

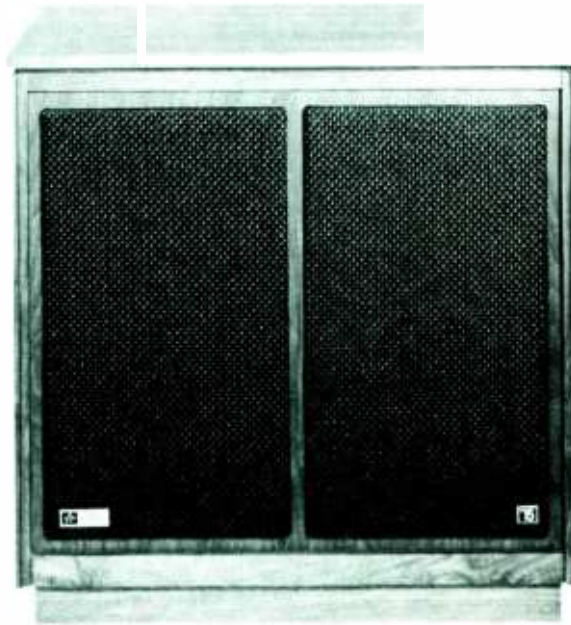
HIGH FIDELITY ICD

ACCENT ON TAPE: TAPING THE SCENE ABROAD
HOW WE TEST AND JUDGE TAPE RECORDERS
MOVIE MUSIC-THE SOUNDTRACKS' NEW SOUNDS



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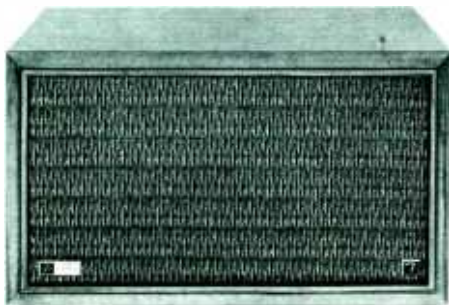
TOP.



The Fisher XP-15

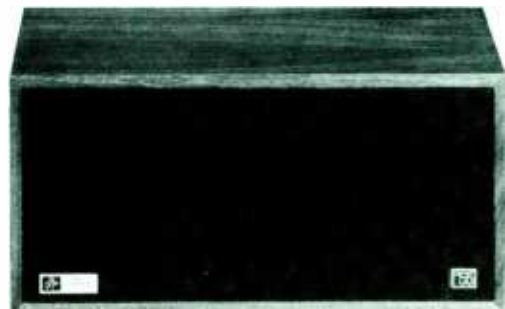
The Fisher XP-15 incorporates every major advancement in speaker design known to Fisher's loudspeaker engineers. It's a four-way system, with mid-range and treble completely sealed off within the main enclosure to prevent interaction with the bass. There are *seven* Fisher speakers in the XP-15, including: two 12-inch free-piston bass speakers, two lower mid-range and two upper mid-range units, and a soft-dome treble speaker. Three separate balance switches are provided to assure you of natural sound in any acoustic situation. The entire XP-15 is solidly built (weight: 90 pounds) and its oiled walnut cabinet goes well anywhere in your home. At \$299.50 we believe the XP-15 is equal or superior in every respect to any other speaker system in the world—including those costing as much as three times its price.

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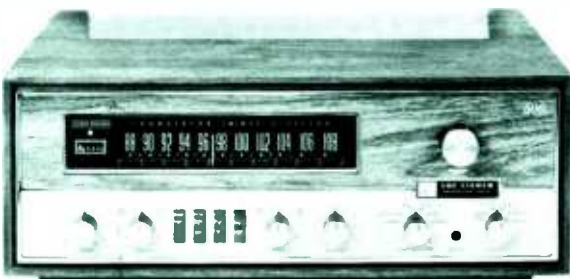
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Coming Next Month In

HIGH FIDELITY

BERNSTEIN ON MAHLER

Leonard Bernstein has been called Gustav Mahler's alter ego and is generally regarded as today's outstanding Mahler interpreter. In his article the present conductor of the New York Philharmonic tells what the former conductor of the New York Philharmonic means to him.

MAHLER'S SYMPHONIES ON MICROGROOVE

In September Columbia Records will release the first integral package of Mahler's completed symphonies all recorded under the same conductor (Bernstein, of course). Bernard Jacobson appraises this monument in his own monumental discography of the sixty available recordings.

SNEAK PREVIEW OF FORTHCOMING RECORDINGS

Autumn is the season that recording companies wait all summer for. It is then that they begin their onslaught of the record-buying public with a barrage of temptations, reaching Armageddon at Christmastime. Here we look at the major releases scheduled for the next few months.

SHELVES FOR STEREO

If sofas, chairs, and tables are usurping the floor space on which you would otherwise set up your stereo system, lift your sights to the walls. In this photographic essay you will find some solutions both elegant and space-saving.

DIARY OF A YOUNG MAN OF FASHION

Remember *Conversations with Schmilowitz*? Schmilowitz's creator, composer-satirist Peter Jona Korn, returns to these pages in September—this time to cast his bleary eye at the consequences that today's musical fads are likely to have on the state of the art twenty years hence.



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Tribute to Haggin

SIR:

HIGH FIDELITY deserves our most grateful appreciation for bringing to its pages the astute and perceptive B. H. Haggin, especially on a subject on which he is certainly one of our most knowledgeable, conscientious, and responsible authorities ["A Toscanini Treasury of Historic Broadcasts," June 1967]. Would that the RCA record division authorities were at least half so responsible in honoring their obligations. Even with the overtures, light classics, and so forth RCA has not always done all it might.

I have often wondered why the "Toscanini Conducts Wagner" album (LM 6020) wasn't made more complete with a third disc devoted to the preludes to both Acts I and III as well as the Venusberg music from *Tannhäuser* plus the *Faust* overture, the "Ride of the Valkyries" and the *Siegfried* "Forest Murmurs"—especially since so many of the Toscanini biographies indicate that *Tannhäuser* was the Maestro's most enlightening Bayreuth endeavor and was to have been repeated at Salzburg in 1938 despite rumors of other choices. In the Colliers Books edition of *Toscanini and the Art of Conducting*, Robert C. Marsh indicated that the *Tannhäuser* recordings from the broadcasts of November 8, 1952 and November 29, 1953 are worthy of release. Considering the dates of recording, one would assume that these meet with RCA's "sonic standards."

William Wiemhoff
Chicago, Ill.

For more of Haggin on Toscanini, see page 71.

Identifying Big Daddy

SIR:

I would not argue with Gene Lees's designation of Johnny Mercer as "Master Lyricist" [June 1967], for he is, indeed, one of the finest of our wordsmen in popular song. But I could hardly touch upon the subject of lyric writing in America without at least mentioning two of the finest practitioners of the art, Ira Gershwin and E. Y. Harburg. Both are still very much alive and the latter is active. For all his sugar-coated words, Oscar Hammerstein too must be listed among the poets of popular song.

To limit the accolade of "greatness" to Cole Porter, Lorenz Hart, and Johnny

Continued on page 8

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LETTERS

Continued from page 6

Mercer would hardly be historically accurate. True, Mr. Lees is expressing a personal view, but the fact that it appears in objective print makes such a view appear to be final and irrevocable. Which is not the case at all.

I would even question one of Mercer's own statements as quoted in the article—that "Jerry Kern was Big Daddy. . . ." Irving Berlin is Big Daddy; Kern is Big Mommy (in my opinion). This is not a personality evaluation, but a characterization of the music of the two men, both of whom had a great seminal

influence on the development of American popular song. Berlin's work is earthy and masculine, Kern's is sensitive, beautifully formed, and feminine. The musical marriage of the work of these two men fathered such talents as George Gershwin, Richard Rodgers (whose work seems genetically more attuned to his musical "mother"), and a half-dozen others.

As for Oscar Hammerstein, it might do Mr. Lees good to study one of his lyrics done with Kern: *All in Fun*. An outstanding job. But to omit Ira Gershwin and E. Y. Harburg from any consideration seems well-nigh inconceivable.

Edward Jablonski
New York, N. Y.

The Record Righted

SIR:

I enjoyed reading Conrad L. Osborne's review of my first aria recital disc for Scope Records [April 1967]—as indeed I do with everything he writes.

Just for the record, however, I have made commercial recordings before this. For RCA Victor I appeared in a series of operettas distributed by the *Reader's Digest* entitled "Treasury of Golden Operettas" and as Adele on RCA's English-language highlights disc of *Die Fledermaus*. Also for Columbia Records I sang the role of Tuptim in Rodgers and Hammerstein's *The King and I*.

Jeanette Scovotti
New York, N.Y.

How the Young See It

SIR:

Since college students *en masse* are probably the largest volume buyers of records, it's not surprising that my fellow students and I read your record review columns with much interest. As a matter of fact, many of us are so intrigued by the intricate patterns of journalistic contradiction that we have often been convinced that some of the writers are probably schizo.

I can almost picture the way your reviews are compiled—by someone, with a clipboard for notes, who places himself comfortably down upon a nice soft easy chair in front of a complicated arrangement of the newest, and the best, stereo components. Unfortunately, however, this is not the way that many of the "Lighter Side" albums can best be reviewed (although the possibility of any other method would admittedly not work well with a Tony Bennett album).

Mr. Ames stated in his recent flattering review of "Neon," by the Cyrkle [June 1967]: "In fairness, it should be said that both extremes [the Cyrkle and the Rolling Stones]—and any group in between—should be judged on how well the music is performed within its style. But it doesn't work that way in rock-and-roll." It seems to me self-evident that there is a flaw in this reasoning, but in any case is Mr. Ames consistent? I cannot imagine how his reference to the "regulation slob's clothing" [April 1967] in which the Lovin' Spoonful appear could possibly have anything to do with the music they produce.

Pop has changed, even within the past year. Most of the groups are still around, but the important concept in music, the sound, has changed. The latest Rolling Stones album is noticeably different from their earlier ones, yet when HIGH FIDELITY spews forth a review it apparently must not seem to contradict anything published previously. Yet it is being "judged on how well the music is performed within its style"? I believe we are due for a break in this kind of double-talk!

It is truly unfortunate if, as Mr. Ames says, the young generation cannot appreciate sophistication in music and evidently doesn't understand "style." Dis-

Continued on page 10

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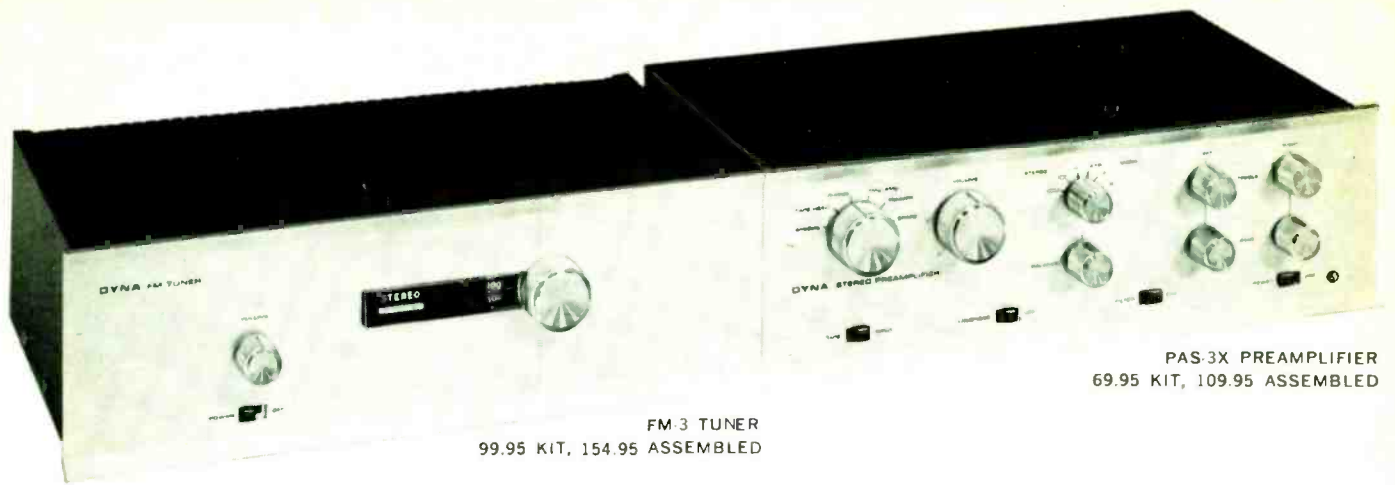
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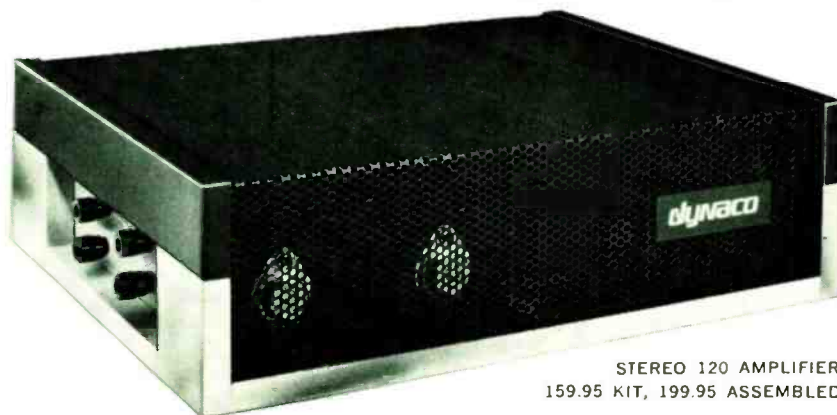
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Dynaco INC. 3912 Powelton Ave. Philadelphia, Pa. 19104 U.S.A.

CIRCLE 21 ON READER-SERVICE CARD

LETTERS

Continued from page 8

cussion within the college crowd, however, suggests something different. College is a highly competitive society, and the student's week offers many anxieties and frustrations, as well as hard work. My friends and I listen to the Mamas and the Papas, Andy Williams, Chad and Jeremy, the Lovin' Spoonful, the Seekers, Jackie Gleason, Donovan, Frank Sinatra, the Hollies, and the late Beatles, to name of course, just a few. When the weekend comes, we have parties and dance and listen to the music of the Animals, the Rolling Stones, the Four Seasons, the early Beatles, the Blues Magoos, the Monkees, the Young Rascals, and the Dave Clark Five, again to name a few. In this way we judge music on its style. I realize the thought is bizarre, but did Mr. Ames ever get involved in a good workout with the Rolling Stones?

Harvey Insler
Rensselaer Polytechnic Institute
Troy, New York

We think Mr. Insler has a few preconceived notions we'd better set straight. Our reviewer (not "Mr." Ames but Miss Ames, Morgan—there's a touch of Celtic in the family) owns neither a clipboard nor "a complicated arrangement" of stereo components, she's much too recently an undergraduate to need a lecture on the "anxieties and frustrations" of college life, and she most assuredly has gotten involved "in a good workout with the Rolling Stones."

Well Done, Eisenberg

SIR:
I just read through Norman Eisenberg's article "Shop for Speakers by Ear" [June 1967] and must congratulate him again for a good job done on a very difficult subject.

Irving M. Fried
Philadelphia, Penna.

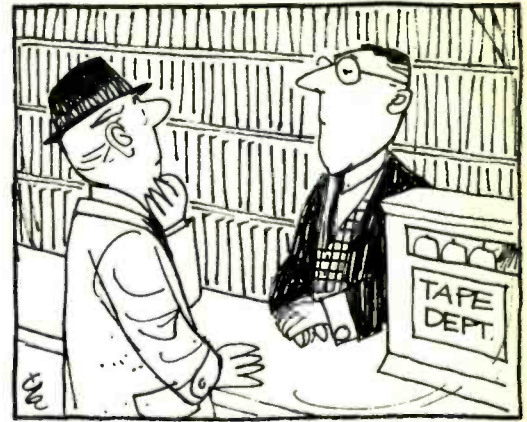
Mr. Lees Offends

SIR:
Re: Gene Lees's review of Barry Sadler's "Back Home," in "The Lighter Side," April 1967.

The "anti-war" overtones of this review suggest the emotional reflections of an adolescent and, above all, have no place as a professional column in your magazine. Mr. Lees should voice his political editorials through his local news media and keep to music as the subject matter of his reviews.

I suggest that Mr. Lees ask Mr. Sadler directly (or any other American fighting over here) if he would care to "sing a few nice songs in defense of lynching." To save himself a broken nose, Mr. Lees might reflect a moment instead on the miserable stories of the refugees from North Vietnam, North Korea, Hungary, Cuba—or on the stories

Continued on page 12



Does that shiny new tape recorder you got for a gift have you buffaloe? Do you panic at the terms like acetate tapes, Mylar tapes, tempered Mylar tapes, standard-play tapes, longer-recording tapes, double-length tapes, triple-time tapes, low-print tapes, low-noise tapes, and inches-per-second? Here's how to stop trembling and start taping. A complete course in four easy, step-by-step lessons... plus a clearly marked paragraph of advertising from the makers of Audiotape.

Lesson 1.
The Basic Question—
Acetate or Mylar Base?

When you record something, you are magnetizing microscopic particles of iron oxide. If you don't know what iron oxide is, don't worry. Just bear in mind that the particles have to be attached to something or they will blow away, so they are coated onto plastic tape. This base tape can be either acetate or Mylar. Choice of base does not affect fidelity of sound, so why a choice? To save you money and trouble.

Acetate gives you economy. It's not as rugged as Mylar; but professional recording studios prefer it and use it almost exclusively. You may prefer it too.

Mylar* gives you mileage. It survives for years even in deserts

and jungles (if you're taping tribal chants, you'll want Mylar). Mylar tapes also can be made exceedingly thin, which means a reel can hold more feet for a longer, uninterrupted program. "**Tempering**" overcomes Mylar's tendency to stretch under stress, and is used for the thinnest, most-expensive tapes (the next lesson takes you painlessly through thick and thin).

Lesson 2.
Standard-Play, Longer-
Recording, Double-
Length, Triple-Time.

Instead of "Play," "Recording," "Length" or "Time," think of "Thickness." Picture a tape-reel 7 inches in diameter. It will hold 1200 feet of standard-recording tape (acetate or Mylar)... 1800 feet of longer-recording tape (considerably thinner acetate or Mylar)... 2400 feet of double-recording tape (still thinner Mylar). Easy, isn't it? Now move on to:

Lesson 3.
Which Speed to Record At.

RECORDING TIME PER TRACK: ONE DIRECTION (IN MINUTES)				
TAPE SPEED	1200 FT.	1800 FT.	2400 FT.	3600 FT.
1 7/8	128	192	256	384
3 3/4	64	96	128	192
7 1/2	32	48	64	96
15	16	24	32	48

*DuPont's registered trade mark for its polyester film.

The average embarrassed non-technical music-loving layman's clip-and-save INSTANT GUIDE TO RECORDING TAPE

Your tape recorder probably allows you to record at several different speeds (you, by the way, are a recordist; only your machine is a recorder). What's the reason for this smorgasbord of speeds? The faster the speed, the higher the fidelity; the slower the speed, the more playing time per foot and per dollar.

■ 15 ips (inches-per-second). Commercial recording companies use this speed when they tape your favorite performer for later transfer to records. Forget it.

■ 7½ ips is what you need for really good hi-fi music at home, and for the clearest reproduction of speech (foreign-language homework, sound-tracks for home movies, cocktail-party capers). An 1800-foot reel will play for 45 minutes—the length of a long-play record.

■ 3¾ ips is fine for background music and for most speech applications—dictating to your secretary and recording baby's first words. An 1800-foot reel will play for an hour and a half.

■ 1⅞ ips is a businesslike speed without hi-fi frills. Good for taping conferences at the office because it puts a lot of words on a single reel. An 1800-foot reel will play for three hours.

■ 15/16 ips is not recommended

for anything but continuous monitoring. An 1800-foot reel will play for 6 full hours. Unless you do wire-tapping you are probably not in the market for 15/16 ips and you're ready to try this:

Tricky Test Question.

Q. How do you get longer playing time per reel of tape?

A. You can do it in either of two ways. (1) At slow speed. The tape plays longer but sound fidelity is reduced. (2) On thin tape. You get more footage per reel but it costs proportionately more. (To put it another way, the same recording job can cost you a dime or a dollar, depending on the method you select. If you're clear in that, you've earned your diploma.)

Lesson 4. Post-Graduate Course.

Experienced tape recordists, with ears and equipment that are ultra-sensitive, can sometimes hear "echoes" caused by "print-through." Think of it as a leakage of sound from layer to layer when very thin tape is wound on the reel. When you achieve that kind of expertise, you'll want special "low-print" coatings... as well as "low-noise" coatings which eliminate the barely

perceptible tape-hiss that only the most expensive amplifiers can pick up anyway.

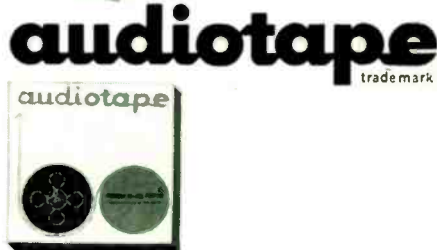
Advertising Paragraph.

Now that you feel like an expert, you'll want the brand of tape that's used by experts because it's made by experts. Its name is Audiotape. It's made by the people who supply tape for recording studios, corporate computers, Cape Kennedy countdowns and automobile stereo cartridges. It's made in the full range of acetateMylartempered Mylarstandardplaylongerrecording doublelengthtripletemlowprint lownoise. It's made better. Ask anybody who knows. They'll tell you to ask for Audiotape.

How To Make Good Tape Recordings.

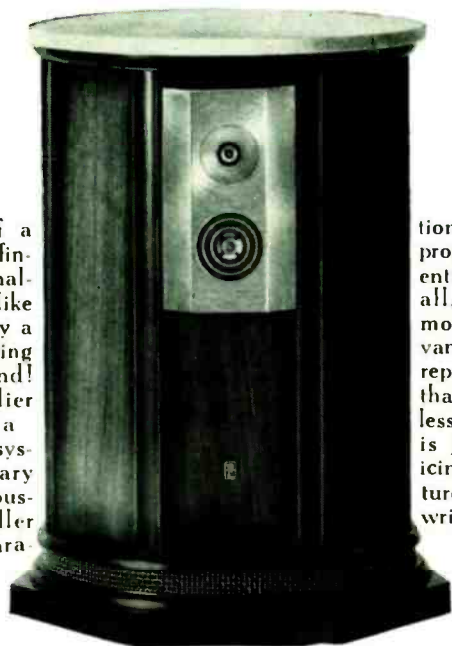


150 pages packed with easy-to-understand tips. Regularly \$1.50. Yours for 25¢ or the end tab from reel of Audiotape (7-inch size). Audio Devices, Inc., Dept. S1, 235 E. 42nd St., New York, N.Y. 10017.



This is our idea of a well rounded speaker.

Forget the frills of a hand-rubbed walnut finish, statuesque originality and language like that! When you buy a speaker, you're buying performance. Sound! The Royal Grenadier 9000 is our idea of a true-to-life speaker system. Its revolutionary die-cast divergent acoustic lens assures fuller frequency and separa-



tion, plus broader sound propagation across the entire spectrum. All in all, it rounds out the most significant advances in stereophonic reproduction! The fact that we've added a flawless imported marble top is just so much more icing. For color literature and nearest dealer, write:

EMPIRE
843 Stewart Ave., Garden City, L. I., N. Y.

CIRCLE 26 ON READER-SERVICE CARD

Ask this embarrassing question when you're shopping hi-fi:

"Does this automatic have a hysteresis motor?"

If you were a sound engineer selecting a professional turntable or tape transport for the studio, the hysteresis motor would be one of the first features you'd look for. Reason? Speed accuracy.

The hysteresis motor is a synchronous motor. Its speed is locked in by the alternating frequency of the power source. Voltage may surge, or it may drop as you turn on appliances. The hysteresis motor doesn't care. It just keeps going round and round steadily, smoothly, without missing a beat.

Shouldn't you be entitled to this kind of performance when you're shelling out good money for a fine turntable? We think so.

The only automatic with hysteresis motor, and lots of other quality features, is the Miracord 50H.

See it at your hi-fi dealer, \$149.50 less cartridge and base. For details write: Benjamin Electronic Sound Corp. Farmingdale, N. Y. 11736



The Miracord 50H
CIRCLE 9 ON READER-SERVICE CARD

LETTERS

Continued from page 10

of the unfortunates who were gunned down trying to cross the barbed wire of the Berlin Wall. With such reflection he might be enlightened on the necessity of a deterrent force; on the necessity of American boys "eliminating their fellow man"—boys who were probably raised on just as peaceful principles as Mr. Lees; on the reason why so many Americans are glad and proud there is such a thing as the Green Berets (even above all the military propaganda); and on how the American "killers" over here are really the backbone of the American peace effort.

It's kind of too bad he can't see this already.

Capt. David W. Ellis
APO, San Francisco, Calif.

To Be a Bloodhound, Yet?

SIR:

This is a complaint. Your record reviewers are not doing their job, because they fail completely to report on the deplorable conditions of the disc surfaces of some budget-priced labels.

On the basis of superb reviews, I have bought records that sounded like sandpaper. Apparently they were not made of vinyl, but this was not reported. . . . Another thing: I often see in reviews the comment "Better sample this record before buying"—which infuriates me, because nowadays the stores don't even let you look at the record, much less play it. How naïve can you get! . . . And still another thing: there's the arrogant policy of many record stores (which goes along with the arrogance of the manufacturers) who refuse to take back defective merchandise.

Record magazines: get busy and start doing your job! You should be the watchdog of the industry, but your bloodhound has developed a very stuffed nose. . . .

Arthur Weisberg
Philadelphia, Penna.

Anyone for Meyerbeer?

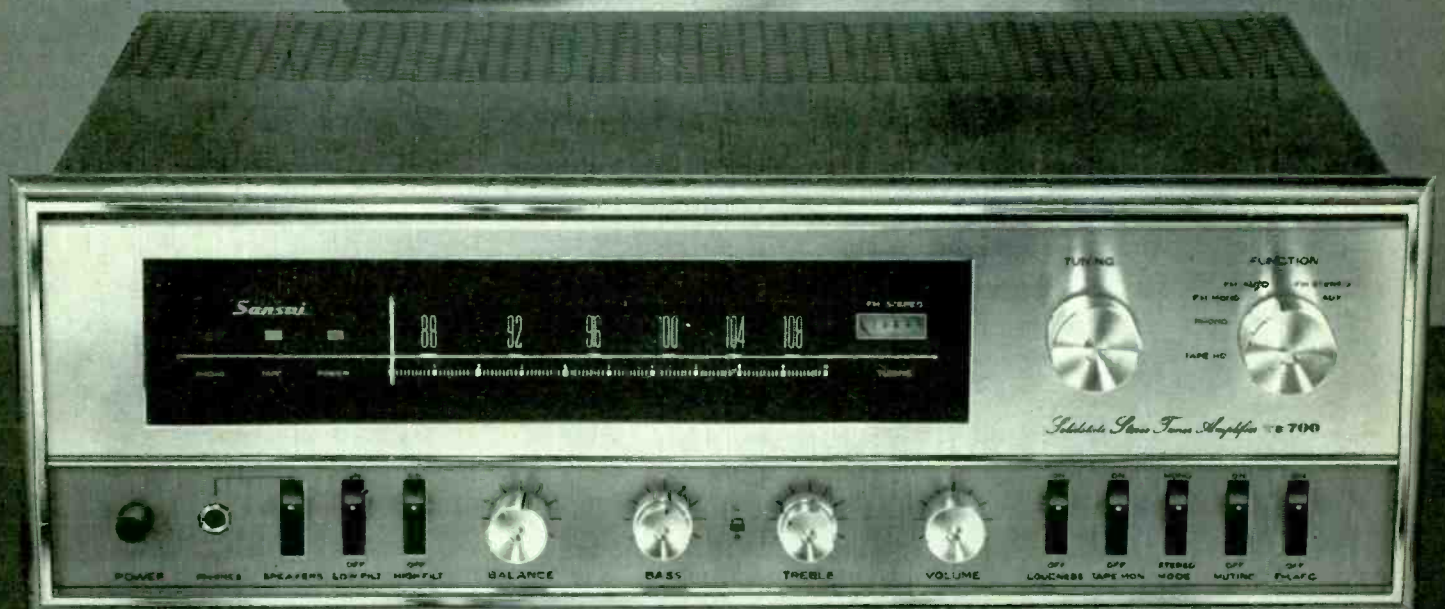
SIR:

Regarding the continuing discussion in HIGH FIDELITY's "Letters" columns concerning Conrad L. Osborne's reviews of Rossini's *Semiramide* and Donizetti's *Lucrezia Borgia* [January 1967], I must say I agree with Mr. Osborne's view that we could do without recordings of these works. Perhaps such operas should be available on discs, but only after more important operas have been recorded. I am thinking particularly of the need for a complete sonically up-to-date version of Meyerbeer's *Les Huguenots*. Certainly we have today the operatic talent needed for such a project. Think of a *Les Huguenots* with Joan Sutherland, Régine Crespin, Marilyn Horne, Franco

Continued on page 14

CIRCLE 52 ON READER-SERVICE CARD—>

Something
for the
Connoisseur...



SANSUI MODEL TR-700: SOLID STATE FM MULTIPLEX STEREO / MUSIC PCWER: 60 WATTS \pm 1 db / FM USABLE SENSITIVITY: 1.8 μ V \pm 3 db (I-F).—PRICE \$239.95

Stereofidelity® by Sansui . . .

For all those features that make a Hi-Fi Stereo System truly great—sensitivity, beautiful never failing balance, crystal-clear selectivity, unmatched sound reproduction—the Sansui TR-700 offers you a new experience in stereo listening. Only Sansui ingenuity could bring you that new sound in sound engineering—*Stereofidelity®*

Ask your audio dealer for a demonstration.

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McIntosh equipment shown: Amplifier Model MC2505/Pre-Amplifier Model C24/Tuner Model MRT/L/Max. Performance Indicator Model MI3.

Now you can complete your hi-fi system with a Tandberg four-track stereo solid state tape recorder for just \$399!

AS A SPECIAL INTRODUCTORY OFFER—you can buy our Model 12E with built-in airplane luggage case for only \$399. That's much less than our regular \$489 price. The Model 12E is a complete solid state, portable, stereo tape record and playback system with two ten-watt power amplifiers... ideal for home, schools, business and professional use. And you get distinctively better, clearer, more natural sound as always. Stop in at your nearest franchised Tandberg dealer soon and hear the superb sound of the Model 12E.

It's the tape recorder bargain of a lifetime. Offer limited to continental United States.

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CIRCLE 62 ON READER-SERVICE CARD

LETTERS

Continued from page 12

Corelli, Nicolai Ghiurov, and last (but not least) a French conductor—perhaps Ansermet!

Anyone care to join me in a plea to some enterprising record company?

Thomas R. Wilson

FPO, San Francisco, Calif.

The Pertinence of Dates

SIR:

Recently at a public library I came across some records at least ten years old that included with their notes such information as "Recorded in Berlin on April 5, 6, and 9, 1958." Even cut-rate reissues of pop recordings frequently give such information. Books routinely indicate the year and place of publication. As far as I know, among serious labels only DGG's Archive series offers this data as a matter of course.

It seems to me well worthwhile to know if a recording documents an artist's current view of a work and his current powers or represents something earlier. The copyright dates on program notes are unreliable as indications of when a recording was made, since the publishers may use for a new release the same notes (or libretto translations) they used for a previous recording of the work, maybe even one by different artists.

It would be quite simple to add this bit of information to the jacket—and it would really be to the advantage of both artists and collectors.

J. C. Dunford
Richmond, Va.

Movshon Must Suffer

SIR:

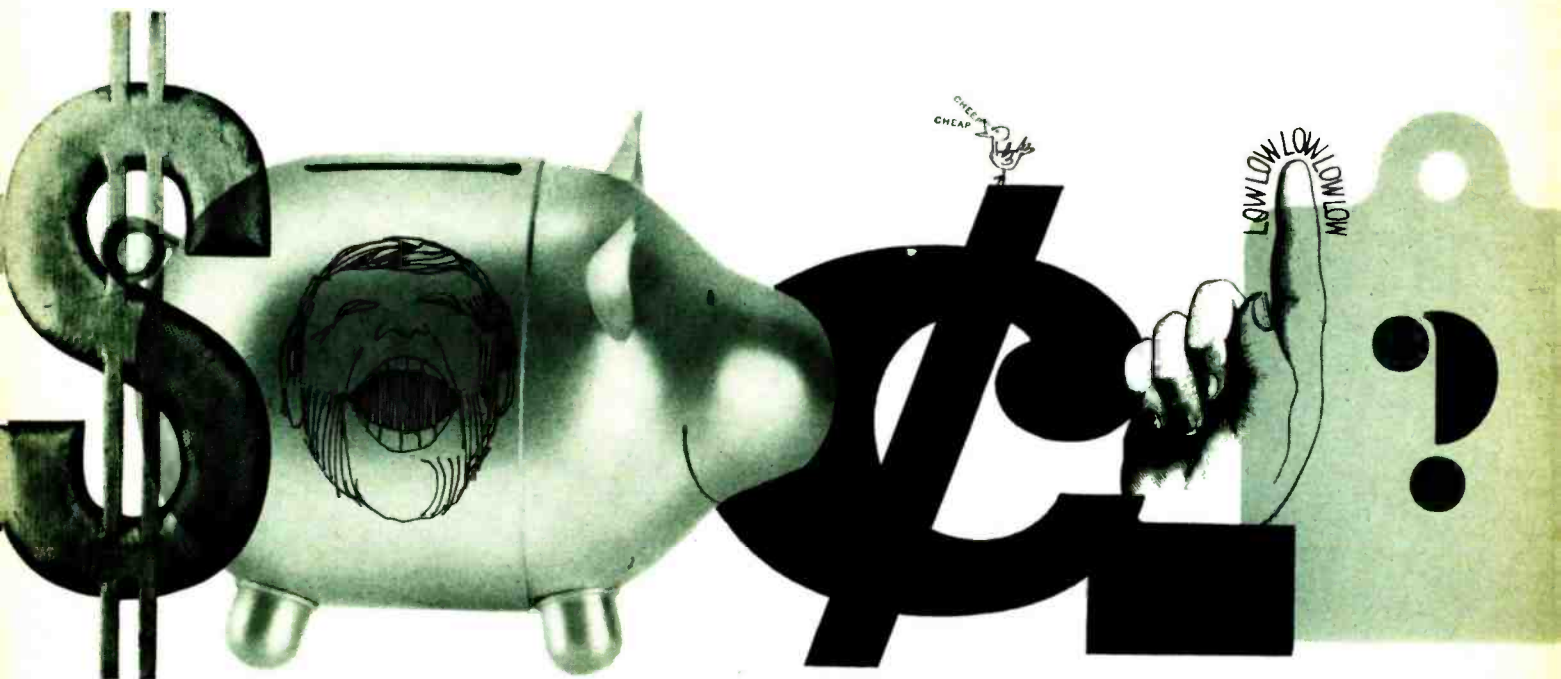
For all the ingenuity of his reply to Patrick J. Smith's letter in your May issue, George Movshon cannot get out from under with a request to you to withdraw the statement he made in his review of *Faust* [March 1967] that Gounod was the eleventh-best composer of his day at the time the opera was first performed, in 1859.

In managing to come up with nine names, Movshon is guilty of some sleight-of-hand. He rejects Massenet as "a strippling of seventeen," but he includes Bizet, then twenty-one and just entering upon his career as a composer and with only a single opera to his credit (*Le Docteur Miracle*); Saint-Saëns, then twenty-four, who had not yet written any opera at all; and Ambroise Thomas, whose *Mignon* was first performed seven years later and whose earlier works rest in deserved obscurity.

Movshon is safe with Auber and the *Fra Diavolo* and *La Muette de Portici*, both written approximately forty years before. But if Movshon were an impresario—one rather boggles at the thought—would he prefer those faded works to "*les sucreries de Gounod*"?

Richard Simon
Davis, Calif.

What makes a loudspeaker a bargain?



According to quite a few marketing experts, a bargain-priced product ought to have a little something missing. Just enough to leave you vaguely dissatisfied after a while, and get you thinking about trading up to something better.

We don't agree.

We are in business to make products that are at least as much of a bargain as their price says they are—and, hopefully, a lot more.



Suggested
Retail Price: \$54.95
Slightly higher
in the West

The new KLH* Model Twenty-Two is a case in point. We used every design technique in our experience to make it sound better than you expect. And since our experience in speaker manufacture is deeper than any other company's (we make every critical part in our speakers ourselves), we were able to design a low-priced system with virtually the same characteristic sound as a \$200 speaker.

We also took pains to make sure that the Model Twenty-Two would sound its best with moderately-priced, moderately-powered equipment. We used heavy

and expensive magnetic assemblies, and the same four-layer voice-coil design for its eight-inch woofer that we have employed in all of our more expensive speakers. And we designed a new two-inch high-frequency speaker that combines high efficiency with the ability to handle power at low mid-range frequencies.

We produced a speaker system that not only sounds expensive, but does so without the help of expensive equipment.

If you buy a Model Twenty-Two, you almost certainly won't be tempted to trade up next year to one of our more expensive systems. That doesn't disturb us at all. We would

much rather have you enjoy the Model Twenty-Two—and tell a friend about it.

Quite a few people already seem to be spreading the word on our new speaker. Before this first public announcement, we have already sold over three thousand Twenty-Two's. We think that says a good deal about it—and about your ability to recognize value when you see and hear it.

For more information on the Model Twenty-Two, please write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. F2.



KA TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

CIRCLE 34 ON READER-SERVICE CARD

by Norman Eisenberg

NOW FREE!

STEREO INFORMATION

FM Station Directory

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

Test Reports

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

Big 36-Page Catalog

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

ALL FREE

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CIRCLE 40 ON READER-SERVICE CARD



Ampex Duplicates; Newell Innovates

An essential part of any prerecorded tape activity, of course, is the facility for dubbing—that is, copying or duplicating tapes from the original. Since our last month's report on events in this particular area, we've learned that the Ampex facility in Elk Grove Village, Illinois (a suburb of Chicago) is going close to full tilt, turning out video tape copies from masters furnished by medical, industrial, educational, and commercial users of the firm's VTR machines. On a good day, Ampex can turn out up to 160 a day—these are 10½-inch reels, each good for a full hour's playing time. Compared with the more than 2,000 reels that this company can produce daily at its audio duplicating plant, the number seems small. But vis-à-vis what existed in video tape, say six months ago, it is viable, to say the least. Copies cost \$15 each for ten or more (plus the cost of the raw tape itself, which averages about \$60 for a 60-minute reel).

An attempt—the most dramatic we've heard of yet—to lower the cost and widen the field for video tape (originals as well as duplicates) is seen in a new development just announced by a seven-year-old company, Newell Associates of Sunnyvale, California. Under secret development for the past five years, Newell's system involves a revolutionary concept and tape deck which, says the company, can form the basis of a home color video recorder that will cost no more than a TV set itself. Key to this system is a high-speed tape transport of very simple design, capable of handling tape at more than ten times the speed of conventional transports. Associated with this device is a new, ultracompact form of tape reel—less than two inches in diameter, self-threading, and offering 44 minutes of running time. This system reportedly can pack 16 channels of very wide-band information (including color video) onto a ¼-inch-wide tape. This translates into a startling corollary: a full-length color movie can be captured on less than \$20 worth of recording tape, which is perhaps two to three times lower than the cost of using the most economical of existing TV recorders.

The Newell tape reel is so closely packed as to become effectively a solid disc of plastic. It is unreeled and rewound in a physically "solid-state" arrangement, from feed reel around an oversized capstan head assembly to take-up reel, without ever passing unsupported through the air. This unprecedented close head-tape contact, Newell says, permits tape speeds at 1,000 ips and unusually wide frequency response—and at low cost and without undue head wear.

We didn't get to L.A. to see a recent Newell demonstration, but we spoke to someone who did. He assures us that it really works as claimed, that the Newell color video tape looked and sounded as good as any color video tape he'd seen before.

The implications of this system are enormous—sort of tantamount to designing a car with an engine the size of a cigar box and capable of running a hundred miles on one gallon of fuel.

At press time, Ampex told us that it had been approached by Newell to become a licensee for the new system (already among present licensees are IBM, Borg-Warner, Orion, General Recorded Tape, Inc., Memorex, and a few others), but that its people had not yet seen enough of the new system to make any comment, let alone a decision. Ampex and Newell are expected to be huddling by the time you read this. Stay tuned in.

CIRCLE 56 ON READER-SERVICE CARD →

How to make a scene (that everybody will love you for)

a. With this Sony TV camera you can film almost any scene

b. Record it in both sight and sound with this Sony video tape deck



c. See and hear it on this large screen Sony monitor/receiver



Total cost of this
Sony TV Studio \$1340

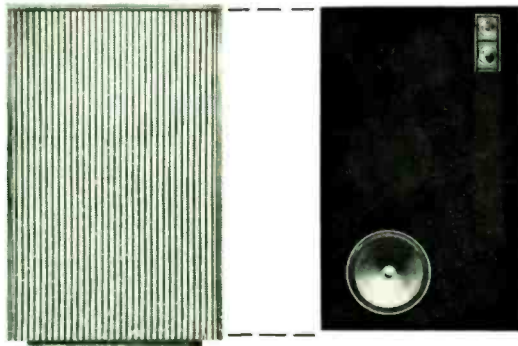
It's as simple as A, B, C to enjoy this year's most enjoyable product, the home video tape recorder. You can produce instant movies in sound of memorable family events. Tape TV programs off the air. The compact, low cost Sony Videocorder® has hundreds of uses in business and education.

You can enjoy an hour's video tape for less than the cost of an hour of processed black & white film. There's no processing cost and you can erase and use the tape over and over again. It's instant movies in sound. This instant visit your Sony Videocorder dealer or write for details. The Videocorder is the only quality, low-priced video tape recorder available for immediate delivery. Sony Corporation of America, 47-47 Van Dam Street, L.I.C., N.Y. 11101

Products pictured above include: **A.** VCK-2000 Camera ensemble (solid-state camera, microphone, tripod) \$350. **B.** CV-2000D Videocorder deck, compact video tape recorder in handsome walnut-finish cabinet, \$695. **C.** Model CVM-2300U 22" (measured diagonally) monitor/receiver, \$295. *The Videocorder is not to be used to record copyrighted material. Prices suggested list.*

SONY® VIDEOCORDER®

If You Can Afford A Good Bookshelf Speaker (And Can Spare A Few Hours)



You Can Afford This Superb Full-Sized Bozak System

No matter how good a compact speaker system may be, it can't reproduce the fundamental bass notes which occur in music. Nor can it give you the realism which occurs only with a broad sound source. The laws of physics won't permit it.

It takes a full-sized enclosure to allow the full-power reproduction of the true bass which gives music its natural sense of feel and ease — which permits hour after hour of enjoyment without "listener's fatigue".

And there is no finer full-sized speaker for the average living room than Bozak's Symphony No. 1, Model B-4000.

Yet, for less than the cost of many "bookshelf" speakers, you can take the first step toward owning this Bozak masterpiece. Later you can add more component speakers for even greater listening pleasure.

\$182.45*

\$193.25 in the South and West. That's all it takes for a B-4000 Modern enclosure kit, complete with Bozak's new furniture finishing kit, and the initial speaker system — a woofer, two tweeters and a dividing condenser.

Two Concepts

Two distinctive Bozak concepts make possible this modest cost for such great speaker systems —

I. ENCLOSURE AND FINISHING KITS

The Modern B-4000 enclosure pictured and other Bozak high-styled enclosures are available in easy-to-assemble kit form. If you can squeeze glue from a tube and turn a screwdriver, you can assemble a Bozak enclosure in a few pleasant hours. Then, the new Bozak furniture finishing kit allows you to apply a factory-type matte finish on walnut with no special equipment or experience.

II. "SPEAKER GROWTH"

Bozak speaker systems are planned for "growth". This means that for a modest initial investment in a basic system you can begin enjoying the full quality of Bozak sound immediately. Then, from time to time, you can add component speakers in logical stages until you arrive at your ultimate goal — one of the major Bozak systems. With each addition you make, you increase your listening pleasure.

Suppose you start with the system shown above. Successive growth stages would look like this:

<p>STAGE II</p> <p>Add a second pair of treble speakers.</p>		<p>STAGE III</p> <p>Add a second bass speaker.</p>		<p>STAGE IV</p> <p>Add two pairs of treble speakers.</p>		<p>STAGE V</p> <p>Add a midrange speaker and a crossover network.</p>	
---	--	---	--	---	--	--	--

We'll gladly send you sample assembly instructions so that you can judge for yourself how easy it is to complete a Bozak enclosure kit. Just write.

Enclosure Kit	\$ 84.50
Finishing Kit	\$ 4.95
B-199A Woofer	\$ 56.50
B-200Y Tweeter Pair	\$ 35.00
N-4 Condenser	\$ 1.50
	\$182.45



DARIEN, CONNECTICUT

NOTES FROM OUR CORRESPONDENTS

Continued from page 18

Leontyne Price and André Previn gave every sign of having a ball!

The album will actually present three musical formats: a 44-piece string orchestra with four French horns; a 40-piece string orchestra with one horn and one trombone; and a jazz trio (Previn, Manne, and Ray Brown on bass). A unique aspect of the trio setting was the lack of formal arrangements. The three jazzmen would improvise around the singer for a free-flowing mood—surely the antithesis of anything Miss Price could have known in the opera house.



"There were some modulations she sang that had the boys in the band grinning."

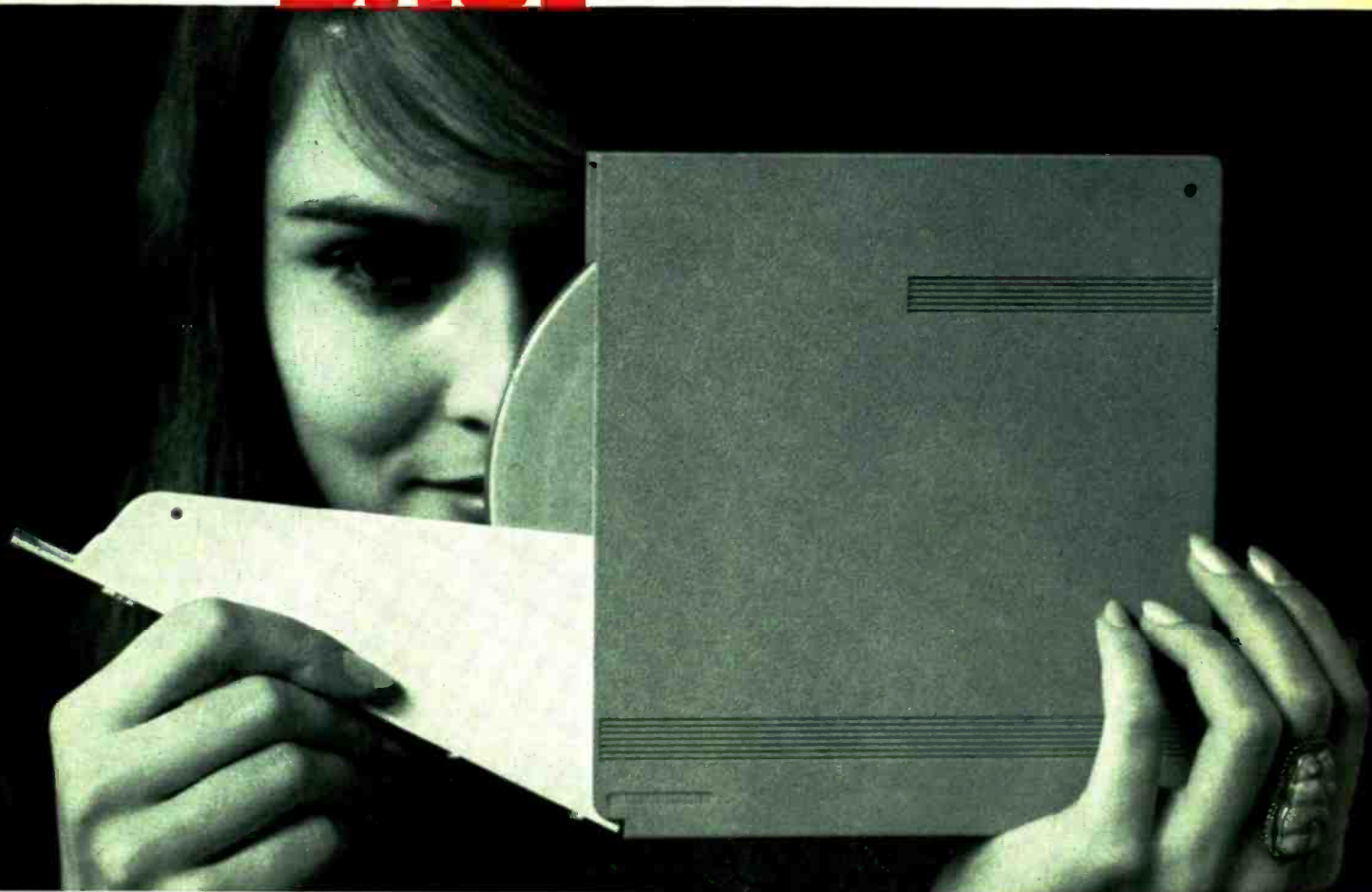
Not, of course, that one could mistake the Met's stellar voice for an ordinary singer. Usually, on pop recording dates, a vocalist is isolated in some form of booth to avoid sound spillage into his microphone from the instruments in the band. Yet here stood an *unisolated* soprano in full view of the musicians, three steps away from the piano and two paces from the nearest violin. Why wasn't a singer's booth necessary. I asked producer Mohr. "It sounds too dead. Besides, Leontyne's got more vocal power than pop singers, so we don't have to worry about the orchestra." Previn wasn't doing any worrying either, it seemed: "My great luxury is that she hears so perfectly, is so immensely trained. I wrote modulations, key changes that would have thrown any number of pop singers. In comparison to the things she usually does, this is child's play. There were some modulations she sang that had the boys in the band grinning."

It was pure relaxed delight to watch Miss Price at work. At the end of each take she would react to the playback with funny little faces or a somber pantomime. Here was one of the world's great operatic personalities in an apparently complete state of elation. Perhaps the fact that the pieces in the

Continued on page 22

CIRCLE 8 ON READER-SERVICE CARD →

Every reel of **BASF**...the world's finest recording tape



**...NOW
comes
in the
world's
finest
tape
package**

BASF's remarkable new "Perma-Store" library box is our gift to you each time you purchase a reel of BASF tape. With it you can build a modern tape library that looks as good as it sounds . . . without spending a penny extra. Keeps your tapes permanently protected, organized and accessible. No question about BASF quality . . . it's been the world's finest for over 30 years. BASF tape is ageless . . . completely unaffected by temperature,

humidity or time. It will provide superb sound reproduction, year after year. And, you get many extras with BASF tape . . . red and green leaders at opposite ends of each reel, switching foil at each end, etc. BASF tape, in its remarkable new package, must be seen (and heard) to be appreciated. Buy BASF tape and see for yourself.

BASF
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So exceptional is the performance of the W20D Wharfedale Minorette, that you should hear it in your own home to believe it! *And you can—without risk!* Please note that your Wharfedale dealer has been authorized to give you a 10-day home trial... with full refund privilege. We are doing this because we know there is simply no other way than a trial in your own home for you to adequately evaluate this speaker system. You will be thrilled by what the W20D can do. Incidentally, at \$49.95, the W20D is the lowest priced example of the world-recognized, traditional Wharfedale excellence.

For *Comparator Guide*, list of dealers and reprints of magazine reports, write Wharfedale, Div. British Industries Corp., Dept. KH-2, Westbury, N.Y. 11590.

Wharfedale
Automatic Systems

NOTES FROM OUR CORRESPONDENTS

Continued from page 20

album are among her personal favorites had something to do with this. "When I give parties, these are the songs I like to monkey around with at the piano," she said. "But please remember—I'm not setting out to be a blues singer; opera is my first love."

Montage. The varied sights and sounds of this project lent a unique coloration to Studio A: the handsome prima donna in uninhibited mood; Shelly Manne, a cigarette dangling from his lip, reflecting on a trombone solo, "Just beautiful, man"; a violin player dressed in a wild striped sports shirt, looking very much like a soccer referee; a woman in a green uniform with the badge of the "Greater Los Angeles Zoo Association" listening in the control room. And Previn in dual roles as pianist and conductor, performing both with equal zest. The last thing I heard him say at the session was a remark to Miss Price: "If we do another of these albums, let's do the blues all the way." Maybe some day they will.

ELIOT TILGEL



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NEW YORK

**Glenn Gould
Allows a Guest**

Few outsiders have ever seen Glenn Gould at work in a recording studio (his natural habitat these days, since renouncing live concert appearances), for this very intense pianist has a strong aversion to the presence of visitors while he's committing a performance to tape. I thus regarded myself as extremely fortunate to have a chance of eavesdropping on a recent session devoted to Bach's Concerto in G minor. When I arrived at Columbia Records' 30th Street recording studios, the artist was auditioning a tape, fruits of the previous day's labors. As it concluded and I advanced, Gould dashed forward with a hearty welcome. "This is Vladimir Golschmann who's conducting the string orchestra," he beamed, "and my producer Andrew Kazdin—sit down and make yourself at home." Which I did.

Gould takes an active interest in every phase of his recordings from microphone installment to the final editing of the tape—and the man's vitality, enthusiasm, and knowledge virtually explode in all directions at once. During one take he seemed to concentrate exclusively upon securing a subtly nuanced, détaché effect from his piano ("My lute stop registration," he explained); but when the movement came to an end, he immediately dashed over to the first violins and advised a change of bowing on one particular phrase which had struck him as not quite correct.

Bach with a Difference. "Damn good!" exclaimed Gould after the last chord of the final movement had sounded—but unfortunately before the last note had decayed into total silence (look of pained

resignation from Kazdin). "I think we have it now," he added; "there are enough takes for any editing cross references we might need later. Let's go back to the second movement." When all was prepared, Gould looked up at Kazdin in the recording booth a bit sheepishly and remarked: "I'm going to play all sorts of inner voices and syncopations—very Wanda Landowska with a touch of Modern Jazz Quartet—so don't be surprised at what you hear."

"I've never been yet," answered Kazdin, and the tapes began to roll. A few guardians of baroque style will no doubt be outraged by the unorthodox approach to Bach characteristic of this performance, but it would be hard not to respond to such expressive playing. Occasionally, Gould seemed to conjure up the tolling of a great, deep, resonant bell by adding some heavily weighted octave doubling in the bass at several points. Now and then he hummed contentedly to himself—sometimes the upper voice, sometimes the bass line. At any event here was a musician totally and happily engrossed in the business of making records. P.G.D.

VIENNA

**Mozart's Tito—
And a New Tenor**

Within a few months from now the first stereo recording of Mozart's *La Clemenza di Tito* should be in the shops. This flat statement of course doesn't suggest the elation with which the news will be welcomed by good Mozarteans. For some time it had been rumored that Decca/London was having difficulties in finding singers able to cope with the rather unusual demands presented by this last of the composer's contributions to *opera seria*. Actually, the company was simply waiting until it could assemble what it considered a near-ideal cast: Maria Casula for Vitellia (a part which goes up to high D and down even to low G,

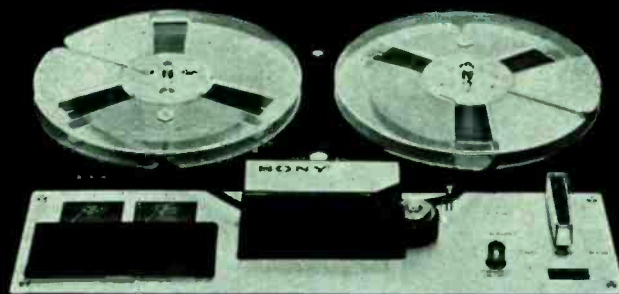
Continued on page 24

← CIRCLE 101 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



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CIRCLE 24 ON READER-SERVICE CARD

NOTES FROM
OUR CORRESPONDENTS

Continued from page 22

by the way); Teresa Berganza for the mezzo role of Sesto; Lucia Popp as Servilia; Brigitte Fassbaender (baritone Willy Domgraf-Fassbaender's daughter) as Annio; Tugomir Franc for the part of Publio. Assignments firmly fixed, the recording sessions at the Vienna Sofiensaal proceeded smoothly according to schedule, with the Vienna Philharmonic under Istvan Kertesz and the Vienna Staatsoperchor.

Sharp readers will have noticed that I made no mention above of the singer cast for the title role. Obviously, *Hamlet* cannot be performed without the Prince of Denmark, nor *La Clemenza* without the Roman Emperor. The artist chosen for the role is Werner Krenn, a newcomer to the recording scene. Krenn started his musical career as a "Sängerknabe" but later took up the bassoon, becoming first bassoon player in the Vienna Symphony. Though for a while even his acquaintances did not suspect him of harboring other aspirations, Krenn was in fact devoting a good part of his energies to the development of what turned out to be a tenor voice of remarkable lyric qualities. When Deutsche Grammophon, in conjunction with a leading Vienna newspaper, arranged a competition open to young singers, Krenn entered—and walked off with the first prize. Ironically, the award resulted in an exclusive recording contract not with DGG but with Decca/London. The timbre of Krenn's voice, as Christopher Raeburn of the British firm told me, fitted perfectly the ideas which conductor Kertesz and the recording team held about the type of singer required for Tito.



Ornaments and Scores. The recording of eighteenth-century *opera seria* unavoidably raises the problem of ornamentation. The policy adopted for *La Clemenza* was in accord with the principles of Decca/London's Erik Smith, who was in charge of the sessions, and is something of an expert on the subject. In general, ornamentation has been applied wherever it was felt to be in conformity both with the practice of Mozart's time and with the expressive needs of the music. Smith and conductor Kertesz found themselves in perfect agreement on all major decisions. I'm told.

The recording was based on the score as published in the old complete edition. (The autograph, once in the collection of the Preussische Staatsbibliothek, has unfortunately disappeared.) All the music will be heard, as far as the work of Mozart's own hand is concerned; cuts

Continued on next page

HIGH FIDELITY MAGAZINE

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OUR CORRESPONDENTS

Continued from Preceding Page

were made only in the secco recitatives, which are now generally attributed to Süßmayr. KURT BLAUKOPF



East-West
Forensic Foray

In the days preceding the sixth Zagreb Music Biennale, an unusually interesting international meeting was held here on the subject of "The Functions of the Disc in Contemporary Musical Life." Chief sponsor of the congress was the International Music Center (IMZ) of Vienna, an organization devoted primarily to music in radio, television, films, and records; cosponsors were the Zagreb Biennale and the two leading record companies of Yugoslavia: Jugoton and RTB (Radio-televizija Beograd).

Yugoslavia, with one foot in Western and the other in Eastern Europe, gave promise of being the ideal meeting place for a forum in which "capitalist" and "socialist" points of view could be expressed openly and without hedging, and for four days of concentrated sessions representatives of twelve countries took advantage of the occasion to debate the most varied aspects of the record in today's musical world. At one historic round table, for example, people from Philips (Holland), EMI (Great Britain), Teldec and Deutsche Grammophon Gesellschaft (West Germany), Eterna (East Germany), Qualiton (Hungary), Polskie Nagrania (Poland), Jugoton and RTB (Yugoslavia) were all engaged in lively discussion.

In the course of the meetings it developed that both Eastern and Western producers are confronted by many of the same problems. One of these is the relatively poor sales of nonstandard (particularly modern) works, whose production costs have to be covered by sales of jazz, popular music, and (to a lesser extent) the standard classics. Representatives of socialist countries took the position that they receive no direct government subsidies and that they too must "pay their own way." Mr. van der Vossen (Philips) rejoined that their monopoly position as state-operated concerns in effect constitutes a subsidy. Someone else pointed out that this privileged position of the Eastern firms must account to a certain extent for their higher percentage rates in "classical" sales. As one delegate said bluntly, if records of the Beatles and other Western groups were available in East Germany, the currently high percentage of "classical" sales to those of light music would be a very different one.

Points and Counterpoints. The benefits of joint (including East-West) produc-

Continued on next page

AUGUST 1967

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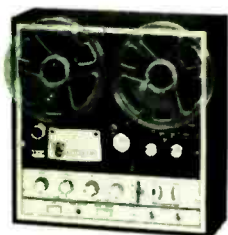


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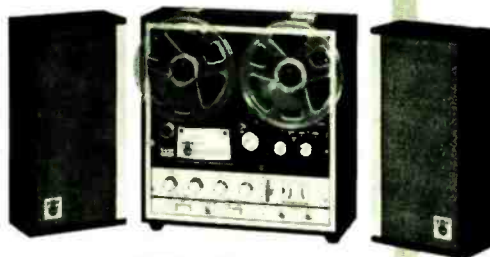
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CIRCLE 51 ON READER-SERVICE CARD

NOTES FROM
OUR CORRESPONDENTS

Continued from preceding page

tions was a theme that recurred constantly. In Europe, that is definitely the way the wind is blowing. Many of the Eastern countries help to balance their budgets either through coproductions with Western firms or by licensing their own productions to companies in the West.

The record producer's undisputed responsibility towards culture and education (in the broadest sense) was a leitmotiv of the congress. Some friendly but nonetheless sharp exchanges took place between commercial producers, who explained why they could not do more, and critics, who assured them that they could if they would not be content to take the line of least resistance. On other issues, however, there was a complete consensus. Two resolutions passed by the congress at its closing session, for example, deserve special mention: one had to do with improving the comprehensive, "global" training (both musical and technical) of recording technicians on all levels; the other was a plea for better-trained, more fully informed record and equipment salesmen at the retail level.

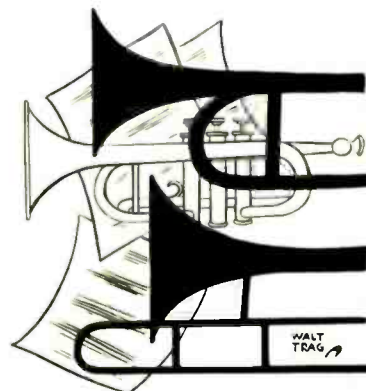
After all the talk, one can only speculate about tangible results, but the congress should at least serve as a catalyst for future action. EVERETT HELM

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CIRCLE 67 ON READER-SERVICE CARD →

**Several interesting facts about the design of the new Dual 1015:
after you read them, you may wonder why other automatic turntables aren't made this way.**

You've probably noticed that many of the new automatic turntables, in several price ranges, offer features like anti-skating devices, levers for raising and lowering the tonearm (cueing devices), interesting motors of one kind or another, plus some pretty fancy designs for overall appearance.

Well, the new Dual 1015 has these things too. Even the fancy design for overall appearance.

But our features are different. Different because we don't offer them just to offer them. They are there to perform a real function. With precision and accuracy.

Take our anti-skating control.

It's there because, quite simply, our low-mass tonearm skates. No, that isn't something to be ashamed of. In fact, it indicates bearing friction so low (less than 40 milligrams, always) that there's no internal resistance to skating. Even at 1/2-gram. (You'll note that other arms offering anti-skating devices don't mention bearing friction. It's understandable. If bearing friction is high, skating never occurs in the first place.)

And that's not all.

Our anti-skating control is continuously variable and dead-accurate. It doesn't under-compensate or over-compensate. This means the stylus will track with equal force on both walls of the stereo groove. Also, our anti-skating control applies force internally, at the pivot, keeping the force constant throughout the record. You can't do this by applying

a dead weight to the outside of the arm.

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Dual's cue-control is accurate and gentle. Rate of descent is .5cm/second and is controlled by silicon damping and piston action (which also prevent side-thrust from anti-skating). And the cue-control works on automatic as well as manual start.

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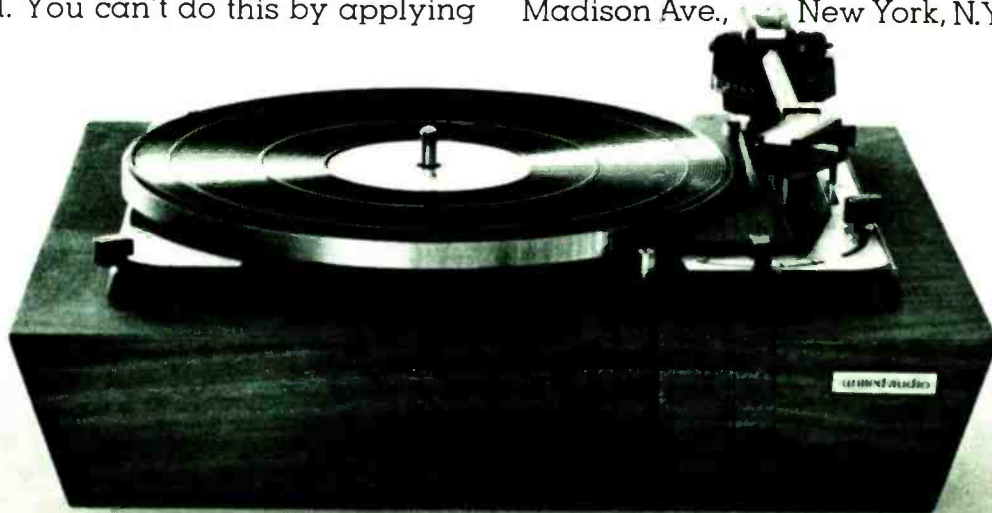
By the way, about that fancy design for overall appearance:

We know that a lot of you wouldn't even consider a top, precision product if it didn't look good.

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

Dual 1015



KLH BOMBSHELL: New Tape Recorder Using Dolby Noise Reducer

Ever since we broke the story of the Dolby Signal-to-Noise Stretcher in these pages last November, we've been receiving queries (and wondering ourselves) about the device's application to consumer products for use in home music playback systems. At that time there had also been rumors—though they seemed purely coincidental—of a new form of tape recorder being readied at KLH, the Cambridge, Mass. audio manufacturer.

Now it can be told. The latter report was not mere coincidence. KLH's new tape recorder, open-reel design, will incorporate the Dolby system of noise reduction. If things move as scheduled, visitors to this fall's hi-fi shows will see and hear the new models. Later, probably some time next year, the S/N device will be applied to yet another KLH innovation—a tape cartridge system completely unlike any existing system. The standard open-reel machine comes first in KLH's plans because the company feels that this form of tape machine still remains of primary interest to serious tape users. The cartridge model, incidentally, will not be the endless loop type used in automobile systems, nor will it resemble the older RCA twin-hub system or the miniaturized Philips cassette. It will be, in short, a new KLH system.

There's more: when the open-reel tape deck appears, KLH also will offer separately a device à la Dolby for use with existing tape recorders. KLH, which now holds exclusive rights to the use of the Dolby system in consumer products (record companies, of course, can use

it all they want to make recordings), claims that it "can make a low-speed home recording as noise-free and wide in frequency range as a 15-ips master tape."

Prices, photos, and performance data were not available at press time, but briefly: the Dolby S/N Stretcher boosts low-level signals in four separate frequency ranges during recording and then reduces them to their original level on playback. In the latter stage, noise added by the recorder is reduced by the same amount as the initially boosted signals in all four frequency ranges. The result, says KLH, is to effectively obliterate tape hiss, print-through echo, crosstalk, hum, and other forms of noise. At least 10 dB of noise is reduced; at high frequencies this figure rises to 15 dB. Great improvement in clarity of sound and in dynamic range is claimed. KLH also has been experimenting with the Dolby system not only for recording an original master tape (which several recording companies already have done) but for the actual cutting of a "stretched" or "Dolby-ized" disc. When this disc is played on a normal playback system with the new device patched in, the results, a company spokesman told us, are "truly fantastic."

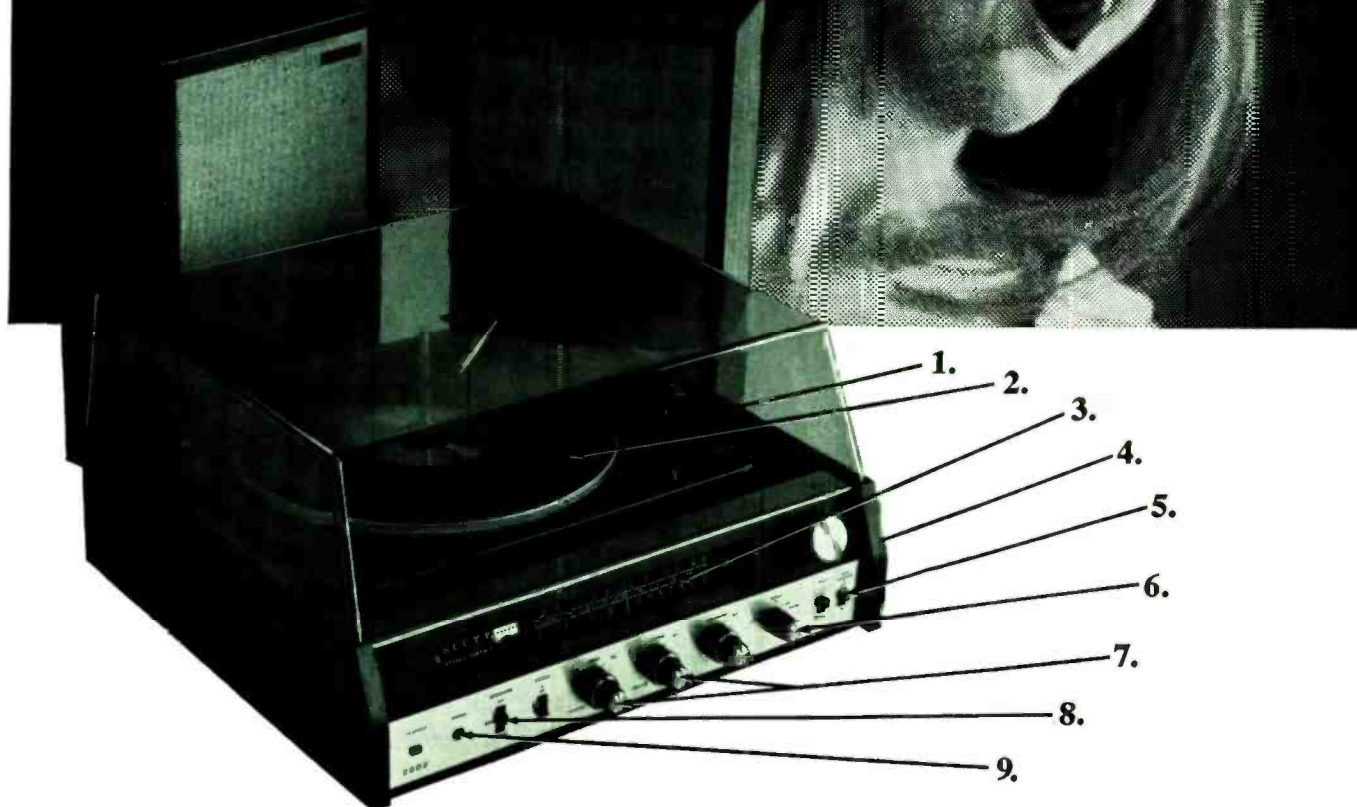
What else is new? Henry Kloss (the K of KLH), who is directing the company's application of the Dolby system to home entertainment products, also is known to be an expert on video. Who knows: the firm may next get it into its head to revolutionize color TV. The lights are burning late in Cambridge these nights.

STEREO INVADES CONCERT HALL

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D.C. found itself with a problem recently: how to let audiences in cavernous Constitution Hall hear the light, delicate nuances of the orchestra's soloist, classical guitarist Laurindo Almeida, without making the orchestra itself play inaudibly. Orchestra manager M. Robert Rogers recalled having heard the Acoustech X electrostatic speaker-amplifier system at the Washington hi-fi show some time back and got the idea that a pair of these would do the trick. He and Acoustech personnel took two days to install and check out the equipment. They—and the equipment—must have done a good job, for after the concert the *Washington Post* commented that the new amplification system proved "an unqualified success." As far as anyone knows, this marks the first time electrostatics have been used in this manner.



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CIRCLE 100 ON READER-SERVICE CARD

EQUIPMENT *in the* NEWS



REVOX DRESSES UP

Going along with the trend of housing high-performing audio gear in attractive wrap-arounds is the newest version of the ReVox tape recorder, a Swiss import distributed here by Elpa Marketing. Known now as the Model G-36W Mark III, the machine handles reels up to the 10½-inch diameter, is fitted with a photo-sensitive cut-off switch, and carries a one-year warranty. Price has been upped to \$585. And yes, the case is walnut.

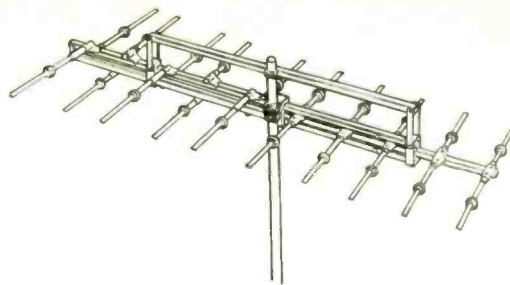
CIRCLE 144 ON READER-SERVICE CARD



MOD SYSTEM FROM KARG

A compact or modular three-piece stereo system, offered by Karg Laboratories, features a control amplifier built under the base of a McDonald 500 changer, and a pair of matching speaker systems. The three units, in walnut, sell as a system for \$179.95. The changer/amplifier unit alone costs \$129.95. Music power output is 18 watts per channel at less than 1 per cent distortion. The pickup used in the changer is a Grado BTR.

CIRCLE 145 ON READER-SERVICE CARD



JFD CHANGES ITS LPL-FM ANTENNAS

Two mechanical changes are incorporated in a new series of log-periodic FM (LPL-FM) antennas offered by JFD Electronics Co. One is what the company calls "cap-electronic dipoles," a design feature that permits the use of shorter elements without less signal strength. The other innovation is the use of a low-impedance, twin-boom construction in which the boom serves as a crossed feeder-harness intended to provide maximum signal transfer. And, says JFD, this feature also adds strength and rigidity to the assembly. Announced models include: a four-element at \$20; a six-element at \$30; an eight-element at \$40; and a ten-element at \$50.

CIRCLE 146 ON READER-SERVICE CARD



OLSON SHOWS NEW SPEAKER

Olson Electronics joins the décor-inspired speaker enclosure trend with an octagonal system of its own, the Model S-879. A three-way reproducer, the system uses a 12-inch woofer, cellular-horn midrange unit, and a pair of small cone tweeters. Level controls permit adjusting midrange and highs. The cabinet is finished in oiled walnut. Impedance is 8 ohms. Price is \$200.

CIRCLE 147 ON READER-SERVICE CARD



SHERWOOD CHANGES 7800 RECEIVER

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CIRCLE 28 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BEETHOVEN: *Concertos for Piano and Orchestra: No. 1, in C, Op. 15; No. 4, in G, Op. 58.* Robert Casadesus, piano; Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. Olysses © 32 16 0055, \$2.49; 32 16 0056, \$2.49 [from Columbia ML 5437/MS 6111, 1960].

An attractive and generous coupling. Casadesus's geniality is most winning in the First Concerto, although my own preference is for Solomon's more substantial and crisper account on Seraphim. The French pianist's immaculately played version of the Fourth, however, is presently unrivaled in the budget category, and this very civilized music-making is further enhanced by Van Beinum's elegant and polished accompaniments. Sonics are sharp, bright, and clean.

LISZT: *A Faust Symphony: Orpheus.* Alexander Young (t); Beecham Choral Society; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Seraphim © IB 6017, \$4.98; SIB 6017, \$4.98 (two discs) [from Capitol GBR 7197/SGBR 7197, 1959].

Shortly after Beecham's superlative recording of this flawed but fascinating symphony disappeared, Bernstein on Columbia offered a more than satisfactory replacement—not as smoothly played as Sir Thomas' version but bristling with excitement and beautifully engineered. Rehearing the Beecham on Seraphim's excellently remastered discs, I am again mightily impressed at the tragic dignity of this conductor's "Faust" movement, the tender amorousness of his "Gretchen," and the sardonic wit of his "Mephistopheles."

But I do miss the touch of healthy vulgarity that Bernstein brings to the score. This seems to me an essential part of the music and really necessary if the work is to command concentrated attention throughout its seventy minutes. Listen to the thrust and swagger with which Bernstein presents the heroic Faust theme in movement one or the cynical bite of that nasty, Stravinskyan fugue in "Mephistopheles." If you feel that passages of this sort are unduly exaggerated, then stick with Beecham's thoroughly vital but suaver performance. Both versions are, in their different ways, brilliantly brought off—and of course Beecham's is considerably cheaper.

MOZART: *Die Zauberflöte.* Maria Stader (s), Rita Streich (s), Ernst Häfliger (t), Dietrich Fischer-Dieskau (b), Josef Greindl (bs), et al.: RIAS Kammerchor; Berliner Motettenchor; RIAS Symphony Orchestra, Ferenc Fricsay, cond. Heliodor © H 25057-3, \$7.47 (three discs, mono only) [from Decca DX 134 or DGG 18267/69, 1956]. Although DGG's new *Magic Flute* scores

over the older version on nearly every point, this performance still has some solid virtues and makes a most sensible investment at its budget price. Fricsay offers a nicely poised reading of the score—a little rushed and down-to-earth for the more serious Sarastro-Tamino-Pamina scenes, but the RIAS Symphony Orchestra plays beautifully and produces a tone that is consistently warm and attractive.

The singing, in general, commands respect: most enjoyable are Maria Stader's limpid Pamina and Rita Streich's awesome Queen of the Night (about as close as anyone has come to a satisfactory stab at this problematical role), while the dependable Häfliger (Tamino) and Greindl (Sarastro) give thoroughly efficient performances. Fischer-Dieskau's Papageno has become far less mannered of late—here he occasionally irritates with his self-conscious joviality. Most of the dialogue is included but the separate cast of "actors" more often than not is a mismatch for the singing voices. A somewhat flawed production that nonetheless gives generous helpings of musical pleasure.

Heliodor has, I'm glad to see, abandoned the practice of stereophonic rechanneling, at least on this occasion. The sound of the monophonic-only recording is clean and clear.

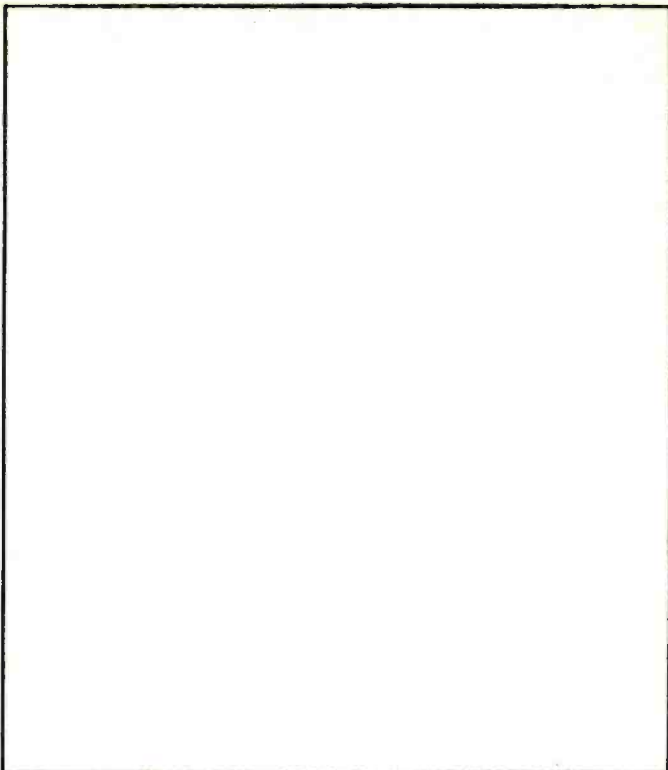
SCHUETZ: *Historia der Auferstehung Jesu Christi.* Soloists; instrumental ensemble; Norddeutscher Singkreis, Gottfried Wolters, cond. Heliodor © H 25055, \$2.49; HS 25055, \$2.49 [from Archive 3137/73137, 1960].

Better known as the *Easter Oratorio*, this remarkable composition was written in 1623, well before the ascetic Passions of Schütz's old age. The composer achieves an astonishing variety of musical description from the simplest of means: an Evangelist relates the events of Easter day to the accompaniment of four violas da gamba while the other characters' comments are set as duets; two choral passages frame the work. Aside from its historic importance as one of the earliest examples of German oratorio, the *Historia* is a most beautiful and moving creation in its reflective, deeply felt expressiveness.

Helmut Krebs carries the principal vocal burden as the Evangelist; he enunciates with sensitive care for both text and style, although his tenor is not the most beguiling of instruments. Wolters leads a well-paced performance in which all participants contribute positively. The sound is fine but Heliodor gets a black mark for providing no texts in any language—absolutely essential for a work of this nature.

Continued on page 36

CIRCLE 3 ON READER-SERVICE CARD →



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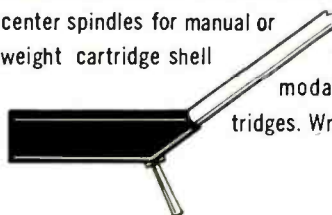
without fear of damage to the record or the cartridge. You can even pause at any point and then gently lower the arm into the same groove. The BSR McDonald 500 also has a lock that automatically secures the tone arm whenever the machine is in the "off" position. Jam-proof arm design is another



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CIRCLE 70 ON READER-SERVICE CARD

REPEAT PERFORMANCE

Continued from page 32

LJUBA WELITSCH: *Opera Recital.* Ljuba Welitsch, soprano; Orchestra of the Metropolitan Opera, Fritz Reiner and Max Rudolf, conds. *Odyssey* © 32 16 0077, \$2.49 (mono only) [from Columbia ML 2118 and ML 4795, 1950].

Here is most of the material that Ljuba Welitsch recorded for Columbia shortly after her sensational Met debut as Salome on February 4, 1949: the final scene from that opera, Donna Anna's two arias from *Don Giovanni* (with good old Alessio de Paolis as Don Ottavio in the recitatives), "*Vissi d'arte*" and the Act I duet from *Tosca*, and a song each from Johann Strauss's *Die Fledermaus* and *Der Zigeunerbaron*.

Welitsch will always be one of those singers remembered more for the total impact she made on stage than for outstanding vocal accomplishment. My one exposure to her was a 1950 *Tosca* in Boston with Bjoerling and Schoeffler, and that experience left me a vivid impression of an incredibly vital stage personality—I recall she played one lengthy scene with Scarpia while pressing herself against a wall, writhing like a helpless creature pierced by a spike; melodramatic perhaps, but it worked. How she actually sang has slipped my memory.

The *Salome* excerpt as recorded here is certainly a good job, but cool and uninvolved when compared to the air-check of her gripping Met broadcast performance of 1949. The bright metal of her voice is really more appropriate when heard glinting in the music of Donna Anna and in the *zigeuner* plangency of the two J. Strauss selections: these four items are immensely successful by anyone's standards. The *Tosca* bits are pleasant souvenirs for me but otherwise not especially remarkable.

Anyone who saw Welitsch will want this disc as a memento of a genuinely unique artist.

FRITZ WUNDERLICH: *Opera, Operetta, and Song Recital.* Fritz Wunderlich, tenor; various assisting soloists, orchestras, and conds. Seraphim © 60043, \$2.49; S 60043, \$2.49 [from various Angel and Odeon originals, 1960-65].

The items on this disc have been arranged to show the late tenor off in opera on Side 1 and operetta and song on Side 2. The former portion of the recital includes arias from *The Magic Flute*, *Don Giovanni*, *The Merry Wives of Windsor*, *Rigoletto* and duets from *Martha*, *Madama Butterfly*, and *La Bohème*; operetta selections are from the pens of Lehár, Fall, and Kalman. There is little here that requires subtle interpretative penetration and Wunderlich simply pours out his glorious tenor unstintingly—but always with the instinctive musical sensitivity that never seemed to desert him even when faced with the tritest material. This will be a pleasure for lovers of good singing and a paradigm for all tenors. PETER G. DAVIS

CIRCLE 27 ON READER-SERVICE CARD →



The speaker system that doesn't have to apologize for being inexpensive.

When an all new 2-way speaker system is developed that sounds as good as many 3-ways, it has a lot of explaining to do. But no apologizing.

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and treble frequencies with clarity and presence. (From 1,000 Hz all the way up through 19,000 Hz.)

The 10-inch bass speaker is also a remarkable unit. Its massive copper voice coil eliminates doubling and allows smooth response as low as 32 Hz.

With a price of \$89.95, the 2-way Fisher XP-6B has absolutely nothing to

apologize for. Listen to a pair before you pay more for somebody else's 3-way, and you won't be sorry either.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher

TAPE CARTRIDGES *A progress report*

NONE OF THE COMPANIES promoting the four major tape cartridge systems will admit it, but each is weighing the possibility that its cartridge will cut in on the nearly billion-dollar-a-year record business. The cartridge was designed to eliminate the need for threading and handling which has discouraged many music listeners from switching to tape, and at the same time to bring prices for a given amount of music more into line with prevailing record prices than reel-to-reel tape producers have been able to.

The key to mass acceptance of tape as a music medium has been the automobile. Auto makers and some record manufacturers discerned a desire on the part of the average American to listen to music of his own choice as he drives—free of commercials and preferably in stereo. And once he bought the latest Sinatra recording on tape for the car, he would not be likely to rush to his record dealer to buy a disc copy of the same music for his living room. Instead, the reasoning went, he would be more ready to spend anywhere from \$49.95 to \$150 for a cartridge player for the living room as well. In the months since HIGH FIDELITY last reported on tape cartridges [May 1966], a lively business in home cartridge players has sprung up. Three of the cartridge systems utilize an endless loop of tape feeding—at a speed of $3\frac{3}{4}$ inches per second—from a single hub encased in plastic. There the similarities end.

The **eight-track** cartridge has the major advantage of being the only one offered as optional equipment on such new-model cars as Ford, Chevrolet, Plymouth, Rambler, Volkswagen, and Volvo (as well as International Harvester and White trucks). It also has the exclusive services of The Monkees, Chet Atkins, and the Boston Pops, since RCA Victor—alone among major labels—makes its cartridge recordings exclusively for the eight-track system. (Columbia and Capitol, who also previously confined themselves to eight-trackers only, are now issuing material on four-track too.) Because most purchasers of eight-track players are also buying a new car, their tastes—according to RCA Victor's Irwin Tarr—are more sophisticated than those of four-track listeners. Tarr says that sales of classical music in eight-track cartridges run about 25 per cent of total sales—a figure disputed by others in the field.

The **four-track**, or Fidelipac, cartridge systems aren't available as a manufacturer's optional extra with new cars, but they have been installed in many thousands of older models. Since prices for four-track players run about half that for eight-track, and cartridges average a dollar less, the Fidelipac has found great favor with young drivers, resulting in a heavy demand for rock-and-roll. Teen-age demand, it is alleged, finally induced Capitol and Columbia

to enter the four track cartridge sweepstakes.

A year ago, if you owned a four-track player, you couldn't use eight-track cartridges (and vice versa). Since then, a number of manufacturers have produced car and home players that will accept both systems. Arvin, Automatic Radio, Telmar, Muntz, TelePro, and Auto-Sonic are just a few firms offering such units.

Newest of the single-hub cartridge machines is the **Playtape**, aimed almost exclusively at the teen-age listener. Unlike the other two, it uses tape $\frac{1}{8}$ -inch wide. The miniature cartridge contains two monophonic tracks—two pop tunes for \$1.00, four for \$1.59, eight for \$2.98. A small portable player costs \$19.95; prices had not been set by press time for either a home (with AM radio) or a car model.

A year ago the stereo version of the Norelco (Philips) **cassette** was just a cloud on the horizon. Today, this two-hub system is a full-fledged contender in the cartridge sweepstakes. Using tape $\frac{1}{8}$ -inch wide which travels at $1\frac{7}{8}$ ips, the cassette has four tracks—that is, stereo in both directions of tape travel. It's only now that stereo car players are in production—the Norelco 2600 was so new at press time that it didn't even have a price—and at the moment only about 250 musical titles are available from such labels as Philips, Mercury, and the Ampex family. However, Ampex promises five hundred titles by the end of the year, and some forty manufacturers in addition to Norelco are producing cassette equipment for home, car, or carry-along.

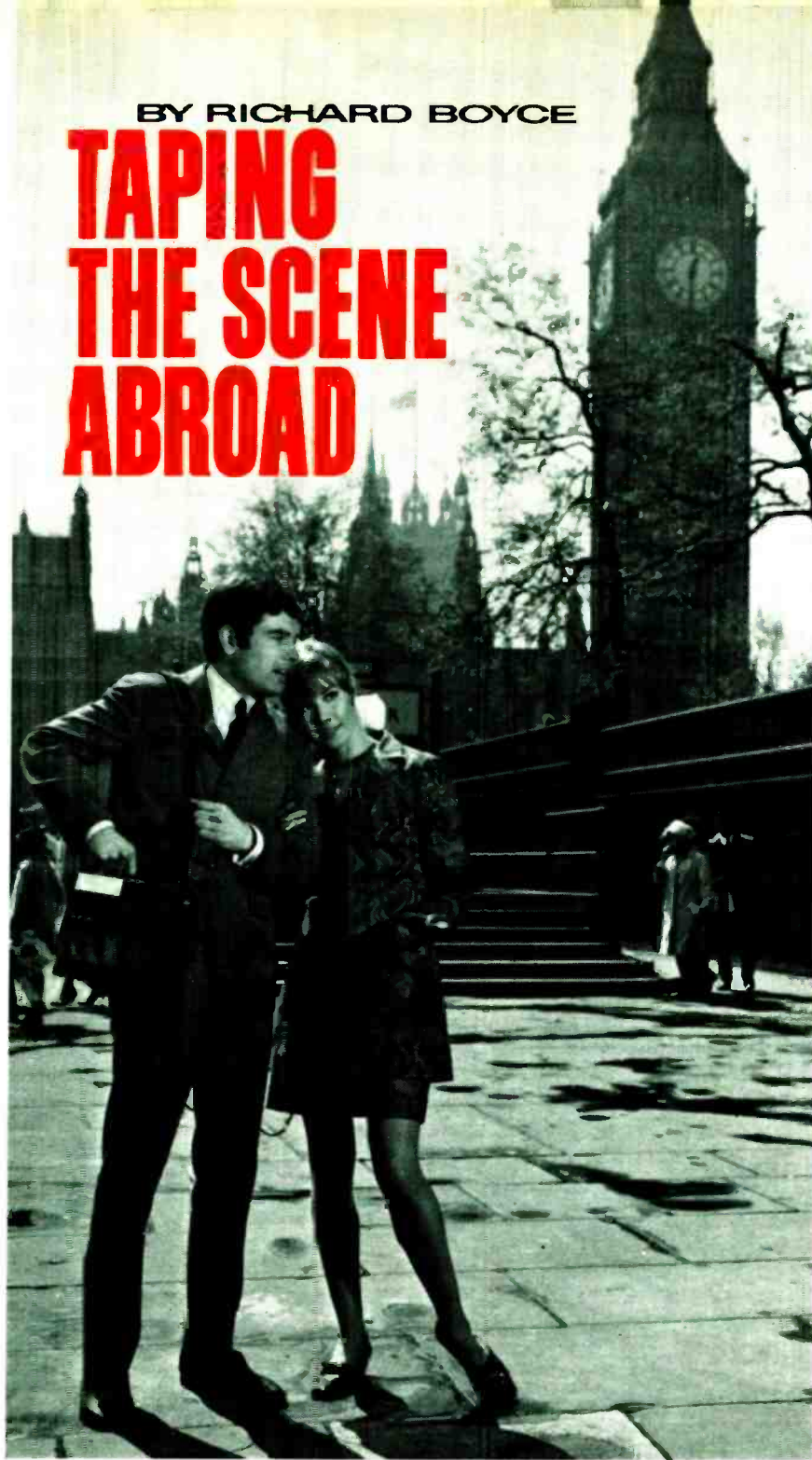
Taping your own cartridge recordings has been something of a problem. Only the cassette system was designed with recording as well as playback in mind. If you want to make your own eight-track cartridges, you need a Roberts 1725-8L, a standard reel-to-reel recorder with an additional cartridge slot. As for four-track, you can record from discs with a Muntz stereo recorder.

Fast-forward and reverse, both taken for granted by open-reel enthusiasts, have also posed problems for the endless-loop, single-hub cartridges. Capitol Records recently introduced the first two eight-track players that feature the fast-forward option, arranged by creating a four-to-one gear ratio at the flywheel, but nobody seems able to figure out a solution for the problem of reverse, which on a single hub system is something like pushing toothpaste back into the tube. The two-hub cassette has no difficulty in offering both functions.

None of the cartridge systems is high fidelity; they still don't sound as good as open-reel tape or records played on decent audio equipment. But they are constantly being improved, and, they are compact and convenient.

BY RICHARD BOYCE

TAPING THE SCENE ABROAD



THE CHIMES OF BIG BEN, FOOTSTEPS IN THE LOUVRE, HOT DOG VENDERS IN PRAGUE . . . CHOOSE YOUR OWN SONIC SHOTS FOR VIVID VACATION MEMENTOS.

IF A EUROPEAN VACATION is on your docket this year, you've certainly got your camera laid out and supplied with film for the trip. As everybody has known for years, a camera is as essential a part of any holiday abroad as a good guidebook and a pair of walking shoes.

But more and more, American travelers, like their counterparts in Europe and the British Isles, are also including in their luggage a battery-operated tape recorder. There are at least 1,001 things you'll encounter that you'll want to

remember—and they just can't be captured on film: the martial air of the Scots Guards on their way to Buckingham Palace, the cry of an all-night news-vender outside your hotel in Lisbon, the squeal of a tram rounding the corner of Wenceslas Square in Prague, the "Time, gentlemen, please" that signals the closing of a country pub.

The especially nice thing about capturing all sounds on tape is that when you get back home you can integrate them with slides you've taken to produce a sight-and-sound re-creation that's almost as good as being on the spot.

Until the coming of the reliable lightweight battery-operated portable tape recorder five years ago, it was impossible for the average hobbyist to make his own holiday tapes. The few pre-transistor portables were heavy, expensive, and often unreliable. Today, there is a wide selection of suitable machines, ranging from the \$29.95 "minimals" through the cassette types (\$60-\$100) and the stereo models (\$180-\$360) to the so-called professional recorders (\$440-\$1,049). You may very well have bought one already for business or other use; but if you're getting a portable recorder specifically with a holiday trip in mind, you should consider the following factors.

Fidelity: Think of the kind of taping you're most interested in. Many tourists these days use their recorders primarily to tape the explanations given by tour guides. For this purpose high fidelity is not essential, and acceptable tapes can be made at the slow speed of 1 $\frac{3}{4}$ ips; some of the cassette recorders, which record at this speed, even produce very acceptable medium-fi recordings of material other than speech. For recording music, however, and a wide range of natural and man-made sounds, you'll want the best possible response: i.e., a machine that records at 3 $\frac{3}{4}$ ips, or better yet at 7 $\frac{1}{2}$ ips. The higher the tape speed, the better fidelity you're going to get. Price is also some sort of index to fidelity, a better one than printed specifications.

Recording Time: The faster the tape speed, the less recording time you get per reel—which means changing reels more often and carrying more tape with you. The size of the reel used by the recorder also helps to determine recording time: the larger the reel, the more time you have before changing reels. For most vacation recording, you need uninterrupted periods of no more than eight to ten minutes. You can get that much sound on a 3-inch reel of thin tape even at a tape speed of 7 $\frac{1}{2}$ ips. If you're planning to record a folk dance session, or a church organ recital, however, you'll want more time. This means either a multi-speed recorder or one accepting a reel larger than 3-inch (or both).

Bulk: Because international flights still limit baggage weight and because there's not much extra space in a suitcase, you'll want the smallest, lightest recorder that meets your recording needs. A cassette recorder will slip into your overcoat pocket, but it won't give you broadcast-quality sound. A Concertone 727 will give you the Scots Guards in stereo—but it won't fit in your suitcase.

Reliability: No recorder is much good if it won't work when you want it to. Remember that a recorder packed in a suitcase or carried around Europe in an overcoat pocket gets plenty of hard knocks. Reliability starts at about \$85 in a mono recorder—the kind of reliability professionals count on, about \$300. A sturdy recorder usually looks it and has a minimum of controls and extra features.

Stereo: There are several portable recorders capable of recording on location in stereo. Generally, these machines are larger and heavier than comparable mono-only models, and they require the use of two microphones instead of one. These machines can be used to make mono tapes; but if you plan to record stereophonically, you should be prepared to take some time setting up your microphones before each "recording session."

In addition to the recorder, you'll want a microphone (remember, two for stereo), batteries, and tape. The microphones supplied with most battery-operated portables are omnidirectionals—that is, they record sound indiscriminately from whatever direction it may come. When you're taping the chimes of Big Ben from Westminster Bridge you'll want clock sounds, not those of passing buses and cars. To get this kind of selective sound you should use a directional, or cardioid, mike—the more directional the better. Before you buy, however, be sure that the recorder you plan to take with you will accept the microphone you select. The best way to be sure is to try them out together in the store.

Standard batteries—the type used by most recorders—are easily obtainable throughout Western Europe. But if your recorder doesn't use a standard penlite C, D, or 9-volt transistor battery, you'd better take extras with you. Tape is available too all over Europe, but it's expensive and in some countries of poor quality. You'd be well advised to stock up before you leave the United States, even if you have to pay overweight charges on it. My own rule of thumb for estimating how much tape you'll need is to allow about ninety minutes' recording time for every week of traveling.

You also might consider taking with you a transistor radio. Throughout Europe, you'll find something on the air worth taping at almost any time you tune in: a Peter Sellers comedy show on the BBC, the children's chorus that greeted me on the radio one morning in Prague, those musical interludes which identify the various European radio stations—Radio Eireann's *O'Donnell's Aboo*, or Radio Prague's excerpt from Smetana's *Vysehrad*, for example.

BUT IT'S THE LIVE taping that holds the most promise. I recently made a twenty-four-hour recording trip in London; let's retrace my footsteps and see what we can hear. Our journey starts at 10:00 p.m. on a Saturday night, after a leisurely dinner. For many a Londoner, the action at this time of night is at his local pub, where there may be a small combo beating out the latest hit from Liverpool, a chorus



Photos on this page by Hans Wild



It's the live taping that's most fun. Among London's variegated sound shots might be the whistle of boats on the Thames, the colorful cries of Covent Garden's produce market, the Changing of the Guard at Buckingham Palace.



of workmen singing old-time music hall favorites, or students singing to the accompaniment of an accordion songs which have been favorites at London University or Cambridge for generations. If your musical taste leans towards rock, you and your recorder should head for the Lord Wellington in the Old Kent Road or the Boleyn at 1 Barking Road. You can find music halls—by turns earthy, sentimental, and witty—at the City Arms, West Ferry Road, Millwall, or the Waterman's Arms nearby in Glengarnock Avenue. A favorite haunt of undergraduates is the Prospect of Whitby, overlooking the Thames on Wapping Wall. In any of these, your recorder will be treated to plenty of singing and local color for the price of a pint of Old and Mild—or, for the teetotaler, a pint of Devonshire cider.

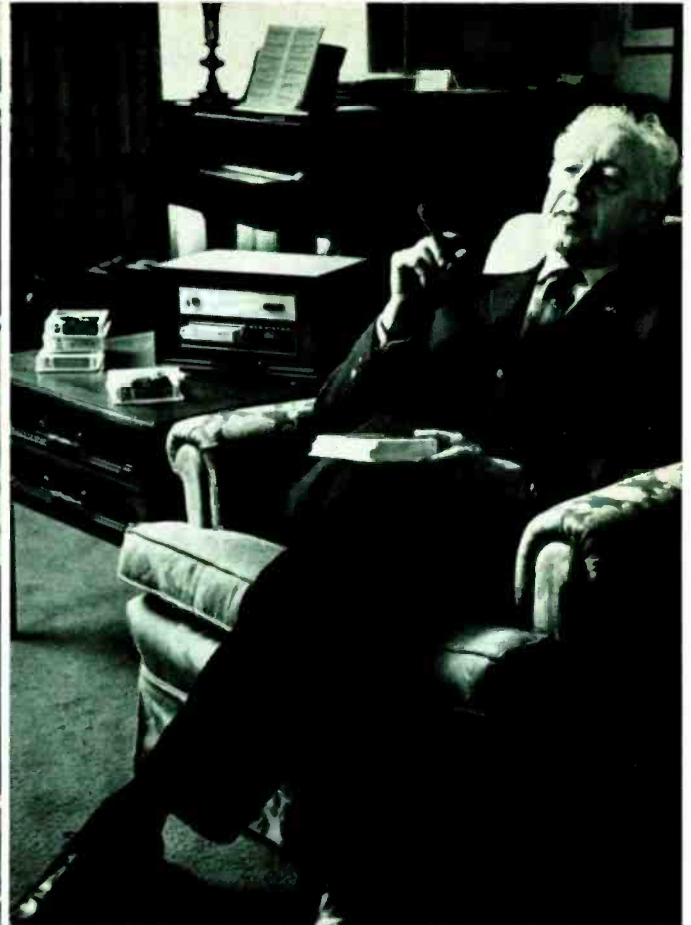
After taping the 11:00 p.m. pub-closing ceremony, hurry to Parliament Square or Westminster Bridge opposite the Houses of Parliament in time to record the midnight chimes of Big Ben. At this hour of night street noise is at a minimum, and you're more likely to get a crisp, clear recording.

Soon after 8:00 the next morning, take a bus or the Underground to Middlesex Street (better known as Petticoat Lane) near the Tower of London. There, every Sunday morning, one of the most colorful bazaars outside the Arab world comes to life. Pitchmen smash china to attract the attention of African and Indian women shoppers; Jewish street vendors from the tenements of Shoreditch, Stepney, and Bethnal

Green meet to buy and sell and gossip; Indian rug dealers tout reject shirts, shoes, and cowhide luggage to tourists and bargain hunters from the West End. Here and there in the crowd are street musicians and prophets of the end of the world who, for a few pence, will be more than happy to provide you with something to record.

It's easy to lose track of time in Petticoat Lane. Not later than 10:30 make your way to the Aldgate East Underground station and buy a ticket for St. James's Park.

The places to be in here are along Birdcage Walk and at the gates to Buckingham Palace where, at 11:30, the Changing of the Guard takes place. The ceremony begins in front of the barracks along Birdcage Walk, where the new guard and its regimental band assemble for inspection and drill before marching off to the Palace. The best single location for recording is along the fence in front of the Palace, for it is just inside that the band presents a concert following the actual guard change. It's best to arrive early, however, to get a good spot. Afterwards, go to the northeast corner of Hyde Park, Speakers' Corner, where you may find an African student calling for the expulsion of all whites from Africa, an Irish workman demanding the removal of the Queen, a pacifist pleading that Britain unilaterally renounce use of the Bomb, or even an executive type denouncing trade unions. The speakers don't go unchallenged; by getting into the front ranks



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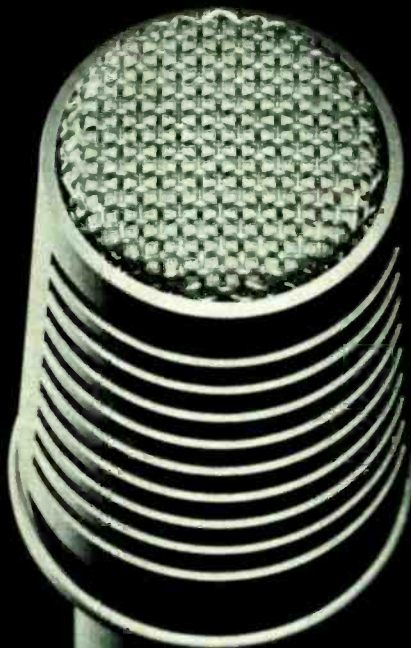
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MICROPHONES • HEADPHONES

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Photos by Ferruccio Nuzzo

In Italy the very air seems to have a unique sonic ambience—perhaps echoes of the ancient past mingling with the unceasing throbbing undertone of the present. Everywhere, there is laughter and talk and music making. Here, a few vignettes: in photo opposite, the cheerful proprietress of a stand in the open-air market in Campo dei Fiori; at left, boys playing before the Bernini statue in Rome's Piazza Navona; below, the Police Band gives a concert at the Quirinale (the "Italian White House" and formerly a residence of the popes).

of the little crowds you can record the byplay between each orator and his heckler. Some of it must be heard to be believed.

Then, hop a Number 137 bus from Marble Arch to Battersea Park. Here are the same wheezy carousels, the rides and games, that made up the fun fairs in the United States a generation ago; but here the barkers bark British to the musical accompaniment of nearby calliopes.

A number 170 bus will get you from Battersea to Westminster Abbey, where there's usually an organ recital or choral program on Sunday afternoons. A check with your hotel porter should give you the exact time; if there's nothing on at the Abbey, there's almost sure to be something at St. Paul's Cathedral. Nobody will object to your recording the services in either church provided you don't disturb others. The best location for recording the choir is in the first few rows of the nave: a spot opposite the massive organ pipes is recommended for instrumental recording.

It's now tea time in London—and with luck, you may be able to find a band of street musicians in Trafalgar or Leicester Square. The traditional combination are a flute, violin, and percussion, though you may find two men wheeling a battered old piano along the street. In any case, there will be one man collecting from spectators. Half a crown (35 cents) entitles you to record as much as you like.

With variations, a similar sort of trip could be taken through any major city in Europe. For in-



stance, at eight o'clock every Sunday morning the Place Louis Lepine on the Ile de la Cité in Paris resounds to the sounds of birds and birdsellers as the bird market gets under way. Over the chirping of parrots and budgies, you may hear the stately bells of nearby Notre Dame.

Later in the morning at the Place du Tertre, the highest point in the city, the uniformed band of Poulbouts play and sing as they have every Sunday for generations. On weekday evenings, this picturesque corner of Montmartre springs alive with jazz from the cabarets, and beefy doormen touting *les jolies jeunes filles à l'intérieur*. If you're a male and alone, walking through the streets of Montmartre or exploring the alleys off the Rue St. Denis, a husky voice is sure to ask if you're interested in a collection of photos or a good time.

The Louvre is probably the last place on earth anybody would think of taking a tape recorder. But the sound of footsteps echoing down the long marble corridors will recall the scene for you next winter. And there's no sound in the world like the inevitable gasps of a group of tourists as the guide shows them the Mona Lisa. You'll want his explanation, too: a guide may expect a special tip—forty cents should do it—but you'll have a ready-made narration for any photographs you take. Then to the banks of the Seine, to record the sound of river traffic. The best way to record boats on the river is to make sure your microphone is attached firmly to your recorder, then lower it gently over a bridge railing or retaining wall. Try not to let it bang on anything (though most good dynamic-type mikes are able to withstand normal thumps of this kind). Then, when it's steady and something is happening, start recording.

Next, perhaps, a trip up the Eiffel Tower. Be sure to record the click of the elevator gate as you get in and the whine as the car starts upward. On a windy day, you should be able to record the wind itself on the tower's observation deck.

Visiting Amsterdam? The Dutch capital's most distinctive sound must surely come from the huge barrel organs which provide music along the Kalverstraat. These street musicians live on the generosity of passersby, so if you plan to record, you'd better figure on one guilder (28 cents) at least.

The sounds of beer making may not be everybody's idea of entertainment; but if it's yours, on weekdays the Heineken and Amstel breweries will welcome you and your recorder with open arms. In addition to a running explanation of how beer is made, there are clanking bottles and the thump as your guide presents you with a stein in the company beer hall. If industrial sounds of this type are for you, you'll probably want to visit a diamond cutter too. You need an invitation, but that can be arranged by your hotel porter. Here again, there are explanations to record, plus the sharp blow of the chisel and the cleaving of the diamond.

With the end of World War II, New York and London couldn't wait to get rid of their trams; but in

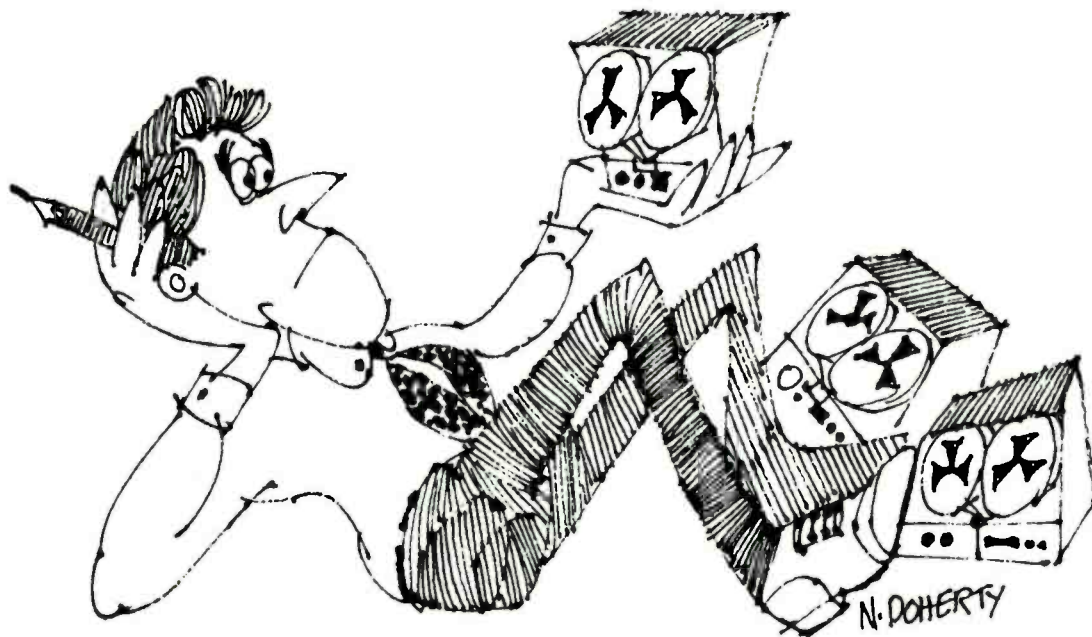
Amsterdam, as in Berlin, they plow their merry way through the city's twisting streets. To get from one place to another, you'll have to ride one; and if you're a collector of sounds, you'll want the hum of the motor, the grinding of the brakes, and the ring of the bell. When the offices close for the day at 4:30 or 5:00, every Dutchman rushes for his bicycle and pedals furiously off home, ringing his handbell like mad. It's well worth recording—but don't get caught in the stampede.

Rome is one city I like as much for its sounds as its sights. The moment you set foot in it you're aware of a throbbing undertone, a compendium of the sounds of a great capital that is no less as modern as tomorrow for its being the seat of ancient glories. You can ignore this feeling, letting it settle back in your mind as part of the environment. Or you can go after its elements and document them. Some are not too different from what you'd hear in any large European city: the chatter of motorbikes interspersed with the revvings of sports cars, the clatter of trolleys. But the hubbub of voices is now Italian, and there is a unique ambience along the Via Veneto with its innumerable sidewalk cafés. You'll be surprised at how much pleasure you'll have back home when you hear again your waiter's "*Mille cinque cento lire, prego.*"

And of course, there are the fountains: many insist that each sounds unique. In any event, don't miss the glorious splashing of the Trevi and the clip-clop of the horse-drawn buggies carrying tourists to and from it after the dinner hour. At the Vatican, try to capture the hush and then the murmurings as a crowd enters the Sistine Chapel for the first time, and be ready for those magnificent bells of St. Peter's. Wherever you stay in Rome, chances are you'll be aware of some music going virtually around the clock and it will sound very much like a Rosellini soundtrack. Don't try to locate it, just stick your mike out the window. Finally, there are some who insist that if you listen hard you can hear century-old echoes at the ruins. Sentimental mysticism? Perhaps—but stand in the center of the Forum or of the Colosseum some quiet afternoon when a busload of tourists is not crawling all over the place and then tell me that something still isn't stirring in the air about those colossal wrecks.

A final example—Prague, another city that welcomes tape recorders with tourists attached. Here you may get some of the best photographs and tapes of your tour. Listen to the boats constantly plying the majestic Vltava (Moldau) River . . . the cry of "horky parky" (hot dogs) by street venders in Wenceslas Square . . . the colorful little trams, whose women conductors are forever crying for and ringing fares . . . the voices of the government-employed guides pointing out architectural details in the great banquet hall of Prague Castle, the residence of the President. If you're lucky, you'll capture the excited squeal of your guide (as I did) when she sights President Anton Novotny walking down a corridor.

BY EDWARD J. FOSTER



HOW WE JUDGE **Tape RECORDERS**

The performance criteria and test methods described here are those used by the author and his associates at CBS Laboratories in preparing data for HIGH FIDELITY's equipment reports.

TODAY'S TYPICAL tape recorder is so complex that even Valdemar Poulsen, who invented magnetic recording, on wire, in the 1890s, might be hard put to recognize it as the descendant of his prototype. Certainly he'd have as much trouble as any of us understanding all the descriptive techniciana associated with recorders.

The confusion is compounded by the sheer and unprecedented variety of models among what is basically a single product form. Moreover, of all present-day audio equipment, the tape recorder is unique in that it not only reproduces, but records, sound. Actually, a complete tape recorder is an entire sound system in itself: microphone, preamplifier, tape heads, power amplifier, and speakers—not to mention the mechanical portion that moves and stops the tape, the "transport." For all this—designed to put sound on and take it off a ridiculously thin strip of

rust-coated plastic—is it any wonder that the modern tape recorder, possibly the most viable of sound gadgets, also is the most difficult to specify?

THE TRANSPORT: Moving the Tape

The mechanics of the tape transport determine such things as the number and accuracy of speeds, and the wow and flutter content. All other things being equal, the faster the speed the better the response—and the shorter the running time per reel of tape. Despite recent improvements at the slower speeds, that of 7.5 ips remains the high fidelity standard. On very good machines, 3.75 ips can produce nearly as good results.

Whatever the speed, it should ideally be accurate. However, if the machine is used solely for playing back tapes which have been made on it, speed ac-



curacy becomes relatively unimportant. You simply won't hear any discrepancy in the tape if the recorder is uniformly fast or slow, both while recording and replaying. When, however, the machine is used to play back tapes made on another unit (such as commercial prerecorded tapes), speed accuracy takes on new significance. If your machine moves the tape faster than the standard, not only will the tempos be faster than those actually played but all notes will be proportionally raised in pitch. The converse is also true: if your machine is slower than it's supposed to be, the music will be lowered in pitch.

This magazine publishes in its test reports the speed accuracy of tape recorders at various line voltage levels. Depending upon your location, and even the time of day, the line voltage in your home varies. If your recorder has the kind of motor which is affected by these changes, its speed accuracy will vary. Some higher quality machines use "synchronous" motors which are unaffected by line voltage and depend only on line frequency (which is carefully controlled by the power companies). One should be aware, however, that the terms "synchronous" and "hysteresis synchronous" can be used rather loosely and that such a description does not necessarily mean that the motor is hooked up in such a way that it in fact runs in synchronism with the power line frequency. NAB standards, by the way, call for speed accuracy of plus or minus 0.2 per cent.

Probably more important than speed accuracy over a considerable period of time are wow and flutter. In effect, wow and flutter describe instantaneous speed accuracy: is the tape moving past the heads at this instant at the same speed as it was moving a fraction of a second ago? Speed changes of this sort may result from any eccentricity (out of roundness) of the capstan or indeed of any of the moving parts in the tape drive system which causes the tape to move

faster or slower repetitively. Furthermore, the tape may "hang up" on the heads, pressure pads, guides, etc.—especially if they are dirty. The tape then tends to jerk along irregularly and may even vibrate like a violin bow string.

Most people are annoyed by even small amounts of wow and flutter. The reason is that they have a reference sound to compare with—the very last sound just heard. If the speed varies, especially while the note is still being played, the pitch varies just as the speed does and it is readily apparent. Long held notes in piano pieces, where there is no question of vibrato, make particularly good tests for wow and flutter. When notes waver or wander in pitch when they should not—that's wow.

In the laboratory we test for wow by generating and recording a steady 3,000-Hz tone. It is then played back into special equipment which measures the variation from the 3,000-Hz recording. The percentage of discrepancy is reported as wow and flutter. Flutter, incidentally, is only a faster wow. Wow—strictly speaking—refers to variations which occur at a rate from once every two seconds to ten times per second, and sounds like wobbling or "wowing" of the music. Flutter refers to the same speed variations—but those which occur more rapidly, from 10 to 200 times a second. The ear does not follow these rapid variations as pitch wobble, but rather as a sort of fuzzy confused sound. Frequently, in fact, flutter can sound very much like distortion.

Obviously, the less wow and flutter the better. However, no tape system is perfect, and so we can say realistically that less than 0.05 per cent wow and less than 0.1 per cent flutter are the earmarks of a superior recorder. NAB standards are a little more relaxed—they call for a maximum combined wow and flutter of 0.20 per cent at $7\frac{1}{2}$ ips, and 0.25 per cent at $3\frac{3}{4}$ ips. Recent tests indicate that we are most sensitive to variations which occur at a rate of between one and ten times per second. Because faster and slower variations are not as annoying, a flutter weighting curve has been proposed to take this effect into account. Inasmuch as this curve has not been widely adopted by manufacturers, HIGH FIDELITY continues to report the more stringent measurement of "unweighted" wow and flutter.

The tests for fast-forward and rewind times are based on how long it takes the machine to shuttle a standard (1,200-foot, 7-inch) reel of tape from one reel to the other. While this data has little correlation with the quality of the machine, it is useful if you often use the fast modes to reach a given section of tape.

ELECTRONICS:

Getting Sound On (and Off) Tape

Electrical measurements of a recorder involve the electronics section and the tape heads, which are closely interrelated. The first criterion that comes to mind is frequency response. Modern amplifiers quote frequency response flat within a dB over a tremendous range—far in excess of that of the human ear.

Is this excellence to be expected of a tape recorder? Can frequency response be judged without reference to other specifications? The answer to both questions is a qualified "No."

To begin with, any response curve for a recorder must be specified not only for each speed, but also in terms of playback-only or record/playback. The difference has to do with the fact that record and playback circuits do not have flat response. For discs the RIAA equalization characteristic has been adopted as most suited to achieve best frequency response and signal-to-noise ratio at the prevailing 33 $\frac{1}{3}$ -rpm speed. In a tape recorder, however, several speeds may be used—each with its own equalization needs. The NAB standards (more of which later) for 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ ips apply to tape playback only; there are no standards for response during the process of recording. Presumably, a recorder should record as "flat" and with as good a S/N ratio as possible, but what this means in specific models may vary considerably. Many recorder manufacturers adopt record/play equalizations which they feel show their product in its best light. This is good engineering practice if interchangeability of tapes among machines is not important. However, in establishing equalizations several things are taken into account: the capability of the medium (the tape currently available), the characteristics of the heads used, and the use to which the recorder is to be put. Since it has been established that *most* music has less energy content at very low and very high frequencies, equalizations have generally been employed which boost these extremes in recording to widen the frequency range and improve the S/N. This is done at the risk of increased distortion should a particular piece of music have more sound energy at low or high frequencies than "the book says."

Until recently, the standard recording speed was 15 ips with a secondary standard speed of 7 $\frac{1}{2}$ ips. Generally agreed upon equalizations were established for these speeds. At the lower speeds manufacturers chose their own standards. In April 1965 a new set of standards was established by the NAB. These retained the old equalization for commercially recorded 7 $\frac{1}{2}$ -ips tapes and established for 3 $\frac{3}{4}$ ips a new standard, also recommended for 1 $\frac{1}{8}$ ips. To play commercially recorded tapes, then, one's machine must employ the standard playback equalization. This is reported in the "NAB playback response at 7 $\frac{1}{2}$ ips" graph. The basis for this test is the carefully prepared Ampex test tape, on which is recorded a series of test tones at various frequencies from 50 Hz to 15 kHz. The fact that the curve does not extend beyond these extremes does not imply an inability of a recorder to reproduce the extreme range. It is simply the range of the agreed-upon standards. Similarly, playback response at 3 $\frac{3}{4}$ ips is taken with another test tape. The range of this tape is from 50 Hz to 7.5 kHz. Again, it is not implied that this is the complete response of the machine.

The curves derived from the standard tapes are never "ruler flat." To judge what variations are

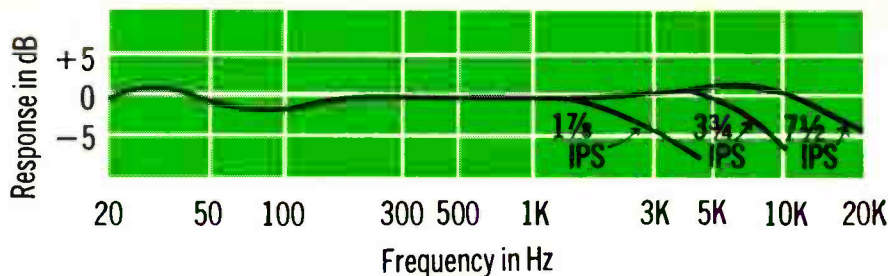
acceptable, consider that recent tests have shown that it takes about a 10-dB difference in level for the average person to judge that the sound is "twice as loud." About 3 db is the average discrepancy you may notice. Thus one can say that a response of $\pm 1\frac{1}{2}$ dB is excellent, ± 2 dB is good, and ± 3 dB is acceptable for most purposes.

NAB standards for reproducing systems call for the response at 7 $\frac{1}{2}$ ips, to be within ± 1 dB between 100 Hz and 10 kHz, and within +1 dB, -3 dB from 50 Hz to 15 kHz. At 3 $\frac{3}{4}$ ips, the specs are more lenient: +1 dB, -1 $\frac{1}{2}$ dB from 100 Hz to 7.5 kHz, and +1 dB, -3 dB from 50 Hz to 8.5 kHz.

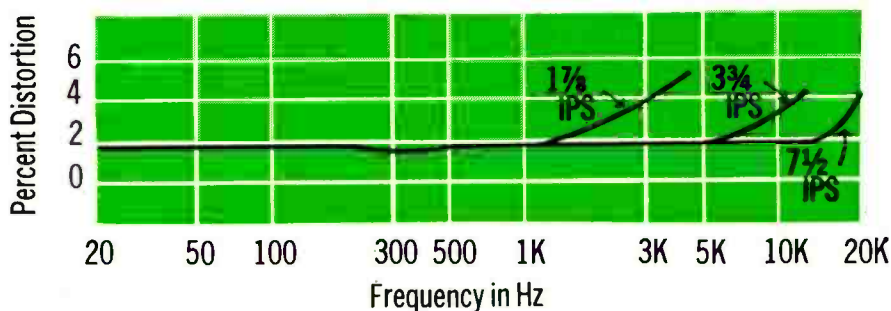
The record/playback curves indicate the machine's capability to make and reproduce *its own* recordings. The measurement is made on each channel and at each speed. It may differ from the playback-only curves inasmuch as the manufacturer agrees or disagrees with the established standards. In general, these curves will have more wiggles than the ones shown under playback-only because the data taken from the test tape gives the response only at specific frequencies and then a smooth curve is drawn connecting the points. The record/playback curves are plotted on automatic equipment, so that every irregularity in the response is indicated as the generator sweeps through in the entire range. Furthermore, the full capability of the recorder is shown.

To some extent, the choice of recording tape affects the machine's frequency response. Unless specified otherwise by the manufacturer, the curves published by HIGH FIDELITY are taken on the standard Scotch 111 tape. Again, the level at which the curves are produced has a bearing upon the results. As mentioned above, the equalizations employed today are based upon the fact that most music does not have substantial high- and low-frequency energy; a certain amount of "pre-boosting" is therefore used. To avoid overloading the tape at the extreme frequencies, the frequency response is taken at reduced levels. The established standard is that of the Ampex test tape—that is, the recording is made at 10 dB





Record/playback response of one channel of a typical medium-priced stereo tape recorder at three speeds. Recording level was -10 VU—that is, zero dB on the graph represents a level 10 VU below the maximum or saturation level for the tape in this particular machine. Note that the only area of response significantly affected by the slower speeds is at the high end. The specification for this machine would logically read: " ± 3 dB, 20 to 18,000 Hz, re -10 VU." A less "specific" specification might read simply 20 to 20,000 Hz, without stating that at 20,000 Hz, response is down by 4 dB.



Record/playback distortion curves for the same machine at its three speeds show how distortion rises at the high end as the speed is decreased. A rigorous specification would state what the distortion was at all three speeds within definite frequency limits—for instance: " $7\frac{1}{2}$ ips, under 3% to 18,000 Hz; $3\frac{3}{4}$ ips, under 3% to 10,000 Hz; $1\frac{7}{8}$ ips, under 3% to 2,400 Hz." Often, however, a distortion figure is given only for the fastest speed and with reference only to mid-frequencies, not specifying the entire range.

below the point which produces one per cent distortion of the *tape* on a professional machine.

The relative importance of the playback-only curve and the record/playback curve depends on your use of the tape machine. If your interest is solely in playing back commercially recorded tapes, you want a machine which has the best playback-only curve (which means one that adheres most closely to the NAB standards). If, on the other hand, you intend to use your machine exclusively for recording and playing back your own tapes, the record/playback curve is most meaningful for you, and your machine *need not adhere to any standard*. Most people will probably want to take advantage of all their recorder's possibilities—in which case both curves become important.

NOISE AND DISTORTION: How Much is Acceptable?

Just as important are the noise and distortion of a recorder. Unless you wish to become as accustomed to background noise as the early tape enthusiast who brought his girl friend to a concert to hiss in his ear

so that he could enjoy the music, your pleasure in high fidelity gear will be as closely related to its negligible noise level as to anything else. Oddly, it is in rating signal-to-noise that manufacturers differ most widely. Not only does the reference level used differ from one make of machine to another but the methods employed vary. HIGH FIDELITY's test figures are referred to the 0-dB level of the Ampex tape—that is, to a level which contains one per cent distortion on the tape. If a manufacturer refers his signal-to-noise specification to the three-per-cent level (another commonly chosen reference), his figures would be 8 to 10 dB better than those reported by HIGH FIDELITY. Some manufacturers choose an even higher distortion level for reference up to the point of tape saturation. Any reference is valid as long as it is stated so that one can compare. The one per cent reference chosen by HIGH FIDELITY is that used by professionals, and is the most stringent test.

Like the response curves, the signal-to-noise ratio is reported in this magazine for playback-only and for record/playback. In the former test, a virgin tape is played while its broadband noise (inherent

noise level) is compared with the 0-dB level on the Ampex test tape. Hum pickup in the heads and amplifier noise also are taken into account. In the record/playback test, a virgin tape is run past the erase and record heads while the machine is switched to the record function. No actual signal is recorded, however. What gets onto the tape is a combination of record amplifier noise and the effects of distortion in the bias waveform, as well as all the noise contributions of the previous test. The tape then is played and its noise content measured. For the user this second test is more meaningful unless he intends only to reproduce commercially recorded tapes. The measurements reported are unweighted for frequency—that is, all noise components between 20 Hz and 20 kHz are given the same significance. Some manufacturers prefer to weight the noise—a procedure which tends to diminish the significance of certain frequencies—on the basis that they are taking into account the characteristics of the human ear and thus providing a more subjective evaluation. There is justification for this, but since all manufacturers do not follow the same procedure, comparison among different makes becomes almost pointless. The measurements for publication in HF test reports admittedly are taken in the most stringent manner, but they do form a basis for comparison. By our methods, a reported signal-to-noise ratio of 45 dB is quite respectable for a four-track machine. If the noise is “weighted,” one should expect at least 52 dB.

Distortion figures are seldom specified by tape recorder manufacturers. For one thing such figures are very difficult to gauge accurately (even very small amounts of wow and flutter can render customary distortion measuring equipment useless), and when they are measured they are seldom as impressively low as those for an amplifier. Yet distortion is a fact of audio life, and ignoring it is not going to make it disappear. HIGH FIDELITY takes the position that a response specification not referenced to a distortion percentage can be almost meaningless and distortion data is therefore included in our test reports. The figures reported are measured by recording certain frequencies at a level which is 10 dB below 0 VU (to avoid overloading the tape); then individual harmonic components are measured with special filters. The distortion is computed from the ratio of these harmonics to the original signal. In a relatively good recorder, harmonic distortion figures should not exceed three per cent; IM distortion typically will then be six to eight per cent.

Less important characteristics (because they are not vital to top performance and because too they seem to be more satisfactorily worked out in most recorders) would include channel separation or crosstalk; erasure; signal indicators; and input sensitivity. Crosstalk in a stereo recorder is the amount of signal which leaks across to the opposite channel. Thus, if you were recording on the left channel alone, the crosstalk figure would tell you how much of this signal would end up being reproduced on the right

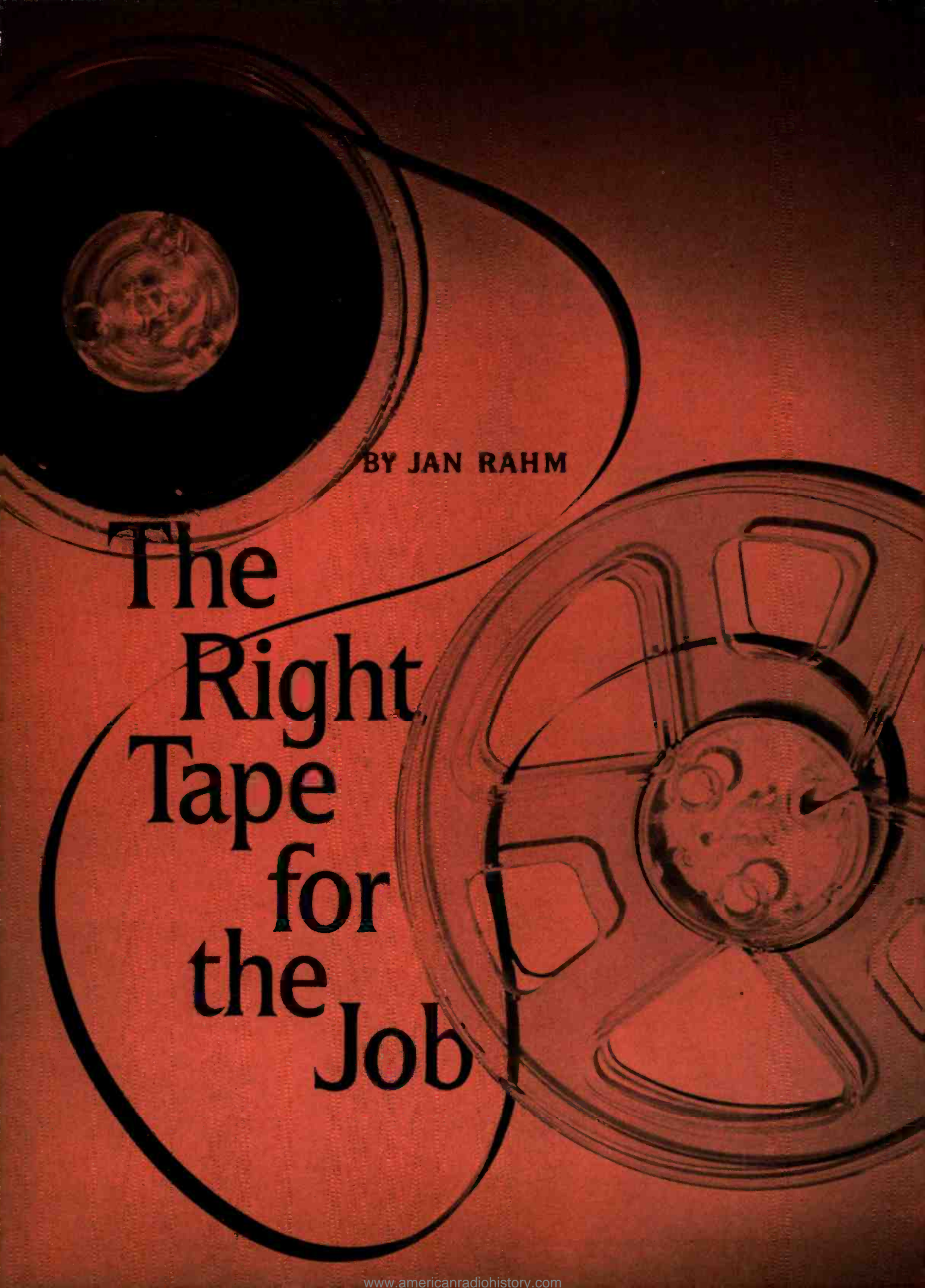
channel. Two figures are published. One is found by recording a 400-Hz signal at normal recording level (0 VU) on the left channel and then replaying the tape with a special filter and meter connected to the right channel. This meter reads the amount of 400-Hz which appears on the right channel. The ratio of this signal to that on the left channel is expressed in dB as the crosstalk. The same test is repeated by recording the right channel while looking at the left. This is one characteristic in which the tape recorder excels. Crosstalk of 30 dB from a phono cartridge or an FM tuner is quite good, but crosstalk in a tape recorder can be expected to be better than 40 dB and typically may reach 50 or 60 dB.

The erasure figure indicates the efficiency of the built-in erase head. While an erase head seldom erases a tape as thoroughly as a good bulk eraser, you can expect at least 50-dB erasure from a decent head. The measurement is made by recording a 400-Hz tone, as in the crosstalk measurement. Now, however, the tape is re-recorded with no signal applied. Ideally, the erase head should remove the signal completely. The amount measured by the special filter and meter (now connected to the same channel) is used to compute the degree of erasure.

If you are recording your own tapes, you want to know at what level they are being recorded so that you can keep the level as high as possible to minimize the noise, but not so high that the tape is distorting badly. For this you need accurate indicators. In the past neon lamps, closing eye tubes, and meters were all used. Most recorders of recent date have settled on the meter. Although the meters in common use seldom have the ballistics which are part and parcel of the true professional VU meter, they do give a very useful indication of what is going on while it is going on. The figures published in HIGH FIDELITY's reports compare the accuracy of the meter to the Ampex standard tape. That is, a signal is recorded which, when played back, produces the same level as the 0-VU signal on the Ampex tape. The level which the meter indicates is then reported. If the meter reads—1 VU, it is reported as reading 1 VU low. Thus, you can say that your recorder is recording a standard level when the meter reads—1 VU. Accuracies within ± 1 VU are good and within ± 2 VU acceptable.

The sensitivity of every input on a recorder is measured by determining the amount of input signal needed to record a 0-VU level with the record level control fully advanced. This is reported as a service to the reader, who can then determine if the recorder in question is compatible with whatever other equipment he may own. The power output (if the unit is meant to drive speakers) or the voltage level reached at 0 VU on playback also is reported.

Thus, the total picture of a tape recorder's performance capabilities, insofar as it can be described by objective and technically valid methods and standards. There is, of course, as with all audio gear, a final test which can best be made by the prospective buyer. You guessed it: listen.



BY JAN RAHM

The Right Tape for the Job

THE STORY IS OUT that recording tape is getting better: easier to handle on all types of decks, less subject to signal dropout, improved in frequency response and signal-to-noise ratio, longer-lasting. And the story is true—whatever tape you use today, chances are that it will be superior in at least some respect to what was available three years or so ago.

But don't expect to find *all* recent tape improvements incorporated in any one kind of tape offered by any one manufacturer. Each will have its special advantages, and you will often have to give up a little in one area of performance in order to gain a lot in another. The choice will logically be made with many criteria in mind—such as recording speed and required time versus length of the tape, the magnetic response capabilities of a tape versus its intended use in terms of the material to be recorded and possibly the electrical characteristics of the particular machine to be used. Finally, different recordists "hear" the results of different tapes uniquely, and there are bound to be disagreements; it is not uncommon for two persons recording the same material on identical recorders to settle on two different kinds of tapes for the job—a sort of multiple-choice situation similar to the selecting of loudspeakers.

The disagreements and the likelihood of multiple-choice originate with and extend back to the tape manufacturers themselves. Tapes are marketed with general claims of performance which all read very promisingly. As for detailed specifications, when they are obtainable at all they are not only highly technical but are based on no universally accepted standards—an experienced professional might make sense of them *if* he has been using a variety of tapes for several years and *if* he knows every last performance quirk of his own machine.

To attempt, then, to tell every recordist—amateur or professional—what specific tape is best for every recording chore and with every possible recorder is impossible. One might as well go through the Schwann catalogue and make such pronouncements as: "All persons in Akron between the ages of eighteen and forty-three who have brown hair will prefer Leinsdorf's *Tannhäuser* excerpts to Ormandy's." Patently ridiculous—yet the belief that such advice can be stated for recording tapes persists, and perennially some quack will rise to the occasion and cater to it with technical half-truths and irresponsible generalizations.

Does this leave most of us out in left field, not knowing from which direction the next pop bottle will come flying? No, it does not. Some important facts can clearly be drawn from experience with the wide assortment of tapes and variety of tape machines now available. One is that optimum performance (that is, widest possible response commensurate with the lowest possible distortion) is not related to the kind of tape used as much as it is to the precise matching of the tape—of whatever kind—to the mechanical behavior of a particular tape recorder and to its electrical characteristics in terms of bias and equalization. This means, simply, that

if you know your tape machine as intimately as, say, a rally driver knows his Volvo, and further, that if your machine has provision for bias and equalization adjustments, and still further, that if you can make these adjustments correctly—you will be able to squeeze the last drop of sonic perfection out of just about any tape you care to use. This conclusion has been documented fairly widely in audio circles, including two series of independent tests reported in these pages ("What Tape to Choose?"—August 1963, and "Tapes to Choose From"—August 1965).

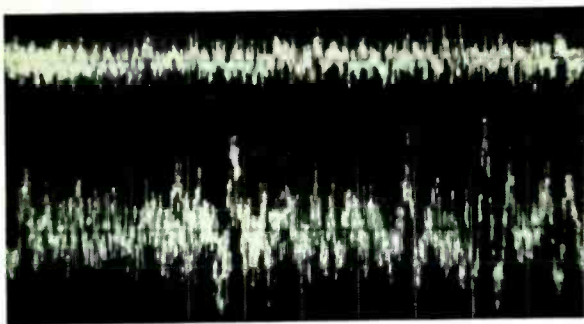
Although nothing has been discovered in continuing tests of new recorders and new tapes to dispute these findings, it is also apparent that the discrepancies in even the most "unmatched" recorder-and-tape combination are hardly as serious as one might have thought—a few dB of reduced response at the very high end, or a slight increase in distortion, or both. Moreover, most recorder manufacturers whose machines do not provide separate bias and equalization settings adjust them for an acceptable compromise characteristic that will handle nicely most brand-name tapes likely to be bought by the home recordist. (Tape recorder manufacturers, of course, cannot be held accountable for the performance of their product with unknown tapes, especially those sold unbranded—so-called white-box or surplus tapes which crop up every now and then as "bargains." While you may get good results with such tapes, you take considerable risk: not only are the response characteristics of these "dark horses in white boxes" unknown and possibly erratic but their physical strength and longevity are, as a class, dubious.)

SO WHAT'S NEW?

Quite a lot. High on the list of recent improvements is "low noise" tape. Also known as "slow speed" tape, this product—developed originally for professional use—was made available to the general public a little over two years ago. Inasmuch as its fine particle oxide coating is very densely packed, it is able to capture more of the highs with less tape hiss. The "low noise" appellation derives from such tape's ability to improve the signal-to-noise ratio (about 4 to 6 dB better than standard or general purpose tape) by responding to relatively lower input signals.

These tapes, now used by most professionals for mastering, are recommended especially for use at the slower speeds and for multiple-track recordings, where every little extra bit of tape response will tend to show up when played back. Scotch (the 3M Company) says that music recorded at 3¾ ips with its low-noise tapes, the Dynarange series, will sound the same as that recorded at 7½ ips on the firm's old standard, 111. The low-noise tapes are not limited to the slower speeds, however; the tapes will give superior results at 7½ ips. But, regardless of speed warns every manufacturer, don't expect miracles on a poor machine.

To get the most from the low-noise tapes, some



Scope patterns photographed at 3M show that low-noise tape (upper band) reduces noise by 4 to 6 dB under level obtained when using standard tape.

of the manufacturers recommend that bias and equalization should be reset if they were originally adjusted for older kinds of tape. Scotch suggests a bias seventeen per cent higher than that needed for its 111 tape if multiple-generation tapes are to be made or if the user has hearing acute enough to appreciate slight differences. RCA, however, feels that the twenty per cent higher bias recommended for its low-noise tape is essential, as is a resetting of the equalization. On the other hand, some manufacturers feel that home users should not have to worry about bias adjustment. Ampex and Reeves Soundcraft, for example, report that they try to make all their tapes compatible, as does Audio Devices, which makes the brand called Audiotape. Earlier this year, the last-named company brought out an improved Formula 15 tape which, it says, has a broad bias range so that it can give good results on machines with either the standard bias or the higher levels needed for other low-noise tapes.

Most tape manufacturers consider their low-noise tapes as "top of the line"—tapes for people with quality gear and good hearing who want the best possible sound. Several companies offer their low-noise tapes only in the standard and extended-play lengths (1.5 and 1 mil backings), although others also put the oxide on double-play reels (2,400 feet on a 7-inch reel). Low-noise tape is relatively expensive, and some people in the industry feel that general-purpose tape is fine for most home uses. An engineer for Audio Devices advises: "Compare the results with standard tape and with low-noise tape. Pay the extra money for low-noise tape only if there is a perceptible difference *with your equipment.*"

Not quite as new, or as important, as low-noise tape are some other recent developments still worth reporting. One is high-output tape, which achieves a high signal-to-noise ratio by allowing a stronger signal to be recorded without overloading the tape—in effect, drowning out any equipment noise or tape hiss with the sheer strength of the recorded signal. It should be used, say the manufacturers, whenever the signal to be recorded is very strong—say when taping a live rock 'n' roll session.

Another innovation is "low-print" tape—intended to solve the problem of print-through. Although print-through is not as serious as it once was, thanks to improved manufacturing processes, it is still ad-

visible to play a tape, or at least wind and rewind it, every six months or so. Low-print tape contains special oxides that aren't as sensitive to the weak magnetic field coming through the layers and is generally advised for archival use or whenever tapes are to be stored for long periods of time.

There are also heavy-duty tapes, with stronger, harder oxides which permit them to stand up better to rough use than standard tape. Primarily intended for schools and language laboratories, these tapes will not give the ultimate in sound reproduction. Scotch's Sandwich tape, for instance, has a thin plastic coating over the oxide which nicely protects the tape and helps to reduce machine maintenance but which also increases the distance from the oxide particles to the head. The loss in frequency response shows up most at the high end.

A new concept is tape with a guaranteed frequency response. In addition to its low-noise line Sound Track, the California firm of Northridge Magnetics sells a hand-inspected tape called Take One. The tape comes with a certificate showing its frequency response, distortion, noise level, and output variation. This service, of course, boosts the tape's price. Certtron, another California firm, offers a similar service to professional buyers of its tapes, and may offer "certified tape" to the general public before long.

The use of specially lubricated tape has helped lift the endless-loop from the category of an experiment to that of a product. Tape cassettes, which actually run from one small reel to another within a plastic housing, need no specially treated tape; most, in fact, use low-noise tape—the same as that you would buy on a full-size reel except for being cut to the one-eighth-inch width.

THE BACKING BEHIND THE COATING

Although the sound you get onto and off a tape depends on its oxide coating, a tape's ease of handling and longevity are determined largely by its backing and thickness. A thicker tape—specifically, acetate-backed, according to some recordists—is easier to handle and may be more readily spliced than a thinner one. As far as longevity goes, polyester, with its almost total immunity to temperature and humidity changes, wins hands down over acetate. The latter is a brittle material made supple by the addition of plasticizers, which tend to dry out in time (a process that is accelerated if the tape is exposed to temperature and (humidity changes) and result in dropouts in the recorded sound. Acetate also breaks under strain, though it has the advantage of breaking cleanly, making splicing easy. Polyester, a tougher material, will return to its original state if stretched slightly; if stretched beyond its tolerance, however, it will curl up before breaking, making splicing virtually impossible.

Manufacturers of polyester tapes claim that in the last several years, improvements have been made, and with proper handling, stretching shouldn't cause problems. The thinner the tape, the more likely it

is to stretch, which is why most 0.5 mil tapes are prestretched (designated on the boxes as "tempered" or "tensilized"). However, triple-play tapes—3,600 feet on a 7-inch reel—are more prone to stretch than double-play tapes even though both have backings called 0.5 mil. The reason for this is that backing thicknesses are rounded off to the nearest half-mil, and the backings on some triple-plays are thinner than their double-play counterparts. In addition, the coating thickness of a triple-play tape is about half that of a double-play.

Recently, a third backing material has been offered. BASF, a newcomer to the United States market (but a company which pioneered magnetic recording tape back in 1934), makes a polyvinyl chloride (pvc) backing sold under the trade name Luvitherm. It's roughly the same price as acetate, but doesn't contain any plasticizers to dry out. Pvc is more sensitive to heat than polyester, but unless you want to give it that classic test—putting the tape on a car's dashboard while driving in the Texas sun—it's more a theoretical difference than a practical one. BASF reports its tempered pvc will break down at 122° F, whereas the upper limit for its tempered polyester is 167° F. (The tempering process makes all polyester more sensitive to heat; untempered polyester is given a breakdown point around 200° F.) BASF says that its pvc doesn't stretch as much as polyester and is a more supple material which wraps better around the heads.

Another newcomer to the tape market offers a tape which would seem to augur for good head-to-tape compliance. It's a quadruple-play tape with a polyester backing that's only ¼-mil thick. With a 0.2-mil-thick oxide coating, its total thickness is about equal to the backing alone of a triple-play tape. Called Micro-Media 25, it was first available only on 3¼-inch reels. Now it can be had on 5- and 7-inch reels, the latter carrying a whopping 4,800 feet per reel. The manufacturer frankly admits that there's some loss of the low frequencies in order to capture more of the highs. The tape is intended for 1⅞ and 3¾ ips, and is not recommended for 7½ ips. A salesman in one audio shop carrying Micro-Media 25 called it a professional tape—meaning that professional care must be taken when handling tape so thin.

FRINGE BENEFITS AND THE FUTURE

In a market in which different brands offer fairly similar results, the package may become almost as important as the contents. The tape industry hasn't deserved any gold medals in this department for past performance, but prospects look better for the future. More attractive boxes and easier-to-thread reels are already in evidence, and some companies pack blank marking labels with every reel. A few tapes (some at additional cost) come with color-coded leader tape on both ends and/or a switching foil for those machines that can automatically reverse the tape when one track has been played through.

Some packaging ideas are both gimmicky and useful, such as Robins' 2-reels-in-a-box that lets you play a tape halfway through, then put the tape back into its container still on two reels. A few companies offer tape in sturdy "library" boxes. BASF's version has one end that swings down and lets the tape alone be rolled out of its resting place. The tape itself comes sealed in a thin plastic container which carries identification and includes a selection log. Each reel has labels affixed, and there is both leader tape and switching foil on each end.

For anyone who has watched with fascinated horror the ever-increasing speed with which a reel turns during fast rewind and wondered just what damage this could do to the tape, Ampex and Robins offer tapes on plastic reels with larger-than-normal hubs. With its 4-inch-diameter hubs, Ampex claims that tape will be laid in much more even layers. The larger hub's one disadvantage—one-third less tape for any given thickness—may keep people using the old method of slowly rewinding tape when the deck is not being used for record or playback.

How much more improvement can we expect in tape? Some manufacturers say, "We've done all we can for now; the next round of major improvements must come from the equipment manufacturers." Others pooh-pooh this notion: "Even with existing equipment we can continue to make improvements in tape that will result in better sound." All agree, however, that any radical change in the technology is undoubtedly years away, but all the prospects are exciting.

DIRECTORY OF TAPE MANUFACTURERS

For additional information about specific tapes, write directly to the manufacturers. Note: not all companies necessarily produce a full line of tape.

Ampex Corp., Magnetic Tape Div., 401 Broadway, Redwood City, Calif. 94063

Audio Devices, Inc. (Audiotape), 235 East 42nd St., New York, N.Y. 10017

Audio Magnetics, 1604 139th St., Gardena, Calif.

Burgess Battery Co., Magnetic Tape Div., Freeport, Ill.
Certron Corp. (Crescendo), 2233 South Barry Ave., Los Angeles, Calif. 90064

Computron Inc. (BASF), 122 Calvary St., Waltham, Mass. 02154

Greentree Electronics Corp. (American), 2135 Canyon Drive, Costa Mesa, Calif. 92626

Irish Magnetic Tape, 458 Broadway, New York, N.Y. 10013

Magnetic Media Corp. (Micro Media 25), 616 Fayette Ave., Mamaroneck, N.Y. 10543

Minnesota Mining and Mfg. Co. (Scotch), 2501 Hudson Road, St. Paul, Minn. 55119

Northridge Magnetics Inc. (Sound-Track and Take One), 19017 Parthenia St., Northridge, Calif. 91325

Radio Corp. of America (RCA), Magnetic Products Div., 155 East 24th St., New York, N.Y. 10010

Reeves Soundcraft (Soundcraft), Great Pasture Road, Danbury, Conn. 06180

Robins Industries Corp. (Robins and Ferro-dynamics), 15-58 127th St., Flushing, N.Y. 11356

Sony/Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif. 91353

For the right sound effects in *Tosca* all roads lead to Rome.

by Christopher Raeburn **RING TWICE
AND ASK FOR MARIO**

WHEN WE AT Decca/London decided to go to Rome to record our new *Tosca* with Birgit Nilsson, Franco Corelli, and Dietrich Fischer-Dieskau, we realized with pleasure that we were giving ourselves a unique opportunity to reproduce certain sounds on the very sites where the action of the opera is supposed to take place.

Everyone would agree, I think, that a musical performance can be upset by an overdose of extraneous sound effects. But when a composer specifies extramusical sounds in his stage directions, it would seem reasonable to follow them—and in fact they can often be managed better on record than in the theatre. In *Tosca*, especially, Puccini was rigorous in pursuit of dramatic truth. (On these grounds he refused, for example, to compose an aria for Cavaradossi in the torture scene followed by a quartet which the librettists had supplied, nor would he set music to Illica's verses for Cavaradossi in Act III; the final words for "E lucevan le stelle" were inspired by Puccini and written to fit the melody he had already composed.) *Tosca* is an opera written in a verismo idiom and based on a realistic play. Here then, in particular, a recording needs certain extramusical sounds if it is to be anything more than a mere reading of the score.

The coöperation of many good-natured Italians, luck, and some time and trouble enabled us to record the sounds of Angelotti pacing through the church and opening the door of the Attavanti Chapel in the Sant' Andrea della Valle itself. The windows and doors heard opening and closing in the second act (all specifically prescribed by Puccini) are those of the Palazzo Farnese, and the strike of four in the morning in the last act comes from the rampart clock of the Castel Sant' Angelo.

I should point out that recording these sounds does not consist of switching on the tape machine and banging round like method actors releasing their inhibitions. The microphone and amplifier settings have to be carefully regulated and only one take in ten may furnish master material. Decca/London's engineers are widely experienced, however, and in their time have recorded veteran motor cars at Beaulieu as well as the Triumphal Scene from *Aida*.



We were less sure of our ground in making the preliminary arrangements, but none of the various authorities we approached for permission to record in their premises expressed any opposition—though this doesn't mean that we didn't encounter a few unexpected problems.

The only official we could discover when we visited the church was a lean lay cleric in a black robe and boots. He turned out to be the Sacristan; our plan might be possible, he thought, but we should see Mario who lived nearby. Mario turned out to be the church caretaker (and much more like Puccini's Sacristan than the real one we had just seen). He, in turn, told us to come back to his house some days later, during the siesta time when the church would be closed; we were to ring twice and ask for him.



On the facing page, the Piazza Farnese. In the Palazzo Farnese, now the elegant residence of the French Ambassador, is the room pictured directly above, with Scarpia's writing table. The photo at top shows the Castel Sant' Angelo's clock chime.

At the appointed time a party of us duly went to the side door and rang the handbell twice. After some minutes a sleepy lady answered and when we, as per instructions, asked for Mario she wanted to know which one. Apparently many people at Sant' Andrea, including the Sacristan, claim the same name. Eventually our Mario appeared and, far from welcoming us in with "Son qui" and an elegant bow, shuffled up with the key and led us over to the Attavanti Chapel. Our biggest problem was traffic noise, which rendered about half the takes useless, but after much "anxious running" by Angelotti, unlocking of gates, and ringing of bells we decided that we had taped sufficient material for Act I.

Recording in the Palazzo Farnese posed a different problem. The building is now the residence of the French Ambassador to Italy and a treasure house of period Italian art and modern French works. His Excellency himself took a personal interest in the proceedings, and his staff welcomed our recording team most cordially. We spent a morning in the Palazzo, finding the best ways of recording doors and windows opening and closing. The ladies and gentlemen of the Embassy were very patient as Scarpia's window was shut *con gran violenza* for the fourteenth time, though they must have felt that here was further proof of the eccentricity of the English.

The Castel Sant' Angelo was our last port of call. One Sunday earlier I had done some reconnaissance there. The clock chime we wished to record is a genuine antique, certainly antedating Napoleonic times. An official had told me that the clock struck every quarter, but after waiting through half an hour's silence I ventured to suggest that it might not be in order. "Oh no, it works, but the *colonello* must have forgotten to wind it." So I made an appointment to return with our technical crew later in the week, by which time I was assured the clock would be its usual self again.

When we arrived for the job, the clock was still not working. After some pretty close questioning it was sheepishly admitted that the strike had not been in order for a long, long time—and that even if the *colonello* had wound it, the mechanism was far too decayed to function on its own. However, two enthusiastic officials clambered into the works and after manually engaging some cogs eventually got the old clock bell to strike four. Anyone wanting to hear this famous chime can be assured that it will be far less trouble to acquire the new recording of *Tosca* than to go to the Castel Sant' Angelo.

Some of the sounds we taped will not be heard in the finished recording. We had thought, for instance, that Angelotti's footsteps at the beginning, though they are not specified in the score, would help to convey the acoustic ambience of the church. But to confine footsteps to this first minute of the opera only, would have been illogical; and to have included them throughout the whole work would have been an intrusive irritant. The listener can be assured that in our *Tosca* our first thought has been of Puccini's music and the integrity of his drama.



THE NEW SOUND ON THE SOUNDTRACKS

BY GENE LEES

IF YOU LOOK at record industry sales charts in any given week, chances are that you'll find at least one motion picture soundtrack album listed near the top—perhaps several. Poor indeed is the picture that doesn't have such an album on the market, and perhaps a hit "title" song to go along with it. More and more of our best popular music is coming from films, as witness the songs of Henry Mancini with lyrics by Johnny Mercer. The biggest popular song in at least two decades—in eighteen months it piled up more than 250 recorded versions—is *The Shadow of Your Smile*, from Johnny Mandel's score to *The Sandpiper*.

At the same time, soundtrack albums and songs derived from film scores have become powerful factors in the commercial exploitation of pictures. The most striking recent example is that of *Lara's Theme* from Maurice Jarre's score for *Doctor Zhivago*. Motion picture insiders say the film almost certainly would have been a box office failure had *Lara's Theme* not become a hit. The song's success gave the picture a blizzard of free publicity through its constant exposure by disc jockeys.

Jarre is one of the most successful members of a new generation of composers who in recent years have moved into the film industry. He is, ironically, one of the least respected by his colleagues. There seems to be some justification for their resentment of Jarre and the

Academy Award he won for the *Zhivago* score: his melodies are ordinary and derivative, his orchestration awkward and coarse. There are far better men in this new group, such as Jerry Goldsmith, the gifted and thoroughgoing young composer whose music added so much to *The Sand Pebbles*.

Goldsmith and Jarre have one thing in common: they are not pop- or jazz-oriented. While most of the new generation of film composers have backgrounds in popular music and jazz as well as classical training, perhaps the most significant thing about them is that they are evolving, with casual skill and growing confidence, a new music that partakes of all three traditions—and other traditions as well. They have, in fact, developed the “Third Stream” music that was such a hot topic of theoretical discussion in jazz circles a decade ago.

Quincy Jones, Lalo Schifrin, and Johnny Mandel, three former jazz arrangers with extensive training in classical composition, are now established film composers. In recent months, Oliver Nelson, Billy Byers, and Gerry Mulligan each has written his first Hollywood score. The great jazz musician Benny Carter has been in the field for years, though he is only now coming into his own. From popular music have come Nelson Riddle, Dave Grusin, Percy Faith, and Don Costa. Riddle has been writing film scores for several years; Costa and Grusin have just broken into the field. Britain’s Johnny Keating, another superior jazz-and-pop-rooted composer, is now in Hollywood. Meanwhile, back in London, alto saxophonist and jazz composer Johnny Dankworth has emerged as a force in British film music with his work for such pictures as *Darling* and *The Servant*. Another Englishman, John Barry, is in heavy demand, though his colleagues have as many reservations about his work as they do for that of Jarre. In Sweden, Bengt Hallberg and Bengt-Arne Wallin, also ex-jazzmen, have written for pictures. Even popular songwriters, such as Cy Coleman and Burt Bacharach, are turning out music for the movies, but their work consists mostly in contributing tunes and perhaps a little thematic material—which may or may not be well developed by experienced orchestrators and arrangers.

NOT ONLY HAVE jazz-trained composers moved into the field—jazz players have invaded it too. A few years ago, film composers who wanted to use jazzmen for their soundtracks encountered adamant skepticism from the heads of music departments at the big studios, because of an unfounded belief that jazzmen, though superb players, couldn’t read. The best of them are, of course, alarmingly good sight-readers, commonly referred to as “hawks” for the sharp-eyed precision with which they can play an unfamiliar score. This is now generally recognized, and such jazzmen or former jazzmen as the great bassist Ray Brown, trumpeters Pete Candoli and Don Fagerquist, drummers Shelly Manne and Larry Bunker, and trombonist Dick Nash now are hard-

working familiars of the motion picture sound stages. “As a matter of fact,” says Henry Mancini wryly, “when you walk into a studio now, you may find Woody Herman’s old band sitting there.”

These men too are important to the evolution of the new style in motion picture music. It is useless to write jazz rhythmic figures and orchestral colorations unless you have musicians who can play them. Musicians grounded strictly in classical music usually can’t handle such scores; but jazz-trained studio musicians have little trouble with “legit” music. Thus, the penetration of all these former jazz players into movie work has created a new and more versatile kind of orchestra, the kind of orchestra the Third Stream people in New York City have never been able to build.

Yet for all of the training in jazz of the new generation of composers, and for all that the studios are full of first-rate jazz players, there is little improvising permitted in film scores. The composers are wary of it. “If you let a man improvise,” Johnny Mandel explained, “he may build a climax in his solo at a point where you don’t want it for dramatic reasons. I wrote out every note for Jack Sheldon’s trumpet solos in *The Sandpiper*. If they sound improvised, that’s a tribute to Jack as a player.”

Thus it is the sonorities, the textures, the *sound* of jazz, rather than the principle of improvisation, that has penetrated into film music. When Mandel wanted Sheldon to produce a certain tight, sad, harmon-muted sound for *The Sandpiper*, he marked the trumpeter’s part “Miles”—meaning, play like Miles Davis. “I once marked a saxophone part ‘Charlie Barnet,’” Mandel said with a smile.

One of the reasons for the new sound in motion picture scoring, and for a wave of brilliant younger composers, is a change in the way pictures themselves are made. This, at least, is the conclusion drawn by Al Bart, an agent with General Artists Corporation who handles more than seventy composers, including an older line (many of them very gifted men, it should be noted) such as Elmer Bernstein, Bronislau Kaper, and Franz Waxman as well as new-wave writers such as Lalo Schifrin and Neal Hefti. He points out that in the days of the big studios, music was considered secondary, often very secondary, in the value scale of a motion picture.

“Sometimes,” Bart explains, “they’d get a picture finished and find they had only \$5,000 left for music. So the producer would call the head of the music department and say, ‘Get me a \$5,000 composer.’ Today all that’s changed, with the rise of the independent producer, who brings in the whole package for a picture—the star, the director, the writer, and often the composer. The independent producer has more control over his product, often total control, and he’ll frequently have very specific ideas about what he wants in the way of music.”

An example of this can be seen in the career of Henry Mancini, who is also one of Bart’s clients. Mancini’s fortunes rose with those of producer-director Blake Edwards, who used Mancini scores



Film composers Quincy Jones, Henry Mancini, Hugo Friedhofer ("adopted member" of the new generation).

for his television series *Peter Gunn*. When Edwards went on to make big-budget pictures, he took Mancini with him. He gave the composer his head, and Mancini turned in scores and songs that became hits on records, thus publicizing the pictures and making more money for them and for Edwards.

"By now," Bart says, "music has become such a tremendous asset to films, both financially and dramatically, that you find producers are casting the composer before the film is even shot. Music is no longer an afterthought.

Though Johnny Mandel had used jazz in the score for *I Want To Live* and Elmer Bernstein had reflected its influence in *The Man with the Golden Arm* years before Mancini used it in his *Peter Gunn* music, Mancini is credited with making it acceptable in films that did not deal with the seamier sides of life. And through the sales of his record albums, he established film scores as a potent promotional dividend for a film. "We all owe a lot to Hank and to Johnny Mandel," Quincy Jones observes.

Mancini today gets more offers to do scores than he could possibly handle. He lives comfortably with his opportunities, taking on those pictures that give him enough elbowroom to write the way he likes to, turning down those that don't. This means that the level of his music is consistently higher than that of most of his recently arrived colleagues.

"There are plateaus in the business," Mancini says. "You can get stuck at a certain level where you have to turn out an enormous number of scores in order to make a living. A young guy will come along and get into that position and turn out too much music—he *has* to do it. Unless he breaks through and establishes a really big reputation, he goes on until the freshness, the very quality that got people interested in the first place, has worn off."

Mancini paid his own bitter dues in the movie music business, so he knows whereof he speaks. Before achieving wide professional and public recognition with *Peter Gunn* and then such films as *Breakfast at Tiffany's*, *The Pink Panther*, and *Arabesque*, he labored in the salt mines of the old Universal-International studios, grinding out scores to nearly a hundred pictures, including such abominations as

Francis Joins the Army, which concerned the military adventures of a talking mule. Yet this period of pressure and hack work didn't destroy him, and it doesn't destroy a good many others. In some cases, it seems to hone the talent, though some composers sink into hack habits and a certain cynical despair.

"It sometimes occurs to me," says Hugo Friedhofer, "that we work here under very much the same conditions as the old baroque opera composers. The public in those days didn't want to hear the same things over and over, so the composers had to keep on turning out new works."

FRIEDHOFER IS THE COMPOSER of many memorable scores, including *The Young Lions*, *One-Eyed Jacks*, *The Best Years of Our Lives* (which won him an Academy Award, of which he is politely contemptuous), and *Boy on a Dolphin*, wherein he made stunning use of Greek musical materials. At sixty-five, he is in the odd position of being a sort of adopted member of the younger generation of composers, who admire his enormous craft, his open mind and open ears, and skillful use of contemporary musical materials, including jazz—he uses jazz a good deal in the *I Spy* television series, which he scores on approximately alternate weeks with his old friend Earle Hagen.

Friedhofer, who hides a deep kindness under a gnomish exterior and a dour and mordant wit, describes himself, somewhat unsympathetically, as "a broken-down old poop with a bit of a gray beard and an occupational stoop." In the 1920s, he worked as a cellist in theatre pit orchestras in his native San Francisco, and did some arranging. He was on the verge of trying out for the San Francisco Symphony when a chance to go to Hollywood (talking pictures were just beginning) presented itself. "I flipped a coin—honest—and Hollywood won," he says. He made the move in 1929, and began to make his mark as an orchestrator and arranger and later composer for films. Thus he has been in movie music from its beginning, always remaining alertly attuned to new musical developments.

Time is the enemy, in Friedhofer's view. "We used to get eight or ten weeks to score a picture,"

he said. "Now we consider we're in luxury if we get ten days to turn out the music for a one-hour television show."

When Friedhofer got into it, movie music was a crude and primitive craft. "In those days," he says, "everybody was feeling his way. Nobody knew a goddamn thing. The concept of scoring was derived from silent pictures and the kind of music the pit orchestras played. You know the sort of thing—if the man in the picture runs, the music's got to run. They didn't take into consideration all the factors we do now. You have to remember now that there's an extra instrument in your orchestra—the dialogue. Two extra instruments, really, because you also have sound effects. You can handle the problem in one of two ways. You can ignore it, as Dimitri Tiomkin used to do; or you can labor to figure out how to get things heard."

THE MOST COMMON irritant to film composers these days is the inferior quality of recorded sound in the movie industry. In the golden age of the movies, many of its moguls were pulling money out of the industry hand over fist. They neglected to reinvest much of it in new equipment. This means that a lot of the equipment now used is obsolete junk, and the Hollywood film industry is far behind the commercial recording industry in sound reproduction—and behind the British film industry, according to some composers. "They're improving here, little by little," Mancini says, "but when you've just finished an album in a recording studio, you're used to a certain crispness, a certain urgency, in the sound. It's disillusioning when you get on the sound stage. I just did a picture in England, and the recorded sound was so beautiful that I could put the soundtrack out on an album."

Because of this inferior Hollywood sound reproduction (it should be emphasized that this applies to movies only; the record industry in Hollywood produces some of the finest sound in the world) a good many composers go into commercial studios and re-record their scores for release on disc. Mancini does this for all his albums. There is an additional advantage in that the musical effects can be heightened. Movie underscores, after all, are necessarily subsidiary to the dialogue and scenics. Thus there is usually a certain deliberate reticence in the readings of the music. Re-recording it for disc, the composer can make it more assertive, more communicative, for the home listener. "Besides," Quincy Jones said, "if you don't do it, you're stuck with the form of the picture—without the picture to help you."

Because so many of the new composers have roots in jazz and dance music, there is a widespread belief, at least among outsiders to the industry, that they are just pragmatic arrangers who got lucky. This is untrue. For one thing, even the better popular music arrangers in the commercial recording world today are extensively studied musicians, and this is even truer in the movie music world. Mancini studied with Ernst Křenek, Mario Castelnuovo-

Tedesco, and Dr. Alfred Sandry. Schifrin studied with Juan-Carlos Paz in Argentina, and later, at the Paris Conservatory, with Oliver Messiaen and Charles Koechlin. Quincy Jones studied for nearly three years with Nadia Boulanger. Most of these men are interested in serial composition, though they tend to look on it as another musical method rather than a dogma—an extension of the musical vocabulary rather than a separate language. All of them respect the work done by their predecessors in film music; and all of them retain a taste and a respect for the popular music that bred them.

Mancini says that the big-band era of American music produced a mine of musical materials that can't and shouldn't be overlooked by composers. "The bands produced some of the most dramatic sounds we've had," he claims. "What could set a better mood for a love scene than, say, the Claude Thornhill band? It was a great mood when people were dancing to it, and it's a great mood for a bedroom scene in a film. For a sense of humor, there were the great Woody Herman bands in the 1940s—things like *Your Father's Mustache*. That band was loaded with wit, and it wasn't at all heavy wit. If you want power and violence, well, you get all that brass going. And then there's the simplicity of the solo jazz musician: Jack Sheldon's trumpet work in *The Sandpiper*, Sonny Rollins' tenor solos in *Alfie*, or Plas Johnson's tenor and Jimmy Rowles's piano, which I used in *The Pink Panther*."

Most of the new composers share Mancini's philosophy. Quincy Jones says, "The classical people are still brainwashed by the European tradition. They're such snobbish bastards that they haven't tapped one-tenth of America's musical resources. There have been exceptions, of course, such as Leonard Bernstein on Broadway, and Aaron Copland. But there's so much that most of those people don't know about. I like Alban Berg and James Brown—Stravinsky and Duke Ellington. Only in films, the good ones anyway, do you have a chance to express as much as you know musically."

"The level of the music here is very high, and it's getting better all the time. Everybody's writing the best he can. Where else can you write good music for a living these days? I'm writing closer to what I want than I ever have in my life. As a matter of fact, I believe the best music being written in this country today is coming out of films."

There are fads and fashions in film music. At present we are in a phase of what Mancini calls "the Top Forty score"—music intended not so much to enhance the dramatic value of the picture or achieve high musical standards as to become prominent on records and get a lot of disc jockey air play, thereby garnering a good deal of free advertising for the picture. But fads come and fads go, and this one, Mancini suggests, may already be on its way out. The over-all level of motion picture music seems, as Quincy Jones believes, to be rising. It is the result of a new freedom that has been given to film composers. Most of them seem to be using it judiciously and well.

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CIRCLE 12 ON READER-SERVICE CARD

The Satellite

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Model HP-895

HIGH FIDELITY MAGAZINE

HIGH FIDELITY

EQUIPMENT REPORTS

The consumer's guide to new and important high fidelity equipment

SCOTT 348 FM STEREO RECEIVER

THE EQUIPMENT: Scott 348, a stereo FM receiver (tuner/amplifier). Price: \$499.95. Optional cases: metal, \$17.95; walnut or mahogany, \$29.95. Dimensions in case: 6¼ by 18¼ by 11¼ inches. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass. 01754.

COMMENT: To Scott's top-of-the-line receiver something new has been added—integrated circuits—which makes the Model 348 the first IC unit to undergo full tests at our hands (a Heathkit Model AR 15 receiver with ICs currently is being built from the kit, and will be tested as soon as it is finished). The IC is a tiny sliver of silicon (only 0.020 inches across) onto which has been microetched the equivalent of several circuit parts that normally would take up much more space. Aside from the fact that this lets an audio designer cram more circuit parts into an equivalent amount of space under the chassis, it also makes for ultra-close coupling of those parts—and the elimination of leads between them is held to be an advantage in RF circuitry. Moreover, the parts are sealed inside a capsule, protected against damage and virtually indestructible. The capsule resembles a transistor, a small button with spindly leads coming from it. These leads, too, are much shorter than conventional wiring. In the Scott receiver, four ICs—developed in about a year's time with Fairchild's semiconductor division which supplies them—are used in the IF section. Each IC represents five transistors and two resistors; the net result is 28 circuit parts in the same space once taken by only four parts.

From the outside, the set looks the same as the older Scott Model 348, and indeed Scott has not changed its nomenclature—or its price, which is something commendable, we think. To distinguish the IC 348s from the non-IC 348s, Scott originally added a small blue sticker to the front panel. In the past months, however, only IC 348s have been shipped from the plant, and by the time this report appears the IC models should be about all you'll find at dealers. For the record, however, all sets bearing serial numbers of 351125 and up have the ICs.

The Model 348 is indeed a top-end product. Its amplifier section shapes up as a medium-high powered job capable of driving any type of speaker and controlling an elaborate home stereo system. Performance characteristics add up to the kind of excellence



we used to associate only with separates. Power bandwidth, for instance, spans beyond the normal 20 to 20 kHz limits; distortion at operating levels is very low. The unit has superb equalization for both record phono pickups and tape heads, and its input characteristics vis-à-vis its signal-to-noise are quite favorable.

FM sensitivity is among the highest ever measured, and combined with other tuner data makes for a set that can provide superior mono or stereo FM in just about any locale. Distortion is low in mono and on both stereo channels; separation between the channels is excellent, and response on both very closely balanced. The stereo indicator happily responds to stereo signals and not to noise impulses.

A very well built set, the 348 uses field effect transistors in its front end, heavy-duty heat sinks for the output transistors, and no audio transformers. Much of the circuitry is on sturdy printed circuit boards, and the output stages as well as the power line are fused. Using and listening to the 348 simply bear out the test data. The set is responsive, smooth, powerful, and reliable. It combines, in a word, the features of both a first-rate amplifier and a top-flight tuner. Its styling shouldn't be overlooked either—despite its abundance of controls and features it presents a neat, attractive appearance and is compact enough to sit unobtrusively on a shelf or table top.

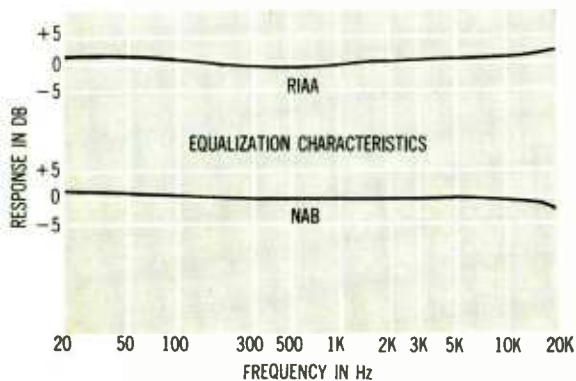
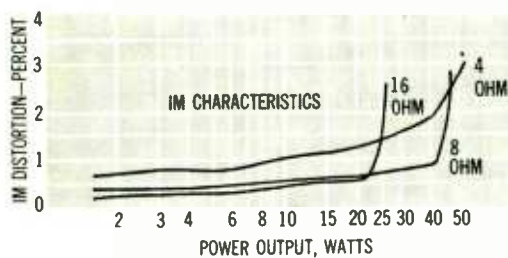
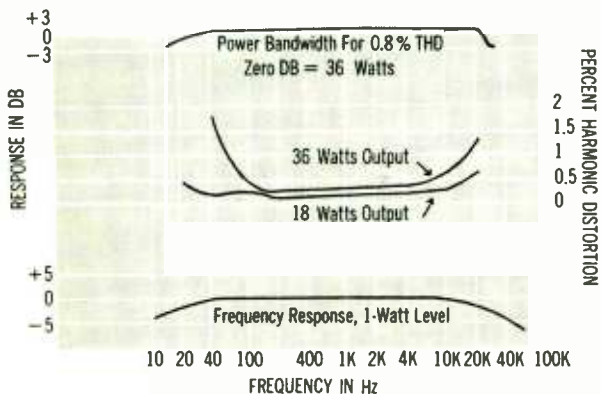
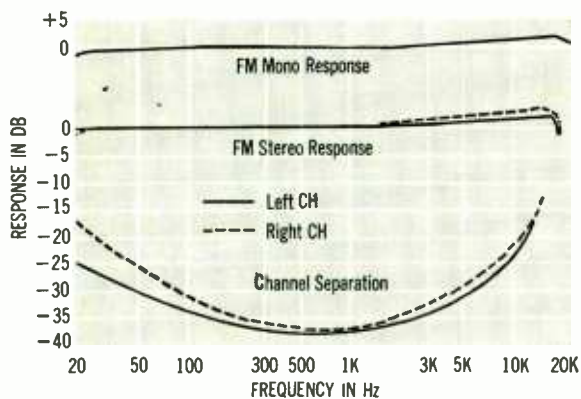
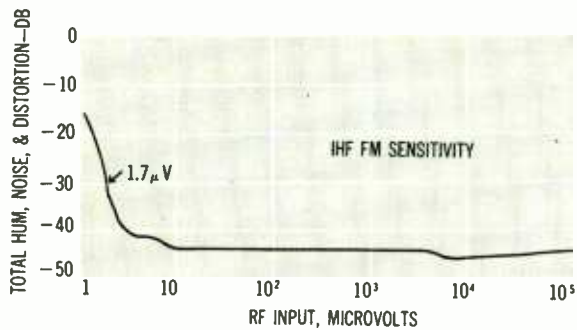
CIRCLE 140 ON READER-SERVICE CARD



Square-wave response to 50 Hz, left, and to 10 kHz.

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.



Scott 348

Lab Test Data

Performance characteristic

Measurement

Amplifier Section

Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	36.98 watts at 0.29% THD
l ch for 0.8% THD	41.92 watts
r ch at clipping	37.83 watts at 0.32% THD
r ch for 0.8% THD	40.96 watts
both chs simultaneously	
l ch at clipping	31.2 watts at 0.26% THD
r ch at clipping	31.2 watts at 0.28% THD

Power bandwidth for constant 0.8% THD	13 Hz to 30 kHz
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Harmonic distortion	
36 watts output	under 1.7%, 40 Hz to 20 kHz
18 watts output	under 0.6%, 20 Hz to 20 kHz

IM distortion	
4-ohm load	under 1.5% to 34 watts output
8-ohm load	under 1% to 41 watts output
16-ohm load	under 0.6% to 22 watts output

Frequency response	
1-watt level	+0, -3 dB, 14 Hz to 33 kHz

RIAA equalization	+1.5, -0 dB, 20 Hz to 20 kHz
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NAB equalization	±1 dB, 20 Hz to 20 kHz
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Damping factor	17
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Input characteristics	Sensitivity	S/N ratio
phono	5.5 mV	64 dB
	9.3 mV	68 dB
	15.0 mV	70 dB
tape head	3.5 mV	58 dB
extra	1 volt	74 dB

Tuner Section

IHF sensitivity	1.7 μV at 98 MHz; 1.5 μV at 90 MHz; 1.8 μV at 106 MHz
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Frequency response, mono	±2 dB, 20 Hz to 20 kHz
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THD, mono	0.33% at 400 Hz; 0.59% at 40 Hz; 0.32% at 1 kHz
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IM distortion	0.4%
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Capture ratio	3.85 dB
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S/N ratio	61 dB
-----------	-------

Frequency response, stereo, l ch	±2 dB, 20 Hz to 17.5 kHz
----------------------------------	--------------------------

r ch	±3 dB, 20 Hz to 18 kHz
------	------------------------

THD, stereo, l ch	0.50% at 400 Hz; 0.75% at 40 Hz; 0.60% at 1 kHz
r ch	0.67% at 400 Hz; 0.80% at 40 Hz; 0.80% at 1 kHz

Channel separation, either channel	better than 35 dB at mid-frequencies; 20 dB at 12 kHz
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19-kHz pilot suppression	37 dB
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38-kHz subcarrier suppression	61 dB
-------------------------------	-------

GARRARD 60 MK II AUTOMATIC TURNTABLE

THE EQUIPMENT: Garrard 60 Mk II, a four-speed intermix automatic turntable. Dimensions: 15 $\frac{3}{8}$ by 13 $\frac{1}{8}$ inches; allow 4 $\frac{7}{8}$ and 2 $\frac{7}{8}$ inches above and below motorboard. Price (less base): \$74.50. Manufacturer: Garrard of England; distributed in the U.S.A. by British Industries Corp., Westbury, N. Y. 11590.

COMMENT: The Garrard 60 Mk II is a new version of the Model AT60. Since we last reported on the older unit (November 1965), Garrard has refined and updated it in several ways, and—as might be expected—has raised the price by about \$15. What this gets you is a machine with improved performance and new features.

Speed accuracy, for one thing, is much better in the new version, especially at the important speeds of 33 and 45 rpm (see accompanying CBS Labs chart). The platter itself is a few ounces heavier than the older one. Wow and flutter, at 0.12% and 0.05% respectively, are insignificant, and total audible rumble (CBS-RRL standard) is comfortably low at -50 dB.

Other new points include a larger turntable mat and trim ring, a revised anti-skating assembly, a restyled control center, a redesigned counterbalance weight for the tone arm, a cueing and pause control, a cueing pointer on the shell, and an easier-to-use stylus pressure adjustment with clearly indicated markings. Although not pin-point accurate, these settings provide reasonably close stylus force indications. According to CBS Labs measurements, the following actual stylus forces are obtained for settings of the dial: for 0.5 grams, set the dial to 0.6; for 1 gram, set to 1.3; for 2 grams, set to 2.3; for 3 grams, set to 3.5; for 4 grams, set to 4.8.

The arm remains the same metal tube with, of course, the new counterweight, and a removable shell that will accommodate almost any cartridge. Arm resonance was very low, showing a 9 dB rise at 5.5 Hz—well out of the range of most playback systems and thus not likely to be a cause of bass disturbances. Vertical arm friction was negligible; laterally, it measured 0.22 grams which is not negligible but still low enough to permit the unit to function satisfactorily with a pickup as advanced as the Shure V-15 Type II.

To trip the automatic change mechanism, the player needed at least 0.9 grams of stylus force.

The Garrard 60 Mk II is supplied with two spindles—the short one for single or manual play, the longer one for automatic play in which up to ten records of varying diameters may be stacked. The cue-pause control may be used at any time during either manual or automatic operation. As we've commented before on Garrard products, this one works smoothly and goes through its paces like a thoroughbred. Optional accessories offered for the turntable include a mounting board (for drop-in installation), \$2.25; a mounting base, \$4.50; a dust cover, \$4.50; an automatic 45 rpm spindle, \$3.80; extra pickup shell, \$1.75.

CIRCLE 141 ON READER-SERVICE CARD



Garrard 60 Mk II

Speed Accuracy (percentage fast or slow)

Speed	105 VAC	120 VAC	127 VAC
78	1.4% fast	1.7% fast	1.9% fast
45	0.3% fast	0.66% fast	0.93% fast
33	0.15% fast	0.7% fast	1.1% fast
16	1.2% slow	0.5% slow	0.0

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EMPIRE 4000 CAVALIER SPEAKER SYSTEM



THE EQUIPMENT: Empire Cavalier 4000, a full-range speaker system in enclosure. Dimensions: 25 inches high, 18 inches diameter. Price: with walnut top, \$149.95; with marble top as Model 4000 M, \$159.95. Manufacturer: Empire Scientific Corp., 845 Stewart Ave., Garden City, Long Island, N. Y. 11533.

COMMENT: In the colorful lexicon Empire has chosen for its products, a Cavalier is "small brother" to the Grenadier, the company's largest floor-standing speaker system in a circular enclosure (see HF test reports, July 1965). Like its slightly larger predecessor, the Cavalier can do double duty as an occasional table or lamp pedestal; indeed, with its optional marble top and sculptured walnut exterior you'd never know it was a speaker until it was turned on. And then—names and looks aside—you'd soon discern it was a splendid speaker, one of the cleanest and most transparent available.

The system consists of a 10-inch high-compliance ("long-throw") woofer, and a combined midrange and tweeter driver. Both are modified direct radiators: the woofer is sealed at the rear but pumps out the bass from a small recess behind the louvered openings you can see in the photo, while the treble driver radiates through the "lens" structure higher up on the enclosure surface. The input impedance to the 4000 is 8 ohms, and the connections are under the base where

you'll also find a three-position switch to adjust the treble output. After some experimentation with this control, we settled on the center or "normal" position.

The Cavalier's bass response remains clean and strong to just below 60 Hz, where it begins to roll off gradually. Some doubling is evident near 50 Hz but it is not severe, and it seems no worse as far down as 35 Hz. With some distortion, or at the reduced bass output level that is typical of most speakers, the response goes down to about 30 Hz. The midbass region is outstandingly clean and uncolored; from 1 kHz and up there are a few minor peaks and dips, of no real listening consequence.

The directionality pattern, or rather lack of it, is truly excellent in this system. From about 3 kHz and up, all tones are slightly more prominent on axis than off axis—but the effect is not objectionable from any normal listening position with respect to the speaker, and—very interesting—the directivity does not seem to increase as frequency is raised. Tones as high as 8 or even 10 kHz seem no more directional. A 12-kHz signal is clearly audible very much off axis. Above this, tones are less prominent, with a slope estimated to begin at about 13.5 kHz and extending toward inaudibility. White noise response is smoother than average, with scarcely a trace of "hardness" and a very broad-angle spread.

Getting a nice stereo effect with a pair of Cavaliers is no problem at all. The tweeters are wide-angle dispersers to begin with, and the very shape and style of the enclosure allow it to be positioned at any angle with respect to the listening area and without detracting from its appearance. We auditioned the Cavaliers in a spacious room—about 25 by 16 feet—and found we could set up a very satisfying "stereo stage" with the pair about eight feet apart and as much as six feet in from one of the short walls. A little rotation of the two round-heads (oops, pardon—Cavaliers!) and there it was: a beautiful panorama of full, well-balanced, musical sound. The Cavaliers sound great standing on the floor, but one should not overlook the fact that they are not so tall as to rule out placement on a shelf deep and strong enough to hold them.

CIRCLE 142 ON READER-SERVICE CARD



SONY VC-8E CARTRIDGE

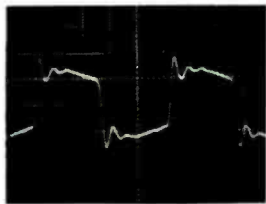
THE EQUIPMENT: Sony VC-8E, a moving coil stereo cartridge fitted with elliptical stylus. Price: \$65. Manufacturer: Sony Corporation of America, 47-47 Van Dam St., Long Island City, N. Y. 11101.

COMMENT: Another in the new series of high grade Sony audio components, the VC-8E stereo pickup boasts two features not found in earlier moving-coil models. Its stylus can be readily removed and replaced by the owner, and its output is high enough to do away with the need for a boosting transformer or "pre-preamplifier." Relatively heavy as compared with most other cartridges, it is not much larger, and

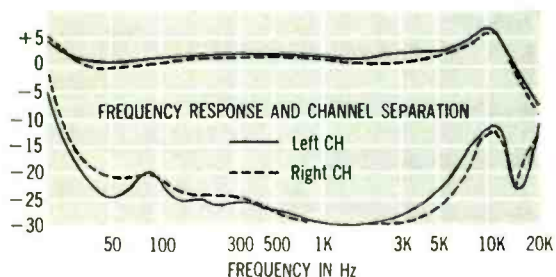
so it will fit into any normal tone arm shell. It appears to be a ruggedly built cartridge with excellent anti-hum shielding.

In tests at CBS Labs, the VC-8E installed in the Sony arm needed 2.5 grams tracking force to stay with the most demanding bands of the test record (STR-100). Tested in the SME arm, it needed 3 grams. Aside from this difference, the test results for the same pickup in both arms were nearly identical.

For normal use on commercial discs, 2 grams was found to suffice. Measured output voltage was 3.1 and 3 millivolts for left and right channels respectively, confirming the manufacturer's claim of rela-



Response to 1 kHz square wave.



tively high output (for a moving-coil design). This is enough signal to feed directly into the magnetic phono inputs on today's high fidelity amplifiers or receivers. Response was uniform across most of the audio band, with a resonant rise at the very low end, and a typical broad peak in the 10 kHz region. Channel separation was slightly better than average, exceeding 30 dB at mid-frequencies and remaining greater than 20 dB at 10 kHz on the left, and up to 7 kHz on the right, channel. At 10 kHz, separation was better than 10 dB on either side. Square-wave response showed one cycle of ringing which was quickly damped; this relates of course to the measured peak at 10 kHz. Compliance of the VC-8E was found to be moderate; distortion about average. Vertical tracking angle was measured as 17 degrees.

The test data, taken all in all, add up to a mixed blessing. This is not, according to the numbers, a "state of the art" cartridge. There are many with higher compliance, lower tracking force, and smoother response at the very low and high ends. Yet, we doubt that anyone hearing the VC-8E playing normal commercial discs would think it were not one of the best pickups around. Its sound is not colored; it is not bass-shy or midrange depressive or high-end shrill. Its excellent channel separation really lets you know the difference between a stereo and a monophonic disc. And no evidence of record damage could be found after the tests. That peak at 10,000 Hz? Well, if you listen real hard over a very high-powered, wide-range system playing the most demanding recorded material, you may hear an occasional "sonic whisker" near the very top of the range. Other than that, you'll just be hearing fine, clean sound.

CIRCLE 143 ON READER-SERVICE CARD

REPORTS IN PROGRESS
CM Labs CC-50S Amplifier
Tandberg Model 12 Tape
Recorder

TEST REPORT GLOSSARY

Bias: 1. anti-skating; a force applied to counteract a tone arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.

Capture ratio: a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.

Clipping: the power level at which an amplifier's output distorts.

Damping: a unit's ability to control ringing.

dB: decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.

Doubling: a speaker's tendency to distort by producing harmonics of bass tones.

Harmonic distortion: spurious overtones introduced by equipment to a pure tone.

Hz: hertz; new term for "cycles per second."

IF: intermediate frequency, into which the RF is converted by a tuner.

IM (intermodulation) distortion: spurious sum-and-difference tones caused by the beating of two tones.

k: kilo-; 1,000.

m: milli-; 1/1,000.

M: mega-; 1,000,000.

μ (mu): micro-; 1/1,000,000.

Pilot and sub-carrier: (19 kHz and 38 kHz); broadcast signals used in transmitting FM stereo; must be suppressed by receiver.

Power bandwidth: range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).

RF: radio frequency; the radiated energy of a broadcast signal received by a tuner.

Resonance: a tendency for a device to emphasize particular tones.

Ringing: a tendency for a component to continue responding to a no-longer-present signal.

RMS: root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.

Sensitivity: a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.

Sine wave: in effect, a pure tone of a single frequency, used in testing.

S/N ratio: signal-to-noise ratio.

Square wave: in effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.

THD: total harmonic distortion, including hum.

Tracking angle (vertical): angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.

Transient response: ability to respond to percussive signals cleanly and instantly.

VU: volume unit; a form of dB measurement standardized for a specific type of meter.

from *Testing, Testing* by Ivan Berger in the
March 26, 1966 *Saturday Review*

suggest a cure by mail. At least one manufacturer (Acoustic Research) pays shipping costs to and from the factory on units repaired under their five-year warranty. And many manufacturers

We have heard a rumor that AR's five-year speaker guarantee* (covering all repair costs including freight and a new carton when necessary) doesn't cost us anything because AR speakers never fail. It isn't true.

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ACOUSTIC RESEARCH, INC., 24 THORNDIKE ST., CAMBRIDGE, MASS. 02141

CIRCLE 2 ON READER-SERVICE CARD

THE NEW RELEASES

reviewed by NATHAN BRODER • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN

HARRIS GOLDSMITH • DAVID HAMILTON • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE • CONRAD L. OSBORNE



At eighty-five, the most distinguished living composer.

THREE NEW DISCS CONTINUE COLUMBIA'S STRAVINSKY CANON

by David Hamilton

IN HONOR OF Stravinsky's eighty-fifth birthday, Columbia offers us an additional installment in the phonographic Collected Works—three records representing three distinct periods in his career. These include his first recordings of the 1907 Symphony in E flat and the one-act opera *Mavra*, stereo remakes of the Cantata and *In Memoriam Dylan Thomas*, plus a Russian-language version of *Les Noces* conducted by Robert Craft. For obscure reasons, the excellent 1960 recording of the Mass is also reissued; one hopes this doesn't presage deletion of its earlier coupling on ML 5757/MS 6357 with *The Flood*, which remains, after five years, the last new work by the most distinguished living composer to have been issued on records.

The absence of Stravinsky's output of these last five years is not exactly

made up for by the presence of his Op. 1, the Symphony in E flat. Composed under the direct supervision of Rimsky-Korsakov, this is a pleasant workmanlike piece of academicism, offering no indications of its composer's eventual path. Of the four movements, the busy, almost balletic Scherzo, in a distinctly Tchaikovskyan vein, is easily the most attractive. Most surprising, in the inevitable hindsight, is the square regularity of the phrasing and the mechanical working-out of rhythmic features, as in the climax of the slow movement and the obsessive pursuit of the syncopation in the first movement's main theme. Interesting too is the occasional Wagnerism, including a striking passage deriving from that *locus classicus* of chromatic modulation, the "Magic Slumber" motive in *Die Walküre*. Rimsky's influence is

notably less prominent than that of Glazunov and Tchaikovsky, which speaks well for his teaching.

Of all Stravinsky's works, this one probably least requires the special benefits of his leadership: it presents none of the rhythmic or articulative problems that make for performance difficulties in the later music. Indeed, a better technical execution than this one could be imagined in terms of ensemble, especially from the strings—probably not enough rehearsal time. However, this will do "for the record." A more serious cause of complaint is the short measure: the Symphony's running time is only 40 minutes, and there should be room here for the *Fireworks*, Op. 4, or perhaps even *Faun and Shepherdess*, Op. 2, which actually predates the Symphony.

The second record, coupling *Mavra*

and *Les Noces*, is far more important. Although *Les Noces* was not definitely orchestrated until 1923, its original dates of composition (between 1914 and 1917) place it with the vocal works of the post-*Sacre* years based on Russian folklore—works whose rhythms spring from the Russian popular verses that Stravinsky assembled from Kireyevsky's collection of folk poetry. For this reason it suffers especially from translation (in a fashion similar to the vocal works of Janáček), and this new recording in Russian, conducted by Robert Craft at a session attended by the composer, is particularly welcome. Stravinsky's own recordings—a 78-rpm set from 1934 and the 1959 "homage" recording (ML 5772/MS 6372) with Messrs. Barber, Copland, Foss, and Sessions manning the four pianos—both used an English translation, while the other two current versions (Boulez and Ansermet) are in French.

For several reasons, the new version does not entirely supersede the 1959 one: their virtues (and defects) are complementary. This is notably true of the choruses—the Russian text does seem to hamper the Gregg Smith group, for their articulation is less clear than that of Margaret Hillis' chorus, singing in their native language. Too, Craft's faster tempos may have something to do with this; both he and Stravinsky begin at something faster than the metronome marking, but in the later, faster material Craft remains (quite rightly) consistently ahead of the markings, while Stravinsky reverts to the indicated tempos.

Stravinsky's relative slowdown may, in turn, have been to accommodate his team of composer-pianists: only one of these gentlemen has made a career playing music other than his own, and although they manage remarkably well, they are no match, in precision and impact, for Craft's quartet. (I think it is rather cavalier of Columbia to lump this latter group under the rubric of "Columbia Percussion Ensemble"; for the record, they are Lawrence Smith, Robert Miller, Mitchell Andrews, and Robert Kaufman, and they deserve at least as much billing as their predecessors of 1959.)

As for the vocal soloists, the story is also mixed. Mildred Allen sings well in both versions, but William Metcalf is no match for the accuracy and force of Robert Oliver, and Adrienne Albert has difficulties with her appoggiaturas: once again, the Russian may be a hampering factor. Perhaps the choice of couplings (*Renard* comes with the 1959 version) will decide for you—or make you want to have both, which would be my recommendation until Columbia sends Robert Craft and his pianists to Russia for a remake with a native chorus.

Although *Mavra* was composed some years after *Les Noces*, it actually came to performance a year earlier. This is Stravinsky's last work with an overtly Russian subject, and already represents a turning away from the folk materials that had previously formed the background of his melos. In his 1935 autobiography, the composer describes it as

marking "a turning point in the evolution of my musical thought"—towards the Westernizing aspect of Russia represented in music by Tchaikovsky and Glinka (as distinct from the provincialism of the "Five") and in literature by Pushkin.

One of the latter's stories, in fact, is the source of Boris Kochno's libretto—a light compound of young love and the servant problem: Parasha smuggles her Hussar boyfriend into the house by dressing him up as a much needed replacement for the recently deceased cook, but the scheme collapses when Mother returns unexpectedly to find the supposed Mavra in the act of shaving. Mother faints; Hussar exits through the window; curtain.

It is a slender plot and would, I suspect, require great skill in the staging. However, the music is full of delightful things—Parasha's aria, known as the "Russian Maiden's Song," has long been a recital favorite, and, throughout, the juxtaposition of the long flexible melodic lines (as different from *Les Noces* as day from night) with the Stravinskian shifting accents and jazzy accompaniments makes a piquant concoction.

Until Ansermet's recent version, *Mavra* had not been available on records since Robert Craft's early LP on the long defunct Dial label. The Ansermet is, like Craft, in English (mostly in Craft's translation, although the Parasha sings her solo sections in the earlier English version of Robert Burness!), and so the new recording is the first one in Russian. Aside from preference on linguistic grounds (after all, one of the advantages of records is that you *can* sit there with your nose in a libretto), the Stravinsky version is also musically superior. To tell the truth, it isn't nearly as good as it should be; the singers, particularly the soprano, do a certain amount of skating around the coloratura, the orchestra plays too loudly a good deal of the time, and there is a clumsy splice in the middle of Parasha's aria. But Ansermet's singers aren't noticeably superior, his orchestra is no model of finesse either, and—most important—his direction as a whole lacks the shape and point of the composer's.

The third record gives us works from the periods just before and after *The Rake's Progress*: the Mass of 1948, the 1952 Cantata, and *In Memoriam Dylan Thomas*, composed in 1954. These last two works, along with the Septet and the *Shakespeare Songs* (which would have made a more interesting coupling than the Mass reissue), mark Stravinsky's first essays in the direction of serial techniques—although they don't for a minute sound any less characteristically Stravinskian.

The new *Dylan Thomas* is one of the composer's best recordings: in sound and musicianship, Young is an ideal tenor for this music, and the quartets of strings and trombones play with accuracy and continuity. Unfortunately, the Cantata is not up to the same level. Young sounds less well than he did in the Davis version (Oiseau-Lyre OL/SOL 265), particularly in the "Westron Wind" duet, where he seems to be undermined

in the interests of balance with the mezzo. Adrienne Albert seems to me a bit out of her depth here: her small, slightly boyish sound (a relevant sound in the Mass, where she sings the alto solo) seems to have been miked up, and she really doesn't have the style or authority for the "Right mighty and famous Elizabeth" recitative. The blend of the woodwind sound is not good, and the whole sonic picture is coarse by comparison with the Davis recording, which seems to me quite the best of his Stravinsky performances (far superior to the heavy-footed Mass that backs it).

English texts are provided with all the vocal works in this release, but no parallel Russian transliterations for *Mavra* and *Les Noces*, making the translations a bit difficult to follow. The liner notes are mostly reprinted from Stravinsky's "conversations," not always a satisfactory solution—the notes for the Symphony deal mostly with Rimsky, hardly at all with the unfamiliar work, while the comments on *Les Noces* are further abridged from the already shortened form used on the previous recording. Worst of all, the composer's detailed and informative program note on the Cantata, printed complete with the 1952 recording, is here reduced to one-fourth of its original length: even the opening sentence specifying the instrumentation has been deleted, and you will search in vain for this information, since the composition of the ubiquitous "Columbia Chamber Ensemble" isn't listed either (so that you can enter it in the ample blank space provided, here it is: 2 flutes, 2 oboes—the second doubling English horn—and cello). Recordings of this importance deserve better packaging.

STRAVINSKY: *Symphony in E flat, Op. 1*

Columbia Symphony Orchestra, Igor Stravinsky, cond. COLUMBIA © ML 6389, \$5.79; MS 6989, \$5.79.

STRAVINSKY: *Mavra; Les Noces*

Susan Belinck, soprano, Mary Simmons, mezzo, Patricia Rideout, alto, Stanley Kolk, tenor, CBC Symphony Orchestra, Igor Stravinsky, cond. (in *Mavra*); Mildred Allen, soprano, Adrienne Albert, mezzo, Jack Litten, tenor, William Metcalf, bass, Gregg Smith Singers, Ithaca College Concert Choir, Columbia Percussion Ensemble, Robert Craft, cond. (in *Les Noces*). COLUMBIA © ML 6391, \$5.79; MS 6991, \$5.79.

STRAVINSKY: *Mass; Cantata; In Memoriam Dylan Thomas*

Gregg Smith Singers, Columbia Symphony Winds and Brass (in the Mass); Adrienne Albert, mezzo, Gregg Smith Singers (in the Cantata); Alexander Young, tenor, Columbia Chamber Ensemble (in the Cantata and *In Memoriam*); Igor Stravinsky, cond. COLUMBIA © ML 6392, \$5.79; MS 6992, \$5.79.



Young listeners may learn what it's all about.

TOSCANINI REISSUES—A TRIBUTE AT LAST HONORABLY PAID

by B. H. Haggin

TO COMMEMORATE the hundredth anniversary of Toscanini's birth, RCA Victor not only produced the album of previously unissued material, "Toscanini Treasury of Historic Broadcasts," that was reviewed in the June issue, but had a large number of long available recordings newly edited and mastered for release on lower-priced Victrola records, of which it has now issued the first group. Having pointed out how poorly RCA Victor had served Toscanini and the public with the album of previously unissued material, I am glad to be able to say that it has served them better with these new versions of the old recordings. To the younger music lovers, whom it was hoped the new records would interest in Toscanini, and who need to know whether they reproduce his performances well enough; to those who for years have cared enough about the performances to buy even the records that reproduced them defectively, and who need to know whether the new ones reproduce them without the defects of the old ones—I can report that the defects that were removable are gone, and that although the records are not without new defects, these are small and can be removed by good tone controls.

To be more specific about the defects, old and new: the public has read about the acoustic deficiencies of Studio 8H,

the difficulties with Toscanini: it hasn't heard enough about the recording directors or producers, who told the engineers where to place the microphones, and whose mistakes produced poor recordings in Carnegie Hall as well as Studio 8H; or the editors of the recordings, some of whose names deserve to live in infamy for what they presumed to do to good recordings that on occasion were produced, in Studio 8H as well as Carnegie Hall. Actually, one of the best of Toscanini's recordings, that of Debussy's *Ibéria*, was made in 8H—on the occasion when the producer allowed the single microphone to be placed at the known optimum position for the studio, and the chairs to be pushed all the way back to increase the studio's resonance. But for *La Mer*, the day before, he had the microphone placed a few feet back of the optimum position, and the chairs pushed only part of the way back—the result being sound with less sharpness of presence and impact than that of *Ibéria*. This didn't keep the *La Mer*, as first issued on LM 1221, from being marvelously beautiful; but then the worst of the editorial vandals inflicted on it the "enhancement" by echo-chamber resonance that destroyed the clarity and definition and solidity of the sound and produced the glossy, blurred, and blowzily "brilliant" version on LM 1833,

which reviewers praised enthusiastically and the public, for years, had to accept.

The importance of this year's new editing and mastering was the privately declared intention one heard about: to go back to the original recordings and put their sound on the new records. And comparison of the *La Mer* on the VIC 1246 with the first one issued on LM 1221 reveals that the editor did go back to the original, but could not, when putting its sound on the new record, keep himself from giving it a treble boost which makes the violins glistening and silky and the brass brighter and sharper. The change, though wrong and deplorable, is small; and it can be removed with a good treble control like that of the Marantz or McIntosh pre-amplifier which cuts the upper end of the treble response with little effect on the middle (but a treble control which cuts down the middle along with the end will remove not just the treble boost but the over-all brightness of the sound). And when one removes the treble boost by setting the treble control below "flat" position (at 10 o'clock, or one or two steps down), one hears the true sound of the Toscanini *La Mer*, one of the great peaks of orchestral performance and musical re-creation in this century (the only other performance on the same level of achievement, in my experience,

being Cantelli's, which Angel didn't issue here and should now issue on a Seraphim record without delay). The *Ibéria*, first issued on LM 1833 without editorial damage (it was Toscanini who insisted on the splicing in, at No. 48 in the second movement, of a poorer-sounding excerpt from an earlier broadcast in which he had conducted the passage with more grace), is on VIC 1246 unchanged. But the beautiful sound that Franck's *Psyche and Eros* had on LM 1838 is on the new record with the editor's treble boost and a bass cut that lessens the solidity of the sound, both of which must be canceled with treble and bass controls.

Dvořák's *New World Symphony*, like *Ibéria*, not only was recorded with superb sound, but was issued on LM 1778 with that sound unchanged by editing; and this version was retained in the catalogue when the pseudo-stereo LME 2408 was issued. But the new version on VIC 1249 has the editor's treble boost and bass cut, which must be canceled to obtain the original sound of a performance unique in its avoidance of the usual italicizing and in its consequent effect of making the battered work come out "as fresh and glistening as creation itself." Also on the record is Schumann's *Manfred Overture*, whose spacious, solid, warm sound on the 78-rpm records was blurred by "enhancement" on LM 9022, and now needs restoration of the removed bass and reduction of treble at the beginning, but brightening with additional treble from about halfway through.

The Overture to *La Forza del destino*, powerfully shaped by Toscanini with feeling for the Verdi *espansione*, has unchanged on VIC 1248 the spacious, solid and warm sound it had on LM 6041 (which was beefed up with treble and bass boosts on LM 6026); but the editor has given the solid, bright sound of the Overture to *I Vespri Siciliani* on LM 6041 a treble boost and bass cut it is better without. The Preludes to Acts I and III of *La Traviata* have the insufficiency of bass they had on the original 78-rpm record, which can be remedied by adding bass, and the editor's treble boost that can be canceled. As for the Rossini overtures that Toscanini makes so exciting with his sharply contoured phrasing of melody and his controlled crescendos, the editor commendably has removed from the solid, bright sound of *L'Italiana in Algeri* the treble boost it was given on LM 7026, and left unchanged the overreverberant but otherwise excellent sound of *The Siege of Corinth* on that record, as well as the solid, bright sound of the first transfer of *La Cenerentola* on LM 1037 (which was "enhanced" on LM 1044 and had a treble boost on LM 2040).

In the Prelude to Act III of *Die Meistersinger* on VIC 1247 one hears the marvelous integrated sound of the NBC Symphony brass section, plastically shaped and sensitively inflected like the sound of one instrument (*pace* George Szell, who heard only a "collection of virtuosic players . . . not an orchestra in the sense of an integrated organism"). Regrettably, the editor gives us the piece not as it sounded on the first-issued

LRM 7029 but as it was made to sound on LM 6020—with balance tipped towards the treble end, making the cellos lighter and glossier and the brass brighter and less solid and deep. The *Lohengrin* Preludes also he gives us not as they sounded on LRM 7029 but with the same tipping of balance towards the treble end on LM 6020 that made the violins glistening and silky and the trumpets sharper. The Prelude to Act I of *Die Meistersinger* is LM 6020's solid- and bright-sounding transfer from the 78-rpm recording. And also from LM 6020 is the *Siegfried Idyll*, with the editor's treble boost. But the *Faust Overture* is a new transfer from the 78-rpm recording, without the deficiencies of treble and bass of the earlier one on LM 7032, and with solid, bright sound which can do without the editor's treble boost at the beginning but needs brightening with additional treble from about halfway through.

Smetana's *Die Moldau*—whose spacious, solid, warm sound on the first-issued LM 1118 had its balance tipped towards the treble end on the later LM 6026—has the editor's treble boost on VIC 1245. (The genial performance has one curious and uncharacteristic detail—the awkwardly discontinuous acceleration in the transitional bars leading to the second section, clearly a result of splicing together two different performances.) Of Tchaikovsky's *Romeo and Juliet*—last issued in appallingly altered form on LM 7032—the new record offers a new transfer from the 78-rpm recording, with fairly good sound, except from the first acceleration near the end of the introduction, where solidity and brightness suddenly depart, to the exquisite passage for muted violins in the exposition, where solidity and brightness return (they can be improved by adding bass and treble). Treble boosts and bass cuts must be canceled to obtain the solid, bright sound of Glinka's *Kamarinskaya* on LM 6026, and the spacious, warm sound of Liadov's *Kikimora* on the first-issued LRM 7014 (without the treble boost it was given on LM 2056).

Even on the first-issued LM 1768, the tremendous crescendo that Toscanini had built up in the concluding section of Respighi's *Pines of Rome* in Carnegie Hall was damaged by cuts in bass and volume; but on the new VIC 1244 the crescendo is further damaged by the additional bass cut with which the editor has lessened the solidity of the superb sound throughout—notably in the *Catacomb* section; while his treble boost makes violins glisten and brightens cellos and brass (there is again the momentary break in the sustained note that begins the oboe solo in the *Janiculum* section). Similar bass cuts and treble boosts produce similar changes in the beautiful sound that *Fountains of Rome* had on LM 1768, and Berlioz's *Roman Carnival Overture* had on LM 1834 (where, however, the volume was reduced, and had to be increased, at the beginning of the *Allegro*).

As for the performances on the Seraphim records, they are beautiful examples of Toscanini's earlier relaxed, spacious, and sensitively detailed treatment of

music, as against the tauter, smoothed-out style of his later NBC years; and no music lover should miss them in spite of the disappointingly poor quality of the sound. I say this after playing RCA Victor's transfers, years ago, of the Beethoven *Pastoral* on LCT 1042 and *Leonore No. 1* on LCT 1041—straight transfers with none of Victor's later electronic "enhancement," offering sound that is natural, clear, bright, solid. As against this the Seraphim records offer the sound made unnatural and poor in various ways by filtering, peaking, adding of artificial resonance, and the rest. But the poor sound doesn't prevent one from appreciating Toscanini's shaping of the music and the orchestra's beautiful playing; and that is why no music lover should fail to acquire the records.

RCA Victor's commemoration of the Toscanini anniversary should include new and good—which is to say, absolutely straight—transfers of his 1929 and 1936 recordings with the New York Philharmonic, which are outstanding examples of his earlier performing style and of the incandescent playing he got that orchestra to do. And in addition to the further Victrola reissues scheduled for this year and next of the newly edited versions of the NBC Symphony recordings that have continued to be available until now, the commemoration should include the restoration of a number of performances withdrawn in recent years: those of Mozart's *Divertimento K. 287*, Gluck's *Orfeo*, Tchaikovsky's *Manfred*, Berlioz's *Harold in Italy*, Strauss's *Don Quixote*, the 1953 Beethoven *Eroica*.

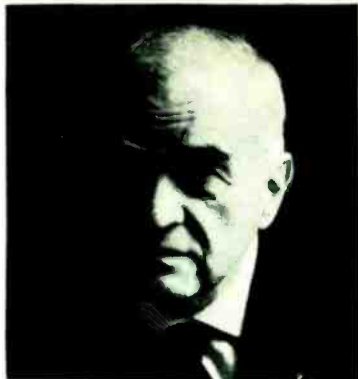
ARTURO TOSCANINI

Berlioz: *Le Carnaval romain, Op. 9*; Respighi: *Fontane di Roma; Pini di Roma; Saint-Saëns: Danse macabre, Op. 40* (on VIC 1244). Smetana: *Die Moldau*; Sibelius: *Finlandia*; Glinka: *Kamarinskaya*; Tchaikovsky: *Romeo and Juliet*; Liadov: *Kikimora* (on VIC 1245). Debussy: *Le Mer; Ibéria*; Franck: *Psyché et Eros* (on VIC 1246). Wagner: *Die Meistersinger: Preludes to Acts I and III; Lohengrin: Preludes to Acts I and III; A Faust Overture; Siegfried Idyll* (on VIC 1247). Verdi: *La Forza del destino: Overture; La Traviata: Preludes to Act I and III; I Vespri Siciliani: Overture*; Rossini: *L'Italiana in Algeri: Overture; La Cenerentola: Overture; L'Assedio di Corinto: Overture* (on VIC 1248). Dvořák: *Symphony No. 9, in E minor, Op. 95* ("From the New World"); Schumann: *Manfred Overture* (on VIC 1249).

NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTROLA © VIC 1244/49, \$2.50 each (six discs, mono only).

Beethoven: *Symphonies: No. 1, in C, Op. 21; No. 4, in B flat, Op. 60; No. 6, in F, Op. 68; Leonore Overture, No. 1*. Mozart: *Die Zauberflöte: Overture*. Brahms: *Tragic Overture, Op. 81*.

BBC Symphony Orchestra, Arturo Toscanini, cond. SERAPHIM © IC 6015, \$7.50 (three discs, mono only).



CHAVEZ: THE SIX SPLENDID SYMPHONIES

by Alfred Frankenstein

THIS MONUMENTAL RELEASE is a tribute to the genius of Carlos Chávez in more ways than one. Chávez is not only the most distinguished symphonist in the entire Latin-American world; he was also the founder and for many years the conductor of the magnificent orchestra which he directs in this recording. Chávez put Mexico on the map, symphonically speaking, in both senses of the phrase.

By far the best known of his six symphonies are the first two, one because it exploits Mexican national material, the other because it exists in an atmosphere easily associated with Mexican antiquity.

The First is the short, one-movement *Sinfonía de Antígona* of 1932. Embodying material originally written as incidental music for Sophocles' tragedy as "contracted" by Jean Cocteau, the work creates an effect of a single, great monolithic gesture; it draws together the grandeur of the pre-Columbian and the grandeur of the Greek, but reduced in essence to a statement of unforgettable size and force. All this in ten minutes and five seconds.

The Second Symphony, the *Sinfonía India* of 1935-36, is the work on which, more than any other, the reputation of Chávez rests. As its title indicates, it is based on Indian themes, marvelously exploiting their repetitiveness, their starkness, and their overwhelming cumulative power. The *Sinfonía India* is clearly one of the progeny of Stravinsky's *Rite of Spring*; it is also one of the very few descendants of that savage masterpiece which can stand up to its predecessor both in force and individuality. It has been recorded several times before, but the new version is by far the finest to date: not only does it give us the energy of Chávez's own interpretation, but it is the only recorded performance to make use of the Mexican Indian instruments—drums, rasps, rattles, whistles—which the score demands.

The last four symphonies have no trace of Mexican nationalism, at least to my ears. The Symphony No. 3 is a big, elegiac work in four movements, commissioned by Clare Boothe Luce in memory of her daughter and completed in 1954. Here, Chávez concerns himself

more with the eternal problems of symphonic form and texture (including a great deal of fugue) than with any external suggestions or references, although the circumstances of the commission dictate the severity and somberness which distinguish this symphony from the others. Perhaps because of that very severity and somberness, the Fourth Symphony (composed for the Louisville Orchestra in 1953, before the completion of the Third) is one of the most brilliant, high-spirited, and exhilarating in the twentieth-century repertoire. Chávez titled it *Sinfonía Romántica*; and if romanticism includes musical rockets, fireworks, and a general air of joy in living, it is well named.

Also written in 1953 (for the Koussevitzky Foundation), the Fifth Symphony is for strings only, and there are very few compositions that explore the strings with such color and variety of effect. This piece is quite as strenuous a workout for orchestra and audience as any of the others; it is not a string quartet to be played by sixty men but a genuine symphony created for the richness, deep resonances, and fantastic lacy effects of which strings are capable.

In the Sixth Symphony, composed in 1964 for the New York Philharmonic, the classic problems of form and texture are once again to the fore, but the most remarkable feature of this work (it fills an entire record side) is the passacaglia with which it concludes. In his somewhat scanty jacket notes, Herbert Weinstock finds a Mexican Indian influence; for my ears, however, the principal influence would seem to be the similarly constructed finale to Brahms's Symphony No. 4.

Brahms wrote no more symphonies after his Fourth. Chávez, one hopes, will write at least another half dozen after his Sixth, will likewise record them with his own great orchestra, and will be as beautifully served by the CBS technical staff as he has been on this occasion.

CHAVEZ: *Symphonies* (6)

Orquesta Sinfónica Nacional de México, Carlos Chávez, cond. CBS © 32 31 0001, \$17.39; 32 31 0002, \$17.39 (three discs).

Classical

BACH: *Cantata No. 208, Was mir bebagt*

Helen Donath, Elisabeth Speiser, sopranos; Wilfrid Jochims, tenor; Jakob Stämpfli, bass; Chorus of the Gedächtniskirche and Chamber Ensemble of the Bach-Collegium (Stuttgart), Helmuth Rilling, cond. NONESUCH © H 1147, \$2.50; H 71147, \$2.50.

This, Bach's earliest surviving secular cantata, was written to celebrate the birthday of the Duke of Sachsen-Weissenfels in 1713 (according to Dürr) or 1716 (according to others). Since the Duke was a passionate hunter, the cantata deals with the chase, and all four of its characters—Diana, Endymion, Pan, and Pales—pay homage to the Duke. It is on the whole a cheerful, lively work; Bach thought well enough of it to use parts of it in later compositions.

One curious trait is that although a full-size baroque orchestra was available, Bach has all the instruments playing together only in the two choruses. Of the seven arias, three are accompanied by continuo only, one by two horns, one by three oboes, one by two recorders, and one by solo violin, all with continuo. The result is an interesting variety of color. The aria with recorders, by the way, is the one known in English as "Sheep May Safely Graze," which is sung by Miss Speiser ably, but in a voice that seems rather thin and pale. The other soloists are better endowed. Both Miss Donath and Jochims are easy to listen to, having attractive voices that they employ with skill. In the arioso they share ("Ja! ja!"), they spin out the elaborate roulades with instrumental flexibility but warmly human timbre. Stämpfli has one of his good days here. He sings his first aria broadly, as befits its lordly quality, and both of his arias with steadiness and accuracy. The chorus does especially well with "*Lebe, Sonne dieser Erden*," a lively piece, beautifully made. Miss Donath's first aria could do with more verve, but otherwise Rilling's tempos are convincing and his instrumentalists are fine.

With its clean, resonant sound, this recording is on all counts a worthy rival of the Telefunken version. N. B.

BACH: *Partitas for Keyboard: No. 4, in D, S. 828; No. 6, in E minor, S. 830*

Alexis Weissenberg, piano. PATHE © FALP 897, \$5.79; ASDF 897, \$5.79.

One seeks in vain here for the old Leipzig Cantor: Alexis Weissenberg

would have us believe that M. Jean Sébastien Bach resided not far from Paris and that his chief occupation was as composer-clavecinist. Weissenberg certainly understands baroque practices, but that insight, like everything else about these performances, seems a completely French-derived affair. Just listen to the brittle elegance of the fast ornamentation, or to the *sec* facility—indeed almost vacuous fluency—with which the Courante of No. 6 whizzes past the unwary listener before he has barely realized that it has started. Or listen to the splashy, inserted roudades ending the D major's *Ouverture*. Could anything sound more Gallic and less German than these details?

Fortunately, such bursts of really excessive fluency are few. Most of the time Weissenberg (though operating within his *galant* style) is a complete musician. He reaches almost operatic intensity in the poignant slow movements of each work, and his declamative Landowska-style rubatos give breadth and magnificence to the more symphonic sections of these noble creations. Even if the music ultimately sounds more like Couperin or Rameau than Bach, its richness of expressive content is never obscured for long.

The sound is not very pleasant. It is hard to decide how much of its xylophonish blatancy comes from the positioning of a microphone directly under (or in) the piano, and how much accrues from Weissenberg's austere digital crispness itself. In any event, the special quality of the unusually interesting performances more than compensates. H.G.

BACH, JOHANN CHRISTOPH FRIEDRICH: *Concerto for Fortepiano, Viola, and Orchestra, in E flat; Sonata for Harpsichord Obligato, Flute, and Cello, in D; Quartet for Flute, Violin, Viola, and Continuo, in G*

Soloists; Bach Orchestra (Berlin), Carl Gorvin, cond. Archive © ARC 3280, \$5.79; ARC 73280, \$5.79.

This Bach was sandwiched, in that prodigious family dynasty, between Carl Philipp Emanuel and Johann Christian, and he has never worked his way out from under their fairly solid shadows. Perhaps he deserves to: if there are many double concertos for viola and piano in circulation I am not aware of them, and this one is attractive. In the outer movements the protagonists aid and abet one another deftly, with good interplay in the finale in particular; and the slow movement offers a surprise—out-and-out viola solo with piano accompaniment. The prevailing spirit is classical, without the lightness of imagination which would have given it the *galant* touch.

The Sonata and Quartet, however, are less interesting works, and one's final impression is that this Bach is seriously in need of whatever aid his performers can give him. The ones on this recording don't give him much. The pianism is

heavy in the Concerto, and even in the accompanying role is dogged and unyielding; the other pieces would have gained with more sensitive and resilient treatment. It's everybody's shoulder to the wheel here, but it is a long, uphill push. S.F.

BARTOK: *Concerto for Piano and Orchestra, No. 3 (1945)*

†Ravel: *Concerto for Piano and Orchestra, in G (1930-31)*

Julius Katchen, piano; London Symphony Orchestra, Istvan Kertesz, cond. LONDON © CM 9487, \$5.79; CS 6487, \$5.79.

If you have close neighbors, I advise you to approach this particular record with extreme caution. Its sound is absolutely staggering in its full-throated range and blinding clarity. When the full orchestral winds, brass, and percussion come into play, the effect is not unlike the aural equivalent of having a mouthful of lemon sour balls! Absolutely nothing is slighted or left to the imagination—except perhaps a degree of repose.

Needless to say, the prevailing power of the sonics makes for an entirely more robust effect in the Bartók than the veiled poetry long familiar in the older Katchen/Ansermet monophonic performance. Make no mistake, however, for Katchen himself is playing the composition in a decidedly more aggressive fashion today. To judge from this recording, he certainly no longer has any qualms at calling a *forte* a *forte*. Indeed, there is something even diabolical about the cutting, sinister way he sails into those third-movement octaves, and in fact the entire reading is more deliberate in its pacing, more angular and extroverted than before. If you have been brainwashed into accepting the Bartók Third as a lyrical work written by a man made benign by the shadow of impending death, it might prove refreshing to hear it played in the manner of the far more ferocious First Concerto. This is precisely what the Katchen/Kertesz reading does—adding a dash or two of



Julius Katchen: a Bartók performance both aggressive and angular.

plain old Lisztian bravura as well. I am impressed, but I suspect that the less brash performances by Anda/Fricsay (DGG), Bernathova/Ančerl (Artia), and Peter Serkin/Ozawa (RCA Victor) may have more ultimate staying power. I have particular fondness for the last-named, which is quite as detailed and incisive as the new London, but integrates the effects into a more reposeful tonal universe.

In the Ravel work, Katchen faces similarly formidable competition, but the combination of the airy, scintillant sound with a bright and always finely proportioned interpretation is hard to resist. With all due respect to Haas (DGG), Michelangeli (Angel), Bernstein (Columbia), and François (Angel), it would be quite possible to award the palm to Katchen/Kertesz. Certainly none of the other efforts has London's verity of tone. H.G.

BEETHOVEN: *Variations and Fugue, in E flat, Op. 35 ("Eroica")*

†Liszt: *Années de pèlerinage: Second Year, No. 7, Après une lecture du Dante; Hungarian Rhapsody, No. 15, in A minor ("Rakóczy March")*

David Bar-Illan, piano. RCA VICTOR © LM 2943, \$5.79; LSC 2943, \$5.79.

David Bar-Illan's performances eschew the element of bravura common to all of these rhetorical compositions, and give stress instead to the opportunity for fleet dexterity and coloristic variety also inherent in the music. The Beethoven, in particular, receives a volatile, lyrical reading more suggestive of the theme's *Prometheus/Contretanz* origin than to its later epic use in the finale of the great *Eroica* Symphony. In its gentle way, Bar-Illan's delicacy is attractive, but I prefer the grander statements of Demus (Westminster) and Brendel (Vox), not to mention the transcendental ones from Schnabel (Angel COLH) and Arrau (Decca). The overside Liszt similarly provides a welcome, though not completely convincing, foil to the customary bombastic virtuoso approach.

The disc offers piano tone that is both resplendent and ingratiating. H.G.

BERG: *Wozzeck*

Isabel Strauss (s), Marie: Ingeborg Lasser (ms), Margret: Albert Weikenmeier (t), The Captain: Fritz Uhl (t), The Drum Major: Richard van Vrooman (t), André: Gerard Dunan (t), The Fool: Walter Berry (b), Wozzeck: Carl Doench (b), The Doctor: Raymond Steffner (b), 2nd Apprentice: Walter Poduschka (bs), 1st Apprentice: Chorus and Orchestra of the Paris Opéra. Pierre Boulez, cond. CBS © 32 21 0001, \$11.58; 32 21 0002, \$11.58 (two discs).

Columbia, which provided the first recorded *Wozzeck* (Mitropoulos') something like fifteen years ago, and which has labored unstintingly in the cause of modern opera ever since, has now given

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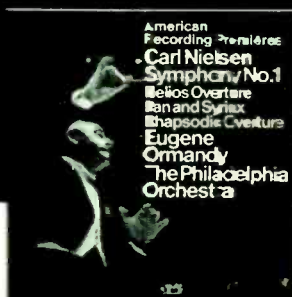
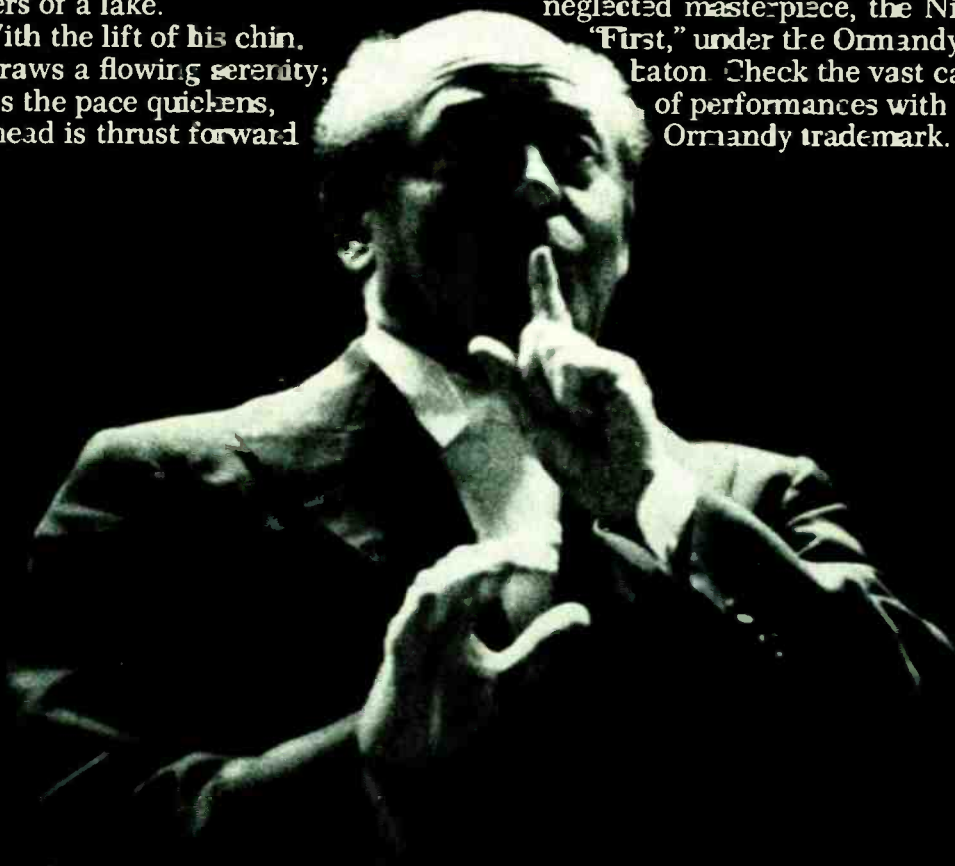
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BA [us an up-to-date, stereo alternative to the Deutsche Grammophon performance under Böhm released a little over a year ago.

Although the new set does not face a multiplicity of versions, it is up against difficult competition, for the DGG edition presents a carefully picked cast under one of the finest of today's opera conductors, in an immaculately engineered recording. The CBS set is an estimable one, but it seems to me that the only grounds on which it offers serious challenge to the DGG is in the conducting of Pierre Boulez. Whether one prefers Böhm or Boulez is a matter of defensible taste either way. Böhm is the great explicator of the score's structure, the illuminator of its many voices and intricacies. Boulez, interestingly enough, is more the empathetic projector of its emotions and moods: his is, if you will, a more romantic interpretation. He seems far more concerned with the spirit of the score than with its letter; the rhythms are more subtle, more inclined to take off, than Böhm's, the colors are richer, the lyricisms more pulsating and overt. Both are fine readings, and I should not care to have to choose between them. If Böhm's commands the last degree of one's admiration and respect, Boulez's may finally engender a more personal sort of attachment.

In most other respects, it certainly seems to me that DGG holds the margin wherever it's not a tossup. I had hoped that in the firmer, more stolid sound of Walter Berry we should find an antidote to what seems to me the excessive self-awareness of Fischer-Dieskau's *Wozzeck*. And indeed, the steady, rather dry and sometimes rough Berry baritone is a good starting point. But he falls into what has come to be a frequent error in approaching the part—he simply rants the climaxes in a generalized sort of declamation, and moreover creates climaxes where there aren't any, with the result that there is no proportion, no selection. In other words, he overacts. (I shall comment below on the general failure to follow Berg's notation—a mortal flaw in the case of the title role.)

Isabel Strauss has a large, sumptuous voice, and in the singing sections creates a beautiful, touching impression, save at one or two of the very high passages—she simply omits the top B natural on "die ihnen die Hände küssen." In the spoken or *Sprechstimme* sections, she sounds self-conscious and artificial, in company with most Marias. The Captain of Albert Weikenmeier is a perfectly adequate portrayal from an artist who clearly understands the role and the idiom, but it does not compare with the brilliant performance of DGG's Gerhard Stolze, which is the finest interpretation that tenor has put on records. On the other hand, of the two Doctors I believe I prefer CBS's Carl Doench; though he flies right away from the score at many places and for extended periods, and surely does not have as good a voice as Karl Christian Kohn, there is far more sharpness and life in the characterization, which nonetheless is not exaggerated.

The present Andrés, Richard van

Vrooman, is intelligent and competent, but not a match for Fritz Wunderlich, and the case is the same with the role of the First Apprentice, where the adequate Walter Poduschka is outclassed by Kurt Böhme. Fritz Uhl, though, is better than I had expected as the Drum Major, summoning a fair quantity of barbed sound. He is no clear preference to Helmut Melchert, but at least holds his own. The Margret is equal to the demands (no great statement), and the children's voices in the final scene have a pretty, innocent sound that is movingly appropriate. The engineering, not of the crystalline DGG sort, is nevertheless very good, except that one or two of the high climaxes (particularly when Strauss is singing) sound monitored or filtered—in any case they do not have their full impact.

Lastly, I must comment on the really exceptional liberties taken with the score by nearly all the singers. They are of a sort we would not allow in a nineteenth-century romantic score, and it is astounding to find that Boulez can acquiesce in Berry's persistent violation of the pitch relations indicated in the *Sprechstimme*, utterly destroying point after point carefully indicated by Berg: in the entire re-writing of (for instance) pages 256-57 of the Universal Edition, so that Berry may impress us with top Gs instead of a C and an E, and may then shriek out "woran man ist!" instead of descending in the indicated manner (what they would say about such behavior from an Italian tenor!); in the blithe disregard of Doench for whole pages of writing at the bottom of the stave, much of which he simply takes an octave up; and in the wholesale flouting of any number

THE REAL ISTVAN KERTESZ



In last month's feature review of London Records' *Nine Dvořák Symphonies*, the profile of Colin Davis was mysteriously substituted for that of Istvan Kertesz. Our apologies to both conductors.

of clear, specific markings—trills not even attempted, falsetto notes sung in full voice, *acciaccature* omitted by the dozen, tremulous downward glissandi ignored, etc. Interestingly enough, there is not a single instance in which the performers' ideas about such points are as valid as Berg's: even if one does not respect the score on principle, one should still have no difficulty in choosing between Berg's line readings and Walter Berry's or Carl Doench's. How clear in intent, and how absolutely right, is Berg's direction that Wozzeck's "Lieber ein Messer. . ." be intoned flatly, on the same pitch, as the stupefying idea of killing Marie first flits into his mind. And how miserably amateurish, how phony-theatrical, is Berry's substitution of a menacing rising inflection! Regrettably, this is only one of dozens of examples that could be cited. The DGG recording is not exemplary in this respect, either, but it is surely more honest than this one, which affords us a depressingly explicit illustration of the way in which seemingly unbreakable but utterly senseless "performance traditions" come into being. This kind of so-called "creative interpretation" is merely the lazy way out for performers who will not dig behind the notes for the meaning and justifications that are there.

If I had any ethical backbone at all, I'd flunk everyone concerned on this ground alone. But I don't. On to junior high school. C.L.O.

BOISMORTIER: *Diane et Actéon*—
See Handel: *Tu fedel, tu costante?*

CHAVEZ: *Symphonies (6)*

Orquesta Sinfónica Nacional de México,
Carlos Chávez, cond.

For a feature review of this recording,
see page 73.

DEBUSSY: *La Mer; Nocturnes*

Czech Philharmonic Chorus and Orchestra,
Jean Fournet, cond. **CROSSROADS**®
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Fournet's *La Mer* is an attractive performance—straightforward, with no caprices of tempo, and played with spirit and clarity if not the ultimate in polish. The few minor lapses (a sometimes trying vibrato from the first flute, a slightly nervous oboe soloist) do not detract seriously from a well-blended, well-balanced reading. I particularly like the way the climax of *Jeux de vagues* is brought off, with an unusual lightness of texture maintained throughout.

The *Nocturnes*, alas, are not so happy. *Fêtes*, in particular, suffers from imprecise playing, even though taken at rather sedate tempos (the return to Tempo I after the procession is awkwardly managed too). *Nuages* fares better, but Fournet's *Sirènes* seems to me almost shapeless—it just moons along without any sense of destination. The very clear, if

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slightly bass-shy recording militates against a proper blending of timbres here, although it works well for *La Mer*.

The only other available coupling of these two works is the full-price Giuliani (Angel 35977/S 35977), offering a performance of *Nocturnes* better than, of *La Mer* less good than, Fournet's. Actually, those in search of the "night pieces" will be better satisfied by the low-priced Montoux (Victrola VIC/VICS 1027); as for alternative seascapes, all bets are off pending the release of Columbia's Boulez recording. D.H.

DONIZETTI: *L'Elisir d'amore*

Mirella Freni (s), Adina; Angela Arena (s), Gianetta; Nicolai Gedda (t), Nemorino; Mario Sereni (b), Belcore; Renato Capecchi (bs), Dulcamara; Chorus and Orchestra of the Opera House, Rome, Francesco Molinari-Pradelli, cond. ANGEL © 3701, \$11.58; S 3701, \$11.58 (two discs); ⑦ Y 2 S 3701, \$11.98.

Not an outstanding set, but an enjoyable one, which will no doubt find favor with followers of the singers it represents. Ex-


cept for the Dulcamara, this is the cast of principals for the Metropolitan revival in the fall of 1965—one of the most pleasant memories of the final season in the old house.

Mirella Freni's Adina is decidedly appealing. It is a pleasure to hear a fuller, warmer tone than the coloratura or sou-brette sort of soprano can summon, and here, as in the theatre, Freni is especially fetching with the gradually melting Adina of the last scenes—her recitative just before the final duet with Nemorino, for instance, is filled with a really irresistible tenderness. Earlier, there is perhaps not quite enough quickness and lightness; one suspects that she sometimes secures the lovely lyric amplitude of sound at the cost of some of the spin and facility it seems she ought to have: "*Chiedi all'aura*," for instance, while very pretty in sound, does not have quite the final poise that would make it truly magical, and when the voice must move, it does so just a bit carefully. But as I said at the start, she is decidedly appealing.

Nicolai Gedda, to be frank, has me worried. He demonstrated a hitherto unsuspected comedic flair in this role on-stage (too far on the idiot/bumpkin side, but refreshing, nonetheless) and does his work here with good cheer and reasonable efficiency. But the sound of the voice, while in some respects stronger than formerly, is not so beautiful, and he is having increasing troubles in the "break" area—this was uncomfortably apparent in his Metropolitan appearances this year, and it more than once shows up here. When it is not disturbing him, he sings with his lean, clean tone and lean, clean style—good and tasteful, but not really blandishing. His first aria is well sung, the "*Una furtiva*" less so—the *mezza voce* sounds to me like a separated falsetto. He has some nice interpretative moments (e. g., at "*Quest'oggi*," after Adina has announced her betrothal to Belcore).

Mario Sereni is a warm-voiced Belcore, entirely solid and acceptable but also forgettable; there is neither the ultimate suavity and elegance that one can legitimately ask for in Donizetti's music, nor the relish and swagger one might expect in the character. A stock, decently sung job. Renato Capecchi begins distressingly, as if determined to out-buffo everyone from Corradetti down to Corena. Dulcamara may be as outrageous as any figure who ever walked the stage, provided the result is really funny, and in addition that there remains something engaging, even lovable about him. But Capecchi's version of the aria sounds like a wartime propaganda broadcast—desperate and dislikable—and this, added to the fact that his rather dry baritone sounds artificially plumped up into pretend-bass, ought to turn off even the most uncritical listener. Later, he settles into a calmer, more listenable vein, but the damage already done is considerable. Capecchi is a good artist, but he seems prone to this sort of miscalculation in buffo assignments, and I can never escape the feeling that he would rather be singing his original baritone repertory.

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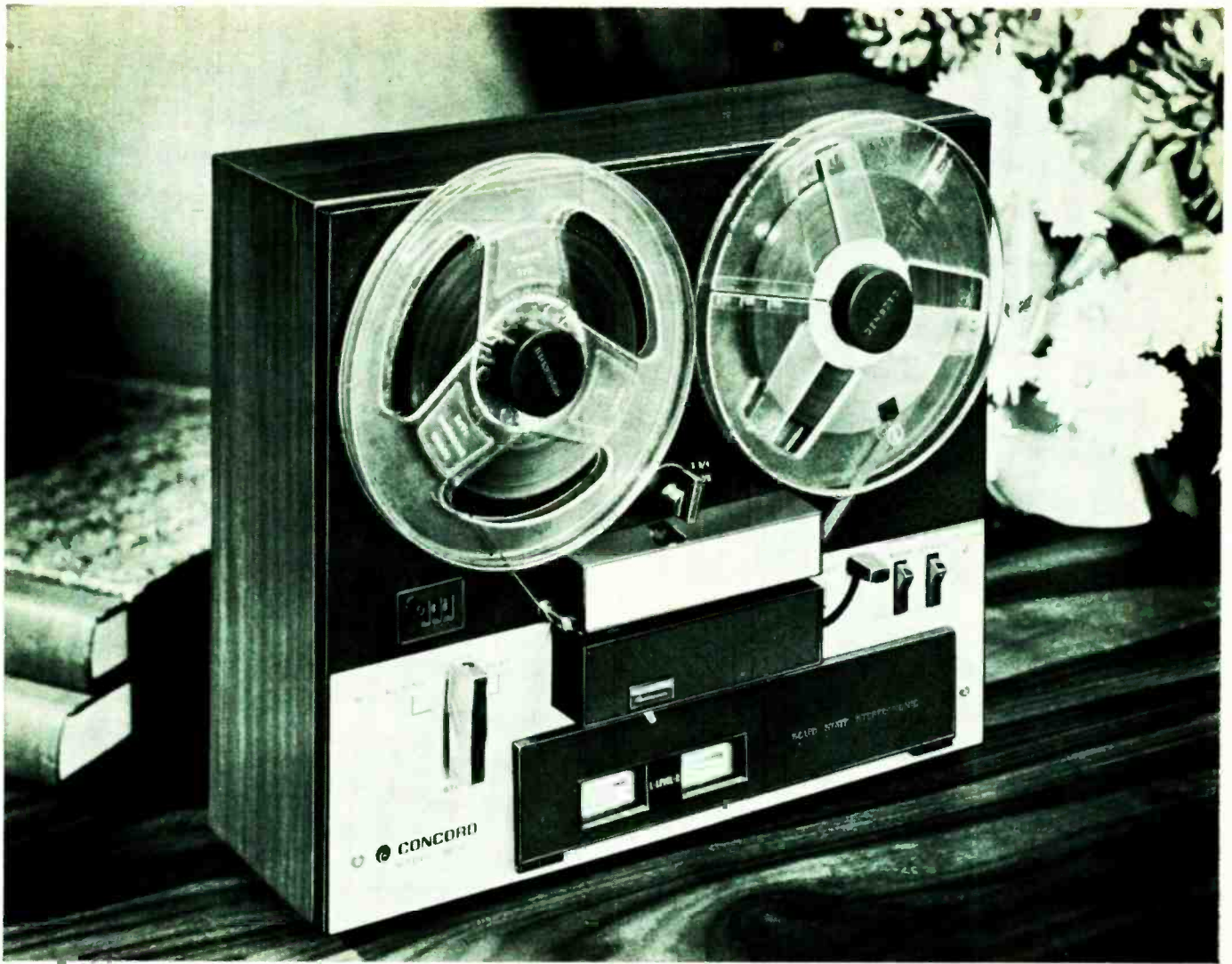
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Molinari-Pradelli conducts a neat, sensibly paced performance, and secures acceptable playing from the Rome orchestra. The cuts that have been made to get the piece onto four sides, though, are rather fierce, and while they are not without precedent, they are not welcome either—they tend to leave numbers with no logical shape, with the result that we arrive at conclusions before there has been anything to conclude.

This set is another middle-of-the-field entry in a field that has never had a bottom or a top. I should say that London's set, with the attractions of Gueden's Adina and Corena's Dulca-mara, and the intermittent attractions of Di Stefano's Nemorino and Capecchi's Belcore, is the set to beat; but another *Elisir*, with cuts restored and each of these very special roles carefully cast, ought to find a place in the sun. C.L.O.

GADE: *Echoes of Ossian, Op. 1: Overture*—See Nielsen: *Helios Overture, Op. 17*.

GRIEG: *Quartet for Strings, in G minor, Op. 27*—See Mendelssohn: *Quartet for Strings, No. 2, in A minor, Op. 13*.

HANDEL: *Tu fedel. tu costante?*
†Boismortier: *Diane et Actéon*

New York Chamber Soloists. NONESUCH
© H 1159, \$2.50; H 71159, \$2.50.

The Handel is one of the many solo cantatas he wrote in Italy. It is sung by Charles Bressler—a peculiar choice, since the text makes it very clear that a woman should be singing. This oddity aside, it must be said that he does a very nice job with it, singing pleasantly and with consistent smoothness. Each of the four arias has something that makes it well worth an occasional hearing: the first a cantabile melody, the next a sprightly playfulness, the third an attractive verve, the last unusual rhythmic organization. The performance has a good deal of vitality and the recording suffers from only one fault—the continuo sound is often rather aggressively to the fore. If ever a singer should be favored, it is in these eighteenth-century secular solo cantatas, whose chief attraction was the opportunity they afforded for *bel canto*.

The balance is better on the overside. Boismortier's little cantata, published in 1732, has been recorded at least twice before as a work by Rameau. It can be sung by either a soprano or a tenor, so there can be no objection to Bressler here. The text of the recitative gives the soloist more room for variety of mood and color and Bressler takes advantage of it. Perhaps the best moment in the work is the final *Air tendre*, wherein lovers are admonished, to melancholy music, not to be timid, like Actéon, who merely stood and stared at the bathing goddess, but to do something about it if they ever get a chance like that. The excellent instrumentalists are Gerald Tarack, vio-

lin; Ynez Lynch, viola; Albert Fuller, harpsichord; and Alexander Kouguell, cello. N.B.

HAYDN: *Masses: No. 4, in G ("Missa in honorem Sti. Nicolai")*; No. 5, in B flat (*"Missa brevis Sti. Joannis de Deo"*)

Soloists: Vienna Choir Boys; Chorus Viennensis; Vienna Dom Orchestra, Hermann Furthmoser, cond. (in No. 4). Ferdinand Grossmann, cond. (in No. 5). PHILIPS © PHM 500134, \$5.79; PHS 900134, \$5.79.

HAYDN: *Mass No. 7, in C ("Missa in tempore belli")*; *Motet, Insanae et vanae curae*

Heather Harper, soprano; Pamela Bowden, contralto; Alexander Young, tenor; John Shirley-Quirk, bass; King's College Choir; English Chamber Orchestra, David Willcocks, cond. ANGEL © 36417, \$5.79; S 36417, \$5.79.

HAYDN: *Mass No. 9, in D minor "Missa in angustiis"*

Maria Stader, soprano; Claudia Hellman, contralto; Ernst Häfliger, tenor; Victor von Halen, bass; Choir of Budapest; Hungarian State Symphony Orchestra, János Ferencsik, cond. DEUTSCHE GRAMMOPHON © LPM 13195, \$5.79; SLPM 139195, \$5.79.

HAYDN: *Mass No. 12, in B flat ("Harmoniemesse")*

Erna Spoorenberg, soprano; Helen Watts, contralto; Alexander Young, tenor; Joseph Rouleau, bass; Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest, cond. ARGO © RG 515, \$5.79; ZRG 515, \$5.79.


Some of Haydn's twelve surviving Masses have long been available in print, but very little attention was paid to them by anyone but scholars until the Haydn Society began to bring out recordings and full scores about fifteen years ago. It became clear at once that the Masses constituted a major category in the composer's output and that some of them rank with his finest works in other media. They are still seldom performed in public, but the availability of recordings ensures easy access to some of the noblest and grandest compositions Haydn ever wrote.

No. 4, written in 1772, is remarkable for its songful Kyrie, for the sensitivity with which the music reflects the text, especially in the Gloria, for the happy "Amen" at the end of that movement, and for the beauty of the "Crucifixus" for solo quartet. No. 5, which dates from about 1775, is sometimes called the "Little Organ Mass," because the organ is given a solo part in the Benedictus. This work is shorter than No. 4, more simply scored, and has, I think, fewer high spots. Among them are the expressive "Et incarnatus est," a charming "Amen" that appears at the end of both

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the Gloria and the Credo, and a bright "Osanna." The unnamed boy soprano soloist in No. 4 produces unusually sweet and pure sounds; the one in No. 5, on the other hand, has the customary whiteness. All the other soloists are able performers, and the conductors elicit competent work from chorus and orchestra, though Furthmoser once or twice permits the rhythm to become plodding in its regularity. A special piquancy is lent the proceedings by the realization that these boys and men sing in a cathedral where Haydn himself was a choirboy. The sound on this Philips disc is excellent.

No. 7, one of Haydn's big, late Masses, benefits from firmly balanced work by the all-male choir and equally poised ensemble singing by the soloists. Of the last, only Shirley-Quirk has any extended solo exposure, in the "Qui tollis"; his rich, vibrant singing in this lovely section for solo bass voice and solo cello with choral interpolations makes it one of the high spots of the performance. Another is the mysterious, dramatic Benedictus, in which the four solo voices blend effectively. Willcocks obtains strong contrasts. Usually this works very well, but there are times when the piano is so soft that he has nowhere to go for a *pianissimo*. The long reverberation period in King's College Chapel, in which this recording was presumably made, adds a welcome touch of realism. By and large this is one of the better recordings of Haydn's majestic work.

Filling out the second side of the Angel disc is an Offertory made from a new chorus Haydn wrote for a revival of his first oratorio, *Il Ritorno di Tobia*. In it a furious main section alternates with a lovely contrasting section to make a rather impressive seven-minute piece. The *Missa in angustis*, or *Lord Nelson Mass*, is another of Haydn's big Masses, written towards the end of his creative career, rich in substance and distinguished in workmanship. Almost every section is either of great beauty—especially the "Qui tollis," the "Et incarnatus," the Benedictus—or rivets the attention by a succession of fascinating events. In the latter class is the Kyrie, in which the texture is constantly shifting between solo soprano, solo quartet, and full chorus and orchestra.

The performance here, unfortunately, is not as fine as this noble work deserves. Miss Stader's voice sounds thin much of the time; Von Halem's tone seems slightly veiled; Miss Hellmann, who has little exposed work, sings that little with only approximate pitches. (Häfliger is heard only in ensembles.) The chorus is weak in the alto department, and the tone of the tenors and basses is rather coarse. The orchestra plays well, on the whole, though there are several spots where its basses lag slightly behind everybody else. In its balances and in its faithfulness to reality, the sound is up to DGG's high standard.

The crowning work in this group, perhaps of all Haydn's Masses, is No. 12, written in 1802, when he was almost seventy. Here the old master writes in his most inventive and imaginative vein. Despite the general majesty and solemn-

ity of the Kyrie, there is an extraordinary degree of finesse in the contrasts it provides among the parts of what must have been large performing forces. Solo singing alone and in various combinations is contrasted with the chorus, solo playing with the orchestra, and all these varied colors and textures are interwoven with such skill that one's attention never wavers. There is much contrast of mood in the Gloria. Other high points include the beautiful "Et incarnatus est" and the splendid fugue of the "Et vitam venturi." Throughout the work there are sudden, unexpected touches in the harmony that greatly enhance the expressiveness of the music. One or two of Haydn's ideas are rather puzzling in relation to the text they are associated with: the swiftness of the Benedictus, with its unusual feeling-tone; the descending leaps of a seventh on "Osanna," the martial fanfares that introduce the "Dona nobis pacem." But from the purely musical point of view these passages are as impressive as the rest of the work.

The solo singing on this Argo set is all good, if not especially outstanding, and the work of the chorus and orchestra entirely satisfactory, as is the sound.

N.B.

HAYDN: *Quartets for Strings*

Op. 2: No. 1, in A; No. 2, in E; No. 3, in E flat; No. 4, in F; Op. 71: No. 1, in B flat; No. 2, in D; No. 3, in E flat—on VBX 62/SVBX 562. Op. 17: No. 1, in E; No. 2, in F; No. 3, in E flat; No. 4, in C minor; No. 5, in G; No. 6, in D; Op. 77: No. 1, in G; No. 2, in F—on VBX 61/SVBX 561.

Dekany Quartet. Vox © VBX 61/62, \$9.96 each (two three-disc sets); SVBX 561/62, \$9.96 each (two three-disc sets).

The fourth and fifth installments in Vox's project to record all of the Haydn String Quartets, these albums feature some of the first and last of Haydn's work in this genre. The first four of the six works from Op. 2 are actually divertimentos, some scored for instruments other than the string foursome heard here. While the Op. 17 set of 1771 shows an obvious growth in writing technique over Opp. 1, 2, and 9, these pieces lack the breadth of originality and depth of feeling shortly to come with Op. 20. Here one still encounters a mode of scoring that tends to favor the first violin over its three brethren, and the result is a bit top-heavy and decorative. Béla Dekany, obviously a splendid violinist, is able to cope impressively with the nearly bravura demands, and his partners support him in silky fashion. Sometimes the sparing use of vibrato and the constant emphasis on a flowing legato make for monotony, but this is a minor drawback (one very characteristic of central European string quartets, by the way). The musicality and lyricism which the group brings to the fine Op. 71 set make it a formidable rival to the Griller Quartet's six-year-old and still resonant-sounding Vanguard edition.

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sonorities the very feel of a snowy February night, while the central barn dance rips along with verve and good humor. Connoisseurs of Ivesian gimcrackery will be pleased to note that the jew's harp is present and in the proper key (F) at the beginning of the square dance, and that the player manages to make sense out of Ives's rather cryptic graphic notation of the part. (Not, though, with the amazing ability of the jew's harp player on the other currently available recording, Strickland on CRI with the Tokyo Imperial Philharmonic. The thought that the world's greatest jew's harp player is a resident of Tokyo is somehow puzzling.)

The Columbia disc is completed by a re-release of the excellent Ormandy recording of *Three Places in New England*, itself worth the price of the record. Columbia's liner consists mainly of excerpts from Ives's *Essays Before a Sonata*; RCA Victor's jacket notes, by John Kirkpatrick, are quite simply the best Ives liner notes I've seen. WAYNE SHIRLEY

LISZT: *Années de pèlerinage: Second Year, No. 7. Après une lecture du Dante; Hungarian Rhapsody, No. 15, in A minor ("Rakóczy March")* —See Beethoven: *Variations and Fugue, in E flat, Op. 35 ("Eroica")*.

MARTINU: *Symphony No. 4; Tre Ricercari*

Czech Philharmonic Orchestra. Martin Turnovsky, cond. PARLIAMENT © PLP 621, \$2.98; PLPS 621, \$2.98.

MARTINU: *Sinfonia Giocosa; Concerto for Piano and Orchestra, No. 4*

Stanislav Knor, piano, Prague Symphony Orchestra, Vaclav Smetáček, cond. (in the *Sinfonia Giocosa*): Josef Paleniček, piano, Brno State Philharmonic Orchestra, Jiri Pinkas, cond. (in the Piano Concerto). ARTIA © ALP 712, \$5.98; ALPS 712, \$5.98.

The tragedy of Bohuslav Martinů is that he had nothing much to say. He possessed a supple and brilliant technique, knew all there was to know about making musical instruments "sound," and could whip up a storm with the best of them; his music goes down with the big audience very well, and in his liner notes Robert Angus records how eagerly American conductors took him up when he came to this country as a war refugee in 1940. But what goes down well on first exposure seldom leaves anything for a second occasion. These records are eloquent testimony to that melancholy truth.

The best of the pieces, of my way of thinking, is the *Sinfonia Giocosa*, which is actually a sinfonia concertante with a big piano part. It is a good example of the tuneful, motoric, neoclassical style pioneered by Prokofiev; Knor and Smetáček tackle it with a good deal of zest, and it comes off. The *Tre Ricercari*, which are for chamber orchestra, are

likewise joyous compositions fluffily beaten by an expert hand.

The Fourth Symphony is a huge, long affair which fills a side and a half. It has some quite wonderful moments of solemn, climactic development, but the impression of the whole is of academic cliché and commonplace. The Fourth Piano Concerto has no redeeming moments at all.

Recordings are adequate and performances are presumably authoritative.

A.F.

MENDELSSOHN: *Quartet for Strings, No. 2, in A minor, Op. 13*

†Grieg: *Quartet for Strings, in G minor, Op. 27*

Guarneri Quartet. RCA VICTOR © LM 2948, \$5.79; LSC 2948, \$5.79.

The Guarneri Quartet is one of the finest we have, and it is a pleasure to report that it now gives us a Mendelssohn A minor which is considerably more finished than the version by the European Quartet on Vox (discussed here last April) and at the same time less streamlined than the performance by the Juilliard. All American ensembles are more virtuosic about Mendelssohn than their relaxed colleagues on the Continent, but I think the Guarneri hits a good point of balance between U.S. high voltage and European equanimity. I am still fond of the Vox set, but I confess that a lack of refinement there bothers me more now that the Guarneri has entered the picture. This group performs with a superb sense of ensemble and a sharp ear for inner voices: the music has a chance to sing when it needs to.

The Grieg is one of those works perennially blasted by critics and perennially good box office. It is totally innocent of idiomatic quartet-writing, of thematic development, of the slightest hint of counterpoint, of any prevailing sense of direction. It is all song, sonority, and picture painting, and the Guarneri does beautifully by it. S.F.

MOZART: *Concert Arias*

Ah, t'invola agl'occhi miei, K. 272; Or che il cielo a me ti rende, K. 374; Alma grande e nobil core, K. 578; Vado, ma dove?, K. 583; Bella mia fiamma, K. 528; Misera, dove son!, K. 369.

Gundula Janowitz, soprano: Vienna Symphony. Wilfried Boettcher, cond. DEUTSCHE GRAMMOPHON © LPM 13198, \$5.79; SLPM 139198, \$5.79.

This record bored me, but it may find admirers among those who enjoy the "pure music" approach to Mozart vocal music. Gundula Janowitz's voice is a beautiful, poised one, whose vibrato is narrow without being so narrow as to result in a "straight" Stich-Randall sort of tone. It does not blossom much at either extreme, and does not have quite enough freedom of movement to excel in florature.

Miss Janowitz handles it in instru-

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This Month	Last Month	CLASSICAL
1	1	MAHLER: Symphony No. 8 Soloists, Chorus, London Symphony, Leonard Bernstein, cond. (Columbia)
2	6	VLADIMIR HOROWITZ: In Concert Vladimir Horowitz, piano. (Columbia)
3	2	ARTURO TOSCANINI: Treasury of Historic Broadcasts NBC Symphony, Arturo Toscanini, cond. (RCA Victor)
4	5	WAGNER: Tristan und Isolde Birgit Nilsson, Wolfgang Windgassen, et al.; Bayreuth Festival Orchestra, Karl Böhm, cond. (Deutsche Grammophon)
5	3	CHOPIN: Piano Recital Van Cliburn, piano. (RCA Victor)
6	4	MAHLER: Das Lied von der Erde James King, Dietrich Fischer-Dieskau; Vienna Philharmonic, Leonard Bernstein, cond. (London)
7	—	LEONTYNE PRICE: Prima Donna Leontyne Price, soprano; RCA Italiana Orchestra, Francesco Molinari-Pradelli, cond. (RCA Victor)
8	7	TCHAIKOVSKY: Piano Concerto No. 1 Van Cliburn, piano; orchestra, Kiril Kondrashin, cond. (RCA Victor)
9	—	BEETHOVEN: Symphony No. 5 New York Philharmonic, Leonard Bernstein, cond. (Columbia)
10	—	ARTURO TOSCANINI: BBC Recordings BBC Symphony, Arturo Toscanini, cond. (Seraphim)

THE LIGHTER SIDE

1	—	The Monkees: Headquarters. (Colgems)
2	—	Herb Alpert: Sounds Like. (A & M)
3	—	Bill Cosby: Revenge. (Warner Brothers)
4	5	Aretha Franklin: I Never Loved a Man the Way I Love You. (Atlantic)
5	—	Andy Williams: Born Free. (Columbia)
6	—	Jefferson Airplane: Surrealistic Pillow. (RCA Victor)
7	1	The Monkees: More of the Monkees. (Colgems)
8	—	The Beatles: Sgt. Pepper's Lonely Hearts Club Band. (Capitol)
9	2	Mamas and the Papas: Deliver. (Dunhill)
10	3	Dr. Zhivago: Soundtrack. (M-G-M)



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mental fashion, and secures some lovely effects in deliberately woven legato passages (of which there are several in the slow sections of these arias). But one might as well have the pieces played, very nicely, by a clarinet; not one of these arias springs to the full-blooded life it can have, and the over-all effect is of some well-executed exercises. Consequently, I cannot recommend these interpretations, even in a weak field: we must await an artist of more dramatic temperament and, I should think, of longer experience. The accompaniments are competent but dull. C.L.O.

MOZART: Concerto for Piano and Orchestra, No. 15, in B flat, K. 450; Symphony No. 36, in C, K. 425 ("Linz")

Leonard Bernstein, piano; Vienna Philharmonic Orchestra, Leonard Bernstein, cond. LONDON © CM 9499, \$5.79; CS 6499, \$5.79.

Conductors have different ways of achieving the results they want. We all know of leaders who insist upon iron discipline. Mitropoulos, on the other hand, used to say that a director should woo an orchestra, as he would a woman. In that respect Bernstein must belong to the Mitropoulos school of thought. It must have been love at first sight between him and the Vienna Philharmonikers. So much was clear from the way the orchestra played in their magnificent *Falstaff*, and it is equally plain in the present disc.

Bernstein recorded the concerto some ten years ago, with the "Columbia Symphony Orchestra." Although that version was cut out of the catalogue, it was not superseded—until now. There are not many recordings of Mozart piano concertos that have so spontaneous an air about them and are yet so well controlled. Bernstein, playing with sensitivity and sparkle, molds the line with those tiny agogic and dynamic nuances that bring music to life when they are applied as discriminatingly as they are here. He adds tasteful little improvisations where Mozart invites them. He chooses utterly convincing tempos—the finale, for example, is animated enough without being too fast. He conveys all the grave beauty of the Andante. It is only in one or two fast runs in the cadenza of the first movement that we are reminded that he probably doesn't spend eight hours a day practicing the piano. As conductor, he has, as has been intimated, the orchestra eating out of his hand.

The *Linz* Symphony is almost as impressive a performance. It is not perhaps as deeply felt or as lovingly shaped a reading as Bruno Walter's, but it is thoroughly satisfying in its grace, its spirit, and its singing quality. The sound on both sides is excellent. N.B.



MOZART: Concerto for Violin and Orchestra, No. 5, in A, K. 219 ("Turkish")

†Turina: *Trio for Piano, Violin, and Cello, No. 1*

Jascha Heifetz, violin; Gregor Piatigorsky, cello (in the Turina); Leonard Pennario, piano (in the Turina); chamber orchestra, Jascha Heifetz, cond. RCA Victor © LM 2957, \$5.79; LSC 2957, \$5.79.

Heifetz's rank in the upper echelons of legendary violinists is both long established and well deserved. As an interpreter of Mozart, however, he is by no means unassailable. In view of the sterling violinism, one might be tempted to overlook the descending slide in the broad opening arpeggios of the concerto's slow introduction or to ignore the improper trills. Yet it is not these details that grate: it is, rather, the egoistic nature of the entire performance. Attention is so firmly focused on Heifetz that the orchestra seems less a group of colleagues than a crowd of worshipful admirers. No dialogue develops. The number of musicians who can compete with Heifetz—and I think that is the word—is frightfully small. Kapell was able to do this; so was Feuermann. But the present band can't: they're somewhere in the distance. This is not a question of balance but of intensity. In fact, Mozart's music here becomes simply Heifetz's vehicle, and he drives it like A. J. Foyt at the wheel of a Coyote Ford. The insistent drive to the finish is ersatz energy; it makes sense with horsepower ratings, not Köchel numbers.

As conductor for the occasion (or, as in the liner notes, *primus inter pares*) Heifetz is responsible for some pretty square and awkward phrasing from his colleagues; particularly unsettling is the boxy, four-square foot-slog through the slow movement.

On Side 2 Heifetz and friends Pennario and Piatigorsky dispense with Turina's sugary custard pie with more enthusiasm than the turgid piece should engender.

Clean sound and surfaces, with too little echo, sum up the engineers' contribution. S. L.

NIELSEN: Helios Overture, Op. 17; Saga-Dream, Op. 39

†Gade: *Echoes of Ossian, Op. 1: Overture*

†Riisager: *Etude: Suite; Qarrtsiluni, Op. 36*

Royal Danish Orchestra, Jerzy Semkow, cond. (in the *Helios* Overture and the Riisager works), Igor Markevitch, cond. (in *Saga-Dream*), Johan Hye-Knudsen, cond. (in *Echoes of Ossian*). TURNABOUT © TV 4085, \$2.50; TV 34085S, \$2.50.

This charming record spans about a century of Danish music, from Niels Gade's *Echoes of Ossian* Overture composed in 1840 to Knudage Riisager's *Qarrtsiluni* ballet of 1936. The other Riisager work,

the *Etude* ballet-suite, though written in 1947, does not strictly count in this computation, being orchestral adaptations of piano studies by Czerny.

Etude is undemanding, exhilarating music of abstract cast. The other four pieces are programmatic and romantic in varying degrees. *Helios* depicts the rising of the sun, its course across the sky, and its setting, but it is also a piece that stands up very well in purely musical terms—this is, after all, one of the cases where nature itself has provided an artistically satisfying scheme. *Saga-Dream*, full of dark fantasy, was inspired by a passage in *Njal's Saga*. *Echoes of Ossian*, the least individual piece on the record but pleasant enough, is simply a romantic concert-overture inspired by the "bard" of that pseudonym (actually James Macpherson). And *Qarrtsiluni* portrays the expectant darkness of the polar night, the tense silence which Eskimos believe to be the source of ancestral songs; here as in other works Riisager shows, along with the palpable rhythmic influence of Stravinsky, that he has an ear of his own, and he handles his ostinatos to some cumulative purpose.

The recorded sound, though not luxurious, is perfectly acceptable, and the performances are good. The string playing in *Helios* is a trifle fuzzy, but Semkow delineates the structure of the piece with considerable dramatic force, and his handling of the Riisager pieces is admirably crisp. Hye-Knudsen captures the Mendelssohn afflatus of the Gade overture, and Markevitch is somberly evocative in *Saga-Dream*. B.J.

PAGANINI: Concerto for Violin and Orchestra, No. 1, in D, Op. 6

Viktor Tretyakov, violin; Moscow Philharmonic Symphony Orchestra, Niemye Yarvy, cond. MELODIYA/ANGEL © R 40015, \$5.79; SR 40015, \$5.79.

If you are susceptible at all (and I am), there is nothing quite like the intoxication of Paganini's death-defying double stops, flying spiccatos, three-octave somersaults, and magnificent display of Genoan-heart-on-sleeve. It is all here, brilliantly done, full of bite and daring—and recorded, apparently, with the mike right over the f-holes. Wonderful. S.F.

PERGOLES: Stabat Mater

Evelyn Lear, soprano; Christa Ludwig, contralto; RIAS Chamber Choir; Radio Symphony Orchestra (Berlin), Lorin Maazel, cond. PHILIPS © PHM 500135, \$5.79; PHS 900135, \$5.79.

Neither Maazel nor his soloists meet the stylistic challenge of this music, though I suspect that the ladies in question might have responded better to more exacting leadership. To put matters bluntly, the conductor fails to define the mixed baroque and *galant* elements in Pergolesi's score and covers the whole with a sort of nineteenth-century syrup. As for

other aspects of the performance, the timbre of the excellent solo voices lacks sufficient contrast: Miss Lear's rather dark soprano and Miss Ludwig's rather bright mezzo do not differ strongly enough to maintain consistent interest. I also question the assignment of the rather ornate "*Fac ut ardeat cor meum*" to the chorus: a duet would bring out the decoration better.

The London version from Naples, with Raskin and Lehane as soloists, is superior on virtually every count. To Philips' credit might be mentioned the fact that its release is well annotated with complete Latin text and a good English translation. P.H.

POULENC: Concerto for Piano and Orchestra; Aubade for Piano and Eighteen Instruments

Gabriel Tacchino, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond. ANGEL © 36426, \$5.79; S 36426, \$5.79.

Poulenc's larger works are as easy on the ear as they are hard on the mind—the former, because the inspiration, though derivative, is usually piquant and charming; the latter, not through any profoundly intellectual quality but, on the contrary, through the total absence of outgoing logic in the succession of musical microstructures. Listening to such pieces, like chatting with a pretty woman who has a grasshopper mind, can be fun—if you're in the mood.

Of these two concerted works for piano, the *Aubade*, composed in 1929 to accompany a choreographic production, is the more successful, for its structure accepts the sectionalism of Poulenc's mind more completely and more frankly. The 1950 Concerto, of which this is the first stereo recording, tries harder to achieve large-scale coherence, and fails in the attempt, particularly in the variation-style first movement, whose extremely attractive principal idea simply will not stand the persistent hammering-home it gets.

Gabriel Tacchino shows an impressive command both of his instrument and of Poulenc's obliquely classical style. In the *Aubade*, like Février in the rival Nonesuch recording, he tends to fall a fraction short of Poulenc's carefully indicated speeds. The Presto section is therefore a shade lacking in zest in both performances, but in the Andante con moto Février comes closer to achieving the necessary flow. Prêtre's conducting is splendidly idiomatic, though in a few passages Serge Baudo on Nonesuch realizes more of the *Aubade's* humor. A serious blemish at the end of the Angel *Aubade* is the truncating of the penultimate measure: Poulenc would hardly have taken the trouble to write "5/4" if he had wanted this measure even shorter than the preceding 4/4.

Nevertheless, in view of the superb recording quality and the generally authoritative nature of the performances, this Angel release must be regarded as the top recommendation. On the Nonesuch disc

"The guitar has, in my eyes, no value"

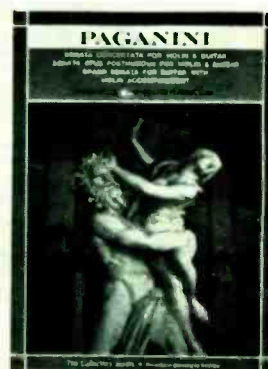
- PAGANINI

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Février's *Aubade* is backed by two of Poulenc's best chamber pieces, the sonatas for clarinet and for oboe, but whereas the *Aubade* is very well recorded, the sound on the sonata side is rough. B.J.

PROKOFIEV: *Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63*

†Sibelius: *Concerto for Violin and Orchestra, in D minor, Op. 47*

Itzhak Perlman, violin; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor © LM 2962, \$5.79; LSC 2962, \$5.79.

Violinist Perlman's virtues would appear to be almost endless. Perhaps heading the list is the searching beauty of his tone—not a synthetic quality manufactured by an ever-throbbing vibrato (although Perlman can certainly rank with anyone vis-à-vis the standard violinistic adornments) but an innate loveliness of sound quite as unique and expressive as Kreisler's or Elman's. Then too there is the finished beauty of Perlman's technique, and the sensitivity and natural intelligence of his musicianship. How refreshing to hear a soloist deign to accompany the orchestra when it has the more important line! Finally, the matter of sheer taste: Perlman gives each work an interpretation conceived from within, never devised from without. In late-Romantic music such as this, where one is almost resigned to hearing an overlay of flagrant emotionalism, Perlman's inwardness comes as a special pleasure.

In the Sibelius, the present performance reminds one of the two Heifetz recordings. Perlman's statement has a similar polished songfulness, and if it has fractionally less technical composure than the older master's, it is still nothing short of breathtaking. Similarly, one turns to the Heifetz/Munch record of the Prokofiev as the paragon only to find Perlman's entirely different interpretation every bit its equal. Whereas Heifetz held the tempo of the finale at a steady pace, constantly screwing the already fierce tension ever tighter, Perlman gives the music a wistful, brooding quality more akin to the same composer's *Visions fugitives*. He varies the tempo according to the prevailing harmonic content and, in the end, his intense introspection is quite as remarkable as Heifetz's diablerie.

It remains to add that Leinsdorf has provided two of the most detailed, sympathetic accompaniments I have ever heard from him, and that RCA Victor has taken it all down with impeccable, satinlike sheen. H. G.

RAVEL: *Concerto for Piano and Orchestra, in G (1930-31)*—See Bartók: *Concerto for Piano and Orchestra, No. 3 (1945)*.

RISAGER: *Etude Suite: Qarrtsiluni, Op. 36*—See Nielsen: *Helios Overture, Op. 17*.

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47*—See Prokofiev: *Concerto for Violin and Orchestra, No. 2, in G minor, Op. 63*.

STRAUSS, RICHARD: *Songs*

Ich liebe dich; Ruhe, meine Seele; Ich schwebe; Traum durch die Dämmerung; Zueignung; Wie sollten wir geheim sie halten; Wiegenlied; Ich trage meine Minne; Freundliche Vision; Schlechtes Wetter; Morgen; Befreit; Die Nacht; Cécilie.

Montserrat Caballé, soprano; Miguel Zanetti, piano. RCA VICTOR © LM 2956, \$5.79; LSC 2956, \$5.79.

Montserrat Caballé is an enigmatic artist and this disc, replete with lovely singing, does not resolve the puzzle. Her unalloyed triumphs remain her performances of Donizetti, Bellini, and early Verdi. In such roles as Lucrezia, Norma, Elvira she could continue for years to fill many opera houses with contented patrons. But she refuses to be type-cast, and the search for a broader musical range has not been altogether successful; her Marguerite in the Met's *Faust* was flaccid; her Desdemona came to life only in Act IV; and her Glydebourne Marschallin a few seasons ago left critics admiring the vocal resource but dismayed at a lack of dramatic projection.

The nobility of her vocal line is manifestly present in these songs, a luxury of tone and shape the music deserves but doesn't always get. Miss Caballé reminds us that the man who wrote *Slechtes Wetter* and *Morgen* is the very same Richard Strauss who made all that creamy, high-spun, long-lined music for soprano in *Ariadne, Rosenkavalier*, and *Daphne*. Here we get the soaring, long-breathed cadences as well as the vocal steel or velvet which this singer can turn on in an instant. There is also good musical planning. The proportions in *Ruhe, meine Seele* are judged to a hair, each element beautifully shaped and strongly bonded to its neighbors.

The quieter songs suit her better than the athletic ones—in the latter there is now and then a moment of inaccurate intonation or a touch of hootiness—but her legato is impeccable. If you like a ration of warm-blooded sensuousness in your Lieder, this disc is for you.

It may be ungenerous, in the face of such riches, to mention a small credibility gap that remains. One is not always convinced about Miss Caballé's involvement with the content of these songs: a number of varying emotions share an undifferentiated style of projection. There is an unanswered question in several songs as to whether the rich outpouring of tone comes from the head or the heart. But the singing is vastly enjoyable, so enjoy it.

Mr. Zanetti's contribution is adequate, but the balance does not accord the piano its rightful share of prominence.

GEORGE MOYSHON

STRAVINSKY: *Orchestral and Vocal Works*

Various soloists, choruses, and instrumental ensembles, Robert Craft and Igor Stravinsky, conds.

For a feature review of a number of Stravinsky recordings, see page 69.

TURINA: *Trio for Piano, Violin, and Cello, No. 1*—See Mozart: *Concerto for Violin and Orchestra, No. 5, in A, K. 219* ("Turkish").

VIVALDI: *Beatus Vir; Stabat Mater; Credo*

Shirley Verrett, mezzo (in the *Stabat Mater*); Polyphonic Ensemble of Rome; Virtuosi di Roma, Renato Fasano, cond. RCA VICTOR © LM 2935, \$5.79; LSC 2935, \$5.79.

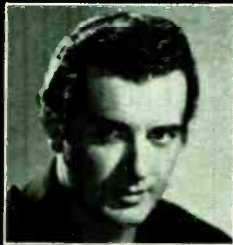
It is good to be reminded, now that the tide of *Four Seasons* recordings seems to be subsiding, that Vivaldi was a priest as well as a violinist and wrote a quantity of superb sacred vocal music which few of us have had a chance to hear (aside from the familiar Gloria in D). The present disc adds to the catalogue one previously unrecorded choral work, the Credo, and contributes very good performances of the *Beatus Vir* and *Stabat Mater* (the latter for mezzo and orchestra)—neither of them exactly overworked in Schwann.

All three call attention to the fact that Vivaldi was a vocal writer—both solo and choral—of tremendous resource. In the choral works, the variety of pace, texture, and character (for want of a better word) is as impressive in the abstract as it is effective in the listening. The Credo starts out as if it were going to remind us of the *St. John Passion*, and then all kinds of ear-catching things happen which don't remind us of anything, including a lovely *a cappella* "Et incarnatus est" and a stalking, almost sinister fugue at the "Crucifixus." The *Beatus Vir*, considerably longer and even more wide-ranging, varies from the first high, pure, ethereal entrance of the women's voices, sounding like a choir of trumpets in the distance, through a bold, granitic section for men alone (the "Potens in terra") on to an almost operatic setting for the eighth verse in which mounting chromatic waves pile up one above the other. Two verse-settings stand out along the way: the fast-running third, in which the women achieve a miracle of articulation; and the hushed "In memoria," which flows in a minor-mode, legato, almost romantic line. The performances are generally excellent, and although the chorus doesn't always manage its release of a note unanimously, it does arrive precisely at the attacks. The tone is consistently lovely. As for the Virtuosi, they make themselves felt without ever overbalancing, and they have a chance to shine in the instrumental introductions which precede most of the verses in the *Beatus*.

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Shirley Verrett makes a beautiful thing of the *Stabat Mater*, even though the voice part is extremely low-lying and occasionally forces her to strain at the very bottom. But otherwise her control, tone, and phrasing of the vocal line—which is unrelentingly grief-laden until the final florid and somewhat extraneous-sounding “Amen”—is all one could ask. S.F.

*Recitals &
 Miscellany*

JULIUS BAKER: *Twentieth-Century Music for Flute and Piano*

Martinů: *Sonata for Flute and Piano, No. 1 (1945)*. Roussel: *Andante and Scherzo, Op. 51*. Piston: *Sonata for Flute and Piano (1930)*. Reif: *Banter (1966)*.

Julius Baker, flute; Anthony Makas, piano. WESTMINSTER © XWN 19121, \$4.79; WST 17121, \$4.79.

This is flute playing as beautiful as you are likely to hear. Julius Baker's command of the instrument seems effortless. His tone is remarkable not only for its size but for its purity, and his phrasing is always musicianly and often truly poetic.

The Martinů is the piece in which these qualities appear to best advantage. (It is described on the jacket as “First Sonata,” but I have found no trace of a second.) The music is, for the most part, coolly pastoral in vein, but its simplicity is deceptive: the rhythmic organization is both subtle and individual, and the melodic lines are as logical on their own small scale as the over-all form of the piece is easygoing.

The Andante and Scherzo, one of Roussel's last compositions, is an agreeable trifle on a similar level of invention, but the pieces by Piston and Reif lack any kind of distinction. I fell asleep when I was trying for the first time to listen to the Piston, and subsequent full-length hearings have failed to convince me that it is anything more than a professionally competent bit of note spinning. Paul Reif, now an American citizen, was born in Czechoslovakia (or whatever it was then called) in 1910. His set of five little conversations is unpretentious in aim and method, but any modest success it might achieve is vitiated by a disturbing lack of stylistic integrity. The composer's attitude to tonality wavers from moment to moment, and not, as far as I can tell, for any constructive reason.

There are one or two little imprecisions of ensemble, and Anthony Makas is neither pleasing enough in tone nor steady enough in rhythm—

listen to the opening bars of the Piston slow movement—to be an equal partner for Baker. In the stereo version (which is the only one I have heard) the two instruments are too emphatically separated, and a slight tendency towards loudness seems to be a characteristic of the recording rather than of the playing. But the sound as such is good, and Baker's lovely playing, together with the quality of the Martinů and Roussel pieces, should suffice to recommend the record to many others besides flute fanciers. B. J.

YEHUDI MENUHIN — RAVI SHANKAR: “*West Meets East*”

Rāga Puriyā Kalyan. Shankar: *Prabhāti; Swara-Kākali*. Enesco: *Sonata for Violin and Piano, No. 3, in A minor, Op. 25*.

Yehudi Menuhin, violin (in the Shankar and Enesco pieces); Ravi Shankar, sitar (in *Rāga Puriyā Kalyan* and *Swara-Kākali*); Alla Rakha, tabla (in the *Rāga* and the Shankar pieces); Hephzibah Menuhin, piano (in the Enesco). ANGEL © 36418, \$5.79; S 36418, \$5.79.

There is nothing startlingly new about the participation of a violin in Indian music—as Ravi Shankar points out in his liner note for this release, it has been a popular instrument in the Karnatic music of South India for some time. Nor is the influence of Western musical concepts on the musicians of the East a new phenomenon—Indian music “uncontaminated” by Europe is becoming rarer all the time. What is new, and very welcome, is the collaboration between two of the greatest musicians to be found in our present Indian and Western cultures.

The two Shankar pieces combine a basic composed framework with elements of improvisation, whereas in *Rāga Puriyā Kalyan* Shankar improvises more freely, though still taking a traditional mode, rhythmic pattern, and set of melodic shapes as his starting point.

All three pieces are beautiful. *Prabhāti*, with Menuhin performing over a drum accompaniment, is perhaps a shade desultory, but the *Rāga* which follows it is full of excitement. The culmination of this Indian side, however, comes in *Swara-Kākali*, where Menuhin and Shankar join forces and demonstrate a remarkable compatibility of mind and spirit. There is little, it is true, of that highest and most elusive joy of Indian music—the progressive and competitive emancipation from the meter, leading to ever more deliriously climactic returns to unanimity on the main beat, or *Sam*. Here the beat is preserved fairly consistently, though its subdivisions constantly vary between duplets and triplets. But that will no doubt come with further collaboration—such freedom requires a high degree of mutual familiarity—and in the meantime this performance offers creative music-making on a level of rare poetry.

Judging purely from the programming

of the disc, I was expecting the West to come off with very much the worst of the confrontation: Enesco's Third Violin Sonata is a suitable choice in its richness of Eastern influence, but it is essentially a sequence of more or less alluring gestures rather than a sonata in any profound sense. Nevertheless, sympathetically abetted by his sister Hephzibah, Menuhin succeeds in making it quite irresistible. His playing has a sensuousness so fine-drawn and at the same time so full-bodied as would surely not have been deemed unworthy entertainment for the most hedonistic denizens of Xanadu. Angel has assumed a large responsibility in releasing this record: it cannot stop at only one. B.J.

GORDON MYERS: "Songs of Early Americans"

Gordon Myers, baritone: various instrumental accompaniments. GOLDEN CREST © RE 7020, \$4.98 (mono only).

In both its virtues and its defects, this is one of the most interesting recorded anthologies of early American music ever issued.

Gordon Myers has a very fine voice and an excellent style in terms of the cultivated, concert hall tradition. (Collectors of recorded Americana will remember him especially as the precursor in the recording of early New England psalmody by the Margaret Dodd Singers.) In recent years he has apparently been giving lecture-recitals emphasizing eighteenth-century American music, and this disc seems to be an outgrowth of that experience.

When it comes to singing the gentleman-amateur songs of Francis Hopkinson to Francis Cole's harpsichord accompaniment, Myers is at his best. Nobody could do it better, and one of the songs—*My Days Have Been So Wondrous Free*—is not to be had in any other readily accessible recording. Myers is also at the top of his form in the delightful song called *Shakespeare's Willow* by Benjamin Carr, and this is, if I am not mistaken, the first recording of a piece by Benjamin Carr ever made, despite the fact that this composer's name is written fairly large in every history of music in America.

Myers also does something very good in recording Johann Friedrich Peter's *Der Herr ist in seinem heiligen Tempel* and Johannes Herbst's *Ich gehe einher in der Kraft des Herrn* in the original German. (These famous Moravian arias have been recorded before, in English—like all the church music recorded under the auspices of the Moravian Music Foundation—but the Moravian practice of depriving their early music of its German texts actually falsifies it.)

Most curious of all the things on this disc is a series of solos which Myers has arranged from the religious choral works of James Lyon and the great and celebrated New England singing-school composers, William Billings, Supply Belcher, Timothy Swan, and Oliver Holden. These are among the most significant musical minds ever produced

in this country, and Myers' treatment of them is interesting in that it demonstrates just how indestructible they are.

In each case except that of Billings' round *When Jesus Wept*, Myers has, in his own words, "isolated the melody line, which was usually in the tenor in those days, and transcribed the other three parts verbatim into a keyboard accompaniment. Sometimes the soprano line was serviceable as a second melody, enabling me to achieve a simple ABA song form. For introductions and interludes I simply lifted the composer's own notes out of one context and placed them in another." This is much as if one were to make a cello concerto out of a Beethoven quartet by stringing together, for the solo line, snatches of the parts for the first violin and the viola and orchestrating the rest. One would then play the thing at approximately one quarter the correct tempo and add all manner of nuances of one's own. The result might be extremely interesting, but one would not be justified in touring the world with such a monstrosity as an introduction to Beethoven.

Myers' treatment of Billings & Co. produces a big, broad, florid, modal, archaic-sounding melodic line. The accompaniments are played largely on a "baroque organ"; this is apparently a modern portable instrument, and it sounds charming. But the total product has almost no relationship at all to the thing it is supposed to be expounding, and any who accept these versions of the works in question as even remotely authentic are being totally misled.

Myers sings *When Jesus Wept* as a four-voiced round with his wife in a neat trick of recording whereby two singers become two pairs. Incidentally, the Lyon piece, *Psalms 8* from the famous *Urania*, is the first bit of Lyon ever to be recorded, although in so hair-raisingly unauthentic a version as to be altogether useless.

A number of other pieces in this collection (like Peter van Hagen's *Funeral Dirge on the Death of George Washington* and William Selby's *Ode for the New Year, January 1, 1790*), are purely conventional. They have been recorded not because they are good but because they are American. This is the best way to kill off interest in early American music. A.F.

ARTURO TOSCANINI

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For a feature review of reissues of a number of Toscanini recordings, see page 71.



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of shoes and ships and sealing wax
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LENNON & MCCARTNEY

No album in recent years has been issued in the midst of so much fuss and foofaraw as "Sgt. Pepper's Lonely Hearts Club Band" (Capitol MAS 2653/SMAS 2653). Prior to release, radio stations were bidding as much as \$1,000 for a bootleg copy of it. Capitol records was filing suit against stations who jumped the release date. A million copies of the album, reportedly, were ordered in advance. Meanwhile, the rock-and-roll intellectuals, a curious new breed of cat with delusions of relevance, were acclaiming the album a masterpiece, a rock-and-roll symphony with "movements" and "themes" and things.

The Beatles' new album is none of these things, of course. It is not a symphony, and it isn't a masterpiece, though the best of its songs are gems. At its best, it is popular music of a high order; at its worst, it is tripe. The title tune, *Sgt. Pepper's Lonely Hearts Club Band*, is the latter: redundant without making a point by the redundancy. Its lyric is vague and cluttered. The rock intellectuals will claim it is full of meaning, of course. If it becomes desperately important for you to find meaning in it, a little grass will help: pot makes *everything* seem significant.

The second song of the album, *A Little Help from My Friends*, features more of the meandering, unstructured, free-association do-it-yourself-Rorschachism that Lennon and McCartney too

often pass off as lyric writing. "I get by with a little help from my friends, I get high with a little help from my friends . . ." What are the friends? Roaches? Who knows whether they mean drugs, or actual real-live friends. This lyric isn't profound; it's just indefinite.

But suddenly, in the third track, the album comes to life. *Lucy in the Sky with Diamonds*, almost certainly a deliberate evocation of the visual effect of an LSD high, opens in three-four. A melotron—an electronic keyboard instrument that here sounds like a reverberated harpsichord—provides an eerily beautiful accompaniment. The song begins, "Picture yourself in a boat on a river, with tangerine trees and marmalade skies. Somebody calls you, you answer quite slowly, a girl with kaleidoscope eyes." In the refrain line, "Lucy in the sky with diamonds," the song switches to four-four time and a flavor of mild hysteria. The song's effect is of genuine beauty and startling shimmering interflowing images.

Yet the next song, *Getting Better*, slides off the rail again: it tosses in a little protest against the rigidities of conventional education—something no one in his right mind has tried to defend for the last thirty years. A little false crusading here, a little paper-dragon slaying. Then comes *Fixing a Hole*—more vague imagery coupled with some nice musical effects.

Next track. A harp chords steady quarter-note rhythm. Cellos enter. Thus begins the most striking song of the album, *She's Leaving Home*, a remarkable, tight, well-written evocation of the moods that surround a girl's elopement—her mother's whining self-pity, the lack of comprehension of youth that recurs in each generation. It's a marvelous little song, streaked with acid and compassion.

Being for the Benefit of Mr. Kite! has a flavor of slight satire. *Within You Without You*, which utilizes four sitars, is Indian in style and flavor. The lyric preaches about love, and saving the world with it, and understanding, and life, and all that. It is simply pompous. Not original, nor deep, nor compassionate, nor poetic. Just self-important, pontificating, and pompous. The music, however, is haunting. At the end there are noises of four Beatles laughing, a clear, direct statement of the Beatles' contempt for their audience.

When I'm Sixty-Four, which uses clarinets in its accompaniment, has an unexpected flavor of old British music hall—the period and sound of the late George Formby. It's an amusing, clever, dryly written little song.

Lovely Rita, a song about a New York meter maid, whom the song's narrator dates and nearly makes out with, isn't very interesting one way or the other. The track does, however, focus attention on the miserable sound Ringo Starr gets from cymbals. Actually, the fault is in the equipment. You'd think by now he could buy a decent ride cymbal, at least. All his cymbals sound like they came off a kid's toy drum set.

Good Morning, Good Morning is another case of the Beatles spraying contempt at the audience. Sound effects are dubbed fore and aft: chickens, dogs, a hunting horn, a chirping bird. This will be seen as profound by the convinced. Actually, it is Lennon and McCartney saying, "We can throw in any kind of garbage, and the kids will buy it." After that the title song is reprised in an altered form. This is what led one rock intellectual to claim the album is just loaded with form and all that stuff, and should be called a rock symphony. The same song appears twice! How profound! How original! Good heavens! Music has been revolutionized!

And then, that bit of banality out of the way, the album offers its best song, the startling *A Day in the Life*. By indirection and imagery, this melancholy, disturbing little piece suggests the spiritual deadness of today's world, the dreary and corrupt quality of the life—and it tends to suggest too why the kids (the intelligent ones, anyway) don't trust our political and academic and business leaders. Using a large orchestra, the song sets a dark mood. Then there is tape acceleration—the orchestra speeds up, and its rising pitch evokes the mounting horror of contemporary life.

At first hearing, *A Day in the Life* is just another of the wearisome dope songs. ("He blew his mind out in a car . . ." and "I'd love to turn you on.") But, perhaps in spite of itself, it is much more.

There are, then, three, maybe four important songs in this album, a few that are so-so, and a couple that can be considered authentically insignificant. But the Beatles are growing, growing quickly. The level of literacy in their writing has been raised to a startling degree: gone are the frothy pitches to teen-aged libidos. They are trying hard to say important things. At times they are succeeding.

GENE LEES



Why is the best behaved speaker made to stand in the corner?

An interview with the man who put it there—
Paul Klipsch, designer and builder of the world-renowned **KLIPSCHORN**.

Q. What about it, Mr. Klipsch?—Why the corner?

A. Any speaker operates better in a corner. But the Klipschorn was designed to make maximum use of the mirror image effect of corner walls and floor. Also it provides the radiation angle of high frequency speaker elements which uniformly covers the entire room. There are many other advantages, covered in my technical paper "Corner Speaker Placement."*

Q. But in stereo, corner placement sometimes puts the flanking speakers so far apart.

A. Yes, and that is good. At Bell Telephone Laboratories, the fountainhead of stereo knowledge, a spacing of 42 feet was used. With our wide stage stereo, we have used as much as 50' spacing and yet could pinpoint a soloist or small ensemble accurately in their original positions. In a typical room 14' x 17', for example, the 17' wall is apt to be best for a stereo array. See my technical paper "Wide Stage Stereo."*

Q. You mentioned your "Wide Stage Stereo." Is that different from regular stereo?

A. Yes. Ordinary stereo might typically comprise two speakers six feet apart. I never heard a symphony orchestra six feet wide. The reproduced stage width is only as wide as the speaker spacing. With speakers 20 feet apart, the listener may subtend 90° of angle, typical of what he'd hear at a concert. By bridging a center speaker across the two stereo channels, one creates a solid sound curtain (some people call this a phantom center channel), and one hears a string quartet or a soloist or a large musical group in proper geometry. This is covered in technical papers: "Circuits for

Three-Channel Stereophonic Playback Derived from Two Sound Tracks," "Stereophonic Localization" and "Stereophonic Geometry Tests." Also for reference, I recommend Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934.*

Q. You lean pretty heavily on Bell Laboratories, don't you?

A. It would be foolish not to. Their engineers have been doing serious research in the audio field for over fifty years.

Q. Back to the KLIPSCHORN, haven't better ways been found of reproducing sound than with a large corner horn?

A. I've kept a notebook through the years, and one of my favorite pages is titled "Graveyard of Major Breakthroughs in Speaker Design." The corner horn, of optimum size, is so fundamental in design that it is no more likely to change than the shape of a grand piano.

Q. I take it you foresee no major changes in the KLIPSCHORN.

A. Not until the immutable laws of physics are revoked.

Q. Why have you stuck to making speakers rather than expanding into amplifier manufacturing?

A. The audible difference between a \$200 and a \$500 amplifier is almost negligible. But the difference between speakers in those price brackets is startling. That's why speakers occupy most of my attention.

Q. We notice the KLIPSCHORN has a new mid-range horn. What happened to the old one?

A. It was the standard of the industry for 18 years and is still widely copied. But the new K-400 has narrowed even further the gap between performance and perfect reproduction. It is described in the technical paper, "A New High Frequency Horn."*

Q. Mr. Klipsch, for answers to questions, you apparently are fond of quoting technical papers.

A. I like answers which are supported by solid research, not by editorial mumbo-jumbo.

*The technical papers listed above are among a set of 17 which we offer for \$3.50. They also include the Bell Laboratories' reprint.



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THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • JOHN S. WILSON

SYMBOL  DENOTES AN EXCEPTIONAL RECORDING

HERB ALPERT: *Sounds Like Herb Alpert and the Tijuana Brass.* Herb Alpert, trumpet; orchestra. *Casino Royale; Town Without Pity; Lady Godiva;* eight more. A & M Ⓢ P 4124, \$4.79; SP 4124, \$4.79; Ⓢ AMC 124, \$7.95.

The Herb Alpert success story is one of the most delightful in popular music. Most people know it, but for those who don't, it's worth repeating. Trumpeter Alpert had an idea for using the Mexican brass sound in American popular music. He went to various of the major labels whose executives, with traditional shortsightedness, fluffed him off. So in partnership with a friend, Jerry Moss, and with some chicken-feed capital, he set up his own record company (A & M stands for Alpert and Moss) and made the record on his own. It was a huge hit.

Not only was Alpert a success as a performer, he now found himself co-owner of a hot record label. Since then Alpert and Moss have diversified considerably, own a growing and important publishing operation, and are now busily wooing big talent away from some of the very labels who once ignored him.

At the center of it all is Alpert and the Tijuana Brass, still productive and still selling. They were a healthy thing for American music, and still are. Within a simple framework—two trumpets playing in unison or thirds or sixths over a rhythm section—he manages to create commercial music of considerable variety and surprising charm. They work a broad range of rhythm styles, from vigorous lighthearted good-time music to ballads, chicken rock, or you-name-it.

Alpert adds to his sound-nucleus on various tracks. *Got a Lot of Livin' to Do* is done in a vaguely Caribbean style with marimba (doubling vibes) adding color, and a trombone entering briefly. On *Casino Royale*, Alpert adds strings, harpsichord, and a full brass section. He uses all these things with restraint. Just because you've got fifteen or twenty guys sitting around the studio doesn't mean they have to be used all the time. Alpert knows this, and when he does bring them in, one is surprised—and surprise is an essential element in all music.

Alpert's own playing is not particularly adventurous. But he does have a style, a sound, his own approach to music—



Herb Alpert: he creates music of considerable variety and charm.

it is flippant, even pleasantly arrogant, a soft staccato that is instantly recognizable.

It's nice to see victory go now and then to someone who deserves it. Alpert does. G.L.

CHAPIN BROTHERS: *Chapin Music!* Harry, Tom, and Steve Chapin, vocals and rhythm accompaniment. *When Do You Find Time to Breathe; Blood Water; Stars Tangled;* eleven more. Rock-Land Records Ⓢ RR 66, \$4.79; RRS 66, \$4.79.

The story of the Chapins is interesting. The three brothers, ages twenty-one, twenty-three, and twenty-five, have formed a group in which they sing, play, and write all the material. The father, evidently a long-time professional musician, is the drummer of his sons' group. All four Chapins have a say on the liner notes of this debut album, and each of them is articulate, particularly the proud father.


The Chapin Brothers are basically a folk group, with an up-dated Kingston Trio feeling, except that the youngest brother provides rock overtones.

Thus far, the Chapin Brothers' singing, playing, and writing is far from spectacular. But if their talent is somewhat fragile, their spirit is most appealing. Here's a family of warm, humorous, and intelligent people making a bid for some of the money. It's a pleasant bid, with no trace of malice. I hope they make it. M. A.

COUNTRY JOE AND THE FISH. Joe McDonald, Barry Melton, David Cohen, Bruce Barthol, and Chicken Hirsch, vocals and rhythm accompaniment. *Porpoise Mouth; Sad and Lonely Times; Love;* eight more. Vanguard Ⓢ VRS 9244, \$5.79; VSD 79244, \$5.79; Ⓢ VGX 9244, \$5.95.

Country Joe and the Fish are a rock group from the San Francisco area. To be sure, they're heavily into the Haight-Ashbury drug mystique, but they differ from most of their contemporaries in that they sell their religion with some creativity. Songwriter-leader Joe McDonald shows flashes of talent in songs such as *Flying High* and *Not So Sweet Martha Lorraine* (which concerns a ghoulish girl—a popular fantasy in rock culture). *Bass Strings*, one more shrouded little handbook on getting high, is moody and musically interesting. The blues-oriented group play their instruments well. Organist David Cohen, though no expert, at least plays more than one note at a time. Recorded in Berkeley, California, the album superimposes thoughtful sound effects in *Grace*.

Though the ensemble boasts some of the most unattractive personnel since Lon Chaney gave us the *Phantom of the Opera*, there is talent floating around in their mists. Tune in next year to see if they've reached stardom or pampered oblivion. M.A.

 **WALDO DE LOS RIOS:** *España Magnífica!* Orchestra, Waldo de los Rios, cond. United Artists Ⓢ UN 14512, \$5.79; UNS 15512, \$5.79.

It is unlikely that the admirers of Waldo de los Rios in the U.S.A. are quite legion, but I number myself among them. As a boy wonder of twenty-one, De los Rios taped a trio of LPs for Columbia a decade ago and one of them—"The Wonderful World of De los Rios" (WL 124)—still impresses me as perhaps the most original and stimulating light orchestral record ever released. Or perhaps not so light: there is on that disc an arrangement of *Lili Marlene* that captures the strident rise and fall of the Third Reich more shatteringly than any book. No longer a young *fenómeno*, De los Rios now operates out of Spain

Continued on page 100

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A Backward Romp Through The Carefree Twenties

THE PALM BEACH BAND BOYS: *Strike Again.* Roger Rigney, vocals; Billy Mure, arr. and cond. *The Object of My Affection; Wildflower; Mean to Me;* eight more. RCA Victor © LPM 3808, \$4.79; LSP 3808, \$4.79.

THE TRUE BLUES, Lew Davies, arr. *Little White Lies; Stumbling; Mame;* nine more. Project 3 © 5009, \$5.79; 5009 SD, \$5.79; ① PJC 5009, \$7.95.

BOB THIELE AND HIS NEW HAPPY TIMES ORCHESTRA: *Thoroughly Modern.* Jimmy McPartland and Max Kaminsky, trumpets; Urbie Green, trombone; Lou McGarity, trombone and violin; Pee Wee Russell, clarinet; Don Butterfield, tuba; Milt Hinton or George Duvivier, bass; others: Steve Allen and Teresa Brewer, vocals; Glen Osser and Tommy Goodman, arr. *Japanese Sandman; Charleston; Give Me Your Kisses;* nine more. ABC © 605, \$4.79; S 605, \$4.79.

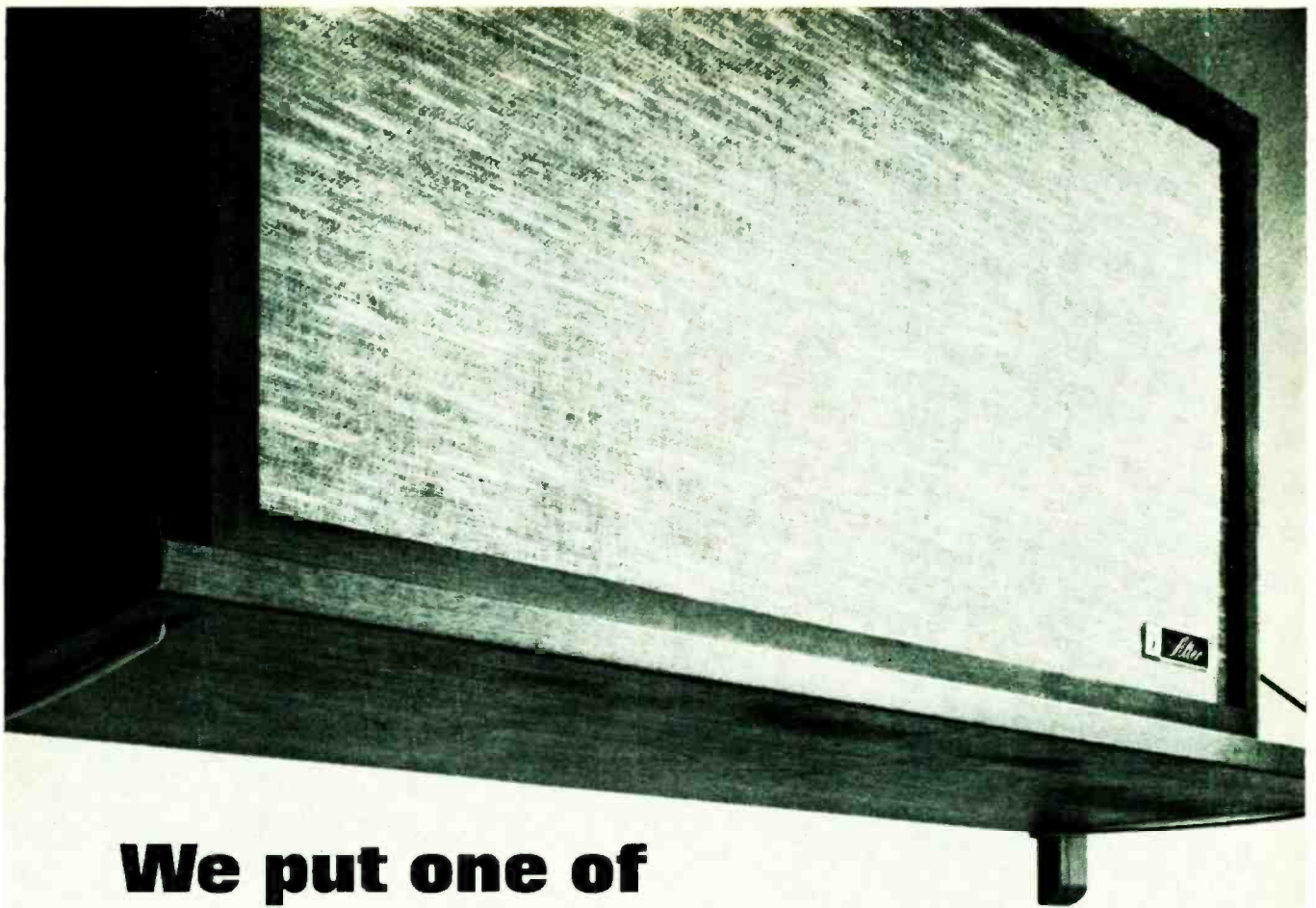
JIM KWESKIN: *Jump for Joy.* Ted Buttermann, cornet; Frank Chace, clarinet and bass saxophone; Kim Cusack, clarinet and tenor saxophone; Johnny Frigo, violin; Marty Gross, guitar and banjo; Truck Parham, bass; Wayne Jones, drums; Jim Kweskin, vocal, and guitar. *Melancholy Baby; Louisiana; I Can't Give You Anything But Love;* nine more. Vanguard © VRS 9243, \$5.79; VSD 79243, \$5.79; ① VGC 9243, \$7.95.

Who threw all that gasoline on the musical embers of the Twenties and Thirties? Was it *Winchester Cathedral*? Or *Thoroughly Modern Millie*? Whatever the cause, a strange set of confused and confusing views of those two decades' popular styles has suddenly flared up. A common factor on these discs is the uncertainty of their point of view. With the possible exception of the Palm Beach Band Boys, none of the perpetrators seems to be able to decide whether to resort to camp, to perceptive parody, or to honest reporting. The Palm Beach Band Boys, who stem straight out of *Winchester Cathedral* and the New Vaudeville Band, are at least consistent. They use some of the period musical hallmarks—the distant voice - through - megaphone crooner,

clipped wah-wah trumpets, whistling—over a contemporary beat to produce some casual, natural comedy in the context of a good-time atmosphere. The True Blues ("Traveling Dance Band with Outstanding Vocalists") also achieve good comedic effects when they go the full parody route. Their *Dancing with Tears in My Eyes* is the best dissection of the Sammy Kaye syndrome since Billy May created *The Wrong Idea* for "Swing and Sweat with Charlie Barnet." But there are other times when the Blues are simply ludicrous. And then again they appear to be playing fairly straight. Trying to adjust one's sights can make a listener nervous. One factor of special interest though, is the occasional use that arranger Lew Davies makes of a kazoo ensemble.

Bob Thiele's disc has an even more split—or shattered—personality. He leans on *Thoroughly Modern* for two numbers. The rest are vintage Twenties pieces but they have been rebottled in various ways. There are accurate reflections of Paul Whiteman on *Changes* (an excellent recapturing of the spirit of Whiteman's Bill Challis arrangement), *San*, and *Whispering*, and a strong trumpet version of *Sugar Blues* that wipes out most of the customary Clyde McCoy corn. But Steve Allen's crooner on *I'm Just a Vagabond Lover* misses the flavor of this idiom (the trombone solo that precedes Allen sounds more like the real thing), and bouncy *Betty Co-Ed* turns up with stiffening of the arteries. The strangest thing about this record is that Thiele has employed such musicians as Jimmy McPartland, Max Kaminsky, Pee Wee Russell, Lou McGarity, and Urbie Green and then placed them in situations that amount to anonymity.

The Jim Kweskin set splits in a different fashion. It is part straight hokum (Kweskin's singing), part excellent period dancing jazz by the Neo-Passé Jazz Band. This group, sparked by Marty Gross's guitar, Ted Buttermann's cornet, Frank Chace's clarinet and bass saxophone, and Johnny Frigo's violin, could have produced a beautifully legitimate report on the musical feeling and styles of the period if Kweskin were not constantly intruding with his enthusiastic but amateurish singing. J.S.W.



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Continued from page 97

rather than his native Argentina, but on the evidence of this album his brilliance has suffered no sea change. The arrangements all bear his unorthodox imprint and—in UA's resplendent engineering—they sweep the board in the field of hi-fi Hispania. In the simple and venerable *Los Cuatro muleros*, for instance, driving strings contend with percussion, mounting towards an explosive climax that makes this innocent folk ballad almost sinister. Again he employs strings—this time lean and forceful—to bring an exotic lyricism to *El Relicario*, customarily smothered in massed trumpets. A guttural guitar shapes the slow tragedy of *La Virgen de la Macarena*. If your aim is innocuous Iberian listening, don't buy this disc. With De los Rios, the name of the game is thinking. Recommended.

O.B.B.

PETER DUCHIN: Quiet Nights. Peter Duchin, piano; small orchestra. *Alfie*; *Lover Man*; *Quiet Nights of Quiet Stars*; nine more. Decca □ DL 4866, \$4.79; DL 74866, \$4.79; ⊕ ST 7-4866, \$7.95.

The musical taste of America's eastern aristocracy has always puzzled me. It is so unbelievably dull. For all the legend of cultivation surrounding the Kennedys, there is evidence that the late President's preferences in popular music were pretty corny, and I have a burning suspicion that Jackie Kennedy's are fully as square as his were. Nor are the Kennedys an exception. All of the long-standing wealthy seem to be that way. In New York City, Governor Rockefeller and his entourage always seem to be patronizing cafes and restaurants where the pianist is hopelessly tacky. Given the advantages of the kind of education that only a lot of money can buy, who do our eastern aristocrats hire when they need dance music? Woody Herman or Count Basie, who are capable of playing it at a high level when the occasion demands? Hell no. They get Meyer Davis or Lester Lanin, or one of their subsidiary orchestras, which are among the corniest this country has ever produced.

Lanin, Davis, and a certain group of cocktail pianists have made huge sums of money off the gullibility and musical stupidity of the rich. Carmen Cavallaro, who could play almost well when he wanted to, produced tinkly-winkly pap for them; Eddie Duchin was maybe the best of the breed, but he was still in that bag. So is his son, Peter, who inherited his father's position as darling of the socialites—only now it's darling of the jet set.

I think what they like about this kind of music is that it doesn't make you think, doesn't jolt you out of your soft-smiling complacency. It just lies there, eliciting no feelings, prodding no responses—bland background noise for those occasions when the mindless mind breaks down completely. This kind of music saves them from the embarrassment of the sudden and inadvertent silence.

Peter Duchin is even blander than his father. On the credit side of the ledger, I think he has more taste. But his time feeling is rigid—he plays, to paraphrase the late Sam Goldwyn, as stiff as Richard Mortis. And he insists on throwing in those eight-bar passages of time-dishonored low-note statements of the melody. Egad, what a dreary device.

Yet his chords are good, which is more than you can say for most pianists of his ilk. And every once in a while, he tosses in a nice voicing or a mildly challenging harmonic movement, as if he'd forgotten for a moment how uninspiring this music is meant to be—it is as if, indeed, he slips away every once in a while to a soundproof attic in his home and there, safe from the ears of those cornballs who support him in such high style, listens, in guilty and surreptitious pleasure, to a Bill Evans album.

G.L.

KATHY KEEGAN: Suddenly. Kathy Keegan, vocals; orchestra. Don Costa, arr. and cond. *Solitude*; *Take Care of My Heart*; *I've Got You Under My Skin*; seven more. ABC ⊕ 602, \$4.79; S 602, \$4.79.

This album could have been titled *Miss Right*. From the air-brushed liner photograph, British singer Kathy Keegan appears to be a cute-pretty girl with every hair and eyelash in place. From her polished singing style, it's probable that Miss Keegan's stage act is as smooth as glass. Her voice is light and wholesome, her vibrato properly flexible, her range a bit above average. Each song in the set is performed with due regard to building a dynamic arc. The material is sensibly programmed, from ballads to showy up-tempo songs. Don Costa's arrangement are suitably "sensitive."

All current vocal vogues are present in Miss Keegan's singing. Random words are overenunciated (in *Alfie*, "Without true love you JUST exist"). On quick, brassy songs, the voice is pushed out, representing the eyes-shut euphoria made fashionable by Barbra Streisand. André and Dory Previn's fine song, *You're Gonna Hear From Me*, is dutifully included, as is usually the case with this year's young hopefuls. An occasional sob or bitten-off breath is in evidence, according to the rule book.

In short, this album exudes polish and perfection. There are no snags, no little grabbing edges, no sparks that make you look up suddenly as you listen. And the moment the record's off the turntable, it's difficult to remember anything about it.

M. A.

LETTERMEN: Warm. The Lettermen, vocals; orchestra, Perry Botkin, Jr., cond. *Our Winter Love*; *Symphony for Susan*; *Warm*; eight more. Capitol ⊕ T 2633, \$4.79; ST 2633, \$4.79.

The discouraging thing about the popular music business is the astonishing amount of waste involved—wasted time, wasted



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vinyl, wasted lives, wasted energies, wasted intelligence, and above all wasted talent. The Lettermen are an example of wasted talent.

They sing very well. They're in tune, their blend is impeccable, their sound is a good one. But they sing dreadful material, such as *Symphony for Susan*, and usually to the accompaniment of crude arrangements, such as those by Perry Botkin, Jr. As a matter of fact, I've never heard an arrangement by this man that was anything but corny, and this album is no exception.

The album, including the liner notes, is pitched to the lowest common denominator of teen-age intelligence. G.L.

MIKE MELVOIN: *Between the Two*.

Mike Melvoin, piano and organ; Tommy Oliver or Ernie Freeman, arr. *Alabama Bound; Ruby Tuesday; That's Life*; nine more. Liberty © LRP 3503, \$4.79; LST 7503, \$4.79.

Here is the second Liberty album this year from Mike Melvoin, a vital and enterprising young pianist from California. His recording career doesn't make much sense, nor give much pleasure. In the first album, he was given a series of listless Top-40 tunes. This one is just as boring.

On one side Tommy Oliver has written competent but mechanical big band charts against which Melvoin plays piano. For the other side Ernie Freeman has contributed six unctuous "contemporary sound" arrangements to accompany Melvoin on organ. Because Oliver is the more colorful arranger, the piano side is the better of the two. Melvoin gets moving a little on his lovely original ballad *Come Home*. His other original, on the Freeman side, is an earthy tune in the *Watermelon Man* mold with the title *Dr. Green*—presumably an "in" reference to marijuana.

The most disappointing aspect of the project is that Melvoin sounds lost in it. His playing is so sparse and nonauthoritative that at times he needn't have been on the date at all. Is this misuse of an entertaining talent due to Liberty's poor artistic judgment, or has Melvoin decided that, in this era of headlong amateurism, mediocre work is the way to money? Either way, the logic is faulty and the results cold. M.A.

* **ROGER MILLER: *Walkin' in the Sunshine***. Roger Miller, vocals; unidentified orchestra. *You Didn't Have to Be So Nice; Our Little Love; The Riddle*; eight more. Smash © MGS 27092, \$4.98; SRS 67092, \$4.98; © SMC 67092, \$7.95.

Roger Miller is happily uncategorizable. His roots are country-and-western, but his clothes are ivy league and his haircut may be from Jay Sebring's (a far cry from the four-corner haircuts forever fashionable in Nashville). His accent is Oklahoma, but his lyrics break up hard-nosed New Yorkers and Cal Tech professors, as well as the Corn Belt. His melodies are catchy. His limber voice and whacky timing are all but inimitable. Miller breaks the rules and still comes up winners. The title song of this set

was recently a hit single.

Miller, who may be going through a creative dry spell, has included three non-originals. On Hank Williams' standard, *Hey Good Lookin'*, he turns the song's straight-four time inside out, adding a vocal calisthenic made famous in his solo. It's hilarious. On his sad ballad, *A Million Years or So*, Miller gives us a rare and moving moment of singing. *I'd Come Back to Me* includes some of the vocal calisthenics made famous in his earlier song *Dang Me*. Another original begins: "Pardon This Coffin, please step aside, pardon this coffin, my brother just died."

The material is inconsistent but, as always, there are gems that shouldn't be missed. M.A.

* **ANDRE PREVIN: *All Alone***. André Previn, piano. *Angel Eyes; You Are Too Beautiful; More Than You Know*; nine more. RCA Victor © LPM 3806, \$4.79; LSP 3806, \$4.79.

In this album, multidirectional André Previn pulls all his skills (composer, arranger, conductor, pianist) into one path, creating a program of ballads played by solo piano. Ordinarily, Previn's musical aims are more ambitious and showy than in this set. Consider his orchestrations for the film *Porgy and Bess*, his renowned jazz version of *My Fair Lady* with Shelly Manne, his many piano-and-orchestra albums. One cannot dismiss his virtuosity, even if one has questioned his depth.

For people like me, who have admired Previn's competence without being moved by it (with the notable exception of the love theme from his score for the film *Four Horsemen of the Apocalypse*), this album will be a special pleasure. For this is pensive Previn. It's the very modesty of the album's goal that makes it so warm and utterly successful. Previn has dropped his flick-of-the-wrist cleverness while maintaining the massive technique without which such an unaccompanied piano album could not be well made.

Perhaps the most impressive aspect of this quiet album is Previn's amazing sense of spontaneous arranging. If Leonard Feather's informative liner notes had not emphasized the fact that this work was unrehearsed, one would not believe it. "I guess the reason these improvisations sound fairly organized," Previn explains, "is that I've been an arranger all my professional life." Each song emerges as a dynamically built whole. The tempos are slow but the time patterns, like the keys, vary almost continually. *Dancing on the Ceiling* is begun in two keys at once (a favorite device of Previn's), the left hand in F and the right in D, later blending gracefully and satisfyingly into tonality. *I Got It Bad* lingers too long in the bass registers. The choice of material is lovely.

Aside from being a fine example of André Previn's talent, this is essential mood music, a perfect complement to fur rugs and fireplaces. Some like their Previn chilled. I like mine thawed out. M.A.



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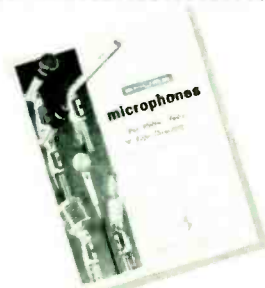
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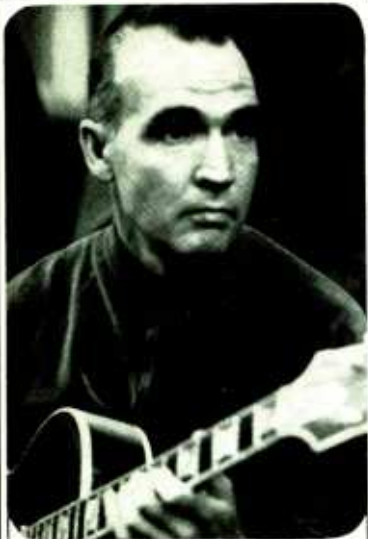
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JAZZ

ORNETTE COLEMAN: *The Empty Foxhole*. Ornette Coleman, alto saxophone, trumpet, and violin; Charlie Haden, bass; Ornette Denardo Coleman, drums. *Good Old Days; Sound Gravitation; Freeway Express*; three more. Blue Note © 4246. \$5.79; 84246, \$5.79.

Here we are, back at the basic Ornette Coleman question: who's kidding who? Coleman has survived the early charges that he couldn't really play his alto saxophone—there has been a vast improvement in his playing during recent years. Then he took up trumpet and violin amid more charges that he couldn't play these instruments very well, either. Since then his control of the trumpet has increased considerably, although his fiddle scratching still leaves much to be desired. Now he presents us with a record on which he plays all three instruments accompanied by Charlie Haden, one of his early bassists (and an exceptionally fine one) and, on drums, his ten-year-old son, Ornette Denardo Coleman. Young Denny proves to be an exceptionally capable drummer for a ten-year-old. By other standards, his performance is elementary. But the crucial point is that, so far as the final result of his father's efforts are concerned, this seems to make little difference.

So the questions rise again. Is Coleman really as subtle as some authorities would have us believe? Or is he just a natural, folk musician whose playing falls in quite well even with the abilities of a capable ten-year-old? This record does not resolve these questions. There is one outstanding piece—*The Empty Foxhole*—on which Coleman, Sr. plays trumpet extremely effectively and his son is assigned some basic, rhythmic drum crashes, while Haden walks a strong bass. The rest of the way, Ornette manages to carry things when he is playing saxophone. On violin, all he produces are strange hen scratchings. Meanwhile Denny manages to stay out of the way and Haden fills the backgrounds ably on bass.

This set could be used as evidence that 1) Coleman is as simplistic as some detractors would have him; 2) that his son has a touch of genius; 3) or that Coleman's talent is on such a level that it can encompass both the efforts of a ten-year-old and as highly sophisticated a musician as Haden. Take it any way, there's something for every point of view here. But no matter how you approach it, the performance on *The Empty Foxhole* is one that stays with you. J.S.W.

✻ **BILL EVANS: *At Town Hall, Vol. 1*.** Bill Evans, piano; Chuck Israels, bass; Arnold Wise, drums. Verve © V 8683, \$5.79; V 6-8683, \$5.79.

There was a time when pianist Bill

Evans was known primarily for his ballads—exquisite melancholy explorations of impressionism. Later, his playing became harder, stronger, and he seemed to lose interest in the more intensely lyrical aspect of his own work. This album strikes a perfect balance. Recorded during his 1966 concert at Town Hall (his first concert in New York, incredibly enough), the album hasn't got a weak track in it. Beautifully recorded by engineer Rudy Van Gelder, the disc accurately reproduces Evans' tone, which is surely the richest and most beautiful ever developed by a jazz pianist. Like Glenn Gould, Evans tends to work the lower end of the dynamic spectrum, so that a *forte* from him can sound like a triple *forte* from someone else; Van Gelder caught it all.

Evans has had a good deal of rhythm section trouble in the past. His drummers have too often been indefinite and floating. Of all the drummers he's had, Larry Bunker and Arnie Wise were perhaps the most appropriate. Here the drummer is Wise, and he was playing exceptionally well. He knows when to experiment with the accents, but he also knows when to pick up the sticks and smack one of them steadily and firmly on the ride cymbal. Evans' bass players have all been prone to play egotistical high-speed solos behind him rather than to lay down some good time (and this is Evans' own fault; he seems to like it that way). Chuck Israels was one of the worst offenders, but here, for once, he played time occasionally and played it well. In *Make Someone Happy* he and Wise both seem content to play time and make it swing. Evans' improvisation on the tune is marvelous—soaring, shot full of sunny laughter, yet at the same time thoughtful, inventive, and richly colored.

The album offers something a good many of Evans' admirers have wanted to hear: Evans *without* rhythm section. Put together as a sort of suite, four of his compositions are heard in an uninterrupted thirteen-minute track titled *In Memory of His Father*. Here Evans pulls off the difficult trick of being communicatively introspective.

Make Someone Happy and *In Memory of His Father* make up Side 2 of the album. The first side comprises three standards—*I Should Care*, *Spring Is Here*, and *Who Can I Turn To*. Evans previously recorded *Who Can I Turn To* in the Verve album "Trio 65"; the new version is far the better performance. *I Should Care* swings lightly and happily; *Spring Is Here* is full of longing and soft melancholy.

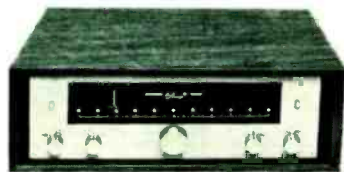
This is, I think, the best Bill Evans album on the market. G.L.

BILLIE HOLIDAY: *Greatest Hits*. Billie Holiday, vocals. *What a Little Moonlight Can Do; Billie's Blues; I Can't Get Started; When a Woman Loves a Man*; seven more. Columbia © CL 2666, \$4.79 (mono only).

This is a lovely, gorgeous, exciting record, full of the distinctive warmth and earthy vitality that poured out of Billie Holiday in those early years, 1935 to



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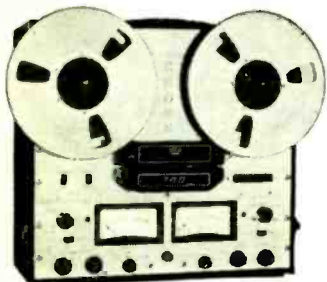
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1941, when she still sang with a sense of joy. Unfortunately Columbia has chosen to make it a mixture of recently reissued material and excerpts from the superb LP "Lady Day" (Columbia CL 637), which came out years ago. Six of the eleven selections (and why is Columbia cutting down to eleven tunes even on a reissue collection?) can also be found in the current three-disc sets "Golden Years" (Columbia C3L 21) and "Golden Years, Vol. 2" (C3L 40). A refurbishing and reissue of CL 637 in its entirety might have been more to the point.

Assuming that this is intended to be a sampler of Miss Holiday's work during these years (which can also serve as an introduction for those who are coming to her in this period for the first time), the lack of liner information is appalling. The liner copy is an excerpt from Timme Rosencrantz's book *Harlem on My Mind*: atmospheric and interesting, but providing no information about these records or the fact that Miss Holiday is accompanied by Lester Young, Johnny Hodges, Benny Goodman, Bunny Berigan, Ben Webster, and the fantastic array of sidemen who recorded with Teddy Wilson's studio groups. J.S.W.

* **JOHN LEE HOOKER: Live at Cafe Au Go Go.** John Lee Hooker, guitar and vocal; Muddy Waters, Sammy Lawhorn, and Luther Johnson, guitars; George Smith, harmonica; Otis Spann, piano; Mac Arnold, electric bass; Francis Clay, drums. *I'm Bad Like Jesse James: She's Long, She's Tall: When My First Wife Left Me*; five more. Bluesway © 6002. \$4.79; S 6002, \$4.79.

B. B. KING: Blues Is King. B. B. King, guitar and vocal; Kenneth Sands, trumpet; Bobby Forte, tenor saxophone; Duke Jethro, organ; Louis Satterfield, bass; Sonny Freeman, drums. *Waitin' on You: Gambler's Blues: Night Life*; seven more. Bluesway © 6001. \$4.79; S 6001, \$4.79.

JIMMY REED: The New Jimmy Reed Album. Jimmy Reed, guitar, harmonica, and vocal; Jimmy Reed, Jr. and Lefty Bates, guitars; Jimmy Gresham, bass; Al Duncan, drums. *Big Boss Man: I Wanna Know: Got Nowhere to Go*; nine more. Bluesway © 6004, \$4.79; S 6004, \$4.79.

OTIS SPANN: The Blues Is Where It's At. Otis Spann, piano and vocal; Muddy Waters, Sammy Lawhorn and Luther Johnson, guitars; George Smith, harmonica; Mac Arnold, electric bass; Francis Clay, drums. *Popcorn Man: Brand New House: Chicago Blues*; six more. Bluesway © 6003. \$4.79; S 6003, \$4.79.

Bluesway is a new label in the ABC spectrum (which until recently was ABC-Paramount). It is intended to be devoted to blues singers and its first four releases indicate that Bluesway really means business.

In John Lee Hooker and B. B. King, the label has two of the major figures in contemporary blues, while Otis Spann and Jimmy Reed, in their different ways, are vital talents in the field. Of

these first four releases, the most interesting are those by King and Hooker, who have almost totally opposite approaches to a blues performance.

Hooker, to me, is one of the most fascinating singers to turn up in blues at any period. His approach is disarmingly simple—often closer to talking than singing—yet it is the essence of subtlety and sophistication. Hooker's artistry is something like that of Japanese water colorists—it is, on the surface, extremely delicate and yet it has basic guts that put him out far ahead of most of his fellow practitioners in the blues idiom. Half singing, half talking, mulling, brooding, suddenly charging, biting, slicing, then rocking relaxedly, he tells stories with a poignancy that few other blues artists have been able to project. On this Bluesway disc he is heard in action at the Cafe Au Go Go in New York, backed by Muddy Waters' band. The conjunction is a triumph from every point of view, for Waters and his musicians relate totally to Hooker, and the background sound of the audience response is precisely what a Hooker performance needs to be complete. Hooker has made quite a number of good LPs, but I have never heard one that captures his personality and projects his style as consistently as this one.

B. B. King has also been recorded "live" which, as in Hooker's case, is the way he should be recorded. Even more than Hooker, the "live" recording is right for King, for he is a highly emotional performer. He is not a phony emoter who milks his audience as James Brown does—far from it. He comes before his audience, opens up and gives. His songs, his guitar playing, simply pour out of him in an overpowering way. He is a shouter, a belter. He is completely overt, using the very opposite of the close, insinuating manner of John Lee Hooker. He hits his listener head on and this recording has caught that communicative quality superbly.

Spann is Muddy Waters' pianist (and half-brother). He has Waters' band with him, the same group that backs Hooker, and although the effect of the recording is of a "live" performance, it was actually taped in a studio. The "liveness," as Stanley Dance reveals in his colorful annotation, is caused by the number of friends and drop-ins who attended the recording session and contributed their enthusiasm. The result is more disorderly than an actual club performance, but Spann is such a casual, offhand singer that this simply provides him with a suitable atmosphere. He is, however, more interesting as a pianist than as a singer, and it is when he is concentrating on piano that this set is at its best.

Jimmy Reed is a much more primitive blues stylist than the other three on this list. Insofar as lyrics, music, and approach are concerned, he exemplifies an elementary manner that, for one or two pieces, has a crude charm that could be affecting on a single disc but which becomes monotonous over the length of an LP side. J.S.W.

HUGH MASEKELA: The Emancipation of Hugh Masekela. Hugh Masekela, trumpet and vocals; Charlie Smalls, piano; John Cartwright, bass; Chuck Carter, drums; Big Black, congas. *Chisa; Why Are You Blowing My Mind?; Child of the Earth*; six more. Chisa © 101, \$3.98; 4101, \$4.98. Available from Chisa Records, 355 North Canon Drive, Beverly Hills, Calif.

Hugh Masekela, the young trumpeter from South Africa, is cooking up a musical stew made of many ingredients: African songs, original pop tunes in the manner of the Beatles, Burt Bacharach's building crescendos, Afro-Cuban rhythms, jazz, and Masekela's own edgy, sunshine-and-shadow personality all go into the mixture. It can be exciting and provocative music and it is becoming more consistently so as Masekela develops.

This record, however, does little more than suggest what Masekela is currently doing in person. Too much of the disc is given over to relatively brief snippets which, in other circumstances, Masekela might build with much greater effect than he has here. Still, some of the uniqueness of Masekela does come through—his bristling use of a full-toned trumpet, his hoarse, emotional chant-like singing in English or in African dialects, his personal, African-oriented concept of contemporary popular song, the force and joy that he can whip up on almost a moment's notice. The only long piece on the disc, *Felicidade*, suggests what Masekela and his group can do when they stretch out.

Unaccountably, Masekela's astoundingly propulsive pianist Charlie Smalls—an especially potent factor in the group's performances—is kept under wraps all through this set.

As an introduction to Masekela, this disc will serve for the moment. It scarcely does justice to his full range and power as a performer. J.S.W.

JAY McSHANN: McShann's Piano. Jay McShann, piano; Charlie Norris, guitar; Ralph Hamilton, Fender bass; Paul Gunther or Jesse Price, drums. *Vine Street Boogie; Confessin' the Blues; Moten Swings; The Man from Muskogee*; seven more. Capitol © 2645, \$4.79; ST 2645, \$4.79.

More than a quarter of a century has passed since Jay McShann came out of Kansas City with a band that was heralded as a follow-up to Count Basie but which, in perspective, has proved to be remembered primarily because Charlie Parker was in the saxophone section. Since then relatively little has been heard of McShann—on records or anywhere else. In recent years he has toured leading a combo, but on this disc he is presented as a piano soloist.

McShann knows the whole blues and barrelhouse field and he transmits this knowledge in an easy, casual way. Even when he moves into a driving groove, he conveys a sense of sure, magnificent power—no forcing, no straining. He sings a little, plays the celeste on occasion, touches on boogie woogie, blues, and gospel with no intent to dazzle or over-

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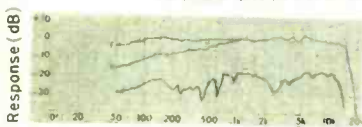
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power. It's a relaxed, natural presentation of some very pleasant music that is a consummate reflection of the musical milieu in which he has worked all his life. J.S.W.

WILLIE (THE LION) SMITH AND DON EWELL: Grand Piano. Willie (The Lion) Smith and Don Ewell, pianos. *I've Found a New Baby; A Porter's Love Song; Some of These Days; Keepin' Out of Mischief Now;* six more. Exclusive © 501, \$4.98; S 501, \$5.98. Available from Exclusive Records, 32 Orchard Park Drive, West Hill, Ontario, Canada.

"Grand Piano" is as much a description of the instruments The Lion and Don Ewell use on this disc as it is of their performances. These duets bubble with exuberance and joy. The mood is bright, light, and full of striding sounds with an informal ad lib quality underlined by The Lion's shouted or muttered directions.

Considering the impromptu nature of the recording and The Lion's advancing years, the two men play together remarkably well. The rapport is exceptionally free and easy, with Smith generally in command but occasionally sitting out completely or throwing in propulsive fills while Ewell takes off on his own. This kind of happy music is caught on records only rarely—although, come to think of it, it almost always happens when Ewell is in the studio. The recording, done in Toronto, is unusually good. J.S.W.

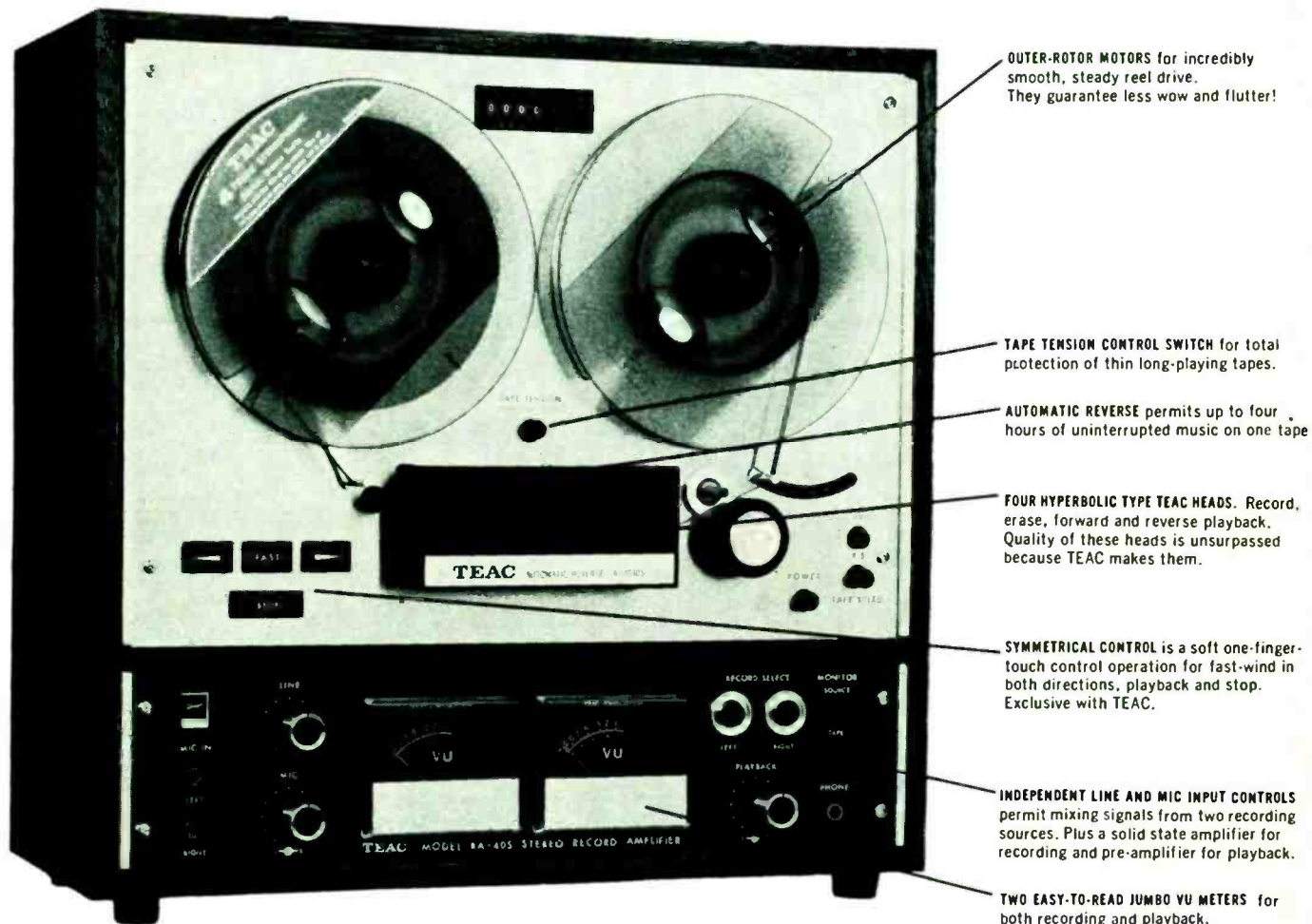
BIG MAMA THORNTON AND THE CHICAGO BLUES BAND. Willie Mae Thornton, vocal; Otis Spann, piano; James Cotton, harmonica; Clear Creek, guitar; Francis Clay, drums, guitar, and bass. *I'm Feeling All Right; Sometimes I Have a Heartache; Black Rat; Life Goes On;* six more. Arhoolie © 1032, \$4.98 (mono only).

I can't remember hearing a more completely realized blues collection than this. The combination of Big Mama Thornton and Muddy Waters' band ("Clear Creek" on guitar is a fairly obvious disguise for Waters) is musical dynamite.

Big Mama's is one of the great blues voices, a lusty blend of Bessie Smith and Big Joe Turner with a bit of the gospel-edged sincerity of Mahalia Jackson. She covers a wide spectrum, much wider than you would expect in a blues singer. She is joyous, boisterous, and bawdy but she also puts over songs that have a searing magnificence. Behind her, the Muddy Waters band boils as only it can. The core of this boiling is Otis Spann, who pulls astonishing riffs and runs and exclamatory phrases out of the keyboard, sounds of such tremendous vitality that they seem to have a life and logic of their own. Meanwhile, James Cotton's harmonica weaves subtle, insinuating patterns around Big Mama's voice. When the whole band comes together with her, the sounds are electrifying. The emotional power of their teamwork reaches a peak on *Gimme a Penny*, which is full of shadings, asides, and interweaving lines. J.S.W.

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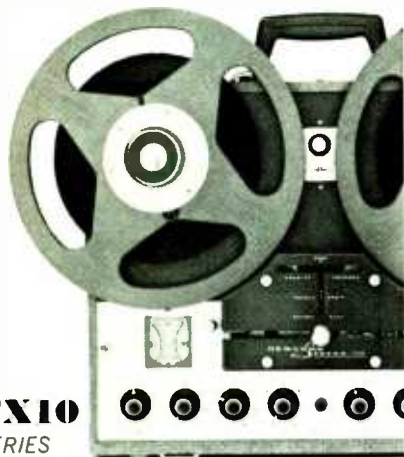
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FOLK

THE GUINNESS CHOIR: In Dublin's Fair City. The Guinness Choir of Dublin, Arthur Wilkinson, cond. Coral © 57490, \$4.79; S 757490, \$4.79.

In principle, I oppose choral treatment of traditional airs: simple tunes and lyrics smother beneath the harmonic elaborations beloved of choir masters. But the extraordinary purity of line that informs this recital places it in a class apart. Listening, one readily understands why the Guinness Choir of Dublin has covered itself with glory in international competitions. The singers do not impose themselves on their material; rather, a particular song shines through their voices, refracted only by the prism of their artistry. Thus, *The Flight of the Earls* rings out clarion-clear like the military anthem it is; the *Irish Washerwoman* trips swiftly and crisply and drolly in jig rhythm; a solo soprano limns the lonesome pathos of *The Last Rose of Summer*. Every arrangement is tasteful, musical, right. Arthur Wilkinson conducts with verve, the orchestra accompanies with commendable restraint, and the program is superb. O.B.B.

SHRI BEN HAYEEM: Song of Kama. A dramatic re-creation of the Kama Sutra of Vatsyayana performed by Shri Ben Hayeem. Festival © M 6701, \$5.98 (mono only).

I yield to no man in my devotion to pornography but, gee whillikers fellows, so much of it is boring. Like the Kama Sutra with its endless fatuous yak of *lingams* and *yonis*. The great Sir Richard Burton translated this pure chloroform in 1883 and until the recent literary emancipation it enjoyed a brisk under-the-counter success. Now you need only place this disc on your turntable to hear the counsels of the Indian sage Vatsyayana, dead and lost to lust these 1,600 years. Apprentice rakes will find some sound advice—e.g., "no" isn't always negative—but Vatsyayana will impress veteran lechers as more than a bit square. Shri Ben Hayeem recites—with appropriate gasps where indicated—zestfully. Drums, an occasional sitar, and a female voice repeating "yah-yah" form the musical backdrop. On the whole, an outstanding record for blind voyeurs. O.B.B.

THE LEPRECHAUNS: Irish Folk Songs. The Leprechauns, instrumentals and vocals. London International © TW 91415, \$3.79 (mono only).

If imitation is indeed the sincerest form of flattery, then these three Ulstermen extravagantly admire the Clancy Brothers and Tommy Makem. Thirteen of their fourteen songs are—in arrangement and presentation—indistinguishable from the same ballads as recorded by the Clancy group. The thing that invests this otherwise embarrassing disc with interest is that the Leprechauns are good. Not quite

as polished and ... cool as those they ape so slavishly, but good enough certainly to justify the hope that they will forsake the sterility of imitation and allow their considerable talents to flower in their own fashion. O.B.B.

IVAN PETROV: Songs of My Russia.

Ivan Petrov, bass: Russian folk instrument orchestra and Osipov Russian folk chorus, Vitaly Gnutov, cond. Melodiya/Angel R 40013, \$5.79; SR 40013, \$5.79.

To any American of normal curiosity, the U.S.S.R. is a dramatic and fascinating nation. Depending on your politics and/or your intelligence network, it ranks as the world's first or second power. Unlike the U.S.A., Russia is an old country. Although its astronauts grope for the moon, its historic roots entwine about long-dead Byzantium. One sound approach to this enigmatic, variegated culture is through music. It is, after all, a universal language and, via recordings, an accessible one. Here, your \$5.79 will bring you the dark, powerful voice of Ivan Petrov and ten exceptionally lovely ballads. Folk song follows no fashion. Unlike Socialist Realism or Formalism, it isn't in one year and out the next. It's timeless and it's true and it really refracts the population that produces it. Here, the refraction is all gentle Slavic grief. Masha, standing by the river, is scorned by her young man. A bell ringing monotonously resurrects the sad past. Setting out on a lonely road, the traveler longs only for eternal sleep. The abandoned lover dreams of wormwood. Even the ostensibly gay songs, such as *Ah Nastasya*, possess an underlying strain of melancholy. Petrov sings superbly, giving a separate brooding life to each ballad, and Angel has put a handsome gloss on the Soviet sound. In sum, a rare—if somewhat pensive—treat. O.B.B.

✿ **HERMANN PREY:** Famous German Folk Songs. Hermann Prey, vocals: Graunke Symphony Orchestra, Willi Mattes, cond. Angel © 36414, \$5.79; S 36414, \$5.79.

Among linguists a question sometimes arises as to whether or not the German language can lend itself to lyricism. German sentence structure tends, of course, to be cumbersome and nouns can be terrifyingly polysyllabic. But I for one would rest any case for the lyrical viability of German on the magnificent folk songs chosen by baritone Hermann Prey on this record. The Prey voice is deep and rich and—in any register—unfettered. Despite his opera/Lieder background, he addresses himself to these ballads as if he believes in them. No patronizing here and no bellowing—just superlative singing and incredibly lovely songs: *Muss i' donn, Im Wald und auf der Heide, Du, du, liegst mir in Herzen*, and others like them that convey the best of the German spirit. And how Prey sings them! O.B.B.



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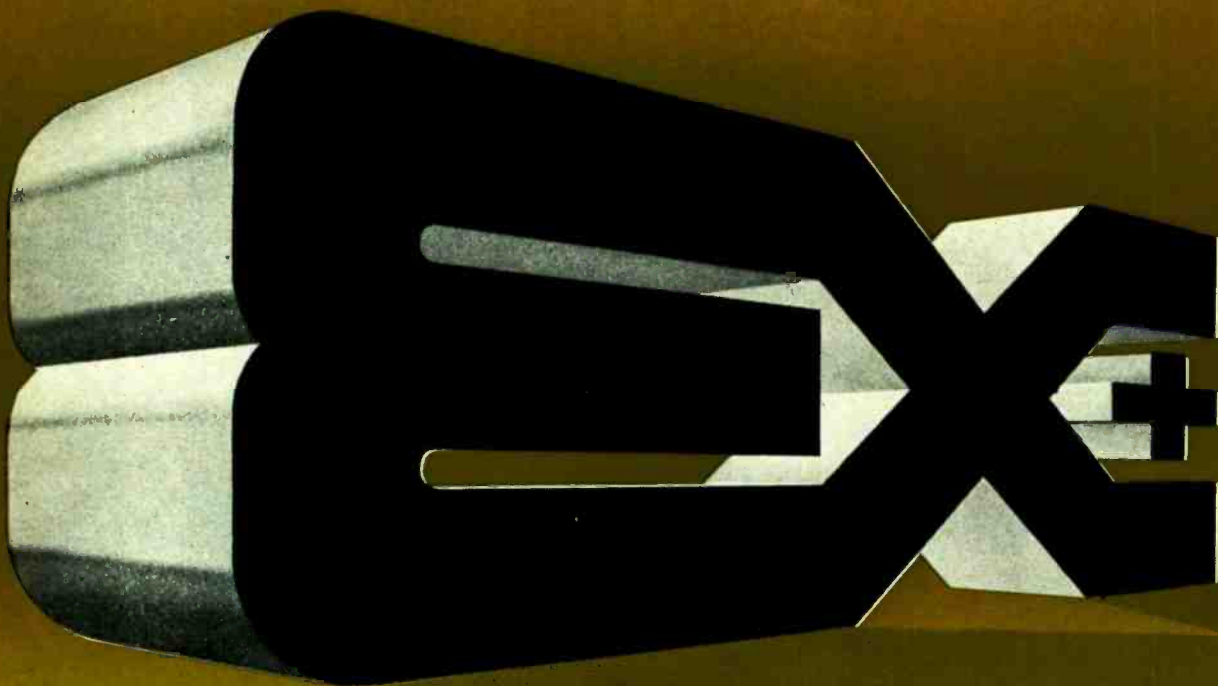
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THE TAPE DECK

BY R.D. DARRELL

RCA Reels Return. For a couple of years now a concomitant of RCA Victor's preoccupation with 8-track CARtridge tapes has been its near-neglect of open-reel production. But to prove that this was only a temporary state of affairs an imposing release of over thirty open reels inaugurates the new RCA Victor catalogue of 3¾-ips tapings. Except for one triple-play opera (the first tape edition of Donizetti's *Lucrezia Borgia*) and a couple of show "singles" (the Broadway-cast *I Do! I Do!* and the Lincoln Center production of *Annie Get Your Gun*), these are all double-play reels (i.e., containing the equivalent of two stereo discs) competitively list-priced at \$10.95 (Red Seal), \$9.95 (pops), and \$7.95 (Camden-label pops).

Happily, the visual attractions of the new box-cover designs, reel labels, and distinctive gold-colored plastic used for the reels themselves are not belied by the sonic attractions. Refinements in 3¾-ips tape-processing technology, plus the advantages provided by new tape-duplicating and research facilities, have resulted in the maintenance of impressively high standards. Even 7.5-ips Old Believers will be forced to admit the technical excellence demonstrated here—not least in signal-to-noise ratios as good as, and sometimes better than, the most quiet-surfaced higher-speed tapings.

My liveliest personal recommendation goes to the tape transfer (TR3 5003, 87 min.) of the two 1966 discs which captured so authentically the very "feel" as well as the actual music making of "An Evening at the Pops"—the famous first live recordings of Boston Pops Concerts in Symphony Hall. Fiedler and his players were at their best on the evenings of May 20 and 21, 1965; and the long present program ranges characteristically from a full-length piano concerto (Mendelssohn's No. 1, with soloist Susan Starr living up to her name), through *Fiddler on the Roof* and Cole Porter medleys, to symphonic *jeux d'esprit* on the Beatles' *And I Love Her* and *A Hard Day's Night*. But it's the breathtaking evocation of a whole ambience (including the presence of the enthusiastic yet well-behaved audience) as well as the superbly captured sonics that gives one such a potent sense of actual participation in the events.

The sole exception to RCA Victor's claim that none of these releases was previously represented in reel-tape format is another pair of Boston Pops/Fiedler programs (TR3 5006, 79 min.), devoted to the concert works of Gershwin, starring Earl Wild as piano soloist, and topped by the finest recorded performance I know of the Concerto in F. It's fascinating to A/B these new slow-

speed versions against the 7.5-ips tape editions of 1961-62—and to hear how well the new medium captures both the full frequency and notable wide dynamic ranges of the original recordings.

No less well transferred is the more recent, if sonically hardly more effective, recording of *Lucrezia Borgia* (TR3 8001, approx. 135 min., \$17.95). I suspect that a more spirited performance than is provided here by conductor Perlea, star Montserrat Caballé, and a no more than competent cast might considerably upgrade one's evaluation of Donizetti's music, but there is of course some appealingly beautiful vocalism in evidence. Less specialized opera fans will probably be more attracted to a shotgun anthology of "Great Moments from Grand Opera" (TR3 5005, 79 min.), a miscellany (especially devised for tape, I think) of twelve vocal and four orchestral-only excerpts from sixteen well-known works, performed by a wide variety of noted soloists and ensembles. This reel, however, reveals some technical flaws, though perhaps not those of the tape processing itself: a considerable number of the selections are disfigured by what seems to be built-in-the-master background noise or amplification hum.

Despite the existence of first-rate competitive tape versions, Artur Schnabel's first and second Brahms Piano Concertos, each complete on a single reel side (TR3 5001, 94 min.), is a sure best-seller—and a magnificent tribute to the ageless eloquence and authority of Rubinstein's pianism. Technically, the coupling of these two works is of special interest to audiophiles for its marked contrasts in engineering techniques and acoustical ambiances between the 1964 Symphony Hall Dynagroove recording of the Concerto No. 1, with the Bostonians under Leinsdorf, and the 1959 Manhattan Center non-Dynagroove recording of the Concerto No. 2, with the Symphony of the Air under Josef Krips. Each is mightily successful, but in quite different ways, and the effectiveness of the latter (which shows its age as little as Rubinstein does his) is not really damaged here by the apparent transposition, somewhere in the long chain of edition and duplication stages, of the original left and right channels.

All the new RCA Victor and Camden 3¾-ips tapes of pop materials I've heard so far have been first-rate technically, and at least four programs aroused my appreciative attention otherwise. I relished Harry's as well as enchantress Nana's contributions to the Greek "Evening with Belfonte/Mouskouri" (coupled with Harry's more mannered "In My Quiet Room" in TP3, 5002, 69 min.). Some of Peter Nero's most en-

gaging performances and some unusually interesting woodwind-ensemble accompaniments are included in "Up Close" (TR3 5014, 83 min., which also contains the more routine if highly virtuosic "On Tour" program of live recordings). Both "Glenn Yarbrough at the Hungry i" and the same singer's coupled program of Rod McKuen's songs and poems, "The Lonely Things" (TP3 5016, 66 min.), often have embarrassingly sentimental moments but the livelier interludes are consistently delightful. Finally, the "Giants of Jazz" anthology (TP3 5007, 55 min.)—which was prepared especially for this reel format, I believe—features the wide range of styles of such varied ensembles as those of J. J. Johnson, Earl Hines, Paul Desmond and Gerry Mulligan, Wild Bill Davis and Johnny Hodges, Sonny Rollins and Coleman Hawkins, and Charles Mingus.

Show Biz. RCA Victor's first 3¾-ips open-reel list will be ranked a smash hit by all Ethel Merman and Irving Berlin fans if only for its inclusion of the Lincoln Center *Annie Get Your Gun* production (TO3 1002, 52 min., \$7.95), in which Miss Merman is not only mightier than ever but is given notably spirited support and immensely big, authentically theatrical, Dynagroove recording. But admirers of Mary Martin and Robert Preston will be well advised to skip the embarrassment of hearing their idols struggle with the inanities of *I Do! I Do!* (TO3, 1003, 48 min., \$7.95).

And, turning back to the 7.5-ips repertory, I'm afraid that the charm of *Walking Happy* (Capitol ZO 2631, 49 min., \$8.98) is too tenuous to do justice to star Norman Wisdom's talents unless one has seen him on stage. But my wait for another show tape as relishable as last year's *Wait a Minim!* (London/Ampex LAN 85002, 49 min., \$8.95) has been rewarded by two near-masterpieces of the genre. One is Columbia's *Cabaret* (OQ 901, 55 min., \$9.95), which, despite my advance fears of merely milked-and-watered Brecht & Weill, proves to live up to all advance applause—as well as winning new laurels for the ageless Lotte Lenya and providing her with worthy co-stars, Joel Grey and Jack Gilford. The other is a complete surprise: the original Israeli production of *Fiddler on the Roof* (Columbia OQ 902, 48 min., \$9.95) which stars Schmuël Rudenski as Tevye. Fine as Jerry Bock's music is unanimously conceded to be, its magic is enhanced and its humor wryly sharpened when it is sung in Yiddish—a language which perhaps more than any other can make meanings intelligible even to those who don't understand a word of it.

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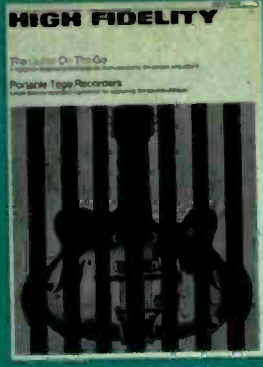
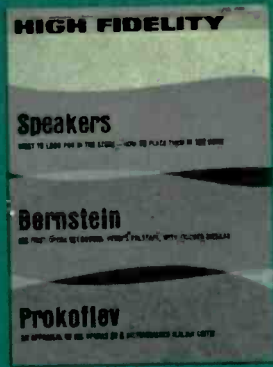
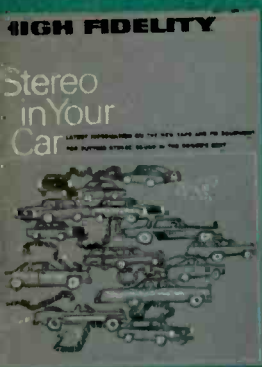
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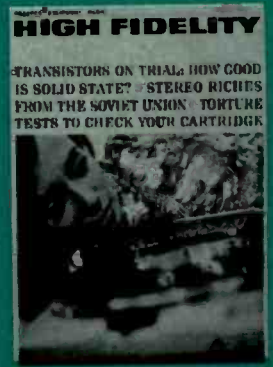
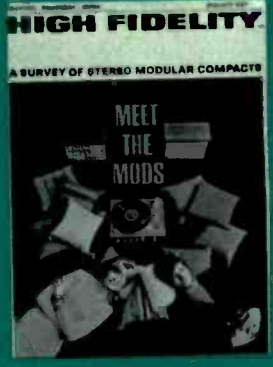
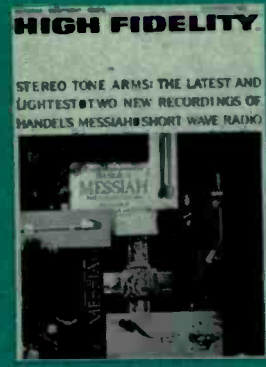
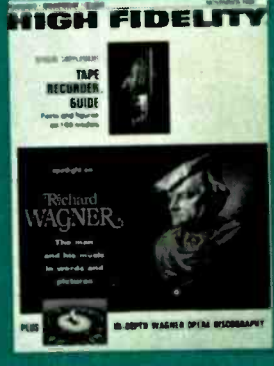
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