. *Bullet*, as you might expect, is fairly harsh stuff, with words scattered through it in the abstract way they might be used as part of the design in a Cubist canvas. There is a weirdo ending of funeral bells, ominous and overwrought and almost pat in its implications, yet in a way inevitable and therefore right. In the credits, Keith Relf and Jim McCartney are described as supplying "all basic melodies and lyric ideas," and to John Hawken and Louis Cennamo are attributed the "classical interpretations, riffs and ideas." I think they are onto something. *P. K.*

RECORDING OF SPECIAL MERIT

SANTANA. Santana (vocals and instrumentals); Albert Gianquinto arr. *Waiting; Evil Ways; Shades of Time; Savor; Jingo; Persuasion; Treat; You Just Don't Care; Soul Sacrifice*. COLUMBIA CS 9781 \$4.98.

Performance: Savage and brilliant
Recording: Good
Stereo Quality: Good

Bongo, bongo, bongo—these six boys have surely left the jungle, but they've also brought it with them. Shades of sweet and lovely, squeezed out of a modern electric organ, open this Afro-Latin super-trip. After a few bars, it's not sweet and lovely at all, but an evil seductive introductory number called *Waiting*. Thus started, Santana proceeds to present a first album of fierce proportions. Drums and organ, plus guitars, rise to strange and eerie crescendos. Suddenly, soft soothing voices caress the lyrics of *Evil Ways*, but the beat is firmly held in a Cuban meringo cha-cha. Hey, look! I still remember how to mambo. But what are they doing to my head? These guys are dangerous. I think they've blown my mind. You'll still be dancing when they're finishing up *Shades of Time*, but your style will be closer to that of an Amazonian head-hunter.

Beneath the froth of Afro frenzy, some really great jazz piano solos can be heard. These delightful though rare take-outs are spliced in between the speedier segments of pure acid rock. Santana is both gloriously eclectic and trashily earth-bound. In music of this genre, that's just about an unbeatable combination. R. R.

BOBBY SHORT: *Second Town Hall Concert*—with Mabel Mercer (see Best of the Month, page 80)

LEROY VAN DYKE: *LeRoy Van Dyke's Greatest Hits*. LeRoy Van Dyke (vocals); chorus and orchestra, Jim Helms arr. and cond. *Big Man in a Big House*; *Louisville*; *Wrong Side of the Track*; *Be a Good Girl*; *Walk on By*; and six others. KAPP KS 3605 \$4.98.

Performance: Overgrown country boy
Recording: Modern maize
Stereo Quality: Not obvious

Little did I know when I left Louisiana, after a fairly sophisticated education and having acquired a love for jazz, show tunes, and the classics, that I would some day have to review at least one anachronistic hillbilly singer each month. Well, as LeRoy Van Dyke sings: "Shut the window when it's raining 'till the sun comes shining through."

When LeRoy sings *Walk on By*, it's not the overplayed but still tuneful Bacharach-David hit made famous by Dionne Warwick. No, it's a redneck's warning to a girl he's not supposed to know because he belongs to another: "Walk on by—wait on the corner—I love you—but we're strangers when we meet," he twangs.

Mr. Van Dyke is not totally old-fashioned, since he forgoes accompanying himself on an unplugged wood guitar. He surrounds his corn-liquor lyrics with a swelling Johnny Mann-type chorus and a bank of whining violins, instead of the fiddler-in-the-hay-rick solo so indigenous to country-and-western. This foolish musical advancement leaves LeRoy without even the die-hard *aficionados* of c-&-w, the ones who like this music as pure as home-made white lightning. (They don't want it all hoked up with artificial coloring.) I hope LeRoy has a large family and his hometown radio station is prejudiced enough to still be listening to their local boy-made-good. But somebody must be left in them thar hills who thinks LeRoy's music is getting real uppity. R. R.

(Continued on next page)

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JAZZ



RAN BLAKE: *The Blue Potato and Other Outrages*. . . . Ran Blake (piano) *God Bless the Child*; *Three Seeds*; *The Blue Potato*; *All or Nothing at All*; *Fables of Faubus*; and seven others. MILESTONE MSP 9021 \$5.98.

Performance: Impressionistic piano stylings
Recording: Excellent
Stereo Quality: Good

Ran Blake is a man caught in a time warp, trapped in a present that does not value the uniqueness of his talents. His music is concerned with dynamic contrast and textural sparseness at a time when audiences demand loud, intense, and passionately dense music. His piano lines float in suspended space during an era when pulsating surges of rhythm are at the heart of contemporary music. But Blake goes his own way, creating utterly unique interpretations of originals, standards, and jazz tunes—interpretations that sometimes are so obscure that the original tune is virtually impossible to identify.

Because I am enough of a contemporary listener to be put off by what seems to me to be excessive passivity, I can only take it in small doses. But there is no denying that, at the right time and place, Blake's music can get into your head and do strange things. I can recommend this album only with reservations, but Blake is a performer you should not ignore. *D. H.*

CHARLIE HADEN: *Liberation Music Orchestra*. Charlie Haden (bass); Perry Robinson (clarinet); Gato Barbieri (tenor saxophone, clarinet); Dewey Redman (alto and tenor saxophones); Don Cherry (cornet, flutes); Mike Mantler (trumpet); Roswell Rudd (trombone); Bob Northern (French horn, percussion); Howard Johnson (tuba); Paul Motian (percussion); Andrew Cyrille (percussion); Sam Brown (guitar); Carla Bley (piano). *The Introduction*; *Song of the United Front*; *El Quinto Regimiento*; *Los Cuatro Generales*; *Viva la Quince Brigada*; and six others. IMPULSE AS 9183 \$5.98.

Performance: Jazz meets protest music
Recording: Good
Stereo Quality: Good

The generation of jazz musicians that came to prominence in the mid-Sixties was more politically aware—at least in public—than the performers who preceded them. It is appropriate, therefore, that this curious collection of new and old protest music is played by some of today's finest young jazzmen.

The old material is the most fascinating. Hanns Eisler's *Song of the United Front*, *El Quinto Regimiento*, *Los Cuatro Generales*, and *Viva la Quince Brigada* all stem from the Spanish Civil War. Played in fairly straight fashion, and juxtaposed with excerpts from the sound track of the film *To*

Die in Madrid, these bits and pieces blend into a surprisingly effective musical crazy-quilt. The strangely naïve, sentimental melodies find unexpected new life in the highly personal tone quality of the jazz musicians who play them here.

The newer pieces don't reach me as well, especially when they are dominated by Carla Bley's lifeless arrangements. Fortunately, they allow plenty of room for improvisation, with the leader, cornetist Don Cherry, and saxophonist Dewey Redman using the space especially well.

A moderately successful collection, then. At a time when "concept" recordings usually are shorter on invention than gimmickry, here's a set that is honest, direct and worthwhile. And if the politics bother you, sit back, and listen to the music. *D. H.*

RECORDING OF SPECIAL MERIT

PHINEAS NEWBORN, JR.: *Please Send Me Someone to Love*. Phineas Newborn, Jr. (piano); Ray Brown (bass); Elvin Jones (drums). *Please Send Me Someone to Love*; *Rough Ridin'*; *Come Sunday*; *Brentwood Blues*; *He's a Real Gone Guy*; *Black Coffee*; *Little Niles*; *Stay On It*. CONTEMPORARY S7622 \$5.79.

Performance: Super modern jazz piano
Recording: Very good
Stereo Quality: Excellent

Good news: bebop is alive and well in the hands of Phineas Newborn, Jr. Difficult as it may be to believe in these days of jazz-rock and folk-blues, of social significance and musical protest, there are still a few people around playing good old Charlie-Parker-style bebop, unaffected by passing fashions or contemporary trends. Newborn is one of the very best.

He's been around for awhile, and was usually listed in the top strata of the jazz polls in the middle and late Fifties. A lot of listeners, however, mistakenly heard him as a kind of second-line Oscar Peterson—all technical fireworks—and overlooked his solid improvisational skills. They would do well to listen again, and discover how much vitality Newborn distills from the familiar patterns of post-World War II jazz.

First of all, Newborn is indeed an astonishing technician. Quite simply, he can play anything that comes into his head, and some of the musical flashes that zip through his synapses are very tough finger-snappers. Ella Fitzgerald's hit from the Fifties, *Rough Ridin'*, is a virtual lexicon of bop piano, with Newborn producing fleet single-note lines, sliding blues licks, and—wonder of wonders—that old Shearing favorite, locked-hand block chords. In *Brentwood Blues* he musters up all his dexterous artillery, playing, at one point, quadruple-time (that's double double-time) runs. And unlike other technique-heavy players who come to mind, Newborn plays well at slow tempos, too. On *Come Sunday* and *Black Coffee* he recalls the blues-drenched chromatic pianistics of Art Tatum, dancing lightly in and out and around the shapes of the basic melodies.

Is there still room for the kind of playing Phineas Newborn, Jr. does? I hope so, because if there isn't, we're going to have some pretty big gaps in our musical experience. And that would be an unnecessary loss. Find out for yourself: dig Newborn. *D. H.*

STEREO REVIEW

FOLK



THE CRITICS GROUP: *Waterloo—Peterloo*. The Critics Group: Frankie Armstrong, John Faulkner, Brian Person, Denis Turner, and Terry Yarnell (vocals); John Faulkner (mandolin, English concertina); Sandra Kerr (guitar, dulcimer, tin whistle, spoons); Jim O'Connor (drums, percussion); Peggy Seeger (guitar). *With Henry Hunt We'll Go; Lancashire Lads; The Labouring Man; John O'Griffell's; Cast Iron Song; Van Diemens Land; Death of Parker; Drink Old England Dry;* and eight others. ARGO ZDA 86 \$5.95.

Performance: Tells it like it was
Recording: Excellent
Stereo Quality: Real

"Waterloo—Peterloo" whisks us back to an era even more heartless than our own—the years between 1780 and 1830, when Napoleon's armies were conquering Europe and engineers were creating the Industrial Revolution in England, when the English farmers were being driven off their land and forced to struggle for a living in the industrial slums of the cities. The story of that time can be found in plenty of history books, but the songs and broadsides collected and performed here with trenchant gusto really bring the period to life. Here is a marching song of 1819, sung by a crowd of protestors who gathered outside Parliament demanding "reform"—until the crowd was cut down by the Fifteenth Hussars in an incident that became known as "the Massacre of Peterloo." Songs about soldiers, like *The Lancashire Lads*, speak not of patriotism but of the poor wages paid to England's fighting men, and ballads lament the inhuman conditions under which prisoners were treated in the Australian penal colony of Van Diemens Land (Tasmania). There is a song of the hungry children of half-starved weavers, and songs about the plight of boys seized arbitrarily and pressed into grueling service in the navy while Nelson's heroism was hailed by a populace oblivious to the hardships of his fighting men. There isn't a distinguished piece of music in the lot, but the Critics Group lend the program a great deal of variety and color: the singers' voices are alternated and authentic dialects supplied, and appropriate instruments add apt embellishments from the drone of a concertina to the piping of tin whistles and the tinkle of spoons. Complete texts and excellent, illuminating notes about "the English common people, who fought and starved and loved and laughed and died to build the world that we know today" come with this powerful album. P. K.



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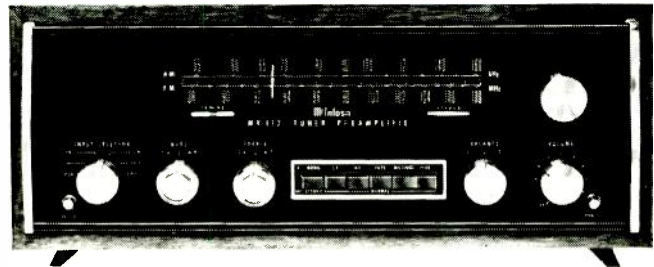
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Tape



STEREO TAPE

Reviewed by DAVID HALL • DON HECKMAN • GEORGE JELLINEK • IGOR KIPNIS • PAUL KRESH • ERIC SALZMAN

RECORDING OF SPECIAL MERIT

BACH, J. S.: *Cantata No. 78, "Jesu, der du meine Seele"; Magnificat in D Major*. Ursula Buckel (soprano, in *Cantata*); Maria Stader (soprano, in *Magnificat*); Hertha Töpfer (alto); John van Kesteren (tenor, in *Cantata*); Ernst Haefliger (tenor, in *Magnificat*); Kieth Engen (bass, in *Cantata*); Dietrich Fischer-Dieskau (baritone, in *Magnificat*); Munich Bach Choir; Soloists Ensemble of the Ansbach Bach Festival (in *Cantata*); Munich Bach Orchestra (in *Magnificat*); Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE © 924013 \$6.95, also available in Ⓡ L 3197 (7½) \$7.95, Ⓢ M 83197 \$6.95.

Performance: Among the best in any medium
Recording: Very good for cassette
Stereo Quality: Quite satisfactory
Playing Time: 55'55"

On occasion, I have tried to switch back and forth directly between cassettes and discs, a procedure that at the moment is not yet fair to the cassette, with its more limited frequency range and tendency to wobble the tone of oboes, organs, and harpsichords. Nevertheless, for this, the first cassette I have been assigned to review, I tried it again. The result once more showed the sonic superiority of the original disc, but—and this is significant—not as much to the cassette's disadvantage as before. Heard on its own, I think the cassette version of these two celebrated Bach works sounds quite impressive. In comparison with the disc, one notices to varying degrees the slightly less open sound, marginally less depth and stereo dispersion, and, at the greatest choral climaxes, an increase in constriction. Nevertheless, the cassette version ought at least to elicit a begrudging "not bad" from the most critical listener, and, for those a bit less severe in their sonic standards, I think the Bach cassette is more than acceptable. There are no bobbles, incidentally, in the reproduction of the important organ continuo. So far as the interpretation is concerned, Richter's direction is undeniably exciting (more so, I believe, than that of the two competing cassette versions of the *Magnificat*, those led by Redel and Ristenpart), and the singing of both the soloists and the chorus is splendid.

Explanation of symbols:

- Ⓡ = reel-to-reel tape
- Ⓛ = four-track cartridge
- Ⓢ = eight-track cartridge
- Ⓢ = cassette

Monophonic recordings are indicated by the symbol Ⓜ: all others are stereo

DGG, one of the few companies issuing cassettes that include program notes, provides them here, but no texts or translations. I. K.

RECORDING OF SPECIAL MERIT

GILBERT AND SULLIVAN: *The Pirates of Penzance*. John Reed (baritone), Major General Stanley; Donald Adams (bass), the Pirate King; George Cook (baritone), Samuel; Philip Potter (tenor). Frederic: Owen Brannigan (baritone), Sergeant of Police; Valerie Masterson (soprano), Mabel; Christene Palmer (mezzo-soprano), Ruth; others.



DGG/Lauterwasser

KARL RICHTER

His exciting Bach now in cassette form

The D'Oyly Carte Opera Chorus; The Royal Philharmonic Orchestra, Isidore Godfrey cond. LONDON Ⓡ LOD 90156 (7½) two reels \$14.95

Performance: Tops
Recording: Very good
Stereo Quality: Very good
Playing Time: 104'58"

With the lovable and indestructible *Pirates*, the D'Oyly Carte Opera series seems to be off on its second stereo round. This time, happily, the dialogues are included, as they were not before—happily, because delightful as the music is, the totality must needs include Gilbert's imperishable lines. Another innovation here is the tape format, which of course I heartily endorse since I shall be granted an opportunity to intrude—and without impunity—upon an area that has long been regarded as Paul Kresh territory.

For the present release, let me add my expression of unmitigated glee to echo Mr.

Kresh's at the appearance of the disc version (October, 1969). The score sparkles under Godfrey's direction, and the orchestral execution is superb. Among the principal singers, I particularly enjoyed John Reed's time-tested yet always effective Major General, the cannily portrayed and clearly enunciated Sergeant of Owen Brannigan, and the elegantly vocalized Frederic of Philip Potter. Valerie Masterson, whom I remember as a visual knockout from the company's last visit to New York, is a totally enchanting Mabel.

The minor cut Mr. Kresh noted in the Major General's ballad "Sighing softly to the river" has not been restored in the tape version. Too, my non-technical mind fails to comprehend why a two-act opera cannot be released on two reels by following the obvious principle of one act for each reel. (The two are of roughly equal length.) In the present instance, side two of the first reel ends awkwardly, and the action has to stop for changing reels. "Oh horror!" G. J.

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Symphony No. 5, in B-flat Major, Op. 100*. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON Ⓢ DGC 9040 (7½) \$7.95, Ⓢ M 89040 \$6.95.

Performance: Very good
Recording: Very good
Stereo Quality: Very good
Playing Time: 53'26"

The Prokofiev Fifth, though it is one of the composer's best late works, does not wear *infinitely* well, and it should probably be laid aside for a few years' rest. But if you must hear it now and then, surely Karajan's version—big-scaled, and well played and recorded—ought to hold you for a while. The tape version has a bit less presence and a bit more hiss than the record, but the reading holds up well. This one amply deserves the "Best of the Year" status conferred on it by this magazine in February. E. S.

WAGNER: *The Flying Dutchman: Overture; Die Meistersinger: Prelude to Act I; Tristan and Isolde: Prelude and Liebestod*. New Philharmonia Orchestra, Carlos Paita cond. LONDON Ⓡ L 75035 (7½) \$7.95, Ⓢ M 95035 \$6.95, Ⓢ X 94035 \$5.95.

Performance: Furtwänglerian
Recording: Good detail
Stereo Quality: Panoramic
Playing Time: 40'48"

I played this tape without looking at the program notes and was not surprised later to read that the thirty-seven-year-old Argentine-born Carlos Paita idolized the late Wilhelm

Furtwängler; for these interpretations are definitely in the broad-gauge Furtwänglerian manner, extending even to the brinkmanship in melodic line-stretching that the older master could bring off so well. This is most noticeable, as might be expected, in the *Tristan* music, which here takes a good nineteen minutes for performance as against the sixteen or so normally required. The *Dutchman* Overture and *Meistersinger* prelude receive similarly broad-scale handling.

The stereo recording is handsomely panoramic, and save for what sounds like a bit of knob-twirling in the violin cadenza toward the end of the *Dutchman* Overture, it is free of the gimmickry that has occasionally marred London's Phase-4 recordings. D. H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

ROYAL FANFARES AT VERSAILLES. Charpentier: *Te Deum: Prélude*. Danican-Philidor: *Marche à quatre Timbales*. Lully: *Airs de Trompettes, Timbales et Hautbois*. Delalande: *Symphonies pour les Soupers du Roy (Suite)*. Francoeur: *Symphonie du Festin Royal: Suite No. 4*. Adolf Scherbaum and Stanislav Simek (trumpet); Olivier Alain (harpsichord); Paris Chamber Orchestra, Paul Kuentz cond. DEUTSCHE GRAMMOPHON ® L 9431 (7½) \$7.95.

Performance: Excellent
Recording: First-rate
Stereo Quality: Excellent
Playing Time: 55'14"

This is not the first time that a recording has been organized around this theme (one of the first Nonesuch records was devoted to music for the King's supper and included some of the very same pieces), but it is hard to imagine anything better of its kind. Side one represents the seventeenth century, *le grand siècle*, all pomp and circumstance, trumpets and drums (there is even a march for four timpani alone). Side two takes us forward into the middle of the eighteenth century: grace, wit, beauty, refinement, and a certain expressive, pastoral nostalgia reign supreme. Francoeur, the compiler of the *Symphonie de Festin Royal*, blithely arranged and incorporated music of Rameau, Mondonville, and others along with his own pieces to make up a musical entertainment. Not that the contributions of *M. le directeur* himself are negligible; his Overture particularly has all the right dash, verve, wit and *esprit*. The whole makes the perfect score for a Watteau *fête champêtre*.

The playing is simply superb and the recording does it full justice. Style here means "with it" in historical and musical senses. The tape transfer is a good one. E. S.

ENTERTAINMENT

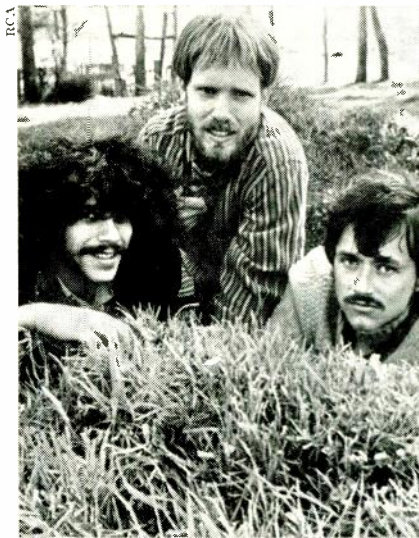
COUNT BASIE: *Basie Straight Ahead*. The Count Basie Orchestra. *Basie—Straight Ahead; It's Ob, So Nice; Lonely Street; Fun Time; Magic Flea*; and four others. DOT ® DTC 5902 (7½) \$7.95, ④ Y25902 \$5.98.

Performance: Machine-like Basie swing
Recording: Very good
Stereo Quality: Fair
Playing Time: 34'41"

Here is pretty much a nondescript outing from Basie's superb rhythm machine. The

problem with a band this good is that its technical excellence has a deadening effect upon the arrangers and composers who write for it. All the music here was provided by Sammy Nestico, a fine craftsman who obviously loves and respects the Basie tradition, and is not about to write anything that will deviate from that tradition one iota. And there's the rub. When is someone going to give this band something to play that will get it off its collective musical asset? *Don't*.

THE FRIENDS OF DISTINCTION: *Grazin'*. The Friends of Distinction (vocals and instrumentals). *Eli's Comin'; Help Yourself; Baby I Could Be So Good at Loving You; And I Love Him; Peaceful; Lonesome Mood*; and five others. RCA ®



THE YOUNGBLOODS
Sage advice in a soulish idiom

TP 3-1037 (3¾) \$6.95, ⑥ P88 1445 \$6.95, ④ PK 1443 \$6.95.

Performance: Not entirely distinguished
Recording: Excellent
Stereo Quality: Excellent
Playing Time: 40'20"

What distinguishes the Friends of Distinction from their undistinguished rivals? Are they rhythm-and-blues, pop, soul, or contemporary? Are their talents "superb" and "natural," as Jim Brown's liner notes contend, making them "the most exciting and unique group in the country," or are they just another die-stamped quartet on the endless assembly line of over-touted non-talents? The answers to such burning questions seemed fairly obvious to me until this tape had almost run its course. Then I was suddenly awakened from an incipient snooze by the opening notes of *Going in Circles*. The originality of this pleasant number, and the way the loose-limbed approach of this group was brought to bear on the material, saved the day. Yes, the Friends of Distinction are distinguished, although most of the stuff they perform is not; they fall somewhere between "rhythm-and-blues" and "contemporary"; and they are worth a listen as they graze their way through the flatlands of dull numbers to the few distinguished landmarks in their program, of which Lennon and McCartney's *And I Love Him* and Hou and Elston's *Grazing in the Grass* might be said to stand out like not particularly pretty

girls in a lineup of real dogs. But *Going in Circles* has it, and the Friends know what to do with it. Maybe in future releases they'll be much more particular about what they sing. P. K.

THE HARRY SIMEONE CHORALE: *I Believe*. The Harry Simeone Chorale (vocals); instrumental accompaniment, Harry Simeone cond. *Peace in the Valley; One Little Candle; No Man Is an Island; Climb Ev'ry Mountain; Battle Hymn of the Republic; I Believe; It Is No Secret (What God Can Do); Whispering Hope; Bells of St. Mary's; This Ole House*. WING ® X 16-02 (3¾) \$5.95.

Performance: Mother's Day special
Recording: Average
Stereo Quality: Ordinary
Playing Time: 26'55"

Harry Simeone provides inspirational music that will no doubt find its market among the more fundamentalist members of the Silent Majority among us for whom both the Norman Luboff and Mormon Tabernacle choirs may sound too far out, and who still search for the proper musical equivalent of a Norman Rockwell magazine cover. Such listeners need look no further. Here is their favorite fare—*I Believe, The Battle Hymn of the Republic, Climb Ev'ry Mountain*—sung by a syrupy chorus to churchy instrumental backgrounds devoid of the slightest musical interest. Occasionally Mr. Simeone tries to present his corn a little bit *à la mode*, as when he tosses in a hint of rock rhythm with the accompaniment of *Peace in the Valley*. It almost woke me up! Such lapses, one presumes, will be forgiven by the more conservative admirers of this group, which made its money-making debut a few years ago with the Christmas album "The Little Drummer Boy," and will no doubt go onward and upward to even less daring enterprises. P. K.

THE YOUNGBLOODS: *Elephant Mountain*. The Youngbloods (vocals and instrumentals). *Darkness, Darkness; Smug; On Sir Francis Drake; Sunlight; Double Sunlight; Beautiful; Turn It Over*; and six others. RCA ® TP 3-1032 (3¾) \$6.95, ⑥ P88 1444 \$6.95, ④ PK 1444 \$6.95.

Performance: Tasteful
Recording: Above average
Stereo Quality: Ditto
Playing Time: 39'07"

The Youngbloods, a trio of talented San Franciscans, come over with a sweet, relaxed quality that is easy on the nervous system. Full of sage advice in a soulish idiom, they offer such hints for the Good Life as not letting the weather interfere with your disposition ("Don't let the rain bring you down," complete with thunderstorm effects), warn against the quicksand hazards of love in *Quicksand*, and come out four-square in their songs against smugness, sham, and similar sins of the middle-class. They also have the tact to relieve a certain monotony in their vocal numbers with instrumental interludes in which there is a good deal of affable strumming and plunking. Some of their humor is distressingly on the cute side, as when they leave in their studio chit-chat with their engineer ("What take is this?" *etc.*), but by and large, the Youngbloods are fairly good company. P. K.

By CRAIG STARK



TAPE HORIZONS

GAIN RIDING

MOST home recorders that have separate record and playback heads also have an "A-B" or "monitor" switch that permits direct comparison of the input signal with a playback of the recorded signal an instant after it has been put on the tape. This monitoring technique is obviously the best method of evaluating the accuracy with which a recording is being produced. Unfortunately, however, with all but the most costly equipment, the more you train your ear, the more apparent the differences between input and output are likely to be; part of the art of recording consists in learning how to minimize these differences.

The home recordist is faced with a dilemma. On the one hand, it is desirable at any given instant to put as much signal on the tape as possible so as to override whatever hiss and hum there may be in the recording and playback electronics. On the other, most music varies widely from soft to loud, and high-fidelity reproduction demands that this *range* of loudness contrast be preserved. Loud passages must be recorded with minimum distortion while soft ones must remain above the noise level of the record-playback process. Thus the question arises: Should one readjust the recording-level controls as the loudness of the music fluctuates in order to record as "loud" a signal as possible, or leave them in a pre-set position? Ultimately, one's choice is determined by aesthetic judgment, but there are some helpful guidelines.

1. On some tape machines, the VU meters are set so that any signal registering even slightly above 0 VU will be audibly distorted. The more costly recorders often provide enough leeway between 0 VU and serious distortion to permit final symphonic chords or deep organ notes to hit +2 or +3 VU without audible overload distortion. Dub a loud symphonic passage from a disc several times, each time raising the recording level until you determine the maximum VU peak levels you can allow without excessive distortion.

2. When copying FM broadcasts or LP's, the simplest procedure is probably the best: set-and-forget the record level so the loudest passages just reach the maximum acceptable distortion level. These sound sources usually have already been compressed (limited), and further tampering may be noticeable.

3. For live recordings, a very gradual change (over several seconds) in record level—perhaps 2 or 3 VU—will normally pass unnoticed, particularly if it takes place between movements or during a crescendo or diminuendo in the music itself. Professional recording engineers usually learn to read musical scores well enough to mark the appropriate places for level changes, and if you can do this, so much the better. Taping the rehearsal of a concert will often show you how much gain riding you can do.

4. In recording a performance, it is usually better to attenuate the louder passages than to boost the softer ones, for in the latter case the hiss of the microphone preamplifiers will often be raised as much as the signal level itself, thus defeating your purpose. Avoid any rapid change in level, which will sonically shift the listener's perspective. The final judge is the performer: if he can't detect your tailoring of the musical dynamics to the requirements of the recording process, you've mastered the art of level setting.

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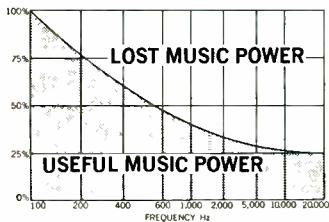
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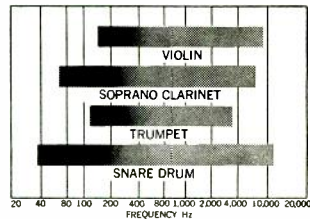
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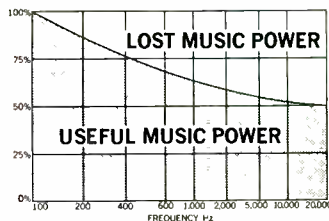
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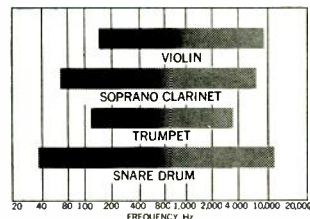
CARTRIDGE "C"
at 25% Music Power



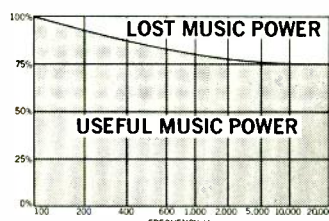
... a serious loss of definition occurs: because cartridge "C" has completely lost 75% of the Music Power at the higher frequencies.



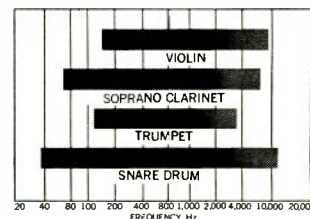
CARTRIDGE "B"
at 50% Music Power



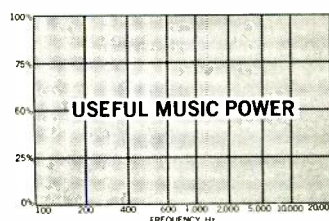
... in this case you lose definition of tone and instruments: because cartridge "B" loses as much as 50% at higher frequencies.



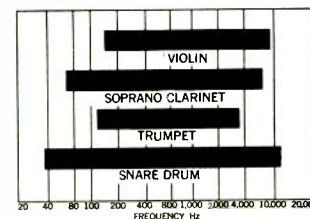
CARTRIDGE "A"
at 75% Music Power



... the instruments seem a little faded in the upper frequencies: because cartridge "A" attenuates higher frequencies as much as 25%.



XV-15
at 100% Music Power



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JUN 23 1970

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