STEREO EQUIPMENT · RECORDS · MUSIC APRIL 1968 60¢

HIGH FIDELITY

ICD

WHO NEEDS SIX AMPLIFIERS?

Liszt: Turned-on Don Juan

FRANZ HAD FUN—
BUT WILL HIS RECORDINGS MAKE
THE BEST-SELLER LIST?

ıst come out
eo receiver
ess than $200.

'st as good as its counter-
her receivers. It has 2.2
le signal-to-noise ratio is
sher receivers, the 160-T
signals and make them
ations.
alled by Fisher's patented
utomatically switches be-
And FM-stereo separation
35 dB or greater).
om a Fisher receiver, the
ısistors, including 2 FET's
clusive Transist-O-Gard™
ut transistors from ever

er has a versatile control
controls (normally found
ɔment), a 3-way speaker
) and a loudness contour
ıd treble automatically at

ɔf the exclusives found on
nodels, has some unique

features of its own. Like Tune-O-Matic pushbutton tuning, which allows you to pretune your five favorite stations and switch to them instantly, at the touch of a button. This switching is accomplished electronically, and bears no relation to inaccurate mechanical pushbutton tuning. (Normal tuning across the FM dial is, of course, also provided.)

And, as we've said, the most unusual feature of all is the price, $199.95.

There may be some raised eyebrows among the more conservative Fisher owners, on account of the low price of our new receiver.

But think of the thousands of happy new Fisher owners.

Mail this coupon for your free copy of The Fisher Handbook 1968. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

Fisher Radio Corporation
11-35 45th Road, Long Island City, N.Y. 11101

Name_____

Address_____

City_____ State_____ Zip_____

0104681

*U.S. Patent Number 3290443. Overseas and Canadian residents please write to Fisher Radio International, Inc., Long Island City, N.Y. 11101.

Fisher has ju
with a ster
that sells for le

Thirty years ago, Fisher built high-cost, high-quality music systems for a small, closely knit group of music lovers and engineers.

And although the group has grown in number through the years, it has remained basically the same: a group of music lovers who demand the finest audio equipment available, regardless of price.

But times have changed. Practically everyone drives a car. Most people have telephones. Why shouldn't everyone own a Fisher?

So, though we realize that a few diehard Fisher owners from the old days will view it with alarm, we're introducing the Fisher 160-T, priced at $199.95.

The 160-T FM-stereo receiver, though slightly less powerful and a bit smaller than other Fisher receivers (it measures 15¼" x 3⅛" x 11¼" deep), is every inch a Fisher.

Its amplifier section has 36 watts music power (IHF)—enough to drive a pair of good bookshelf speaker systems at full volume without distortion. Harmonic distortion is very low: 0.5%. And the power bandwidth is broad: 25-25,000 Hz.

The tuner section is j
part in higher-priced Fis
microvolt sensitivity, whi
60 dB or better. Like all F
will pull in weak, distant
sound like strong, local st

Stereo stations are sigr
Stereo Beacon*, which a
tween stereo and mono.
is all anyone could want

As you might expect fr
160-T employs silicon trar
and 3 IC's. And Fisher's ex
circuit protects the outp
overloading.

The new Fisher receiv
panel, with Baxandall tone
only in more costly equi
selector (main-off-remote
switch that boosts bass a
low listening levels.

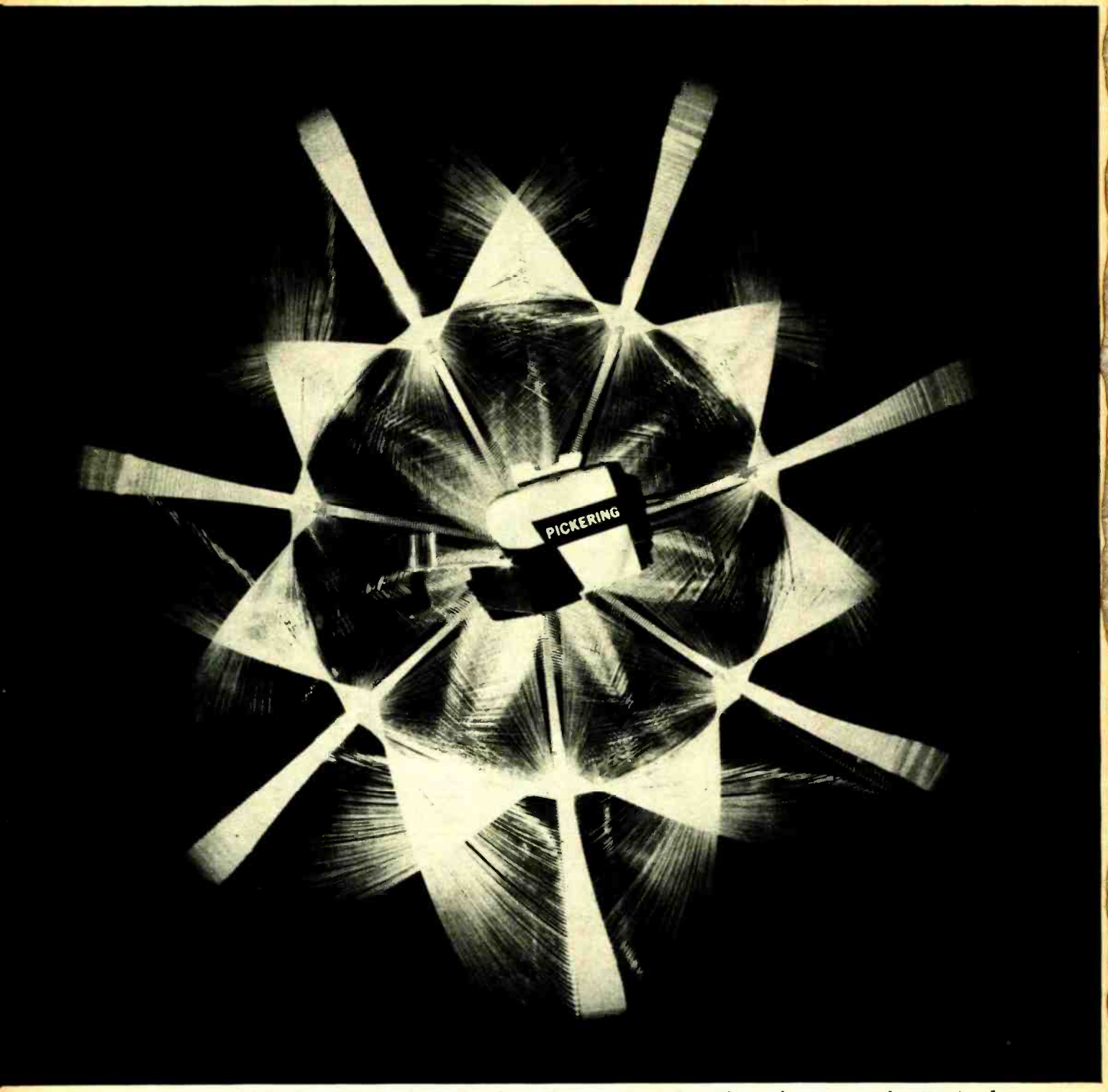
The 160-T, with most
Fisher's more expensive

CIRCLE 31 ON READER-SERVICE CARD

Nothing is sacred anymore.

The Fisher 160-T

The X factor in the new Pickering XV-15.



The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).[SM]

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

[SM] Dynamic Coupling Factor and DCF are service marks of Pickering & Co.

CIRCLE 41 ON READER-SERVICE CARD

HIGH FIDELITY VOL. 18 NO. 4 APRIL 1968

MUSIC AND MUSICIANS

AUDIO AND VIDEO

RECORDINGS

Published at Great Barrington, Mass. 01230 by Billboard Publications, Inc. Second-class postage paid at Great Barrington and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa and for payment of postage in cash. High Fidelity/Musical America Edition is published monthly. Subscription in the U.S.A. and its Possessions, $12; elsewhere, $13. Subscription including Concert Artist Directory published in December, $17, in the U.S.A. and its Possessions; elsewhere, $18. Regular issues $1.00 a copy. National and other editions published monthly. Subscription in the U.S.A. and its Possessions, $7; elsewhere, $8. Regular issues 60¢ a copy. Indexed in the Reader's Guide to Periodical Literature. **Change of address notices and undelivered copies (Form 3579) should be addressed to High Fidelity, Subscription Department, 2160 Patterson Street, Cincinnati, Ohio 45214. Please state both old and new addresses when requesting a change.**

Coming Next Month In

HIGH FIDELITY

HOW TO PLAY PROFESSIONAL TRICKS WITH YOUR TAPE RECORDER

The differences between home taping and professional recording sessions have less to do with the quality of the equipment than with the knowledge of some simple techniques. For example, the "equalizers" that studio consoles contain for adding "presence" are probably built right into your audio system without your even realizing it. It's no trouble at all to invent your own sounds or effects, or to convert your bathroom into an echo chamber. For details on these and other tricks, see our May issue.

HAS COLOR TV REACHED THE HIGH FIDELITY THRESHOLD?

While today's color television sets are certainly superior to those of three or four years ago, there exist far better TV receivers than those usually found in either the home or in the retail stores. Television now stands where high fidelity stood twenty years ago. Next month we will take a look at the realities and the potential of the video scene.

AMERICA'S GREATEST COMPOSER?

Can a well-to-do businessman's son, an Ivy Leaguer, and a onetime modestly talented youth find himself at middle age holding the banner of the avant-garde and being acclaimed —by the young, no less—as America's most important composer? That is just what has happened to Elliott Carter.

HOW TO BE A MUSIC CRITIC

It takes a forked tongue to be able to get into both cheeks, but that is how this sardonic article must have been written. Of course, it could not possibly refer to *our* music critics.

Cover design by:
Henrietta Condak

ROLAND GELATT
Editor and Associate Publisher

LEONARD MARCUS
Managing Editor

JOAN GRIFFITHS
Senior Editor

NORMAN EISENBERG
Audio-Video Editor

PETER G. DAVIS
Music Editor

SHIRLEY FLEMING
Editor
Musical America Section

ROY LINDSTROM
Art Director

RUTH W. DUNTON
Production Editor

R. D. DARRELL
ALFRED FRANKENSTEIN
BERNARD JACOBSON
GENE LEES
CONRAD L. OSBORNE
Contributing Editors

CLAIRE N. EDDINGS
Director of Advertising Sales

MILTON GORBULEW
Circulation Director

WARREN B. SYER
Publisher

ADVERTISING

Main Office: Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300

New York: 165 W. 46th St., New York, N. Y. 10036. Telephone: 212-757-2800. Seymour Resnick, Carl Yanowitz

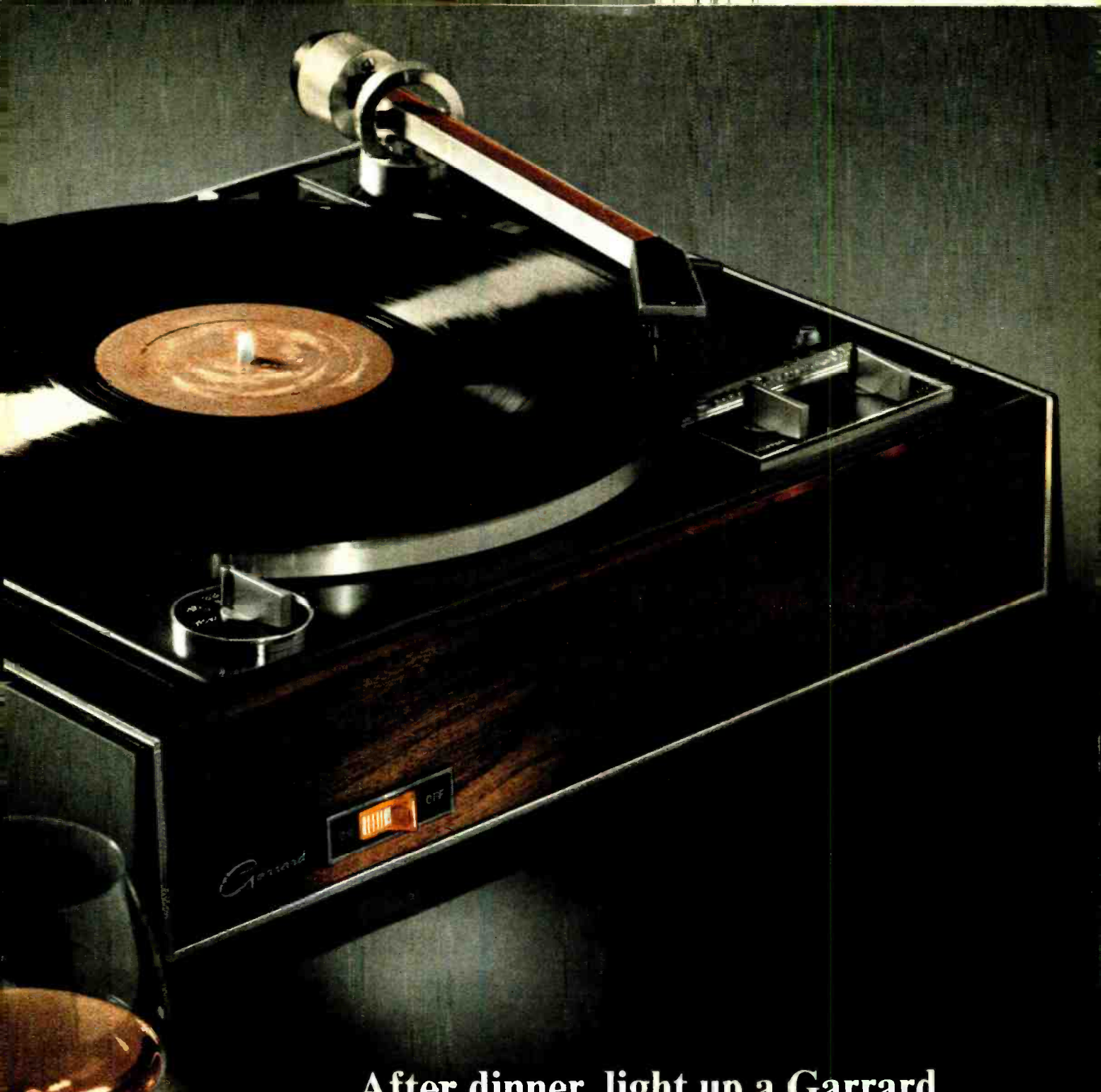
Chicago: Billboard Publications, Inc., 188 W. Randolph St., Chicago, Ill. 60601. Telephone: 312-236-9818. Classified Adv. Dept.: same address. Richard Wilson, Allan Nolan

Los Angeles: Billboard Publications, Inc., 9000 Sunset Blvd., Suite 710, Los Angeles, Calif. 90069. Telephone: 213-273-1555. William Wardlow, Andrew Spanberger

Nashville: Billboard Publications, Inc., Baker Building, Room 710, 110 21st Avenue S., Nashville, Tenn. 37203. Telephone: 615-244-1836. Robert Kendall

London: 7 Welbeck St., London W.1. Telephone: Hunter 5971. Andre de Vekey

Tokyo: Japan Trade Service, Ltd., 2-1-408, 3-Chome Otsuka, Bunkyo-ku, Tokyo, Japan. Telephone: 944-0805. Kanji Suzuki



After dinner, light up a Garrard

You snap the illuminated switch of your Garrard Power-Matic Base, sit back and relax. You've put a demanding record on the turntable, but you haven't the slightest apprehension about what you're going to hear. You know that the Garrard SL 95 will track any cartridge to bring out everything the recording contains.

The perfectly balanced ultra-low mass tonearm, the precision stylus force setting and the anti-skating compensation insure it. The oversized turntable is matched to Garrard's synchronous motor to give you absolutely constant record speed, unwavering pitch. The sophisticated, yet simple controls permit you to cue and pause, safely and accurately. Now the music comes to a crescendo that you know would be beyond the capacity of lesser units to track—and your confidence in the Garrard is justified once again. The sound comes clear, pure, whole, in all its original integrity. It's a thrill that only a true lover of good sound can experience. Garrard is made for that listener.

The SL 95 at $129.50 less base and cartridge, is one of four in Garrard's new Synchro-Lab Series™ of automatic turntables priced from $59.50. Other Garrard models from $37.50. Optional Power-Matic Base is $15.95.

For complimentary Comparator Guide describing all the new Garrard models, write Garrard, Dept. AD-5, Westbury, N.Y. 11590.

Garrard®
World's Finest

LETTERS

Appointment in South America

SIR:
With regard to Conrad L. Osborne's review of Odyssey's excerpts from *Tristan* with Melchior, Traubel, and Janssen [February 1968]: the recording date of "*O König.*" as shown by the original matrix card now in the files of Columbia Records, was April 14, 1942. At those same April sessions Melchior made the *Rienzi* aria, two sides of the *Tristan* Act III conducted by Leinsdorf, and two excerpts from *Otello*. The rest of the *Tristan* had to be recorded later in South America owing to a musicians' strike in the United States.

A.F.R. Lawrence
New York, N.Y.

Happy Error

SIR:
I was very pleased by the flattering review of the album I recorded with Leontyne Price "Right as the Rain" [February 1968]. The only quibble I have with Morgan Ames is that within her critique she made one informational mistake—which, as it turns out, was the most flattering remark of all. I quote: "Miss Price is sweetest and most moving on Rodgers and Hart's little heard *It's Good To Have You Near Again. . . .*"

The song has been little heard all right, but it was written by my wife Dory and myself. What a marvelous case of mistaken identity! We couldn't have been made happier by Miss Ames: thank you.

André Previn
Houston, Texas

Give the Facts, Please

SIR:
I don't wish to name any names, but as a hi-fi nut since 1939 and owner of about fifteen different tape recorders since 1959, I would like to make a few suggestions to tape recorder manufacturers concerning their advertising.

1) Tape recorder advertising should state clearly the head configuration. Too often the copy does not explain that the machine being advertised has a combination record/playback head instead of separate record and playback heads. With the former there is no monitoring off the tape, a convenience which any serious recordist wants.

2) A tape recorder—in terms of a layman's understanding—has playback power amplifiers, and the rms wattage output per channel should be spelled out and not combined.

3) A tape deck does not have power amplifiers—*but* if it has two record preamps and two playback preamps, the advertising copy should so state. More important it should be made clear if there are only two preamps, used for both record and playback.

4) If there are gain controls for the separate playback preamps this should also be stated.

5) The frequency response at all speeds should be indicated together with accurate figures of the db drop-off at low and high ends at each speed.

6) Sound-on-sound and sound-with-sound and echo effects should be explained as possible by changing hookup or by the use of switches.

In sum, too much advertising of tape recorders misleads readers in that it does not tell them what a machine *cannot* do. Granted one would not expect a manufacturer to "tell all." But as I read current advertising, I am forced to conclude that if specific features are not mentioned, then these machines do not include them.

Here's to more detailed advertising copy!

James H. Harger
Annandale, N.J.

Sidelight

SIR:
Thank you for reviewing my new album "Mirrors" in your February 1968 issue. I would like to point out, however, that there is an error in the personnel listing: the bass player should have been Bob Haggart and the drummer Bob Rosengarden only. Since they contributed so much to this trio performance, I feel that I should set the record straight.

Dick Hyman
Montclair, N.J.

In Memoriam

SIR:
As you announced in your February issue, Nathan Broder, the American musicologist, editor, and regular contributor to numerous music periodicals (including HIGH FIDELITY) died in New York, December 16, 1967. Signifying their high regard for Broder, several organizations have made contributions in his memory to the Music Division of the Research Library of the Performing Arts (The New York Public Library at Lincoln Center). The Library hereby announces the establishment of the Nathan Broder Fund, which will be used to purchase significant acquisitions in Broder's memory. Organizations or individuals who wish to contribute to the Fund may send checks payable to The New York Public Library.

Frank C. Campbell
Chief, Music Division
The New York Public Library
111 Amsterdam Avenue
New York, N.Y. 10023

Continued on page 8

The First All-Label, No-Obligation Discount Record Service to Offer All These Advantages

BIG DISCOUNTS!
Always at least 33⅓% ...in some cases up to 75%!

PAY AFTER YOU PLAY!
Charge all your purchases ...an exclusive Records Unlimited feature!

UNLIMITED SELECTION!
Any record on any label available in the U.S.!

NO MINIMUM PURCHASE REQUIRED!
Order only the records you want...when you want them!

Plus a unique extra bonus...
SELECT ANY RECORD OF YOUR CHOICE—FREE

if you join now and agree to pay the modest *lifetime* enrollment fee

Now...a record-buying service that has all the advantages you've been looking for — Records Unlimited! It gives you big discounts on *all* records, *all* labels — *with no minimum purchase required*. And you can buy *on credit* with at-home shopping convenience! What's more, you get your first record *free* for joining right now!

No other service, club or method of buying records offers all this *without obligation of any kind!*

No obligations — No limitations

If you buy records regularly — 5, 7 or 12 a year — you probably like to make your selections from a variety of labels. And you don't want the commitment to buy a specified number of records. What you *do* want are the most generous discounts that can be offered... *and* the convenience of charging your purchases.

You get *all* these advantages *only* with Records Unlimited!

Discounts up to 75%

As a member, *you have no obligation to buy any records*. But every record you *do* buy will have a discount of at least 33⅓% off the manufacturers' suggested list price (see the chart).

You can choose *any* 12" long-playing record of *any* label available in the United States. In some cases we are able to offer discounts up to 75%! And remember, Records Unlimited is the only all-label service that lets you charge your records!

Free Buying Guides

You will learn about these special savings regularly through your *free* copies of the Records Unlimited buying guide, which will carry listings of new releases and best-selling hit records. You can take advantage of the *super* discounts, or order *any* record you want at our regular *low* discount prices (plus a small mailing and handling charge). All records, of course, are brand-new and guaranteed to be in perfect playing condition.

First Record Free

Your first record is *free*, if you join and agree to pay the modest $2.50 *lifetime* enrollment fee. And you can select your free record *now* — stereo or mono — from the best-selling records shown on this page, or you can pick any other record currently available in the U.S.

Send No Money

Just fill out and mail the coupon. We'll send the *free* record of your choice promptly. You'll also receive a copy of the current Records Unlimited buying guide, listing hundreds of records available to members at special discount prices, along with a $2.50 invoice for your *lifetime* enrollment. Mail the coupon today!

BIG DISCOUNTS ON ALL LABELS

See for Yourself!

Manufacturers' Suggested List Prices*	RECORDS UNLIMITED
$1.79 through $1.98	$1.19
2.49 through 2.78	1.60
3.49 through 3.78	2.33
3.79 through 3.98	2.43
4.79 through 4.98	2.98
5.79 through 5.98	3.68
6.79 through 6.98	4.37

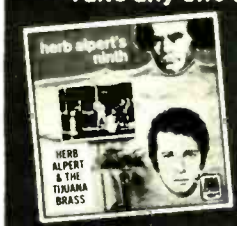
Special-Price Records Each Month!

Leading Labels ..... $.95 • $1.19 • $1.60
(Originally sold for up to $4.79*)

*In some areas, records may be purchased at below manufacturers' suggested list prices.

records unlimited
Harmony, Indiana

CHOOSE A RECORD FREE—NOW!
Take any one of these hit albums — or any other record you want!



6066

95069 †

5787

6062 †

6258 †

6157

95118 †

6103

†*Available in stereo only*

Records Unlimited
Box 500, Harmony, Indiana 47853

Please enroll me as a member of Records Unlimited and send me this record — free:

Catalog No. .....

Title .....

Label .....

Send this record in:
☐ Stereo ☐ Monaural

Also send me a copy of the current Records Unlimited buying guide and bill me just $2.50 for *lifetime* enrollment. I understand that enrollment includes no obligation to purchase any records at any time, but I can make the purchases I wish at Records Unlimited discount prices and charge them to my account.

☐ Check here if you're enclosing $2.50 check or money order for *lifetime* enrollment. As an extra bonus, we'll also send you, free, a handsome, brass-finished browser record rack in addition to your buying guide and free record.

Name .....

Address .....

City .....

State ..... Zip Code .....

605-8/S3

RU-72/S68

CIRCLE 46 ON READER-SERVICE CARD

LETTERS

Continued from page 6

Come Off It, Mr. Lewenthal

SIR:

Despite many interesting observations, Raymond Lewenthal's review of the Veritas "Masters of the Piano" series [January 1968] was an opportunity missed. Surely with his experience, the author could have told us more about the *distinctive* qualities of the great pianists he discusses. And what were the features that distinguished the piano artistry of Hofmann from, say, Rachmaninoff?

I find Mr. Lewenthal's defensive tone altogether superfluous: the interpretative art of Hofmann requires as little apology as Landowska's personal approach to the music of Bach or Mozart. It is virtually impossible, in any case, to convert the small number of nitpickers that exist in any age.

Ronald C. Miao
Berkeley, Calif.

Uncool

SIR:

I read Harris Goldsmith's review of the Boston Symphony's new recording of Beethoven's Seventh Symphony in the December 1967 issue, and after listening to it myself, I must disagree with the statement: "It's an okay approach if you like Beethoven cool." This is far from the cool, lifeless, dirgelike performance that is usually given Beethoven's Seventh. I have heard several versions, and this is one of the best yet.

Mr. Goldsmith should realize that Erich Leinsdorf is a very capable and excellent interpreter of Beethoven. In fact, his performance of the Ninth Symphony at Tanglewood in 1966 was hailed as the greatest since Toscanini. And I was there to see and hear this spellbinding performance.

Jeffrey Bubar
Northampton, Mass.

The Halls of Ivey

SIR:

As one of the composers on Folkways' new disc of electronic music, I feel impelled to correct a couple of errors made by Alfred Frankenstein in his review of the recording [January 1968]. The most serious one is his assumption that all the pieces on the record come from the University of Toronto Electronic Music Studio. A careful look at the record, to say nothing of a reading of the accompanying booklet of notes, will show that the title, "University of Toronto Composers," applies to only one side of the record.

The other side is simply more electronic music, in some cases by composers with no connection whatever with Toronto. As for myself, I studied elec-

Continued on page 10

KENWOOD's 2-Year Warranty on Both Parts and Labor

...proof of the sound approach to quality

Superior skills and advanced technology give KENWOOD an edge in quality control that pays off in years of dependable listening pleasure for you . . . the customer.

Performance reports from dealers all over the country reflect the reliability they have come to accept as characteristically KENWOOD. You can put your confidence in KENWOOD . . . we do . . . and we back it up in writing.

Visit your nearest KENWOOD franchised dealer and ask him for a demonstration of five outstanding receivers, multi-channel stereo amplifier and the new KA-2000, 40 watt stereo amplifier. Compare the value of KENWOOD with much higher-priced receivers on the market, and join the audiophiles everywhere who are choosing KENWOOD for . . .

TK-40 Solid State AM/FM Stereo Receiver $189.95

the sound approach to quality

KENWOOD

3700 South Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, New York 11377

Exclusive Canadian Distributor — Perfect Mfg. & Supplies Corp. Ltd., Montreal 9, Canada

CIRCLE 29 ON READER-SERVICE CARD

Continued from page 8

tronic music at Toronto under Schaeffer and LeCaine, and feel much indebted to them and to the present director of the studio, Gustav Ciamaga. But my composition on the record, *Pinball* (entirely derived from pinball machine sounds), was made not at Toronto but at the Electronic Music Studio at Brandeis University. This is clearly stated in the record booklet, which even has a plainly labeled photograph of me working in the Brandeis studio.

It seems uncalled for, then, to say that "the University of Toronto ought to know better," as though the record as a whole were an official university production. This recording, by the way, is also available in stereo as well as in the mono version reviewed by Mr. Frankenstein.

Jean Eichelberger Ivey
New Paltz, N.Y.

Record Companies, Awake!

SIR:
I would like to endorse enthusiastically the article by Frank Cooper "The Disreputable Romantics" [January 1968]. As a collector for over thirty years, I now possess more than 3,000 LPs and 1,000 tapes. I am about collected out!

We have had a surfeit of obscure baroque composers and most recently of contemporary composers, most of whom bore me. But I am very interested in the forgotten nineteenth-century repertoire, only a part of which was covered by Mr. Cooper. May we be offered some of these treasures before long—or my record-buying days are over.

Andrew W. Underhill, Jr.
Bellport, N.Y.

Market and Research

SIR:
Great artists are always amazed at the cupidity and gall of the entrepreneur in the market place, even when they are willing to accept their services. But I am sure that Josef Hofmann would not be pleased to learn what Veritas Records did to his 1938 recital in Curtis (then Casimir) Hall. Perhaps even now it is not too late to set the record straight.

I was present at the recital, leaning over the record lathe as the instantaneous disc spun its hairlike cuttings, watching the needle, anxiously trying to anticipate the sudden *fortes* that came from the concert hall, and, what was worse, trying to find a place to change discs when overlong applause threw timings off. But every note was engraved on the discs, which now rest in the vault at Curtis Institute of Music.

I do not know where or how Veritas made their copies, but their reproduction sounds like a copy of a copy of a copy. They evidently made no attempt to use filters or even the correct needle to reproduce the full range of the originals, which, I can assure you, sound immeasurably better than the hash reproduced by Veritas.

We placed the microphone at the edge of the stage, but because of Curtis Hall's limited performing area, the microphone placement was, to be sure, hardly an optimum arrangement. It was not concealed, as the jacket notes state, and Hofmann was perfectly aware of its presence. In view of Hofmann's interest in mechanics and inventing things, it would be hard to believe that his keen mind was not interested in recording also.

To add insult to injury, Veritas would have one believe that this disc represents the full recital. It is not. Besides the pieces included on this record, Hofmann also played Beethoven's *Waldstein* Sonata, six movements from the *Kreisleriana* of Schumann, and a Scriabin Etude. The Hofmann *Berceuse* which Veritas gratuitously tacked on at the end was not even part of the recital but recorded by the pianist to be used as a theme for the Curtis Radio Broadcasts.

Aye, Veritas!

Gordon M. Mapes
Princeton, N.J.

May He Always Flourish

SIR:
Just a small factual correction, if you please. In his review of my recording of the Bach Trio Sonatas on the pedal harp-

Continued on page 12

HOW TO BUY ALL YOUR RECORDS AT LESS THAN DISCOUNT STORE PRICES!

—and save up to 55% on every record you want... never be disappointed because a record's out of stock!

BEST OF ALL, BUY ONLY WHAT YOU WANT!

This new way to build your record library with only those artists and selections you want, is a service of The Citadel Record Club! You take your choice from more than 30,000 record albums . . . any record album in print now, or that will ever become available! **You get fast service** and the records you want are guaranteed factory-fresh, most are sealed in plastic. There are no exceptions—hard-to-find imports, the latest "pop" records, Original Cast Albums, country and western, rock and roll, classical, opera. Why, it's just like having the world's largest discount record store in your own home!

WHAT IS YOUR PLEASURE? Hear a song you like on the radio . . . just send us the name, the artist and the album it's taken from, and we'll get it for you! Read an ad in a magazine or newspaper . . . no fuss, send us the ad and we'll do the rest! If the record is available, you can own it for less than discount store prices. How little can it cost you?

A record album with a "list" price of $4.79 or $4.98, usually sells in discount stores for $3.69 . . . but your price from Citadel is just $3.09. Not just a limited choice of records, but every record album now in print! Never an extra charge for finding a difficult one . . . a single price no matter what record you want!

SUPER BARGAINS, TOO, WHICH COST AS LITTLE AS 99¢! Because of the huge volume (far larger than an ordinary record store!) Citadel is often invited to make "special purchases" from distributors and even manufacturers. Sometimes these include best-selling records, for even the biggest run short of cash. We pass these bargains on to our members and **you save when we save!** In fact, when your FREE membership kit arrives, you'll get a whole catalog of the latest "Super Bargains"!

YOUR FREE KIT ALSO INCLUDES THE FAMED "SCHWANN CATALOG"—30,000 LONG-PLAY RECORDS LISTED FOR EASY REFERENCE! Every record in print tells you the artist, the list price, the label. You also get the confidential Citadel price list so you know instantly how much you save. This is the same book you've seen your local record store use . . . and it is the "bible" of the record industry. It's yours **FREE** with membership!

DID YOU EVER WANT TO VOTE FOR YOUR FAVORITE ARTIST . . . HELP GET AN AWARD FOR A BELOVED RECORDING? The Citadel Record Club, in cooperation with The Longines Symphonette Society, has been selected to help nominate and select the recordings and artist to receive the GOLD MEDAL AWARDS of merit. This is the only group of awards granted as the direct result of record-buying consumers' own preference. To make certain that you are completely familiar with the nominations, you will be sent the particular record to play and to evaluate without obligation to buy. And, since once a record is played Citadel will not resell it, you can own the record (if you wish) for a tiny fraction of the list price! Now your voice can be heard—your wants recognized—your favorite recording artists rewarded!

CITADEL MEMBERS GET A FREE SUBSCRIPTION TO "INSIDE MUSIC." THE NEWSLETTER THAT TAKES YOU BEHIND THE SCENES OF THE RECORDING INDUSTRY! AND A FREE SUBSCRIPTION TO THE "CITADEL RECORD" GUIDE! Your "Inside Music" newsletters keep you posted on GOLD MEDAL awards, tell you what's going on in the industry, help you to pick-out the best recordings. Each issue commends a recording for brilliance, performance, artist . . . and tells you when you'll receive your "GOLD MEDAL AWARD" ballot and selection. In addition, you get the **CITADEL RECORD MAGAZINE** . . . it is chock full of interesting information about records, also lists the current best sellers in every category for your convenience. Both publications are FREE to members of The Citadel Record Club!

NEW "LIFETIME" MEMBERS GET A SPECIAL BARGAIN!
If you act now to reserve your LIFETIME membership, you get this complete kit:
1. The Schwann Catalog—more than 300 pages, listing 30,000 record albums!
2. Your SUPER BARGAIN catalog plus the current SALES BULLETIN.
3. Your FREE Subscription to "Inside Music" newsletter!
4. Your FREE Subscription to **THE CITADEL MAGAZINE!**
5. Your FREE membership card, confidential price list and order forms!

But here is an extra bonus that starts you saving with your very first purchase. WE'LL SEND YOU, FREE, A SPECIAL CERTIFICATE WORTH $1.00 TOWARDS YOUR FIRST PURCHASE! That's right—you use this certificate **just like cash** as part payment for any record you want to own. It doesn't matter how much the Citadel Record Club price is . . . you could select a record album selling for 99¢ . . . or $2.29 . . . or $3.09 . . . or $3.49! Just take $1.00 off the low members price (and, we'll send you 1¢ in change if you select a 99¢ record album!).

SEND NO MONEY NOW—LOOK OVER YOUR MEMBERSHIP KIT FIRST—FIGURE OUT FOR YOURSELF HOW MUCH YOU CAN SAVE IN JUST ONE YEAR AS A LIFETIME MEMBER OF THE CITAOEL RECORD CLUB! We'll bill you later for the LIFETIME membership fee of just $5 (remember, that's a one-time enrollment fee, that entitles you to all the membership privileges for the rest of your life. It is really a family membership, for you help every relative save on every record purchase!). If you are not delighted with your membership kit, simply send it back and tell us to cancel your membership. No obligation, no hard feelings, no quibbles. We feel sure that you will become a LIFETIME MEMBER—for you could save the entire cost in your first order, which makes it like a FREE lifetime membership!

ACT TODAY TO GET YOUR $1.00 FREE CERTIFICATE! Simply mail the card or coupon right now. There is no obligation to buy any records, just the opportunity to save up to 55% on every record you want!

MAIL COUPON TODAY

THE CITADEL RECORD CLUB
SYMPHONETTE SQUARE • LARCHMONT, N. Y. 10538

Enroll me for a LIFETIME MEMBERSHIP and send the $1.00 FREE certificate plus the complete membership kit. I am entitled to all the privileges and benefits as described in the ad. Bill me later for $5.00, which covers my enrollment for the rest of my life! I understand I am not obligated to buy any records. I order only those I want.

For better service, please check one!
☐ I usually buy HI-FIDELITY records. ☐ I usually buy STEREO records.

☐ Mr.
☐ Mrs. _____
☐ Miss
Address _____

City _____ State _____ Zip _____

☐ GET FREE "DISC WHISK" RECORD CLEANING BRUSH that cleans both sides of a record at the same time! Enclose your full $5.00 lifetime membership fee now. Money back if you're not delighted. Same kit and $1.00 Gift Certificate. 775-008

CIRCLE 11 ON READER-SERVICE CARD

LETTERS

Continued from page 10

sichord [January 1968]. Bernard Jacobson points out that I decline my own suggestion (in the liner notes) to add a cadential flourish near the end of the first movement of Sonata No. 4.

The cadential flourish is there, added to the pause at the end of the first movement. Follow with a score and you'll see it at once. If—without a score—you're not particularly conscious of it, then that's as it should be. It matches. The few notes added are of about the length of the flourishes Bach wrote out—for example, the *Fiddle* Fugue for organ in D minor.

E. Power Biggs
Cambridge, Mass.

A Rose Is a Rose Is a Rose

SIR:

It is a little embarrassing to have to quibble over a small detail in your report on the AR amplifier ["Equipment Reports," February 1968]—particularly in view of the very favorable nature of the report. This detail, however, may mislead the casual reader to a conclusion that the amplifier did not meet its specification for distortion. Our reputation for conservative, reliable product specifications is important to us, and because of this I believe the matter should be set straight.

I refer to the harmonic distortion figures given in the "Lab Test Data" table on page 72. A figure of 0.8% is shown for maximum distortion over the range from 20 Hz to 20 kHz at 60 watts output. AR's guaranteed maximum is 0.5% over this range.

What should be clarified is the fact that your measurement was made at 60 watts per channel into 8-ohm loads, while our power rating for the amplifier is 50 watts per channel into 8-ohm loads (or 60 watts per channel into 4-ohm loads). In other words, this test was performed at a power level 20% higher than AR's published specifications.

I am confident that a retest at our published power rating would produce a maximum distortion figure substantially less than the one shown.

Roy F. Allison
Vice President,
Acoustic Research, Inc.
Cambridge, Mass.

Mr. Allison is right of course, but our report did state that the AR amplifier ". . . was tested . . . putting out 10 watts more than its rated power—and it either met or exceeded its specifications." This was for 60 watts output into an 8-ohm load. For the record, however, at 50 watts into an 8-ohm load, the amplifier produced no more than 0.4% harmonic distortion from 20 Hz to 20,000 Hz which, again, confirms the manufacturer's specification with room to spare. Whether you regard this unit as a 60-watt per channel amplifier, or as a 50-watt per channel amplifier, it is, to repeat our original verdict, a truly excellent amplifier.

FIVE MILLION DOLLARS WORTH OF CHEVROLETS!

1400 BRAND-NEW CARS! 400 CORVETTE STING RAY CONVERTIBLES! 400 CAMARO "HUGGER" CONVERTIBLES! 200 IMPALA SPORT COUPES! 200 CHEVELLE MALIBU SPORT COUPES! 200 CHEVY II NOVA COUPES!

All with 8-cylinder engines, automatic transmission, power steering, push-button radio, white walls!

PLUS 100,000 2-record "BROADWAY MELODIES" Record Albums to runner-up winners!

"I REMEMBER RADIO... ...do you?"

Now laugh your way down memory lane... with wonderful old-time radio!

COMEDY! • DRAMA! • SPORTS! • HISTORY!

WHAT A GRAND AND GLORIOUS TIME YOU'LL HAVE as these great, golden memories thrill you again and again! Actual broadcasts just as you heard them.

Do you remember Senator Claghorn, Titus Moody and all the uproarious goings-on in Allen's Alley? Do you remember how you split your sides laughing when Amos 'n Andy got on the telephone? Remember Fibber McGee and that famous overflowing closet? Remember how Baby Snooks (Fancy Brice) drove her Daddy wild? Vas you dere, Sharlie? as Baron Munchausen (Jack Pearl) would say—and he's here too! All the magnificent humor, the breath-taking adventures, the nostalgic music of the old-time radio years . . . wrapped up for the first and only time in this historic Treasury.

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

With all the magic of time turning back . . . this great Treasury brings you the Duke of Windsor renouncing his throne for the "woman I love" . . . the famous emotion-packed account of the Hindenburg disaster . . . Neville Chamberlain declaring war on Germany . . . Arthur Godfrey's long-remembered account of FDR's funeral . . . Harry Truman giving the first news of the atomic bomb on that fatal day in 1945.

You're at the ringside with the famous "long count" at the Dempsey-Tunney fight! You're in the stands screaming as Whirlaway wins the most famous and exciting Kentucky Derby! You're crouched over your crystal set for radio's first variety show.

ALL YOURS

for family fun!—this amazing parade of more than 80 original broadcasts from old-time radio.

- The Shadow
- The Easy Aces
- Bing Crosby
- Fred Allen
- Allen's Alley
- Bob Hope
- Jack Benny and Mary Livingston
- Jack Armstrong, All American Boy
- Baby Snooks
- The Lone Ranger
- Sgt. Preston and His Dog King
- Terry and The Pirates
- Mary Noble, Back Stage Wife
- The Romance of Helen Trent
- Lorenzo Jones
- Just Plain Bill
- Mary Margaret McBride with guest, Alben Barkley
- The Dempsey-Tunney Long Count, with announcer Graham McNamee
- Whirlaway wins The Kentucky Derby, with announcer Clem McCarthy
- The First Election returns broadcast by radio
- President Calvin Coolidge Presents Charles Lindbergh to Congress
- Billy Sunday fights against the repeal of prohibition
- Old-time commercials
- PLUS the most exciting and significant sports and news broadcasts in radio history!
- Special: A full-length ARCH OBOLER terror-tale produced in the old-time manner especially for this exclusive Longines Symphonette release!

YOU RISK NOTHING when you send the card or coupon and receive by return mail this great Treasury! More than 80 priceless excerpts—over three hours of nostalgia and delight! And you can return the Treasury, owe nothing, and KEEP the great Bonus Album we also send you!

But we hardly can begin to describe the entire big 6-record Treasury with its magnificent feast of Golden Memories . . . great music, great singers, great dramatic shows, great moments that never will happen again . . . 30 or more years of the world's greatest entertainment . . . yours FREE for 10 days!

JUST MAIL THE POSTAGE PAID CARD OR COUPON. Send no money. We'll RUSH the big Treasury of Golden Memories and the great Bonus Album. Then get ready for the most unusual, fascinating, entertaining listening in years!

FREE! RECORD ALBUM

20 OF RADIO'S FAMOUS THEME SONGS you'll greet with delighted recognition! Call in your friends for a grand guessing game—but they'll have to be older than the TV generation!

TAKE THIS FREE RECORD ALBUM JUST FOR VISITING THE GOLDEN YEARS OF RADIO! Keep it—even if you return the Six-record Treasury!

6 purest vinyl records worth up to $29.70 in fine stores

ONLY $5 A MONTH

OR JUST $14.98

Special enhanced Stereo Edition just $1.80 extra!

MAIL CARD OR COUPON TODAY

The Longines Symphonette® Society

SYMPHONETTE SQUARE • LARCHMONT, N. Y. 10538

YES, send my FREE BONUS RECORD ALBUM along with the six-record Treasury, GOLDEN MEMORIES OF RADIO. I may return the Treasury within 10 days and owe nothing, or send just $5 a month until $14.98 (plus modest postage and handling) is paid. I keep my FREE bonus record album, **Radio's Famous Theme Songs**, no matter what I decide.

CHECK ONE: ☐ High Fidelity ☐ Stereo—electronically enhanced (just $1.80 more)

☐ Mr.
☐ Mrs.
☐ Miss

Address _____

City _____ State _____ Zip _____

01 02

01990-015

☐ NO—Do not send FREE record, but let me know if I have won. I have copied number from card bound in this magazine.

Number _____

© C.S., Inc. (Please print carefully)

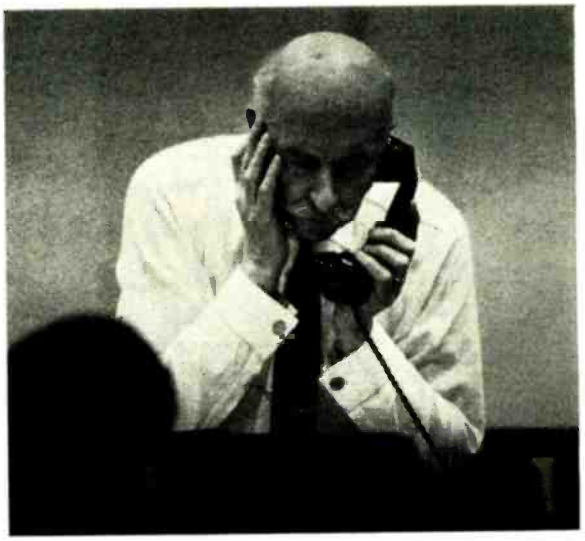
How sweepstakes works: The Longines Symphonette® has reserved the described gifts for holders of lucky numbers, selected by electronic computers under the direction of the D. L. Blair Corporation. Each Lucky Number entry submitted by an adult 21 years or older will be checked against the official list of winning numbers. Employees of The Longines Symphonette® and its affiliates, or persons less than 21 years of age, shall not be eligible. Your entry must list the official lucky number, and must be checked YES or NO. Entries must be received by December 31, 1968. This sweepstakes is subject to all Federal, State and Local regulations. Prize winner will be notified by mail. If you send a self-addressed stamped envelope, a representative list of prize winners will be sent to you. Unless you return your Lucky Number, you will be giving up your chance to win a valuable FREE prize. Winning Lucky Numbers must be returned before prizes can be awarded.

CIRCLE 35 ON READER-SERVICE CARD

NOTES

FROM OUR CORRESPONDENTS

Carlo Maria Giulini



Sir Adrian Boult

Daniel Barenboim

Spring Season For EMI's Merry Maestros

LONDON

IT WAS QUITE LIKE OLD times having the New Philharmonia in the EMI recording studio for a Beethoven symphony; and furthermore, the man in charge was Carlo Maria Giulini, after Klemperer the most stalwart of Philharmonia conductors. As it happens, this recording of the *Pastoral* (done in three sessions just before a concert performance at the Royal Festival Hall) was Giulini's first appearance before the microphones in a Beethoven symphony—in the old Philharmonia days it was always Klemperer's prerogative to have first crack at Beethoven.

Naturally, on such an occasion, it was inevitable that the name of the older conductor kept cropping up. Bob Gooch, the engineer, confirmed for me the famous story of Klemperer's starting to record the third movement of the same symphony, the Peasant's Merrymaking. After a few moments of heavy-footed peasant dancing, Walter Legge rang the maestro from his managerial seat. Wasn't the tempo a little slow, he wondered? One identical thought in a hundred minds. Klemperer's answer was ponderously firm. "You will get used to it." Conductor and orchestra continued on their way, but Klemperer had not forgotten. After another few minutes it was he who picked up the telephone to speak to the recording manager. "Walter," he asked in his creaking voice, "have you got used to it yet?"

At that same Klemperer session the first cello is said to have pointed out at some length what efforts his department had gone to *Continued on page 18*

When Stanton engineers get together, they draw the line.

The frequency response curve of the new Stanton 681 Calibration Standard is virtually a straight line from 10-20,000 Hz.

That's a guarantee.

In addition, channel separation must be 35 dB or greater at 1,000 Hz. Output must be 0.8 mv/cm/sec minimum.

If a 681 doesn't match these specifications when first tested, it's meticulously adjusted until it does.

Each 681 includes hand-entered specifications that verify that your 681 matches the original laboratory standard in every respect.

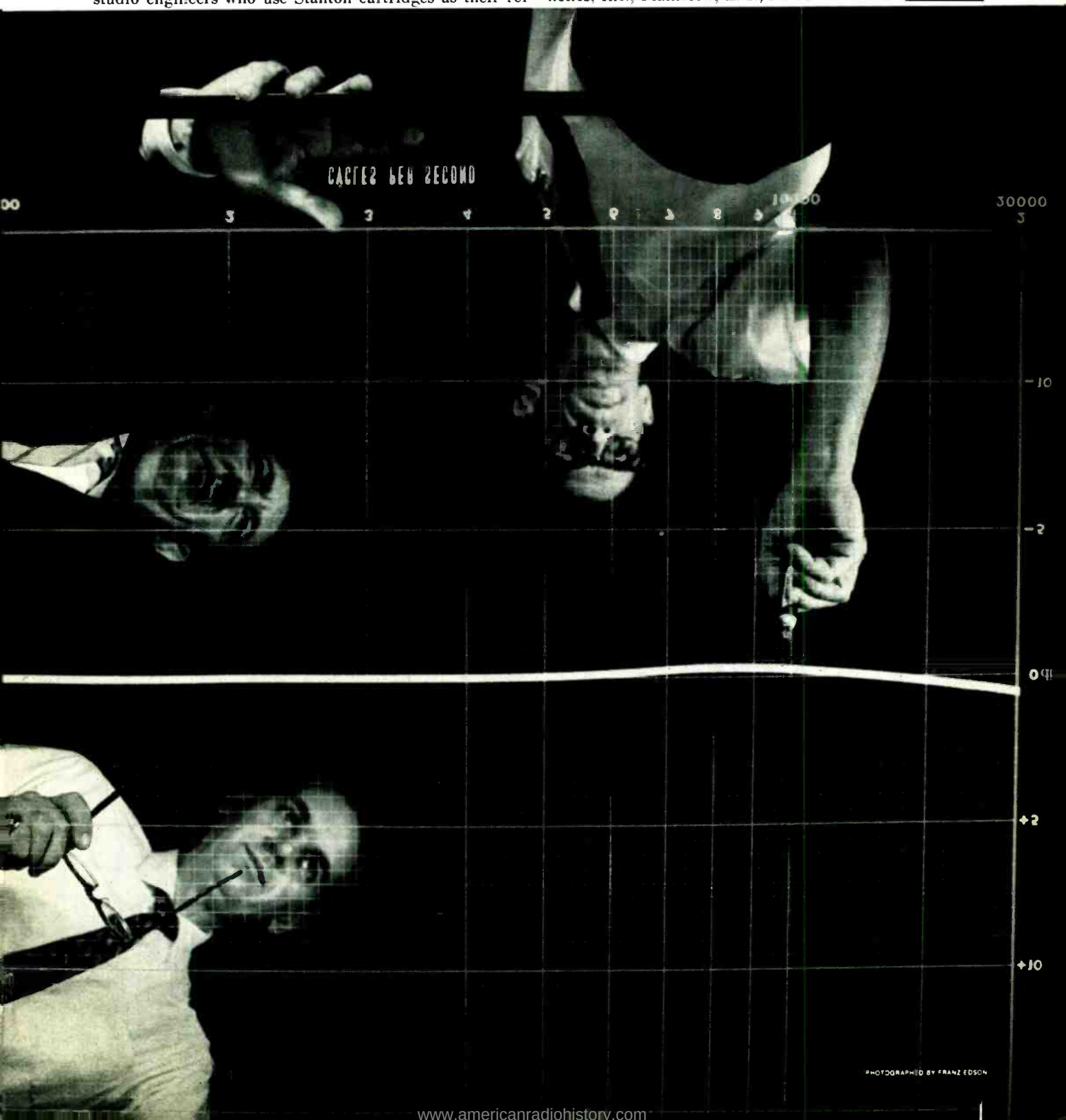
Nothing less would meet the needs of the professional studio engineers who use Stanton cartridges as their reference to approve test pressings. They must hear exactly what has been cut into the grooves. No more. No less.

But you don't have to be a professional to hear the difference a Stanton 681 Calibration Standard will make, especially with the "Longhair" brush which provides the clean grooves so essential for clear reproduction. The improvement in performance is immediately audible, even to the unpracticed ear.

The 681 is completely new, from its slim-line configuration to the incredibly low-mass moving system. The 681A with conical stylus is $55.00, the 681EE with elliptical stylus, $60.00.

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

STANTON



Continued from page 16

get their playing microscopically in time —"the first time in history," he claimed. Devastatingly, Klemperer was unimpressed: "English history," he croaked.

No such tales to report of the Giulini session, conscientious and thorough but the very opposite of labored. Not since Walter Legge's days had I been to a Giulini session, and I noted at once how much more voluble he now is with the players. During a mid-session break first flutist Gareth Morris came to him to discuss the big flute solo in the slow movement, and with them was the new concertmaster, Carlos Villa, from the Argentine, his red shirt and blue tie making him look even younger than usual. To Morris' remarks about problems of balance between woodwind and strings at that point, Villa explained the trials of his first violin colleague when in a flat key they climbed high out of reach of open strings. Giulini came in with some shrewd comments about relative pitch, and bewailed the trying experiences he has sometimes had in Rome or Florence, where the A is pitched so high that "you don't know which tonality you are in."

Differing Tactics. The day before, in EMI's same Abbey Road Studio, Daniel Barenboim had been recording Mozart's Fortieth Symphony with the English Chamber Orchestra. Barenboim may be young, he may be new to conducting, but he has a flair for thinking and expressing himself with decisiveness. In deciding on a really fast tempo for the first movement, he had firmly in mind Mozart's marking *"Allegro molto,"* rare enough on its own but obviously meaning something special when coupled with an *Alla breve*, two-in-a-bar marking. Naturally, he took the exposition repeat; but in the finale he left it out, and I asked him why. He pointed to the second-half repeat in that movement, which he felt would have to be taken too, once the first half was repeated. Then, he concluded, the movement would weigh too heavily in the total scheme. It is not like the *Jupiter*, he remarked, where the finale obviously carries so much weight.

I mentioned Britten's performance of the Fortieth with the same players last year at the Aldeburgh Festival, when the taking of every single repeat resulted in a forty-minute symphony containing a slow movement as long as the *Eroica* Funeral March. Barenboim did not actually say "too long"; but if he acknowledges an influence on his own approach to the Fortieth, it is that of Furtwängler's suprisingly classical reading. I wonder, however, whether Furtwängler, like Barenboim on this occasion, finished his recording an hour and a quarter ahead of schedule?

A bit later another important session took place at Abbey Road, this time Vaughan Williams' Fourth Symphony, with Sir Adrian Boult and the New Philharmonia Orchestra. It was Sir Adrian who, more than thirty years ago, had conducted his BBC Symphony Orchestra in the first performance of a work deliberately intended to shock conservative listeners with its dissonances. (A few months later the composer made his own recording of the Fourth, saying at the time, "If this is modern music, I don't like it.") In preparing for the new recording Boult had played through the old 78s with recording manager Christopher Bishop, but had obviously felt quite free to take a different approach. For the first movement he adopted a markedly slower tempo, taking a full minute longer than the composer had done. He also used his own layout of first violins on the left, second on the right, in the tradition hallowed by Richter, Nikisch, Toscanini, and others.

Vaughan Williams was also the subject of EMI sessions at Kingsway Hall—the taping of his rare choral work, *Sancta Civitas*, with David Willcocks conducting the Bach Choir and London Symphony Orchestra and Bishop again the recording manager. I had the opportunity of observing Willcocks (with something of the professor and something of the cleric in his manner—apt enough for a Choirmaster of King's College, Cambridge) addressing the disembodied choir up in the Kingsway Hall gallery, out of sight of the orchestra. "Absolutely like that, with no emotion," he said approvingly of the sopranos after one practice, and then taught them the curious trick of "taking a breath" out of the middle of a minim, though this, one gathered, was only suitable on certain occasions. Then in the riproaring passages he would not merely mouth the words but sing out himself with obvious enjoyment—remembering, however, to keep quiet for the actual take.

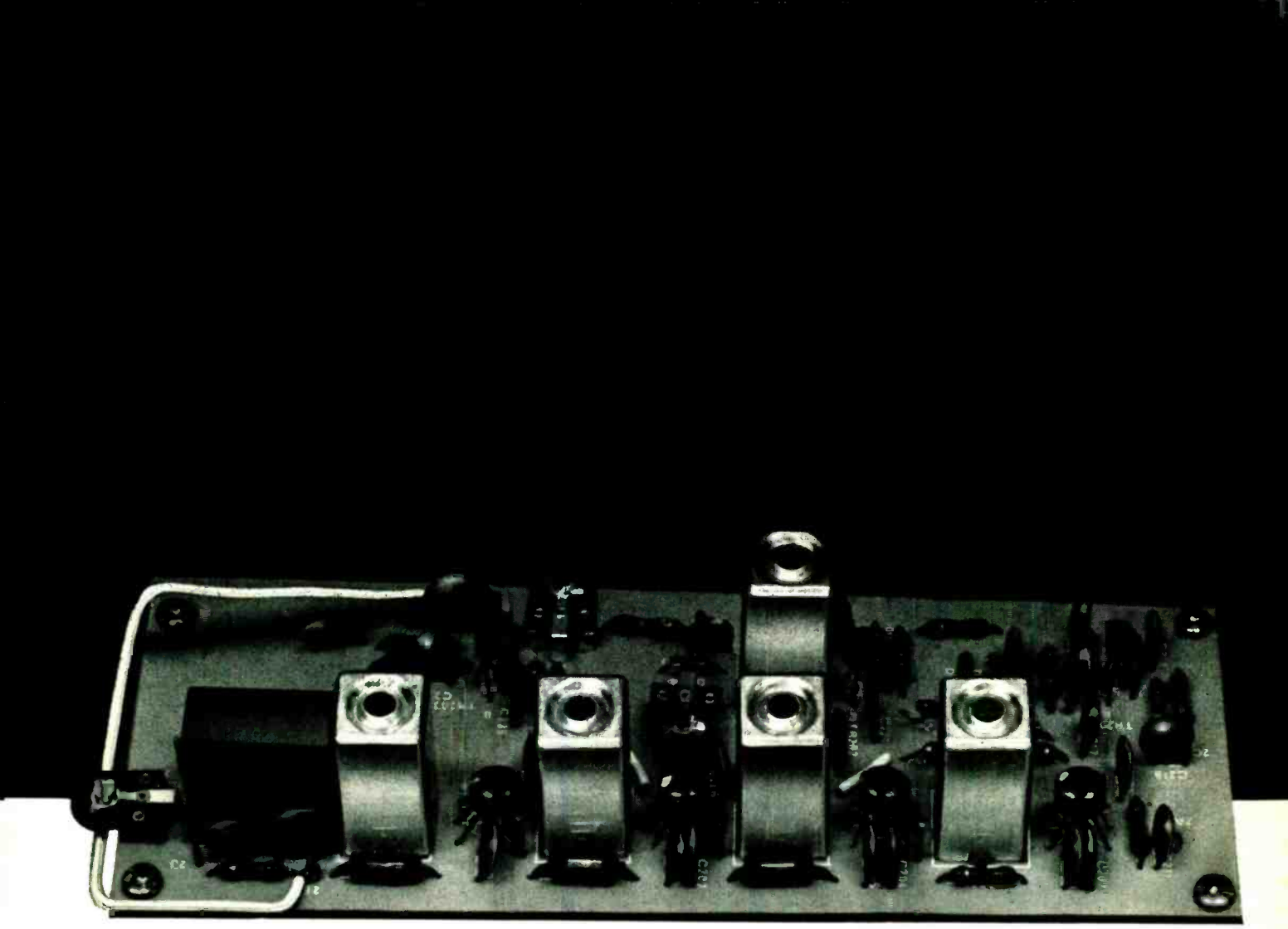
Jottings. Philips meanwhile has been recording Ingrid Haebler and the London Symphony Orchestra in more Mozart concertos, and Decca/London has continued its projected Solti cycle of the Mahler symphonies with No. 3, with Helen Watts as contralto soloist. This company has also taken the opportunity of Sutherland's stay in London—for the Covent Garden production of Bellini's *Norma*—to record her in Glière's seldom heard Concerto for Voice and Orchestra. Richard Bonynge conducts the LSO both in that work and in the equally unusual coupling, Glière's Harp Concerto. Osian Ellis is soloist in the latter. EDWARD GREENFIELD

BADEN-BADEN

Wergo—Small But Special

Wergo, a record label well known to every friend of contemporary music in Germany, derives its name from WERner GOldschmidt—a charming and cosmopolitan idealist who, since returning to

Continued on page 20



Suddenly it's 1969...

Look closely at this photograph and you will notice four Integrated-Circuit* components which are part of the IF section of the new Sansui MD 5000 solid state, stereo receiver. These small hat-shaped objects are filled with a number of diodes, transistors and resistors integrated into a functioning sub-miniature circuit. They are just one of the latest advances introduced by Sansui along with such advanced audio circuitry as the specially selected FET FM front end. Consider these specifications: 180 watts IHF music power (75 watts per channel continuous power); 1.8 μV sensitivity; selectivity better than 50 db at 98 MHz; stereo separation better than 35 db; flat frequency response from 10 −50,000 Hz.

The MD 5000 includes output connections for three separate sets of stereo speaker systems which you can select separately or in pairs. In addition to inputs for tape, phono and auxiliaries, Sansui gives you extra input and output tape connections for recording or playback using extra recorders. You may monitor tape machine 1 or 2 from front panel when you record through your Sansui receiver . . . all the features which will make it the nucleus of your most comprehensive hi-fi music system for years to come. This new Sansui MD 5000 has been created for the sophisticated connoisseur who demands the ultimate in tonal magnificence and clarity of sound. $449.95.

Sansui

If you are not sure what Integrated Circuits can do for the performance of a hi-fi receiver, visit your local Sansui Audio Dealer. He will let you hear the difference.

Sansui Electronics Corporation • 34-43 56th Street • Woodside, N.Y. 11377

Sansui Electric Company, Ltd. Tokyo, Japan • Electronic Distributors (Canada) British Columbia

Continued from page 18

Germany from nonvoluntary exile, has dedicated himself to furthering the cause of avant-garde composers. Anyone with a reading knowledge of German would find it highly profitable to write Dr. Goldschmidt (Postfach 1103, Baden-Baden) for a Wergo catalogue. I recommend the catalogue to people who know German because the firm's records come with a rich variety of painstakingly prepared textual material, including in many cases detailed musical analyses by recognized authorities; but if you're interested in today's musical avant-garde, you'll find much of interest in the Wergo listings even though your German stops with *Dummkopf* and *Ich liebe dich*. In my opinion, as an incorrigible follower of the frequently bewildering developments in contemporary music, the records are well worth their fairly steep price—$5.25 to $7.25, plus postage.

When I refer to Dr. Goldschmidt as an idealist, I do not use the word loosely. The giants among record companies hem and haw about doing modern works until they know how the latest pop screamers from The Belches, The Cruds, or The Prehensiles will balance up on the accounting. Dr. Goldschmidt (who does not, by the way, have an independent income) specializes in contemporary works and has in fact been responsible for the first appearance on discs of a sizable number of avant-gardists.

A Catalogue Like No Other. At every contemporary music festival I attend, whether in Warsaw or Zagreb or Donaueschingen or elsewhere, I can usually count on the pleasure of running into Dr. Goldschmidt. Last time we met, he told me about a new series he has just started, intended to feature the work of a given performer. The first release in the series, for example, starred flutist Severino Gazzelloni in Bruno Maderna's *Hyperion III* for flute and orchestra and in smaller works by Debussy, Busoni, Varèse, Bussotti, and Matsudaira. Other discs include an organ recital by Gerd Zacher of Hamburg of music by Mauricio Kagel, Hans Otte, John Cage, and Juan Allende-Blin; an album of choral music—by Webern, Henri Pousseur, Dieter Schnebel, Luigi Nono, Sylvano Bussotti, Hans Otte, and György Ligeti—sung by the Schola Cantorum of Stuttgart; and a collection of pieces commissioned by Antoinette Vischer, the Basel harpsichordist, from Martinů, Tcherepnin, Blacher, Rolf Liebermann, Luciano Berio, Earle Brown, and Duke Ellington.

This series contrasts somewhat with the general run of Wergo titles, which are mainly of larger works. I call attention particularly to the productions of three Polish composers who have already acquired a measure of international celebrity: Witold Lutoslawski, with *Three Poems of Henri Michaux*, the *Postludium* for orchestra, and the extraordinary String Quartet; Krzysztof Penderecki, with *Psalms of David*, *Anaklasis*, the Sonata for Cello and Orchestra, the astonishing *Fluorescences* for orchestra, and the a cappella *Stabat Mater*; and Kazimierz Serocki, with *Musica concertante*, *Segmenti*, *Episodes*, and *Symphonic Frescoes*. Other unusual items in the catalogue include a disc of Berio's works (including the *Sequenze* for solo flute, solo voice, and solo trombone), Boulez' *Structures* for two pianos, Ligeti's *Aventures* and *Nouvelles Aventures* coupled with his *Atmospheres*, and three important Stockhausen discs (*Momente II*, *Kontakte*, and the *Cycle* for solo percussionist coupled with two different performances of the *Piano Piece X*). I'd also suggest, if your German can rise to the occasion, the two-disc set titled "Introduction to New Music"; the admirably lucid commentary by H. H. Stuckenschmidt is interpolated with examples from the works of Schoenberg, Stravinsky, Webern, Bartók, Varèse, Schaeffer, Stockhausen, Boulez, Nono, and Henze.

Quite recently Dr. Goldschmidt concluded a deal with composer/conductor Lukas Foss, who will supervise a three-disc series devoted to American avant-gardists. A number of the young composers to be included are associates of Foss at the lively Center of the Creative and Performing Arts in the State University of New York at Buffalo. In Europe, Dr. Goldschmidt acquires tapes from various radio networks; less complicated pieces he records himself; all appear in his own excellent pressings. His catalogue covers only 11½ pages, and constitutes the most specialized one I know. He has not become rich . . . as I said before, an idealist. PAUL MOOR

ROME

The Haydn Society Comes Back With A Haydn Opera

At present the twenty-four operas of Josef Haydn are represented in the record catalogues only by a few recorded overtures—but this state of affairs is soon going to change. Here, just a few weeks ago, that indefatigable Haydn expert and musical catalyst, H. C. Robbins Landon, finished masterminding a recording of *L'infedeltà delusa*.

Relaxing afterwards in the Hotel Eliseo, Landon (whose scrupulous printed edition of the score was of course used) was ebullient. Especially he was delighted with the hand-picked Roman orchestra used in the recording. "Haydn calls for two horns in high C," he said, "the sort of thing nobody can play nowadays. But we had two horn players, both of whom played this high, hard music like dreams." Conductor Antonio de Almeida filled in the picture: "At one point the floor of the auditorium was strewn with horns of all sizes, while the players experimented until they could get just what was required."

Another instrumental problem involved the percussion. Landon didn't

Continued on page 22

This is the long-playing cartridge

1,000-play tests prove it keeps your records new...Indefinitely.

How long can you play a long-playing record before distortion creeps into the playback?

Until now, *eight or nine playings* were enough to make record wear *audible*. The difference between a brand-new record and one played only eight or nine times could easily be *heard*... and high-frequency loss could actually be measured after a playback or two!

That's why we designed the 999VE cartridge to a completely new standard—the long-playing standard. We designed it to be the *one* cartridge that *wouldn't* strip away highs, or create distortion, or wear out records.

Here's what our engineers report about 1,000-play tests of the 999VE.

Test 1: For *audible* wear, distortion, or frequency loss with standard vocal/orchestral stereo recording.
Total Plays: 1,000
Audible difference between new and tested record: None

Test 2: For *measurable* distortion, frequency loss, or dynamic loss with low-frequency (300 Hz) test record.
Total Plays: 1,000
Measurable Change: None

Test 3: For *measurable* distortion, frequency loss, or dynamic loss with high-frequency (2k—20kHz) test record.
Total Plays: 1,000
Measurable dynamic frequency loss: at 2kHz, None; at 20kHz, —3 dB.
Measurable distortion:
+ .02% at 3.54 cm/sec; + .05% at 5.5 cm/sec; + .1% at 9.0 and 14.0 cm/sec.

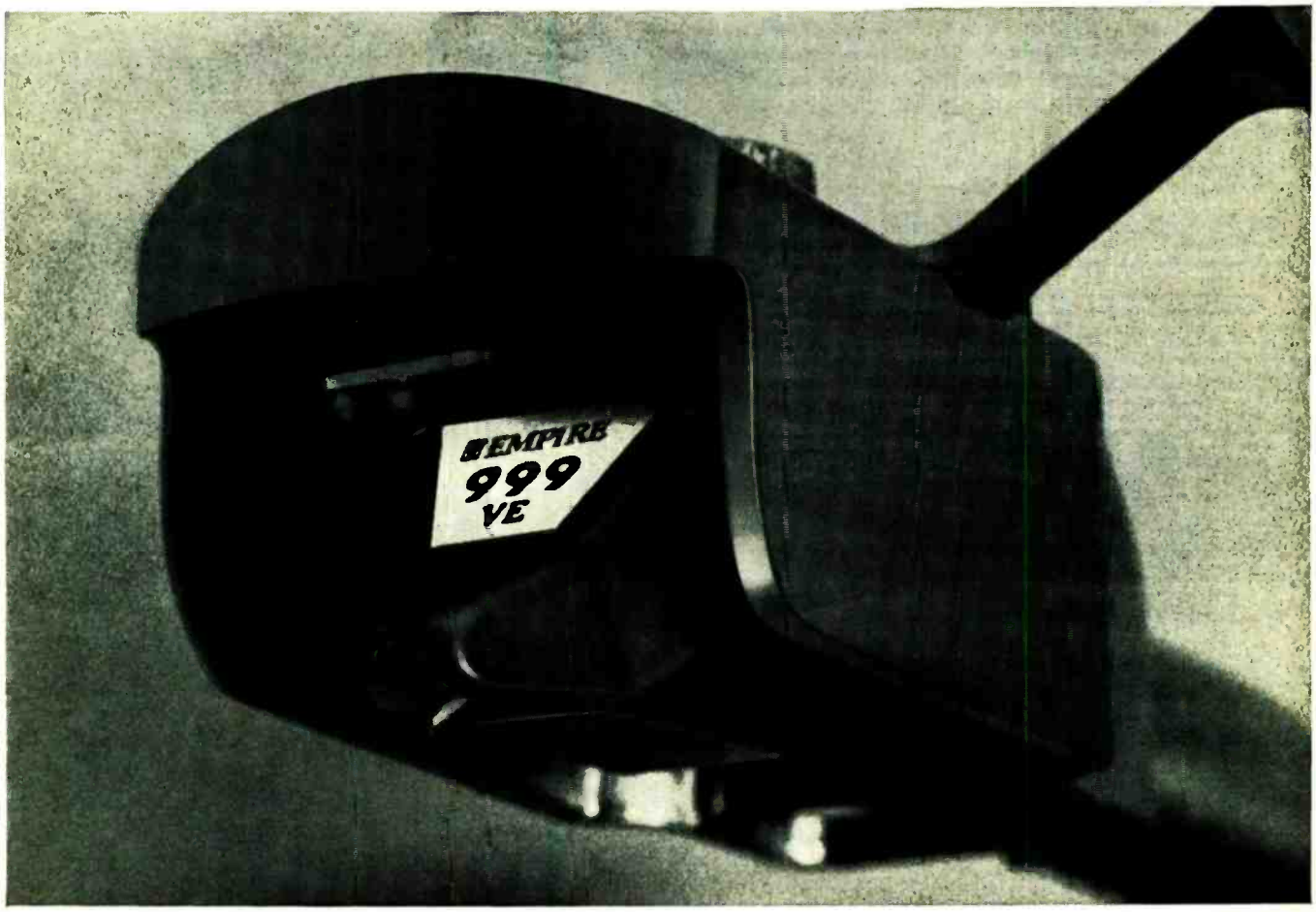
In 1,000 test plays—far more than a lifetime of wear for your records—no change in fidelity you will ever hear.

How long will *your* records keep sounding brand-new with the 999VE?

The best we can say is: *indefinitely.*

EMPIRE

Empire Scientific Corp., Garden City, N.Y.



THE EMPIRE 999VE

A long-playing investment at $74.95

CIRCLE 21 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BOULEZ: *Le Marteau sans maître.* **STOCKHAUSEN:** *Nr. 5 Zeitmasse for Five Woodwinds.* Margery MacKay, alto; instrumental ensemble, Robert Craft, cond. Odyssey 32 16 0153 or 32 16 0154, $2.49 [from Columbia ML 5275, 1959].

Le Marteau, generally held nowadays to be an avant-garde classic, is a wonderful, disturbing, and somewhat ironical piece. Its heady sounds (alto, flute, viola, vibraphone, xylorimba, guitar, and numerous light percussion instruments) have been so precisely arranged into patterns of such complexity that no ear can do more than sense the intricate organization. Indeed the aural effect is that of a fantastic improvisation—although much of the music's explosive intensity doubtless arises from a concern for executant exactitude both on the part of composer and performers. And, interestingly enough, shortly after the appearance of *Le Marteau* many avant-gardists discarded total serialization, introduced varying degrees of controlled improvisation into their music, and achieved much the same effect. (Very reasonable: if it sounds improvised, then why not make it so in fact?)

Further ironies stem from a comparison of this 1959 recording and Boulez' own version on Turnabout, taped in 1964. Craft observes the score to the letter, the performance is stunning in its hair-trigger exactitude. Yet it has nowhere near the color and fantasy conjured up by Boulez' far less careful musicians—a revealing comment on the composer's musical allegiances. Dedicated followers of the contemporary should own both discs.

The Stockhausen piece, an involved exercise in temporal and rhythmic relationships, sounds pretty gray and academic after the Boulez. Still, I suppose it is several degrees better than dozens of other similar compositions by composers of less talent.

The stereo version of this release appears for the first time. The well-considered spatial positioning of the instruments is extremely helpful, and the brilliant over-all sonic quality could hardly be improved upon had the performance been recorded yesterday.

CHOPIN: *Ballade No. 3, in A flat, Op. 47; Andante Spianato and Grande Polonaise brillante, in E flat, Op. 22; Fantaisie in F minor, Op. 49; Polonaise in A flat, Op. 61.* Wilhelm Kempff, piano. Stereo Treasury STS 15029, $2.49 (stereo only) [from London CS 6040, 1959].

Kempff has most peculiar ideas about Chopin playing. He bounces through the Third Ballade almost as if he were sight reading the piece just to see how it goes. The *Andante Spianato* gets a lovely whispery performance, followed immediately by an insensitive *Grande Polonaise brillante*, positively battered to pieces. Aside from a moment or two of genuine poetical insight, the pianist fights his way through the music on Side 2 with a grim deliberation that borders on fanaticism. A thoroughly unpleasant record.

MOZART: *Così fan tutte.* Lisa Della Casa (s), Emmy Loose (s), Christa Ludwig (ms), Anton Dermota (t), Erich Kunz (b), Paul Schoeffler (b); Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Karl Böhm, cond. Richmond RS 63008 or SRS 63508, $7.47 [from London A 4318 or OSA 1312, 1955].

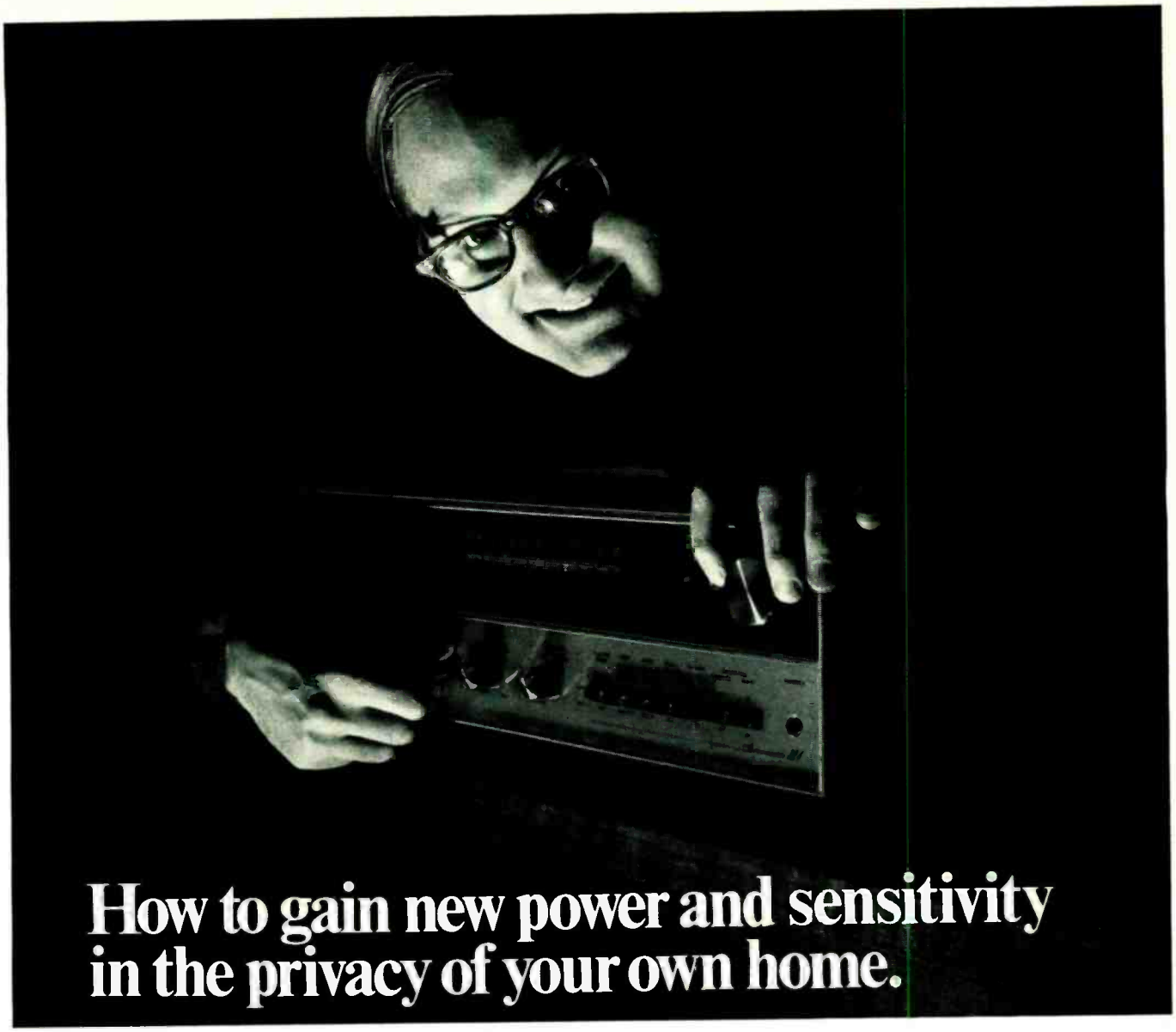
Barring the special attractions of the historic 1935 Glyndebourne performance on Turnabout, Richmond's reissue of the old London *Così* is presently the preferred budget edition of the opera—and will be, until Seraphim can be persuaded to release the marvelous Karajan performance from the mid-1950s. Karl Böhm achieves a resourceful, sunny performance from the Vienna Philharmonic, not quite as warm and spacious as his later version for Angel but an affectionate, well-paced presentation.

The gentlemen are splendid—Dermota, Kunz, and Schoeffler virtually owned these roles in Salzburg and Vienna a decade or so ago, and their experience and ensemble spirit tell in every measure. Della Casa has Fiordiligi's noble yet slightly ridiculous character well in hand; and although she executes her passages of tricky coloratura a bit gingerly, she offers numerous moments of melting lyrical repose to compensate. The promise of Christa Ludwig's Dorabella (her first complete operatic recording, I believe) was only fully realized six years later when she repeated the role for Angel; how beautifully she has grown into this music. Emmy Loose's rather thready tone is not exactly ideal but her high-spirited yet unexaggerated comic manner should be a lesson to other Despinas. Richmond preserves (unfortunately) London's peculiar side breaks; it also (happily) provides the original's wide-spaced stereo sonics as well as a complete libretto.

VERDI: *Rigoletto: Act IV. I Lombardi: Qui posa il fianco. Luisa Miller: Overture; Quando le sere al placido.* Zinka Milanov (s); Vivian Della Chiesa (s), Nan Merriman (ms), Jan Peerce (t), Leonard Warren (b), Nicola Moscona (bs); NBC Symphony Orchestra, Arturo Toscanini, cond. RCA Victrola VIC 1314 or VICS 1314, $2.50 [from RCA Victor LM 6041, recorded in 1943-44].

Anyone coming to Toscanini's reading of *Rigoletto* Act IV for the first time is

Continued on page 26



How to gain new power and sensitivity in the privacy of your own home.

Power-hungry? Scott's 384 AM/FM stereo receiver puts out a dynamic 90 Watts — enough for a houseful of speakers. And you'll explore new listening horizons with the 384's incredible 1.9 μV sensitivity, making next-door neighbors out of far-away stations.

Yearning for freedom? Scott Integrated Circuits free your FM reception from the tyranny of outside electrical interference. And, you'll quickly discover the wonderful freedom of program choice available with Scott's Wide-Range AM.

Insatiable? The Scott 384 grows right along with your interest in stereo. You can connect a turntable, extra speakers, a microphone, an electric guitar, a tape recorder, a cartridge player, earphones, an electronic organ . . . and even the audio portion of your TV!

Fighting for control? Scott's professional control panel includes dual Bass, Treble, and Loudness, dual speaker switches, and a special control to eliminate noise between FM stations.

Don't struggle in the dark for one moment longer; experience the Scott 384 now at your dealer's. For $439.95, this could mean a whole new way of life.

SCOTT® H.H. Scott, Inc. Dept. 226-04 Maynard, Massachusetts 01754

SCOTT 384 Front Panel Controls: Dual bass, treble and loudness controls, volume compensation, noise filter, interstation muting, tape monitor, dual speaker switches, dual microphone inputs, professional tuning meter, stereo/mono selector, tuning knob, input selector, front panel headphone output. Price, $439.95.

CIRCLE 100 ON READER-SERVICE CARD

REPEAT PERFORMANCE

Continued from page 24

in for a revelation. Whether propounding the elemental power of the storm music, etching the violin figuration in the introductory passages to the Quartet, or simply launching the bouncing accompaniment to *"La donna è mobile,"* Toscanini achieves such a blazing identification with Verdi's notes that even his later complete opera recordings pale in comparison. And how much more satisfying the music is, shorn of all the interpolated high options that have become traditional over the years. Save for the controversial choice of Milanov for Gilda (and her lovely singing justifies the use of a warmer, more dramatic voice than is customary in this role), all the singers are familiar *Rigoletto* interpreters and they surpass themselves.

The magnificent trio from *I Lombardi*, with its elaborate solo violin writing, is one of the high-water marks of early Verdi. It could be more opulently sung perhaps, but again Toscanini's galvanic leadership is marvelous. The interesting mono-thematic Overture to *Luisa Miller* and Peerce's account of the tenor aria from that opera round off a most desirable disc. RCA's electronically stereoized version is predictably inferior to the original mono.

WAGNER: *Der fliegende Holländer* (excerpts). Annelies Kupper (s), Wolfgang Windgassen (t), Ernst Häfliger (t), Josef Metternich (b), Josef Greindl (bs); RIAS Chorus and Orchestra, Ferenc Fricsay, cond. Heliodor H 25070 or HS 25070, $2.49 [from Deutsche Grammophon LPM 19336, 1958].

Taken from the complete *Flying Dutchman* that once circulated here on the Decca label, this collection of excerpts provides an uncommonly generous sampling. But like many highlights discs of German origin, the presentation attempts a comprehensive survey of the opera rather than giving us several self-contained scenes. Thus we have a snatch from the Overture, bits from the Dutchman/Daland, Senta/Erik, and Senta/Dutchman duets, two verses of Senta's Ballad, the complete Dutchman Monologue from Act I, and assorted choruses poked in here and there, all stitched together without a break. I find this hopping about extremely unsettling, producing more confusion than continuity.

The best aspects of the performance are Fricsay's lively conducting, Metternich's haunting Dutchman, and Windgassen's stylish Erik. Kupper's wobbly vocal production is pretty hard to take, although her Senta does have its moments of exciting intensity. Heliodor's rechanneling is far better than its first crude efforts in this direction, but the original mono had cleaner, more sharply focused sound. PETER G. DAVIS

CIRCLE 100 ON READER-SERVICE CARD →

If you could look through your speakers, is this what you'd see?

Listen carefully. Chances are your speakers add their own distorting coloration to the music. Maybe it's a boomy bass, or an overemphasis on treble. Most speakers do it, and some are designed to do it. You may not even mind the effect. But is this really the absolutely faithful reproduction you paid for?

If you enjoy adding emphasis to selected parts of the music, that's your prerogative. But don't let your speakers do it for you! There are controls on your receiver or amplifier that do the job much more predictably and pleasingly.

The best speaker is still the one with absolutely even response; with no coloration of the highs or the lows. This is the kind of speaker that Scott makes.

Scott engineers design every component part of Scott speaker systems. It's far more difficult than using ready-made components, but Scott won't accept the bias built into "off-the-shelf" parts. Scott's Controlled Impedance speakers are designed specially for use with today's solid-state equipment. Custom-designed woofers, tweeters, midranges, and cross-over circuitry are carefully matched in solid, air-tight enclosures. And each individual speaker system must survive the scrutiny of both electronic instruments and trained ears before it's allowed to leave the Scott factory.

As a result, Scott speaker systems are completely honest; what goes into them is what comes out of them. They won't cover up for a poor receiver or turntable. Neither will they distort the perfection of a good component system. And that's what Scott believes great speakers are all about.

Choose from five Scott Controlled Impedance speaker systems, priced from $49.95 to $274.95, at your dealer's.

H SCOTT®

H. H. Scott, Inc., Dept. 226-04
Maynard, Massachusetts 01754

Improve your listening with Scott 20/20 Speakers.

EXPERTS AGREE...the finest in sight

here's what they say about Heathkit® Color TV, world's finest performance and value

Popular Science: . . . *"the circuitry, features, and performance match or exceed those of sets selling at twice the price. Some of the features, such as the built-in servicing aids, can't be bought in ready-made sets at any price."*

Audio: . . . *"sets similar in appearance seem to run around $700, without the built-in service feature like the dot generator. Add to this the saving in service costs which the average set would require, since the builder would undoubtedly service his own set throughout its life, and the Heathkit GR-295 is a real bargain." "Besides that, it is capable of a great picture."*

High Fidelity: . . . *"others who own big-name color sets . . . have stared in amazement (and envy) at the pictures received on our own home-built Heathkit." "Reasons for the high performance? The circuit design, to begin with, uses many advanced and sophisticated electronic techniques; the parts are of high quality and no scrimping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of the cautious so to speak, just to provide a wide margin for the varying ability of diverse kit-builders." "The sound is distinctly better than what you hear from most TV sets."*

". . . the GR-295 boasts a very up-to-date color convergence circuit which not only makes for sharply defined, lifelike color images but permits the owner to initially adjust the set, and re-adjust it later if need be, without the use of instruments or test gear." ". . . the Heathkit set produces pictures that are as good as high quality color film, or better."

Popular Electronics: . . . *"We simply had to know how well a 25-hours-to-build color TV kit would stack up against the more expensive, well-advertised wired sets" . . . "it didn't take us long to find out that the Heath GR-295 compares favorably with the best of them."*

Radio-TV Experimenter: *"Over the life of a color set, repair and service call costs can exceed $200. But, build the color set yourself and you will save several hundred dollars in repairs plus wind up with better color as you'll align the color reception to what you, not a serviceman, thinks is good to look at."*

Radio-Electronics: *"Friends who've seen my Heathkit GR-295 generally ask, 'Why can't I get a good picture like that on my color set?' "*

here's why they agree...

- **295 sq. in. rectangular color tube** with bonded face anti-glare safety glass
- **27 tube, 10 diode, 1 transistor circuit**
- **Automatic degaussing** each time you turn on the set plus a mobile degaussing coil for use in initial set-up
- **Exclusive built-in dot generator** for use in adjusting convergence any time you wish
- **Dynamic pincushioning correction circuit** eliminates picture edge distortion
- **Extra B+ boost** for improved definition
- **3-stage video IF strip** reduces interference and improves reception
- **Exclusive Heath "Magna-Shield"** surrounds tube to improve color purity
- **Gated Automatic Gain Control (AGC)** for steady, flutter-free pictures even under adverse conditions
- **Automatic Color Control circuit** reduces color fading
- **Deluxe VHF turret tuner** with "memory" fine tuning & long-life nickel silver contacts
- **2-speed transistor UHF tuner** for both fast station selection and fine tuning individual channels
- **Two hi-fi sound outputs** . . . a cathode follower for playing through your hi-fi system, and an 8 ohm output for connection to the special contained-field 6" x 9" speaker included
- **Two VHF antenna inputs** . . . a 300 ohm balanced input plus a 75 ohm coax input to reduce interference in metropolitan or CATV areas
- **Circuit breaker protection**
- **1-year warranty** on picture tube, 90 days on all other parts

Kit GR-295, all parts including chassis, tubes, mask, UHF & VHF tuners, mounting kit, and special extended-range 6" x 9" speaker, 131 lbs., REA or motor freight only, credit terms available **$479.95**

Kit GR-295
$479.95
(less cab.)

GRA-295-4, Mediterranean Oak Cabinet (above), $112.50
GRA-295-1, Contemporary Walnut Cabinet, $62.95
GRA-295-3, Early American Salem-Maple finish Cabinet, $99.95

Other Heathkit Color TV Models: Kit GR-227, 227 sq. in. tube, $419.95, Optional cabinets from $59.95.
Kit GR-180, 180 sq. in. tube, $359.95, Optional Cabinets from $24.95

CIRCLE 25 ON READER-SERVICE CARD

and sound comes from HEATH

here's what they say about Heathkit® AR-15, world's most advanced stereo receiver

Electronics World, May '67: *"Heath implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur."*

Hi-Fi/Stereo Review, May '67: *"Several people have commented to us that for the price of the AR-15 kit they could buy a very good manufactured receiver. So they could, but not one that would match the superb overall performance of the Heath AR-15."*

Modern Hi-Fi & Stereo Guide, 1968: *"I cannot recall being so impressed by a receiver . . . it can form the heart of the finest stereo system."*

Audio Magazine, May 1967: *"The entire unit performs considerably better than the published specifications."*

High Fidelity, Dec. '67: *"The AR-15 has been engineered on an all-out, no-compromise basis."*

Popular Electronics, Jan. '68: *"There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."*

Popular Mechanics, Nov. '67: *". . . Heathkit's top-of-the-line AR-15 is an audio Rolls Royce . . ."*

Popular Science, Dec. '67: *"Top-notch stereo receiver" . . . "it's FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound."*

And leading testing organizations agree.

here's why they agree . . .

The Heath AR-15 has these exclusive features:

- **Best sensitivity ever** . . . special design FM tuner has 2 FET rf amplifiers and FET mixer
- **Best selectivity ever** . . . Crystal filters in IF . . . no other has it . . . perfect response, no alignment . . . like having 8 transformers in IF
- **Best limiting characteristics ever** . . . Integrated Circuits in IF . . . like having 20 transistor stages in IF
- **Most power output of any receiver** . . . 150 Watts of Music Power . . . enormous reserves
- **Ultra-low distortion figures** . . . harmonic distortion less than 0.2% at 1 watt or full output . . . IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- **Ultra-wide power response** . . . 6 Hz to 50,000 Hz, 1 dB, at 150 Watts Music Power
- **Ultra-wide dynamic range phono preamp** (98 dB) assures no overload regardless of cartridge type used.
- **Unique Noise-Operated Squelch** . . . hushes between-station noise *before* you hear it . . . unusually elaborate and effective
- **Unusual Stereo Threshold Control** . . . automatically switches to stereo only if quality of reception is acceptable . . . you adjust to suit
- **Stereo-Only Switch** . . . silences all monophonic programs if you wish
- **Adjustable Multiplex Phase Control** . . . for cleanest FM stereo reception
- **Tone Flat Switch** . . . bypasses tone control circuitry for flat response when desired
- **Front panel Input Level Controls** . . . easily accessible, yet hidden from view by hinged door
- **Transformerless Amplifier** . . . direct coupled drivers and outputs for lowest phase shift and distortion
- **Capacitor coupled output** . . . protects your speakers
- **Massive power supply, electronic filtering** . . . for low heat, superior regulation . . . electrostatic and magnetic shielding
- **Two Tuning Meters** . . . for center tuning and maximum signal . . . also used as volt-ohmmeter during assembly of kit
- **All-Silicon transistor circuitry** . . . 69 transistors, 43 diodes, 2 IC's.
- **Positive Circuit Protection** . . . Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short curcuits.
- **"Black Magic" Panel Lighting** . . . no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design

Heath AR-15 . . . Kit $329.95* . . . Assembled $499.50*

*optional walnut cabinet, $19.95

NEW

FREE 1968 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATHKIT

HEATH COMPANY, Dept. 8-4
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

☐ Enclosed is $_____ plus shipping charges.

Please send _____ (model numbers)

☐ Please send FREE Heathkit Catalog.

Name _____

Address _____

City _____ State _____ Zip _____

Prices & specifications subject to change without notice. CL-324

CIRCLE 25 ON READER-SERVICE CARD

The SONIC SHOWCASE

"Fiddle Faddle and 14 Other Leroy Anderson Favorites." Utah Symphony Orchestra. Maurice Abravanel, cond. Cardinal VCS 10016, $3.50 (stereo only).

No matter how familiar one is with any of Anderson's popular light-symphonic *divertissements*, every rehearing is likely to reveal some felicitous scoring detail never noticed or fully appreciated before. Abravanel's collection, the first extensive one in several years, has the special appeal of an interpretative approach close to the composer's own (in his Decca series of some years ago)—genial and warmly lyrical in contrast to the far more bravura readings offered by Fiedler and Fennell. Devotees of the latter two conductors' *Andersonia* will find Abravanel's tame; others will relish his gentler treatment. A warning note to prospective purchasers, though: in my review copy the benefits of limpid stereoism and of the Dolby banishment of background noise were negated by intermittent groove defects, presumably caused by a flawed stamper or some slip-up in processing.

"New Year's Concert [1968]." Vienna Philharmonic Orchestra. Willi Boskovsky, cond. London CS 6555, $5.79 (stereo only).

"An der schönen blauen Donau." Berlin Philharmonic Orchestra. Herbert von Karajan, cond. Deutsche Grammophon SLPM 139014, $5.79 (stereo only).

One of the most famous of all Viennese musical institutions, the Vienna Philharmonic's series of New Year's Day Concerts devoted to works of the Strauss family was first documented on discs in the early '50s by the late Clemens Krauss—some of whose memorable performances are still available in the Richmond reissues B 19066 and B 19106. Not until last year did any other conductor take over Krauss's role. In his first essay at the assignment (London CS 6485) Boskovsky did very well, but he does even better this time. To his previous sure sense of just where the boundaries lie between sentiment and sentimentality, vigor and vehemence, rhythmic flexibility and rhythmic eccentricity, he now adds an assurance and bravura precision quite comparable to his great predecessor's. Boskovsky always has also been a stimulating program maker, as he proves anew with the first recording (to the best of my knowledge) of Johann II's *Karnivalbotschafter Walzer* plus the relatively novel (in this country, at least) Overtures to *Cagliostro in Wien* and *Das Spitzentuch der Königin*. Then too there are Josef's *Moulinet* and *Die Libelle* Polkas, *Dynamiden* and *Dorfschwalben as Austerreich* Waltzes as well as Johann II's *Leichtes Blut* Polka and *Ritter Pásmán Csárdás*—the last featuring Josef Siro as violin soloist and Rudolf Ruha as cimbalomist. While such a wealth of irresistible music in enchantingly idiomatic performances is more than enough to win this disc a place of honor, the intoxicating openness, vibrancy, and auditorium authenticity of London's finest stereoism further enhance its appeal.

By contrast, the simultaneously released DGG Strauss Family disc seems merely routine. The program is a conventional one—the *Blue Danube* and *Emperor* Waltzes, *Fledermaus* and *Gypsy Baron* Overtures, *Tritsch-Tratsch* and *Annen* Polkas, *Perpetuum Mobile* and *Radetzky* March, Josef's *Delirien* Waltz—and Karajan's readings, however expert, convey no sense of personal involvement. DGG's engineers have provided admirably honest, clean sound, but nothing here rises above the level of professional competence.

"Guitar Underground." Guitars with Rhythm Section. Project 3 PR 5015 SD, $5.79 (stereo only).

According to the information provided in the double-folder jacket notes for this disc the "front-line" here comprises a 12-string guitar, two electric guitars, and a 6-string bass guitar, while the rhythm section includes another electric, a "dry," and another bass guitar, with Fender bass, drums, percussion, and electric (or electronic?) organ—the last often co-starred with the front-line guitars. Not surprisingly, the performances (by players unidentified, except for bassist Russ Saunders) are characterized by timbres undreamed of in Segovia's or Julian Bream's tonal philosophies. And their raw metallic raucousness is unsoftened by the acoustic aridity of the 8-channel 35-mm magnetic film master recording. Yet anyone already hardened to contemporary pop-rock sonic strenuousness well may find much to command his attention, and even admiration, in the imaginative scoring of Phil Bodner's *Dating Game*, the amusingly bogus exoticisms of *Sweet Maria*, and the varied oddities of *Don't Sleep in the Subway* and *Who's Sorry Now?* These last two numbers, incidentally, call for, among other "now" sounds, that of a railway spike—although whether it's struck or used as a striker, the otherwise candid annotator for this disc regrettably neglects to say.

R. D. DARRELL

The More Music System

A subsidiary of Jervis Corporation

The new Harman-Kardon SC2520 compact stereo music system produces more music, in more ways, than any compact ever made.

A bold statement?

Judge for yourself.

At the touch of a switch, the SC2520 will play monaural and stereo records. Or monaural and stereo FM broadcasts. And it will also record and play back monaural and stereo tapes.

The SC2520 does more than just let you hear music with flawless fidelity. It makes you a participant in the music itself.

For example: the New York Philharmonic Orchestra is presenting a special program on FM stereo radio. You not only want to hear it, but wish to record it for posterity. Simply insert a tape cartridge (cassette) into the SC2520, tune to the station, activate the tape mechanism and enjoy the program while your system records it for future listening.

For example: your friend has an extraordinary recording that is out of print. You want to record it. All you do is start the tape cassette player and play the record on the automatic turntable. In minutes, that rare recording is part of your collection.

It would take a small novel to outline all of the possible functions of the SC2520. So suffice to say if it has anything to do with sound, you can capture it and faithfully reproduce it with this amazing music system.

The SC2520 has solid state electronics, contour control for listening at low volume levels, a headphone receptacle on the front panel and a center of channel tuning meter to help you locate FM stations quickly and accurately.

And more. Much more.

The SC2520 is at your Harman-Kardon dealer now. He will be happy to give you a complete demonstration.

We want you to hear more music.

For more information, write to Harman-Kardon, Inc., 55 Ames Court, Plainview, N.Y. 11803, Box H F 4

by Norman Eisenberg

Superfast Lightweights Are Back in the News

NOTHING BETTER ILLUSTRATES both the promise of video tape and its apparent nonage than the fact of widely (wildly?) varying and utterly incompatible systems so far announced. Of these, the most ambitious—from the standpoints of potential market reach and of the way they function—are the compact, lightweight models that closely resemble audio decks and indeed use audio, rather than video, tape but at superfast speeds. The first such unit to come to our attention, about three years ago, was the British-made Telcan, which used ordinary audio tape on a seven-inch reel and a stationary head. Its speed was 120 inches per second, which theoretically could furnish a bandwidth of 2 MHz (2 million cycles per second), generally taken to be a minimum requirement for acceptable pictures for nonprofessional applications (professional television bandwidths go to 4 MHz and beyond).

Unfortunately, the Telcan did not live up to its promise: one model, demonstrated for the press, barely met its performance expectations; a later unit, offered as a kit under the name Wesgrove, had more bugs than we could conquer; it now sits in a corner of our storage room, testimony to a premature product effort.

A basic problem in the superfast approach to video tape is its very speed: 120 ips makes enormous mechanical demands of a tape transport. This problem aside, all that a 7-inch reel loaded with the thinnest audio tape available—that is, 4,800 feet of ½-mil Mylar—could provide at 120 ips would be eight minutes of playing time (the tape sharing its track space with video and audio for one direction of play). This is hardly anything to get excited about. Cutting the speed in half, to 60 ips, actually would reduce mechanical demands and transport problems by more than half, but would still result in relatively short playing time, fifteen minutes per reel.

Good ideas die hard, or come to fruition. We now hear of a superfast, fixed-head VTR in the form of a model called the Playback 120 announced by Mastercraft Electronics Corp. of New York City. One problem of the older superfast VTR appears to have been solved: the new 120 extends playing time to twenty-two minutes by using full-size professional (10½-inch diameter) reels, loaded with ordinary audio tape and costing less than $2.00. Whether other problems also have been solved by the new 120 remains to be seen, but Mastercraft assures us that this is a video system "that the mass market could afford to own. And operate." How did they do it? "That's our secret." We should be able to tell how *well* they did it fairly soon.

Meantime, some other choice video tidbits. Bell & Howell plans to release this year a new line of color video tape records and cameras, details of which will come later. . . . Philco-Ford has developed a system for transmitting television pictures over telephone lines; called Vidicoder, it sends single-frame images (monochrome or color) from ordinary TV cameras via standard 3-kHz telephone lines to conventional TV receivers and VTRs, thus permitting two-way sight-and-sound communication. . . . Automatic Radio, of Melrose, Mass., reports that one of its current works-in-progress is a thin, flat television picture tube—the kind which can hang on a wall and operates on low voltage, unlike present picture tubes, which require upwards of 20,000 volts and must be enclosed in a huge cabinet.

Why are we the only ones who make a good, powerful, solid-state FM-stereo receiver for under $300?

There are a lot of stereo receivers on the market. Some are cheap, some expensive.

But perhaps you've noticed that the good ones aren't cheap. (And the expensive ones aren't always good.)

Fisher has been making FM-stereo receivers for a long time. Actually, we invented the FM-stereo receiver back in 1961. And when it comes to making good ones, no one builds better receivers than we do.

So it makes sense that if anyone could design a good solid-state receiver for under $300, we're the ones.

The Fisher 200-T is our new FM-stereo receiver, priced at $299.95.* It has 70 watts music power (IHF), more than enough to drive virtually any speaker system at full volume without distortion.

The tuner section, with an FET front end and 3 IC's in the IF stage, has a 2.0 microvolt sensitivity. It's sensitive enough to pull in distant signals as if they were strong, local stations. The receiver also includes our patented Stereo Beacon** which signals the presence of stereo signals and automatically switches to the stereo mode.

And the 200-T is versatile enough to please any music lover.

If by now you haven't guessed why no one else makes a receiver this good for this low price, we'll tell you.

The competition is too fierce.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page reference guide to hi-fi and stereo, mail the coupon on magazine's front cover flap.)

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

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

The Fisher

CIRCLE 31 ON READER-SERVICE CARD

MARTEL PLANS, EXPANDS, AND CUTS PRICES

PROMINENT IN THE NEWS right now is the Uher 4000L, a portable open-reel tape recorder of wide renown. Its price has been cut by $100 from its former $440 list. Uher decks, recorders, and accessories are made in West Germany and distributed in this country by Martel Electronics.

There's more to Martel than Uher, however. Telmar—the derivation from Martel is obvious—is a completely separate division with facilities both in Japan and the U.S. for the manufacture and marketing of a proprietary line of stereo receivers, tuners, amplifiers, and three-piece compact systems including their own speakers. New models in these product classes are expected soon. Yet another variant of the Martel name is Le Mart, which designates a new line of stereo consoles, made in California and utilizing some Telmar parts.

The letters SJB (the S stands for Sheldon Krechman, son of Dave Krechman—executive vice-president and president, respectively) refer to the firm's automotive product division, which produces continuous-loop cartridge tape players. The company's views on cassettes and cartridges is spelled out by sales and marketing vice-president George Rose, who feels that those forms "have their place, but we are still firm believers in open reel for serious use because of its superior fidelity."

Apropos of which we encounter two more lines, both from West Germany, just taken on by Martel: the Sennheiser microphones, and a new series of BASF recording tape, the latter to be offered on tensilized Luvitherm base in thicknesses of 1.5, 1, and 0.5 mil and on reel sizes of 5, 5¾, and 7 inches.

One of Telmar's new stereo receivers.

Finally (so far) a new Italian-made Lesa automatic turntable will appear under the Martel mark. A three-speed model, it boasts a six-pole induction motor, dynamically balanced tone arm with built-in anti-skating, and strobe regulated speed adjustment.

To handle all this, Martel—whose headquarters are in Los Angeles—has established branches (each consisting of offices, warehouse, lab, and servicing facilities) in Chicago and New York, and plans similar setups in Houston and Atlanta.

CIRCLE 144 ON READER-SERVICE CARD

REPEAT RECORDS IMPROVES ITS NO MIKE RECORDING PROCESS

REPEAT RECORDS, the West Coast company that specializes in recording its sessions without microphones, is back in the news again. Repeat's "Direct Recording Process" (first reported in HIGH FIDELITY "Newsfronts," September and October 1964) involves wiring each instrument directly to the mixing panel of a tape recorder via a specially designed solid-state contact pickup. Why bother? you may wonder. According to engineer Lester M. Barcus and violinist John Berry, who devised the technique, the process offers several distinct advantages.

Since room acoustics don't matter, you can dispense with a studio and record anywhere. External noises cannot intrude. The recordists have complete control over stereo separation and placement, and no longer worry about one instrument's sound spilling over into another instrument's microphone. There are no microphone-induced frequency response losses or colorations. Finally, because the recordings are free of all phase problems, a separately recorded mono master isn't needed. The mono version can be produced merely by playing the stereo master tape on a full-track mono machine.

Repeat's first releases of four years ago showed that some disadvantages would have to be overcome before the full potential of the process could be realized. Those early recordings sounded unnaturally dry; lacking the aural perspective of reverberation the instruments seemed to be right on top of you. What's more, since the direct pickup process could not then record conventional stringed instruments, Barcus and Berry were forced to design solid body duplicates of the entire string family in electric form, as well as two hybrids—the baritone and bass violectra—that are the size of a violin but tuned one or two octaves lower. The timbre of these instruments left something to be desired, however—Repeat's only venture into classical repertoire, Dvořák's Quintet in G major, sounded less like strings than like an electronic organ; fascinating, but artificial. Undaunted, Messrs. Barcus and Berry went back to the drawing boards.

They've now returned with some startling breakthroughs which suggest that the promise of the Direct Recording Process has come of age. First, Repeat has injected a new note of room ambience into its recordings by a technique termed "Polyphase Environmental Control." Unlike conventional reverberation units, "PEC" makes it possible to "synthesize room parameters" without prolonging sounds beyond their actual duration. Repeat's first release employing this new technique, "Rieber Hovde and Associates" (RS 150-12) has an added warmth and spaciousness while retaining clarity and presence. Since organist Hovde's associates are none other than drummer Shelly Manne and bassist Leroy Vinnegar, the disc is musically distinguished as well; the group's playing of nine popular

Continued on page 38

Like many other speakers, the XP-66 costs about $120.

Unlike the others, it's a Fisher.

If you lined up all the existing 120-dollar speakers and tried to pick out the XP-66 on the basis of appearance, you'd never do it. It's roughly the same size and weight as half a dozen other bookshelf speaker systems.

But knowing Fisher, you might expect we wouldn't enter the 120-dollar speaker race without a superior product.

The XP-66, priced at $119.95, is our entry. Unlike most of the other speakers in the price group, it's a 3-way, not a 2-way system.

The audible spectrum is divided so each speaker handles exactly those frequencies for which it was designed. No more, no less.

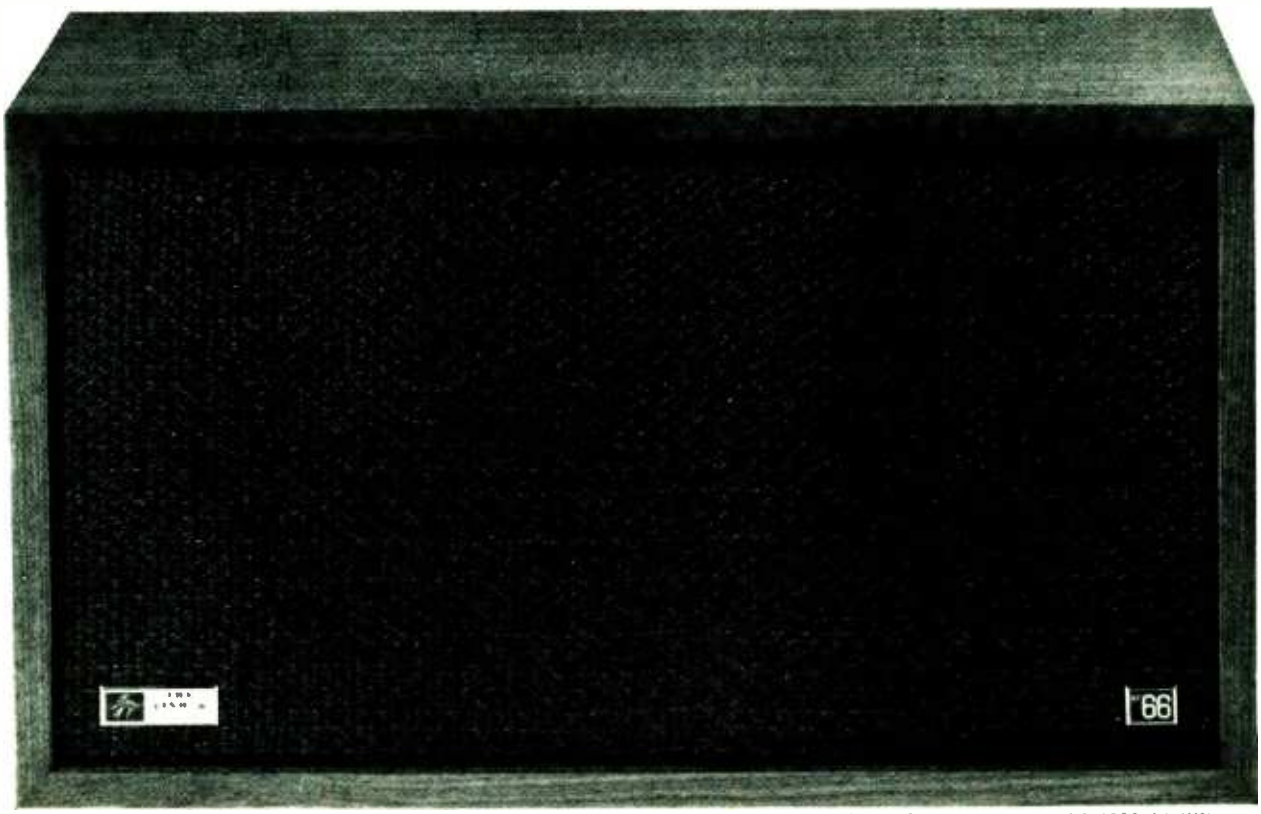
So the big woofer (12 inches) handles the lows, from 30 to 400 Hz. A butyl-impregnated surround accounts for the fine low-end transient response.

A separately enclosed 6-inch midrange driver reproduces the frequencies from 400 to 1,000 Hz.

And a wide-dispersion tweeter, highly damped and of low mass, provides that clean high-end and quick transient response the audiophile has despaired of finding in a $120 speaker.

So go into any hi-fi store and listen to the speakers in the 120-dollar range. And in the unlikely event that you don't like the Fisher XP-66 best of all, consider the possibility that your ear is at fault.

(For more information, plus a free copy of The Fisher Handbook 1968, an authoritative 80-page guide to hi-fi and stereo, use the coupon on magazine's front cover flap.)



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

CIRCLE 31 ON READER-SERVICE CARD

Continued from page 36

standards has an engagingly relaxed and easy flow. Although the right channel predominates somewhat, this is easily remedied with a touch of the balance control—the sound itself is superb: wide range, undistorted, and with exceptionally rich and solid bass. Repeat has also remastered one of its older releases, "Western Swing" (RS 310-8), in the new technique.

Secondly, Repeat has devised a way of recording the human voice without microphones. Here we get into a semantic tangle: when is a microphone not a microphone? Repeat's voice pickup device is not swallowed or pressed against the larynx, it is air-coupled but must be held no farther than an inch or two from the mouth. John Berry calls it "a radically new type of sensing device which operates on principles significantly different from any microphone: sibilance problems, popping, and feedback are eliminated." The new device has been used for "Twilight in Tahiti" (RS 170-9), possibly the most sonically realistic disc of Hawaiian music ever recorded. The various plucked instruments emerge with almost palpable presence. Even if your tastes do not ordinarily run to this kind of fare, the record is worth acquiring just as demonstration material. If you do happen to be an enthusiast, "Eddie Bush" (RS 170-7) presents additional music in the same vein, without voices.

Lastly, Repeat has developed a way of recording conventional string instruments with an FET circuitry pickup that clips on to the instrument's bridge. The company's next venture into serious repertoire, the Borodin Second Quartet performed by a Los Angeles ensemble, will be issued on a new label called Inarts. How successful it is remains to be seen, or heard; we'll report as soon as we get a copy.

If you cannot obtain Repeat records in your area, they can be ordered directly from the company at 5782 East 2nd St., Long Beach, California 90803. The disc price, stereo or mono, is $4.79; the 4-track open-reel tape version costs $7.98.

CIRCLE 145 ON READER-SERVICE CARD

NORELCO PLANNING STEREO VERSION OF AUTOMOBILE CASSETTE PLAYER

SOME TIME this coming summer Norelco will unveil a stereo cassette player for cars. Until now, the only stereo tape cartridge players available for mobile installation have been the 4- and 8-track continuous loopers.

Norelco has long had a car bracket for the mono CarryCorder, its popular portable cassette recorder. Unlike this unit, the new stereo player will be permanently installed. You will not be able to take it out of the car and use it as a portable—or pull it out of a bracket to hide it under the seat and away from car thieves' eyes. This convertibility, by the way, was one of the advantages the CarryCorder had over the more common auto tape cartridge players, although, as one Norelco official put it, "practically nobody ever removed it every time he parked the car."

The other advantages the reel-to-reel cassette system has over the continuous-loop systems—such as the much smaller size of its cartridges and the ability to get to the beginning of a piece easily through fast forward and/or reverse—will of course still be featured in the stereo product.

CIRCLE 147 ON READER-SERVICE CARD

EQUIPMENT *in the* NEWS

SUPERSCOPE ADDS PLAYBACK DECK

A new item in the Sony/Superscope line is the Model TC-155, a playback-only four-track stereo open-reel tape deck with self-contained solid-state playback preamps. The TC-155, which operates at 7½, 3¾, and 1⅞ ips speeds, plays previously recorded tapes through headphones which may be jacked into the deck, or by regular hookup to an external sound system. For those who already own a stereo recorder, the addition of the TC-155 can create a tape-duplicating system: play the tapes on the TC-155 and dub them on the original recorder. Price, including walnut enclosure, is $99.50.

CIRCLE 148 ON READER-SERVICE CARD

TURNER SHOWS NEW MIKES

Two new dynamic microphones have been marketed by Turner. They feature a cardioid pickup pattern, an internal pop and blast foam filter, and an on/off switch. Both are finished in satin chrome. Model 700 is said to have a response of 40 to 15,000 Hz. It offers a choice of either high or low impedance and is supplied with a twenty-foot cable. Net price is $55.20. Model 701 is a high impedance only type, with a rated response of 100 to 13,000 Hz. It nets for $37.20.

CIRCLE 149 ON READER-SERVICE CARD

CONCORD'S MOD SYSTEM USES CASSETTE

A stereo cassette tape recorder replaces the automatic turntable usually found in compact "mod" systems in Concord's new HES-1 home entertainment system. The unit's AM/stereo FM receiver can be linked with the recorder to make off-the-air tapes or to play back prerecorded cassettes. Auxiliary inputs allow a phonograph to be added if desired. The receiver's power output is rated at 10 watts; FM sensitivity at under 4 microvolts. The HES-1 includes two bookshelf speaker systems and is finished in dark-grained teak. Price is less than $250.

CIRCLE 150 ON READER-SERVICE CARD

Continued on page 40

!!! a Marantz receiver

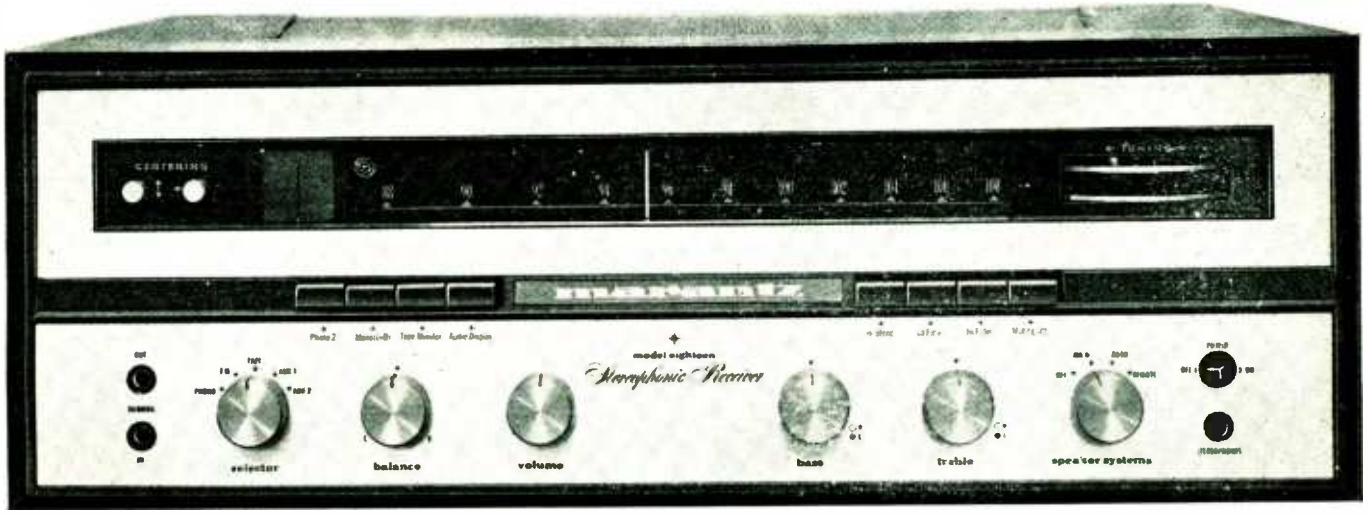
Now everyone may enjoy the eloquent sound of Marantz components, combined in a single completely solid-state system — the Marantz Model 18 Stereo Receiver. Here is the incomparable quality of Marantz stereo components — tuner, preamplifier and power amplifiers — combined on a single chassis. Designed to the unequivocal standards which have made Marantz a legend in stereo high fidelity, the Model 18 achieves the level of performance of the most expensive components in a moderately priced compact receiver. Here is the total performance you would expect from Marantz. Finer sound than you have heard from most quality component systems and it is priced at less than half the cost of the fine Marantz components which inspired its design — only $695.00.

Features: Out of intensive research comes the Marantz "passive RF section" a revolutionary new development which advances the state of art and eliminates the overloading problems commonly encountered in strong signal areas . . . Four I.F. stages assure maximum phase linearity and maximum separation . . . an integral Oscilloscope, a Marantz hallmark, provides absolute tuning accuracy and permits elimination of multi-path . . . Gyrotouch tuning provides a new experience in quick, silky-smooth station selection and precise tuning. **Amplifiers:** Solid-state throughout with a massive power output of 40 watts continuous rms per channel, from 20 Hz to 20k Hz, nearly three times the output of many receivers rated at 60 "music power" watts . . . Direct coupled design for instantaneous recovery from overload . . . Automatic protector circuits for amplifier and speaker systems eliminate program interruptions . . . Total distortion from antenna input to speaker output is less than 0.2 per cent at rated output . . . and substantially less at listening level. Flawless performance was the design objective. Flawless performance has been achieved.

Specifications: **Tuner Section:** Usable sensitivity — 2.8 μv; Signal-to-Noise Ratio — 0.15%; Frequency Response, 75 microsecond de-emphasis — ±0.5 DB; Multiplex Separation, 20 Hz — 43 DB, 1000 Hz — 45 DB, 10k Hz — 35 DB, 15k Hz — 30 DB. **Amplifier Section:** Power, 40 rms watts per channel at 4 and 8 ohms, 20 Hz to 20k Hz; Distortion, 0.2% THD; Frequency Response, 15 Hz to 30k Hz, ±0.5 DB. **Dimensions:** 18¼" wide x 16" deep x 6" high.

marantz®

P.O. BOX 99, SUN VALLEY, CALIFORNIA 91352



MARANTZ MODEL EIGHTEEN STEREOPHONIC RECEIVER

CIRCLE 36 ON READER-SERVICE CARD

Continued from page 38

GARRARD BRINGS OUT RECORD PLAYER

A complete record player—that is, automatic turntable with magnetic pickup and mounting base—has been introduced by the Garrard division of British Industries Corp. Named the Module SLx, it employs a Garrard Synchro-Lab motor which was developed and introduced by the company for its 1968 series of automatics, and which is claimed to maintain constant speed under all conditions. The new unit, which comes prewired with audio and power cables, is a three-speed model, has a built-in stylus pressure gauge, and a cuing and pause control. Cost is $69.50.

CIRCLE 151 ON READER-SERVICE CARD

TOP OF LINE SPEAKER FROM PIONEER

The Model CS-63, just introduced, becomes Pioneer's top of the line speaker system. The enclosure—28 by 19 by 13 inches—houses a 15-inch woofer, a 6½-inch cone midrange unit, a horn-type tweeter, and a 2½-inch cone supertweeter, plus the network that provides frequency crossovers at 600, 4,000, and 13,000 Hz. Rated frequency response of the CS-63 is 25 to 20,000 Hz, input impedance is 8 ohms, and power handling capacity is 60 watts RMS. Efficiency is about 3 per cent. Two controls—for midrange and highs—are provided. The grille is replaceable by the owner. Price is $245.

CIRCLE 152 ON READER-SERVICE CARD

NEW BENJAMIN MOD SYSTEM

Latest compact modular system from Benjamin Electronic Sound is the Model 1040, available without speakers if desired. The set includes a solid-state AM/stereo

FM receiver atop which sits a Model 40A Miracord automatic turntable. Power output is rated at 50 watts (IHF method) into 8 ohms. Price of the 1040 without speakers is $329.50. With Model 208 speakers, cost is $399.50. Another option is a Philips-type cassette tape recorder mounted on drawer slides under the cabinet for an additional $139.50.

CIRCLE 153 ON READER-SERVICE CARD

VACUUM-THREADING TAPE RECORDER

A new line of open-reel stereo recorders that thread the tape and attach it to the take-up reel by vacuum action has been announced by Bell and Howell. All models feature four speeds (7½, 3¾, 1⅞, and 15/16 ips), and automatic reverse for continuous record or play. Also included are automatic head demagnetization, automatic shut-off, a pause control, and a search control for locating passages on the tape during fast wind. Price of the Model 2291 deck is $349.95. Model 2295 with microphones and built-in speakers is $399.95, while Model 2297, a portable version with more powerful amplifiers, lists for $449.95.

CIRCLE 154 ON READER-SERVICE CARD

THEATRE ORGAN KIT

Newest electronic organ in kit form from Artisan Organs is its Imperial model, a transistorized console unit designed to simulate theatre pipe tone by means of oscillators and special voicing filters. One of twelve models now available from this firm, the Imperial comes in several woods and finishes and is sold either built or in kit form. Prices and descriptive brochure are available from Artisan Organs, 1372 East Walnut St., Pasadena, Calif. 91106.

CIRCLE 155 ON READER-SERVICE CARD

AR-3a

Acoustic Research announces a new speaker system.

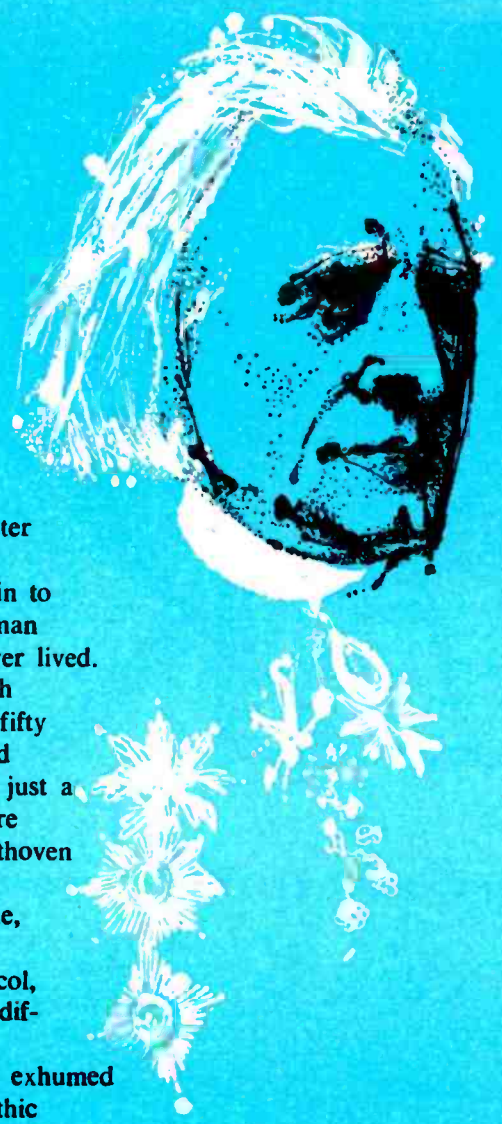
In 1959, our first advertisement for the AR-3 stated, "it has the most musically natural sound that we were able to create in a speaker, without compromise." This judgment was supported by distinguished writers in both the musical and engineering fields. Hirsch-Houck Laboratories, for example, agreed that "the sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard." For nearly nine years the AR-3 has been the best speaker we could make.

However, technical development at Acoustic Research, as at many companies in the high fidelity industry, is a never-ending search for improvement. After much effort we have found a way to better the performance of the AR-3. The new speaker system, the AR-3a, has even less distortion, more uniform dispersion of sound and still greater power handling capability. The improvement can be heard readily by most listeners; it has been brought about by the use of newly designed mid-range and high-frequency units, and a new crossover network. Only the woofer and the cabinet of the AR-3 are retained in the new system. The AR-3a is priced from $225 to $250, depending on cabinet finish, and is covered by AR's standard five-year speaker guarantee.

Detailed information on conversion of an AR-3 to an AR-3a is available from

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

CIRCLE 1 ON READER-SERVICE CARD



WHY LISZT? Because the Old Charlatan still fascinates us. Because so much of his music is better than it has any right to be. Because at least some of it bursts with genius. How much, we can't begin to say. We almost never hear the bulk of it. The man wrote as much music as almost any other who ever lived. *Grove's Dictionary of Music and Musicians*, which lists all of Bach's works in eleven pages, needs fifty to catalogue Liszt's nearly eight hundred numbered works (all the *Hungarian Rhapsodies* account for just a single number), though a full quarter of these are transcriptions of other men's music (all the Beethoven Symphonies take up only one more number).

Pianist David Bar-Illan, in the following article, notes and seconds the stirrings of a Liszt revival among his professional colleagues. (Herbert Russcol, whose article begins on page 46, has decidedly different opinions of the worth of Liszt's music.) In an age when even Molter and Mondonville are exhumed and played, one would have thought that the mythic showman-cleric-virtuoso-womanizer-patron-teacher-*littérateur* would have been a grand source for repertoire; yet few musicians have bothered to wade through the mountain of Lisztian slag to discover the legendary hidden gold.

Historically, of course, Liszt is irremovable. He runs like an indispensable thread across the grand design of nineteenth-century music. His early music emulates Paganini; the later works foretell Debussy. Born before Beethoven's Seventh Symphony, dying when Schoenberg was nearly in his teens, "Liszt had his hand in everything," as Chopin put it. He championed the cause of Chopin, as well as of Weber, Schubert, Schumann, Borodin, Berlioz, Grieg, and Wagner when they were hardly candles to his blazing sun.

That blaze has been dimming for two generations, though the flicker is just beginning to brighten again. We believe that the time is ripe for a revival of Liszt's music, for a rediscovery of the virtues in much of it. There is, we are sure, a public for it. The rest is up to performers and record companies.

BY DAVID BAR-ILLAN

IS LISZT NEXT?

A well-known young pianist hails the Liszt revival he sees brewing in the musical inner circle

On his first visit to the U. S., at a Columbia University lecture, Karlheinz Stockhausen, the prophet of the avant-garde, said: "I do not understand how people who eat out of tin cans and who use washing machines can be as backward as to listen to decadent live music, particularly old-fashioned nineteenth-century music." That Stockhausen is perfectly capable of making such pronouncements merely for their shock value does not beggar belief; nor is it particularly surprising that he and his vogue-peddling colleagues have made many contradictory statements since. But, essentially, his statement is a faithful representation of the dogma of those who profess to officiate in the musical church of the future: "Performed music as we have known it is dead. The future belongs to the electronic, the computerized, and the synthesized—or, at best, to performers who can imitate their sounds."

Perhaps it is a commentary on the lovely attractions of decadence, but in the years since Stockhausen made that statement musical life has stubbornly refused to follow the course he postulated. Indeed, audiences and performers alike have not only continued generally to shun the avant-garde, but have become more vehemently and passionately romantic than ever. In the performing field these have been the years of Callas and Sutherland, Nureyev and Horowitz, Richter and Bernstein, while the repertoire heard has been marked by a sweeping revival of the last of the nineteenth-century Romantic giants—Mahler. To predict that the next revival candidate will be that gray eminence of the personality cult—Franz Liszt—would be merely to foresee the logical next step.

The portents of the revival syndrome are there: an American Liszt Society was formed last April, attracting within a few months over a hundred members from among the most prominent musicians and musicologists in America; under its auspices the first Liszt Festival was held last December, and the recording of the complete Liszt piano catalogue has been undertaken by one of its members. Piano recitals devoted exclusively to Liszt's music—an almost unheard-of phenomenon since Busoni—are now commonplace in New York and other major cities, and—above all—there are those unmistakable rumblings of something happening: the heated arguments about his music, the appearance of long neglected works on programs, etc. It's "in the air."

Why does this hero-figure par excellence, better known for his bombast and superficiality than for any other quality, merit the attention of a sophisticated audience? What appeal can this Byronic hero of the Victorian swoon, this lion of the Paris salons, have in our austere contemporary halls? And why is the present enthusiasm for the "old-fashioned" generated not by the elderly in search of nostalgia but by the young thirsting for excitement?

Revival, like all cultural trends, has many parents. But one thing is certain; it cannot be artificially induced. A performer may act as a composer's salesman, but—no matter how celebrated he is—his wares will remain merely a curiosity unless the public is ready for them. Why and when the public is ready is partly intangible, but certain factors are obvious.

The simplest and most primary are saturation and boredom. No matter how much an artist or an experienced listener will protest that he finds new illuminations and new insights with each reading, there is a point at which the excitement and freshness of the first flush of discovery are lost. Could anyone really be moved by a performance of the Beethoven Fifth after its merciless repetitions in World War II? Can anyone hear *the* Tchaikovsky concerto with the same irresistible intoxication it evokes at first exposure? The advent of the LP record and the FM station has served to hasten this process. The opportunities to hear any given work are now countless, and the point of satiety is reached sooner. In music, familiarity breeds love; overfamiliarity breeds boredom. And boredom—a grossly underestimated yet immensely powerful psychic force—drives us to seek the new.

In previous times the "new" was really new: i.e., contemporary. But the failure of most contemporary music to capture not only the imagination of the public but the devotion of the performer—and this is the greatest indictment against it—has forced the search elsewhere. In the Fifties this search led to the rediscovery of the baroque and to a revival which threatened to inundate us with an endless avalanche of tonic-dominant progressions. True, a purely commercial consideration played a role here: the small-budget record companies which burgeoned with the coming of LP found in the baroque an ideal source of repertoire. Not only was it absent from the catalogues of the major companies, but it was comparatively easy and inexpensive to record: the size of the baroque orchestra is small and the rehearsals needed for most of these works few.

But the fact that the baroque became popular

A portrayal of the saintly Abbé Liszt—Budapest, 1872. Could any of this audience have sensed the dark depths below the serene innocence?

cannot be ascribed to the sudden plethora of performance and recording. The baroque revival caught on because it came at the "right" time: a decade that —on the subculture stratum—espoused cool, detached, expressionless jazz; that adopted uninvolved, directionless forms in its art and literature; that gave musical composition its unemotional, aimless "post-Webern" sounds (or, in John Cage's case, its unemotional, aimless silence). What much of the baroque had in common with the music composed in the Fifties was a neutrality of emotion, a detachment, a glorification of technique at the expense of content. Consequently, both periods smack of formula—which is what makes so many of the works within them indistinguishable from one another.

But the "cool" decade passed, and in its stead came its antithesis, the era of involvement. Whether it was the war in Vietnam, or the racial tensions, or the latent terror of what space exploration and atomic science might bring that burst the complacency—or whether it was simply another swing of the historic pendulum—is not as relevant here as the fact that the change took place, unmistakably and everywhere. In the popular field it is expressed in the swinging, brash rock and folk music; and in the experimental theatre, art, literature, and "serious" music the trend is away from the abstract and uncommunicative to the bizarre, the violent, the grotesque, the phantasmagoric, the psychedelic.

Youth—from fringes to mainstream—is no longer "cool." The beatniks of the Fifties merely quit and took to "the road," their literature, art, and drugs signaling passive escape. Today's hippies are "involved." They don't merely "drop out," they "turn on." Their cults and protests possess religious fervor, their poetry and lyrics are not just Dada but often actually make sense—an unheard-of phenomenon in the days of "cool"—and even their drugs are no longer only the narcotics of resignation but the hallucinatory, "mind-expanding" acids.

The college generation of the Fifties affected a cynical aloofness; the present generation is in Vista, Peace Corps, Civil Rights, peace movements, campus upheavals, jail. If conformity characterized the Fifties, rebellion is the password of the Sixties. This is not merely the inevitable rebellion of Young generation versus Old, the cyclical war of idealistic youth against the injustices of a hardened establishment, nor is the heat of the conflict merely a reflection of the magnitude of the issues. What gives this rebellion its impetus is the fact that, above all, it is a cry against anonymity, an upheaval against the threat of a computerized, faceless civilization.

The drabness and dehumanizing ruthlessness of the first Industrial Revolution led to the rise of the Romantic movement in the nineteenth century. The automation of the second, the present, industrial revolution, transforming society into a problem of system-analysis and civilization into statistics, has brought forth the Romantic wave of the 1960s. The nineteenth century was preoccupied with mystery and mysticism, with the Faust-Mephisto myth, with witches' Sabbaths, dances of death, ghosts on bare mountains, and mythological sagas. In the seventh decade of the twentieth century, fortified with scientific knowledge which made more progress in the past two decades than in all the preceding millennia, we have a prominent spiritual-intellectual leader contacting his dead son through a medium on television, LSD "trips" and "pot" parties replacing panty raids among students, male and female "witches" appearing in the bohemian underground, and a feverish interest in ESP, parapsychology, and flying saucers. It is as if the human mind, whether escaping the machine of the nineteenth century or the ultimate regimentation of the twentieth, withdraws into the same fantasy world, into a primeval, mystery-drenched subconscious.

Is it any wonder that the two composers whose music echoes this flight are Mahler and Liszt? What music gives freer rein to the stream of consciousness, to the mercurial vacillations of the psyche? What music better taps the vast, unfathomable ocean of the subconscious: from the darkest violence to sublime serenity, from vilest horror to lofty aspirations, from explicit carnality to angelic innocence?

Both Mahler and Liszt sacrifice architectural form on the altar of the soul's passion, both let a personal, willful fantasy dictate the exigencies of the structure. And, indeed, it would be folly to expect such expression markings as *"molto agitato ed appassionato," "vibrante," "delirando," "precipitato," "avec coquetterie," "religiosamente," "con gioja,"* etc.—all within one short piano work (Liszt's third *Apparition*)—to be governed by structural conventions. As Debussy, with characteristic understatement, put it, "Liszt's genius is often disordered and feverish, but that is better than rigid perfection."

Most critics seem to agree with the "disordered and feverish" part of this observation but not with Debussy's even qualified approval. Liszt has never enjoyed first-rank standing in the pantheon of great composers. The fascination, as Herbert Russcol points out elsewhere in these pages, has always centered on the man rather than the composer. But performers, in a vest-pocket rebellion of their own, are becoming less concerned with the traditional judgments of musicologists. Stripping away the personal myth—which like all such myths is as fraudulent as it is musically misleading—they are searching for the rewards of Liszt's vast, and largely untapped, musical output. In such a search there is undoubtedly a potential danger of indiscriminateness—endowed with almost incomparable facility, Liszt probably wrote even more trivia than most composers do—but a judicious revival of his music should bring to light significant works which can pump new blood into the repertoire.

The very term revival in reference to Liszt is perhaps something of an overstatement. As a composer of some of the most popular music for the piano, he can hardly be considered grossly neglected. His *Hungarian Rhapsodies*, the two concertos, some of the short piano pieces, and to a lesser extent his B minor Sonata are regular warhorses. With the possible exception of the Sonata, these works have two things in common: dazzling glitter and easy accessibility of the emotional content. The bombastic dressing and flashy filigree constitute a personal trademark in Liszt's work, a stylistic signature, a cosmetic of brilliant intricacy and ingenuity. The temptation has always been to listen to nothing else —which is why those works whose glitter is less immediately fetching or whose emotional content is less accessible (or both) have been neglected. Today, no longer as awed by the stupendous mechanics of this bravura, we should be able to relish the marrow of his work rather than the mere surface condiments.

To achieve this, a reëvaluation of Liszt's other-than-piano pieces is in order. It may be true, as Sacheverell Sitwell put it, that "in his finest works there is a sensation that no one else has ever written as Liszt did for his instrument." But this identification with the piano has overshadowed his other work, without which no complete insight into Liszt is possible. The dramatic sense of his harmonic innovations and the subtleties of his tonal brush strokes are nowhere better illumined than in his songs, particularly the Heine settings. And a full understanding of the psychological implications of his developmental techniques is impossible without the knowledge of his "programmatic" symphonic works.

In this respect, his *Faust* Symphony, a work of monumental proportions (it lasts over an hour), deserves special attention. The three thematically interrelated movements are designated as three character studies after Goethe—Faust, Gretchen, and Mephistopheles; and the coda is a choral setting of the Chorus Mysticus which closes Part II of Goethe's *Faust*. As in all his major symphonic and piano works, Liszt's most distinctive technique in *Faust* is the "transformation of themes," the constant metamorphosis of the thematic material to convey the imagery and moods of the music. To our psychologically sophisticated age these Dr. Jekyll/Mr. Hyde (and everything in between) fluctuations are particularly meaningful. Liszt, who was one of the most celebrated personalities in Europe, must have sounded like an insatiable megalomaniac when he claimed that his true fame would come only after his death. But he must have known that the brilliance of his music was responsible for his popularity, while its psychological and emotional content was largely uncomprehended. With our present and, hopefully, greater insight a new look into *Faust* and his thirteen symphonic poems (of which only *Les Préludes* and *Mazeppa* are widely known) may prove particularly rewarding. Of these "poems," the aristocratic *Orpheus*, the dramatic *Prometheus*, the psychological study of Shakespeare's hero, *Hamlet*, and *Die Ideale*, based on a poem by Schiller, are outstanding.

The "metamorphosis of themes" seldom ran its course in any of the major compositions without bursting into that psychological phenomenon with which Liszt is most often associated: diabolism. This too has been understood only superficially. Liszt was compared in his lifetime—and often today—to Paganini. But Paganini's was the diabolism of execution, the performance of "impossible" feats by a daredevil showman. And as soon as these feats became possible, they were rendered harmless, as Paganini indeed sounds today. Liszt's diabolism plumbs the depths of the violent subconscious, of the uncontrollable beneath the surface. That is why his brand of Satanism—in the third movement of *Faust*, in the *Mephisto* Waltzes, the B minor Sonata, the *Dante* Sonata, the *Funérailles*, the *Totentanz*, the piano concertos, and so many other compositions—can shake up even today's Freud-jaded audience.

Liszt's diabolism was not only a response to the Romantic fashion. It was part of the dark, troubled side of his psyche which plagued him all his life and caused him—from his teens to his death—to seek periodic refuge in religious retreat. It is the underlying element in much of his less played piano music: the three books of the *Années de pèlerinage*, the *Harmonies poétiques et religieuses*, many of the études, the second *Ballade*, the third and fourth *Mephisto* Waltzes, the late *Valses oubliées*, the elegies, and the questioning, fragmentary pieces of the later years. If we reappraise these works with the same kind of psychological insight that we now apply as a matter of course to Shakespeare or to Wagner, Strauss, and Mahler, we may very well conclude that Liszt's "true fame" is indeed still to come.

The Liszt revival is not overdue. Like all such movements and trends it comes when we are ripe for it. And like all such movements it will pass—but not without leaving its mark. Hopefully, this tribute to Liszt will reassert the uniqueness and sanctity of the human spirit, and redefine the artist's mission as a call to transcend, rather than succumb to, the externals of civilization.

A Freudian look at the nineteenth-century's musical glamour-boy

BY HERBERT RUSSCOL

MODERN PSYCHIATRY, especially the School of Vienna, has long exercised its scalpels on the creative musician. A whole literature has been produced on Beethoven; Tchaikovsky's sexual aberrations have been pitilessly laid bare; Brahms's lifelong dependence on prostitutes has not escaped the harsh scrutiny of the new researchers. But you will not find a medical word on Liszt. This is the more surprising in that his correspondence with his first mistress, the Countess Marie d'Agoult—published more than thirty years ago now—clearly reveals him as a man torn against himself.

His behavior was a riddle but no one has tried to solve the riddle. Latter-day biographers record his awesome ego and the long list of women he "conquered," and let it go at that. They usually remark that he was a great Don Juan, and their tone is half-deploring, half-sniggering; Leporello's tone as he recites the catalogue of his master's successes on the home grounds of Spain: *mille e tre!*

But why "the demoniacal chase"? What reasonable man needs a "thousand and three"? The Don Juan among composers is rare. Composing is hard work . . . chasing women takes up too much time . . . and time is all a composer has. Your typical musical genius craves the warmth and regularity of a wife; and he needs her to cook his food and to stand guard when the bill collector comes around. Of course if he is lucky, he has a mistress or two on the side, but he is usually careful not to rock the boat. A nightly starring performance as Don Juan? Your composer would turn pale at the prospect.

What drove Franz Liszt? Seeking an answer, I recently interviewed two psychoanalysts. I asked them, why all this compulsive woman-hunting until the age of seventy-two? Why does it appear that he really loved no one? What ailed the man? Does some strange quirk of his nature explain why this great musician wasted his time and strength making masses and masses of transcriptions of other men's music? Was there a fatal flaw in his emotional make-up, and if so, can it throw any light on why the work of this supreme musical intelligence is for the most part empty, sterile, unable to move us?

My doctor friends are emphatically convinced that they have the answer and, to my surprise, they are in complete agreement. You are herewith invited to plunge with us into the murky waters of post-Freud-

ian analysis. What follows now is of course, only a hypothesis; the early biographers of Liszt inconsiderately neglected to ferret out all pertinent data relating to little Franz's momma and poppa. But we possess a rich lode of later material that makes for an intriguing session on the couch.

To begin, some terminology. Two types of personality traits manifest themselves in Franz Liszt with startling clarity. The first is erotomania, or the Don Juan fixation; the second is narcissism, a closely related phenomenon.

Don Juan is the male equivalent of the nymphomaniac; as with her, the key to his make-up is not incontinence but faithlessness. He is wholly unable to form a true relationship with a "love-object." Don Juan loves only himself, and he is usually a latent homosexual. This fact he hides from himself in his feverish hunt for conquests of the other sex. His love partner means little to him; the excited, uninterrupted hunt for the next woman is everything. He bears an exceptionally strong love-hatred for his mother. While his search is an unconscious longing to possess his mother, the overpowering guilt connected with this obsession prevents him from achieving any true satisfaction with any woman. He does not want to succeed in his love, but desires instead the punishment necessary for the expiation of his guilt. And that is why Don Juan never feels jealousy. A woman once possessed has no value for him; the sooner he abandons her, the better.

A woman of true sexual instinct is not deceived by the half-feminine Don Juan. Rather, he attracts semimasculine women whose psychology matches that of their seducer. Thus, despite the myth of his superb vitality, it is usually Don Juan who is passive —the one who is taken. To conclude, Don Juan's behavior is infantile sexual behavior, akin to perversion, and a profound character neurosis. Usually, seduction in childhood or a pathological attraction to a parental figure appears in the life history of such patients.

So much for Don Juan. But we must also see him as closely related to Narcissus, with whom he shares the traits of self-love, abnormal vanity, and a desperate need for incessant flattery. The narcissist too is close to the borderline of homosexuality; he admires above all his own splendid male image. As with Don Juan, his libido is turned inward upon himself (this the world calls his vanity) and emotional attachments are out of the question for him, beyond him. Both Don Juan and Narcissus see others purely as extensions of themselves; in love-making they both admire only their own triumph and performance, and need constant new proof of their power to excite.

WELL. OUR HERO was born in a little Hungarian village, as a child he was subject to both cataleptic fits and religious ecstasies, and "he was devoted to his mother and father." In Paris, where at the age of sixteen he was giving piano lessons for a living, he promptly fell in love with almost the first girl pupil he taught. When things got hot on the piano stool, he was coldly shown the door by her father. Liszt never returned and never forgot.

There were two serious liaisons in his life. The first was with the Countess Marie d'Agoult, who became the mother of three of his illegitimate children. (A half-dozen other bastards were reliably reported.) He ran away with her when she was thirty and he was twenty-four—the attraction of a mother-image is suggested here. This passionate affair rocked Europe. Marie was a blue blood who abandoned her husband and children to live in sin with a mere pianist, and such matters were not shrugged off in 1834. Liszt was perfectly aware of the furor; there is little doubt that it fed his narcissistic yearnings.

Marie was a bold, beautiful, determined woman with literary pretensions (he always fell for women who wrote books and used big words; his own thinking was on the fuzzy side). Without trying to make her "semimasculine," it seems clear that she staked out the dazzlingly handsome young artist as her prize and carted him off. He joyfully consented. Marie was domineering, her will far stronger than his—a situation they both found agreeable.

Of course this idyll did not last. Marie came to see her Franz through and through. She watches his pyrotechnic displays at the piano, his pleasure in and need for well-born female bodies. She berates him; he is penitent and filled with self-loathing, and swears "never again to sink into an abyss of vulgarity." But she realized "how incapable he was of struggling against the lower element of his nature." After four years of pretended acquiescence in his mistress' dream of art and love and solitude, Liszt began to break away. He embarked on a splendidly advertised benefit tour for victims of the Danube floods. Marie stayed home with the little ones.

From this moment the Don Juan leitmotiv of his life is heard—high living, wild excitement, gross adulation, and coveys of women. He almost brags to Marie of his power over women, and spells out in block letters the aristocratic guests who attended his dinner parties. Later, in one of the most blatant musical publicity stunts of all time, he announces in a pious open letter to Berlioz that he will give concerts and singlehandedly raise money for the projected Beethoven monument in Bonn. (He took the flaming Lola Montez with him to Bonn, where she danced on the table at a stag party.) In Hungary, he is hailed as royalty, and writes Marie, "I acknowledged the frenzied cries of the crowd like a king, three times, no more, no less." She can only despair, and beg him not to make an ass of himself.

The relationship dragged on, ten years in all. His self-love and his parade of women made her white-lipped with rage. Reports reached her of his affairs with George Sand, the Princess Belgiojoso, the actress Charlotte de Hagn, the singer Caroline Unger, the beautiful courtesans Lola Montez and Marie Duplessis—the latter the famous *dame aux camélias*. They parted with bitterness. "I have no objection to being your mistress," Marie wrote him coldly, "but I will not be one of your mistresses."

The next four years were devoted to more con-

The subjects of the most protracted liaisons: above, the Countess Marie d'Agoult—after ten years she wearied of being one mistress among many; at right, the ugly Princess Carolyne von Sayn-Wittgenstein, who almost trapped her lover into matrimony.

certs and more women. And then, while on a Russian tour, Liszt met Her Serene Highness, the Princess Carolyne von Sayn-Wittgenstein, who was separated from her husband, had 30,000 serfs, and lived on vast estates. Carolyne was another heavy thinker, a religious crank, and a cigar smoker. She is described by several hands as being "Polish, squat, fat, downright ugly, very strong-willed, and unpleasant." Ernest Newman calls her "a half-cracked blue-stocking."

Liszt replayed his ploy of renouncing the world for love and art; Carolyne fell into his arms, and six months later he launched three major careers in all directions with an energy that would impress a jet-age pianist. The pair settled in Weimar, "where the Princess managed everything." What Liszt, the beauty lover, the connoisseur par excellence of woman-flesh, saw in this unappetizing creature is incomprehensible—unless we accept the obvious image of her as a true mother-surrogate. There are guarded hints that it was a near-platonic affair, which would explain a good deal. What is intriguing is that it lasted about thirteen years, and Liszt seems to have been happy (if he didn't have to sleep with mommy, then he wasn't guilty).

During this period he did what is unquestionably his best work. The frenzied search of Don Juan slowed down. Mommy told him what to do every day, and kept a watchful eye on him. She also shrewdly closed her eyes to his little escapades on the side, and he always returned to her with cries that "life is a long suicide." Moreover, Mother Carolyne gladly fed his absolute need for adulation, with deeds that would have made Marie d'Agoult curl her fine aristocratic lips; Carolyne kept fourteen busts of Franz in her drawing room, practically sent up incense before them every morning, and persuaded her unreluctant idol modestly to add a final choral ending to his *Faust* Symphony in which Franz Liszt climbs laboriously to the clouds.

Of course he grew bored with her, but was too weak to escape. In fact, he was glumly resigned to being compelled to marry her on his fiftieth birthday, and was taken off the hook only by an *opera-buffa* twist in plot worthy of a Da Ponte. For some years the Princess had been moving heaven, earth, and the Vatican in an effort to get a papal annulment of her marriage to her long estranged husband; now, at last, all was arranged. The church of San Carlo al Corso in Rome was hung with flowers. Liszt and Carolyne spent the eve of their prospective wedding day together on their knees in prayer. At midnight a priestly courier appeared with a message from the Vatican: the Pope was reëxamining Carolyne's annulment arguments from the beginning. The Prince's family had demanded a fresh inquiry into the case, and what about those 30,000 serfs in Carolyne's name?

Liszt finally got away, was blissfully alone again, with his sixty waistcoats and 360 ties, and promptly

Among the "thousand and one" (reading counterclockwise): the actress Charlotte de Hagn; Countess Olga Janina, who'd horsewhipped her bridegroom but fell into the Abbé's arms; Marie Duplessis, "la dame aux camélias"; the notorious courtesan Lola Montez.

went to pieces. Carolyne went into a kind of shock. She shut herself up in her Roman apartments, puffed her extralarge, powerful cigars more assiduously than ever, and spent the rest of her life writing a twenty-four volume epic, *The Interior Causes of the Exterior Weaknesses of the Church.*

YOUR GREAT COMPOSER usually gets better after fifty; this is the harvest time. He discovers depths in his soul that he himself had never known. Liszt, on the contrary, went literally to hell. As a creative artist he was finished, although God knows he kept grinding it out. Nearly nothing he wrote after fifty is heard today. It must have been pitiful for him; he had another quarter of a century to drag across. This long twilight he endured by larger and larger doses of applause and women, blotting out the truth that he had squandered his gifts, or perhaps the truth that he had never had more to give.

We come now to the farce of his partial investment as the Abbé Liszt (he did not take the vow of chastity). With his characteristic actor's facility, he put on the mask of the humble man of God who had renounced the joys of the flesh and repaired to a monkish cell (actually, apartments in the Vatican or the sumptuous Villa d'Este at Tivoli, with Masses and meditation in the morning and cognac and countesses at midnight). His exploits as Don Juan were still going at top speed, and this delicious situation provided material for a season's lewd jokes in Paris. His women were still titled, rich, or famous ladies (preferably all three): as Paris quipped, one almost sees a sign on his bedroom door, "No Commoners Allowed."

It was the time of his famous master classes at Weimar. Mobs of pupils, more an entourage than students, flattered him daily, and flattery was the very breath of his nostrils now. Surrounded by adoring girl students, the aging Don Juan could almost forget; "his personal magnetism was still immense," one of these pupils wrote, "and he loved to sit down at the piano and fascinate [us], toying with his victims with delight."

More names appeared in Don Juan's catalogue: a charming young pupil, Agnes Klindworth; Madame de Moukhanoff-Kalergis; Baroness Olga Meyendorff —one almost longs to read of a barmaid whom Liszt tumbled into bed. But it could not be; as Ernest Newman put it, "Lizst collected princesses and countesses as another man collects rare butterflies and first editions."

But it is doubtful whether in the moist adoring eyes of his young female pupils he really forgot the pathetic ruin he had become. We hear of increasing spells of melancholia, a sense of shattering failure. He was too shrewd a judge of music not to realize that the Masses and large choral works that occupied him were stupendous rubbish. And he knew exactly what other musicians thought

of him. Earlier, Chopin had written: "When I think of Liszt as a creative artist, he appears before my eyes rouged, on stilts, and blowing into Jericho trumpets *fortissimo* and *pianissimo*. As a creator he is an ass. He knows everything better than anyone, but he wants to climb Parnassus on another man's Pegasus. He is an excellent binder who put other people's works between his covers . . . I still say that he is a clever craftsman, without a vestige of talent."

His taste runs to younger women now, and we come to the packed drama of his tumultuous affair with a beautiful nineteen-year-old, semibarbaric Cossack—Countess Olga Janina. In Olga, Liszt met his match. She was a wild creature who had been married off at fifteen, and had horsewhipped her husband after the wedding night. At sixteen she became a mother. Liszt had accepted this young wildcat as a pupil in Rome, and almost immediately, as she relates in two novels, she was in his arms ("call me Ferenz"). The Abbé Liszt traveled openly with her, putting his arm around her waist in public, just to make sure that everyone got the point. When she lost her enormous fortune, Liszt's interest in her evaporated. A whole melodrama followed, in which she returned from America to kill him. ("My hand tightened around the dagger . . . one wrong word and he would be dead in my arms for all eternity.")

As had Marie d'Agoult, Olga saw him clearly. "He could not bear to have anyone's eyes off him for even a moment." She writes of "his amours with plain or ancient women whose titles, or whose positions, or the luxuries of their establishments, flattered his colossal vanity, his boundless ambition to be talked about at all costs." And I cannot resist recording here her classic reply when a dignitary of the Church unctiously inquired whether the Abbé Liszt had paraphrased for her the passionate allegorical love poems of the Bible, The Song of Songs. "Your Eminence," remarked Countess Olga Janina, "the Abbé Liszt prefers the real thing."

And so it went on and on. As late as 1883, when he was seventy-two, his name was linked scandalously with that of one of his young pupils.

Only death itself, at seventy-five, halted the relentless search of Don Juan.

IT IS TIME for observations and conclusions.

1. Almost 1,400 individual musical works, and "a thousand and three" women. The parallel is striking and significant. Both in music and in bed, a meaningless, frantic search, a wasteful spending of his libido and what we may call his musical libido; a constant, wearisome "proving" of his virility and potency as a man and as a composer.

2. His physical appearance, when he was the young "*le petit Liszt*," the darling of the Paris salons. We read that he was "breathtakingly beautiful, almost effeminate." "Slim, blonde, oversensitive, effete, strikingly beautiful." If one takes a hard look at the many portraits of him in this period, in particular the famous drawing of him by Ingres, one clearly beholds a limpid, almost pouting creature, hand on hip, and all but swaying.

3. The nature of his "love-objects." Almost all were aristocrats, which delighted him. They are clearly extensions of his self-love. With this true narcissist, a woman's title determined her sex appeal.

4. His liaisons with Marie and Carolyne. We can clearly see them as "semimasculine," by middle-nineteenth-century standards. The mother image is clear, with Carolyne it is unmistakable. (Homosexuals never play man and woman, invariably mother and child.) Even his short affairs were with decidedly aggressive women who took him to bed—Lola Montez, Marie Duplessis, Olga Janina.

5. A true Don Juan, he behaved very badly with Marie; with Olga he was a downright cad. We never read a line of any jealousy on his part where his women are concerned.

6. "Don Juan desires the punishment necessary for the expiation of his guilt." We suggest that with his compulsive, obsessive composing of 1,400 pieces he is punishing himself, precisely as he punished himself by denying himself normal love.

7. His passivity is striking. Being taken by stronger women; the passivity of his tolerating hordes of hangers-on, parasites, indiscriminately talented and untalented pupils ("this rank garden of weeds," Bülow called it); the passivity of his wasting so much of his life rearranging other men's works.

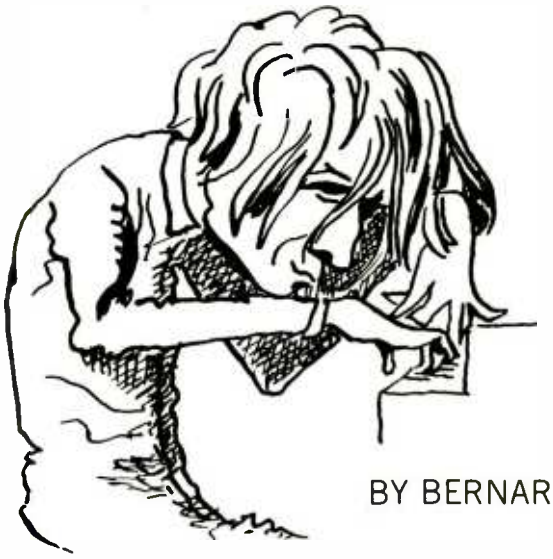
Very well, the reader replies. Franz Liszt was a Don Juan and a narcissist. So what? Tchaikovsky, Mussorgsky, Chopin, et al., each had his little thing; yet they were first-rate geniuses. In fact, we are often told that most geniuses are neurotic, that it is inevitable, even "healthy" for them. Why not for Liszt?

Because of the narcissistic danger. The first-rate artist among narcissists is almost unknown. His art is but a shallow mirror of a shallow man. Those who are enveloped in self-love often destroy themselves as artists. Composing is giving. Liszt could not give—his music was merely an exhibitionistic extension of his self-love. Narcissus is utterly incapable of creating art, except for rare exceptions, that has the power or sincerity to move us.

Coda. Don Juan, glittering in gold and silk, strides onstage, dominating everything, a scornful, proud figure of a man. We know now, and smile at his defiant wickedness. We know that he is not a heroic seducer, but a pathetic shambles of a man doomed to a frenzied unattainable search—another woman, another composition. Don Juan is the man who seeks because he has not; he also is the man who is not.

But let us not be too harsh on him; he fascinates us, he delights us, he is marvelously alive, and all the other characters spring to life because of his interest in them. Remember that Donna Anna is in no hurry to marry Octavio.

Don Juan lives eternally. *Mille e tre!*



BY BERNARD JACOBSON

LISZT ON RECORDS

SCRATCH Liszt just a little way below the familiar, *Hungarian-Rhapsody*-spangled surface, and you find a composer whose mind is as rich and stimulating as it is bold, original, and occasionally banal.

Even with some important sectors of his output still sparsely represented in the record catalogues, his discography shows him to have had a wider range of thought and style than any of his contemporaries. More than with most composers, there is a marked relationship between the manner and substance of his music on the one hand and, on the other, the outward course of his life. And just as it's not generally realized that he abandoned his career as a touring virtuoso while still in his mid-thirties, so the comparatively small part played in his *oeuvre* by piano virtuosity may come as a welcome surprise to many.

Music for solo piano does indeed form a continuous backbone through nearly sixty years of Liszt's composing life, but is music of at least three quite distinct kinds. The almost unadulterated virtuosity of such early works as the six *Paganini Studies* of 1838 coexisted with the more poetic and dramatic orientation of the earliest *Années de pèlerinage* pieces, which still call for virtuoso powers but lay less emphasis on them. It was in the last decade and a half, with the third *Année*, the *Weihnachtsbaum* collection, and extraordinarily austere and concentrated works like *Nuages gris*, *La lugubre gondola*, *Schlaflos*, *En rêve*, and the Wagner memorial pieces that the real bedrock Liszt emerged—in the same way that Liszt the man sloughed off first the superficialities of the virtuoso circus act and then the far more valuable preoccupations of his conducting career at Weimar in order to identify himself more and more closely with the Roman Catholic church towards which he had felt drawn even as a child.

The relative incidence of other media in his enormous output reflects Liszt's outward circumstances still more clearly. Poetry always held his interest, and so song composition kept a continued place. But almost all the orchestral works originate from the conducting period at Weimar—1848 to 1861—and the succeeding religious period sees a corresponding increase of emphasis on choral composition.

In this discography, which groups the works under eight categories, I have

LISZT ON RECORDS

varied the amount of comment on the music itself in roughly inverse proportion to its familiarity. As for the records, I have not mentioned every single one available. A number of recordings—principally of *Hungarian Rhapsodies*, played by ensembles usually associated with more specifically "pop" areas of repertoire—are omitted because their standard did not seem to me to warrant inclusion; and in the piano solo field, with its inextricably complicated couplings, I have concentrated on versions I can recommend. Any other policy would have expanded this discussion beyond manageable bounds.

The Symphonies

The two Symphonies make an apt starting point because Liszt's biggest works tend also to be his best. His style calls for space to expand in, where the same element often has a destructive effect on the more intimate manner of a composer like Schumann. In this regard Liszt is to Schumann as Rubens is to Rembrandt.

The creative use of large expanses is admirably shown in Liszt's handling of repetition. With some composers, repeated passages are frequently the telltale sign of attempts to fill predetermined spaces with ideas too small for them. This happens occasionally with Liszt, but more often his repetitions seem an integrally functional part of his thought.

One of the finest instances is the opening of the second movement, *Purgatorio*, of the *Dante* Symphony, a long passage evoking Dante's distant sight of Heaven as he emerges from Hell. The repetition of this section a semitone higher is no mere time-serving sequence but an essential element in a broad and beautiful inspiration. It is this unity of manner with matter that places the *Dante* Symphony, for me, first among all Liszt's works.

Humphrey Searle and other Liszt specialists prefer the *Faust* Symphony, which, except for the later addition of its final chorus, was composed in 1854, a year or two before the *Dante* Symphony. In the *Faust* work I feel more often that the character of the material is not quite at one with its presentation, and occasionally also that the repetitions *are* mere repetition. But this too is an original and absorbing work, distinguished by a lovely slow movement depicting Gretchen; and along with the Piano Sonata of 1852-53, the two Symphonies represent the peak of Liszt's achievement before those strange and lonely heights into which the tonal explorations of his last years were to lead him.

Of three available recordings of the *Faust* Symphony, Jascha Horenstein's (Vox VUX 2029 or SVUX 52029) is powerfully dramatic in conception and accentuation. However, the lackluster quality of the recording and the coarse, often out-of-tune orchestral playing rule it out of serious consideration. This leaves Bernstein's version, on Columbia M2L 299 or M2S 699, and Beecham's, on Seraphim 6017 or S 6017. Bernstein's interpretation is superficially the more exciting. But the playing he draws from the New York Philharmonic, though lively and rather more polished than that of Horenstein's orchestra, is still not tidy enough. His recording, moreover, is disfigured by excessive studio noise throughout; in a few isolated copies the second movement suffers from serious pitch-wavering.

If Beecham, by contrast, seems a trifle bland at first, nevertheless the distinction of his reading gradually imposes itself on the listener. There is a tendency to clip rests here and there, but the general pacing of the music is more cogent than Bernstein's, and the orchestral sound, recorded in early but acceptable stereo, is beautifully refined. Further advantages include the best of the three tenor soloists—Charles Bressler does some artistic things in the Bernstein performance, but Alexander Young is vocally better suited to the part; a lovely fourth-side performance of the symphonic poem *Orpheus*, of which no other recording exists; and the lowest price.

The *Dante* Symphony is theoretically less well served by the phonograph. In practice it is not served at all, since neither the Georges Sebastian version listed in the domestic Schwann nor the F. Charles Adler recording which figures in the supplementary catalogue can actually be found, either in record stores or through company channels. A recording by Alfred Wallenstein and the Los Angeles Philharmonic has also disappeared into limbo, or some other suitably Dantean locality.

Until recently, Westminster had a very competent account of the work by the Budapest Philharmonic under György Lehel in its catalogue, and the odd copy may still be around in some stores. But it has been deleted along with several other Westminster Liszt recordings, and the release of the *Dante* Symphony in a really good modern version is a matter of the first urgency.

Other Orchestral Works

The symphonic poems, thirteen in number, are Liszt's most characteristic contribution to music history, and their originality is scarcely diminished by the existence of a precedent in Schubert's *Wanderer* Fantasy. Here Liszt developed, systematically and with vivid imagination, the procedure of thematic transformation. Both formally and harmonically his innovations had a powerful influence on Wagner and, through him, on the whole subsequent course of music.

Though most of these works have weaknesses—a certain shallowness of form, occasional banality of inspiration—they are nearly all worth listening to. The best-known is the third, *Les Préludes*, whose title and program, taken from a poem of Lamartine, were added only after the event as expository elements in an already complete and independent composition. This attractive piece has attained thirteen listings in Schwann, but the level of competition is not high. The outstanding performance is Ferenc Fricsay's (Deutsche Grammophon 19226 or 136226), which achieves the crispest urgency at fervent moments and also keeps the quieter sections moving better than most of its rivals. If DGG's coupling, which oddly pairs Mozart and Beethoven with Liszt and Smetana, is considered a disadvantage, Dorati's performance in a more consistently romantic program (Mercury 50214 or 90214) offers an acceptable alternative, almost as well played and recorded.

It's a pity that Constantin Silvestri's performance of *Les Préludes* is not lively enough to warrant recommendation, for his disc (Angel 35636 or S 35636) offers the only genuinely available version of *Tasso*, No. 2 of the symphonic poems. The solitary *Orpheus*—a restrained and beautiful work—has already been mentioned above in connection with the *Faust* Symphony: Beecham's cultured performance will do very well.

There remain two symphonic poems available in multiple versions—*Mazeppa* and *Hunnenschlacht* (*The Battle of the Huns*)—and they are both splendid pieces, avoiding much of the banality their somewhat tub-thumping subjects might suggest. The best of the *Mazeppa*s is Karajan's with the Berlin Philharmonic (Deutsche Grammophon 18692 or 138692), one of the most brilliant things I have heard from this conductor, and recorded with great clarity and presence. Fiedler's Boston Pops performance is not competitive, but Gyula Németh offers an interesting and more deliberate reading with the Hungarian State Concert Orchestra on Mace 9009 or S 9009.

One of the curiosities of Liszt discography, by the way, is the problem *Mazeppa* seems to set labeling departments: both the Mace record and a Westminster

disc containing Scherchen's disappointing performance of the work have their labels switched, at least on my copies.

Far from disappointing is Scherchen's treatment of *The Huns* (Westminster 14100). His version, thrillingly played and recorded in good stereo, is marginally the better of the two available. Ansermet (London 9246 or 6177) uses a different version of the score. There is a wonderful rhythmic tautness about his performance but also a lack of sheer dynamic power which is made more noticeable by the rather bloodless quality of the recording.

Of the remaining symphonic poems, five that are listed in Schwann—*Ce qu'on entend sur la montagne*, *Prometheus*, *Festklänge*, *Hungaria*, and *Ideale*—are on more or less obscure labels and have totally eluded my search; three others—*Héroïde funèbre*, *Hamlet*, and *Von der Wiege bis zum Grabe*—are not even listed. Most regrettable of all is the absence of the last-named work, known also by its French title, *Du Berceau jusqu'à la tombe*, and in English as *From the Cradle to the Grave*. The other twelve symphonic poems were all composed between 1848 and 1858, but *Von der Wiege* dates from 1881-82 and is a superb example of Liszt's late style, purged of all emotional extravagance and fined down to the purest essentials of a new, questingly original harmonic language. I have heard it only once, years ago, but I remember it as by far the finest of the symphonic poems. A recording is badly needed, as is true of the three *Odes funèbres*, which followed the symphonic poems in the 1860s.

Among the other miscellaneous orchestral works, records of the *Hungarian Rhapsodies*—the six that Liszt and Doppler arranged from Liszt's piano originals—bid fair to rival the sands of the sea. My preferred versions are Ormandy's for Nos. 1 and 2 (Columbia ML 5299 or MS 6018); Dorati's for Nos. 3 and 6 (Mercury 50235 or 90235 and Mercury 50371 or 90371 respectively); Karajan's for No. 4 (Deutsche Grammophon 18692 or 138692—the same record as that containing *Mazeppa*); and Scherchen's for No. 5 (Westminster 14100, with *The Huns* coupling). Again on the same Westminster disc, Scherchen's performances of Nos. 1 and 4 are good seconds to Ormandy and Karajan respectively; on the same Deutsche Grammophon disc, conversely, Karajan runs Scherchen close in No. 5; and RCA Victor LM 2471 or LSC 2471 offers a characteristic Stokowski account of No. 2, sometimes thrilling, sometimes exasperating.

Of the orchestral *Mephisto* Waltz, Horenstein's cogent interpretation, coupled with his *Faust* Symphony, suffers likewise from poor playing and recording. Ormandy gives a surpassingly brilliant account on Columbia ML 5641 or MS 6241. Reiner a perhaps more suitably Mephistophelean one on RCA Victrola 1025 or S 1025.

The Piano Concertos

Passing now to two of the most familiar and most copiously recorded of all Liszt's works, we may observe a certain paradox. We commonly think of ourselves as living in an age of great pianism. We are always being told how virtuoso techniques are to be met with on every street corner these days. And yet, of thirty-three recordings I have listened to of one or the other Liszt Piano Concerto, I would at once dismiss about half simply because—apart from any other reason—they fail to make a beautiful piano sound; and I am speaking now of something that may fairly clearly be distinguished as a matter of playing and not of recording. I doubt, indeed, whether more than half a dozen of the pianists represented in this discographical glut would have been considered, a century ago, fit to lick Liszt's boots.

This consideration of pure sound disposes at once of the versions of Boukoff, Farnadi, Pennario, List, Cziffra, Entremont, François, and Gabos; and it's compounded in the cases of Cziffra and François by extraordinary rhythmic vagaries and in the other cases by a general lack of any kind of interpretative distinction. Dispensable too was the recently deleted Janis disc, though his No. 1 was much better played than his No. 2, while his No. 2 had the advantage of the best orchestral contribution of all, under Rozhdestvensky's baton. Even the venerated Rubinstein, in his recording of No. 1, fails to produce anything like attractive tone in the upper treble reaches. Katchen and Kempff are better, but both of them give rather undervitalized readings, the former quite eccentrically withdrawn at times, the latter lacking incisiveness in a more purely technical sense. Slenczynska gives a performance of No. 1 that I find oddly charming in some ways and humdrum in others, and, commendable as are her attempts to play really quietly, she too often allows the tone to go dead in the process. Rosen, in the same work, displays many of his excellent qualities, but I do not feel that he is temperamentally in tune with the work, and the same goes for Vásáry, who is always sensitive but who plays Beethoven and, I believe, Chopin better than he plays Liszt. Nor am I simply about to champion "the good old days": the recording made in the Thirties by Emil Sauer, one of Liszt's own last pupils, seems to me deficient both interpretatively and technically.

So I find myself with a select list of seven performances. Sviatoslav Richter seems to me the best of those who have recorded both Concertos (Philips 500000 or 900000). Holding as he does the view that almost every work of Liszt's embodies in some sense a struggle between good and evil, he never allows his interpretations to fall prey to the triviality that afflicts much Liszt playing. In these two works, he realizes all the nobility that is too often allowed to remain latent. At the same time, purely pianistic excitement is never lacking, for this artist commands a phenomenal technique and a tonal palette of unrivaled breadth and subtlety. He also enjoys admirable orchestral backing from the London Symphony under Kiril Kondrashin and a splendid recording.

In both Concertos, and especially in No. 1, Richter is given a close run by Alfred Brendel (Vox 10420 or 510420). Brendel is not, I think, a Liszt player to the manner born, but he is a profound and stimulating artist, and there is reason, imagination, and heart in everything he does. Moreover, he produces an eloquent singing tone which links the notes together in, I imagine, something very close to the true legato that must have been a feature of Liszt's own playing. Michael Gielen conducts skillfully, and sonically the disc is one of Vox's best.

The two other versions of Concerto No. 1 that I enjoy most are a very old and much newer one. On an imported disc from Italian Odeon (QCX 10470), Walter Gieseking gives a performance that combines the attractions of the old barnstorming school with an ample measure of delicacy and a tautly controlled yet deliciously spontaneous rubato. The orchestra is pretty rough at times, and the recorded sound betrays its prewar origin, but neither fact obscures the impact of Gieseking's performance.

André Watts was only sixteen when he recorded his performance of Concerto No. 1 a few years back, but there is little trace of immaturity in this lovely reading (Columbia ML 6355 and MS 6955), and the technique is pure joy—the tone limpid and lyrical, the runs even, the bravura thrown off with apparent ease. Bernstein's accompaniment is not among his most persuasive efforts, but the recording is fine.

My remaining recommendation for Concerto No. 2 is an imported Qualiton disc in mono only (1020), which has L. N. Vlaszenko accompanied by the Hungarian State Concert Orchestra under György Lehel. The performance is of the kind you will call low-powered if you don't like it and intimate if you do. I like it. There is nothing spectacular about either playing or recording, but I find the interpretation both idiomatic and sympathetic.

Other Works for Solo Instrument and Orchestra

This is one of the simplest corners for the Liszt discographer. The *Hungarian Fantasia* for piano and orchestra—the composer's arrangement of the Fourteenth *Hungarian Rhapsody*—has provoked fewer recordings than one might expect, and Peter Frankl's chipper account (Vox 12500 or 512500) is my favorite among those available. The two quasi-concertos, *Malédiction* and

Totentanz, are usefully coupled (on Vox 11030 or 511030) in performances by Alfred Brendel that are superior to the rival versions of List and Brailowsky respectively, and the *Hungarian Rhapsody* for violin and orchestra played agreeably enough by Carroll Glenn on List's Westminster disc (19025 or 17025) is not, of course, an authentic arrangement. The separately coupled Hungarian versions of *Malédiction* and *Totentanz* on Qualiton imports are not especially striking.

Solo Piano Music

The most determined assault so far made on Liszt's piano works is that by Gunnar Johansen, who, in a series of discs available by mail from Artist Direct in Blue Mounds, Wisconsin has undertaken nothing less than a complete recording. With sixteen albums so far released—the first containing two discs, the others one each—his project has already covered well over half of the original piano compositions.

I only wish that the quality of Johansen's achievement were equal to the devotion and musicianship inspiring it. Unfortunately, however, though he often realizes lyrical moments with great charm, his technique breaks down badly in the face of bravura. And since, in addition, his mono-only recordings sound as if made with equipment of less than professional standard, I am regretfully unable to recommend them with any warmth even in cases where they are "only available versions"—such as Volumes III, X, and XVI, which offer a number of otherwise unrecorded late works, and Volume XIII, which presents every *Mephisto* Waltz you can think of, with the *Mephisto* Polka and Busoni's complication of the first waltz thrown in for good measure.

Inasmuch as no one else has made more than a handful of Liszt piano discs, consideration of the available versions has to be a piecemeal process. Pride of place belongs in justice to the Sonata in B minor, and here I am unable to share in the general adulation lavished on Horowitz's performance, recorded in 1936 and transferred to LP a few years ago (Angel COLH 72). The interpretation, to my ears, is seriously lacking in repose, and Horowitz's many rhythmic distortions seem to be imposed from outside rather than to have grown out of the music itself—his phrasing of the repeated-note theme halfway through the first page is a glaring instance. Nor is he scrupulous in observing such nuances as the distinction between quarter-notes and eighths in the die-away passage after the big third (or fourth) theme's *grandioso* statement.

It's true that, by sheer contrast, the prevailing nervousness of Horowitz's approach brings some rewards, including a few moments of breathtakingly hushed *pianissimo*, but these are not nearly enough to bring the performance within a mile of Clifford Curzon's superb rendering (London 9371 or 6371). Curzon's reading is compact of dazzling rhetoric and melting lyricism in ideal proportion, his command of the piano is magisterial, and he enjoys the benefit of a first-rate modern recording. He sweeps into the aforementioned *grandioso* statement with unrivaled inevitability; he throws fresh light on the difference between *ritenuto* and plain *rallentando* in the die-away sequel; his left hand delivery of the returning repeated-note theme on the following page is riveting in its controlled tension; and at the very outset, he established the preludial character of the introductory bars better than anyone else. His record, which also contains fine performances of *Gnomenreigen*, the *Berceuse*, the first *Valse oubliée*, and the third *Liebestraum*, should be in every collection.

Other recommendable performances of the Sonata include a sensitive one by the young Chinese pianist Li-Min-Chan (Artia 125, mono only); a recently released version by Alexis Weissenberg (Angel S 36383), in which moments of exquisite pianism are intermingled with some rather self-advertising effects; and a crisp, stimulating, but occasionally helter-skelter reading by Jorge Bolet (Everest 6064 or 3064). Rubinstein's performance is remarkable chiefly for its combination of superhumanly neat fingerwork with positively inhuman lack of emotional involvement—and also for the presence in one place (Schirmer's Edition, page 27) of a measure repeated once too often.

If Horowitz's performance of the Sonata fails to carry conviction, he has made amends with a number of the smaller piano works. I am not referring to his alarmingly amplified versions of some of the *Hungarian Rhapsodies* (which are served best of all by a Vox disc, 12340 or 512340, presenting Nos. 2, 3, 5, 6, 11, 15, and 18 in unexpectedly restrained yet effective performances by Balint Vazsonyi). It is in a limpid *Au bord d'une source* (RCA Victor LM 2584; also LM 1235), in a noble *Funérailles* (LM 2584 again; also LM 1043), and in a surpassingly subtle *Sonetto di Petrarca* No. 104 (LM 1043) that the beauty of Horowitz' Liszt-playing is best demonstrated.

The first and third of those pieces come from the *Années de pèlerinage*, and it is these three magnificent and varied collections that have been best served on record of all Liszt's miscellaneous piano work. Edith Farnadi's complete performance has the advantage of convenient and inexpensive availability in one three-disc album (Westminster 1023 or S 1023). As an artist, however, she is far surpassed by Aldo Ciccolini, whose technically expert, individual, yet never eccentric performances on three imported discs are well worth seeking out (Pathé FALP 772-74 or ADSF 772-74, available separately). Ciccolini is in turn bettered by Sergio Fiorentino in the first (Swiss) *Année*, inexpensively available on Dover 5257 or 7257 in a performance as beautiful in sound as it is subtle and imaginative in phrasing.

A number of pieces from the second (Italian) *Année* are to be had in good versions outside the complete sets. David Bar-Illan presents an individual view of the *Dante* Sonata on RCA Victor LM/LSC 2943, though I find his unfailingly polished playing a shade lacking in ani-

mal excitement. Weissenberg's three *Petrarch* Sonnets share the good and the less good qualities of the Sonata performance with which they are coupled on Angel S 36383 (discussed above). Though recorded in mono only, Brendel's interpretation of these three lovely lyrical pieces on Vox 10800 is more compelling, and the other side of the same disc contains what is easily the best available version of the six *Paganini Studies*. The twelve *Etudes d'exécution transcendante* still await phonographic justice, which is done them neither by Johansen's Volume IV nor by Cziffra's two-record set (Angel 3591, mono only).

The later parts of Liszt's pianistic output are still more sketchily represented. There is a respectable but unexciting performance of the charming *Weihnachtsbaum (Christmas Tree)* collection by Erno Szegedi on Mace 9006 (mono only), but coverage of the absorbing products of Liszt's last few years—some of them clearly prophetic of atonality—is no more than sporadic. A few of these pieces have been done by Johansen (see above, in the discussion of the Solo Piano Music), and a few others, including the powerful *Trauervorspiel und Trauermarsch* and the equally impressive *Czardas macabre*, are superbly played by John Ogdon on an imported Odeon disc (ASD 2283) which also includes the *Réminiscences de Boccanegra* and a much less satisfactory performance of the *Réminiscences de Don Juan*.

But in the late-piano-music field the palm is once again carried off by Fiorentino, whose anthology (Dover 5258 or 7258) is compellingly performed and imaginatively programmed: it includes the four short pieces written for Baroness von Meyendorff, *Nuages gris, Schlaflos*, the astonishingly vehement *Unstern*, and the only available recordings of *Dem Andenken Petöfis* and *R. W.—Venezia*.

There are several recorded collections of Liszt's operatic fantasies. Some of these are no mere rehashes, but valuable compositions in their own right. Perhaps the finest is the *Réminiscences de Don Juan*; and the best performance of it on record is Rosen's on Epic LC 3878 or BC 1278. A good assortment of Liszt transcriptions and fantasies is Egon Petri's (Westminster 18968 or 14149), which is preferable to Louis Kentner's recent Turnabout disc. Raymond Lewenthal's RCA Victor disc (LM/LSC 2895) is valuable in that it couples the only recording of *Réminiscences de Norma* and *Hexaméron* (a set of variations on a Bellini theme written by Liszt in collaboration with Thalberg, Pixis, Herz, Czerny, and Chopin); but as Harris Goldsmith commented in reviewing the recording, the performances are much less entertaining than Lewenthal's accompanying notes.

Songs

It is a short step from Liszt's piano works to his songs. Several of them, in fact, are more or less identical compositions, and three of the most celebrated piano pieces, the *Petrarch Sonnets*, were originally written as songs. To my taste, the song versions are no less beautiful. They are movingly sung by Fischer-Dieskau in his invaluable collection of Liszt songs (Deutsche Grammophon 18793 or 138793). The record also includes a lovely performance of *Es muss ein Wunderbares sein*, a ravishing *Oh, quand je dors*, and *Die drei Zigeuner, Die Vätergruft, Der Alpenjäger, Blume und Duft, Vergiftet sind meine Lieder, Tristesse*, and *Ihr Glocken von Marling*.

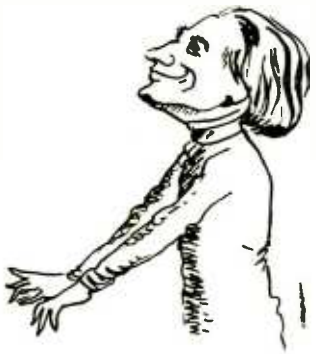
For a single-disc anthology the DGG set is very well chosen—yet there are over sixty more where those songs came from. Eleven different songs, plus seven of the same ones, are included in a two-disc Qualiton import (1224/25 or S 1224/25) which, consistently well recorded, is performed with varying success by a roster of eight singers and three accompanists. Soprano Margit László among the former and Pál Arató among the latter are outstanding; but the general level is high enough to make this set a thoroughly worthwhile contribution to a field whose exploration has hardly begun. Apart from these anthologies, a mere two or three Liszt songs are available on record.

Choral Music

Preëminent among the interests of Liszt's later years, choral music is an appropriate field in which to bring this discographical study to a close. Regrettably, the two large-scale oratorios—*The Legend of St. Elizabeth* and *Christ*—are unrepresented on disc, and one of the most important Masses, the *Gran* Mass of 1855, is also unavailable.

There are, however, excellent Hungarian performances of three liturgical works. The 1867-69 *Hungarian Coronation* Mass, a colorful work with moments of quite Beethovenish grandeur and simplicity, is finely conducted by Janos Ferencsik on Deutsche Grammophon 138668; the same conductor leads the static but oddly beautiful Requiem, for male voices with organ and brass *ad lib.*, on a Qualiton import, 1267 or S 1267; and another Qualiton import, 1141 or S 1141, offers an austere and impressive *Missa choralis*, with organ accompaniment, in a performance by much the same forces.

A Beecham-led performance of Psalm XIII (Angel 35400 or S 35400) suffers from lack of drama in the direction and from mediocre singing of the tenor solo. But another British choral record deserves the last word: Saga XID 5079 (to be found in many record stores among the imports) offers a generally excellent performance, conducted by Gordon Thorne, of *Via Crucis*, "the 14 Stations of the Cross, for chorus and soloists with organ accompaniment." This somber utterance dates from 1878-79. It is thus the latest large-scale work of Liszt's available on record. Its strange, gnomic manner and its startling harmonic innovations are characteristic of the path this tireless seeker himself traveled in his last years. And, being a work of final maturity and yet at the same time essentially transitional, it is the ideal place to leave Liszt at this moment in the history of taste when he can expect to be rediscovered at his true worth.



Part II: Preamplifier-Control Functions

HOW WE JUDGE AMPLIFIERS

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

BY EDWARD J. FOSTER

In part I of this article, published in these pages last month, we explained the tests we make on power amplifiers, or the power sections of integrated amplifiers and receivers. The frequency response curve accompanying that discussion indicated how an amplifier handles the "high level" signals which reach it from a tuner, or from the playback preamp (line output) of a tape deck, or from the amplifier's own preamplifier—i.e., the earlier section (the so-called "front-end") of an amplifying circuit which is fed signals from phono pickups and tape heads. We now examine this earlier section. Whether integrated or separate, it not only gives "low level" signals their initial boost but over the years it has evolved into a nerve center for the stereo system as a whole. In addition to equalization and signal gain, its functions now include program source selection, tone control, filtering, and so on. Since these functions affect all signals—including high level ones—the preamp becomes a critical link in the stereo chain. Any inaccuracies or distortion introduced here will be amplified and sent through the entire system.

Equalization and Tone

Since the output of such low level signal sources as phono pickups and tape heads is not flat, it first must go through equalization circuits built into the preamplifier. If the set contains the correct RIAA equalization in the phono input, the over-all system of disc, cartridge, and amplifier will have a flat response. For tape reproduction directly from a tape head, the NAB equalization is specified.

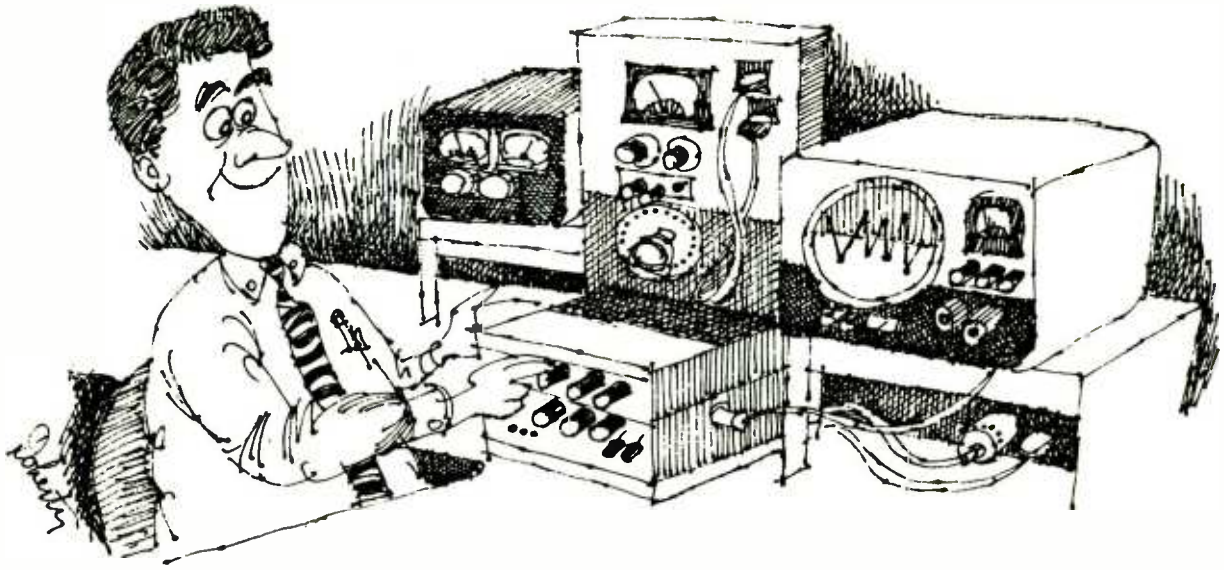
We test these functions by inserting "preëqualizers" between the signal generator and the amplifier to tailor the input test signal precisely to the appropriate characteristic. In effect, these preëqualizers duplicate the characteristics of an ideal disc-and-cartridge combination or tape-and-head combination. The curves thus produced, really curves of "error in frequency response," are easy to interpret, since if all is well, they should be flat. The curves, by the way, are produced on automatic equipment in a range from 20 Hz to 20 kHz (that is, from 20 to 20,000 cycles per second). The fact that only this range is reported does not mean that the amplifier does not respond beyond these limits. Rather, it reflects the fact that the standards for these equalizations cover that range. The RIAA equalization is specified only from 30 to 15,000 Hz. As in other tests, we set tone controls to their marked flat positions. Thus, any inaccuracy in the manufacturer's markings will affect the shape of the curves.

After measuring the response of the amplifier from its various inputs with the tone controls flat, we measure the effective range of the tone controls themselves. With the volume control at maximum, we adjust the input level so that with maximum tone control boost we are not overdriving the amplifier, while with maximum cut we are still well above the noise level. The automatic curve-tracing equipment then charts the separate curves for maximum boost and maximum cut on both bass and treble controls. If these are switched controls, we also run curves at various switch settings.

To measure the loudness contour, we adjust the level (or gain or volume) control for "9 o'clock" since the loudness contour generally is more pronounced at lower gain settings. Of course, all other frequency shaping controls are set flat. For a unit that has a stepped loudness control rather than a continuous control, we will run several curves for the different settings.

If the preamp has noise filters, we measure their effects too, in the same manner we measured the tone controls.

When studying all the curves published in High Fidelity's test reports, you should ascertain the



basic response capability of the amplifier from the "frequency-response-at-1-watt" curve. Next, check how well the unit corresponds to the standard equalizations for phono pickup and tape head. Finally, from the tone control, loudness, and filter responses you can tell how much additional control *you* can exercise over the unit to compensate for deficiencies in the basic response or to suit your personal tastes and listening conditions.

Sensitivity and Signal-to-Noise

For each input of the amplifier, sensitivity measurements tell you if the unit has enough gain to accommodate your pickup, tape head, tuner, etc. We define sensitivity as the amount of input signal (in volts) required to drive the amplifier to its rated power level under standard test conditions. On equalized inputs (phono and tape head) the sensitivity varies with frequency in accordance with the prescribed equalization. Sensitivity is measured at 1,000 Hz for all inputs except tape head, where we measure it at 500 Hz.

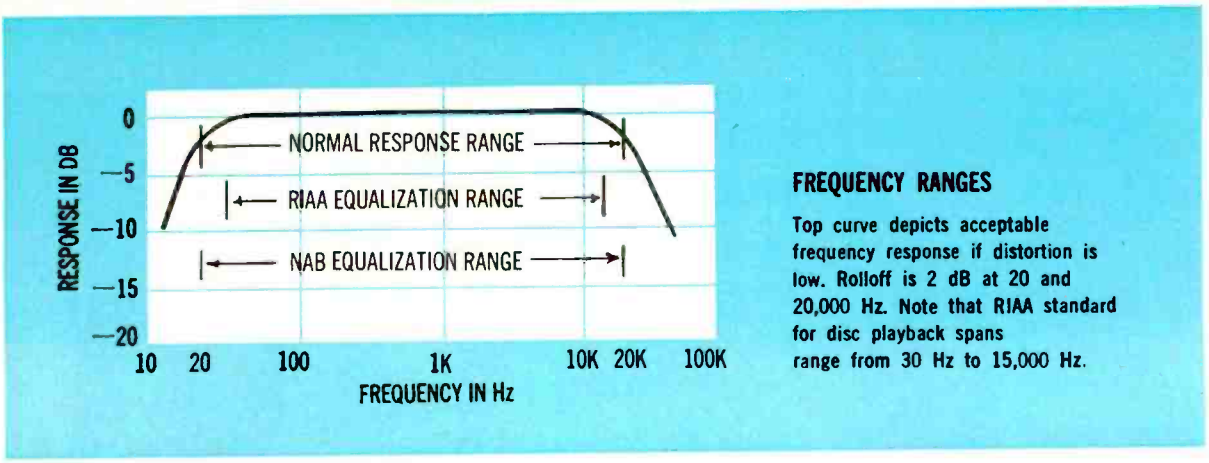
Aside from serving as another indication of how accurately the manufacturer has rated his amplifier, the input sensitivity figures have a very practical use in helping you to determine how well suited that amplifier is for your particular program sources. For example, if the phono input sensitivity of the preamp is 10 millivolts (10 mV) but your phono pickup has a rated output of only 5 mV (both figures taken with regard to the standard 1,000 Hz reference frequency), the amplifier will receive only about one half the signal strength it needs to reach its full power output. (Should the recorded signal exceed the standard reference level, as on occasional musical peaks, the amplifier may reach full power, but even then the volume control would have to be turned all the way up.) We'd say that while the amplifier in question can "work" with such a pickup, its preamp section is not ideally suited to it. You would get a better match by acquiring a preamp with higher input sensitivity (say, 4 mV instead of 10 mV) or by replacing your 5-mV pickup with one of, say, 8-mV output.

The converse is also true. For instance, if the amplifier sensitivity is 1 mV, that 5-mV pickup would supply more than enough signal—in fact, you'd then have to keep the level control way down to avoid overloading the circuit. Generally speaking, signal source outputs and preamplifier sensitivity inputs that are rated within fifty per cent of each other do turn out to be well mated.

For the most demanding perfectionist, another bit of advice: bear in mind that amplifier power and speaker efficiency play a part in this relationship, based on the rule that "twice the voltage produces four times the power." To illustrate: a 100-watt amplifier with an input sensitivity of 10 mV will produce, when fed with a 5-mV signal, only 25 watts of power. This amplifier then will sound no louder than a 25-watt amplifier that has an input sensitivity of 5 mV, if both amplifiers are driving speaker systems of the same efficiency. However, the higher powered amplifier will have some headroom before overloading or clipping, and it can drive a low efficiency speaker with greater clarity.

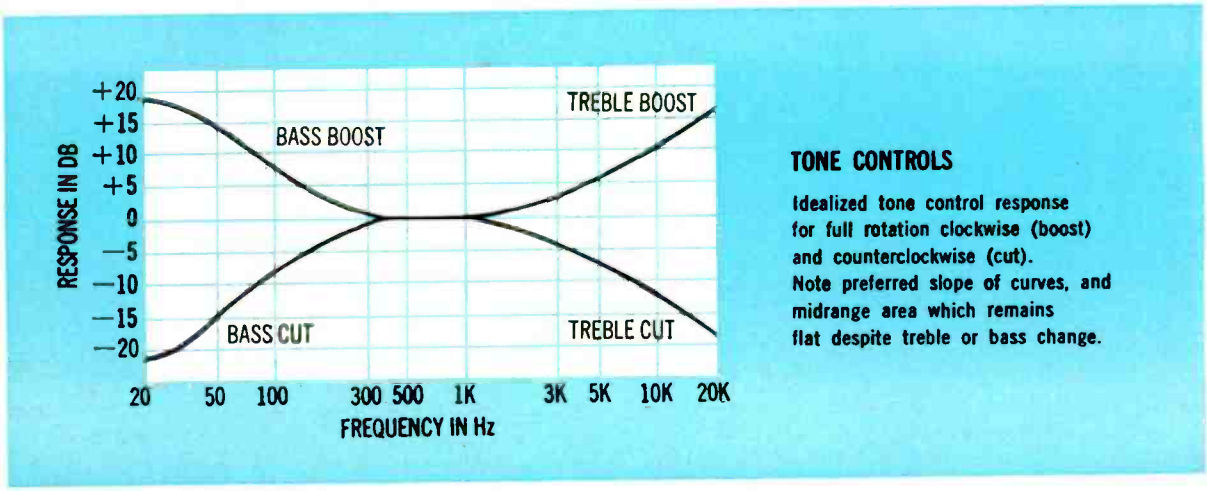
A final point on amplifier sensitivity: in almost all transistor amplifiers the sensitivity varies with the output load impedance, since no output matching transformer is used. Thus, if you are not using an 8-ohm speaker, you should convert our sensitivity figures. For a 16-ohm speaker, multiply the sensitivity we cite by 1.4 to find the number of input volts required for the same output as with an 8-ohm speaker; for 4-ohm speakers, multiply the published figure by 0.7.

There are many ways of measuring and specifying



FREQUENCY RANGES

Top curve depicts acceptable frequency response if distortion is low. Rolloff is 2 dB at 20 and 20,000 Hz. Note that RIAA standard for disc playback spans range from 30 Hz to 15,000 Hz.



TONE CONTROLS

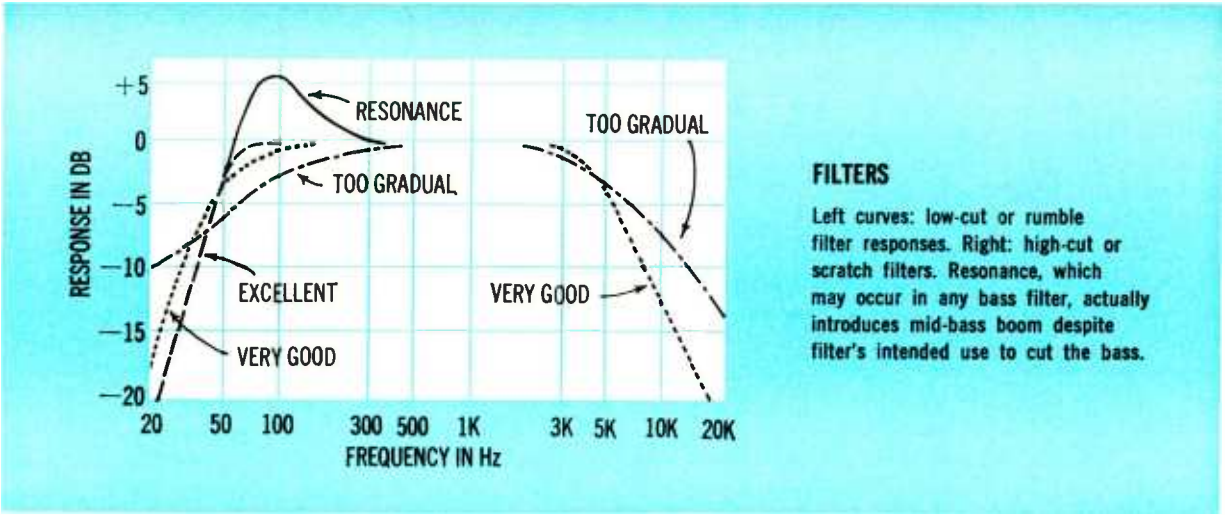
Idealized tone control response for full rotation clockwise (boost) and counterclockwise (cut). Note preferred slope of curves, and midrange area which remains flat despite treble or bass change.

the signal-to-noise (S/N) ratio. For example, the output noise can be measured either with the input open, shorted, or terminated in some impedance. You can take into account *all* the noise frequencies (wide-band) or only *some* of them (narrow-band). You also can "weight" the noise in accordance with a subjective hearing curve. Finally, you can compute the signal-to-noise ratio using a full power output signal as reference or you can refer the noise to an arbitrary input signal. Obviously you can get quite a variety of signal-to-noise figures for the same unit, so it is important to know how the measurement was made and what it means.

Unless otherwise specified, the S/N figures reported in HIGH FIDELITY are based on a wide-band noise measurement made with a shorted input. Further, in making the calculation we refer the noise to the maximum output level.

How does this method compare with others? Generally, but not necessarily, the signal-to-noise ratio measured with either an open or normally loaded input would be poorer than that measured with the input shorted. If the manufacturer has rated his unit with a weighted signal-to-noise ratio, his figures probably will be better than the ones we report. For example, if the major noise components lie at very low or very high frequencies where the weighting curve suppresses their effect, the weighted noise measurement would be much lower. The S/N ratio might be 6 to 10 dB better under these conditions than under wide-band conditions. One common argument for using a weighting factor is based on the fact that at low listening levels you do not hear the frequency extremes as well as you hear them at louder levels. The weighted S/N ratio thus is supposed to tell us more about our subjective reaction to the equipment's noise. The trouble with this approach is that since a number of weighting curves are currently in use, comparison among amplifiers of different make becomes impossible. The wide-band measurement, unweighted, is both a more stringent test and one that does not unfairly penalize manufacturers who have striven to maintain low noise at all frequencies.

Another contended point is whether to compute the signal-to-noise ratio on the basis of maximum output power or on the basis of a specified input voltage. In the latter case, the sensitivity of the amplifier is also taken into account. For example, suppose we had a 20-watt amplifier which—in the phono position, and with the level control wide open—delivered 2 milliwatts of noise into the speaker. We would say that the output S/N ratio was 40 dB, since 2 mW is 40 dB below 20 watts in level. Now,



FILTERS

Left curves: low-cut or rumble filter responses. Right: high-cut or scratch filters. Resonance, which may occur in any bass filter, actually introduces mid-bass boom despite filter's intended use to cut the bass.

suppose the sensitivity in the phono position was 1 mV for that 20-watts output. By our method, the input S/N ratio is still 40 dB, referred, if you will, to a 1-mV input. However, the nominal output of most magnetic cartridges is about 5 mV. Therefore, if we wanted to express the signal-to-noise ratio with reference to a 5-mV input, we would have to add 14 dB (the difference between a 1-mV reference and a 5-mV reference level) to that original S/N figure. Expressed this way, the amplifier would have a "54-dB signal-to-noise ratio referred to a 5-mV input." Had the sensitivity of the amplifier been 5 mV, there would have been no change in S/N. If it had been 10 mV, the S/N figure would have dropped by 6 dB, to become only 34 dB when referred to 5 mV.

By basing our S/N figures on maximum output power, we test all amplifiers by a uniform method that avoids the ambiguity of arbitrary input levels as references. If your sound source produces a higher output than the amplifier's input sensitivity, you can expect the amplifier to sound quieter than our S/N figures indicate.

What To Look For—A Summary

Although there is no universal agreement as to the relative importance of the specs, the following is one veteran's opinions on adequate performance.

How much power you need depends on many variables: the size and acoustic character of your listening room, the type of music you listen to, the loudness level you prefer, the type of loudspeakers you own. Loudspeaker efficiencies vary from about 1½ per cent for compact bookshelf systems to about 15 per cent for theatre-type horns. Thus, 100 watts of amplifier power might be needed to give you the same sound level from a bookshelf system as 10 watts could produce from a horn system.

Again, it takes more amplifier power to fill a large room than a small room; more to fill a heavily furnished and carpeted room than a sparely treated one; more to reproduce the sound of a 110-piece symphony orchestra than of a string quartet. Your best bet is to find out the power handling capacity of your own loudspeaker and match the amplifier to it.

How much distortion is acceptable? When does it become annoying? The answers depend a good deal on the type of distortion and the acuteness of your own hearing. Some experts say that harmonic distortion is not as noticeable as intermodulation distortion (IM), because the former contains only overtones of the fundamental signal. Since these overtones are related to the fundamental by integral multiples, they tend to sound like music. For instance, a flute may not sound quite as flutelike with some harmonic distortion—but only a trained musician would discern the difference until the distortion became excessive. IM, on the other hand, generates distortion components which, being sum and difference frequencies, are not usually musical in nature. Consequently, IM is more readily discernible and more objectionable. An amplifier with excessive IM generally sounds "rasping."

In my view, both types of distortion are equally objectionable. For one thing, an amplifier that has high harmonic distortion invariably has a high amount of IM too. Moreover, most music contains many frequencies that constantly interact. As a result, we hardly ever encounter the "pure" harmonic distortion postulated in the above argument. Actually, you cannot separate harmonic distortion from IM in music.

Tests have indicated that for listeners with normal hearing the threshold of perceptible distortion corresponds to about 0.75 per cent total harmonic distortion. On this basis you can figure that an amplifier with a THD figure of 0.50 per cent or less (per channel) throughout the frequency and power range is excellent. Probably one per cent can be allowed as an outside limit for high fidelity performance. The corresponding IM measurements for the same amplifier will generally be two or three times higher.

How wide should the power-bandwidth range be? Assuming a given amount of distortion and power,

the wider the better. A broad power bandwidth spectrum indicates careful design on the part of the manufacturer. How narrow can it be and still be acceptable? Published analyses of various musical compositions indicate that *most* of the musical energy (fundamentals and overtones of significant amplitudes) in *most* compositions lies between 90 Hz and 7,000 Hz. There are of course exceptions. A cymbal crash has a lot of energy above 7,000 Hz, and a double bass—even a cello—reaches down to well below 90 Hz. So we might say that a power bandwidth from 90 to 7,000 Hz meets the minimum requirements. A wider power bandwidth would be, of course, more than minimally adequate. In high fidelity practice, power bandwidths from below 50 Hz to above 10 kHz at 1 per cent THD or less are fairly common.

Remember the difference between power bandwidth and frequency response. Although most of the music power is contained in the relatively narrow region from 90 Hz to 7,000 Hz, there are fundamentals and overtones outside this band. These signals, even though they are relatively low in power, are crucial to high fidelity reproduction, and so they must be preserved in the same relationship as they originally existed. For this reason, the frequency response should be flat from 20 Hz to 20 kHz. The point is that at the frequency extremes—where the signals are naturally low in level—the amplifier would not deliver full power and so a restricted power bandwidth curve is acceptable.

As for frequency response (which is measured at a low power output level—1 watt), many transistor amplifiers cover a range from as low as 5 Hz to as high as 100 kHz. Yet the response of the human ear covers a range whose maximum limits generally are conceded to be no lower than 20 Hz to no higher than 20,000 Hz. Thus it would seem pointless to design amplifiers with a response much beyond these limits—unless doing so were the best way to assure flat response and low distortion within those limits. Actually, that is pretty much what happens. To reduce distortion, an engineer generally employs liberal amounts of "negative feedback" (feeding part of the output into the input with reversed phase). This technique also flattens the frequency response, and so to keep distortion low at the hearing extremes the response extends beyond the range of hearing. It then follows that extended or wide-band frequency response often means desirably low distortion in the important 20 Hz to 20,000 Hz region.

However, a word of caution. Under certain conditions, a high-powered, extended-low-frequency amplifier can damage a speaker system. For instance, if you drop the stylus onto a record or "whip" through the FM band (tune across the dial rapidly) without interstation muting, low frequency transients will be generated that can, if delivered to a loudspeaker at 50 watts or so, cause the cone to move way beyond its design limit. To prevent this, some manufacturers include special filters in the amplifier circuit to cut off the low end response of the amplifier. In the best designs, these filters do not affect the distortion characteristics. Still, you should lower the stylus gently, and tune slowly through the FM band. Better yet, reduce the volume when doing so.

All things considered, a frequency response (measured at the 1-watt output level) that varies by no more than 2 or 3 dB across the 20 Hz to 20,000 Hz band is adequate for high fidelity performance. Most units perform better than that.

The range and type of tone controls are really matters of personal preference. Many audiophiles do not use these controls at all. They can help, however, in compensating for room acoustics and for deficiencies in the sound source or the amplifier's basic response. The normal range of these controls is about a 15-dB boost or cut at the frequency extremes. To give you an idea of what this means, consider that 15 dB is about thirty times the power increase, and corresponds to approximately triple the loudness over the zero-dB level. Stepped controls allow you to reset the compensation exactly, although for a relatively limited number of available settings.

Personal preference also will determine whether you use the rumble and scratch filters, or the loudness control. If your amplifier has the filters, they should cut off smoothly and fairly sharply. As for the contours of response introduced by loudness controls, very few correspond accurately to any standard, such as the Fletcher-Munson curves. Indeed the validity of these contours has been challenged in recent years. On the whole it's best to experiment with the amplifier and get a "feel" for the flexibility of the tone control response provided.

The published sensitivity figures should be compared with the output specifications of your program sources. As a rule, magnetic phono cartridges deliver about 5 mV. Tape heads characteristically deliver about 2 mV. Tuners and other high level sources typically deliver from 0.1 volts (100 mV) to 1 volt, sometimes more.

As for signal-to-noise ratio, try to obtain the best you can afford. Manufacturers are constantly trying to cut down noise, and much progress has been made. The following figures will give you an idea of what might be considered *minimum* acceptable quality. When referred to the output specifications of your other equipment, the tape head input should yield at least a 45-dB figure; phono, a 50-dB figure; and high level inputs, 55 dB or 60 dB. In any event, listen to the amplifier through *your* speakers, playing *your* program sources, preferably in *your* home. Perhaps the noise components of the amplifier will not be audible through your speakers. If so, you can accept a somewhat lower S/N figure than those mentioned above. Conversely, an amplifier with a fairly good S/N ratio may produce its particular noise components (such as hum) at frequencies corresponding to your room resonances and the result through wide-range speakers may be objectionable.

Our test reports of amplifiers supply enough information to enable you to narrow your choice to a few models. In the final accounting, your particular needs, budget, and ears will decide.

Split-channel sound makes a comeback

ARE SIX AMPLIFIERS NECESSARY?

BY MICHAEL SHERWIN

IN AUDIO, THERE IS nothing really new under the sun; often the latest advance—whether the 33⅓-rpm record or the tape cartridge—is just a successful refinement of an old idea whose time has finally become ripe. Take, for example, biamplification, the technique of splitting a channel of sound by using separate amplifiers to drive a loudspeaker system: one for the woofer and one for the tweeter. Instead of a conventional crossover network that divides the frequency spectrum after it has been amplified, an electronic crossover, connected between preamplifier and power amplifier as shown in the diagrams on the next page, separates highs and lows and feeds each to its respective power amplifier.

In recent months no less than six manufacturers have announced new products or plans in this field, and two of these go a step beyond *bi*amplification and utilize *tri*amplification. But the idea itself is hardly new. Marantz's $90 Model 3 electronic crossover was one of several such units that appeared in the late Fifties. Heath's $18.95 electronic crossover kit might have made biamplification practical for a wider public had not stereo burst upon the scene. Since the benefits of conventional stereo were so much more conspicuous than biamplified mono, and since biamplified stereo required *four* hot and bulky amplifiers, even the most ardent enthusiast lost interest and converted his mono biamplifier setup to a normal stereo system, one amplifier per channel.

Within a year or two after the introduction of stereo, amplifier designers managed to combine two channels on one chassis not much larger than before. Solid-state further reduced size, heat, and cost. Today's stereo, now in its second decade, has reached a state of refinement surpassing monophonic achievements of ten years ago; thus the reintroduction of biamplification comes at an auspicious time. Paradoxically, the same stereo technology that once helped to bury it has now made it more practical than ever before—the requisite two amplifying channels for highs and lows now are combined on one chassis as a "stereo amplifier."

The cost of an electronic crossover aside, there obviously is a substantial additional cost for the extra amplifiers required for multi-amplification. A bi-amp stereo setup takes four power amps (or two stereo amplifiers). For triamplified stereo, you need six power amps (or three stereo amplifiers). Just what does this added equipment get you, sonically speaking?

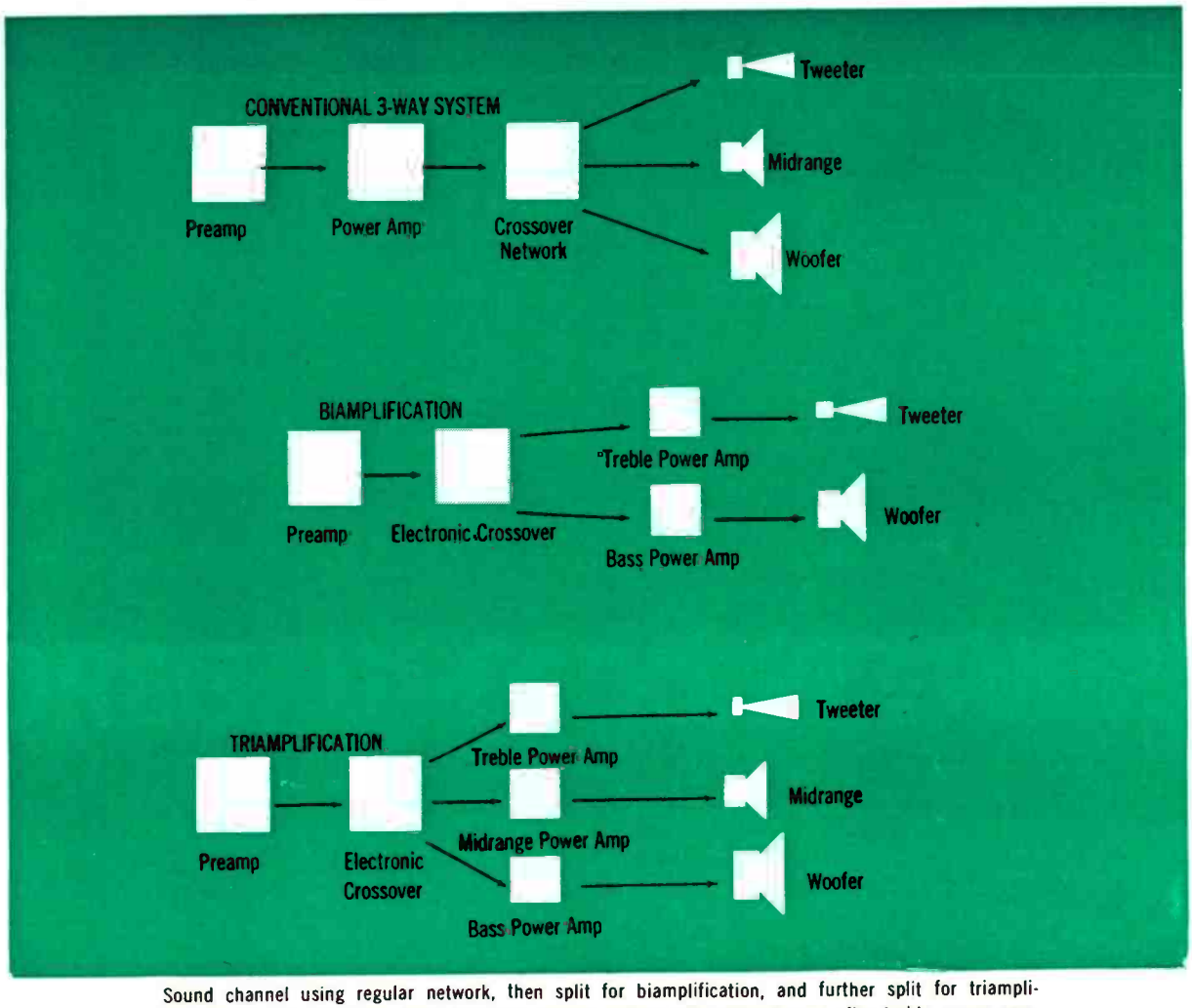
1) Improved woofer damping. A loudspeaker translates voltage from the amplifier into vibrations. If the cone continues to vibrate after the amplifier has stopped supplying a signal, the speaker then acts as a generator producing spurious sound and simultaneously sending current back to the amplifier. The amplifier's capacity to oppose this current, thus braking the vibrating cone to a halt, is determined by its damping factor. Some conventional crossover networks have been known to reduce amplifier damping by as much as seventy-five per cent, making even the best woofer sound like a Foggy Bottom. Electronic crossovers, because they permit the woofer to be directly coupled to its driving amplifier, preserve the latter's own damping ability and thereby help reproduce a better-defined bass.

2) Lower IM distortion. Since low and high frequencies are amplified separately, they cannot electrically intermodulate to form unwanted sum and difference tones.

3) Improved frequency handling by the drivers. A conventional network is designed for a specific amount of rolloff with respect to the nominal impedance of the speaker, for instance, −3 dB at 400 Hz at 8 ohms. However, in use the speaker's actual impedance changes from its nominal value. So then does the −3 dB rolloff with respect to the frequency being rolled off. (The relationship is inverse: as impedance rises, crossover frequency lowers.) This phenomenon has two undesirable effects: it can feed some of the highs into the woofer, or some of the lows into the tweeter—either of which causes distortion; it also creates a phase shift at the dividing frequency which becomes worse as the rolloff increases. Inasmuch as phase information, in stereo, provides a sense of left-and-right directionality, this phase shift can cause an audible "wandering" or vagueness in the reproduced stereo image. The bi-amp setup produces a firmer stereo image, particularly in the bass.

4) Higher power-handling ability. Severe power demands in one frequency spectrum (a bass drum thwack) will not affect your system's ability to handle the other (a cymbal crash). The more efficient use of power and an effectively greater power reserve permit a wider dynamic range—commensurate, of course, with the inherent ability of the speaker used.

5) Smoother speaker response. Electronic crossovers, being themselves a form of amplifier, reduce



Sound channel using regular network, then split for biamplification, and further split for triamplification. Bi-amp setup can drive three-way speaker system with network used after treble power amp.

signal losses and distortion often introduced by the very circuit parts used in conventional networks.

6) Adjustable crossover frequencies. Both of the triamplification systems, the Sony and the Kenwood, allow you to vary the crossover points to suit your speaker enclosure and room acoustics.

Today, electronic crossovers can be found as separate units, or built into a loudspeaker, or integrated with an amplifier. Of the first type, Sony's TA-4300 is a three-way electronic crossover that is used with your present preamplifier and stereo amplifier, plus an additional pair of stereo amplifiers, to drive any three-way speaker system in which the crossovers can be bypassed. The price of the TA-4300 is $199.50.

Bozak's new N-106 electronic crossover ($42.50), a separate unit, divides its input channels at 400 Hz. A pair of N-107 low impedance networks ($10 each) is then used to subdivide the middles and highs if you have three-way speaker systems.

C/M's electronic crossover, exhibited but not yet in production, is designed to be used with a large three-way system such as Bozak's 11-speaker B-4000. It will cost about $40 and, again, a conventional network is used to subdivide the high range. C/M recommends its Model 911 200-watt stereo amplifier for the bass and its lower-powered Model 35D 100-watt stereo amplifier for the treble.

Pioneer and Acoustech have chosen to build both the electronic crossover and the power amplifiers right into the speaker system. Pioneer's IS-80 employs a dual 45-watt amplifier to drive a 12-inch woofer, 5-inch midrange, and 2½-inch tweeter. Price of a pair is $750. The Acoustech X is a pair of six-foot-tall electrostatic speaker systems each driven by an integral solid-state biamplifier dividing at 1,300 Hz. Price: $1,690.

Finally, Kenwood's "Supreme 1" integrated stereo triamplifier combines a stereo preamplifier, a three-way electronic crossover, two 33-watt amplifiers for the lows, two 23-watt amplifiers for the middles, and two 15-watt amplifiers for the highs—all in one 36-pound package that costs $695.

Obviously, if you do not own two- or three-way speaker systems from which the crossovers can be removed, biamplification may not be your cup of tea. Those who can hear the difference (and can pay for it) will find that biamplification, used with equipment of the highest possible quality, places them a small but significant step closer to sonic perfection.

FM-3 TUNER
99.95 KIT, 154.95 ASSEMBLED

PAT-4 PREAMPLIFIER
89.95 KIT, 129.95 ASSEMBLED

LASTING QUALITY

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

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

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

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

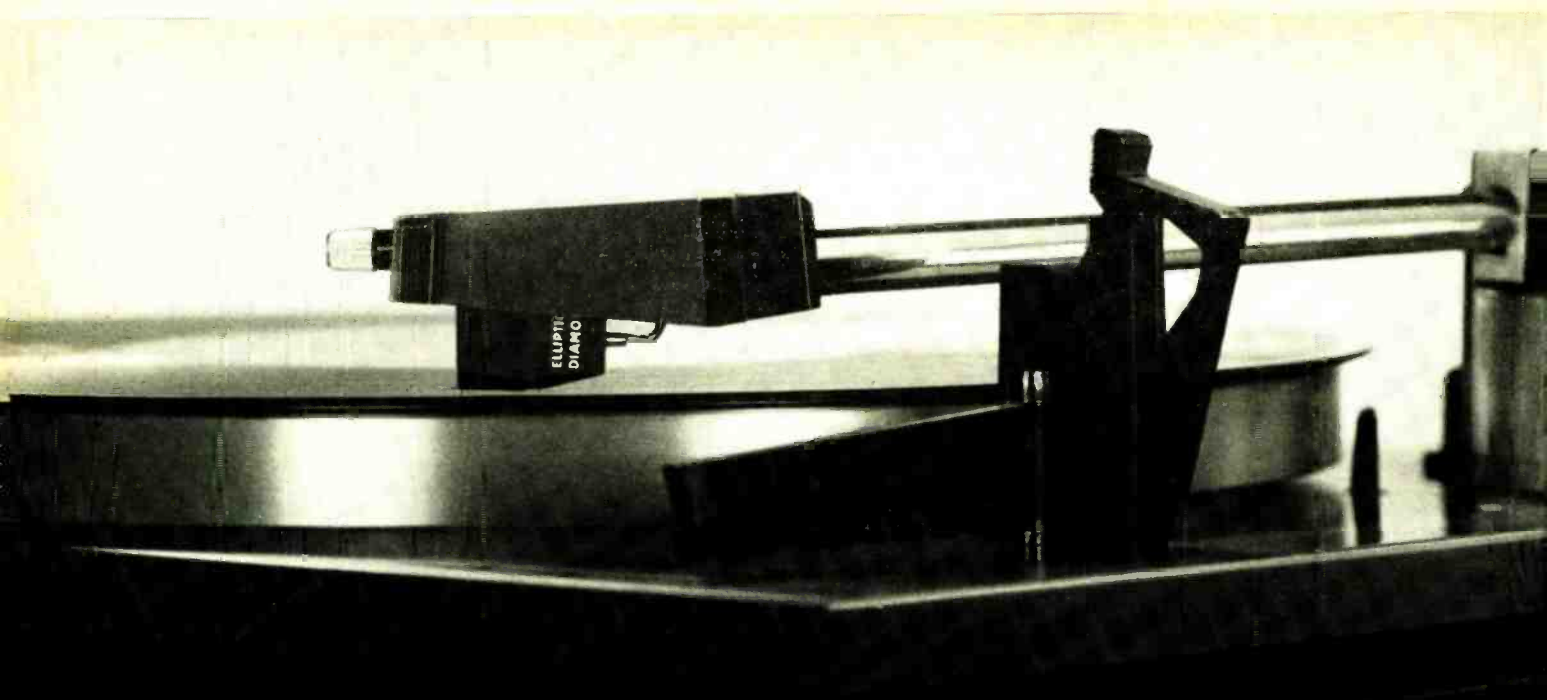
Whether you compare Dynaco with others by listening or by laboratory test, you will find that Dynaco gives sound closest to the original—with lucid clarity, without murkiness, noise or distortion. Every unit—whether purchased as a kit or factory assembled, is assured of delivering the same specified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

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

STEREO 120 AMPLIFIER
159.95 KIT, 199.95 ASSEMBLED

Write for descriptive literature and complete specifications.

dynaco INC. 3060 JEFFERSON STREET, PHILADELPHIA, PA. 19121
IN EUROPE WRITE: DYNACO A/S, HUMLUM, STRUER, DENMARK



Your records are cut at a 15° vertical tracking angle for minimum distortion.

Shouldn't they be played that way?

Elpa thinks so.

The better high fidelity records of today were meant to be played with the stylus mounted at a 15° vertical tracking angle.

Any recording engineer will tell you that.

But until now the only way you could be sure a record tracked perfectly was on a single play transcription turntable—with the stylus angle always at a precise 15°.

Now that's OK for a disc jockey. He just sits there and plays one record at a time anyway. *But what about the rest of us?* What about the man who wants transcription quality in his turntable but doesn't care to get up and change each and every record?

For him, Perpetuum-Ebner and Elpa invented the PE-2020.

It's the only turntable in the world that tracks like a manual, acts like an automatic and works like a charm. Every record in the stack is tracked for minimum distortion. And minimum record wear. Either in multiple or in single play.

The PE-2020 has a lot of other things going for it, too. Like an automatic anti-skating device. A single lever command center to start, stop, repeat, cue, pause and lift. An automatic record scanner. A four-speed setting control with pitch control.

And we could go on. But what's the sense of that when you can just as easily see and play the PE-2020 for yourself at your Elpa dealer.

If you don't know who or where he is in your neighborhood and wish further information, just drop us a line.

The PE-2020 — $129.95 less base.

ELPA MARKETING INDUSTRIES, INC.,
NEW HYDE PARK, N.Y. 11040.

the Elpa PE-2020

HIGH FIDELITY EQUIPMENT REPORTS

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

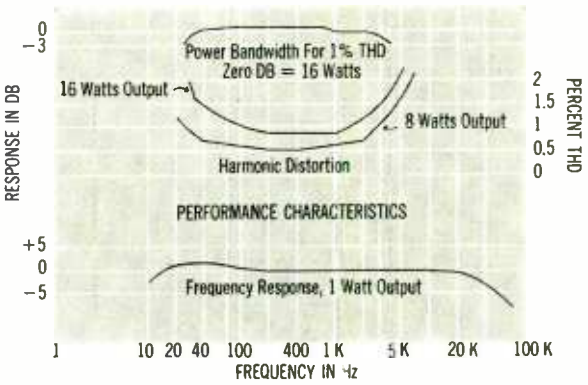
ELECTRO-VOICE
E-V 1244 AMPLIFIER

THE EQUIPMENT: E-V 1244, a stereo control or integrated amplifier. Dimensions over-all: 12 by 3¾ by 9¾ inches. Price: $140. Manufacturer: Electro-Voice, Inc., Buchanan, Mich. 49107.

COMMENT: The 1244 is a petite amplifier that has just about all the controls and features, but not quite the performance, of larger amplifiers. One of the smallest front panels we've ever seen contains nine controls, a headphone jack, and three indicator lights—red, green, and orange for phono, tuner, and auxiliary inputs. The power switch is combined with the volume control, and the bass and treble tone controls each work on both channels simultaneously. There are also controls for channel balance, mono or stereo, tape monitor, speakers off-on, and loudness contour. Rear connections, for program sources and speakers, are hidden on a right-angle recess which necessitates turning the set on its side or back when hooking up and installing it. One switched AC outlet is provided. The amplifier, housed in a neatly styled case of metal flanked with walnut wood sides, sits on four small feet.

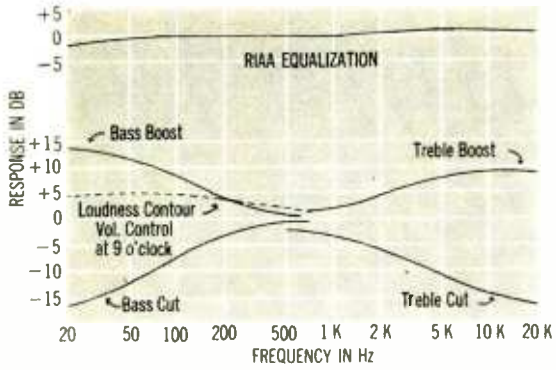
Aside from size, the E-V 1244 has a few other things going for it. Its frequency response, taken at a low power output level, is quite linear from below and beyond the normal audio (20 Hz to 20 kHz) band; its RIAA equalization for records is nearly perfect; its tone control and loudness contour effects all are satisfactory. The low-end square wave response showed about 45 degrees of tilt, which is normal for integrated amplifiers; the high frequency square wave had a fairly rapid rise-time and no ringing, indicating good transient response. Sensitivity on all inputs was well within the signal ratings for today's program sources, and signal-to-noise ratios were very favorable. The amplifier is quite stable and showed no signs of oscillation or motorboating under normal loads.

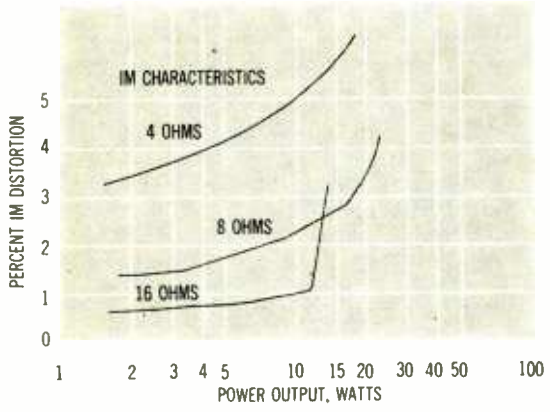
But the 1244 is no powerhouse, particularly at the high frequencies where distortion rises as the amplifier is called on to deliver its maximum power reserves. This means that for the cleanest sound the 1244 should not be used for driving low-efficiency speakers or any combined 4-ohm load (two 8-ohm speakers in parallel) to "room filling volume." The room will be filled with volume, but also with some audible distortion. On the other hand, the 1244 will handle higher efficiency speakers—particularly 8- or 16-ohm loads—adequately. We'd say that this is one instance when the size of the equipment pretty much suggests the size of the installation and of the room in which it's to be used. While we wouldn't choose the 1244 as the nexus of a main system in a large room, we would consider building a second system around it for serenading us in study, bedroom, or office.



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.





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

Electro-Voice E-V 1244 Amplifier

Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	16.0 watts at 0.83% THD
l ch for 1% THD	17.4 watts
r ch at clipping	18.3 watts at 1.3% THD
r ch for 1% THD	16.0 watts
both chs simultaneously	
l ch at clipping	14.8 watts at 0.8% THD
r ch at clipping	15.1 watts at 1.1% THD
Power bandwidth for constant 1% THD	24 Hz to 3.5 kHz
Harmonic distortion	
16 watts output	under 2%, 25 Hz to 5 kHz; 4.5% at 10 kHz
8 watts output	under 2%, 21 Hz to 7 kHz; 3.1% at 10 kHz
IM distortion	
4-ohm load	under 5% up to 10 watts output
8-ohm load	under 3% up to 17 watts output
16-ohm load	under 1% up to 10 watts output
Frequency response, 1-watt level	±0.75 dB, 14 Hz to 23 kHz
RIAA equalization	+1.5, −0.5 dB, 20 Hz to 20 kHz
Damping factor	14

Input characteristics	Sensitivity	S/N ratio
mag phono	2.65 mV	57 dB
tuner	144 mV	71 dB
aux	144 mV	71 dB
tape (amp)	144 mV	74 dB

BEYER DT-48 HEADPHONES

THE EQUIPMENT: Beyer DT-48, dynamic stereo headphones. Price: $85. Manufactured by Beyer of West Germany; distributed in the U.S.A. by Gotham Audio Corp., 2 West 46th St., New York, N.Y. 10036.

COMMENT: With this report, HIGH FIDELITY adds to the roster of products tested at CBS Laboratories headphones, which it feels will be of interest to its readers. Headphones, which have been rising in popularity, permit you to listen without the sound disturbing others and without environmental noises intruding into what you're hearing. The better models provide remarkably clear sound and can substitute for loudspeakers—at least for the individual wearing them—in a system limited by space or budget. Headphones also are a tool for the tape recordist, permitting him to monitor while making live recordings.

The Beyer DT-48 is a recent set of phones from a firm that has long enjoyed an international reputation for high quality. Like most of today's headphones, they are dynamic—that is, moving-coil—types, essentially miniature loudspeakers. Their five-foot long cable comes fitted with a stereo phone plug that fits into

SAM JOINS TESTING STAFF

Meet SAM, a new member of the technical team at CBS Laboratories SAM (the letters stand for Simulated Acoustical Manikin) is a dummy head constructed at CBS to aid in aural research—for the space program as well as for HIGH FIDELITY'S new tests of stereo headphones. Made of plastic, SAM is life-size and, with a tiny speaker as well as microphones inside him, can "speak" as well as "hear." What SAM hears via the headphones being tested is modified by a weighting curve (itself based on live hearing tests) that produces the response curve shown in our report.

any standard jack, such as those found on most of today's stereo receivers and tape recorders. Impedance is only 5 ohms, which means the DT-48 can be driven from such outputs with plenty of signal. In fact, the phones' sensitivity is quite high, and the user is advised to start with the volume control at minimum, turning it up slowly to avoid "blasting." Colored markings on the rear of each phone—red and green dots—indicate left and right channels respectively. The headband, fitted with a foam top-piece, may be adjusted for size. Our set arrived with round foam earpieces over the phones, plus a pair of contoured ear cushions in the carton, which we substituted for the round pieces. Doing so took some stretching and squeezing but the effort was well worth it—the contoured cushions made the DT-48 more comfortable to wear and, thanks to the tighter seal, they brought up the bass response a little more.

To test the headphones, CBS Labs made response measurements via a microphone inserted into a dummy head (see accompanying photo and explanation). These measurements then were weighted on the basis of live listening tests and the results computed to produce the curve shown here. The "zero dB" line on the response graph actually corresponds to a sound pressure level of 70 dB which is fairly loud. At this level, the DT-48 covered the range from 50 Hz to 15,000 Hz within a total over-all variation of plus 9, minus 4 dB.

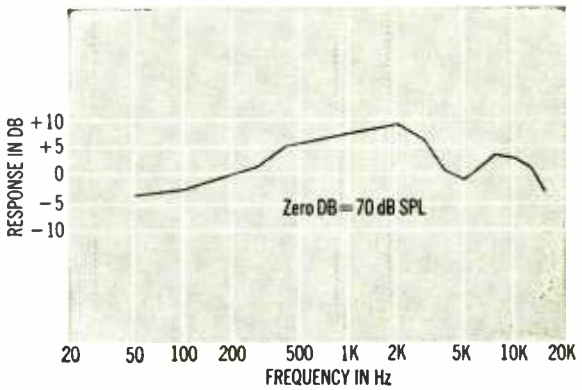
While this curve looks considerably less linear than typical amplifier response curves, it is—for a sound reproducer, and particularly headphones—quite good. The limits of this test were determined by the ultimate reliability of test instruments; in ordinary listening tests, the headphones responded very cleanly down to 40 Hz, continuing with some doubling to below 30 Hz.

To check distortion, CBS made four discrete measurements at 400 Hz, 1 kHz, 3 kHz, and 5 kHz. THD figures obtained were, respectively, 0.5%, 0.6%, 0.35%, and 0.9%—truly low distortion figures that attest to the very clean sound of these headphones.

A beautifully constructed product, the DT-48 bears the stamp of quality in its workmanship, materials, and finish. The price is high, but so is performance. These headphones sound remarkably clean and smooth across the musical spectrum, with an especially "well-aired" top end. The bass, as in any headphones, does not sound as prominent as when listening to speakers (there just is no room reinforcement of low tones), and yet you know it's there. With the contour cushions in place, and the headband adjusted for our head size, we found ourselves listening for fairly long periods of time, with no sense of either physical or listening fatigue. That five-foot length of cord, though, is too short for convenience in moving about; it keeps you fairly close to the equipment. We earnestly suggest that Beyer supply with the headphones either a longer cord or an optional extension cord.

Accessories, shown in the photo, include the Model UG-3 control unit ($7.75) which you can use at the output of a power amplifier to switch between loudspeakers and one or two sets of headphones (if your amplifier or receiver lacks its own headphones output jack). There also is the $17.40 Model TR-48, a plug-in matching transformer that lets you use the headphones on the line output (600 ohms) of tape recorders. The DT-48 is sold with a five-year guarantee on the dynamic headphone elements, and a one-year guarantee on headband and cord.

CIRCLE 142 ON READER-SERVICE CARD



ALTEC 711B RECEIVER

THE EQUIPMENT: Altec 711B, a stereo FM receiver. Dimensions: 16⅜ by 5⅜ by 12 inches. Price: $399.50. Accessory walnut cabinet: $24. Manufacturer: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92803.

COMMENT: Known to audio buffs for years mainly for its speaker systems, and additionally to professionals for its studio and theatre electronics, Altec more recently has joined the growing number of firms offering that most popular of home audio products, the solid-state stereo receiver. The latest version of its Model 711B combines a high-sensitivity stereo FM tuner with a clean, medium-powered control amplifier. The tuner section employs field-effect transistors in its front end, and two integrated circuits in the IF strip, each IC replacing the equivalent of ten transistors. When receiving stereo FM broadcasts, the set automatically switches itself to stereo operation and a stereo indicator lamp comes on. A stereo-mono switch permits changing back to mono—useful if the stereo signal is garbled and of course for playing your own mono records with a stereo pickup. Automatic circuit breakers protect the amplifier's output transistors.

A neat and businesslike front panel contains a baker's dozen controls plus a stereo headphone jack. The upper half is given over to the FM tuning, with the stereo indicator light, a maximum deflection type signal meter, the station dial and logging scale, and a smooth acting tuning knob. Ranged across the lower half are rocker switches and knobs. The former handle the functions for high frequency filter, tape monitor, stereo-mono, loudness contour, main and remote speaker selection, and power on-off. The knobs cover program source selection (tape head, phono, FM, FM with muting, and extra); volume; channel balance; and bass and treble (these operate on both channels simultaneously). The speaker switch permits running either or both sets of stereo speakers at once. The headphone jack can be used only when the main speaker switch is moved to the out position; the position of the remote speaker switch has no effect on the jack.

Speaker connections are at the rear, along with the local-distant FM antenna terminals, a switched AC outlet for powering other equipment, and a system grounding post. In addition to the stereo signal input jacks corresponding to the front panel selector, there's a pair for feeding signals to a tape recorder, and a single jack for feeding an "A plus B" (center or mixed) mono signal to a separate amplifier and speaker. Thus, with the 711B going full tilt, you can supply stereo to two rooms and mono to a third; or run the remote speakers while listening over headphones; or set up a spectacular stereo spread in one room, using the normal left and right channel speakers enhanced by center-fill and surround sound.

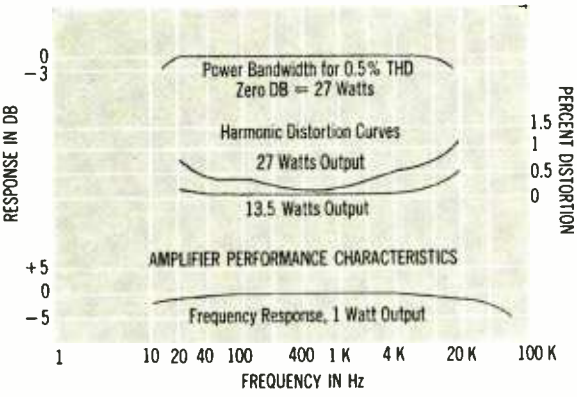
The 711B's amplifier section is powerful, clean, and stable enough for driving its maximum recommended loads, especially if they are of at least moderate efficiency and preferably 8 to 16 ohms impedance. The power bandwidth is ample, and the set's distortion at normal operating levels is low. Frequency response at the 1-watt level spanned well above and below the 20 to 20,000 Hz range. The high frequency square wave response showed a fast rise-time and no ringing, indicating very good transient response; the low-frequency square wave had the 45-degree tilt so often seen in good middle-priced equipment. Tone control, loudness contour, and filter characteristics were all very good; both the RIAA and the NAB (tape head) equalizations were accurate to within 2.5 dB across their respective ranges.

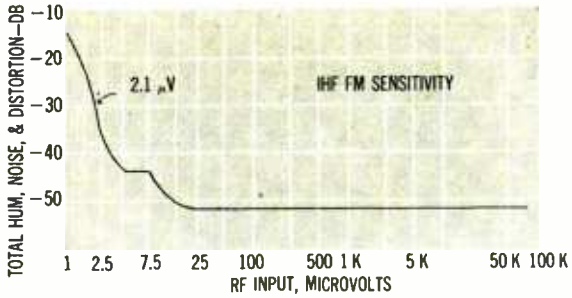
High sensitivity, very good capture ratio, and low distortion were evident in the 711B's tuner section. Response, in both mono and stereo FM, remained linear across the FM audio band; in the latter mode channel separation was ample for stereo broadcasts. Its score on our cable-FM tap was a total of thirty-six out of a possible forty stations to be logged. What happened to the other four? Blame it on atmospheric conditions or some other vagary of FM propagation.

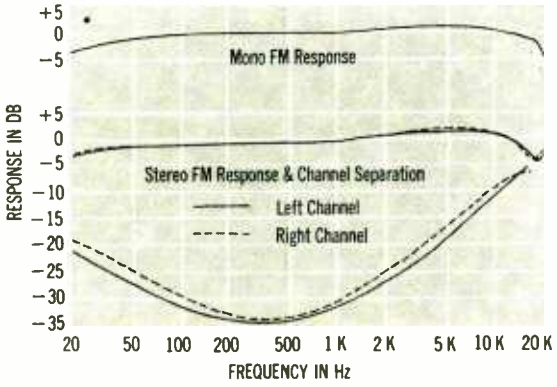
The 711B has all the earmarks of a well made, reliable stereo receiver that can provide very clean, listenable sound plus above-average versatility as the center of a home music system. It comes in a metal case finished in simulated walnut which, with its four small feet, may be placed on a shelf "as is." Alternately, you can order the fancier walnut wood case, or slide the set into a cutout for a built-in look.

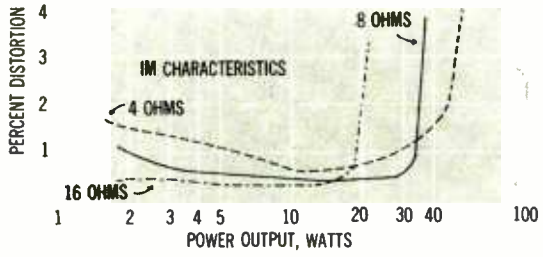
CIRCLE 143 ON READER-SERVICE CARD

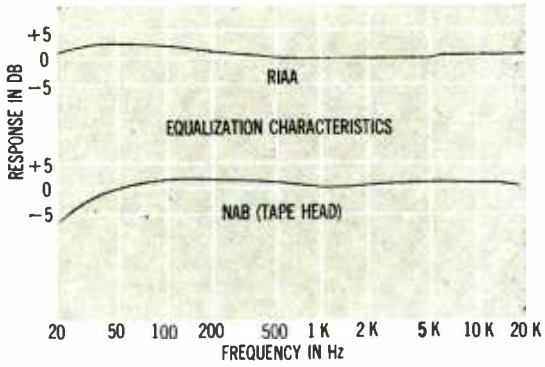
Square-wave response to 50 Hz, left, and to 10 kHz.











REPORTS IN PROGRESS

Marantz Model 18 Receiver

Pioneer SE-30 Headphones

Altec 711B Receiver

Lab Test Data

Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	2.1 μV at 98 MHz; 2.0 μV at 90 MHz; 2.5μV at 106 MHz
Frequency response, mono	±1 dB, 35 Hz to 19 kHz
THD, mono	0.29% at 400 Hz; 0.32% at 40 Hz; 0.78% at 1 kHz
IM distortion	0.9%
Capture ratio	2.2 dB
S/N ratio	65 dB
Frequency response, stereo, l ch	±1.5 dB, 35 Hz to 15.5 kHz
r ch	±1.5 dB, 33 Hz to 15 kHz
THD, stereo, l ch	0.84% at 400 Hz; 0.66% at 40 Hz; 0.42% at 1 kHz
r ch	0.80% at 400 Hz; 0.68% at 40 Hz; 0.46% at 1 kHz
Channel separation, left channel	better than 30 dB at mid-frequencies; better than 20 dB, 20 Hz to 4.2 kHz; 10 dB at 11 kHz
right channel	better than 30 dB at mid-frequencies; better than 20 dB, 23 Hz to 3.4 kHz; 10 dB at 9.6 kHz
19-kHz pilot suppression	38.5 dB
38-kHz subcarrier suppression	53.5 dB
Amplifier Section	
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	27.7 watts at 0.5% THD
l ch for 0.5% THD	27.7 watts
r ch at clipping	28.5 watts at 0.3% THD
r ch for 0.5% THD	29.2 watts
both chs simultaneously	
l ch at clipping	21.1 watts at 0.32% THD
r ch at clipping	21.5 watts at 0.30% THD
Power bandwidth for constant 0.5% THD	13 Hz to 16 kHz
Harmonic distortion	
27 watts output	under 1.2%, 20 Hz to 20 kHz
13.5 watts output	under 0.55%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 1%, 6.3 to 29 watts output
8-ohm load	under 1%, 2.2 to 33.5 watts output
16-ohm load	under 0.6% to 17.5 watts output
Frequency response, 1-watt level	+0, −2 dB, 10 Hz to 30 kHz
RIAA equalization	+2.5, −0 dB, 20 Hz to 20 kHz
NAB equalization	±2 dB, 36 Hz to 20 kHz
Damping factor	40

Input characteristics	Sensitivity	S/N ratio
phono	4.7 mV	59 dB
tape head	1.3 mV	50 dB
extra	305 mV	82 dB
tape mon	370 mV	82 dB

Youth, dedication, training, genius...

The New Age of Angel

The new wave of international musical celebrities is richly represented in the nine new Angel recordings presented here. Israeli pianist Daniel Barenboim conducting Mozart from the keyboard...and accompanying his wife, the English cellist Jacqueline Du Pré... Bulgarian-born piano virtuoso Alexis Weissenberg...and Aldo Ciccolini in further morsels of Satie...the Metropolitan Opera's loveliest Mimì ever, Mirella Freni...American opera and Lieder star Grace Bumbry... the rich voice and unexcelled art of English mezzo Janet Baker...the Madrid-based maestro Rafael Frühbeck de Burgos...and Los Angeles-based Zubin Mehta conducting the opera that began his fame at the Metropolitan. The next generation of musical giants—*now* on Angel.

Alexis Weissenberg
(pianist)

Grace Bumbry
(mezzo-soprano)

Jacqueline Du Pré
(cellist)

Mirella Freni
(soprano)

S36383

SBL3717

S36439

S36449

Daniel Barenboim
(pianist/conductor)

Janet Baker
(mezzo-soprano)

Aldo Ciccolini
(pianist)

Rafael Frühbeck
de Burgos
(conductor)

Zubin Mehta
(conductor)

S36430

S36465

S36459

S36471

SCL3716

OPERA • ORCHESTRAL • CHAMBER • INSTRUMENTAL • VOCAL

THE NEW RELEASES

reviewed by R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN
CLIFFORD E. GILMORE • HARRIS GOLDSMITH • DAVID HAMILTON • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE
ROBERT P. MORGAN • GEORGE MOVSHON • CONRAD L. OSBORNE • MICHAEL SHERWIN • SUSAN THIEMANN

Price as Elvira: vocal velvet and drama.

Bergonzi as Ernani: subtlety and style.

VERDI'S HOT-BLOODED ERNANI, NOW COMPLETE AND IN STEREO

by George Movshon

ON FOUR SEPARATE occasions in his long working life, the Spanish passion reached out and touched Giuseppe Verdi. Each time it brought about a work of red blood and high intensity, an opera charged with distinctly Spanish views of those universally operatic elements: love, honor, revenge, and death. Of these "Spanish" operas—*Ernani*, *Trovatore*, *Forza*, and *Don Carlo*—*Ernani* is the youngest by nine years, and a seed bed for the later Verdian harvest. It is hot-tempered music, visceral, fast-moving, a thoroughly convincing score set upon an ill-worked and misshapen libretto—neither the first such misadventure for Verdi nor the last—and it is music not to be resisted; it equals the best he wrote before *Rigoletto*. There are a half-dozen splendid arias, several miraculous ensembles, and at least one immortal chorus. So it is a keen pleasure to bid welcome to this new, good, and important recording, the first complete *Ernani* in stereo and the thirteenth Verdi opera, of the twenty-six he wrote in all, to be issued in genuine (i.e., not "electronically enhanced") stereo.

If *Nabucco* was the work that established Verdi's reputation within Italy, it was *Ernani* that proclaimed his exportability. Within a year of the premiere (La Fenice, March 9, 1844) London had it. New York presented *Ernani* in 1847, and in February 1851 it reached San Francisco—the first grand opera to be staged there. Meanwhile there had been countless productions in European opera houses, the role of Elvira having the desired showpiece quality for mid-century dramatic sopranos. Later, the part of Don Carlo would engage the creative attention of a chain of great baritones, among them Battistini, Scotti, Ruffo, and Stracciari. The opera is frequently heard in Italy today and occasionally elsewhere. The Met revived it in 1956 and has given it on several occasions since, with Leontyne Price as Elvira.

Francesco Maria Piave fashioned his libretto with brutal simplicity. He took an extremely wordy play of Victor Hugo and chopped out all the talk, leaving Verdi with four cardboard puppets who

arrive and depart, hide and seek, swear oaths and forgive transgressions, pledge love and fight duels—all with insufficient motivation; the connective tissue is gone. The opera, set in the Spain of 1519, is about a noble lady who is ardently (and simultaneously) desired by three men: Silva, her decrepit but hidebound uncle (the Beatles would not call him "a clean old man"); Don Carlo, soon to be elected Emperor Charles V; and Ernani, a highborn outlaw sworn to vengeance upon Don Carlo. Ernani is undifferentiated Byronic hero: Silva has only two qualities, noble lineage and lechery: Elvira is just plain gorgeous doll. Carlo is a vestigial shadow, no more, of the rather loquacious pre-Shavian intellectual that Hugo created. The dimension of his character survives in one glorious ensemble—the forgiveness scene, *"O sommo Carlo"*—and even this revelation is due more to Verdi than to Piave.

The opera ends with the suicide of Ernani, at his moment of supreme triumph. He has won Elvira, but the marriage is not consummated. He has been pardoned by the Emperor, restored to his ancient lands and titles ("Don Giovanni of Aragon, Duke of Segorbia and Cardona"). But he stabs himself because, back in Act II, he had pledged his life to Silva, promised him a suicide at the toot of his horn. And Silva chooses a devilish time to toot. Such is Spanish honor, rigorous and inflexible.

Verdi's music, on the other hand, is pulsing and forward, vital, frank, and—in his youthful manner—immensely powerful. And here it all is in this new RCA Victor set, every note printed in the Ricordi score. We hear the customarily omitted bridesmaids' chorus between *"Ernani, involami"* and the cabaletta, and we get both verses of that; the full wedding chorus opens Act II; we have Silva's cabaletta after *"Infelice."* In short, we are given everything.

Technically, the records are a pleasure to hear. They have the familiar, rather reverberant sound we have come to associate with the RCA Rome studio, but the bass seems a little beefier than usual to my ears, which is all to the good. Stereo movement is not radical by London standards, but it has been carefully judged throughout. Example: Don Carlo holds center stage at the start of the *"Tu se' Ernani"* trio but just before the end of his monologue he is heard to step to our right. There he stays while the lovers sing in unison, muttering his asides darkly and effectively. Good idea. Again, the ensembles and choruses come across with splendid bounce and heft, the dynamics of *"Si ridesti il Leon di Castiglia"* (a choral explosion in the nationalist spirit of the day) being particularly well handled.

It is safe to say that nobody alive today can approach Leontyne Price's projection of the role of Elvira, and she gives us here a superlative alliance of vocal velvet and dramatic projection. There is point, purpose, and intensity to everything she does in this technically arduous role (there are five high Cs for her in the first act alone). One may quibble at two less than elegant trills in *"Tutto sprezzo,"* but that is the only discernible imperfection in a prodigious and artistically conceived portrayal.

An equally peerless casting decision puts Carlo Bergonzi in the title role, and he sings throughout with devotion and style. Franco Corelli might perhaps have generated more excitement, a deal more *slancio* in the part—but we would then have been without Bergonzi's musically apt, infinitely more subtle cadences. This is a thoroughly musical view of the hero and a persuasive performance.

Ezio Flagello does little with Silva's character—and perhaps he cannot be too much blamed for that—but contents himself with delivering a ration of splendid sonority. *"Infelice"* seems a shade slow to maintain intensity of emotion, but it is a piece of richly handsome vocalism. At one or two important places in the ensembles, Silva's voice gets lost (through a fault of microphone placement, perhaps) and you feel the loss at once. Verdi fashioned the bass lines here with particular care.

The disappointment of the enterprise is Mario Sereni's Don Carlo, and this is more because of what he *doesn't* do than of what he does. His reading is almost totally uncharacterized, on the whole quite decently sung (though he tends to treat Verdi's dynamic markings as mere suggestions) but seriously deficient in light and shade. He is slack in Carlo's famous aria *"Oh! de' verd'anni miei,"* and lackluster in the *"Lo vedremo"* duet with Silva. He also wastes our time with a few meaningless cadenzas, of which one at least is given with considerable insecurity of pitch.

Conductor Schippers paces the opera most complaisantly for the singers but on other occasions loses no opportunity to keep things moving forcefully along. He drives quite hard in the choruses—and convinces us that this is the right way to handle things. Only now and then does one feel the want of something more personal in his view of the music, some more individuality and daring in its shape. But, by and large, Schippers provides the essential vigor and propulsion without which *Ernani* cannot succeed.

If Verdi's music stirs your blood, and Leontyne Price's singing of it, you will not want to be without these discs. There is, to make a closing point, one moment just before the opera ends, when the death knell has sounded for Ernani but Elvira is ignorant of its meaning. She asks him to smile and look at her. I am so bold as to suggest that if every recorded example of her work were lost save only this line (*"Il riso del tuo volto fa ch'io veda"*) Miss Price would still have to be accepted by later generations as a great artist.

VERDI: *Ernani*

Leontyne Price (s), Elvira; Julia Hamari (ms), Giovanna; Carlo Bergonzi (t), Ernani; Fernando Iacopucci (t), Don Riccardo; Mario Sereni (b), Don Carlo; Ezio Flagello (bs), Silva; RCA Italiana Opera Chorus and Orchestra, Thomas Schippers, cond. RCA VICTOR LM 6183 or LSC 6183, $17.57 (three discs).

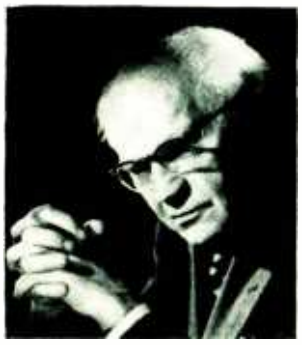
Vladimir Ashkenazy

WITH NO CENTENNIAL or other commemorative occasion to provide an impetus to record companies, recent months have yet seen a veritable floodtide of new Brahms piano concerto releases. One can only conclude an awareness on the part of the tastemakers that these works have a widespread and perennial appeal—and an equal awareness of the currently burgeoning supply of artistic talent capable of doing these formidable concertos justice. In any case we have at hand a kind of Brahms jubilee wholly justified in terms of the technical virtuosity and musical maturity it reveals, or reveals anew. I have spent hours listening to the participants in the celebration—most recently to the Messrs. Arrau, Ashkenazy, Backhaus, and Barenboim, whose efforts follow upon notable contributions from Serkin, Rubinstein, Malcuzynski, and Bruno Leonardo Gelber; and I can report that, far from suffering a surfeit, I have been both nourished and refreshed by the stimulating diversity of interpretations.

As Daniel Barenboim's recording of the D minor with Sir John Barbirolli marks the pianist's entry into the Brahms sweepstakes (a B flat from the same team will arrive in due course), I shall consider his disc first. Surely this twenty-five-year-old artist is the youngest old man ever to address himself to the task. I use the term "old man" advisedly, thinking particularly of Barenboim's reserved arching line, his low-color dynamic scheme, his somber, broadly sonorous tone, and—above all—his slow-motion, *echt Deutsch* tempos. Every detail is solid and poetic, even those such as the double-octave avalanche in the first movement, the soaring melodic crest of the slow movement, and the spitfire fury in parts of the third—where I could ask for a bit of outright abandon.

Conductor Giulini and Claudio Arrau

Daniel Barenboim



Wilhelm Backhaus

A BRAHMS JUBILEE: THE PIANO CONCERTOS

by Harris Goldsmith

Indeed, I found myself wishing, long before the end, that Barenboim would throw his elderly garb aside and give us some of the red-blooded anguish and passion that the far from aged Brahms put into this early score and which Leon Fleisher, to name just one, brings to the fore. Nevertheless, Barenboim's musicianly essay is an important contender. Barbirolli furnishes the spacious framework his soloist asks for, and the reproduction is thoroughly excellent.

At the other end of the spectrum we have the remarkable eighty-four-year-old Wilhelm Backhaus still riding strong in the B flat Concerto. If anything, Backhaus seems more involved and passionate now than he did on either of his prior recorded B flats. Trained in the four-square, solidly metronomic German academic tradition, this veteran artist naturally eschews the wide tempo variations that have become more or less traditional in these works. Burly, rolling bass tones and gruff sturdiness interest Backhaus; slender rubatos and finely tapered phrasing do not. Yet despite the prevailing sternness in which it is cast, Backhaus' interpretation is invested with much heart and soul. An occasional smudged run or a momentary loss in momentum (the less than whirlwind fourth-movement finale, for example) are of slight consequence in view of the compassionate illumination of Brahms's music which prevails here.

I first got to know Backhaus' interpretation of this piece from an early postwar HMV shellac set similarly conducted by Karl Böhm (the late Karl Schuricht took the podium for the mono LP edition) and, from my recollections, the conductor presents the score even better today. The orchestral framework is luscious and eloquent. As does Backhaus, Böhm prizes searching interpretative content above any glossy unanimity of performance. This may not be the only approach to the Brahms B flat, but in its old-fashioned, unglamorized way it provides an exceptionally comforting rendition. London's velvety reproduction is also most welcome.

I am far less content with what Arrau and Giulini fashion from the same score. In contrast to their warm, sunny account of the D minor (which appeared on the Angel label some six years ago) their B flat is decidedly uneven interpretatively. Arrau turns many details consummately, but for the most part he lets the music get out of hand—quite literally so, I suspect, for this pianist's hands may be incapable of bridging the huge leaps and chords of Brahms's writing with true ease. He plays all the notes to be sure, and plays them brilliantly, but the trouble is that Brahms surely did not want you to *hear* all the notes. With Arrau, all the estimable details merely add up to a labyrinth of pretentious niceties. Only a person intimate with the score will appreciate the musical virtue of Arrau's way; less experienced listeners will notice only the choppy line and lack of ease and momentum. Giulini here aids and abets his soloist's "calculated spontaneity" and obtains smooth, uneventful playing from the Philharmonia.

If Vladimir Ashkenazy's small physique also puts him at a disadvantage in this music, he at least has a better idea of the appropriate course to pursue. His limpid, straightforward structuralism and his modest application of superman technique produce a fluency that almost succeeds in making you forget the lack of heroic ring in his actual sound. Furthermore, this artist truly excels in the final movements, where the ratio of poetry to stormy drama is reversed. Zubin Mehta has the London Symphony playing in a suave, Furtwänglerish way, and—as in its Backhaus disc—London's engineering is magnificent. In every way this is a far more representative effort than Ashkenazy's B flat recorded for Angel with Leopold Ludwig a decade ago.

In view of the number and excellence of available recordings of these concertos—and others will doubtless appear, as the famous Solomon/Dobrowen 78 set just released on microgroove in Great Britain—it is hard to name any one as "best." For discussion's sake I will say that my own favorite—for the moment—is the recent account by Serkin and George Szell for Columbia; its lucid power and penetrating subtlety quite overcome a slight grittiness in the actual sound. Other listeners can legitimately argue fiercely the case for their own candidates.

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D Minor, Op. 15*

Daniel Barenboim, piano; New Philharmonia Orchestra, Sir John Barbirolli, cond. ANGEL S 36463, $5.79 (stereo only).

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*

Claudio Arrau, piano; Philharmonia Orchestra, Carlo Maria Giulini, cond. SERAPHIM S 60052, $2.49 (stereo only).

Vladimir Ashkenazy, piano; London Symphony Orchestra, Zubin Mehta, cond. LONDON CS 6539, $5.79 (stereo only).

Wilhelm Backhaus, piano; Vienna Philharmonic Orchestra, Karl Böhm, cond. LONDON CS 6550, $5.79 (stereo only).

THE FUN OF EARLY MUSIC—TWENTY-FIVE PIECES DONE PLAIN AND FANCY

by Bernard Jacobson

WE HAVE ALL been talking for years —musicologists, critics, interested listeners, and scholarly performers—about the need for wider dissemination of the discoveries that have, in our time, transformed performances of preclassical music; and, in fact, in addition to lectures in academic circles and the example of actual performance practice, a number of old books have been republished and some useful new ones written. These activities are certainly valuable and constructive ones. Yet none of them goes out, as it were, into the street to grab the celebrated Man who is to be found there and show him how exciting the whole field of performance authenticity can be.

Now at last someone has done just that, and it's especially gratifying that the impulse should have come, *not* from a musicologist or a critic, but from the head of a record company. "The idea for this album," we read in the accompanying booklet, "was conceived by Seymour Solomon and the preliminary thoughts were worked out in fuller detail through the kind coöperation of Professor Martin Bernstein, Professor of Music and Director of Graduate Studies in Music at New York University of Arts and Science. Professor Bernstein suggested use of the invaluable reference books containing examples of Renaissance and Baroque ornamentation by Ferand and Schmitz. These books furnished a good part of the examples drawn upon. The selection of most of the material used in this album was by Denis Stevens, Professor of Music at Columbia University, and the entire plan of the album was devised by Professor Stevens."

Like the original idea, the plan of the album is indeed simplicity itself. Twenty-five pieces of music, almost all of them complete, are performed first in plain, unornamented versions and then with embellishments. The documentary value of the whole is enhanced by the fact that, except in two cases, the ornamented versions are not the products of modern guesswork, however scholarly, but derive either from the composer himself or from his contemporaries or close successors. Thus Merulo's canzona *La Zambeccara* is done in the composer's later ornamented form for organ, a Quantz Adagio in the version given in the treatise on flute playing which is its original source, and concerto movements by Vivaldi and Alessandro Marcello in Bach's keyboard arrangements.

Most of the performances are excellent, and they show no trace of the subordination of musical considerations to the didactic purposes of the undertaking. About eighty per cent of the material, by the way, was recorded especially for this album, though enthusiasts will recognize the plain and colored versions of Robert Parsons' *Pandolpho* taken from two earlier Alfred Deller collections and the Forrester/Mackerras *Che farò* from the complete recording of Gluck's *Orfeo ed Euridice*. This latter is, in my view, the least satisfactory performance in the entire album—appogiaturas are one thing, but Miss Forrester's lazy semitonal slides up to her high notes are quite another.

On the whole, in fact, the male singers do rather better than the female. Deller is in fine form both in the Parsons and in Cipriano de Rore's *Ancor che col partire*, and Edgar Fleet contributes some quite lovely tenor singing in an excerpt from Monteverdi's *Combattimento di Tancredi e Clorinda* and in Thomas Brewer's *O that mine eyes*. Patricia Clark and Jean Allister vanquish the difficulties of their Archilei, Rameau, and anonymous pieces, but don't altogether succeed in concealing the effort that went into the achievement, and Anneliese Hückl sounds distinctly extended by the embellished *da capo* of Handel's *Lascia ch'io pianga*.

Instrumental groups including both viol consorts and chamber orchestras play with excellent style and apt expression, though it's a pity the Jaye Consort of Viols—a fine English group which uses an authentic Elizabethan chest of instruments to achieve unusually homogeneous tone—didn't remake the slightly untidy opening of Merulo's *La Zambeccara*. There is a distinguished array of harpsichordists in the shape of Anton Heiller (who also plays the organ), Harold Lester, and Igor Kipnis. The last-named suffers one unfortunate excision at the beginning of his Vivaldi-Bach movement, where a momentary

aberration robs one measure of a beat. (Vanguard has since informed me that this slip has been corrected for all pressings after the initial one.)

The slow movement of a Corelli violin sonata provides the rather amusing experience of hearing stylish artists like Eduard Melkus and Heiller succeed against all their best instincts in keeping the first statement totally unornamented so as to point the contrast with the luxuriant embellishments that follow.

A couple of quibbles. In a minuet from the first book of Couperin's *Pièces de Clavecin* I really think that Heiller ought to have used *notes inégales* instead of playing the chains of eighth notes evenly. And why "ornamentation and embellishment" in the title of the album—the two seem to me synonymous, or as nearly so as to make the use of both terms unnecessary. And though the booklet gives a good account of the status of each ornamented version, I feel that it could usefully have provided fuller information on the exact sources of the items played—one shouldn't, for example, have to thumb through pages of Quantz to find that this particular piece is example 103 in the treatise.

Culver

Arcangelo Corelli, 1653–1713.

All these, however, are small flaws in a sensible, imaginative, and vastly entertaining project, carried out for the most part with impeccable taste. Enjoyable as these records are in themselves, they will also greatly enhance appreciation of many other records and of preclassical music in general.

THE ART OF ORNAMENTATION AND EMBELLISHMENT IN THE RENAISSANCE AND BAROQUE

Music by Archilei, Rore, Merulo, De Layolle, Hofhaimer, Sandrin, Parsons, Monteverdi, Boësset, Brewer, Corelli, Couperin, Alessandro Marcello, Vivaldi, Handel, Nardini, Telemann, Quantz, Rameau, C.P.E. Bach, Gluck, and Anon.

Various soloists and ensembles. Bach Guild BGS 70697/98, $11.58 (two discs, stereo only).

CLASSICAL

BACH: *Cantata No. 60, O Ewigkeit, du Donnerwort*—See Berg: *Concerto for Violin and Orchestra.*

BACH: *Cantata No. 202, Weichet nur ("Wedding Cantata")*
†Handel: *Praise of Harmony*

Elly Ameling, soprano (in the Bach); Theo Altmeyer, tenor (in the Handel); Collegium Aureum, Reinhard Peters, cond. RCA VICTROLA VIC 1281 or VICS 1281, $2.50.

BACH: *Cantata No. 209, Non sà che sia dolore*
†Handel: *Cantatas: Pensieri notturni di Filli; Ah, che troppo inegualì*

Elly Ameling, soprano; Collegium Aureum. RCA VICTROLA VIC 1275 or VICS 1275, $2.50.

I'm not sure why the Bach sides of these two discs couldn't have been put on the same record, and similarly the Handel cantatas—maybe something to do with royalties. At any rate, the present arrangement puts the two more substantial pieces on the first record listed above. Bach's *Wedding* Cantata is attractively done by Miss Ameling, a fluent and sweet-voiced soprano. The other Bach piece, decidedly lighter in weight, is set to a rather fishy variety of Italian poetry; the soprano is a bit closely recorded here, but the orchestral sections, including an opening Sinfonia, are distinguished by the elegant flute playing of Hans-Martin Linde. Since several attractive alternatives exist for both these works, matters of coupling are likely to be decisive for prospective purchasers.

The two Italian cantatas by Handel date from his youthful journeys in Italy, and represent two different genres—*Pensieri notturni* (also known by its first line, *"Nel dolce dell' oblio"*) is a pastoral *scena* accompanied by recorder and continuo, and the other piece is a semisacred work for soprano and strings, in praise of the Virgin Mary but to a vernacular, nonliturgical text. Both are well made without being exceptional, and Miss Ameling is again on her mettle. For *Pensieri notturni*, Mr. Linde switches to the recorder, an instrument that nobody could possibly play any better, and the continuo by Gustav Leonhart is equally proficient.

Praise of Harmony, from the mid-1730s, is a fine example of Handel's mature style. A brief recitative introduces an elaborate da capo aria for tenor, violins, and continuo, with much coloratura and a more lyrical middle section. Altmeyer's tone is somewhat nasal and his English slightly accented, but he has a good command of line and of the lively fioritura, although no trill. These people seem very knowledgeable about stylistic matters such as ornamentation, and the whole enterprise is easily preferable to Stich-Randall's version on Westminster 19092/17092 (which is listed by Schwann, erroneously, under *Ode for St. Cecilia's Day*). The Collegium Aureum version of the piece is longer by several measures than the Chrysander edition followed by Stich-Randall; I haven't been able to track down the source for these variants.

On the liner for VIC 1281, you will find the English text of the Handel, but only an English paraphrase of the *Wedding* Cantata, while VIC 1275, perversely, gives complete Italian texts but no translations. Somebody at Victrola evidently agrees with Emerson that "a foolish consistency is the hobgoblin of little minds."

D.H.

BACH: *Chorale Preludes*

Wir glauben all' an einen Gott, Vater, S. 740 and S. 680; Dies sind die heil'gen zehn Gebot', S. 678; Aus der Tiefe rufe ich, S. 745; Allein Gott in der Höh' sei Ehr', S. 677; Herzlich tut mich verlangen, S. 727; Wer nur den lieben Gott lässt walten, S. 642; Kyrie, Gott Vater in Ewigkeit, S. 672; Liebster Jesu, wir sind hier, S. 633; Nun komm' der Heiden Heiland, S. 659.

Harry Grodberg, organ. MELODIYA/ANGEL SR 40045, $5.79 (stereo only).

Harry Grodberg was born in Lithuania in 1929 and educated at the Moscow Conservatory. In addition to quite considerable technical attainments, he displays on this disc a thorough grounding in the German tradition of organ playing. Ornaments, phrasing, tempos, and registrations are, without exception, appropriate and in good taste. Evidently present Western ideas of baroque style also have currency in Russia.

An exceptional characteristic of Grodberg's playing is the constant employment of a solid, almost exaggerated legato in which each note of a single line slightly overlaps its predecessor. This device is quite effective in suggesting a reverberant, cathedral-like acoustic, though the recording was made in an extremely dry hall with an audible reverberation of less than one second.

Grodberg is perhaps most effective in the magnificent six-voice chorale prelude in the Pachelbel style from Part III of the *Klavierübung*, *Aus tiefer Not schrei' ich zu dir*, S. 689. The double pedal throughout quite often calls for leaps of as much as an octave in either voice, while the two lines remain separated by a distance of a fifth or more. One almost has the impression of two people on the organ bench, so uncanny is the organist's

command of a perfect legato. In spite of the intricate polyphonic writing in this chorale, the texture and articulation are so clear that all six voices may be followed easily—with the exception of a few occasions when (probably because of manual to pedal coupling) one voice disappears momentarily.

The eleven chorales on this record include five from the *Klavierübung*, two from the *Orgelbüchlein*, one of the *Eighteen Great Chorales*, and three that are not part of any specific collection. They are played on a baroque style instrument of moderate size in the Moscow Conservatory—an organ notable for its exceptional crispness and clarity. The solo reeds are soft and warm toned, and the flutes are delightfully chirpy. The recorded sound is rich and clean and transmits the clarity of the instrument and the performance very well. Angel would do well to consider making available here further examples of Mr. Grodberg's efforts in the realm of Bach organ works. C.F.G.

BEETHOVEN: *Sonatas for Piano: No. 23, in F minor, Op. 57 ("Appassionata"); No. 27, in E minor, Op. 90; 32 Variations on an Original Theme, in C minor, G. 191*

Ivan Moravec, piano. CONNOISSEUR SOCIETY CS 2000 or CM 2000, $5.79.

Moravec's reading of the *Appassionata* was previously released on a 45-rpm disc coupled with Mozart's C minor Sonata; the variations are new in this country, although they were contained on a Supraphon record along with Mozart's K. 570 B flat Sonata, Chopin's F minor Ballade, and (I think) sundry other material. Opus 90, which—like the *Appassionata*—was recorded in New York at the Manhattan Towers hotel, makes its first appearance on the present album.

Moravec is a most impressive exponent of the problematical E minor Sonata. A superlative technician, he is completely in control of both the instrument and the musical line, even in such treacherous hurdles as that "tidal wave" rotary-motion left-hand accompaniment in tenths which occurs twice in the first movement. He also displays supreme command of the material, with his spectacularly well-balanced voicing and complete legato even when the *upper* part of the left hand has the main melodic material. Pianists (who are trained, almost from the cradle, to emphasize the top of the right hand and bottom of the left) will appreciate Moravec's extraordinary skill in matters such as this. Rhythmically too, Moravec is excellent. He establishes a rock-solid foundation, so that when he departs from the established tempo for expressive reasons the pulse remains to carry him through. His tempo for the first movement is a bit faster than usual, and captures the chaotic explosiveness which Beethoven surely intended.

Another distinction of Moravec's playing is his ultrawide dynamic range, which covers the scope from crashing *fortissimo* down to the wispiest *pianissimo*. Combined with hair-trigger articulation in both hands, the sharpest possible rhythmic command, and just enough expressive pliancy, the performance comes alive in scintillant virtuoso fashion. The same (though in lesser degrees of appropriateness) is also true of the individualistic, yet very valid *Appassionata* interpretation.

Reproduction is very fine, though the Supraphon-derived portion of the disc has a slight plangency in the upper reaches of treble not apparent in the other works; it might well be the characteristic of the instrument used. At any rate as Beethoven doesn't depend upon a "pretty" sound, it doesn't matter. H.G.

BEETHOVEN: *Symphony No. 6, in F, Op. 68 ("Pastoral"); Egmont Overture, Op. 84*

Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond. LONDON CS 6556, $5.79 (stereo only).

Schmidt-Isserstedt takes a broad, Brueghelesque view of the *Pastoral* which lies at midpoint (or rather slightly left of center) between the romanticism of Walter (left) and the stringently pure classicism of Toscanini (which is "right"—to my mind, in both senses of that word). The first movement, though easygoing, has sufficient backbone, and the brookside is not slobbered over in sentimental fashion. Repeats are made in the "Merrymaking," though not the one in the first movement. Throughout, the orchestra plays warmly and rather more precisely than it did in its very similar recording under Monteux (now on the inexpensive Victrola label). In short, the performance is a very good one, but not quite in the league with Szell's stereo version, my own favorite of the recent crop of *Pastorals*. Richly realistic sound, and a good *Egmont*. H.G.

BERG: *Concerto for Violin and Orchestra*
†Bach: *Cantata No. 60, O Ewigkeit, du Donnerwort*

Josef Suk, violin, Czech Philharmonic Orchestra, Karel Ančerl, cond. (in the Berg); Czech Philharmonic Chorus, Musici Pragenses, Martin Turnovsky, cond. (in the Bach). CROSSROADS 22 16 0172, $2.49 (stereo only).

Although you might think that this coupling is some sort of cover-up for a massive pressing error, it actually isn't. The explanation is quite simple: Cantata No. 60 is the source of the extraordinarily far-out chorale harmonization that Berg works into the final pages of his Violin Concerto, where it sounds quite remarkably at home.

The special virtue of this record is not the coupling, however, but the Suk-Ančerl reading of the Concerto, quite easily the best we have had on records. To begin with, these people take Berg's dynamics and balances very seriously, and their recording engineers don't try to trick things up. Right on the first page, we hear the clarinet as the leading part, with the harp merely serving to reinforce its attacks, and the successive violin solo entries are carefully scaled to fit into the same dynamic frame (cf. Stern-Bernstein, where harp and violin are mercilessly spotlighted, the poor clarinets submerged in the murk of one of Columbia's more cavernous acoustics). Such niceties are observed throughout the performance, and my notes are full of comments to the effect that "this texture really works" or "makes sense for the first time"—a notable example being the episodes near the ends of both movements where the Carinthian folk tune is introduced; usually the violin "discant," supposedly *ppp*, manages to cover up nearly everything else. This kind of care should be characteristic of any performance, for Berg's intentions are perfectly explicit in the score, but no recording up to now has really evidenced it.

Suk is certainly a more than capable exponent of the solo part, with a poised and elegant tone which remains composed throughout all the fearsome technical difficulties. Particularly admirable is his disposition of the series of triple- and quadruple-stops near the end of the cadenza; both Ferras and Stern here opt for the alternative version, in which the lower lines are given to a solo viola—a choice that seemed wise at the time in view of the gruesome scratching produced by previous exponents—but Suk achieves a musically and tonally satisfactory solution of the original version, proving that it can be done.

Taken as a whole, this performance is a good deal less febrile, more elegiac than Stern's—and, in view of its faithfulness to the score, this would seem to be what Berg had in mind. The sound has a few fuzzy spots around the edges, but is basically clean and well balanced, never traducing the performance.

The Bach Cantata, of which only the final chorale was utilized by Berg, is decently managed by three anonymous soloists (a good tenor and bass, a slightly plummy and stiff alto), a rather scratchy orchestra, and a somewhat ambitious continuo harpsichordist; the chorale is quite competently sung. Although nowhere else does it approach the harmonic audacity of *Es ist genug*, the piece is a fine one, with two good duets and some excellent arioso in the recitatives.

The liner notes reach some sort of new low for incompetence; because of the way they read, I am inclined to suspect a poor translation from the Czech: "The third duet, 'My last halting place will me frighten,' proposes such opposition sentiments that Bach relinquishes verse-to-verse structure and departs on free composition of superb device, suggesting longing which overpowers Hope's florid tenor runs." Mrs. Malaprop could hardly do better. And, as usual, nobody has bothered to consult the ten-year-old revision of Bach cantata chronology by Alfred Dürr and Georg von Dadelsen to correct the ascription of S. 60 to the year 1732; it was, in fact, performed in Leipzig in 1723, and very probably composed that same year. D.H.

Dual.
The turntable everyone else is still trying to make.

You've undoubtedly noticed what appear to be Dual features cropping up in other automatics. Features like cue controls, continuously variable anti-skating adjustments and rotating single-play spindles.

There's a good reason for this sort of imitating. Dual has something everyone envies: a reputation for precision and reliability.

And other automatics seem to be made with the idea that if they include as many Dual features as possible, people will think they're apt to perform like Duals. Which they won't.

Because only a Dual performs like a Dual. Only Duals perform quietly and smoothly, with less wow, rumble and flutter than any other automatic.

Dual's constant-speed motor is precision-linked to the platter—which assures accurate record speed, not just accurate motor speed.

Dual's one-piece single-play spindle rotates with the platter, just as in professional manual turntables.

Dual's tonearm settings for balance, tracking force and anti-skating are as accurate as you can make them, because they have an infinite number of positions, not just a few.

Dual's tonearm can track flawlessly at a force as low as half a gram because it's virtually friction-free. This permits the use of any cartridge on the market.

And Dual's feathertouch operating switches and cueing system are designed compatible with half-gram tracking force.

A final word about other automatics. The more they resemble Dual, the better they perform. The better they perform, the more we should worry. And if we don't seem worried, it's because we know something the others are rapidly finding out.

It's harder than it looks to make a Dual.

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

BERNSTEIN: ***Serenade for Solo Violin, String Orchestra, Harp, and Percussion***
†Copland: ***Symphony for Organ and Orchestra***

Zino Francescatti, violin (in the Bernstein); E. Powers Biggs, organ (in the Copland); New York Philharmonic, Leonard Bernstein, cond. COLUMBIA ML 6458 or MS 7058, $5.79.

Those interested in the development of twentieth-century American music will be particularly happy to see the appearance of Copland's Symphony for Organ and Orchestra, an important work in the development of one of our most important composers. The Symphony is Copland's first "mature" work, the first composition written after his period of study with Nadia Boulanger in Paris. For years it has been known primarily for the remark made by conductor Walter Damrosch to the audience at the premiere in 1925: "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder!" If today's listeners, accustomed to the extremes of Stockhausen and Boulez, are puzzled by these words in the light of the seemingly innocuous quality of the music, there is nevertheless much here to cause wonder at the prodigious talent already apparent in the work of so young a man.

It is interesting to see the extent to which Boulanger's influence is reflected in the score. It was she, in fact, who suggested that Copland write it for her first American tour, and she played the solo part in that Damrosch performance. More significant, however, is the way her spirit dominates the music itself, a fact evident both in the strong neoclassic cast of the composition and in certain peculiarly French aspects of the score, mainly the use of the organ itself in a symphony and in the cyclic motivic treatment. Nevertheless, Copland's personal stamp is already present. The broad, declamatory presentation of the opening theme of the last movement and the jazzlike quality of much of the material, particularly in the scherzo, have remained more or less permanent traits of the composer's style.

Not surprisingly, there are certain aspects of the score that one feels the later Copland might have improved upon. The over-all organization of the three movements seems to me particularly unsuccessful. The first, a rather long, rhythmically static prelude, is clearly just that, a preparation for a weightier, more significant movement to follow. But what in fact follows is the overly long scherzo, brilliant in its rhythmic complexities but nevertheless insufficient to serve as a release for the prelude. Only in the last movement, the strongest of the three, do we really seem to get down to cases, and by this time it is too late. Also disappointing is the scoring for the organ, which is consistently unimaginative. Of course the organ is not used here as a solo instrument, as in a concerto, but rather as an additional member of the orchestral ensemble; nevertheless, it is extremely prominent in this role. It is perhaps significant in this regard that

THE VANISHING MONO

OVERHEARD, salesclerk to anxious monophile, some months ago on the second floor of a large Fifth Avenue department store: "Naw—fuhget about mono!" This advice, delivered in the tradition of concern and courtesy that has become proverbial in New York's spacious record marts, sounded a death knell for the monophonic record with dramatic finality. And sure enough, a glance at the well-stocked shelves revealed only a handful of single-channel discs: some best-selling mono-only reissues (mostly operas) on the Seraphim and Richmond labels. All regular-priced mono records had been returned to the manufacturers. Meanwhile, a nearby record emporium was selling off its mono stock at huge discounts.

HIGH FIDELITY has no quarrel with the industry's wish to eliminate the costly duplication of mono/stereo versions. But why cannot discs recorded in mono-only live compatibly (no pun intended) side by side with new stereo recordings? It has always seemed to us that a record designed to be played in stereo should be so heard—and the same standard should hold for a recording made monophonically. With the present dash to phase out the mono record, what is to happen to all the currently listed mono-only performances recorded in the early Fifties? If distributors refuse to stock mono altogether, these records will disappear into limbo with little hope of resurrection. Better buy those Callas, Horowitz, or Gieseking performances now—if the present trend continues, you may never see them again.

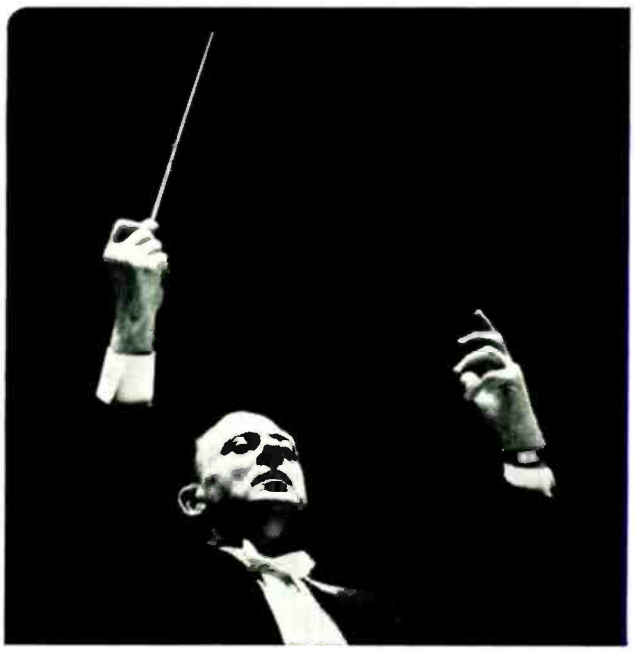
Equally serious is the decision on the part of most companies dealing in reissues to rechannel monophonic material into artificial stereo. A wholly satisfactory *ersatz* stereo record, with sonic qualities comparable to the original, does not yet exist. To put it bluntly, electronic stereo is presently nothing but sonic vandalism, a fact recognized and even privately admitted by the record companies themselves. Perhaps some electronic wizard will eventually devise the perfect rechanneled disc: one that will enable audiophiles, who do not desire an artificial separation of frequencies, to recombine the A and B channels (by switching their amplifiers to the monophonic mode) and hear a true replica of the original sound. But this ideal hasn't yet been achieved.

At this point any reasonable person may well ask: if electronic stereo invariably produces such negative results, why bother with it at all? Evidently a vast majority of record buyers are still entranced by the very word "stereo," real or imagined, and simply will not accept a record with a mono label. David Rothfeld, buying agent for E. J. Korvette, one of New York's largest dealers, maintains that artificially stereoized recordings have three to four times greater sales potential than their mono-only counterparts. Record companies are not nonprofit organizations and can hardly be expected to disregard such tempting figures.

So the efforts continue. Victrola has been releasing its Toscanini reissues in a reprocessed form since January, and Odyssey will join the trend momentarily. Fortunately both these companies still plan to offer mono versions—an alternative not available to prospective purchasers of reissues from World Series. Seraphim finds itself in an especially awkward position owing to its unrelenting and courageous stand against fake stereo from the very inception of this distinguished line. Indications are that with a handful of exceptions no further pre-1955 mono-only performances are to be expected from this quarter; in other words, the vast storehouse of EMI treasures recorded from the earliest days of this century up to 1955 may have disappeared forever.

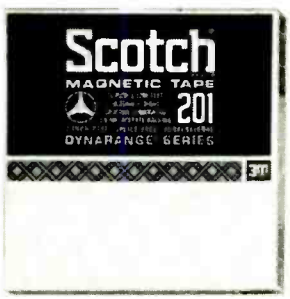
At the present time, electronic stereo is neither more nor less than a marketing gimmick. And until the record industry is able to devise a satisfactory means of rechanneling mono recordings HIGH FIDELITY will continue to deplore and discourage this regressive practice.

Build a world of your own on "Scotch" Brand Dynarange® Tape.



Great moments in music . . . happy times at home and away—capture whatever sound you want to save on "Scotch" Brand "Dynarange" Recording Tape. "Dynarange" delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn't know your recorder had.

And "Dynarange" saves you money, too! Delivers the same full fidelity at a slow 3¾ speed that you ordinarily expect only at 7½ ips. The result: You record twice the music per foot . . . use half as much tape . . . save 25% or more in tape costs! Lifetime silicone lubrication protects against head wear, assures smooth tape travel and extends tape life. Isn't it time you built your own private world of sound on "Scotch" Brand "Dynarange" Recording Tape?



Magnetic Products Division 3M COMPANY

Copland later made a purely orchestral version of the piece, calling it his First Symphony.

Bernstein's Serenade makes an attractive coupling with the Copland Symphony, with which it shares many qualities. Neoclassic and jazz elements, for example, are also present here, although in Bernstein they are relatively minor ingredients in a much more eclectic brew. Nevertheless, I find the Serenade an eminently successful work which accomplishes exactly what it sets out to do. But if it is less problematic than the Copland, it is also less interesting in that it attempts so much less.

The performances are excellent, both Biggs and Francescatti fulfilling their solo roles with conviction. Bernstein leads the orchestra very ably, as one would expect of a conductor so closely associated with both composers. R.P.M.

BIZET: *Carmen* (excerpts)

Irina Arkhipova (ms), Carmen; Mario del Monaco (t), Don José; Chorus and Orchestra of the Bolshoi Theatre (Moscow); Pavel Melik-Pasheyev, cond. EVEREST 3187, $4.98 (rechanneled stereo only).

"Listen, Comrades. I am telling you story of *Carmenyushka and Don Giuseppe*. Is big opera, happening already five, six years back, in time of Chairman Nikita. Big Gala night at Bolshoi. All commissars and diplomats coming. Nikita sitting in big box. Was cold night of Moscow winter, so all people coughing and snizzing.

"Was conducting Melik-Pasheyev, plenty zip. Was singing Irina Arkhipova, good singer, good artist; maybe old-fashioned but plenty fire. Was singing big chorus, sometimes late. Was coming special from Italy big tenor, Mario del Monaco, making plenty noise, sometimes bleating. Was dancing big ballet, Spanish gypsies, hoo-ha!

"Was hanging one crystal microphone, nearly on top of prompter. Poor prompter, doesn't know what should do because, look, one minute is Irina singing Russian, next minute is Mario singing Italian. Except sometimes French. So prompter giving loud cues, any language. People shouting and cheering.

"Later is coming American capitalist Everest Records, is making (very clever from one microphone) big stereo record, calling 'Artistry of Irina Arkhipova.' Now is selling to people in America for dollars. Can you believe?" G.M.

BRAHMS: *Concertos for Piano and Orchestra: No. 1, in D minor, Op. 15; No. 2, in B flat, Op. 83*

Daniel Barenboim and Sir John Barbirolli, cond. (in No. 1); Claudio Arrau and Carlo Maria Giulini, cond., Vladimir Ashkenazy and Zubin Mehta, cond., Wilhelm Backhaus and Karl Böhm, cond. (in No. 2).

For a feature review of these various recordings, see page 72.

BRUCKNER: *Symphony No. 5, in B flat (1878 Version)*

Bavarian Radio Symphony Orchestra, Eugen Jochum, cond. DEUTSCHE GRAMMOPHON SLPM 138967/68, $11.58 (two discs, stereo only).

New Philharmonia Orchestra, Otto Klemperer, cond. ANGEL SB 3709, $11.58 (two discs, stereo only).

BRUCKNER: *Symphony No. 5, in B flat; Te Deum*

Maria Stader, soprano; Helen Vanni, mezzo; Stanley Kolk, tenor; Donald Gramm, bass; Temple University Choirs; Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA M2L 368 or M2S 768, $11.58 (two discs).

Jochum now enters in direct competition with Jochum. In 1966 Philips released a live performance of the Bruckner Fifth Symphony in which he conducted the Amsterdam Concertgebouw Orchestra. By dint of splitting the slow movement, Philips was able to put the Symphony on three sides; Jochum's excellent performance of the Mozart *Linz* Symphony occupied the fourth side. The Deutsche Grammophon release now under review presents a performance formerly available in Europe also in three-side format. But DGG has stuck the slow movement back together again and spread the Symphony over all four sides.

Apart from the gain in continuity, an even bigger advantage of this issue is the improvement effected on the nine-year-old recorded sound. The trouble with the old European set, fine as it was, was that the monumental conclusion of the Finale, with full brass proclaiming the chorale theme across a tumultuous sea of other thematic elements, was cut back too much to make its full effect. DGG's engineers have now reduced the average level of the recording substantially—with the result that it has to be played with controls set unusually high—but have restored the peroration to its due proportion.

The impact of the end is now overwhelming, and I am inclined to think that this is the version to have. Here and there it may yield to the live performance on Philips in sheer excitement, but it is a performance of astonishing delicacy, poetry, and formal grasp—in this case, Jochum's characteristic fluctuations of tempo all seem to work effortlessly.

Knappertsbusch's performance was never a serious competitor, and I'm afraid Klemperer's new Angel version isn't either. By comparison with Jochum its undoubted integrity sounds square and prosaic. The left-right division of first and second violins, though less clear than in some Klemperer recordings, produces magical effects at times, and the New Philharmonia provides a deal of splendid playing. But there is also some slack ensemble—notably at the first announcement of the Finale's chorale theme; rhythms at the ends of movements are clipped instead of being allowed to expand naturally; Klemperer fails to solve the difficult rhythmic problems of the slow movement with Jochum's apparent ease and naturalness; and his Scherzo degenerates into something of a bore.

Most surprisingly of all, the recording, though for the most part exceptionally rich, powerful, and well focused, fails just where the old European DGG set failed—it scales down the final apotheosis and robs it of grandeur.

Ormandy's version, alas, can hardly be called an interpretation at all. He evokes no mystery or grandeur; he breezes through the Adagio at an insensitive canter (saving a disc side in the process, it's true); his tempos for the first and last movement introductions are also impossibly fast; and his idea of how to achieve vigor and rhythmic verve seems to be confined to a wearisome insistence on *sforzando* that would be better in place if he were conducting a military band—listen, for instance, to the way the brasses biff out that wonderful chorale theme in the Finale, and then return, for comparison and solace, to Jochum's far less aggressive and incomparably nobler presentation.

The cutting of the Symphony complete on three sides (without any movement breaks) has left room for the *Te Deum*. The performance here, however, is no more magical, and any virtues it may have are rendered inoperative by the absurd balance of the recording. In the Symphony the Columbia engineers have done an excellent job; but in the *Te Deum* they have blown up the solo quartet to the point where it dwarfs chorus and orchestra combined—only to be equally unrealistically thrust into the background by the solo violin. B.J.

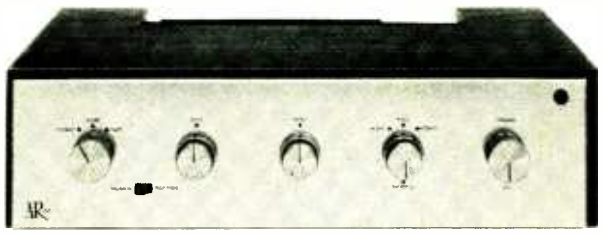
COPLAND: *Symphony for Organ and Orchestra*—See **Bernstein**: *Serenade for Solo Violin, String Orchestra, Harp, and Percussion.*

DEBUSSY: *La Mer; Prélude à l'après-midi d'un faune; Jeux*

New Philharmonia Orchestra, Pierre Boulez, cond. CBS 32 11 0055 or 32 11 0056, $5.79.

Here is an exceptional record by any standard. In particular, Boulez' performance of *Jeux* is the first one to make audibly convincing the contention that this is one of Debussy's greatest scores; the evidence has always been there on the page, but hasn't emerged from previous recordings. I suspect the problem to be that other conductors have approached the score with architectural preconceptions, seeking to bring out elements of repetition and development in a traditional sense, with the result that their readings have been choppy and unsatisfactory. Boulez attends to the major

the AR INC. *amplifier*



The AR amplifier delivers 60 watts per channel continuous output at less than 0.5% harmonic distortion, 20 to 20,000 Hz, both channels operating simultaneously into 4 ohms; 50 watts per channel into 8 ohms.

One of the most important specifications of an amplifier is its power output. In view of this, consumers might expect this measurement to be presented clearly and accurately in amplifier advertising. This has not been the case. In recent years, a variety of vague or irrelevant terms has been used by manufacturers to describe power output: music power, solid-state power, stereo power, audio power, transient power, transistor power, IHF power and others. The list includes terms invented by manufacturers and applied to their products alone, as well as standards of measurement known only to advertising copy writers.

Acoustic Research uses the definition of a watt given in physics texts: work done at the rate of 0.7375 ft.-lb./second. We know of no "transient watt" or "music watt" which science recognizes. AR amplifiers are rated exactly as we measure them, with both channels continuously delivering at least the rated power without exceeding our harmonic distortion limit of 0.5%, or the I.M. distortion limit of 0.25%. The laws of physics and the nature of music require that power measurements, if they are to be meaningful, be made with a steady, uninterrupted tone, similar to the purest sound of a pipe organ. AR amplifiers must deliver their rated power at all frequencies to which the ear responds, not just at 1,000 Hz, where most amplifiers can deliver much more power than at the extremes of the range of hearing. Distortion measurements are made through the AR amplifier's phonograph input because music must go through the amplifier this way—even though performance might be better without the preamplifier in the circuit.

It is for these reasons that the power output rating of the AR amplifier is true for any kind of musical tone, not just those easy for an amplifier to reproduce.

The AR amplifier is covered by a guarantee unmatched in the industry. If an AR amplifier fails to operate as advertised within 2 years of its purchase date, AR provides parts, labor, freight to and from the factory or nearest authorized service station, and a carton if necessary—all with no charge for factory defects.

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

CIRCLE 1 ON READER-SERVICE CARD

problem by carefully adhering to the required basic tempo, and articulating it only as specified by Debussy. Beyond this, the major necessity is to make every element of the texture sound and to insure that every phrase is played according to its own individual logic. Sounds easy, but the temptation to fuss things up is obviously great if you don't believe completely in the fundamental coherence of the piece. Boulez believes, and the result is stunning.

The same virtues are evident in the other two works, and are especially clarifying in *La Mer*, notably in the *Jeux de vagues*. We have had many performances of this that are marvels of orchestral execution and transparency, but they are generally melody-oriented, the progression of movement governed by the limits and climaxes of the principal "tunes." While the New Philharmonia misses a few niceties of ensemble, Boulez nevertheless achieves a remarkable realization of the multi-layered textures in these two works, far beyond the reach of more conventional readings. Many individual passages come more vividly to life here, and the over-all curve of the works is lucidly set forth.

In view of all this, I should say that this is the basic Debussy orchestral record for any collection—at least, until the Boulez-Cleveland *Images* disc is issued. The recording job is fine, and the conductor's program notes are illuminating, if slightly elliptical at times (they are extracted from his article on Debussy for a French music encyclopedia). D.H.

DENISOV: *Crescendo e diminuendo*—See Schuller: *Triplum.*

FOSS: *Phorion*—See Schuller: *Triplum.*

GABRIELI, ANDREA: *Gloria in excelsis Deo; Benedictus Dominus; Ricercar a 4; O crux splendidior; Magnificat*
†Gabrieli, Giovanni: *Buccinate in neomenia; Timor et tremor; Canzona a 8; In ecclesiis*

Ursula Connors, soprano; Christopher Keyte, baritone; Ambrosian Singers; string ensemble; brass ensemble; Denis Stevens, cond. ANGEL S 36443, $5.79 (stereo only).

GABRIELI, GIOVANNI: *Plaudite, psallite; In ecclesiis; O magnum mysterium; Hodie Christus natus est; Kyrie, Gloria, and Sanctus; Deus qui beatum Marcum; six organ intonations*

Richard Levitt and Dale Jergenson, countertenors; E. Power Biggs, organ; Gregg Smith Singers; Texas Boys' Choir of Fort Worth; Edward Tarr Brass Ensemble; Vittorio Negri, cond. COLUMBIA MS 7071, $5.79 (stereo only).

These are the two most splendid recorded productions of Venetian antiphonal music to have come my way. It would be a pity if they were regarded as competing with each other—rather, they are complementary, and indeed Denis Stevens, who conducts the Angel disc, not only edited much of the music for it (Jeremy Noble did the rest) but also provided Columbia and Vittorio Negri with the material for *their* record.

The music recorded on both discs brilliantly recaptures the excitement that must have been in the air when the two galleries of the basilica of St. Mark's resounded to the bold new creations of Andrea Gabrieli and his even more illustrious nephew Giovanni, who between them cover a life-span from about 1510 to 1612. Andrea built on the foundations of his predecessor Adriaan Willaert and did important pioneering work in the field of combined vocal and instrumental composition; Giovanni went still further, and pointed forward to the characteristically baroque achievements of his favorite pupil, Heinrich Schütz. Both men have a sense of drama and of spacious effect which will delight any explorers of sixteenth-century Italian music who find Palestrina too austere.

Both Negri and Stevens secure performances that are at the same time stylish and full of lively color. The Columbia disc has the advantage of an on-location recording made in St. Mark's itself [an adventure recounted in detail in HIGH FIDELITY's February issue], and the engineers have done wonders in preventing the sumptuous echo from obscuring the line and texture of the music. The gain in grandeur is enormous, and it must be confessed that, putting the Angel disc on immediately afterwards, I found its sonority a trifle pallid by comparison. But in itself this too is an excellent recording, and within a few moments it had asserted its own merits convincingly.

There is little to choose between the two performing groups. Both are polished, enthusiastic, and flexible. The presence of strings is an asset for the Angel disc, whereas Columbia scores, to my ears, by the inclusion of boys' voices—and exceptionally fine ones.

On Columbia, Negri precedes the several motets with organ intonations played by E. Power Biggs, who was apparently the prime mover of the St. Mark's recording project. But on this disc there is also one unforgivable lapse of musical and liturgical grammar: the Gloria is performed without its introductory intonation—so that the text begins nonsensically with *"et in terra pax."* I'm surprised that nobody thought of putting this long discredited practice right.

Apart from that I found both records thoroughly delightful, and the Columbia perhaps a shade the more exciting. Presentation, in both cases, is somewhat sketchy: no texts are provided, the works included are not fully identified, and the Angel front cover, resplendent as it is with its Canaletto reproduction, has chosen for some reason to ignore Andrea Gabrieli's contribution entirely. There are, however, evocative notes by Stevens with the Angel release, and producer John McClure contributes a charmingly Homeric and urbane account of difficulties met and surmounted by the St. Mark's expedition. B.J.

GABRIELI, GIOVANNI: *Buccinate in neomenia; Timor et tremor; Canzona a 8; In ecclesiis*—See Gabrieli, Andrea: *Gloria in excelsis Deo.*

HANDEL: *Cantatas: Pensieri notturni di Filli; Ah, che troppo ineguali*—See Bach: *Cantata No. 202, Weichet nur.*

HANDEL: *Praise of Harmony*—See Bach: *Cantata No. 209, Non sà che sia dolore.*

HAYDN: *Concertos for Violin and Orchestra, No. 1 in C, Hob. VIIa/1; No. 3, in A ("Melk"), Hob. VIIa/3*

Nell Gotkovsky, violin; Toulouse Chamber Orchestra, Louis Auriacombe, cond. NONESUCH H 71185, $2.50 (stereo only).

As Joseph Braunstein points out in his customarily cogent sleeve notes for this disc, the little C major Concerto of 1765 shows Haydn still happily accepting the stylistic conventions of the mid-eighteenth-century transition from the late baroque to the classic. Only the slow movement of this piece suggests the smooth lyric flow and personal stamp that we hear in the *Matin-Midi-Soir* symphonic trilogy, which was actually written four years earlier. The *Melk* Concerto of 1770 shows Haydn's development of a truer sonata-concerto style, and this work—like the C major, for that matter—is not without interest. The fact is, however, that the concerto never aroused Haydn's genius to the extent that the symphony or string quartet did.

Nell Gotkovsky plays with verve, a robust tone, and good musical insight. Her "woody" tone here may result from her technique, her instrument, or the reproduction; I am not able to say. Among other currently available versions of the C major (a performance by Isaac Stern has been deleted) those of Grumiaux and Menuhin should be considered, and Robert Gerle has made a good record of the A major Concerto. The Nonesuch coupling is not, however, duplicated elsewhere. In music that places no great demand on the orchestra and conductor, save that of alert accompaniment, the Toulouse forces are adequate, and the sound is acceptable if not overly brilliant. P.H.

HOLMBOE: *Symphony No. 8, Op. 56 ("Sinfonia Boreale")*
†Nørgard: *Constellations*

Royal Danish Orchestra, Jerzy Semkow, cond. TURNABOUT TV 34168, $2.50 (stereo only).

The nineteenth-century symphony—gran-

Liberator.

New EMI DLS 629 the speaker that frees your amplifier to do a better job

Some of today's most popular speakers are of low-efficiency design. This simply means they take more power from your amplifier to produce the same level of sound in your living-room.

That's the problem. These speakers may sound fine, but what about your 20-watt-per-channel amplifier, forced to hover around its maximum output every time you listen to *Night on Bald Mountain*? It's generating far more distortion than it would if it had to put out only about 5 watts for the loudest sounds, which would also give you a 6-db margin for peaks before the amplifier overloads.

So that's why we say the new EMI DLS 629 is "the speaker that frees your amplifier to do a better job." Among all its other virtues, it's also a more efficient transducer than most. It converts electrical power from your amplifier into sound power with less waste. Your amplifier doesn't need to work as hard, no matter how little or how much power it has.

If you're acquainted with our model 529 (the well-regarded "dangerous" loudspeaker) you'll be pleased to know that the EMI 629 has an 8-ohm nominal impedance instead of the 529's 4 ohms. This makes it especially desirable for use with modern, solid-state amplifiers.

In addition, we fitted the 629 woofer with a larger voice coil, increased the gap, and doubled the size of the magnet – greatly increasing power-handling capacity. But we retained the unique elliptical woofer construction, with its rigid aluminum center cone and molded PVC (polyvinyl chloride) edge suspension, which contribute so much to the low frequency performance of EMI speakers.

Two damped 3½-inch cone tweeters provide smooth highs to the limits of audibility. A 3-position brilliance switch lets you tailor the response to the acoustics of your listening room. The crossover network is an inductance/capacitance type with 12-db-per-octave slope. Tweeter and woofer have been electrically and acoustically matched to provide smooth integrated performance over the entire sound spectrum.

All this adds up to an efficient system that offers presence unmatched by any speaker in its price class. Sound is free, natural; does not have the constricted effect that some low-efficiency speakers exhibit in the mid-range. The handsome oil finish walnut cabinet 24½h x 13½w x 12¼d, has braced ¾-inch walls. All of this for $164.50.

Visit your hi fi dealer and hear the new 629 and other fine EMI speaker systems starting at $79.50. Ask for the "volume-control" test, it will prove our point about high-efficiency speakers. For brochure, write: Benjamin Electronic Sound, Farmingdale, New York 11735.

EMI

diose in form, heroic in accent, epical in its breadth and in the variety of moods it traverses—is a dying form; the very terms one is forced to use in generalizing about it are tired. But once in a while it comes to life, as it does in the magnificent work of Vagn Holmboe on this record. Holmboe is the leading elder statesman of modern Danish music; he goes on where Carl Nielsen left off, although his style is not in the least like Nielsen's. He is a composer who can talk about the cosmic in his notes on his own symphony and not send one into a coughing fit.

The work by Holmboe's pupil, Per Nørgard, on the other side, is totally different. Described as a concerto for twelve string groups, it is actually a kind of concerto grosso stressing, above everything, the fluency and lyricism of its medium. It is the kind of piece that one mentions with a smile of appreciation on one's face and which one goes back to perhaps more often and more delightedly than to the craggy Master's craggy symphony.

The performances of both works seem to be authentic, and the recording leaves nothing to be desired. A.F.

JANACEK: *Concertino for Piano, String Quartet, and Winds; In the Mist; Youth*

Lamar Crowson, piano (in the Concertino and *In the Mist*); Melos Ensemble. ANGEL S 36455, $5.79 (stereo only).

Two of the works on this recording, the Concertino and the woodwind sextet *Youth*, belong to Janáček's late compositions, both being written when the composer was in his seventies. One can only marvel at both the originality and the vitality of these pieces. To be sure, influences of other composers, notably Debussy and Stravinsky, are in evidence, but the over-all effect is Janáček's own. The music is built up of short, harmonically static motivic units, repeated and superimposed upon one another in a strikingly novel way. Janáček's treatment of the instruments is also quite personal. In the Concertino, for example, the piano, which is treated in concertante style, is combined with the horn alone in the first movement and with the clarinet alone up to the closing cadence of the second movement, when a *tutti* is finally heard. From this point on it works with the entire ensemble.

Of the several recorded performances that I know of both the Concertino and *Youth*, the present ones by Crowson and the Melos Ensemble more than hold their own. The group is particularly good at achieving clarity of texture and proper tempo relationships, two essentials if this music is to come off effectively. The tempos are particularly treacherous, changing frequently and unexpectedly; and if the correct relationships between them are not found, the music is apt to sound like little more than a series of fragments. That this does not happen here is indicative both of the fine musicianship of the players and of the extent to which they have lived with and absorbed these scores. On the negative side, I must mention the rather unattractive clarinet sound, particularly when the E flat instrument is used in the Concertino, and the disconcerting reverberation in the piano, which in the suite entitled *In the Mist* is at times so pronounced that the pitches are distorted.

This last piece, incidentally, makes a fine addition to the album, not only because it is very beautiful in its own right but because it indicates, dating as it does from 1912, the incredible development Janáček underwent in the following ten years. R.P.M

MACHAUT: *Notre Dame Mass; Gregorian Proper for the Feast of the Assumption*

London Ambrosian Singers; Vienna Renaissance Players, John McCarthy, cond. NONESUCH H 71184, $2.50 (stereo only).

This is the third recording of Guillaume de Machaut's unique fourteenth-century Mass currently listed in Schwann. At Nonesuch's budget prices it is a good buy; the singers and instrumentalists are first-rate and the inclusion of the chanted Proper provides an effective contrast to the monumental polyphony of the Ordinary.

For the more fastidious, however, I would recommend one of the higher-priced versions, the Deller Consort on Bach Guild or Safford Cape's Pro Musica Antiqua on Archive. These two are radically different from each other: Deller emphasizes the rugged angular qualities in the music, reinforcing the singers with loud-voiced shawms and trombones; Cape, using only discreet instrumental doubling, brings out the lyric beauty which paradoxically is inherent in the same melodic lines. Both interpretations are, I think, valid; which you prefer will be a matter of taste.

The Nonesuch recording is like the Bach Guild disc in spirit, but where Deller plays it straight, sticking to a predictable combination of voices and instruments, McCarthy's version sounds mannered and unnecessarily dressed up. McCarthy's scoring changes constantly rather like a medieval *Scheherazade* with chorus, soloists, and instruments exchanging parts every few bars. Sometimes this is rather fun, but elsewhere cleverness gets in the way of the music as when McCarthy sabotages Machaut's brilliant isorhythmic climax to the Gloria by scoring it for a single baritone with spotty instrumental accompaniment.

McCarthy's variations in tempo are also a little disturbing. The Deller version proves ritards are not necessary; in fact they chop up the music unmercifully. At a point where the composer has dramatically emphasized the words "*Ex Maria virgine*," setting them in long note values, McCarthy vitiates the impact of this extraordinary device by slowing down the whole previous passage beginning at "*Et incarnatus est*."

The sound on Nonesuch is also not up to the spacious and beautifully balanced ensemble on Bach Guild. The recording was done at the cathedral at Reims where the acoustics can't have been completely felicitous—the Mass is very closely miked and the balance of voices and instruments shifts about during the piece. The plainsong, however, sounds lovely. S.T.

MAHLER: *Lieder eines fahrenden Gesellen; Kindertotenlieder; Ich bin der Welt abhanden gekommen*

Janet Baker, mezzo; Hallé Orchestra, Sir John Barbirolli, cond. ANGEL S 36465, $5.79 (stereo only).

This is the loveliest version I know of Mahler's *Wayfarer* song-cycle logically coupled with the *Children's Deaths* cycle, and it is further adorned by a beautiful performance of one of Mahler's finest separate Rückert settings, *Ich bin der Welt abhanden gekommen*. In music of this kind, Janet Baker achieves what seems to me an ideal blend of musicality with verbal expression. She makes her tone and what might be called the slant, the set, the attitude of her voice work together with the words to produce an emotional effect of rare consistency and depth. There is none of the excessive verbal nuance that has once or twice impaired her work—as it did that of the young Fischer-Dieskau a dozen years ago—yet she never leaves us in the slightest doubt of what poet and composer are driving at (or, in the case of the *Songs of a Wayfarer* cycle, poet-composer).

Technique and voice are under superb control, and I particularly admire the way Miss Baker handles mid-phrase high notes, including them in the large line without either skimping of tone or any ungainly bumping. In one song—*Ging heut' Morgen über's Feld*—a more flowing tempo would have better evoked the sensations of an early morning walk through the fields, but the rest is as impeccable in conception as it is in execution.

Barbirolli conducts with great sensitivity, and the superiority of this issue to all competitors is underlined by a recording of unusual quality: a true concert hall balance has been aimed at and achieved, and the few places where the voice fails to come through clearly are minor defects of a much greater virtue—verisimilitude.

The presentation, unfortunately, is unworthy of the artists' and engineers' efforts. Texts and translations are enclosed, but the liner note leaves the music out of account entirely for the sake of a fulsome and pedestrian gossip piece about Miss Baker's career. She doesn't need it, and in any case it could have been done much better than this. Furthermore, the phrase "Janet Baker is An Exclusive S. Hurok Attraction" seems to me an inept—not to say vulgar—way of referring to one of the world's great musicians.

Never mind. Obliterate the liner with graffiti if you will, but don't let it put you off a wonderful record. B.J.

The advantages of buying the Pioneer SX-700T am-fm stereo receiver start here

The guiding principle of all Pioneer stereo receivers is meticulous craftsmanship and value. The devotion to perfection literally begins at the power plug and extends to the priceless performance delivered to the speakers.

Sensitive and selective, the new SX-700T has been built to perform brilliantly in either suburban or metropolitan areas, easily pulls in distant weak stations even when adjacent to strong local signals — at a price only slightly above the "budget" receivers. $249.50 less walnut cabinet.

With its versatile controls, the SX-700T becomes the center of any impressive stereo system for phono, tape, or broadcast.

At Pioneer, continuing research and design pioneer every new development of sound . . . **and never end!**

COMPARE THESE SPECS: 60 watts music power (8 ohms); Distortion: less than 1.0% at rated output; FM sensitivity (IHF): 2.2 uv; Signal-to-noise ratio: 60 dB; Frequency response: ± 1 dB from 25 to 50,000 Hz; FM hum and noise: −75 dB; Channel separation: 35 dB (at 1,000 Hz); Full controls, such as simultaneous tape-record, tape monitor, headphone jack, etc.

PIONEER
...More Value All-Ways!

Franchised Pioneer dealers will be happy to demonstrate the SX-700T and other Pioneer components to you. For more details and literature on the complete line, please write: **R. Von Sacken, PIONEER ELECTRONICS U.S.A. CORP., 140 Smith St., Farmingdale, N.Y. 11735.**

CIRCLE 42 ON READER-SERVICE CARD

MAHLER: *Symphony No. 8, in E flat*

Soloists, Choirs, and Vienna Festival Orchestra, Dimitri Mitropoulos, cond. EVEREST 3189/2, $9.96 (two discs, rechanneled stereo).

The somewhat cryptic nature of the information given above is due to the equally cryptic origin of the recording itself. According to the album notes, the performance was recorded at the Vienna Festival of 1960, the year Mitropoulos died. In New York Mahler circles, however, there seems to be some question whether it might not be identical with the Salzburg Festival performance of the same year, which exists in a number of private tapes taken off the air. What remains in little doubt is that Everest's recording was made from a broadcast; and what remains in no doubt at all, thanks to the virtuoso coughing that punctuates it from time to time, is that it was a broadcast of a live performance.

Considering the circumstances, the results, technically speaking, are surprisingly good. There is an agreeable sense of space around the sound, and the vocal and instrumental timbres are clearly differentiated. On the other hand the biggest climaxes are not quite happily contained, and there is the radio transmission's usual shortage of real dynamic contrast. It's possible that the conductor is to blame for the beefiness of some of the *pianissimos* in the first section of Part I, but I am more inclined to blame the recording.

For in general Mitropoulos' performance is a powerful and extremely cogent one. He deploys the broad lines of the music with understanding, and secures excellent singing and playing from his massed forces. My researches indicate the participation as soloists of sopranos Mimi Coertse, Hilde Zadek, and Lucretia West, contralto Ira Malaniuk, tenor Giuseppe Zampieri, baritone Hermann Prey, and bass Otto Edelmann. Zampieri in particular contributes some lusty, full-throated tone; and if he also emits one or two undignified squawks, and if the Mater Gloriosa comes completely unstuck from her accompaniment just before figure 175 in Part II, there are nevertheless far fewer mishaps than a live performance might reasonably be forgiven.

With all its positive qualities, however, the set has to compete with the stupendous studio-recording feat of the Columbia version, and it is understandably overshadowed in terms of pure sound. Furthermore, though Mitropoulos scores over Bernstein with the vividness of an occasional detail, I find Bernstein's, viewed over-all, to be the finer of two distinguished interpretations. His command of the total structure is equally convincing; his lyricism is warmer; his conduct of the march in the development of Part I has a fiercer impact; and his closing pages evince a rhythmic control more magisterial in technique and thus more majestic in effect.

Bernstein thus remains, for me, the first choice. But for an alternative view of the Symphony, I think I would take Mitropoulos, despite the inferior quality of his recording, in preference to Abravanel's sane but not very visionary reading. B.J.

MOZART: *Canons, Comic Ensembles, and Arias*

Vienna Akademie Kammerchor, Xaver Meyer, cond. (in the Canons); Erika Köth, soprano; Peter Schreier, tenor; Hermann Prey, baritone; Walter Berry, bass; Convivium Musicum of Munich, Erich Keller, cond. SERAPHIM S 60050, $2.49 (stereo only).

This record is entitled "The Comic Mozart," which is a step up—in intention, at any rate—from Epic's "Mozart Is a Dirty Old Man," the previous entry in the Salzburg Scatological Sweepstakes. To begin with those troublesome canons, we have here eight of them (only three duplicated from the Epic), sung in German, without spurious accompaniment. Several are essentially textless in the sources, and are sung with Härtel's text, but none is bowdlerized (although the printed translations tread lightly). Regrettably, they are coarsely sung, with poor intonation and ensemble, and recorded with a vast and befogging echo (on location in the sewers of Vienna, perhaps?). Mr. Leonard Stein rightly called my attention (in a letter to the editor, February issue) to the deleted recording conducted by Gottfried Wolters (Archive ARC 3044), and I am glad for this opportunity to echo his praises: it is, indeed, beautifully sung, and also includes some extraordinary fine noncomic canons. Are you listening, Heliodor?

The next category on this Seraphim disc is a group of six comic ensembles for two tenors and bass—and here we enter the musicological thickets. Two of these (including the *Interrupted Serenade* that was on the Epic disc) are admitted as far as the Appendix of Dubious Works by the 1964 Köchel catalogue, while the other four are not recognized at all—or, I should say, three of the others, for the fourth (*Die Singstunde*) is simply the *Interrupted Serenade* all over again with another text, for two pupils chanting the Latin of the Mass with mistakes and asides, while the teacher bawls them out. Furthermore, *Die Nacht ist Finster*, K. 441b, is sung to a cleaned-up text (you'll have to consult Köchel for the original, since this is a family magazine); and *Stille! stille!* uses not only the tune, but also the joke, of the *Surprise* Symphony's Andante—which would be pretty interesting if the 1783 date and Mozart's authorship could be established.

No doubt some ambitious scholar could bring some light to bear on all of this, but I can understand that there are more pressing problems than the authorship of five trivial examples of tonic-and-dominant low comedy. The annotations are innocent of reference to the problems sketched above, although they do reveal the authorship of the modern accompaniments for small chamber ensemble. Since the sound is excessively resonant and poorly focused, these accompaniments don't do too much damage, although their cumulative busyness is distracting. The singing is elegant, with Berry exercising his Viennese dialect to good effect, but the restricted harmonic content easily wears thin, and the humor is mostly verbal.

Filling out the record are some miscellaneous items: the delightful macaronic and scatological quartet, *Caro mio, schluck und druck*; the amusing *Bandel-Terzett*; a duet written for Schikaneder's Singspiel *Der Stein des Weisen* (which may be only partly by Mozart—this, at least, the annotator knows); two arias from *Zaïde*; and the omnipresent *Warnung*. Again, the singing is fine, and this much of the record is recommended (unfortunately, the different types of pieces are intermingled, so you have to jump around to avoid that offensive chorus). Texts and translations are provided in a leaflet. D.H.

MOZART: *Concerto for Violin and Orchestra, No. 3, in G, K. 216; Sinfonia Concertante for Violin, Viola, and Orchestra, in E flat, K. 364*

Isaac Stern, violin; Walter Trampler, viola (in the Sinfonia); members of the Cleveland Orchestra, George Szell, cond. (in the Concerto); London Symphony Orchestra, Isaac Stern, cond. (in the Sinfonia). COLUMBIA ML 6462 or MS 7062, $5.79.

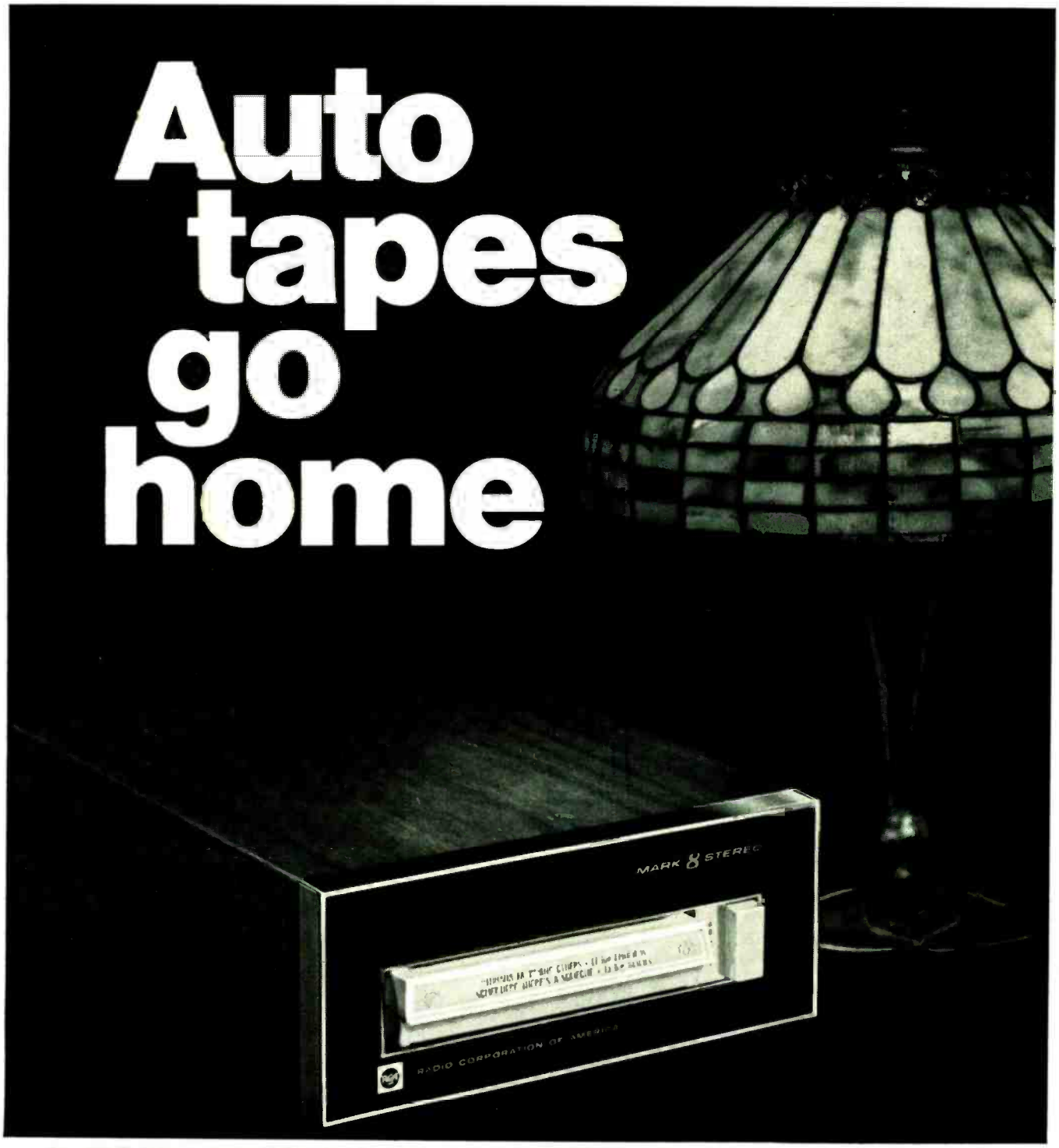
This is the first Stern-Szell Mozart concerto recording to appear since the series was launched a few years ago with a disc containing Nos. 1 and 5. There the orchestra was the Columbia Symphony, here it is identified as "members of the Cleveland Orchestra." The sound of the group belies the implication of reduced instrumentation—it is full-blown, rich, and warm. The performance itself is delectable. Stern phrases sensitively, tempos are perfectly gauged, and the articulation and vivacity of Szell's accompaniment is a revelation.

The Sinfonia Concertante is a product of the same London sessions at which Stern recorded the Bach A minor Violin Concerto. As his own maestro, Stern is much too indulgent, permitting the cellos to get away with ragged ensemble in the introduction, slowing down for lyrical passages, and even neglecting to insure that his own first entrance with Trampler is in tune.

The soloists play with lusty abandon, if not polish. The very close microphoning lets us hear occasional scrapes; a sudden shift in perspective at the first movement cadenza moves us even closer. Effective use has been made of stereo separation—violin and viola are on opposite sides of the podium, although this is not the usual concert arrangement.

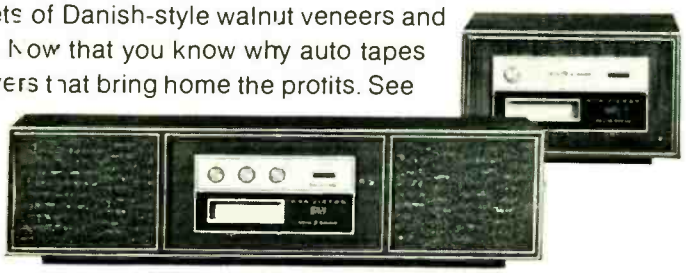
The sound on my review copy was not up to Columbia's usual high standards. On the Concerto side, the purity of

Auto tapes go home



. . . to RCA's new Mark 8 stereo cartridge players!

These smart players let your customers enjoy up to 80 minutes of uninterrupted stereo music with a single cartridge. MJC 26 (above) plays through any stereo console, stereo table radio or component system with plug-in tape jack. YJD 22 (left) is self-contained, has two 7" oval speakers. MJC 28 (right) is a larger step-up version of the MJC 26. All three have cabinets of Danish-style walnut veneers and selected hardwoods. Now that you know why auto tapes go home, get the players that bring home the profits. See your RCA distributor.



RCA

CIRCLE 45 ON READER-SERVICE CARD

Stern's tone was coarsened by a slight glaze of distortion; in the Sinfonia, the right channel went dead at measure 192 of the first movement, gradually fading back in some nineteen bars later. Presumably these faults will be corrected in future pressings. M.S.

NORGARD: *Constellations*—
See Holmboe: *Symphony No. 8, Op. 56 ("Sinfonia Boreale").*

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*
†Rachmaninoff: *Concerto for Piano and Orchestra, No. 4, in G minor, Op. 40*

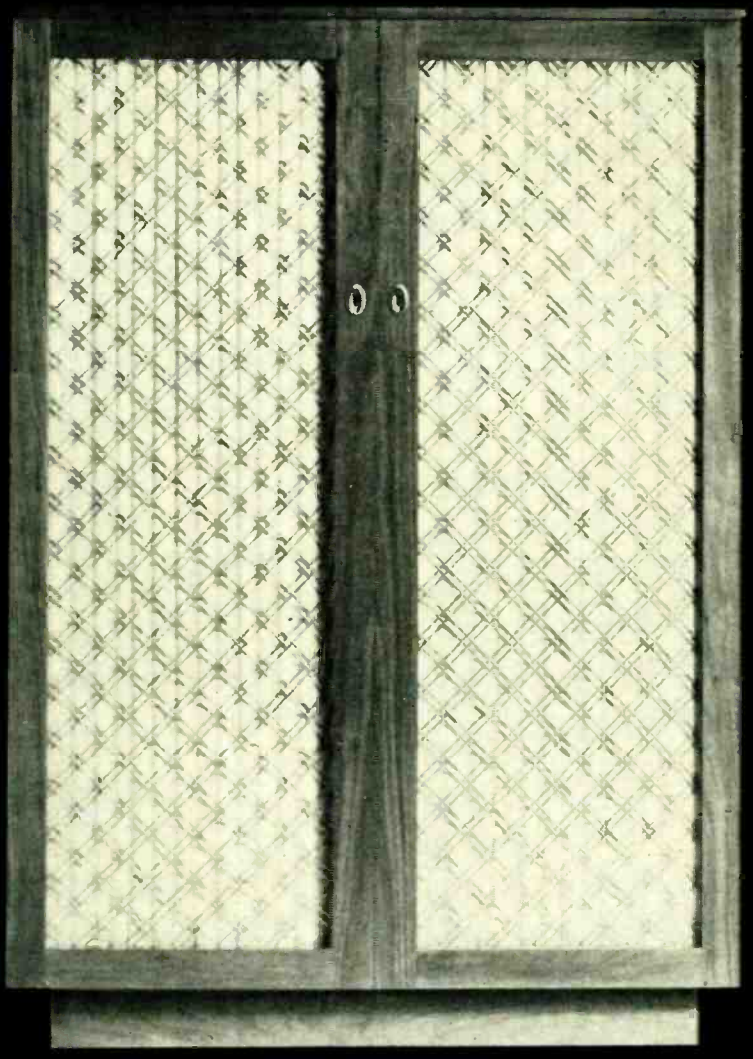
Nikolai Petrov, piano; Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/ANGEL SR 40042, $5.79 (stereo only).

The release of excellent new versions of Prokofiev's Third Concerto is reaching epidemic proportions, with editions by Nikolai Petrov, Martha Argerich, and Gary Graffman joining the handsome representations by Janis, Browning, François, Gilels, and the composer himself. The work is deservedly popular as a virtuoso vehicle. Rachmaninoff's final Concerto essay, on the other hand, has never quite caught on: over the years (it was completed in 1927 but thoroughly revamped a decade later) it has compiled a grand total of but six recorded performances.

Nikolai Petrov, a twenty-three-year-old prizewinner at the 1964 Queen Elisabeth Concours at Brussels, plays with consummate virtuosity, his keyboard manner apparently unhindered by technical considerations. Here his work might be described as a synthesis of the young Vladimir Ashkenazy (fleet, capricious, basically lyrical) with the drier, more hard-hitting and muscular way of Gary Graffman and the late William Kappel. What I do not hear amidst the pearly, even runs and sensitively turned phrases, however, is the commitment and personal communicativeness needed to make these scores genuinely exciting. Rozhdestvensky's detailed accompaniments (only fairly well played by the Moscow Radio Orchestra) do all they can for the soloist, but the Argerich/Abbado Prokofiev (DGG) has more wit and warm impulse, while Michelangeli's icy intensity and neoclassic perfection in the Rachmaninoff make that older Angel disc preferable even to the composer's own version on Angel's COLH series.

We can, however, expect great things from young Petrov once he infuses his wonderfully schooled but still naive virtuosity with a bit more abandon and originality. The sound given him by Angel, incidentally, is more than acceptable. H.G.

People who know music...



Know BOZAK'S Concert Grand

There is only one loudspeaker system that is fully capable of reproducing all the subtleties of sound that characterize a "live" performance — the Bozak Concert Grand. That is the overwhelming consensus of people who know music best; that is why the overwhelming majority of them have Concert Grands in their own home music systems.

The sheen of the highs, the natural balance of the midrange, the careful enunciation of the bass tones — if they are present in your program source and if your amplifier can reproduce them — you'll hear them with a Bozak Concert Grand speaker system.

It may be far less expensive than you think to begin enjoying the richness of an unsurpassed music system based on Bozak loudspeakers. Ask your dealer about Bozak's unique "speaker growth" plan.

Bozak®

Darien, Connecticut

PUCCINI: *Operatic Arias*

Gianni Schicchi: O mio babbino, caro; Manon Lescaut: In quelle trine morbide; Suor Angelica: Senza mamma; La Rondine: Canzone di Doretta; Turandot: Signore, ascolta; Tu, che di gel sei cinta; La Bohème: Si, mi chiamano Mimì; D'onde lieta usci; Tosca: Vissi d'arte; Madama Butterfly: Tu, tu, piccolo iddio.

Mirella Freni, soprano; Rome Opera Orchestra and RAI Orchestra, Thomas Schippers, Franco Ferraris, and Leone Magiera, conds. ANGEL S 36449, $5.79 (stereo only).

Perhaps your first reaction to the *menu* above is much as mine was: "Not *those* again!" But we who have our record shelves crowded with Puccini lollipops sometimes forget that someone—and it may be someone next door—is coming newly to this music, may indeed be hearing *"Mi chiamano Mimì"* for the very first time, may not know or care that it has been recorded by Melba, Farrar, Muzio, Tebaldi, De los Angeles, Callas. And so this disc deserves to be listened to without prejudice, in an attempt to answer the question of how Mirella Freni's recital would sound to unjaded ears.

Pretty good, I think. Really, rather splendid. Miss Freni has the requisite youth and freshness, the warmly lovely voice (tuned evenly as far up and as far down as she needs), and above all the temperament to convey the essential character of Puccini's heroines, that strangely uniform corpus of ladies with big hearts and small heads, whose triumphs and troubles are written in music unrivaled in operatic literature for its emotional directness and dramatic effectiveness.

Miss Freni handles this music as naturally as she breathes, and you will not deny the loveliness of her singing nor the persuasiveness of her acting. If you "collect" Puccini arias, you may prefer—among present or recent singers—Price as Tosca and Magda, Callas as Manon, De los Angeles as Mimi, Scotto as Cio-Cio-San; but Freni belongs up in that league, and you will want to add this record to the shelf. The recording quality is uniformly good, and both orchestras play satisfactorily under each of the three conductors. G.M.

PUCCINI: *Tosca* (excerpts)

Anja Silja (s), Floria Tosca; James King (t), Mario Cavaradossi; Piero de Palma (t), Spoletta; Dietrich Fischer-Dieskau (b), Baron Scarpia; Dino Mantovani (bs), Sciarrone; Chorus and Orchestra of Accademia de Santa Cecilia (Rome), Lorin Maazel, cond. LONDON OM 36025 or OS 26025, $5.79.

This record is what would be known in the television industry as a "spin-off": taking advantage of the sessions for its complete *Tosca* being made in Rome, Decca/London imported a new tenor and soprano, used the rest of its forces, and produced a disc of highlights in German, presumably for the German-speaking market. Why it has been released in this country is more of a question, since there is a plethora of superior excerpt versions in the original language in both stereo and mono and at all prices. But perhaps I have seriously underestimated the buying power of the Yorkville section of New York City, assorted pockets in the Midwest, and whatever Anja Silja and James King fan clubs may exist. The excerpts are standard (the two tenor arias and the soprano one, the love duet and close of Act I, the Scarpia-Tosca scene of Act II and the rest of Act III after *"E lucevan"*); there is some monkeying around for stage effect, but on the other hand *"Recondita armonia"* (all right, *"Wie sich die Bilder gleichen"*) is sung in the concert version, sans Sacristan, and Tosca's entrance *"Marios!"* are definitely onstage.

King sings Cavaradossi cleanly if not elegantly, missing what Corelli provided in overabundance: passion. Silja is small-scaled and little-girl as the *gran diva*, rather like Carroll Baker trying to play Jean Harlow. The voice is near-colorless and she now and then juggles the pitch: her *"Nur der Schönheit"* is eminently neutral. The others largely duplicate their performance in the complete version [reviewed here last September]. I was convinced on first hearing that Maazel's tempo for the *Tre sbirri* section (which could be accurately, if not literally, translated from the German as "three louts and a paddy wagon)" was heavier and slower than his complete recording, but when I checked times they were within five seconds of each other. Does singing in German give the impression of a weightier pace?

PATRICK J. SMITH

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 4, in G minor, Op. 40*—See Prokofiev: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26.*

ROSSINI: *Petite Messe solennelle*

Renata Scotto, soprano; Fiorenza Cossotto, mezzo; Alfredo Kraus, tenor; Ivo Vinco, bass; Franco Verganti and Gianluigi Franz, pianos; Luigi Benedetti, organ; Polyphonic Chorus of Milan, Giulio Bertola, cond. EVEREST S 441/42, $5.96 (two discs, stereo only).

"Delightful" may not strike you as an appropriate adjective for a "solemn Mass"—even a "little" one—but it certainly is one of the words that springs to mind in connection with this work. Written in the summer of 1863, it was Rossini's only major work after the *Stabat Mater* (begun in 1831 and completed in 1842); despite the deprecatory *"Petite"* in the title, it runs for nearly ninety minutes and bespeaks in every measure not only the inventiveness and facility characteristic of all Rossini's work, but also a discipline and self-

CIRCLE 5 ON READER-SERVICE CARD→

Liszt or Twist.....but always

BASF

Modern or classical . . . hot or cool . . . any way you like music, you'll like it better on BASF, the "ageless" HI-FI recording tape.

BASF gives you superb recordings of amazing brilliance and fidelity. Better still, it preserves them for years . . . for a lifetime, if you like . . . completely unaffected by humidity, temperature changes or time.

And only BASF gives you, absolutely free with every reel, a beautiful, decorator-styled "Perma-Store" library box molded of sturdy, high-impact plastic.

Best of all, BASF costs no more than ordinary recording tapes. Ask for it today at your HI-FI dealer's.

COMPUTRON INC – CROSBY DRIVE, BEDFORD, MASSACHUSETTS 01730 – GENERAL ELECTRIC / BASF GROUP

criticism that he did not always exercise in earlier years.

The melodic idiom belongs basically to the earlier part of the century, but there is a freedom of harmonic progression, especially in the preludes and the modulatory postludes, that shows how Rossini had kept abreast of developments during his retirement. Some of the modulations, to be sure, are as naïve as they are ingenious, but it is all carried off in such unpretentious fashion that one can only smile at the results. The basic flavor is "operatic," of course—but in a lyric mode rather than the dramatic one of Verdi's Requiem; only the tenor's "*Domine Deus*" seems bumptious, in the old oom-pah style. The contrapuntal writing is skilled, especially in the two fugues traditionally required at the ends of the Gloria and Credo.

The unusual scoring, for two pianos and harmonium, is quite effective. Later, Rossini rescored the Mass for orchestra —according to Toye, only "because, had he not, somebody else would be sure to do so after his death, probably in a manner displeasing to him." The orchestral version was used in the inept and crudely abridged recording on Period SPL 588, but given the modest scale of the composition, the original version is much more appropriate.

It would be difficult to imagine a more satisfactory performance than this new one, drawn from the Italian Ricordi catalogue. Chorus and accompaniment are fine, even if the recording leaves them less well focused than they should be. But the singing of the two women would be enough to make this a notable recording in any case. Renata Scotto may not be a perfect vocalist—she scoops now and then, and doesn't have a real trill—but her feeling for phrase rhythms, her way of catching at an upbeat so that it really sounds like one, and her instinctive awareness of the harmonic crux of a line make her one of the most naturally musical singers I have ever heard. Cossotto is almost as good, and the blend of these two sounds in the "*Qui Tollis*" duet is memorable. The men aren't quite at that level, but they manage their solos effectively and work well in the ensembles.

My notes record a few places where the sound breaks up on loud or high notes—a common characteristic of Everest transfers—but I wouldn't let that keep you away from this set: few recordings in recent months have given me so much pleasure. D.H.

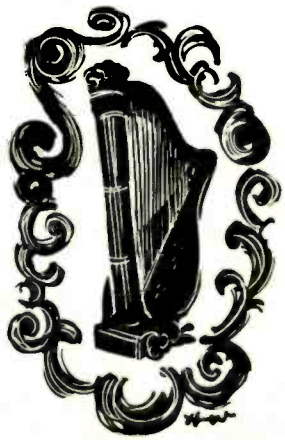
SCHOENBERG: *Ode to Napoleon Buonaparte*
†Stravinsky: *Three Pieces for String Quartet; Concertino for String Quartet*
†Webern: *Quartet for Strings, Op. 28*

Bernard Jacobson, speaker (in the Schoenberg); Joanna Nickrenz, piano (in the Schoenberg); Claremont Quartet. NONESUCH H 71186, $2.50 (stereo only).

It never rains. . . . Last month we had the first recording in years of the *Ode to Napoleon*—and here is the second. What is more, it is coupled with the first stereo version of Webern's String Quartet, and the only current one of Stravinsky's Concertino in its original form. This repertory bespeaks careful planning, and the record's value is scarcely affected by last month's Gould-Horton-Juilliard recording of the *Ode*—the latter, in a full-price two-disc set, being a more expensive proposition.

Like all his works using *Sprechstimme*, Schoenberg's Byron setting presents a serious problem of performance practice. As Bernard Jacobson points out in his liner notes, there are no special instructions for the interpretation of the speaker's notation in the *Ode*, and he has gone back to the preface to *Pierrot* and to Erwin Stein's 1927 article on the performance of that work for guidelines. But there are so many contradictory stories told about Schoenberg's wishes—not to mention his own recording of *Pierrot*, which doesn't quite follow those guidelines. In particular, Pierre Boulez reports being told by Leonard Stein, who helped coach Mack Harrell for the premiere of the *Ode*, that Schoenberg was much more interested in the expression than the intervals; when demonstrating to Harrell, he often diverged considerably from the written notation. Similarly, Stein reported that the "liberties" in the *Pierrot* recording didn't bother Schoenberg at all—yet the *Pierrot* preface and Stein's article certainly seem to say that the written pitches (or at least the intervals—or at very least the contours) should be maintained. All this seems to allow for a good deal of license, except in two respects: Schoenberg was quite insistent that the rhythm be observed exactly, and equally emphatic that he did not want singing. Beyond that, it seems likely that he changed his mind in later years about what was possible or desirable in the way of realizing his original conception.

In the present performance, Bernard Jacobson certainly respects those two absolute rules, and achieves considerable success in following the original guidelines for *Pierrot*. If the results seem somewhat elocutionary and occasionally a bit "swoopy," they are nevertheless based on sound precedents. To these ears, John Horton's reading sounds more "natural," but I could not argue that it is more correct; too, although the Claremont ensemble plays well, the Juilliard performance seems marginally more settled and rhythmically taut (in places, though, Mrs. Nickrenz outpoints Gould for clarity). Either way, it's a splendid piece, one that grows with repetition.



The other works are admirably played, and it's good to have a new version of Webern's Quartet, a restrained, "classical" piece, very different from the expressionist Op. 5 and Op. 9 groups that usually turn up on quartet programs.

Not to be ignored is the sound job—a Dolby product, and quite remarkable in its own right. I don't know of a more faithful timbral representation of a string quartet; you can almost hear the individual bow hairs.

No text is provided for the Schoenberg, but none is necessary; Mr. Jacobson's diction is elegant. And his liner notes are both informative and literate, which won't be any surprise to readers of this magazine. D.H.

SCHULLER: *Triplum*
†Foss: *Phorion*
†Denisov: *Crescendo e diminuendo*

New York Philharmonic, Leonard Bernstein, cond. COLUMBIA ML 6452 or MS 7052, $5.79.

Gunther Schuller's *Triplum* is his first "classical" work (as distinct from his "third-stream" music) to appear on records since the 1959 *Studies on Themes of Paul Klee*. Commissioned by the New York Philharmonic and given its premiere at the Lincoln Center Festival in the summer of 1967, it is one of the most substantial American orchestral scores to come to records in some time, a work of considerable impact and sonorous invention. The title refers to the three-"voiced" deployment of the orchestra, with winds, brass, and strings each playing the role of a "voice"—and each voice being made up of varying combinations of the individual instruments comprising that choir. Two slower movements surround a faster, more ostensibly virtuosic one, but the entire score demands exacting executive proficiency.

To judge from the score, *Triplum* ought to sound like a million dollars, but this recorded performance misses by a few hundred thousand; many dynamics and balances, in particular, are more or less thrown away, and others (the bassoon and cello solo-and-trio passages in the last part) are "solved" only by obvious microphone spotlighting. To make things worse, the recorded sound is on the hollow, cavernous side, and there is an inordinate amount of studio noise. Despite these handicaps, *Triplum* comes across with force and intensity.

By comparison, the other two works on the record are pretty small beer. Lukas Foss's *Phorion* was first presented last spring as an independent piece, and later incorporated into a set of three *Baroque Variations*, which was scheduled for performance during the 1967 Lincoln Center Festival but then postponed due to difficulties in preparing the parts. "Phorion," the composer tells us, is the

Thrilling New Releases

LONDON RECORDS

Bellini: NORMA
with Elena Suliotis, Fiorenza Cossotto, Mario del Monaco, Carlo Cava—Sylvio Varviso
Stereo OSA-1272

Haydn: THE CREATION
with Elly Ameling, Werner Krenn, Tom Krause, Erna Spoorenberg. The Vienna Philharmonic Orchestra—Karl Münchinger
Stereo OSA-1271

Mahler: SYMPHONY NO. 9 IN D MAJOR
The London Symphony Orchestra—Georg Solti
Stereo CSA-2220

Two Complete Recordings:
Mussorgsky:
PICTURES AT AN EXHIBITION
Vladimir Ashkenazy (piano).
The Los Angeles Philharmonic Orchestra
Zubin Mehta
Stereo CS-6559

Beethoven: PIANO SONATA NO. 29 IN B FLAT MAJOR (Op. 106) ("Hammerklavier")
Vladimir Ashkenazy
Stereo CS-6563

Tchaikovsky:
SUITE NO. 3 IN G MAJOR (Op. 55)
L'Orchestre de la Suisse Romande—Ernest Ansermet, with Ruggiero Ricci (violin)
Stereo CS-6543

Tchaikovsky:
SUITE NO. 4 ("Mozartiana")
Rossini-Respighi: ROSSINIANA
L'Orchestre de la Suisse Romande—Ernest Ansermet, with Ruggiero Ricci (violin)
Stereo CS-6542

Brahms:
SERENADE NO. 1 IN D MAJOR (Op. 11)
The London Symphony Orchestra—Istvan Kertesz
Stereo CS-6567

Mozart: LA CLEMENZA DI TITO
with Teresa Berganza, Werner Krenn, Lucia Popp—Istvan Kertesz
Stereo OSA-1387

Britten: LES ILLUMINATIONS
VARIATIONS ON A THEME OF FRANK BRIDGE
Peter Pears—The English Chamber Orchestra—Benjamin Britten
Stereo OS-26032

Richard Strauss:
HORN CONCERTI NOS. 1 & 2
Franz Strauss: HORN CONCERTO
Barry Tuckwell. The London Symphony Orchestra—Istvan Kertesz
Stereo CS-6519

Mozart:
PIANO CONCERTO NO. 20 IN D MINOR (K. 466)
PIANO CONCERTO NO. 25 IN C MAJOR (K. 503)
Julius Katchen—The Stuttgart Chamber Orchestra—Karl Münchinger
Stereo CS-6532

Beethoven:
PIANO SONATA NO. 25 IN G MAJOR (Op. 79)
PIANO SONATA NO. 31 IN A FLAT MAJOR (Op. 110)
PIANO SONATA NO. 4 IN E FLAT MAJOR (Op. 7)
Wilhelm Backhaus
Stereo CS-6535

ANSERMET CONDUCTS LALO
Namouna (Ballet Music); Rapsodie Pour Orchestre. L'Orchestre de la Suisse Romande—Ernest Ansermet
Stereo CS-6536

Greek word for "stolen goods," and this is certainly a more relevant descriptive term than "variations," which has traditionally implied some form of exploration and development of a given musical material. In Foss's piece, the Praeludium of Bach's E major Violin Partita is mindlessly and mostly chaotically noodled about by the various members of the orchestra (which includes electric piano, guitar, and organ) according to a set of rules; some sections are more or less written out, and the rules for the noodling change every now and then, but the musical significance of the results doesn't ever seem to vary much from absolute zero. Granted, the piece will be different at every performance, but short of the orchestra going on strike and leaving the concertmaster to play the Bach unadorned, the score gives little reason to anticipate any sudden access of musical interest. (By the way, what sounds like random studio noise in this piece is actually part of the music; the players are frequently instructed to finger their instruments without bowing.)

Edison Denisov (b. 1929) is a member of the Russian avant-garde, and his little six-minute piece for strings and harpsichord is thus sociologically and historically interesting, if hardly revelatory in the way of musical invention. We are told that some of it is up to the discretion of performers and conductor; in the absence of a score I am unable to comment significantly upon the performance, but the content seems relatively trivial. Both this and the Foss work are presented in a more attractive acoustic ambience than the Schuller, but it is to the latter that I will be listening when this record lands on my turntable. D.H.

SCHUMANN: *Songs from the Year 1840*

Liebesbotschaft; Nichts Schöneres; An den Sonnenschein; Sonntags am Rhein; Dichters Genesung; Was soll ich sagen?; Sag an, o lieber Vogel mein; Jasminenstrauch; Nur ein lächelnder Blick; Dem roten Röslein gleicht mein Lieb; Die Löwenbraut; Der Knabe mit dem Wunderhorn; Der Page; Rätsel; Zwei Venezianische Lieder; Aus den östlichen Rosen; Niemand; Hochländers Abschied; Hauptmanns Weib; Freisinn; Talismane.

Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. DEUTSCHE GRAMMOPHON SLPM 139236, $5.79 (stereo only).

From the standpoint of repertory alone, this record is a welcome benefaction. Of some 127 songs that Schumann wrote in the year of his marriage to Clara, a considerable number turn up only very infrequently on records, and Fischer-Dieskau here plugs a number of gaps in the current catalogue, including the entire Op. 27 set, two songs from Op. 30 (the remaining one, *Der Hidalgo*, is on SLPM 138655), the first ballad from Op. 31, and five of the six Reinick settings of Op. 36 (the sixth song, *Ständchen*, was recorded by Fischer-Dieskau on Decca DL 9935, and its omission

CIRCLE 50 ON READER-SERVICE CARD →

This suggestion is made only to those who have top-flight integrated amplifiers with an electrically separate preamp and power amplifier, or individual preamp and power amplifier components. It involves your present equipment and three Sony components: the TA-4300 electronic crossover and two TA-3120 stereo power amplifiers. It's for those venturesome enough to break away from conventional approaches to sound reproduction. If we've described you, then these Sony components can bring you just that one iota closer to realism in home music.

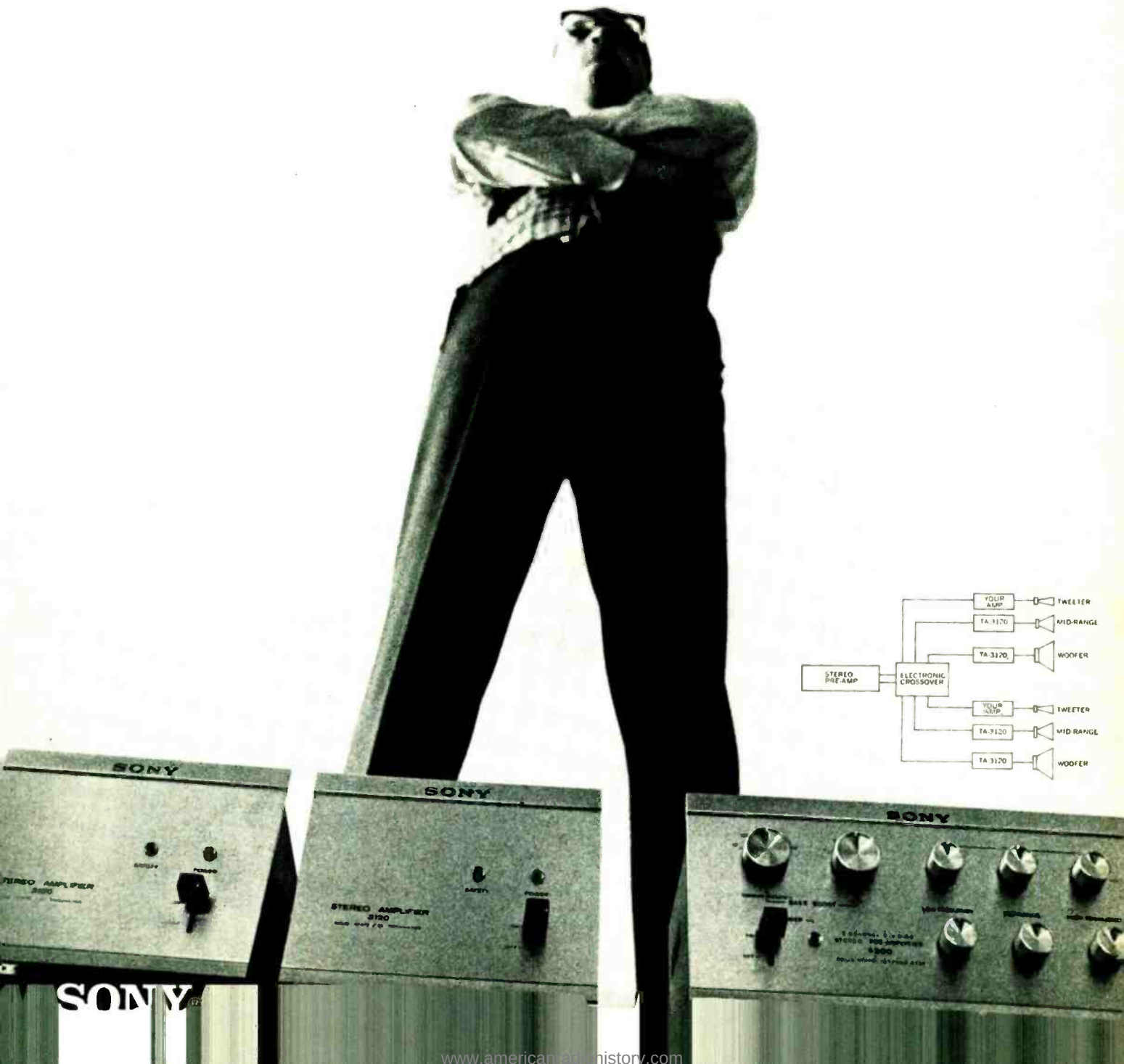
Here's why.

The electronic crossover goes between the preamplifier and the power-amplifier portions of your present stereo amplifier. It divides the audio-frequency spectrum into three ranges, and sends each range to a separate amplifier: your existing power amplifier, plus the two Sony TA-3120's. Each amplifier feeds a speaker expressly designed to handle that particular part of the audio spectrum. By not forcing a single amplifier to handle the full range of frequencies, IM distortion is reduced. By eliminating the inductor-capacitor-resistor crossover networks built into ordinary speaker systems, speaker damping is not distrubed. The speakers' motions are always fully controlled by the amplifiers. Speaker impedance variations have less effect on the amplifiers.

Also, you can select crossover frequencies to suit the speakers of your choice, or experiment to discover the audible effects of varying crossover points. The points provided are 150, 250, 400 or 600 Hz between woofer and mid-range, and 3, 4, 5, or 6.5 kHz between mid-range and tweeter. A bass turnover control fits the system's response to the characteristics of the woofer, and a bass-boost control lets you experiment with extending the woofer's bass response.

The Sony TA-4300 solid-state electronic crossover costs $199.50; the two TA-3120 solid-state amplifiers $249.50 each. Sound extravagant? Maybe just a bit. But so are the results. Interested? Write for literature on how to upgrade your system. Sony Corporation of America, 47-47 Van Dam St., Long Island City, N.Y. 11101.

Get drunk with power



here is puzzling, for it is a lovely piece). In addition, a number of songs from *Myrthen*, Op. 25, are restored to the lists; four of these are remakes from DL 9935. There are a number of first-rate songs here, notably all of the Op. 36 set, as well as *Der Knabe mit dem Wunderhorn* and *Aus den östlichen Rosen*; none is without Schumann's typical harmonic felicities—even *Die Löwenbraut*, set to an exceptionally repulsive Chamisso poem about a boy-girl-lion triangle. And if you have a hankering for Bobbie Burns in German, here are such old favorites as *My Heart's in the Highlands* and *A Red, Red Rose*.

As usual, it's not easy to fault the Fischer-Dieskau/Demus team for sins of commission, although there is some unnecessary fussiness in a few of the piano interludes and postludes. Here and there, the baritone sounds a little thin-toned and raw; the use of the optional high A flat in *Liebesbotschaft* seems ill-advised, and the upper register often sounds tired. Comparison with his earlier versions of some of these songs reveals a considerable loss of "plush" in the lower register too. Despite some blustering, however, this is very accurate and competent singing—and that's a good deal.

On the other side of the ledger, though, many of these performances have a routine quality, a rather generalized character—"cheery," "majestic," "boisterous," "lovesick," and so on—without much evidence of specific application to the musical facts of each individual song. This is a quality I have observed in many of Fischer-Dieskau's omnibus-type recordings (most frequently in the Wolf series of several years ago), where a number of the performances sound like very elegant, very professional sight-reading. I most emphatically do not mean to suggest that he is actually sight-reading, but the songs he has worked on just for the recording sound pale by comparison with those for which he has over the years worked out specific and characteristic interpretations.

The recorded sound of both voice and piano is clean, forward, and natural; texts and translations are provided. D.H.

STRAVINSKY: *Three Pieces for String Quartet; Concertino for String Quartet*—See Schoenberg: *Ode to Napoleon Buonaparte.*

VERDI: *Ernani*

Leontyne Price, Carlo Bergonzi, Ezio Flagello, et al.; RCA Italiana Opera Chorus and Orchestra, Thomas Schippers, cond.

For a feature review of this recording, see page 71.

VERDI: *"Verdi Rarities"*

Un Giorno di regno: Grave a core innamorato. I Lombardi: Non fu sogno! I due Foscari: Tu al cui sguardo onnipossente. Alzira: Da Guzman, su fragil barca. Attila: Oh! nel fuggente nuvolo. Il Corsaro: Non so le tetre immagini. Aroldo: Ah! dagli scanni eterei.

Montserrat Caballé, soprano; RCA Italiana Opera Orchestra and Chorus, Anton Guadagno, cond. RCA VICTOR LM 2995 or LSC 2995, $5.79.

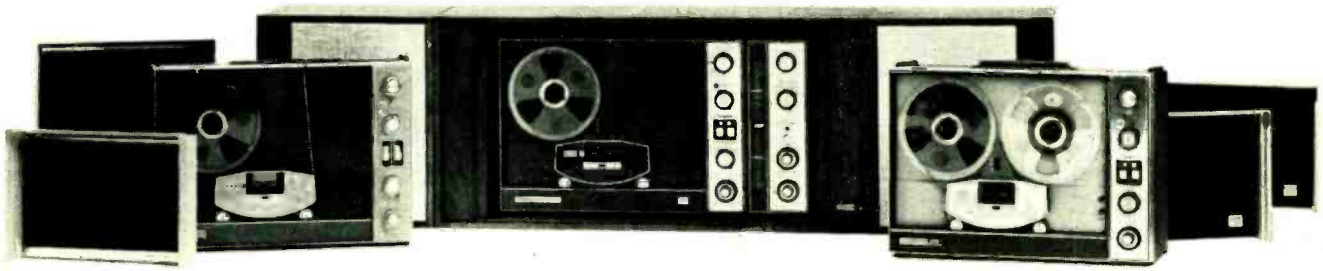
Here is an intelligently planned record: unexplored, interesting repertoire; an artist well matched with it; and a careful, thorough job with the packaging and presentation.

Among these arias, only the *Aroldo* has had prior independent representation on LP (sung by Antonietta Stella on a deleted DGG disc and by Maria Callas on Angel S 36221). The *Un Giorno di regno* and *I Lombardi* pieces have had entries by virtue of the complete Cetra recordings of those operas, but not well enough performed or recorded to compete with these versions. And the others, so far as I am aware, have never been available on commercial LP.

They are not only early Verdi, but unsuccessful early Verdi—none of the great scenes from *Macbeth* or *Ernani* here. We have not only Francis Toye's and Verdi's own nomination for Worst Verdi Opera (*Alzira*) but the record producer's (Richard Mohr picks *Aroldo*). I don't think we have mine (based on one hearing of a very poor tape, I think there's a good chance that *Oberto, Conte*

Join the Ampex 20th Anniversary Celebration.

Save up to $150. Now.



Ampex introduced the world's first broadcast-quality tape recorder back in 1947. Ever since then, we've been finding better ways to put sound on tape and play it back again.

Now we're ready to celebrate with sweeping price reductions and money-saving values throughout our home recorder line.

You'll find anniversary prices on decks, portables and consoles. Most models come with a combination of features you can't get anywhere else. Like Deep-Gap heads, that last five to ten times longer than other kinds. Dual Capstan Drive, to eliminate wow and flutter. Rigid-Block Suspension, for perfect tape-to-head alignment.

And many models have extra features, to make home recording more professional and more fun. You can get bi-directional recording, so you can record from right-to-left or left-to-right without changing reels. And automatic reverse, so you can play tapes back the same way – without touching the machine. Or monophonic mixing, to combine sound tracks. And automatic threading, for two-second loading.

With all these features, an Ampex recorder produces the closest thing to professional sound quality you can get. And we ought to know. We make more professional recorders than anyone else.

The Ampex anniversary celebration is in full swing at your dealer's now. Stop in and see him. Savings go as high as $150.

Ampex. The people who started it all.

Prices Good Only in U.S.A.

Ampex Corporation, Consumer and Educational Products Division, 2201 Lunt Ave. Elk Grove Village, Ill. 60007

AMPEX

CIRCLE 3 ON READER-SERVICE CARD

di San Bonifacio is the true W.V.O.), but these are all strong candidates.

But this is far from saying that the music on this record is negligible. This was Verdi's period of persistent experimentation; those strangely developed, almost willful overtures, the constant fussing with rhythms and colors in the accompaniments; the frequent changes of the composer's style and identity; the sudden leaps into the arcane, like the violin fantasy and cadenza leading into the scene of Oronte's death in *I Lombardi*. Eventually, he put it all aside, and settled for something direct, full, simple —but buttressed with the technical command and insight into effect gained along the way. Although the music of these early, seldom revived works is not often successful, it *is* often interesting, and has the capacity, at unanticipated moments, for temporarily breaking through to that startlingly immediate sort of communication which became Verdi's unique quality as an operatic composer.

To run quickly through the contents of the record: the *Un Giorno di regno* selection is a pretty standard *scena ed aria*; like the rest of this score, it is very much under the influence of the lighter Donizetti, and if listened to in that context has some charm, if no real distinction. The *Lombardi* solo is not Giselda's relatively well-known prayer, but her visionary *scena* from Act IV, wherein Christianity and True Love ride away into the sunset; it is quite stirring if excitingly sung.

The *Due Foscari* scene presents a conventional cavatina with a few interesting effects in the accompaniment followed by an energetic cabaletta of some character. There is also a women's chorus and a few solo lines for another singer. A women's chorus and subsidiary singer are also involved in the *Alzira* scene, which has a very atmospheric opening. The cavatina ("*Da Gusman, su fragil barca*") also starts promisingly, but its profile is submerged beneath aimless cadential elaborations which fail to make any point.

On side 2, there is first an aria from *Attila*—not the one recorded a couple of years back by Sutherland, but a rather lovely, restrained piece in which Odabella imagines she sees her dead father and her absent lover in the shape of a passing cloud. The *Corsaro* aria brings us a sort of debased *Ariadne*, pining on an island after her beloved Corrado, the corsair himself. It boasts a nice cavatina with harp accompaniment (played by the prima donna). Last there is the long, elaborate, and nearly great *Aroldo* scene, "*Ah! dagli scanni eterei*," with its finely set introductory recitative, a really expressive cavatina, and finally an exciting cabaletta in which Mina repulses her extramarital lover, Godvino. The accompaniment here is really brilliantly worked, highly suggestive of late-middle-period Verdi. (Indeed, it may date from that period, since *Aroldo* is a reworking of the last pre-*Rigoletto* opera, *Stiffelio*.)

It will be understood that what is lacking in most of these cases is true melodic distinction—there is not a single tune that seizes the memory on first hearing. As a result the primary interest of all but one or two of the selections lies in looking in on Verdi in his workshop—a sizable interest, that.

Montserrat Caballé is in her finest vocal estate here. Pitch difficulties are hinted at only once or twice, and there is almost none of the glottal "clunk" which has disfigured some of her past work on records. The top shines out with a lovely, steady glow. She phrases with sensitivity and nearly always sets up the recitatives with care. I miss some of the elemental, gutsy energy (vulgarity, if you like) that is to me an important ingredient of this music—the accents are not savage enough, and the cabalettas never really sail away with temperamental abandon. Indeed, I almost prefer Stella's big, unapologetic account of the *Aroldo* scene, less well sung though it is. But there is plenty of vocal sheen here, and enough stylistic rightness of a general sort to give one the feeling of the music.

The accompaniments are very well played, and the sound is excellent except for its tendency to dissipate some of the detail—the unusual sound of the launching of the *Aroldo* cavatina, for instance, is almost lost in an overdelicate transmission. The notes, texts, and translations are, as I've already suggested, exemplary; it is not entirely the translator's fault that the *Lombardi* aria ends with, "The river is swelling now, reviving the humors and weary limbs of all." How *did* we emerge with *Otello* and *Falstaff*?

Warmly commended to your attention.

C.L.O.

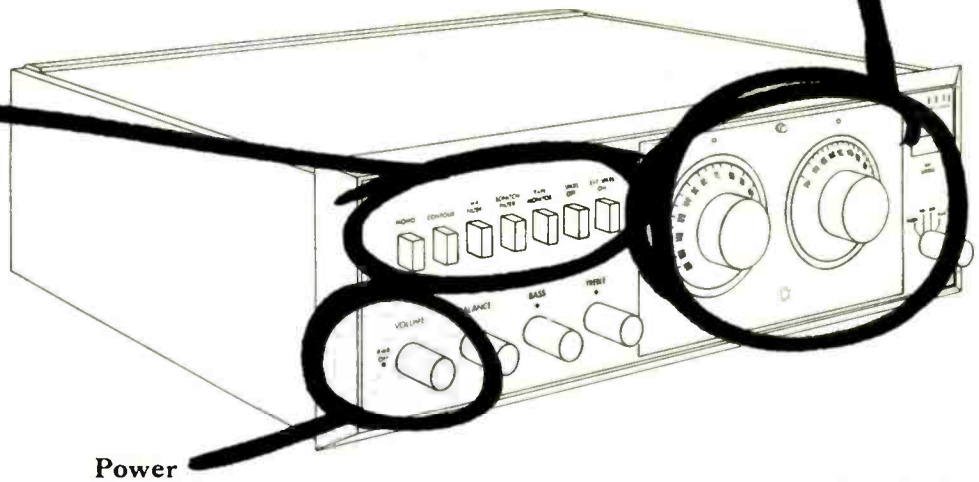
A closer look at the KLH* Receiver.

Reception

On both AM and FM, the KLH* Receiver is designed to provide *effective* reception characteristics. On FM, its excellent IHF sensitivity (2.5 microvolts) is supplemented by quick limiting that provides 40 db of quieting at 4 microvolts and full suppression of background noise at well under 10 microvolts. Stations that "come in" at all are almost certain to be fully listenable. And effective sensitivity is increased still further by excellent selectivity, which prevents strong stations or spurious signals from interfering with reception of weak stations.

On AM, the receiver is designed to provide a maximum of musical pleasure from a less-than-ideal medium. To do so required steering a careful middle course between very wide bandwidth (fine for getting optimum high-frequency response on the few really good broadcasts, but prone to interfering whistles and "hash") and the easily-engineered narrow bandwidth characteristic that provides neither trouble nor musical sound. We think you will find our choice audibly right. Because of excellent selectivity and AGC characteristics, you will also be able to pick out stations quickly and comfortably on the crowded AM dial.

The AM and FM sections, completely independent of each other throughout, tune easily and precisely. As with all of our other tuner circuits, we provide vernier tuning action, which we believe to be simpler, more precise, and far more trouble-free than slide-rule, dial-cord tuning. Tuning ease is also aided by a meter that serves as a "zero-center" indicator for FM and a signal-strength meter for AM.



Convenience and Flexibility

The KLH Receiver is designed to offer every control facility likely to add to enjoyment of music at home. It is also designed to be positive and easy to operate, without a confusing clutter of control features. Everything from switches (push-to-operate, push-to-release) to panel graphics is aimed at clear, unambiguous identification and operation.

The receiver will power two stereo pairs of speakers, together or independently. It has a front-panel headphone jack, and the provisions for speaker shut-off permit listening to headphones in one room and speakers in another. There are rear-panel outputs and inputs for tape recording, and an extra set of inputs for connection of a second recorder or other music source.

Speaker connections don't require a screwdriver. We provide simple knurled connectors on terminal posts. (No more searching for the mysterious disappearing screwdriver, no need to steal a table knife from the silverware drawer.)

Panel-mounting can be achieved easily by removal of the walnut side panels and use of the simple (slip-in) front-locking clamps we provide.

Power

The KLH Receiver is powerful enough to drive virtually any loudspeaker now made. We could call its amplifier "100-watt" by today's 4-ohm rating method, but we believe that its IHF power into 8 ohms—better than 75 watts—is the more meaningful rating for most of the speakers now available, including our own.

In addition to its IHF stereo power, it offers the healthy proportion of continuous power needed for loud listening levels with demanding musical material. (While most music makes only momentary demands on amplifier power, a pipe organ or other instrument with significant bass output may call for a great deal of steady-state power. Without sufficient continuous power, an amplifier may sound bass-shy, "mushy," or raucously distorted when you listen to an organ or the massed drums of a marching band at a soul-satisfying level.) By the most stringent rating method, with both channels driven simultaneously into 8 ohms, the KLH Receiver will deliver at least 25 watts continuously per channel (50 watts in stereo).

Thanks to excellent stability and overload characteristics, it "sounds" powerful—with no sense of strain or compression at peak orchestral levels. Its solid bass power reinforces this impression.

Price:

The Suggested Price of the KLH* Receiver (KLH Model Twenty-Seven) is $299.95.†

We believe it is everything a receiver should be. At any price.

For further information write to KLH, 30 Cross Street, Cambridge, Mass. 02139 Dept. FR7

† SLIGHTLY HIGHER IN THE WEST

* A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

VIVALDI: *Juditha Triumphans*

Emilia Cundari (s), Abra; Oralia Dominguez (ms), Juditha; Irene Compañez (ms), Holofernes; Bianca Maria Casoni (ms), Vagans; Maria Grazia Allegri (c), Ozias; Chorus of the Philharmonic Academy of Rome; Orchestra of the Angelicum (Milan), Alberto Zedda, cond. RCA VICTOR VIC 6016 or VICS 6016, $5.00 (two discs).

It is a curious fact that Vivaldi, a man of the church, wrote more than forty operas and only two oratorios, but such are the statistics. Both of the latter were written for the composer's young charges at the Ospidale della Pietà, which explains the fact that in *Juditha* (the only score of the two intact today) all five solo parts are for women. That makes it pretty much ladies' day in the camp of Holofernes, but the modern listener's adjustment is not difficult to make.

It should come as news to no one that Vivaldi's dramatic instincts were sharp, and they serve him here both in the setting of mood in this tale from the Apocrypha and in creating a certain amount of characterization. Judith is tender to her handmaiden Abra, determined in her address to Holofernes (without, of course, flaunting the full measure of her mettle), and solemnly prayerful in praise of peace shortly before her attention to the general's jugular vein. Abra has several of the loveliest arias in the work, and rises to heights of vigor and passion in urging her mistress to the bloody deed. Holofernes is quite beguiling in his blandishments (one is prone at the end, I find, to feel that the fellow has been unjustly done in), and the fury of his servant, upon discovering Judith's handiwork, is operatic to the hilt. In short, there is both pace and variety in Vivaldi's handling of the Latin text, and we would expect no less from this composer.

According to the album notes, approximations of the original scoring have been made in this performance, and they work. An assortment of obbligato solo instruments are used in the accompaniment of certain arias—mandolin, oboe, viola, viola da gamba, organ—and add much to the instrumental pleasures. The cast is a good one. Oralia Dominguez is a strong Judith, with plenty of vocal body and thrust, and complete assurance in the florid passages. The flexible, pure soprano of Emilia Cundari, as Abra, is especially welcome in this dark-toned company, and her sense of phrasing a joy to the ear. Irene Compañez (Holofernes) raises some questions as to pitch during certain recitatives, but shows no similar tendency in her arias. Bianca Maria Casoni's big, impassioned outburst (when, as Vagans, she discovers Holofernes' body) is carried off with bravura and a sure style. RCA's recorded sound struck me as a little cavernous at first, but the ear quickly adjusts. S.F.

WEBERN: *Quartet for Strings, Op. 28*—See Schoenberg: *Ode to Napoleon Buonaparte.*

WOLF: *Das Spanische Liederbuch*

Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. DEUTSCHE GRAMMOPHON SLPM 139329/30, $11.58 (two discs, stereo only).

When these three artists, all of whom have made substantial contributions to their reputations through renditions of Wolf songs, combine their talents in an integral *Spanische Liederbuch*, the results are necessarily of significance. Their success with it is a qualified one, but Wolf devotees will doubtless want the set anyway, for the sake of its completeness and for the many fine things it does contain.

The contents of the *Spanish Songbook* are less often performed than those of the *Italian Songbook*, both as complete volumes and as individual songs. There are exceptions, of course—*In dem Schatten meiner Locken* is one of the most commonly heard of Wolf's songs, and there are perhaps ten or a dozen others (of the total of forty-four) that are programmed with some frequency. Evenings devoted to the entire set are great rarities in this country, and while, on the other hand, a complete *Italian Songbook* is by no means everyday fare, it is an experience available to the steady recitalgoer (there have been at least three integral performances in New York in the past five seasons, two complete recordings have been current in the same time, and a third version with the present three artists is shortly due to arrive from Angel).

I don't think that the quality of the *Spanish Songbook* is a bit lower than that of the Italian, but I do believe that these songs are on the whole more difficult to perform persuasively, and that they represent an even more special, rarefied kind of writing than most of the composer's songs. This has to do, I believe, with the nature of the texts: the Wolf of Geibel and Heyse is simply not the same as the Wolf of Eichendorff or Mörike—and in fact the Wolf of Geibel and Heyse's Spanish derivations is not the Wolf of their Italian poems. Here he deals with attitudes, states of mind and

Hugo Wolf's Spaniards inhabit an impassioned world of subtle musical beauty.

emotion, that are specifically and peculiarly Spanish. These attitudes and states are, in turn, not quite so accessible as their Italian counterparts. The most obvious examples are the *Geistliche Lieder*, one of the most remarkable sets of songs in the entire Western literature, and one of the greatest. They are beautiful and impassioned, yet spare and severe at the same time—sensuous, yet not worldly. Paul Müller, in his introduction to the Peters Edition of the songs, spoke quite accurately of their spirit of "*katholischen erotischen Mystik*." It is thus a very particular quality they seek to convey, and the very fact that they succeed brilliantly makes them difficult to apprehend and perform.

The other surface of the same coin is presented in the *Weltliche Lieder*—and it is fascinating to contrast the ways in which Wolf's Spanish girls flirt and his Spanish men mope with the ways his Italian girls flirt and his Italian men mope. What tremendous, subtle beauties there are in his songs! And happily, the phonograph provides us with exactly the sort of immediacy and concentration that is so hard to achieve in the concert hall but which is so essential to a full realization of this music.

In terms of consistency Moore is very much the hero of the performance; he has never played better. The pianism is crystal-clear, pointed, exact, yet entirely free and accompanimental. His mannerisms are present, but well under control —e.g., the beautifully executed little pause just before settling onto a downbeat, as in the postlude to "*Alle gingen, Herz, zur Ruh*." He is recorded in DGG's typical ambience, which perhaps cheats him a bit in terms of sheer presence but which is extremely lucid and ungimmicky.

Fischer-Dieskau carries the burden of the *Geistliche Lieder*, most of which are men's songs, and though he is in characteristically good voice, he does not, in my opinion, really succeed with them. He seems too much occupied with the beauties of the songs and with their chances for startling vocal effects—most of which he of course achieves. But they lead him away from the unswerving, single line of concentration, away from the obsessiveness of the songs, with the result that they fall rather slack. An exception is the very tender version of "*Nun wandre, Maria*," which in any case is something of a break from the intensity of the group as a whole.

Once into the *Weltliche Lieder*, Fischer-Dieskau seems more at home, and he reaches a high level indeed with the three fine songs that end Volume III (*Ach, im Maien war's; Alle gingen, Herz, zur Ruh;* and *Dereinst, dereinst, Gedanke mein*).

So far as Elisabeth Schwarzkopf's singing is concerned, it is simply a pity that the set could not have been recorded a few years back (I'm not blaming anyone; one can record only so much in any given time period). She has now lost the ability to traverse a high tessitura with ease; naturally, she is sensible enough to put the songs into keys that she *can* negotiate, and this keeps her

pretty much within a contralto compass. But of course it robs the songs of the floating, soaring qualities they need, and which is come by naturally when they turn into the soprano top. Mme. Schwarzkopf is too intelligent and resourceful a performer not to attempt to compensate for this, and so she does her best to bring that sort of quality down into the middle part of her voice, and to stay away from a heavier, chestier sound. But the only way this can be accomplished is to reduce the volume, and this takes from the singing its projective, confident qualities. Thus, too many of the songs are left in a careful-sounding, withheld state. And in this context, Schwarzkopf's interpretative mannerisms, which are prone to exaggeration anyway, seem a bit *de trop*—they sound too much like compensation for the missing vocal rightness.

To be sure, Schwarzkopf has her successes even within her present limits—*Sagt Ihm, dass er zu mir komme* is a fine performance, and *Bitt' ihn, O Mutter,* which follows, a valiant one which gets across the intent of the song. I suspect that in a live recital, she could still bring off much of this material. But here, we are left with the impression of a shrewd artist doing her best to fulfill her musical and interpretative goals with equipment no longer well suited to the task. The results must be classified more as a good try than as a satisfactory achievement.

Some notes are provided, with complete texts and translations. C.L.O.

RECITALS & MISCELLANY

THE ART OF ORNAMENTATION AND EMBELLISHMENT IN THE RENAISSANCE AND THE BAROQUE

Various soloists and ensembles.

For a feature review of this recording, see page 74.

GEORGES ENESCO: *Violin Recital*

Corelli: *La Follia, Op. 5, No. 12.* Handel: *Sonata for Violin and Continuo, No. 4, in D.* Pugnani: *Sonata for Violin, No. 3, in D, Op. 8: Largo espressivo and Allegro.* Chausson: *Poème, Op. 25.*

Georges Enesco, violin; Sanford Schlüssel, piano. VERITAS VM 111, $5.79 (mono only).

All the performances on this disc were commercially recorded for Columbia during the decade 1926-35; only the Corelli and Handel were released in America. Enesco was one of the young Yehudi Menuhin's most influential teachers, and it is significant that during the same period Menuhin also recorded all the works on the present disc save the Pugnani—the Chausson with Enesco himself conducting.

Admirers of Menuhin's art will find the playing of his mentor especially revealing. It is clear that Enesco possessed a mastery of his instrument such as is only to be found among a select handful of this century's violinists. His playing has a very personal, almost improvisational quality, with each note individually shaded and colored by his wide, sweet vibrato and fluid rubato. He is not beyond resorting to an occasional slide, but it is always in good taste. His intonation and bowing are remarkably secure, and, of course, the tone is extremely beautiful.

Enesco's interpretative approach to the Corelli and Handel may not be *echt* baroque—he tends to take liberties with tempo, overlooks dynamic contrasts in echo passages, and is more inclined to add double stop thirds and fingered octaves than melodic embellishments—but his playing is highly expressive without doing violence to the music. It is hard to imagine a better performance of the Chausson.

Enesco was fortunate to have an accompanist of Schlüssel's quality; an altogether superior pianist, he almost succeeds in substituting for an orchestra in the *Poème.*

Unlike Veritas' earlier releases, the recorded sound is eminently listenable, and surprisingly free of surface scratch and hiss. This is a disc that no connoisseur of violin playing will want to miss. M.S.

JAMES KING: *Operatic Recital*

Weber: *Der Freischütz: Durch die Wälder.* Beethoven: *Fidelio: Gott! Welch' dunkel hier.* Wagner: *Rienzi: Allmächt'ger Vater; Lohengrin: In fernem Land. . . . Mein lieber Schwann; Tannhäuser: Hör an . . . Inbrunst im Herzen; Die Meistersinger: Morganlich leuchtend.*

James King, tenor; Vienna Opera Orchestra, Dietfried Bernet, cond. LONDON OS 26039, $5.79 (stereo only).

James King is a man marked for fame. He is one of a nuclear handful of singers who are called in the next decade to the rescue of the *Heldentenor* repertory, charged with the task of restoring Wagner's heroic music to its old repute. American-born, schooled in German opera houses, he has already passed—with well-merited success—the twin ordeals of Florestan and the Emperor (in Strauss's *Die Frau ohne Schatten*) in a house as demanding of power as the Metropolitan Opera.

So this record, a cross-section of his essential present repertory and a foretaste of things to come, is of more than routine interest. It reveals a voice, as expected, that is both gleaming and powerful, with a palpable thrust and ring. A heroic sound, to be sure. And it is the big, intense music that comes off best in this recital. Florestan's aria is a prodigious feat of passion. Tannhaüser's Rome Narration is also splendidly done, the long ascent to the climax skillfully planned and commandingly delivered.

The other items are less memorable, more particularly those requiring a gentler, more subtle approach. The Weber is short of grace, and the Prize Song something of a struggle. Too tense for comfort. *Lohengrin* and *Rienzi* are the middle ground. Both are well worth listening to but they lack something in conviction and polish.

The orchestra plays well and London's balance is superb. The conductor's work seems at times unduly cautious. G.M.

LILLIAN NORDICA: *Vocal Recital*

Ponchielli: *La Gioconda: Suicidio!* (two versions). Verdi: *Il Trovatore: Tacea la notte; Miserere.* Erkel: *Hunyadi Laszlo: Ah, rebeges.* Strange: *Damon: As I Roamed The Woods at Leisure.* Cadman: *From the Land of the Sky-Blue Water.* Nevin: *Mighty Lak' a Rose.* Wagner: *Tristan und Isolde: Liebestod. Die Walküre: Ho-jo-to-ho!* Douglas: *Annie Laurie.* Debussy: *Mandoline.* Thomas: *Mignon: Je suis Titania.* R. Strauss: *Ständchen.* Gomez: *Salvator Rosa: Mia Piccirella.*

Lillian Nordica, soprano; Marcello Resenini, tenor (in the Verdi); piano; orchestras [from originals recorded 1906-11]. ACOUSTOGRAPHIC AG 4267, $5.95 (mono only).

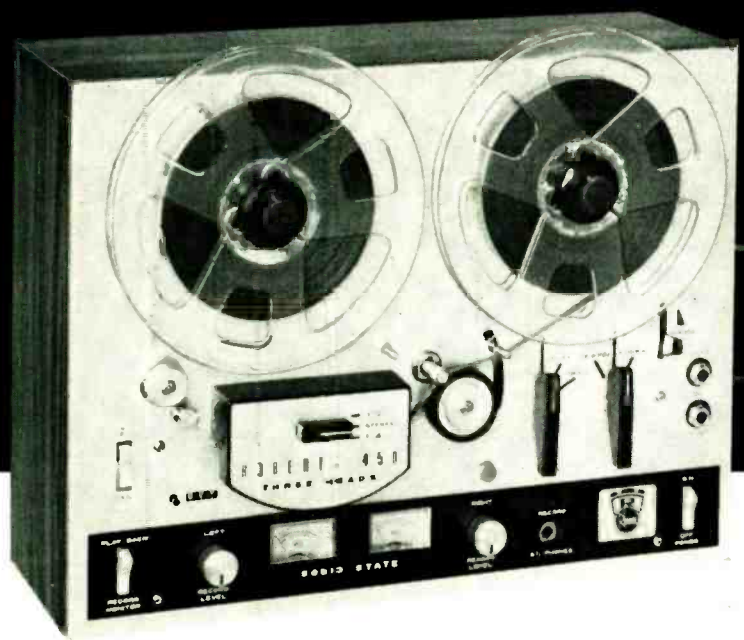
This painstaking resuscitation of everything left us (so far as we know) by Lillian Nordica comes from the same firm that gave us such an interesting representation of the early Carusos a couple of years back. Acoustographic's address, for those who may not be able to track down its releases, is P.O. Box 934, Edgartown, Mass. 02539.

Nordica seems to have been most unfortunate in the making of records. She was doubly handicapped to begin with, in that she was a soprano and in that she had a huge voice—early recording techniques were wretchedly adapted to both conditions. Many of the titles she recorded for Columbia were never published, and many others had only the most limited circulation. Of the thirty-seven titles she is supposed to have cut, only nine are entered in Julian Morton Moses' *Collectors' Guide to American Recordings,* and as Moses observes, "Few [of them] show her tremendous voice to advantage."

There is enough on this disc, however, to give a knowledgeable listener an idea of the kind of singer she must have been. By far the most listenable of these bands are the survivors of the 1911 sessions, which take up the entire second side. Here, a sense of the voice's size and roundness are at least intermittently conveyed, and there is sufficient harmonic

ROBERTS 450
THREE HEAD STEREO TAPE DECK
...that looks as good as it sounds

.....superb
professional sound
quality to add to
your existing
hi-fi system



...stunning walnut cabinet encloses
professional four-track stereo or
monaural recording and playback tape deck
with solid state circuitry.
Three heads for erase, record and playback.
Two speeds. Sound-with-sound,
and a multitude of other outstanding features.

Available at better stores every-
where for less than $199.95.

the Pro Line
ROBERTS
Division of Rheem Manufacturing Company
Los Angeles, California 90016

CIRCLE 47 ON READER-SERVICE CARD

richness to the tone to let the vowels and the vibrato emerge. Indeed, the contrast between the first version of the *Gioconda* aria (1906) and the second (1911) is startling—and a magnificently full, sweeping account it is.

On all these records there are technical accomplishments that will edify anyone actively interested in voice per se and that will tell such a listener that the singer is a remarkable one, however poorly reproduced. On even the dimmest bands there will be a trill, a staccato flight, an unequivocally full-throated attack on a top note, an easy playing with register balances, a flow and flexibility which one knows is possible only to a fully developed, fully controlled instrument. These alone will be enough to gratify the serious student. It is also fascinating to hear *Mandoline* treated as a prima donna's "character" number, slow, very *col canto*, rather outlandish. The same is true of the Strauss *Ständchen* (in English, I think). And it is sobering to note that the big, orotund voice that catapulted the music of the Wagner heroines was also capable of a florid, feather-light rendition of Philine's aria.

Despite the listening problems that confront the casual auditor, this is among the most recommendable of the recent historical vocal records. There are some biographical notes included, along with admirably complete discographic information. I have only to add that the sound compares very favorably with the other Nordica representations I have heard. C.L.O.

BORIS SHTOKOLOV: *Russian Opera Arias and Romances*

Glinka: *A Life for the Tsar: They Guess the Truth.* Rimsky-Korsakov: *Sadko: Song of the Viking Guest.* Mussorgsky: *Boris Godunov: Clock Scene.* Dzerzhinsky: *A Man's Destiny: Forgive Me, Native Land; I Too Saw a Glimpse of Happiness; It's So Burdensome to Live.* Bulakhov: *Shine, Shine, My Star.* Oppel: *Watching the Purple Sunset.* Sheremetyev: *I Loved You.* Abaza: *Misty Morning.* Malashkin: *Oh, Could I in Words Tell My Sorrow.*

Boris Shtokolov, bass; Orchestra of the Kirov Theatre (Leningrad), Sergei Yeltsin, cond. MELODIYA/ANGEL SR 40038, $5.79 (stereo only).

Here is a great voice, served by a nearly flawless technique; Boris Shtokolov joins the imposing list of great Russian basses of the recent past (by which I mean that he is entirely competitive with Gmyrya, Reizen, Petrov, and others of that stature). It is a slightly lighter, more lyrical voice than those, but this is undoubtedly due in part to the fact that Shtokolov is still very young—the voice has in plenty that wonderful lush, rolling, open sound characteristic of the best Russian basses. It also has exceptional beauty and smoothness, and the capability for an open-throated high *pianissimo* boasted by so many in that line.

On this record, the temperament seems a trifle on the placid side when it comes to moments of high drama. One has certainly heard more moving accounts of Susanin's great aria and more hair-curling renditions of the Clock Scene, even excepting Chaliapin's. The present singer seems more at home with the direct, realistic character presentation of the Dzerzhinsky work, and with the sweeping romantic sentiments of the songs on Side 2. But the singing itself is of such extraordinary loveliness and excitement that one is not much bothered by the absence of profound interpretational insights.

The repertoire is a bit out of the way for Western audiences, which is just fine. The first novelty comes, of all places, in the Clock Scene from *Boris*. It bears no relation whatever to any performance I have ever heard of any of the many editions of the work, nor to either of the scores I have in my possession. It lies up in the dramatic baritone keys, and is not simply a transposition but an entire rewriting of both the vocal and orchestral parts, to the point where I recognize nothing about it except for the words up until the moment the candle is blown out. In fact, the clock motif itself is absent. Can anyone shed light?

The Dzerzhinsky piece, from which three arias are drawn, is clearly one of those Soviet hero operas. It is written in a straight tonal idiom rather less adventurous than Mussorgsky's. But I'm not sure we ought to write it off. The primary thing we have against Soviet patriotism is, simply, that it is Soviet. Once that little hurdle is out of the way, we see a protagonist deeply moved by reunion with native soil in time of war; looking forward to the time when he may live in peace with his children; and in lonely despair at the scattering of his family. There is not a thing wrong with any of these emotions, or in fact with the way they are presented. There is nothing wrong with tonal music either—we are developing an awful snobbishness and phonily progressive view of this. Unfortunately, this does not happen to be especially penetrating music of its sort, but of the three arias the first is actually a very good one and the other two show solid craftsmanship and a knowledge of the voice as an instrument—which is more than one can say of the vast majority of our own operatic composers.

The side of romances is a sort of grand, larger-than-life artistic re-creation of the most self-indulgent night you ever spent getting soggily clobbered and commiserating with yourself about how cruel and insensitive (ah, but desirable!) the general run of women are. It should be listened to on the floor over a warming glass of something, with the volume turned up so that the balalaikas and the humming chorus thrum all over the room and the voice more or less pulverizes the furniture. It should also prove an excellent aphrodisiac, in which case you probably wouldn't even need the warming glass.

Excellent transliterations and translations, and notes. Very good sound, not quite the same on both sides, but good in each case. Don't just sit there. What do you want, Kitty Wells? C.L.O.

The International Set

Three countries helped engineer these stereo component systems

The Benjamin 1050 and 1040 compacts were created pretty much as you would create your own stereo system: *selecting the best available components, and intermatching them for the best obtainable results.*

Benjamin drew upon the engineering of three countries: *West Germany,* for the Miracord turntables with their "light-touch" push buttons, the easiest of all automatics to use and operate, equipped with gentle, smooth-tracking, Elac 244 magnetic cartridges, and *Great Britain,* for the EMI high-efficiency speaker systems, known for their distinctive "natural-sound" quality.

U.S. engineering provided the AM/FM receiver electronics, exploiting the latest advances in solid-state circuitry. A fourth country, *the Netherlands* contributed the add-on, optional extra —a Philips-type cassette tape recorder/playback unit that mounts on drawer slides under the compact to form a completely integrated home music system.

The Benjamin 1050 is probably the finest compact available today, certainly the most powerful with 85 watts (IHF) audio output. Its features include: deluxe Miracord 50 automatic with dynamically-balanced, 12" die-cast turntable; dynamically-balanced tonearm, Elac 244 mono-stereo cartridge, anti-skate compensation, cueing, and 4-pole induction motor. Controlled inputs for microphone and musical instrument pickups, with facilities for mixing permit "play-along" with recorded music. Other features: AM/FM meter tuning, tape monitoring, speaker switching and stereo headphone jack.

Two EMI 92 speakers are furnished in matching walnut cabinets, employing elliptical woofers with aluminum cone centers, compliant PVC edge suspension and cone tweeters.

The Benjamin 1040 shares most of the attributes of the model 1050. It has an impressive power output of 50 watts (IHF) and is available without speakers or with two matching Benjamin 208 speakers. Features a Miracord 40A turntable with Elac 240 cartridge.

The Philips-type cassette tape recorder is $139.50. (optional)

Benjamin stereo compacts start at $329.50.

See and hear the new Benjamin Compacts at your high fidelity dealer. For further details, write direct to: Benjamin Electronic Sound Corp., Farmingdale, New York 11735.

Benjamin

CIRCLE 6 ON READER-SERVICE CARD

the LEES side

Où sont les neiges . . . ?

Trenet: still strong, still moving.

THE YEAR 1968 is the thirtieth anniversary of Charles Trenet's first hit. This will be considered a nonevent by most Americans, if they remember Trenet at all. Yet what current young songwriters are trying to do, with only fitful success, was being done not only successfully but brilliantly by Trenet as far back as 1938.

John Lennon and Paul McCartney? *Lucy in the Sky with Diamonds*—the initials of which, if you haven't noticed, are LSD? Evidently Lennon has to get whacked out of his kook to loosen up his imagery. Trenet, inspired by Lewis Carroll and fueled by nothing but his exuberance, was juggling sprung images before World War II with a skillful, cascading literacy that Lennon doesn't approach. Paul Simon and *The 59th Street Bridge Song*? Though it's one of the best songs to come out of the folk-rock movement, it still isn't in a class with Trenet's *Fleur bleue* or with *Il pleut dans ma chambre* (*It Rains in My Room*). Actually, the only song we have in English that approximates the flavor of Trenet is Bob Lind's superb little gem *Elusive Butterfly*, and to achieve its freedom, Lind had to toss rhyme overboard. Trenet was able to get these effects not only *with* rhyme, but with startling interlocking rhymes, false rhymes, and flowing mutating vowel sounds that turn your ears around.

It's wrong, of course, to speak of Trenet in the past tense. When he went into the ABC musical hall in Paris in the spring of 1938—an unknown in the evening, a star by next morning—he was twenty-five years old. Thus, today, he's fifty-five, which is by no means old in terms of this era's actuarial tables. And he is still writing.

But nobody listens much to his songs now, not even in France. He's a sort of national monument. Financially, he needn't worry. He could live out his days on the royalties from *La Mer*, known here (with a banal English lyric that doesn't even hint at the poetry of Trenet's original) as *Beyond the Sea*. *Boum!* was an international hit, and so was *L'Ame des poètes*, but chiefly in instrumental versions. American publishers, convinced of the stupidity of the public, tacked meaningless lyrics on them, so they never got anywhere as vocal material. Still, everyone knows their melodies, if only to whistle, and almost every time somebody makes a new instrumental album about Paris, those two songs are in it.

One of the reasons for Trenet's current comparative obscurity is the fact that he got into a bind a few years ago with the law. He was charged with a homosexual offense, which produced some disgust in the French, who aren't as liberal about these things as foreigners suppose.

Time has worked against Trenet, too. He was a child of his era, and it's gone. When he first hit it big, with his wonderfully ebullient songs of freedom and the road and the open fields, he was telling French youth of the late Thirties what it wanted to hear. The paid two-week vacation had just come into being (it's now a month; but then Europe is consistently ahead of America in social legislation) and kids were for the first time wandering the face of Europe, full of optimism, convinced they would change the world, rucksacks on their backs, sleeping in youth hostels—or under the open stars, like the hero of Trenet's remarkable song, *Je chante*.

Je chante is a weird piece of material, even today. "I sing, morning and night I sing on my road." Thus it begins. The hero sleeps in the woods at night; the mosquitoes don't bite him, so much a part of nature is he. "The elves, divinities of the night, warm my bed." In the morning he goes to the château of the countess —evidently a friend. But she's away. She's left nothing for him but a plate of rice served by "a Chinese lackey." He wanders through the woods, faint from hunger, falls down, gets up, holds out his hand to beg policemen passing on the road to feed him. Instead, they take him to the station. A fat cop with a mustache (Trenet imitates his pompous hick manner in his performance of the song) says: "Ah, we know you—you're that vagabond singer. Well, we're going to lock you up." Imprisoned, the singer says: "Rope—be kind. Rope, tonight, you're going to save me." He hangs himself in his cell. He repeats: "I sing. Morning and night, I sing on my way. I haunt—*sing* and *haunt* rhyme in French—farms and châteaux. A phantom who sings, they find that funny." He sleeps in the woods, again with the elves. He's happy and free at last—and still singing.

As strange as the song is, it has structure, which most of today's English-language pop stuff lacks. Unlike Bob Dylan, Trenet doesn't throw in whatever disconnected images pop into his head. He is a poet, an authentic one, possibly a great one—a man whose freedom of expression is based precisely on the discipline and control of his techniques. (A volume of his lyrics is available in the *Poètes d'aujourd'hui* series, published by Seghers.)

Most of Trenet's songs are up-tempo: fleet-footed, skimming, dancing, wild-running melodies such as *Le grand café* or *Pigeon vole*, the latter a wonderfully gentle, liberal, funny, and forgiving song about an unfaithful girl. But some of the songs, like *La Mer*, are ballads. One of the most moving of Trenet's ballads is *Douce France*, which means, of course, soft or sweet France. Affectionate rather than chauvinistic, preferential rather than exclusive, it reminisces about Trenet's childhood and a France that used to be. Beautiful in itself, the song takes on more power when you realize it was written during the German occupation, a protest the Germans evidently were too thick-headed to understand. But the French understood, and many were warmed.

Despite his present lack of prominence, Trenet had an amazingly long-lived success. He was the idol of the young before the war, survived the war years with his popularity intact (as did Edith Piaf), and went on to capture a postwar audience of the young. Few performers in popular music have spanned two generations the way Trenet did. Crosby, Sinatra, Judy Garland on this side of the Atlantic. That's about it.

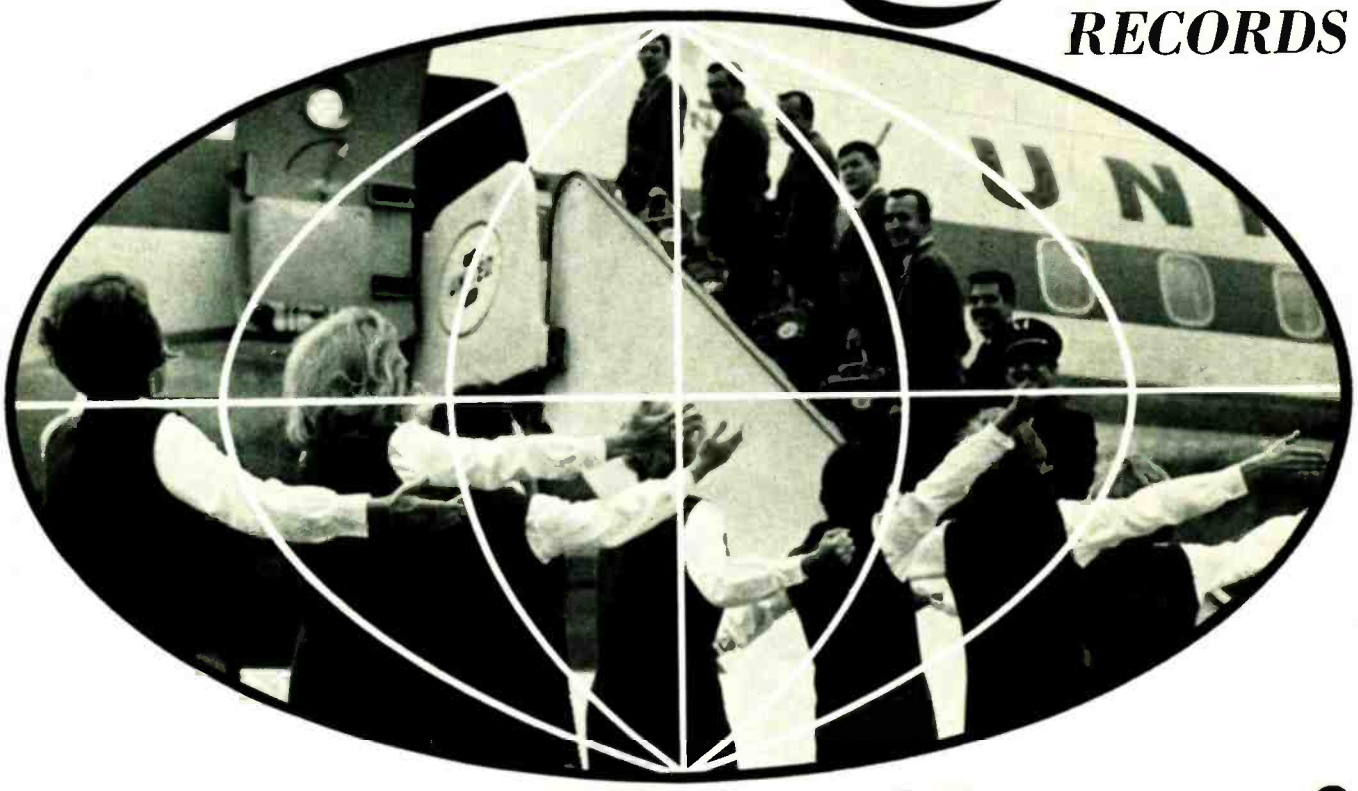
As a singer, Trenet's voice has always been small. But he used it with such *élan* and wit and so propulsive a rhythmic feeling that he became the surpassing interpreter of his material, his voice as perfectly matched to his melodies as the melodies were in turn to his words. Because he departed so completely with tradition, because he broke the French popular song loose from tradition, they called him "the singing fool." It began as a denigration; it became a bouquet.

Not so foolish. His songs stand up today—strong, convincing, seductive, moving, funny, brilliantly mad. I wish Trenet well, wherever he is. We still have much to learn from him.

GENE LEES

This Is the Big Musical Trip from...

Command RECORDS



Take Me Along!
with
The Ray Charles Singers

One big hit deserves a batch of encores.

The Ray Charles Singers made ***Take Me Along*** one big hit—and now they take us along on a wonderful whirlwind trip to other great songs.

These are the songs of today's world—the exciting, vital songs of the world of today. They come from France where Michael LeGrand wrote ***Watch What Happens,*** from Germany where James Last wrote ***Blame It on Me.***

They come from Hollywood ***(The Look of Love*** from ***Casino Royale)*** from Broadway ***(Henry, Sweet Henry,*** the title song of the musical hit by Bob Merrill, who also wrote ***Take Me Along.)***

They come from the Top 40 charts ***(Then You Can Tell Me Goodbye*** and ***Windy)*** and they even come from Ray Charles' own doorstep—2 new songs for the younger generation, plus Ray's own ***Summertime Sweethearts.***

These are today's sounds and today's feeling expressed in today's songs with the wonderful styling of the Ray Charles Singers—those voices that say—

Take Me Along!

TAKE ME ALONG . . THE LOOK OF LOVE . . .
SUMMERTIME SWEETHEARTS . . BLAME IT ON ME . .
THIS HEART (PARIS) . . I CAN SEE IT NOW . . .
WINDY . . WALKIN' LONELY . . QUIZ ME . .
HENRY, SWEET HENRY . . WATCH WHAT HAPPENS .
THEN YOU CAN TELL ME GOODBYE . . . **Album =926**

WORLD LEADER IN RECORDED SOUND
Command
abc RECORDS

1330 Avenue of the Americas, New York, N. Y. 10019

CIRCLE 12 ON READER-SERVICE CARD

THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • STEVEN LOWE • TOM PAISLEY • JOHN S. WILSON

SYMBOL ✻ DENOTES AN EXCEPTIONAL RECORDING

✻ **RUFUS LUMLEY.** Rufus Lumley, vocals; orchestra, Jimmy Wisner, cond. *Just Say Goodbye; My Heart Sings; Let's Hide Away;* nine others. RCA Victor LPM 3898 or LSP 3898, $4.79.

The liner notes of this album begin: "Fair warning: have your last laugh now at the man's name, because from the moment you hear his voice you're going to feel like a talent scout with the find of the year."

That sounds like a liner note exaggeration. It's not. Rufus Lumley *is* a find. He has a sound that puts you in mind of Elvis Presley's, except that Lumley is more musical. He has a way of biting his vowels that sounds like Bobby Darin (who copped it from Buddy Greco); but it is his only affectation, and beyond that he's his own man. Indeed, Lumley is hard to classify: he sounds like a hillbilly who swings, or a swinger with his feet in the mud. He may be the man to fuse many of the currents that have been flowing in our pop music for the last ten or fifteen years.

Lumley was discovered working the strip in Las Vegas. I'm beginning to think that whatever else it is, Vegas is a great training ground for talent. All those indifferent drunks clustered around the bars are a bloody tough audience, and if a performer is going to overcome them, he's got to develop guts, heart, and tremendous drive. He has to be able to outshout them, if necessary, and Vegas-trained artists have a quality of energy that is identifiable. A Nevada type entertainer is beginning to develop and Lumley is part of it. Except, as stated, he's original. As he demonstrates in *Alfie*, he has an enormous and powerful voice.

The range of material is broad, from *Eleanor Rigby* through *What Kind of Fool Am I* to *Lullaby of Birdland*. Not all of it is good, but Lumley handles everything with even-handed ease.

Rufus Lumley is, I think, the best male singer to come down the pike since Jack Jones, and if he doesn't make it, there's just no justice in the business at all. Let's hope RCA Victor keeps pushing this guy until he catches fire.

Jimmy Wisner's charts are the lowest and the balance and equalization are bad. G.L.

Rufus Lumley: guts, heart, and tremendous drive—a bona fide singing find.

TONY BRUNO: An Original by Bruno. Tony Bruno, vocals; Artie Butler, arr. and cond. *Helaina; Slow Up; My Yellow Bird;* nine more. Capitol ST 2857, $4.79 (stereo only).

Capitol has gone hard-sell on behalf of singer Tony Bruno—not so much presenting him as hurling him at the public, particularly the female public (which buys most records sold). The album cover displays a soft-focus photograph of Bruno with the words: "The Most Compelling Song Stylist of This Decade." The liner notes break down Bruno's charm thus: "One lady describes his style as 'sex appeal with viscera' (viscera wasn't exactly what she said). Another said he has that 'Come on, baby' sound in his voice." So much for promotional subtlety. The age of Leslie Howard is dead.

Bruno may well be Tarzan on stage, but the ability to titillate is far more useful in person than on record. While Bruno does communicate a certain warmth, he has little voice to speak of. From the group of songs, he has little taste in material. Bruno's style falls somewhere between Bobby Darin and Jimmy Roselli, except on *Hard To Get a Thing Called Love*, on which he sounds like Darin imitating Ray Charles, and *Lucky Old Sun*, on which he sounds like Darin imitating the early Frankie Laine.

For that segment of the public who respond to figurative chest-pounders, Bruno is your man. For the rest of us, let's give Bruno a chance to get his musical, one might say vertical, qualifications together. M.A.

BUTTERFIELD BLUES BAND: The Resurrection of Pig Boy Crabshaw. Paul Butterfield, harmonica and vocals; Elvin Bishop, guitar; Mark Naftalin, keyboards; Bugsy Maugh, bass; Phil Wilson, drums; Gene Dinwiddie and Dave Sanborne, saxophone; Keith Johnson, trumpet. *Drivin' Wheel; Tollin' Bells; Droppin' Out;* six more. Elektra EKS 74015, $5.79 (stereo only).

Paul Butterfield plays harmonica well, but not so well as James Cotton or Sonny Terry. He sings blues well, but not so well as Muddy Waters, Jimmy Rushing, or the late Otis Redding, all of whom he emulates at times.

On this album, the basic Butterfield band is augmented by two reeds and one trumpet. This allows Butterfield more scope for his derivations. The result is a hodgepodge copy of several fine blues artists. With Muddy Waters, James Cotton, Jimmy Rushing, Little LeRoy, and even James Brown around and recording, there is no point in listening to this record.

Paul Butterfield and Company seem to have invented white carbon paper. T.P.

BOB DYLAN: John Wesley Harding. Bob Dylan, vocals, guitar, harmonica, and piano; Pete Drake, guitar; Charles McCoy, bass; Kenny Buttrey, drums; *Drifter's Escape; Dear Landlord; I Am a Lonesome Hobo;* nine more. Columbia CL 2804 or CS 9604, $4.79.

Let's have no nonsense, nor talk of mystiques. Assume you had never heard, or more important heard *of* Bob Dylan. What would your record dollar buy on this album?

First, you'd hear someone sing in a strangulated tenor the most garbled, cluttered, and obscure lyrics written in the past ten years. By way of balance,

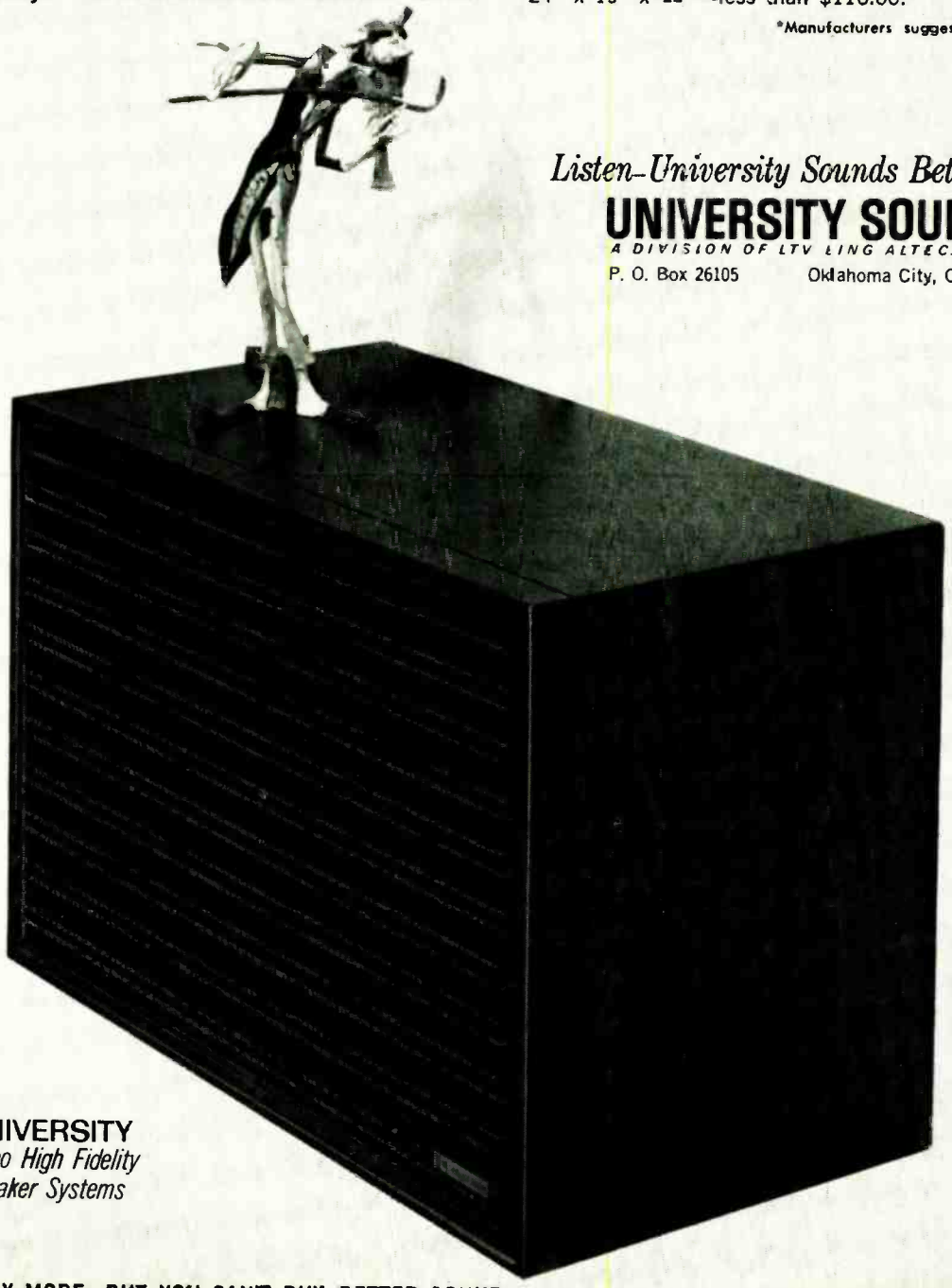
LAREDO

NEW STANDARD OF EXCELLENCE

This is the compact stereo high fidelity speaker system they'll be judging others by for a long time to come. The only 4-way system in its price range, the Laredo reproduces a full range of uncolored, balanced sound that extends far beyond audibility. Its hand-rubbed walnut finish and dramatic Moorish styling make it as exciting to see as it is to hear — lets you decorate any room in your home with music. Stop by your dealer's today. Ask him to show you this new standard of excellence from the pacesetters of the sound industry — University.

SPECIFICATIONS: 12" woofer—8" mid-range—patented Sphericon tweeter —30-30,000 Hz —35 watts Music Power — continuously variable Brilliance control — 24" x 15" x 12" —less than $110.00.*

*Manufacturers suggested resale price.



Listen–University Sounds Better!

UNIVERSITY SOUND

A DIVISION OF LTV LING ALTEC, INC.

P. O. Box 26105 Oklahoma City, Oklahoma 73126

UNIVERSITY
Stereo High Fidelity Speaker Systems

YOU CAN PAY MORE—BUT YOU CAN'T BUY BETTER SOUND

CIRCLE 58 ON READER-SERVICE CARD

the melodies are trite and eminently predictable. All this is done to the accompaniment of barely competent rhythm guitar and substandard harmonica playing.

But this *is* Bob Dylan, hub of a cult, leader of a parade of imitators. This is the "voice of his generation." Well, the voice ain't sayin' nothin', baby, and if you're a-buyin', you been *had*. In this album every weakness that Dylan has ever displayed comes under the magnifying glass: his tendency towards repetitious rhyme, uneventful melody, and amateur musicianship. Above all is his obscure symbolism, couched in rural grammar, which is belied by an obviously literate mind.

It would be easy to dismiss this entire album, but there is one good song on it. *I'll Be Your Baby Tonight*, a poison pen love letter amidst a beer hall romance. I can't tell if it's really a good song or just a relief from the garbage which precedes it. T.P.

* **5TH DIMENSION: Magic Garden.** 5th Dimension, vocals; orchestra, Jim Webb, arr. and cond. *Summer's Daughter; Orange Air; Girls' Song;* nine more. Liberty SC 91001 or SCS 92001, $4.79.

Since their headlong hit, *Up, Up, and Away* (*In My Beautiful Balloon*), the 5th Dimension has proved to be one of the few truly musical and consequently listenable groups in New Pop music. The two things that make this album work so well are: the group's full-bodied vocal sound; and the work of Jim Webb, who arranged and conducted the set and wrote all but one of its songs (he also wrote *Up, Up, and Away*). Webb appears to have a serious case of talent, and no matter what the professional promoters say, not many of his kind are attracted to New Pop.

Webb's writing makes use of a device which could be called "surprise harmonics," unexpected skips from one key to another, resolutions which can't be anticipated. Such composing methods are risky, requiring the courage to make monumental blunders. Webb rides the thin line steadily and almost everything he tries works musically, in some offbeat, occasionally exasperating way.

Webb has arranged his material here into a kind of suite. Its prologue and epilogue, woven around the question "Have you tried love?," are smooth, lovely, and Ravel-like (the first few measures seem to jump from *Daphnis and Chloe*). The most provocative track is *Requiem: 820 Latham*, rich with tension-building suspensions for strings and organ (plus, unfortunately, an overemphasized drummer and strident solo voice). Several selections, such as *Paper Cup*, are light and whimsical. The group gives the Lennon and McCartney *Ticket To Ride* a rhythm and blues feeling that suits it well.

Webb's lyrics seem to be competent and quite often better than that. I use the word "seem" because the album's great flaw is muffled lyrics. Part of the problem lies with the singers, part with the engineers. The real trouble is that New Pop doesn't much care about lyric articulation and makes little technical attempt to assure it (think that over the next time your kids lecture you about how *you* don't communicate).

In all, the 5th Dimension and Jim Webb make thoroughly enjoyable albums, and this is their best effort so far. M.A.

LARRY ADLER—MORTON GOULD: Discovery. Larry Adler, harmonica; orchestra, Morton Gould, arr. and cond. Gershwin: *Three Quarter Blues; Merry Andrew; Lullabye Time.* Porter: *The Perfume of Love; Tonight I Love You More.* Gould: *Love for Two; Nightwalk.* Arlen: *Happy with the Blues.* Kern: *Once in a Million Years.* Rodgers: *My Best Love.* RCA Victor LM 2986 or LSC 2986, $5.79.

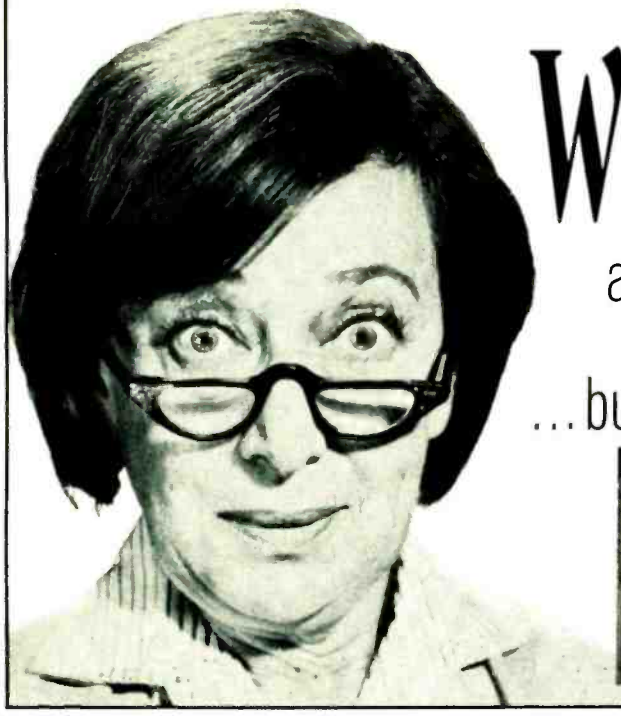
Some of the forgotten works of important composers deserve to remain so, including two of the three Gershwin works included in this package of first recordings of overlooked songs. Gershwin's *Lullabye Time*, which runs just over eight minutes, was written, we're told, as a harmony exercise. Amazing. It sounds for all the world as if it were written as a harmony exercise. *Three Quarter Blues* too sounds like student work. Only *Merry Andrew* is good Gershwin. Though the performance is quite stiff (Larry Adler has the squarest time feeling of any musician I know), the tune has that inexplicable but unmistakable melodic something that is Gershwin.

Two of the tunes in the album can hardly be considered "forgotten," since they're by Morton Gould. What makes their inclusion forgivable, aside from giving Mr. Gould a larger piece of the action, royalties-wise, is that they're good tunes—better, in fact, than the two aforementioned Gershwins, and better than Harold Arlen's *Happy with the Blues* or Richard Rodgers' *My Best Love*.

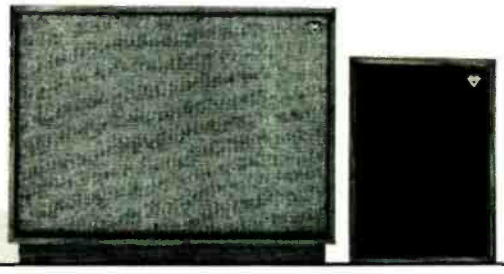
The album is noteworthy for one genuinely magnificent Cole Porter waltz, *The Perfume of Love*. A second Porter tune, *Tonight I Love You More*, is also good, but *Perfume* is a stunner. Porter's brilliance as a lyricist too often obscures his gifts and skill as a composer. This tune reminds us.

Finally, there's an attractive Jerome Kern song called *Once in a Million Moons*.

Mind you, because of the soloist, it's hard to get a clean fix on any of these tunes. I've never heard Larry Adler perform any of the classical music that he is said to do so well. But I can assert, with reasonable confidence that I won't be contradicted by anyone except Mr. Adler and Edward Jablonski, that when he messes with popular music or (worse) flirts with jazz, he's a stupendous drag. Embarrassing, y'know? When he turns on that burred "dirty" Cootie Williams type of tone, he makes you squirm in your chair, wishing you had in your employ some djinn who could instantly transport you elsewhere. Man, as far as I can hear, he just doesn't play the axe that well. His tone is whiny and nasal, and that damn *wahunh-wahunh-wahunh* hand vibrato of his is like to drive you up the wall. Toots Thielemans,



WHAT?!... Klipsch build an enclosure-type speaker?! ...but that would be *Heresy!*



PRECISELY. Or better known as the MODEL H.

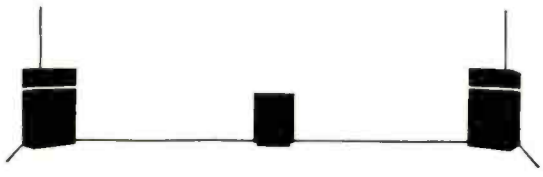
Paul Klipsch, the audio engineer who designed and built the incomparable KLIPSCHORN — a corner horn — tells why and how he developed two enclosure-type speakers: the MODEL H and the CORNWALL.

"Ideally, every speaker should be a corner horn. But not everyone has space —or money—for KLIPSCHORN speakers. That's one reason I developed the CORNWALL and MODEL H. And laboratory tests demonstrate that they are the best enclosure-type speakers available in the medium and small sizes.

"We make them with the same components as the KLIPSCHORN, wherever possible, and each one receives the same rigorous Klipsch testing.

"Both are compatible with the KLIPSCHORN, making them especially valuable for the center speaker in wide stage stereo.

"Either of them makes an ideal starter system and may later be combined with KLIPSCHORNS or other Klipsch systems in a stereo array.



"The CORNWALL has been proven by every valid method of testing to be second only to the KLIPSCHORN in our consumer line. It has a response of 30-19,000 hz and input capacity of 60 watts. It may be furnished with risers for horizontal or vertical positioning.

"The MODEL H has the widest range with lowest distortion of any speaker of its size. It is the one we used for center speaker in the Brussels World's Fair stereo system (using KLIPSCHORNS for flanking units) and later at the Bell Telephone Laboratories demonstrations.

"It is supplied with a network balanced either of two ways: for use as a primary speaker or for use as a center stereo speaker. Response is 50-19,000 hz; input capacity is 25 watts."

Send $3.50 for a complete set of 17 technical papers on sound reproduction and stereo. This includes a reprint of Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934, which is the basis for all present knowledge on stereo.

KLIPSCH & ASSOCIATES
BOX 280 H-4
HOPE, ARKANSAS 71801

Please send me complete information on the ☐ CORNWALL, ☐ MODEL H, ☐ KLIPSCHORN loudspeaker system. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____

Address _____

City _____ State _____ Zip _____

Occupation _____ Age _____

CIRCLE 34 ON READER-SERVICE CARD

who can really play the harmonica—he is, indeed, the only man to make it a completely musical instrument—gets his vibrato with a variation in air pressure, controlled somehow or other in the throat. What's more, he's defined what the tone of the instrument can and should be, namely flutelike. And with his astonishing speed and impeccable, flowing time, he's demonstrated its possibilities for attack and phrasing. Play this Adler album, followed by any Toots Thielemans record whatever, and you'll see what I mean.

Morton Gould's charts are quite nice; he has an amazing capacity to keep up with the latest thing and still stay himself. But the album is on Victor's Red Seal label, which means $5.79 and well, baby, forget it. G.L.

JOHNNY MATHIS: Up, Up, And Away. Johnny Mathis, vocals; Glenn Osser or Robert Mersey, arr. and cond. *Drifting; The More I See You; Misty Roses;* eight more. Columbia CL 2726 or CS 9526, $4.79.

One either likes the tip-toe singing of Johnny Mathis or one does not. I have always enjoyed him; if I'm twisting a radio dial, I'll stop when I hear his voice.

Nearly all of Mathis' albums are made up of top-grade songs and arrangements. In fact, when one considers how many good singers are forced to sing trash, Mathis' track record for producing quality albums is enviable. He's one of those rare fortunates whose success came through good material. Among the many lovely songs here are *The More I See You; I Thought of You Last Night;* and several songs from *Doctor Dolittle* (the best is *When I Look in Your Eyes*).

This is mainstream Mathis, smooth, dependable, relaxed, warm. Not music to listen to the six o'clock news by. M.A.

MYSTIC MOODS: The Mystic Moods of Love. Orchestra, Don Ralke, cond. *That Look of Love; Love Theme from a Rhapsody; Moonlight;* seven others. Philips PHM 200260 or PHS 600260, $4.79.

These Mystic Moods records—mood music with overdubbed rain, surf, thunder, or whatever—are somewhat disconcerting. In the rain tracks you get the weird feeling that your amplifier is leaking. G.L.

✻ **KALEIDOSCOPE: A Beacon from Mars.** Kaleidoscope, vocal group with rhythm accompaniment. *I Found Out; Taxim; Louisiana Man; Beacon from Mars;* four more. Epic LN 26333 or BN 24333, $4.79.

For several years it has been an article of faith that the best rock groups emanate from San Francisco, and that hilly city has certainly spawned some thriving offspring—Jefferson Airplane, Country Joe and the Fish, Grateful Dead. But their southern sister, Los Angeles, hasn't exactly been asleep. L. A. has given us the Byrds, Love, Doors, Mothers of Invention, and (I add gratuitously) the Beach Boys.

Welcome the Kaleidoscope. Weaned in the ozone of the Los Angeles Basin, this group comes on with more excitement and imaginative musicianship than any new band of rockers I've heard in quite awhile. Along with the normal complement of rock instruments, these guys play mandolin, fiddle, and the Middle-Eastern oud, and play each of them very well.

They boast a variety of styles. A couple of songs are straight acid-rock, a few others reflect a practical working knowledge of country and bluegrass. One long entry (*Taxim*) shows that there are rockers around who can borrow from the East imaginatively, unself-consciously, and still adhere to the basic theme—which is rock, and not some bastardization of oriental music.

Of paramount significance is the fact that their music is entirely self-made. It is their own product, free of the aggravating addition of silken strings and Herb Alpert-derived brass filigree that many current groups employ in a naïve attempt to give the product "class." S.L.

✻ **MARK TURNBULL: Portrait of the Young Artist.** Mark Turnbull, vocals; Pete King, arr. and cond. *Tomorrow; Down in Brown; The Iceman;* nine more. Reprise R 6272 or RS 6272, $4.98.

This is the debut album of eighteen-year-old Mark Turnbull, who sings and writes all his own material. While talent and taste rarely appear together in the young, Turnbull is a vivid exception. He writes real songs, not folk-rock happenings. *Rich Woman* paints a vital portrait of a frightened, aging debutante; *I Wish I Had More Memories of You* tells of a man who's led a glamorous life but longs for love; *The Hunter* describes the proud marksman dragging his prize home to a cheering family; *Mr. Mulligan's Pianoless Street Band,* a tribute to Gerry Mulligan, is the happiest new ragtime tune that's been recorded in years; and *Family Circles* is an amazingly lifelike portrait of home and family which, unfortunately, simply stops instead of building to a conclusion.

Turnbull's singing tends towards the soft and shy (except his fine and lively rendition of *Mr. Mulligan's Pianoless Street Band*), occasionally reminiscent of Bob Dorough. But what he lacks in presence he makes up in warmth and conviction—no doubt the result of the writer performing his own material.

Mark Turnbull is one of the freshest and most encouraging signs that our youth is a bit more than a garden of grass and pompous protestations of love and pain. Don't miss him. M.A.

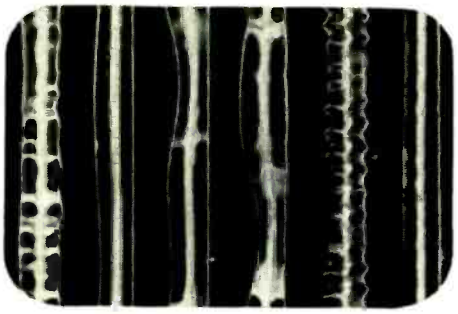
ANDY WILLIAMS: Love, Andy. Andy Williams, vocals; Nick DeCaro, arr.; Eddie Karam, cond. *Look of Love; God Only Knows; Kisses Sweeter Than Wine;* eight more. Columbia CL 2766 or CS 9566, $4.79.

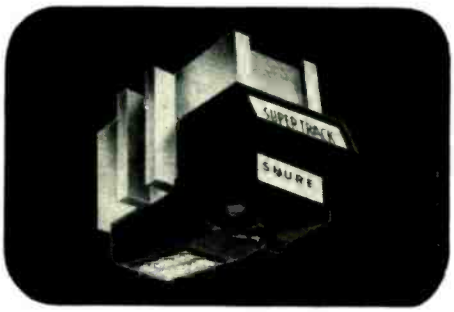
the quick brown fox jumps over the lazy dog the quick brown fox jumps over the Andy Williams has made another very pleasant album the quick brown fox jumps over the lazy dog the quick brown M.A.

CLOSE THE TRACKABILITY GAP

(AND YOU'LL HEAR THE DIFFERENCE)

The photomicrograph above portrays an errant, hard-to-track castanet sound in an otherwise conservatively modulated recording. The somewhat more heavily modulated grooves shown below are an exhilarating combination of flutes and maracas with a low frequency rhythm complement from a recording cut at sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Neither situation is a rarity, far from it. They are the very essence of today's highest fidelity recordings. But when played with an ordinary "good" quality cartridge, the stylus invariably loses contact with these demanding grooves—the castanets sound raspy, while the flute and maracas sound fuzzy, leaden, and "torn apart." Increasing tracking weight to *force* the stylus to stay in the groove will literally shave off the groove walls. Only the High Trackability V-15 Type II Super-Track® cartridge will consistently and effectively track all the grooves in today's recordings at record-saving less-than-one-gram force . . . even with cymbals, orchestral bells, and other difficult to track instruments. It will preserve the fidelity and reduce distortion from all your records, old and new. Not so surprisingly, every independent expert and authority who tested the Super Track agrees.





SHURE **V-15 TYPE II**

SUPER TRACKABILITY PHONO CARTRIDGE

At $67.50, your best investment in upgrading your entire music system.

Send for a list of Difficult-to-Track records, and detailed Trackability story: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204

CIRCLE 49 ON READER-SERVICE CARD

JAZZ

KENNY BURRELL: Ode to 52nd Street. Kenny Burrell, guitar; orchestra, Richard Evans, arr. and cond. *Suite for Guitar and Orchestra; Con Alma; Wild Is the Wind; Soulero;* two more. Cadet 798 or S 798, $4.79.

Prodded, I assume, by Wes Montgomery's success in placing his guitar in a big band setting with strings, composer-arranger Richard Evans has put together some studio-band-and-guitar pieces for Kenny Burrell. The two of them have even gone out on a limb with one number, *Suite for Guitar and Orchestra*, that takes up one side of the disc. It's a pretty thin limb—four episodes that serve as a sort of sampler: Burrell with strings; Burrell with a Latin background; Burrell, the fleet virtuoso over brass riffs; and finally, a brief wrap-up.

The guitarist holds up his end of the project extremely well but his surroundings are relatively routine. His skills in a variety of modes are shown off to much better advantage on the other side, again with big band arrangements but with more provocative basic material—Dizzy Gillespie's *Con Alma*, which Burrell turns into a lovely guitar showcase, and a pair of rockingly rhythmic Evans originals, *Soulero* and *Blues Fuse*. In both, the driving impact of the band underlines the guttiness of Burrell's strongly swinging attack. But the inclusion of a clammy string setting for *Wild Is the Wind* reflects some of the same lack of direction that turns the *Suite* into a musical grab bag. J.S.W.

MILES DAVIS: Sorcerer. Miles Davis Quintet. *Prince of Darkness; Pee Wee; Masqualero;* four more. Columbia CL 2732 or CS 9532, $4.79.

A new Miles Davis album is always an occasion, and this one is no exception. It is an occasion for a yawn. Not only has Miles turned his back on the audience, which never really bothered me; he has turned his mind on it, which does. Miles's arrogance has long been famous. When people ask him who's in his group, he's prone to answer with a snarl of dismissal. You're supposed to *know*, man, because he's Miles Davis, you dig? Bull. Many people are coming to the music for the first time, and have a right to a reasonable explanation, particularly when the music is becoming more and more unassimilable.

The logical extension of this arrogance is found in the fact that Columbia hasn't even listed the personnel on the cover of this album. (All that's there is some sophomoric "poetry" by Ralph Gleason—a servile eulogy to Miles's genius.) Thus the purchaser can't tell who's doing what. The drummer is undoubtedly Tony Williams, and the bassist, who is above playing anything so pedestrian as the time, must be Ron Carter (that whole school of bass players is beginning to pall). The pianist is recognizably Herbie Hancock, who is the most musical and interesting performer in the group—indeed, I kept wishing I were listening to an all-Hancock album. The tenor player is probably Wayne Shorter, best of the Angry Young Tenors, and he has some good moments. Even Miles has some good moments. But none of it sustains, none of it holds up: the most we get are moments.

The album represents the collision of jazz with the same stone wall that bashed in the front end of classical music at the end of the nineteenth century. How far from melody can you get without losing the audience? Problems of chromaticism, atonalism, polytonalism, and the rest, have been bugging jazz people for a long time, leading to the follies of undiscipline represented in the Ornette Coleman/Archie Schepp/Albert Ayler silliness. Miles used to keep some sort of focus on melody, but now that's gone. Only Hancock really remembers what music's all about.

Miles Davis was, and is, a great jazz musician. But he sounds bored with what he's doing. I'm bored with it too. G.L.

FLETCHER HENDERSON: First Impressions, Vol. 1 (1924-1931). *Shanghai Shuffle; Hot Mustard; Sugar Foot Stomp; Singin' the Blues;* ten more. Decca DL 9227 or DL 79227, $5.79.

FLETCHER HENDERSON: Swing's the Thing, Vol. 2 (1931-1934). *The "House of David" Blues; Memphis Blues; Hotter Than 'ell; Limehouse Blues;* ten more. Decca DL 9228 or DL 79228, $5.79.

Along with Columbia's four-disc set "The Fletcher Henderson Story" (C4L 19) and two LPs from Historical Records covering 1923-1925 (Historical 13 and 18), these two discs from Decca fill out the full Henderson panorama. To a certain extent, Vol. 1 covers some of the same ground that is found in the Columbia set—Louis Armstrong's influential year in the Henderson brass section and the superb Henderson band of 1926 and 1927—but the Decca performances have their own individuality.

There are at least two pieces on which the band's reputation could safely rest—*Clarinet Marmalade* and *Fidgety Feet*—and several others (*Just Blues, Low Down on the Bayou*, the Armstrong *Copenhagen*) that blaze with the power and fire of Henderson's great soloists. During the eight-year period covered by this disc, Henderson always had several soloists whose commanding presence lit up almost everything the band played. Armstrong is the focus on two selections. Coleman Hawkins stalks magnificently through everything, and there are vivid reminders of the drive and vitality of Tommy Ladnier, Rex Stewart, and Jimmy Harrison.

Vol. 2 is devoted to a special bit of Hendersonia: the complete output of the

CIRCLE 32 ON READER-SERVICE CARD →

LAFAYETTE®

Model LR-1000T

120-Watt Solid-State AM/FM Stereo Super-Receiver

YEARS AHEAD IN DESIGN!

INTEGRATED CIRCUIT

Dealerships Available In Selected Areas. For Details Write Lafayette Radio Electronics Dept. F.L. Box L., Syosset, L. I., N. Y. 11791

4 IC's + 2 F.E.T.'s + EXCLUSIVE COMPUTOR-MATIC™ Circuit*

PAT. PENDING

Are IC's, F.E.T.'s and special transistor overload protection circuits necessary in a receiver? We thought so. So we included them in the LR-1000T. And you'll be glad we did. FM stereo comes through with remarkable clarity—better than ever possible before. And with COMPUTOR-MATIC (Pat. Pending), an exclusive overload protection circuit, you'll never have trouble with driver and output transistor burnout. Special built-in monitoring circuits act in an instant to prevent damage in the event of overload, and automatically restore operation when the cause of overload is removed.

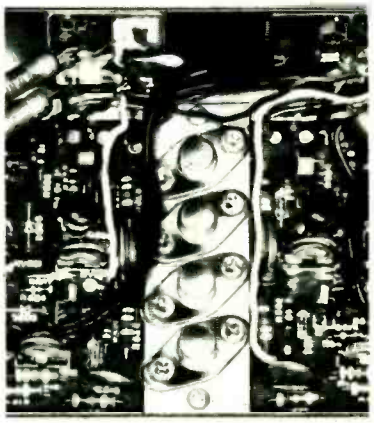
There's a host of other important features, of course. These include a fool-proof automatic FM mono-stereo switching circuit, adjustable interstation muting on FM and AM, built-in FM and AM antenna systems, a full range of stereo inputs for external program sources, provision for use of remote speakers, center channel output, front and rear panel tape outputs, plus every needed control for full flexibility. And, your assurance of reliability is the 2 year parts warranty (1 year on semiconductors) that accompanies this receiver.

Price, including deluxe simulated wood grain metal case.....**219.95**

Stock No. 99-0183WX

***NEW, FUSELESS AUTOMATIC OVERLOAD PROTECTION FOR DRIVERS & OUTPUT TRANSISTORS.**

A special 2-transistor circuit in each channel continuously monitors the output stages. The start of any abnormal condition is immediately sensed and the circuit acts instantly to cut off operation of the amplifier before damage can result. Not only is this computer-type protective circuit hundreds of times faster than a fuse or circuit breaker, but it is also self-restoring. When the cause of overload is removed, the circuit automatically restabilizes, allowing resumption of normal operation.



COMPARE THESE LR-1000T SPECIFICATIONS:

1.65μV (IHF) FM sensitivity, 1.5db capture ratio, 38db FM stereo separation, 90 db cross modulation rejection, 68 db signal-to-noise ratio, 120 watts (IHF) power output with less than 1% Harmonic distortion, and power bandwidth of 20-40,000 Hz. Size: 15⅞ x 4⅜ x 11¹³⁄₁₆D.

Write now for free detailed literature.

Lafayette Radio Electronics Dept. 52-8, P.O. Box 10, Syosset, L. I., N. Y. 11791

three recording sessions in September 1934, which provided the arrangements of *Down South Camp Meetin', Wrappin' It Up, Big John's Special,* and *Rug Cutter's Swing*—the recorded swan songs of the original Henderson band. Ben Webster's rugged tenor saxophone was the most vital voice in this band, giving it the same kind of firm core that Armstrong and Hawkins had provided earlier. Between them, these two discs offer a compact summation of the Henderson band, slightly unbalanced by the emphasis on the 1934 group but nonetheless touching on all the essential elements in its eleven-year career. J.S.W.

FATS WALLER: Smashing Thirds. Fats Waller, piano; Herman Autrey, trumpet; Gene Sedric, clarinet and tenor saxophone; Al Casey, guitar; Charles Turner, bass; Slick Jones, drums. *You've Got Me Under Your Thumb; How Can I; Blue Turning Grey Over You; Turn on the Heat;* twelve more. RCA Victor LPV 550, $5.79 (mono only).

I have been trying to think of any jazz musician who made, or might make, thirteen records in a period of seven months, all of which would be sheer delight to listen to in a single sitting thirty years after they were made. I found one such jazzman by listening to this disc. But I feel sure that Fats Waller is, in this situation as he was in so many other ways, unique.

This is the fourth Waller reissue LP to come out in RCA Victor's Vintage series and I think it's the best to date. Not that there aren't greater Waller performances in Victor's catalogue than you'll find in this collection. There are quite a number, but this record—as a record—is thoroughly satisfying because Waller's band is in a beautifully relaxed groove, Fats himself is in splendid form vocally and pianistically, and most of the selections are fresh and unfamiliar.

There are no letdowns. Producer Mike Lipskin has programmed the disc so that it flows with the graceful logic of a Waller solo. All this has been done with recordings made by Fats and His Rhythm Band between March 1937 and October 1937, supplemented, as was the case in the three previous reissues, by three of his 1929 piano solos. J.S.W.

JIMMY WITHERSPOON—BROTHER JACK McDUFF: The Blues Is Now. Brother Jack McDuff, organ; Danny Turner, Leo Johnson, saxophone and flute; Melvin Sparks, guitar; Jymie Merritt, Fender bass; Ray Appleton, drums; Jimmy Witherspoon, vocals. *Sweet Slumber; Good Rocking Tonight; Late One Evening;* seven more. Verve 5030 or 6-5030, $4.79.

Just as Brother Jack McDuff uses more subtleties and nuances than most of his fellow jazz organists, Jimmy Witherspoon can ring more than the usual changes in the blues singing trade. He can be the shouter, the jumper, the ruminative lamenter, the storyteller, or even a balladeer, shifting from one style to another with more consistency and stylistic understanding than one usually expects in blues singers, who are apt to work within a limited area.

'Spoon's strong, mellow voice comes through well on this disc, complemented by McDuff's group which adds the kind of appropriate flourishes that are anticipated from an organ or guitar as well as such unexpected but effective touches as a flute duet. The songs are not exceptional but the conjunction of McDuff and Witherspoon makes the discs of more than normal interest. J.S.W.

Classified Advertising

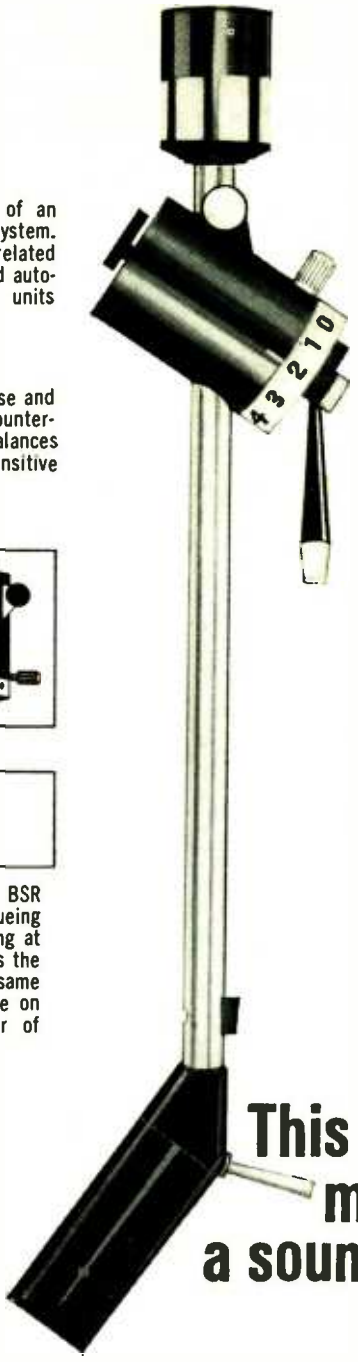
Classified Rates: 60¢ per word per insertion; $6 minimum per ad, noncommissionable, payable in advance. Initials, street address and city and state must be counted. No charge for zip codes. No dealer or manufacturer advertising allowed. Deadline: 5th of 2nd month preceding date of issue. Mail classified advertisements to: Classified Advertising Dept., High Fidelity, 165 West 46th Street, New York, N.Y. 10036.

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

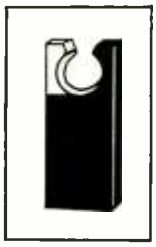
A resiliently mounted coarse and fine Vernier Adjustable Counterweight delicately counterbalances the tone arm assuring sensitive and accurate tracking.

Micrometer Stylus Pressure Adjustment permits ⅓ gram settings all the way from 0 to 6 grams. This important part of the tone arm assures perfect stylus pressure in accordance with cartridge specifications.

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



To achieve the ultimate in performance, BSR McDonald has brought to perfection the Anti-Skate Control. This adjustable dynamic control applies a continuously corrected degree of compensation as required for all groove diameters. It neutralizes inward skating force and eliminates distortion caused by unequal side wall pressure on the stylus. All of the BSR McDonald automatic turntables incorporate anti-skate.



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

All BSR McDonald automatic turntables have a Clip-In Cartridge Head. This lightweight tone arm head, with finger lift and clip-in cartridge holder, provides universal mounting and quick change facility. It can accommodate practically every contemporary cartridge currently on the market.

This unique tone arm makes BSR McDonald a sound investment.

BSR McDonald 600 · Suggested Retail Price $74.50

Please send free literature on all the new BSR McDonald automatic turntables.

Name_____

Address_____

City_____ State_____ Zip_____

BSR McDONALD

PRECISION CRAFTED IN GREAT BRITAIN
BSR (USA) LTD., BLAUVELT, N.Y. 10913

CIRCLE 7 ON READER-SERVICE CARD

FOLK

VALENTINA LEVKO: A Russian Folk Recital. Valentina Levko, contralto; the Russian Folk Instrumental Orchestra. *Elegy; The Green Grove; The Bell;* seven more. Capitol ST 10493, $4.79 (stereo only).

The darkly burnished contralto of Mme. Levko leads us into a pellucidly Russian world of winter birches, lonely steppes, and sad horizons. Most of her folk or folk-derived songs are tragic or wistful. Her version of *Clouds Float in the Blue Sky* is like a dream of solitude; her *Why Do You Sit up Until Midnight* is a distillation of all loneliness.

Despite such felicities, I question the value of this album. Capitol provides no information of any kind, other than titles, on the songs. The Russian text—bilingualism is very fashionable, *tovarishch*—merely apes the scanty biographical content of the English note. For those who do not instantly comprehend sung Russian—and their name is surely legion—it can only be wildly frustrating to hear this superlative artist in a superlative recital and not have a glimmer of what this beautiful sound is all about. O.B.B.

FRED NEIL: Fred Neil Sessions. Fred Neil, vocals and guitar; rhythm accompaniment. *Felicity; Look Over Yonder; Looks Like Rain;* four more. Capitol ST 2862. $4.79 (stereo only).

Curiously, Fred Neil, with three albums in print, still can be called an underground artist. For the past six years a near-fanatic cult of Neil followers has spread his name across the country. If you doubt his importance or influence, listen to the work of Richie Havens or Bobbie Gentry.

This album is as close as you'll get to hearing Fred Neil in person. Never a consistent performer, he does most of his best work in dressing rooms or at parties after shows. Capitol has done him justice by recording him in after-hours fashion. The tracks are "introduced" by random talk. They start when they start, and some don't even finish—they just trail off.

Neil's sidemen are a folkie's dream: Bruce Langhorne, for years Odetta's accompanist; Eric Hord, late of the Mamas and Papas; Pete Childs, demon dobro player; and, of course, Neil's own twelve-string guitar.

For all its annoying lack of discipline and professionalism, the album is fine Fred Neil. You'll love it or you'll hate it; it admits to no middle ground. T.P.

CIRCLE 4 ON READER-SERVICE CARD→

If all you're taping is baby's first "goo-goos," is it necessary to use Audiotape?

Baby's first "goo-goos" may not sound anything like "La Boheme," but to you, they're the sweetest sounds in the whole world. And, sweet sounds, sour sounds, high sounds, low sounds—in fact, all sounds—sound better and keep better on Audiotape.

Audiotape has been the favorite of professionals for over 25 years. Its extreme sensitivity at all frequencies picks up even the subtlest sounds with great clarity and fidelity. Its outstanding stability keeps them that way. (For the fussier audiophile we recommend our low-noise tape.)

Want to catch those "goo-goos," and replay them just as they are, years later? You need Audiotape. If it's worth recording, it's worth Audiotape.

audiotape

audiotape™
Audio Devices, Inc.
235 E. 42nd St., N.Y. 10017

THEATRE & FILM

FITZWILLY. Music from the sound track of the motion picture by Johnny Williams. Orchestra, chorus, Johnny Williams, cond. United Artists UAL 4173 or UAS 5173, $5.79.

Johnny Williams, one of the most talented of the younger film composers, still hasn't had his shot with a picture that would show him off at his best. This one gives him at least some elbow room, however. It contains an excellent ballad, *Make Me Rainbows*, which will probably be ignored and shouldn't be. G.L.

LIVE FOR LIFE. Music from the sound track of the motion picture by Francis Lai. *Theme to Candice; Theme to Robert*; nine more. United Artists UAL 4165 or UAS 5165, $5.79.

Hearing this score from the film *Live for Life* is at first confusing. Its devices seem so familiar: the sing-song main theme, softly hummed; the rhythmic interweaving of odd and even tempos within the same song; the fondness for resolutions on major sevenths; the occasional French lyric followed by an English version. . . . But of course. *Live for Life* sounds like the score for *A Man and A Woman* played sideways. Both were written by Francis Lai.

Certainly one cannot blame Mr. Lai for attempting to re-create his earlier film score triumph. But in repeating himself so relentlessly here, he has not explored a style but simply extended a preset formula. Thus, the string of Guy Mitchell hits in the '50s grew out of a fashionable formula, long since forgotten, while the Brazilian bossa nova embodies a style so powerful it has pervaded all of American popular music. Formula-chasing is a safe bet for the short musical run but only a strong sense of style will sustain the composer for the long haul.

If you liked the score for *A Man and A Woman* (and it was lovely), you'll like the score to *Live for Life*—though not quite so much because you've heard it all before. Mr. Lai does not lack competence. What he seems to lack, with his quit-while-you're-ahead policy, is self-confidence. M.A.

✻ **NOW IS THE TIME FOR ALL GOOD MEN.** Original cast album. Sally Niven, David Cryer, Art Wallace, and others, vocals; musical direction by Stephen Lawrence. *Stuck-Up; Tea in the Rain; He Could Show Me*; thirteen more. Columbia OL 6730 or OS 3130, $5.79.

According to the liner notes, the newcomers responsible for this show are longtime friends. The book and lyrics are by Gretchen Cryer, who costars in the show with her husband, David Cryer, who coproduced it. The music is by Nancy Ford, who has been writing with Mrs. Cryer since their college days.

The setting is the high school in Bloomdale, Indiana. Among the characters are: the new English teacher, a disturbing liberal who likes kids to think and teaches poetic scansion with a basketball; the demure lady music teacher, who falls for the English teacher; the athletic coach, a "real 'Amurican'" who doesn't trust people who read Thoreau and "can spot a Commie pretty far off"; and the coach's son, who begins as the liberal's enemy and finishes not only defending the English teacher but practicing civil disobedience—all to the horror of his father. One of the show's highpoints is the coach's song of hope for his son's future: ". . . Just be the best damn soldier that a son could ever be . . . *A Star on the Monument* for God and the president and me."

As the story line indicates, *Now Is the Time for All Good Men* is not larger than life. It's a low-pressure show of high intelligence and tunefulness. The mood it creates is not unlike that of *The Fantastiks*. While I haven't yet seen the show, it must be a fine night's entertainment if this album is an accurate reflection. M.A.

HOW NOW, DOW JONES. Original Broadway cast album. Music by Elmer Bernstein; lyrics by Carolyn Leigh. RCA Victor LOC 1142 or LSO 1142, $5.79.

Carolyn Leigh is one of the cleverest rhymesters to work in popular music since Lorenz Hart—a very, very gifted woman. She's at her best in humorous material and what Broadway conductor Lehman Engel aptly calls charm songs. In ballads, though, I think she lacks depth. She can make you smile, even chuckle, but rarely can she put a lump in your throat. Elmer Bernstein, her collaborator in this show, is an able motion picture composer. But trained skill at orchestral writing doesn't mean you can write good tunes. Indeed, there are idiots wandering the streets who can come up with better melodies than a lot of trained composers. This amazes me, but there it is. I don't think Bernstein is a striking melodist, and you must be exactly that for Broadway.

Thus, had someone asked me to put money into a show written by Miss Leigh and Mr. Bernstein, I'd have said "No," as much as I admire both of them. The show would be bound to lack ballads, bottom, underpinning—that touch of sadness that makes humor float airily. If on top of that, I'd been told the show would be a satire on Wall Street and the stock market, I'd have backed away as fast as I could. It's such a synthetic, predictable, self-conscious, horribly Broadwayish idea.

It is not surprising that people put money into the stock market; it is surprising that they put it into more-of-the-same shows like this, a sterling example of the clever mediocrity that is Broadway today. G.L.

Now you have 101 reasons to buy the Uher® 4000 Report-L.

The first 100 reasons are all one dollar bills you won't have to part with, during our "Own the Best" sale. The UHER 4000-L will cost you $340 instead of $440, now through June 15th.

The 101st reason . and the most important one ...is quality The UHER 4000 Report-L is the world's finest portable tape recorder. A lightweight 7 pounds that goes anywhere comfortably, the UHER 4000-L is solid state and operates on rechargeable or ordinary batteries.

It does everything the professional wants it to do, up at the Arctic or down at the Equator. That's why it's first choice with explorers, naturalists, reporters, radio and TV commentators, as well as doctors, scientists and lawyers. It records or plays back at four speeds and gives you great frequency response with each. It has a highly visible, three digit index counter with a push-button reset.

Audio Magazine calls it "Magic in a Matchbox." Professionals call it the greatest. Now that we've made it $100 easier to "Own the Best," clip the coupon, take it to your UHER dealer and walk out with 7 pounds of greatness... the UHER 4000 Report-L.

Save $100.

Upan presentatian af this coupan to any UHER dealer, the bearer may purchase the world famous UHER 4000 Repart-L Tape Recarder at the special price of $340. (Regular price $440). This unique "Own the Best" affer includes the fallawing high quality accessories for the UHER 4000:

Dynamic Microphone with built in wind screen, music/speech switch (#M514) • Lang Life Accumulator Dryfit battery pack (#433) • AC power supply and battery charger (#880) • Genuine Leather Carrying Case (#861).

This offer expires June 15, 1968 and is applicable only on the UHER 4000 Report-L Tape Recorder.

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP CODE_____

Uher by Martel

Martel Electronics Inc. Sole U. S. Importers
2339 South Cotner Avenue, Los Angeles, California 90064; New York: 1199 Broadway
Chicago: 5445 No. Lincoln

THE TAPE DECK

BY R.D. DARRELL

Opera, Fresh and Familiar. Collectors in search of off-the-beaten-track operatic fare will surely lead the cheering for the first taping (indeed the first stereo recording) of Puccini's seldom staged late (1917) opera, *La Rondine* (RCA Victor TR3 5017, 3¾-ips, double-play, approx. 96 min., $10.95). *The Swallow* started out as an attempt to emulate Lehár's operetta successes but wound up as a Puccinian mélange of *Traviata*, *Fledermaus*, and *Rosenkavalier*. Difficult to stage effectively, it nevertheless brims over with both mellifluous and piquant musical charms. These include not only the occasionally excerpted "Doretta's Dream" and a couple of other engaging vocal airs but also a wealth of waltz melodies and—perhaps best of all—a consistently fascinating orchestral score spiced with innumerable amusing self-quotations. In the present performance Anna Moffo is irresistible in the title role; Graziella Sciutti and Piero de Palma excel in supporting parts; and if the others in the cast are less distinguished, the RCA Italiana Opera Orchestra, under Francesco Molinari-Pradelli, plays warmly and is brightly and spaciously recorded. The decisive thing here, though, is the refreshing novelty of this music, which gives it so lively an appeal to the general listener while providing new evidence of the composer's expertise for devotees of his more famous operas.

The latter, as it happens, are given another opportunity to extend their Puccinian insights this month, with the release of a fourth *Butterfly* taping (Angel Y3S 3702, 3¾-ips, triple-play, approx. 142 min., $17.98) to add to those starring Tebaldi, Price, and De los Angeles (respectively for London, 1960; RCA Victor, 1963; and Angel, 1964). The new contender is an extraordinarily tempting one, perhaps first for the superb realization of the title role by Renata Scotto. Less opulent-voiced than her rivals as Cio-Cio-San, Miss Scotto triumphs by her wholly persuasive projection of the personality of Puccini's heroine. Another of the magnetic attractions here is the uninhibitedly romantic fervor of Sir John Barbirolli's reading of the score. Finally, the compelling dramatic grip exerted by the performance is enhanced by a recording of supreme naturalness and immediacy.

Bernstein's Mozart; Rubinstein's Beethoven. Piano-concerto connoisseurs also have problems of "duplication" this month—and, again, the alternative choices differ significantly enough to be considered complementary rather than competitive. It's no reflection on Lili Kraus's reading of Mozart's Piano Concerto No. 15, in B flat, K. 450 (in her Epic tapings of the complete series) to say that its owners will also want the more spontaneous, even more exhilarating version by Leonard Bernstein conducting the Vienna Philharmonic from the piano (London/Ampex EX+ LCL 80199, 57 min., $7.95). This reel also includes the delectable *Linz* Symphony, No. 36 in C, K. 425—equally well played by the Viennese musicians and recorded with somewhat more weight and breadth though perhaps just a bit too broad and energetic in its interpretative approach. Bernstein's treatment is a valid as well as an interesting one, but I prefer the lighter, more restrained touch of Kertesz, conducting the same orchestra, in the London/Ampex taping released in December 1964.

As for the latest duplication of the last two Beethoven piano concertos, who would dare to choose between such great artists as Serkin and Rubinstein? In recent years, however, Serkin has enjoyed an advantage in that his Columbia reels of the Fourth (with Ormandy) and of the *Emperor* (with Bernstein) are technically preferable to the Rubinstein/Krips 1958 two-track RCA Victor tapings, which in any case have been out-of-print for a long time. Now, at last, we are given new Rubinstein versions, distinguished by even more magisterial and eloquent solo playing, more capable orchestral accompaniments (by the Boston Symphony under Leinsdorf), and of course more impressive sonics (RCA Victor TR3 5019, 3¾-ips, double-play, 71 min., $10.95). Here the slow-speed format—now fully adequate for all the technical demands of big piano and orchestral sonorities—enables Rubinstein to complete each concerto on a reel side, a not inconsiderable psychological advantage over Serkin's (and other) separate reel versions with their turnover breaks.

An Interim "Creation." In view of the sparse representation of Haydn's major choral works on tape, I can't help minimizing the shortcomings of the first stereo taping of his great oratorio, *The Creation* (Vanguard Everyman/Ampex EX+ VEA 2239, 3¾-ips, double-play, 111 min., $8.95). Its weaknesses are obvious enough—the vocal soloists leave much to be desired, and for English-speaking listeners the choice of the German text is a drawback—but they are by no means fatal. Under Günter Wand the Chorus and Orchestra of Gürzenich (Cologne) sing and play with enthusiasm, and the stereo recording is impressively spacious. While one hopes that the future will bring a superior performance, it may not come soon; meanwhile it would be foolish for any admirer of Haydn's glorious music to forego the present, interim version.

The Cassettes Keep Coming. Last month I reported here on advances in the cassette field, noting among other developments the increasing number of labels represented by cassette releases. Since then I've been supplied with actual review samples of the debut lists announced by Liberty and by Deutsche Grammophon. Both companies' releases confirm my impression of continued cassette progress—the former for technical qualities, the latter for repertoire.

Since Liberty has confined its program materials to pop music exclusively, and since I've heard only one of its releases that includes performances making rigorous technical demands, I can't announce that the company's "exclusive I.C. Bias System" offers the ultimate cassette sonics to date; but I must admit that the crisp percussive transients, even more than the brilliance and dynamic range of the on-location recording of Buddy Rich's "Swingin' New Big Band" (Liberty C 0752, 32 min., $5.95), are startlingly impressive vis-à-vis all other cassettes I've so far sampled. On the present evidence, at least, technical standards are high indeed. By comparison, the first DGG European-processed cassettes show up less well—certainly they are handicapped by a slightly higher level of surface noise—but with the exception of Adolf Scherbaum's 1965 "Virtuoso Trumpet Concertos" (here DGG 922 004, 46 min., $6.95) these initial releases are confined to recordings that date back to the early stereo era. Anyway, the primary attractions here are in the choice, and expert performance, of substantial symphonic favorites: Herbert von Karajan's Hungarian and Slavonic Dance program (923 001); Ferdinand Leitner's Tchaikovsky *Nutcracker* Suite, *Capriccio italien*, and *Marche slave* (922 001)); Ferenc Fricsay's Mozart *Eine kleine Nachtmusik*, Beethoven *Egmont* Overture, Smetana *The Moldau*, and Liszt *Les Préludes* (922 002); and two well-varied anthologies featuring various orchestras and conductors in a 7-item "Invitation to the Dance" program (922 003) and a 10-item "Opera Overtures and Marches" program (921 001). It should be added that, while the list price of $6.95 per cassette is a premium one in this field, it covers de luxe European packaging which even includes, as the earlier Philips/Mercury examples did, brief printed notes—a refinement unfortunately missing in the plainer format adopted by both Ampex and Liberty.

Correction: The price of RCA Victor's Stereo-8 cartridge tapes offering instruction in various foreign languages was wrongly stated in the review published in this column last February as $9.95 each. The correct price is $7.95.

If your first tape deck measures up to this one, you're going to enjoy it a lot more.

The TEAC A-4010S: Four heads, 4 track, 2 channel. 7″ maximum reel size. Tape speeds 7½ and 3¾ ips (±0.5%). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel drive. **Wow and flutter:** 7½ ips: 0.12%; 3¾ ips: 0.15%. **Frequency response:** 7½ ips: 30 to 20,000 Hz (±2 dB 50 to 15,000 Hz); 3¾ ips: 40 to 12,000 Hz (±3 dB 50 to 7,500 Hz). **Signal to noise ratio:** 50 dB. **Crosstalk:** 50 dB channel to channel at 1,000 Hz. 40 dB between adjacent tracks at 100 Hz. **Input:** (microphone): 10,000 ohms, 0.25 mV minimum. (line): 100,000 ohms, 0.14 V minimum. **Output:** 1 volt for load impedance 100,000 ohms or more. And these features, too: Automatic reverse for four hours of uninterrupted music on a single tape, symmetrical control system (fast-winding in both directions, playback and stop by a soft-touch push button system), TEAC-built hyperbolic type heads, four solid-state amplifiers, tape tension control switch, automatic shut off, 100 KHz bias-frequency, and independent LINE and MIC input controls to permit mixing signals from two recording sources. If your first tape deck measures up to these specifications, it's a TEAC. **See your TEAC dealer for a demonstration today.**

TEAC®

TEAC CORPORATION OF AMERICA
1547 18th St. Santa Monica, Calif. 90404

CIRCLE 54 ON READER-SERVICE CARD

SUBSCRIBERS—PLEASE NOTE:

Please include a HIGH FIDELITY label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for **CHANGE OF ADDRESS:** Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

HIGH FIDELITY
Subscription Service Department
2160 Patterson Street
Cincinnati, Ohio 45214

OLD ADDRESS:

ATTACH LABEL HERE

New Address:

name

address

city

state zip

READER SERVICE COUPON

To get product information FAST simply circle key numbers in coupon below.

SEE ADVERTISING INDEX AT RIGHT!

Mail to: HIGH FIDELITY
Reader Service, Dept. 468
P. O. Box 14306 Annex Station
Cincinnati, Ohio 45214

Please Print 468

Name

Address

City

State & Zip

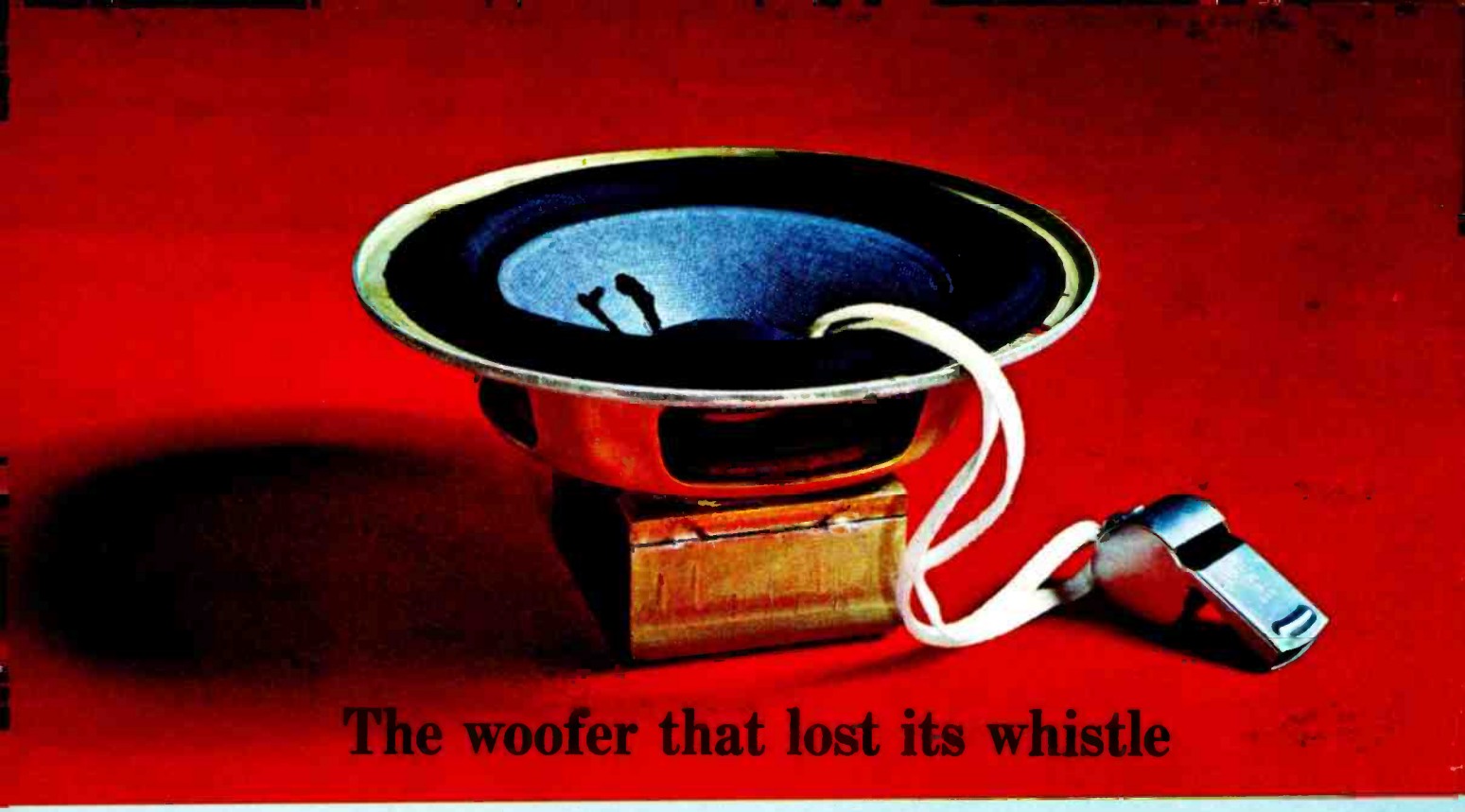
1	2	3	4	5	6	7	8	9
10	11	12	13	14	15	16	17	18
19	20	21	22	23	24	25	26	27
28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54
55	56	57	58	59	60	61	62	63
64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81
82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99
100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117
118	119	120	121	122	123	124	125	126
127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153
154	155	156	157	158	159	160	161	162
163	164	165	166	167	168	169	170	171

Products mentioned editorially

Product Page

Product Page

ADVERTISING INDEX



The woofer that lost its whistle

...and other stories.

The woofer cone in a very small enclosure must move a long way to provide all the bass you want to hear. In the new E-V EIGHT, for instance, the 6-inch cone moves back and forth over one-half inch. But in most woofers something strange happens as it moves. It whistles!

You see, the air trapped inside the speaker is literally "pumped" in and out past the voice coil. The whistle is almost inevitable. Except, that is, in the E-V EIGHT.

We did two things almost nobody else bothers to do. First, we vented the woofer. Air can't be trapped inside. Then we punched six big holes in the voice coil form. Air can't be pumped back and forth. And that's how the E-V EIGHT lost its whistle (and gained almost 2 db extra efficiency in the low bass in the bargain)!

The E-V EIGHT tweeter was another story. We aimed to eliminate the "buzz" and "fuzz" so typical of modestly priced speaker systems. What was needed was a better way to control cone motion at very high frequencies. And it literally took years of testing to solve the problem.

The answer looks deceptively simple. We put a ring of short-fiber polyester felt behind the cone, and a precisely measured amount of viscous vinyl damping compound under the edge. Plus a light-weight aluminum voice coil to extend the range to the limits of your hearing. Highs are remarkably uniform and as clean as a (oops!) whistle!

Even the E-V EIGHT enclosure is unusual. Examine the walnut grain carefully, especially at the corners. It's a perfect match because we use one long piece of wood, folded to form the cabinet! And we add a clear vinyl shield on every finished surface, to protect the E-V EIGHT from the mars and scratches of day-to-day living.

There are so many good ideas inside the tiny new E-V EIGHT, you may wonder how we found room for them all. Chalk it up to top-notch engineering talent and facilities, plus a very real dedication to the ideal of better value in every product.

Listen to the E-V EIGHT with the whistle-free woofer at your nearby Electro-Voice high fidelity showroom today. Then ask the price. At no more than $44.00 it's the best story of all.

Electro-Voice®

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE 30 ON READER-SERVICE CARD

ELECTRO-VOICE, INC., Dept. 484H,
619 Cecil St., Buchanan, Michigan 49107

Send me catalog information on the E-V EIGHT and the complete line of Electro-Voice high fidelity products.

Name_____

Address_____

City_____ State_____ Zip_____

Sherwood

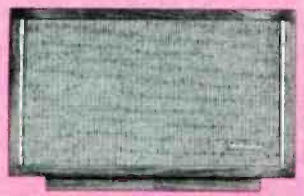
the low-distortion tuner

We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown above as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner,..."*

The S-3300 features our unique Synchro-Phase FM Limiter and Detector with micro-circuitry, field-effect transistors, a stereo noise filter (which does not affect frequency response), and of course, only 0.15% distortion at 100% modulation. *Less case - $197.50*

* Electronic World, Oct., 1967



Amplifiers and speaker systems

<u>best suited</u> for low-distortion tuners!

Sherwood offers three low-distortion amplifiers precisely suited for your needs—led by the Model S-9000a with 160 watts music power (at 8 ohms). The 140-watt S-9900a and the 80-watt S-9500b feature main and/or remote stereo speaker switching and separate terminals for monophonic center channel or extension speakers. All feature 0.1% distortion at normal listening levels. *Prices from $189.50 to $309.50.*

Our acoustic-suspension loudspeaker systems were designed to reproduce music with minimum distortion and coloration. You can hear the difference low distortion makes. Hear Sherwood's low-distortion Tanglewood, Ravinia, Berkshire, and Newport at your dealer—then take a pair home for a no-obligation trial. *Prices from $84.50 to $219.50.*

SHERWOOD ELECTRONIC LABORATORIES, INC.
4300 North California Avenue, Chicago, Illinois 60618

Write dept. H-4

CIRCLE 55 ON READER-SERVICE CARD