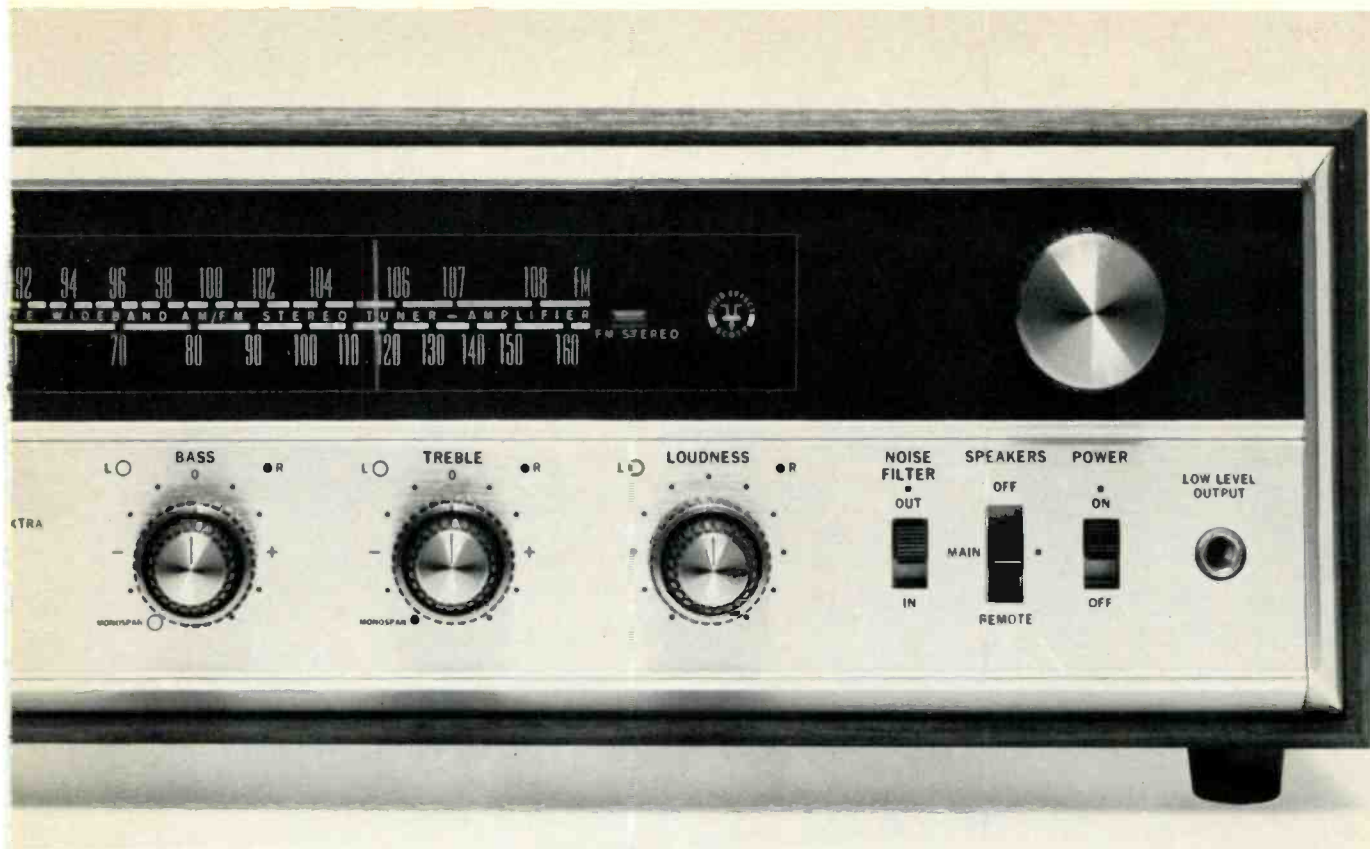


# HiFi/Stereo Review

MAY 1966 • 60 CENTS

Transistors and the revolution in high fidelity equipment • Haydn's Castle: working conditions at Esterhaza • Secrets of the recording studios





## ver lets you hear more stations, more clearly! FET circuits in both AM and FM/Only \$339<sup>95</sup>

noise and interference. When tuned to stronger stations, the bandwidth automatically broadens, providing full frequency wide-range reception. In addition, a new Scott Automatic Gain Control circuit, which increases tuner sensitivity when incoming signal strength decreases, also increases resistance to cross modulation as the signal gets stronger.

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## t Transistor . . . a modern electronic miracle

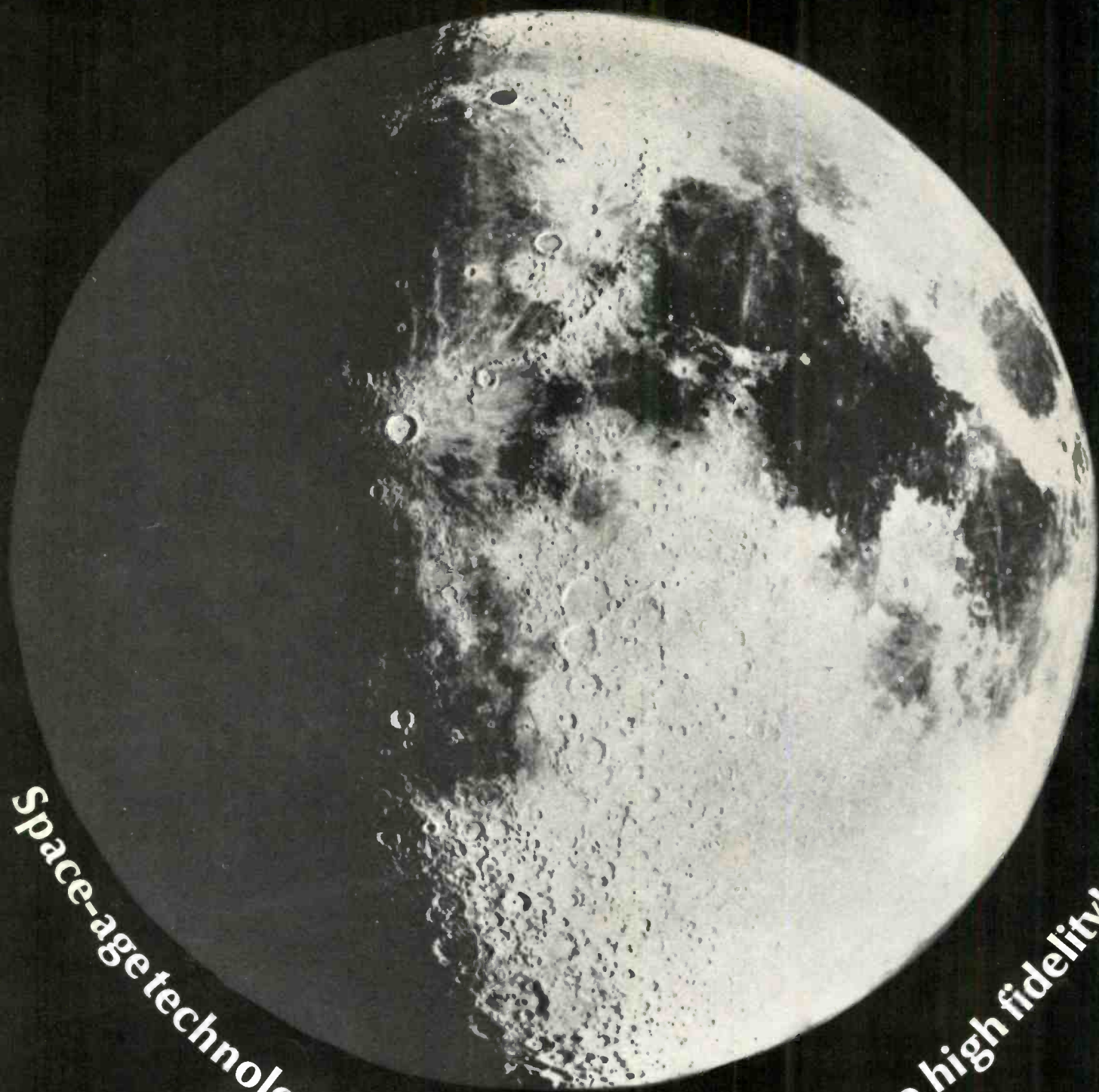
ically new solid-state device, completely different in binary transistor. The FET operates as follows: Power The incoming signal is applied as voltage, to create an wer current. Power current then flows out as an ampli-

fits: freedom from cross modulation; better selectivity; usable sensitivity with less inherent noise. tuner front ends.



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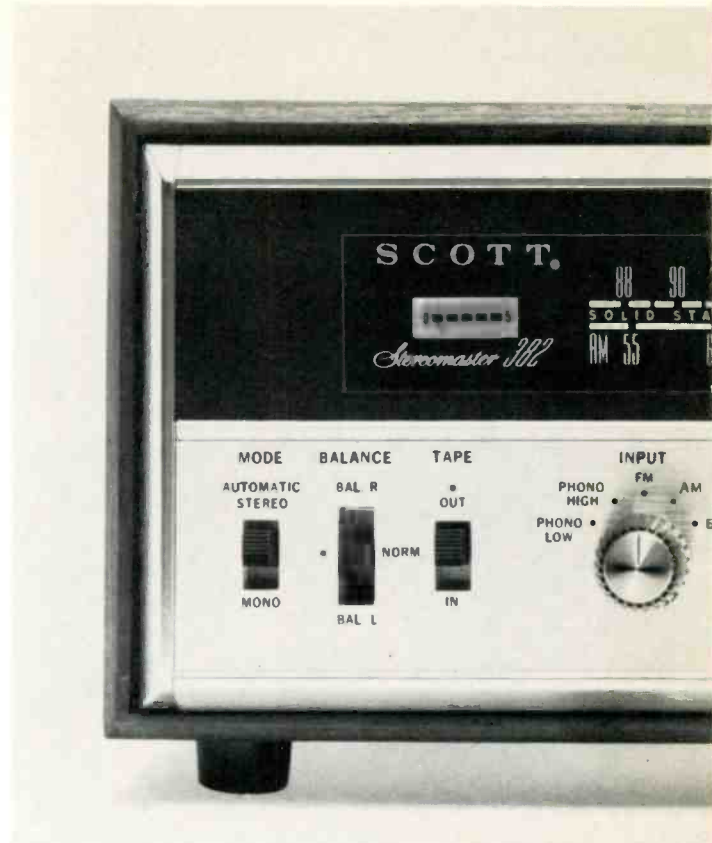
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\*Patents pending



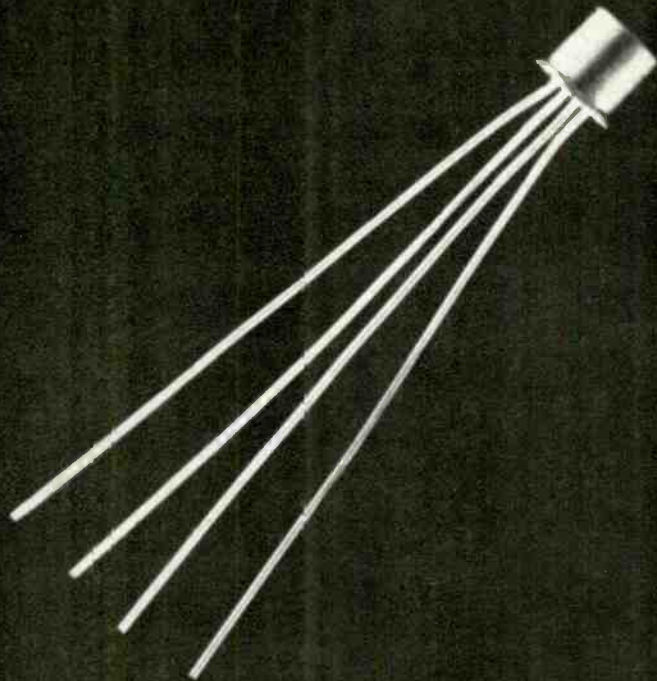
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DRAWING BY JOHN ROMBOLA; PHOTO BY BRUCE PENDLETON

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## EDITORIALLY SPEAKING

By William Anderson

THE National Academy of Recording Arts and Sciences (NARAS) is an organization of some two thousand singers, musicians, conductors, arrangers, producers, songwriters, lyricists, engineers, and others actively engaged in some aspect of the recording industry. Founded in 1957, it occupies itself with "recognizing, encouraging and rewarding artistic achievement within the recording field." Each year, after compiling an eligibility list from nominations by the recording companies, conducting a preliminary poll of the members to determine the finalists and then a final vote to determine the winners, the Academy holds a banquet (simultaneously this year, with black-tie elegance, in New York, Los Angeles, Chicago, and Nashville) at which are announced the winners of the "Grammy" awards (short for the old "gramophone," of which it is a pint-sized, gold-plated replica).

Present at the New York affair (as a non-voting member), I can only say, echoing sentiments of many an industry representative with whom I talked, that it was an evening singularly lacking in the excitement such an event ought to have inspired. It was well-attended (nine hundred guests), efficiently managed, and, despite the presence of stars of stage, screen, radio, TV, and the turntable, just plain dull. No wonder. The original eligibility list ran to over four thousand entries, nominations for the finals totalled two hundred and seventy, and there were awards in forty-seven separate categories. The award announcements, although broken up into several groups, were interminable. By the time the proceedings got around to the Big Events, the audience, a good part of whom were already veterans of the four thousand sweepstakes, was ready to bolt.

There are a number of things wrong with the system, as a brief quarrel with some of its results makes obvious: Roger Miller's *King of the Road* is a fine song, but *six* awards?; DGG's splendid *Wozzeck* was Best Opera of the Year, but then what was London's *Götterdämmerung*?; RCA Victor twelve awards, Columbia ten—and Angel and London *none*?; and, whatever you think of their music, *no* awards to the influential Beatles or to the irrepressible Bob Dylan? The number of awards has proliferated over the years (I am reminded of the birthday party so well planned that every child goes home with a prize), with the result that they have about as much significance as the activities of any other mutual admiration society. Few of the winners were present, and the New York *Times* gave a big thirteen column inches of coverage to what should be a cultural event of some importance to American music—but that is probably an accurate measure of the public's indifference.

How could this be changed? By decreasing the number of awards (Are album-cover prizes, either Photographic or Graphic, *musically* important? Are hair-splitting individual awards for r-&-b, r-&-r, and c-&-w really necessary—aren't they *all* Entertainment?). By broadening the voting base to include the country's many record and music critics (Who knows the field better?). By instituting category voting (Is a rock-and-roll engineer qualified to vote on the Best Composition by a Contemporary Classical Composer?). By bringing the now diluted energies of the awards banquet back to one place (perhaps with TV coverage and—at the very least—the presence of a few more winners). And can't something be done about that nasty little word "Grammy"?



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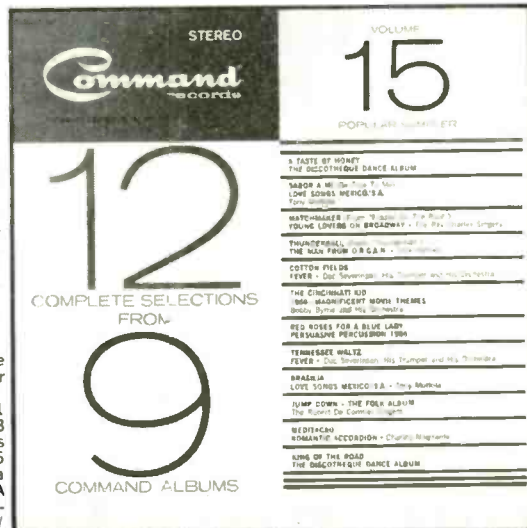
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## LETTERS TO THE EDITOR

### Tape-Speed Skirmish

● I read with dismay the article "Battle of the Tape Speeds" in the March issue. I, for one, would very much regret seeing 7½-ips tapes disappear from the market. And this view is not predicated on any supposed deficiencies in the 3¾-ips medium.

We all know full well that serious technical problems need to be met before 3¾-ips tapes will sound as good as present-day 7½-ips releases. Well, let's say, just for the sake of argument, that the problems have been solved, and that a lab version of a 3¾-ips tape is indistinguishable from a commercial 7½-ips tape. Is that any reason to abandon 7½-ips? I think not! If the serious problems of 3¾-ips tapes can be solved, think of what could be done at 7½-ips with the same techniques: much lower noise and distortion for a given frequency response.

ROBERT MCNEILL  
New York, N. Y.

### Lady Composers

● In reference to "Musical Composition: Is It for Men Only?" by Leonard Altman (February), I see no point in defending one's manhood by deriding the music of Carrie Jacobs Bond. Has Mr. Altman no appreciation for the tenderness and sentiment with which women have softened this "man's world"?

What is the alternative to "sentimentality"? Turn on your radio and listen to today's music: some oversexed blues singer wailing like a cat in heat, while drums thunderously suggest the act of copulation; freaks with strange hairdos slashing at their ear-splitting guitars. Or visit the universities and listen to the cerebral music fostered there: the dissections of psychopathic deterioration, such as Berg's *Lulu*; the anti-septic mathematical structures devoid of feeling; music written for an Agent 007 world in which to feel anything is to be weak.

What tender memories Mr. Altman brought back to me while he so smirkingly sneered at sentimental music! Memories of my music teacher and her sweet voice, memories of my first piano recital, memories of songs at church and around the old upright in the parlor, memories of the old battery radio we had on the farm when the whole family would gather around at night and listen to someone singing *Come Back to*

*Eryn or Kashmiri Love Song or The End of a Perfect Day.*

Mr. Altman should not restrict his tastes so much. To like one thing as "good" does not mean that all else must be "bad." In a world that seems only cruel and calloused, Mr. Altman will surely permit the mothers of future generations a little tenderness and sentimentality in their lullabies.

MAX M. FAIN  
Box Elder, S. Dak.

● I have just finished reading Leonard Altman's charming and amusing article "Musical Composition: Is It for Men Only?" As a child in the eastern part of Texas, I remember only too well that country homes invariably had the works of Julia Rivé King (omitted from Mr. Altman's article) prominently displayed on the parlor piano. My cousins and I, piano students eventually, wholeheartedly despised her, and even composed one of those childish ditties about her.

Although I agree with Altman's observation that feminine compositional endeavors have fallen far short of the male mark, why does no one give voice to what could conceivably be the *real* reason for this situation? Could it be, perhaps, centuries of male derision, suppression, and lack of encouragement?

ROBERT LEE TIPPS  
Cambridge, Mass.

### Disc Doctoring

● Re L. S. McGee's letter to you (January), I knew that record companies did, and do, splice many tapes before reaching the final results. But when I have been aware of such splicing, the artist was always the same; that much can be detected, in a piano concerto, for example, by the tempos of both piano and orchestra, and the lack of, or profuse amount of, showing off before the movement draws to a close, etc.

Is it really possible that a record company will take one part of, say, Beethoven's Fifth Piano Concerto from one artist, and another part from another artist, but tell the consumer he is listening to a great child prodigy?

EVERETT B. HEWETT  
San Francisco, Calif.

● I would like to take issue with your record reviewers concerning their comments  
(Continued on page 8)





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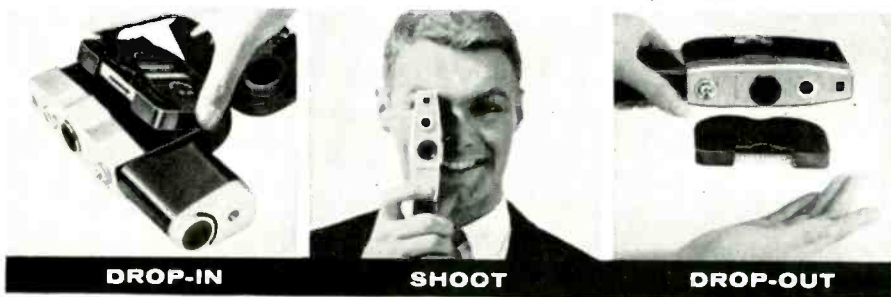
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**DROP-IN**

**SHOOT**

**DROP-OUT**

**FUJIFILM** FUJI PHOTO FILM U.S.A., INC.

U.S. Distributor: Ehrenreich Photo-Optical Industries, Inc. Garden City, New York, 11533  
In Canada: R & H Products, Ltd.



on "stereo quality." Just what are the standards for judging the quality of stereo on a given record? As even a not-so-careful listener can hear, most popular records are hardly stereo. If the record is a vocal album, the vocalist is placed in the middle with half of the orchestra on the left channel and the other half on the right. On an album featuring a small instrumental group, things get worse: each instrument is isolated from the others. The only time we see a true binaural recording in the pop field is when an album is cut on location before a live audience. Here the conditions make it almost impossible for the recording engineer to isolate each section of a group and thus a certain amount of leakage occurs between microphones feeding different tracks on the master tape. This leakage is what gives a true binaural recording the sense of depth which is lacking in most stereo recordings.

If record reviewers were not so quick to attach terms like "good" and "excellent" to any record which exhibits a large separation between channels, the record companies might make an effort to bring stereo quality up to the level that recording quality has reached.

HARVEY GEMINDER  
West Orange, N. J.

*Mr. Hewett and Mr. Geminder will be interested in the article by Jack Somer starting on page 54 of this issue which describes some of the recording techniques used to bring popular music to their turntables—and in another article by Mr. Somer in next month's issue which will do the same for classical music. As for Mr. Hewett's "great child prodigy," not likely—there are just too many brilliant pianists in the woods these days.*

### I. K.'s Erudition

● Although I enjoy reading the opinions of Igor Kipnis in your monthly record reviews, I think you should know that Mr. Kipnis' erudition can have a demoralizing effect on a reader who is, as I am, both uninformed and lazy.

As a case in point, Mr. Kipnis wrote, in your January issue, of a harpsichord that had "some annoying wolf tones (particularly a resonating F-sharp on the first side) . . ." No dictionary was at hand, so I decided not to worry about what a wolf tone might be, after being momentarily pleased at the thought that such things exist. (Are there also lamb tones?) In the following weeks, however, while waiting for elevators or standing on crowded buses, I found myself wondering about wolf tones. Maybe they were furry tones, or perhaps some sort of howling tone.

In any event, I eventually forgot the matter entirely. Then I read your February issue, and in a review initialed "I. K." there was a reference to "*musica ficta* (the sharpening of leading tones and addition of other accidentals) . . ." No dictionary, of course. The words in parentheses were some help. At least they were in English. But, although the English have traditionally been more successful at inventing words than at writing music, I felt they had let us down in this instance. The word "leading" gave me some pause, as I wondered whether it was pronounced *lead-ing* or *led-ing*. *Led-ing* seemed to go well with the preceding "sharpening,"

(Continued on page 10)



AR two-speed turntable .....	\$ 78.00
<i>(includes oiled walnut base and transparent dust cover)</i>	
Shure M7/N21D cartridge .....	17.95
Dynakit SCA-35 integrated amplifier .....	139.95
<i>(in kit form \$99.95)</i>	
Two AR-4 <sup>x</sup> speakers in oiled walnut .....	114.00
<i>(in unfinished pine \$102.00)</i>	
<b>Total .....</b>	<b>\$297.90 to \$349.90</b>



The equipment shelf shown here is not part of the system. Plans for building the shelf are available for the asking from Acoustic Research.

**THIS IS AN AR-DYNA-SHURE STEREO SYSTEM.  
EACH OF THESE COMPONENTS HAS EARNED A UNIQUE  
REPUTATION FOR ABSOLUTE QUALITY INDEPENDENT OF  
ITS LOW PRICE.**

The AR turntable, one of the most honored products in hi-fi history, has been selected by five magazines as number one in the field. (*Gentlemen's Quarterly* chose it editorially for a price-no-object system costing \$3,824.)

The Shure M7/N21D cartridge has been top-rated for some years, and it has a new low price. It remains one of the truly musical pickups.

The Dynakit SCA-35 integrated amplifier was described simply and accurately in the 1964 *Hi-Fi Tape Systems* as "the finest low-powered amplifier on the market." We have nothing to add except to note that the all-in-one SCA-35 has more than adequate power to drive AR-4<sup>x</sup> speakers (new model of the AR-4.)

The *Chicago Sun-Times* called the AR-4 speaker a "rare bird among its budget-priced fellows." *Modern Hi-Fi* wrote: "The AR-4 produces extended low-distortion bass... It is difficult to see how AR has achieved this performance at the price... the results were startling."

These components comprise a complete record-playing system that will play both monaural and stereo records at 33 $\frac{1}{3}$  or 45 rpm. A Dynakit FM-3 stereo tuner may be added simply by plugging in to the SCA-35. AR-4<sup>x</sup>'s can be wall-mounted with ordinary picture hooks.

*You can hear this stereo system at the AR Music Room, New York City's permanent hi-fi show on the west balcony of Grand Central Terminal.*

Further information on this system is available from:

ACOUSTIC RESEARCH, INC.,

24 Thorndike Street,

Cambridge, Massachusetts 02141

and I conjured up the image of a pencil sharpener being fed little musical notes. This inexcusable image, of course, is my current elevator-and-bus companion.

I don't want to blame Mr. Kipnis, his editors, or the English language in any way for my faults. I will continue to read HiFi/STEREO REVIEW with pleasure.

KENNETH R. GREENHALL  
New York, N. Y.

For a forthcoming issue, Mr. Kipnis is working on an article on Baroque music, in which he will share some of his erudition with our readers. His article is the first of several that will supplement the calendar of classical composers and periods that we printed in April.

### Down Under

Recent "discoverers" of high-fidelity sound and, for the time being, possessors of modest equipment, my wife and I have derived considerable pleasure and information from the pages of your excellent publication. The greater part of your publication loses nothing in the "translation" from American to Australian; even considerable of the recordings, equipment, etc. advertised are marketed here. You may be interested to know that your reviews of recordings and equipment are often quoted by advertisers in Australian publications and are accepted by the market here also as extremely authoritative and dependable.

Please continue the good work.

GEOFFREY L. BOWE  
Belmont North, New South Wales  
Australia

### Happy New Year!

I would like to offer a belated New Year's wish to Master Gene Lees: may he be locked up for *five minutes* in a non-padded cell with all of the great gal singers he has bubbleheadedly attacked—"Shallow" Ella, "Wobbly Vibrato" Clooney, "Ade-noidal" Barbra, "Juilliard's Folly" Jane Morgan, "Emotionless" Joan Baez, "Blowtorch" Ethel Merman, "Affected" Nancy Wilson, and "Almost Human" Astrud Gilberto, to name just a few.

And for his savage and irresponsible slander of Judy Garland, only the most magnificent entertainer of all time, may I wish Master Lees *five seconds* in a locked room with all 240 pounds of me...  
CRUNCH!

ABE COCUZZA  
Brooklyn, N. Y.

One cannot always agree with him, but Gene Lees, as a critic, is THE BEST.

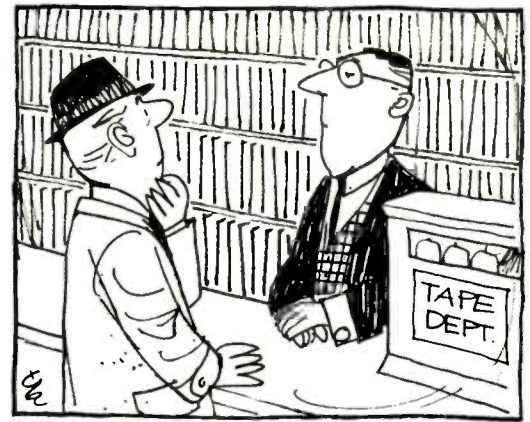
WALTER A. MARSCHNER  
Richboro, Pa.

### Bernice Reagon

I'm glad you allowed Nat Hentoff to review folk-singer Bernice Reagon's first disc in your February issue. I met her a year ago, and my reaction was the same as Mr. Hentoff's. She is a nice person, with a voice that needs no aids and a wide and authentic repertoire.

Bernice told me, "I wish people would stop comparing me to Odetta! She's all right, I guess, but I'm not anything like her. And I'm no jazz singer, either! Being a preacher's daughter, I never sang a word of jazz 'til I

(Continued on page 14)



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

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

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

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

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

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

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

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

### Lesson 3. Which Speed to Record At.

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

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



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

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

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

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

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

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

■ 15/16 ips is not recommended

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

## Tricky Test Question.

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

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

## Lesson 4. Post-Graduate Course.

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

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

## Advertising Paragraph.

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

### How To Make Good Tape Recordings.



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

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of the highest  
priced automatic  
turntable?*

...



**Dual** 1019  
Auto/Professional  
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### **Total performance good enough for personal systems of hifi critics**

Judged by any test instrument, no matter how precise: by any ear, no matter how critical, the Dual 1019 stands alone as the ultimate achievement in playback equipment. Little wonder. For every advance in the art of record reproduction has been embodied in this unique automatic record playing instrument. Here are some of the reasons why so many high fidelity and music critics have actually purchased it for their own systems.

# Everything.

### **Tracking Balance Control™... first meaningful and reliable anti-skating ever available in an automatic tonearm**

All tonearms tend to skate, but not all actually do. Only the better precision-built tonearms have bearing friction low enough to permit the tonearm to respond to the side-thrust of the stylus against the inner groove.

In ordinary tonearms, therefore, anti-skating devices may look impressive, but actually contribute little to tonearm performance.

Not so with anti-skating control of the 1019 tonearm, in which bearing friction is so low (less than 0.04 gram) that the tonearm will skate even when tracking at 1/2 gram. Clearly Dual had to design a real solution for a real problem.

The major factor affecting skating is the friction between the stylus in the angled tonearm head and the rotating record. A secondary factor is tracking error, which can be kept at a minimum by provisions for adjusting stylus overhang. But others remained for Dual research to discover.

For example: the smaller the stylus radius, the higher the skating force. Which means that anti-skating is especially important with the elliptical stylus, whose tracing radius of either 0.02 or 0.03 mil is less than half that of the standard round stylus.

This is why the 1019's anti-skating control is calibrated for all

styli and is precisely adjustable over a continuously variable range. In actual operation this means that you can now balance tracking on each stereo groove, with any stylus, thus eliminating distortion from unbalanced tracking (skating) at the program source itself.

### **Simple, yet precise adjustments for tonearm balance, stylus force and Tracking Balance Control™**

To balance the tonearm, you merely rotate the counterbalance. To apply stylus force, you simply dial the number of grams you desire. And to apply Tracking Balance Control™ you again simply dial the number you want. It's as simple as that. Yet no external gauge can improve upon the accuracy of these adjustments.

### **Fully automatic start — even in single play — plus precise, automatic Cue-Control™**

Even if you prefer to play most of your records one at a time, you can start just by touching a switch — not the tonearm. (If you can't do that, you don't really have an automatic turntable.) And when you want to start manually at either the beginning or anywhere on the record — or to interrupt play and then resume from where you left off — you can raise and lower the tonearm just by flicking the 1019's feather-touch Cue-Control.

Of course, for changing records (up to ten), just change spindles. Dual's unique Elevator-Action changer spindle carefully lifts the weight of the stack off the bottom record before releasing it. (And no need to remove the spindle to remove records from the platter.)

### **Exclusive features, like variable Pitch-Control™ at all four speeds, rotating single play spindle**

If you've ever tried to play an instrument or sing to recorded accompaniment—or to tape treasured old 78's — or if you're simply blessed with a truly golden ear — you'll appreciate being able to vary each speed over a 6% range (makes more than half a note's difference). This too is done simply. Just dial the pitch you want.

Single play buffs will also appreciate

the significance (improved signal-to-noise ratio, lowered wow and flutter) of the 1019's single play spindle that rotates with the record, just as on their previously cherished manual-only turntables.

### **And a few other features you may never have thought to ask for**

Quite a few. A 7 pound-plus, dynamically balanced die-cast platter. An anti-static mat, concave to provide maximum support for records (even warped ones) at their widest diameter. Dual's powerful, utterly silent Continuous-Pole™ motor, for constant speed regardless of line voltage variations up to and beyond  $\pm 10\%$ . Unique slip-clutch avoids jamming or possible damage even if the arm is restrained while cycling. Pause position for tonearm on the resting post lets you flip records without shutting off the motor. And compact dimensions of just  $12\frac{3}{4}''$  x  $11\frac{1}{2}''$  — ideal in tight space.

### **Plus a full year warranty covering both parts and labor**

It's a new, extra dividend resulting from Dual's relentless quality control... a warranty you'll probably never have to use. Because every unit is tested for a full hour throughout its assembly. Every tenth one is tested again. And a final acoustic performance test in a component system for every single unit. To meet Dual's standard of performance and reliability, nothing less will do.

### **You can verify it all in your dealer's showroom**

There's still more to the Dual 1019. But you'll be able to appreciate it all only when you see it in action for yourself... at your franchised United Audio dealer. Then, if you don't care to spend the extra \$30 for Tracking Balance Control™, Cue-Control™, rotating single play spindle and other refinements... you can still be ahead of everything else with the world-renowned **Dual 1009** at \$99.50.

For the perfectionist there are no other choices.



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was nineteen. It didn't seem proper. Jazz was just something I heard on the radio. If I've got to have a label, I prefer to be called a religious singer."

I recommend Bernice's record and personal appearances to everyone.

WILLIAM LAPP  
 Syracuse, N. Y.

**Creating Conception**

● As an admirer of Spanish music and of Spanish singers, I was greatly interested in Henry Pleasants' "The Voices of Spain" (January).

I doubt, however, that Mr. Pleasants can substantiate his statement that Conchita Supervia "created the part of Conception in Ravel's *L'Heure espagnole*." She was acclaimed in that role, but, to set the record straight, it was Geneviève Vix who created Conception at the world premiere of the opera, May 19, 1911, at the Paris Opéra-Comique. Unlike the great Supervia, Vix was a true soprano, well-known for her *Louise* and *Salome*.

ROBERT W. HESS  
 New York, N. Y.

**FM Boom**

● I was very much interested in Larry Klein's comments on boomy bass in his January "Hi-Fi Q & A" column. I suspect that, in the particular case Mr. Klein wrote about, his diagnosis of an overly resonant speaker was quite correct. Some of my experiences may be interesting, however.

My present equipment (Scott 340B feeding a pair of Altec 412C's in ported enclosures I built myself) sounds fine with most radio announcers. But on a few stations—wow! The announcer has his head in a barrel! And even on those few, the boom doesn't seem to afflict every male voice. So at least some of the boom must originate in the microphone or the studio's acoustics. Moreover, the amount of hum on some station amplifiers is a scandal—don't they ever monitor their signals?

My previous setup terminated in a 10-inch Western Electric 756A in WE's specified 1¼-inch-thick enclosures. I like string quartets, and here too I was bothered with a boom. Then I went to a concert, and lo and behold! The live string-quartet sound was boomy, too—my speaker had been reproducing to perfection the cello "wolf note." At least so my later consultation with a cellist seemed to indicate.

W. R. NEISSER  
 Andover, Mass.

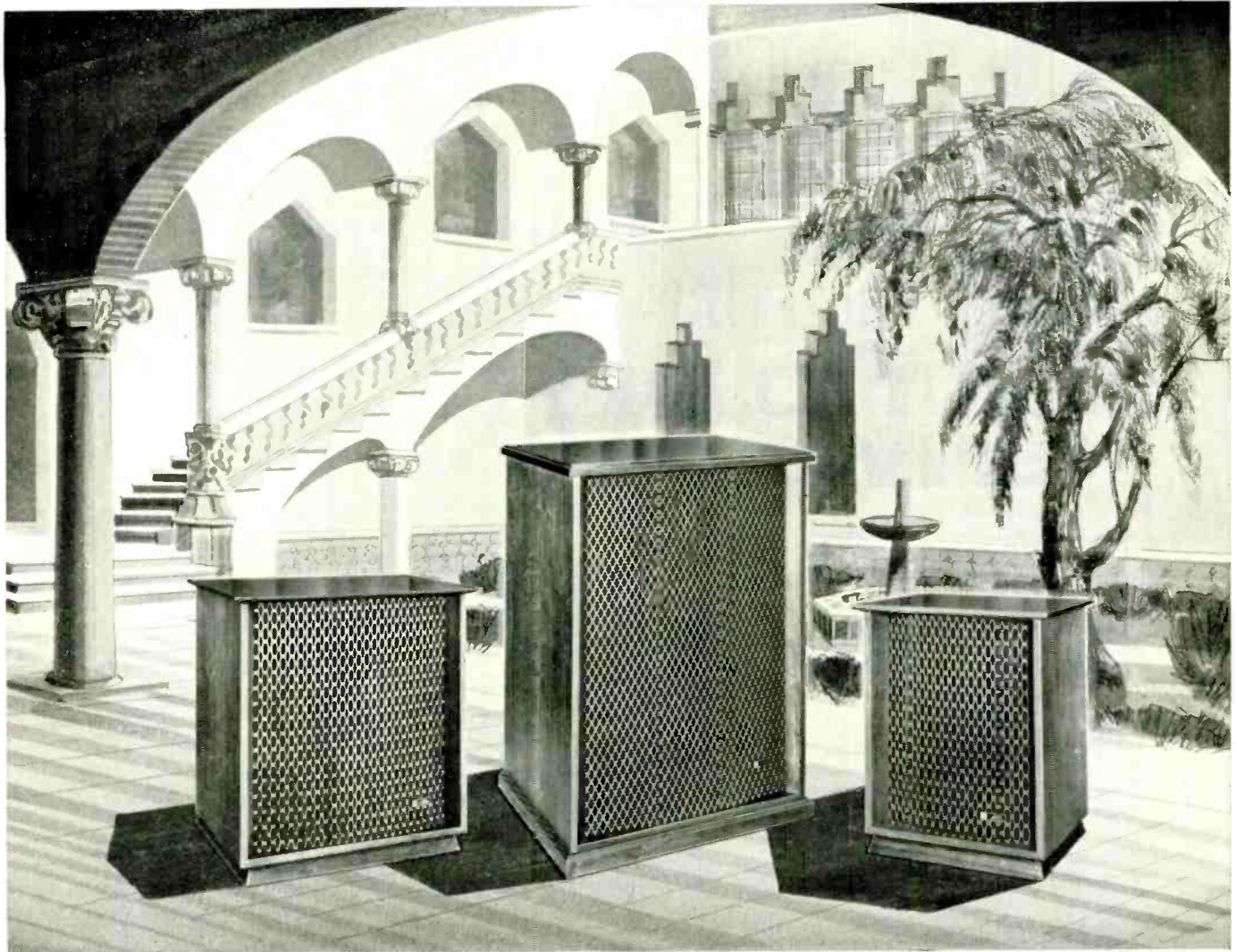
**The Other Side of Nero**

● In her review of Peter Nero's "Nero Goes 'Pops'" (January), Morgan Ames says of *Bidin' My Time*, "Nero puts aside some of his tedious cleverness and just plays the song." If popular pianists just played the song, there wouldn't be many popular pianists. The audiences today don't want to hear exact duplicates of a composer's original ideas. They want fresh renditions with fresh arrangements. It takes cleverness to accomplish this.

Her slashing remarks about *I Got Rhythm* were the furthest from expectations. I don't think anyone cares whether or not Miss Ames enjoyed a tune from a certain television commercial. Mr. Nero did interject such a tune, which is one of the elements contributing

(Continued on page 16)





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A7-500W-1

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**See the glory of Spain, hear the glory of the world's finest speaker systems!** Your Altec dealer is waiting to let you make your own test: A-B Full-Size Altec speakers against any others. You'll hear right away that bookshelves are for holding books, Full-Size speaker systems for making music! These Altec systems will accommodate any room requirement, from the grand hall of a mansion to the limited space of an apartment. Dept. SR5

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Northern California audiophiles are invited to enjoy a demonstration of KENWOOD units at the San Francisco Hi Fi Music Show at the Civic Auditorium, April 20-24, ROOM 304.

to the most enjoyable six minutes I've ever spent.

In the review, Miss Ames stated that she would wait until Mr. Nero started to say something. He has been saying it. For some reason it just can't seem to reach her.

DAN MEZIBOV  
West Orange, N. J.

#### The Oddest Bach

● I would like to praise Igor Kipnis for his definitive and tongue-in-cheek review of the album of works by P. D. Q. Bach (March). His was the most brilliant use of understatement I have ever read in your magazine.

STEVE RUBIN  
Brooklyn, N. Y.

#### Year's Best

● I enjoy your magazine very much, especially your record reviews. I thought that the reviewer's choices of the year's best recordings (January) were excellent. I was happy to see *Half a Sixpence* on Paul Kresh's list, because I believe it is the brightest musical to hit Broadway in years. And *Les parapluies de Cherbourg* is by far the best film sound-track of 1965.

One disagreement, though: how could Gene Lees pick Woody Herman's "My Kind of Broadway"? This album seems to me to contain more noise than talent.

DAVID LOW  
Ridgewood, N. Y.

#### Wonder Arranger

● In the January issue, Gene Lees wonders about the arranger of the song *I Wonder as I Wander* in the Mormon Tabernacle Choir-Philadelphia Orchestra recording. Although the liner notes don't mention him, the record label identifies him as A. Harris. I presume this is Arthur Harris, who scored this orchestra's Columbia recording "The Glorious Sound of Christmas" two seasons back.

I applaud Mr. Lees' consistently honest reviews, and look forward to his monthly evaluations.

THOMAS A. EDWARDS, M. D.  
Phoenix, Ariz.

#### Defending Floyd

● About the review of Floyd Cramer's album "Class of '65" (December), all I can say is if Gene Lees can play the piano and put the "bent note" in any better than Floyd can, I would like to hear him do it. I have been subscribing to your magazine for three months now and all I have found out about the records Gene Lees reviews is that they are bad. How come all the albums he reviews come out as million-plus sellers? Mr. Cramer is one of the very finest pianists in the nation. If it weren't for his style of playing, the Anita Kerr Singers, who seem to be Lees' favorite vocal group, wouldn't even be around, for they got their start on Floyd's first album! Sometimes I think Lees would even call Billy Vaughn a lame-brained fool.

RONALD A. FLESHMAN  
Rainelle, W. Va.

#### Liszt and Lewenthal

● I can't help but comment on Raymond Lewenthal's article on Franz Liszt (November). Liszt has fascinated me since my early piano-lesson days. In the last few years, I too have been investigating his more obscure

(Continued on page 20)



# Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

**YOUR EAR:** First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

**YOUR EQUIPMENT:** Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your *entire* system.

**YOUR EXCHEQUER:** Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

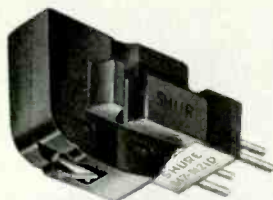
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**MODEL M3D**

Where cost is the dominant factor, the M3D provides extremely musical and transparent sound at a rock-bottom price. The original, famous Shure Stereo Dynetic Cartridge . . . with almost universal application. Tracks at pressures as low as 3 grams, as high as 6 grams. For any changer. Only \$15.75

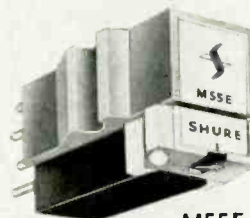
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**MODEL M7/N21D**

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2½ grams). Only \$17.95 (Also, if you own an M3D or M7D, you can upgrade it for higher compliance, if tracking force does not exceed 2½ grams, with the N21D stylus for only \$12.50.)

## ALL THE MOST WANTED FEATURES

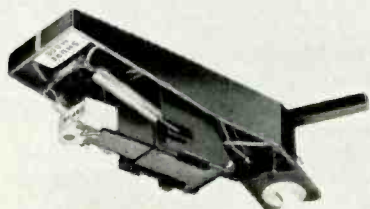


**M55E**

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1½ grams or less) with N55E stylus, \$20.00

## THE "FLOATING" CARTRIDGE

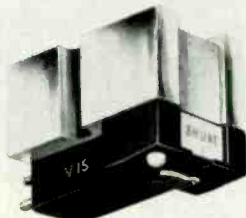


**M80E GARD-A-MATIC®**  
WITH ELLIPTICAL STYLUS

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model 170 Series and Dual 1009 automatic turntables. Especially useful where floor vibration is a problem. Spring-mounted in tone arm shell. Stylus and cartridge retracts when force exceeds 1½ grams . . . prevents scratching record and damaging stylus.

Model M80E  
For Garrard turntables. \$38.00  
Model M80E-D  
For Dual 1009 turntables. \$38.00

## THE ULTIMATE!



**V-15**

WITH  
BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at ¾ to 1½ grams. \$62.50

## "THE BEST PICK-UP ARM IN THE WORLD"



**SHURE SME**

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the *full* potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

**SHURE**

*Stereo Dynetic®*

High Fidelity Phono Cartridges . . . World Standard Wherever Sound Quality is Paramount  
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# ROBERTS

## NEW 10 $\frac{1}{2}$ " REEL

### MODEL 5000X STEREO

### TAPE RECORDER.



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Direct capstan drive and Cross Field head design offer flawless, studio performance in the home on all size reels up to 10 $\frac{1}{2}$ " **\$699.95**



## ROBERTS

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A DIVISION OF RHEEM MANUFACTURING COMPANY WITH 75 PLANTS AROUND THE WORLD

CIRCLE NO. 48 ON READER SERVICE CARD

piano pieces—that is, what little is available from the publishers. There are literally dozens of pieces I wish I could hear. Hats off to Raymond Lewenthal. I am anxiously awaiting his recordings.

RONALD FRY  
Monticello, Ind.

#### Blowing the Horn

● I read with great displeasure William Flanagan's review of the album of Wilder and Persichetti music for tuba (March).

The Persichetti Serenade for Solo Tuba is one of the finest contemporary compositions for tuba. The tuba does not have a fine repertoire, but it is coming along because of composers like Vincent Persichetti. The Serenade contains some exciting music and also some very lyrical and expressive music. It is not at all trite or boring or hard to listen to.

Alec Wilder's Sonata for Tuba, Horn, and Piano is also a fine piece.

BARTON CUMMINGS  
Durham, N. H.

#### Michelangeli

● The recording "The Artistry of Arturo Benedetti Michelangeli," which David Hall reviewed in the September 1965 issue, surely warranted more lucid comment.

This record is certainly an important release, if for no other reason than that Michelangeli has so few recordings listed in the catalog, and the public has been waiting to hear more of him. Mr. Hall's comments on the Galuppi and the Scarlatti sonatas seemed most appropriate. But the great Op. 111 sonata of Beethoven surely got short-changed. I have no qualms about Michelangeli's interpretation of this work from the second movement on. But the majestic and stormy first movement is another story. True, as Mr. Hall says, it is beautifully articulated, but there are disheartening idiosyncrasies—the deliberate halts in the flow of the first movement become more irritating on each hearing of this record.

EDWARD SOWINSKI  
New York, N. Y.

#### The Mandolin Again

● May I add my voice in compliments for James Goodfriend's very fine article on "The Irrepressible Mandolin" (October)?

Several years ago, having retired from business, I undertook to learn the mysteries of this almost obsolete instrument. Thanks to a most wonderful teacher, Mr. Giovanni Vicari of New York, I was encouraged to go ahead.

I am presently having the time of my life spearheading the revival of the mandolin among audiences of varied tastes who are amazed at the instrument's virtuosity.

FRED GOLD  
Miami Beach, Fla.

#### Elvis

● I have been reading HIFI/STEREO REVIEW for a year now, and I have one question. Why haven't you ever mentioned anything about Elvis Presley's recordings? I think his music is as good as the next guy's. Don't you agree?

BOB STEVENS  
Portland, Ore.

*That all depends on who the next guy is, Mr. Stevens.*

HIFI/STEREO REVIEW

CIRCLE NO. 23 ON READER SERVICE CARD →





# One good turn

## deserves another.

A fine stereo amplifier deserves an equally fine tuner. Anything less is wasteful, anything more is unnecessary. That is why Fisher designed the TFM-200 as a perfect match for the TX-200. In both performance and appearance. So that good music will remain good.

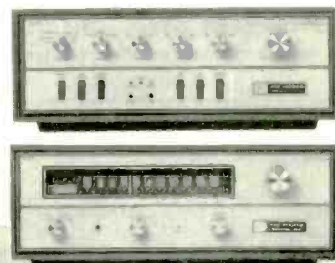
The TX-200 is a powerful (90 watts) solid-state stereo amplifier combined with an unusually complete stereo control center. The TFM-200 is a superb FM-stereo tuner with automatic mono-stereo switching and the famous Fisher *Nuvisor*-GOLDEN SYNCHRODE front end. Together, the TX-200 and TFM-200 are *all* the stereo electronics you are ever likely to need. *All* with Fisher reliability.

The best turn of all is the modest cost of both units. \$229.50\* for the TFM-200 and \$279.50\* for the TX-200. Add a pair of Fisher speakers and you have a stereo system you'll enjoy turning on. For more information, use coupon on page 24.

\*Walnut case, \$24.95.

### The Fisher

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CIRCLE NO. 29 ON READER SERVICE CARD

# Hi Fi Q&A



By  
**LARRY  
KLEIN**

## Speaker/Transistor-Amplifier Mismatch

**Q.** I own an excellent transistorized amplifier rated at 60 watts per channel with an 8-ohm load. I've recently been given a set of high-quality 4-ohm speakers that I would like to use with the amplifier. I realize that the power would not be as high into 4 ohms, but I was wondering if any other specifications would be affected and would you suggest my somehow changing the amplifier output impedance to work with 4 ohms?

1/Lt. K. R. MENNELLA  
APO New York

**A.** Without specific knowledge of your amplifier's output circuit and the transistors used, it is difficult to provide specific advice on how your amplifier will react to a lower-than-normal load. Some transistor amplifiers will show a slight loss in power together with a slight rise in distortion; others will go down to half their power potential with the distortion remaining relatively constant below the overload point; still others will deliver higher-than-normal power, but may blow fuses on loud passages. Check with the amplifier's manufacturer, making sure to mention the brand and model number of the speakers you intend to use.

## 50-cps Operation

**Q.** I have a kit-built tuner and transistor amplifier that I shortly will be operating with a 50-cps line current. (I intend to use a step-down transformer to convert the 220 volts to 110 volts). What, if any, difficulties might I encounter?

CAPT. M. M. DRISKILL  
APO San Francisco, Calif.

**A.** You may have noticed that transistor amplifiers have much larger filter capacitors than equivalent tube-operated units. The purpose of the large capacitors is not to minimize hum problems, but rather to stabilize the amplifier's power supply under the widely varying current demands of the transistor circuits. Because of the large amount of capacitance used in the circuits (far more than is needed for normal hum filtering), it is unlikely that any hum problem would result from your using the equipment at 50 rather than 60 cycles. It is not clear whether your tuner is also transistorized, but if hum is experienced, a service technician in your 50-cps area could install extra filter capacitors in the tuner's power-

supply circuit. Incidentally, the 50-cps current may cause the units' power transformers to operate warmer than normal, so be careful to insure adequate ventilation when you install the equipment.

## Tube Replacements

**Q.** How important is it to replace a tube in a hi-fi amplifier or tuner with the exact same type number? I realize, of course, that an entirely different type of tube can not be substituted, but I have been told that if one substitutes an ECC83 for a 12AX7, for example, better performance can be obtained. Is there any general rule for this?

MARTIN ALBERTSON  
Poughkeepsie, N.Y.

**A.** There is no simple answer to your question. Seven or eight years ago, it was true that the European tubes (the ECC series, for example) were in a large number of cases superior to the American equivalents in terms of their freedom from electrical and mechanical tube noise. In the phono-preamplifier sections of amplifiers, for example, one could achieve a substantial improvement in signal-to-noise ratio by substituting a European tube. This also held true for microphone preamplifiers on tape recorders. During this same period, seven or eight years ago, there were a number of British power output tubes that when substituted for the roughly equivalent American types would provide a somewhat greater sensitivity and power output. At the present time, however, American manufacturers have apparently caught up technologically with their European competitors and not only can produce types that are as good as or better than the European tubes but in addition have introduced a host of new vacuum tubes specifically intended for high-fidelity use.

In this connection, tubes with suffixes such as A, B, C after their type number represent successive modifications of the original type and can usually be substituted for any previous version. The reverse is not true, however, and a 12AX7, for example, substituted for a 12AX7A will usually result in a downgrading of performance.

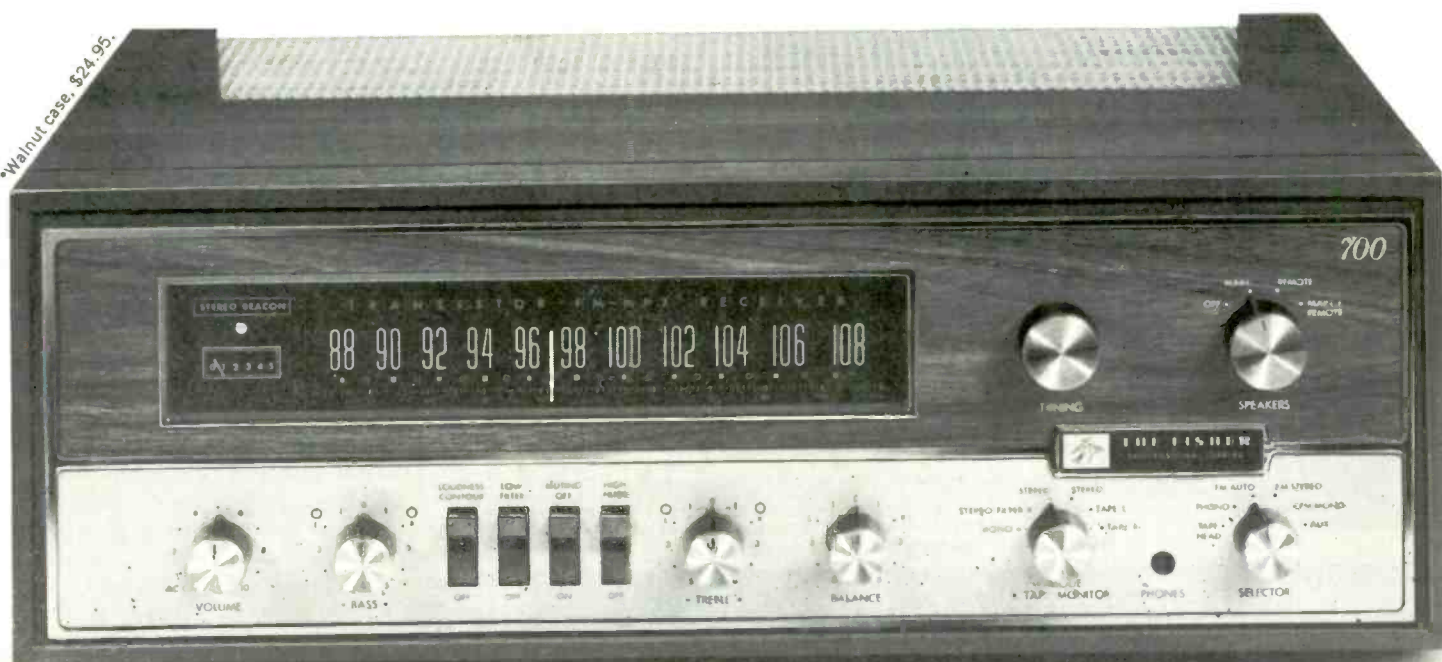
## Tape-Drive Systems

**Q.** I am planning to buy a tape recorder in the next few months, and I am confused about the relative advantages of the various drive systems in  
(Continued on page 24)



AVAILABLE MAY 1, 1966

•Walnut case, \$24.95.



# Solid status.

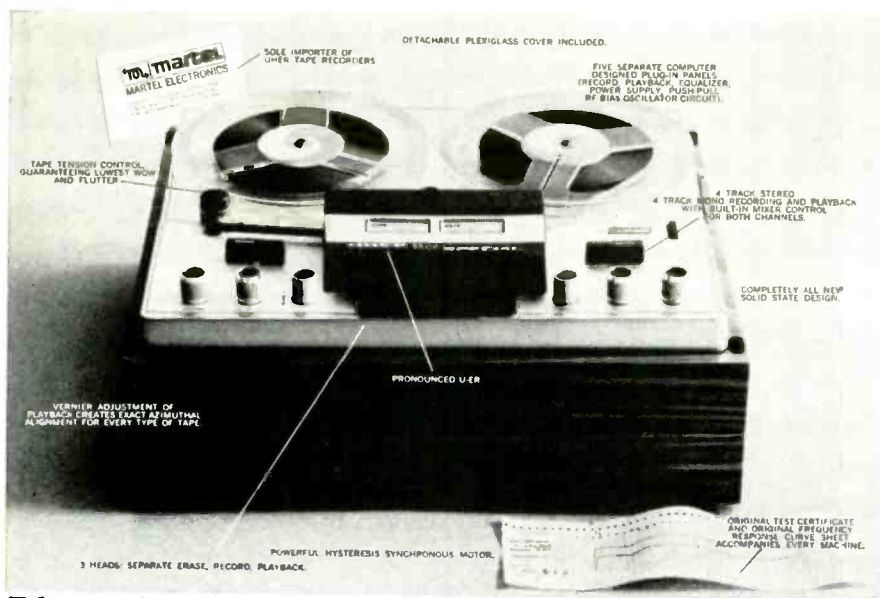
The most extraordinary solid-state receiver ever made.

We don't design status symbols; our purpose is performance. The best. But the new 700-T will impress anyone who loves music. Its performance is that extraordinary.

With an FM-stereo tuner of radar-like sensitivity, an exceptionally powerful stereo amplifier (120 watts!) and a complete stereo control center, the 700-T is equal to any musical assignment. Now or in the future.

Totally solid state and totally unprecedented in performance, the new 700-T is truly modest in cost. Only \$499.50.\* Fisher reliability and solid status included. For more information, use coupon on page 24.

**The Fisher 700-T**



If you're not impressed with these 10 exclusive features in the new Uher<sup>®</sup> 9000 tape deck,

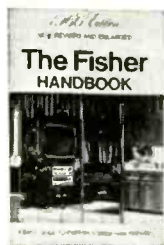
listen to this.



For a demo visit your hi-fi dealer or write for literature, Martel Electronics, Los Angeles: 2356 South Cotner; New York City: 1199 Broadway; Chicago: 5445 North Lincoln Avenue. End wasted tape. Send for the new Martel "Tape Tabulator" for the timing of classical repertoires (\$2.75 value). Dept. B, California office. Enclose 25 cents for postage and handling. Sound begins and ends with a Uher Tape Recorder.

**CIRCLE NO. 37 ON READER SERVICE CARD**

# Cut it out.



025

**FREE! \$2.00 VALUE!** Send for your free copy of the new 1966 edition of *The Fisher Handbook*. This revised and enlarged version of the famous Fisher high fidelity reference guide is a magnificent 80-page book. Detailed information on all Fisher components is included.

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

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Address \_\_\_\_\_

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use. Please discuss the advantages and disadvantages of the rim drive, idler drive, belt drive, and direct capstan drive systems.

B. H. PUBOLS, JR.  
State College, Pa.

**A.** My feeling on the matter is that the specific type of drive system employed in a tape transport isn't the crucial factor. What is important is how well the drive system is designed and constructed—whatever type it is. Our tests over the years have indicated that excellent performance can be achieved with almost any type of drive, provided it is well designed.

### Controlling Turntable Speed

**Q.** Is there any way to electronically vary the speed of a 78-rpm record player down to 16 rpm? I have tried out a variable-speed motor-control device, and although it works on my power tools it does not seem to affect the turntable motor. Is there any device available that will work with my turntable?

RANDY CAVA  
Bangor, Me.

**A.** The motors in almost all present-day turntables work on the induction principle and depend on the frequency of the a.c. line for their accuracy of speed. The only way you could change their speed and still have sufficient torque remaining for proper operation would be to supply their operating voltage but at a different frequency. There is equipment available that would do this for you, but it would cost perhaps three or four times the price of an entirely new record-playing system.

### External Tape-Head Preamps?

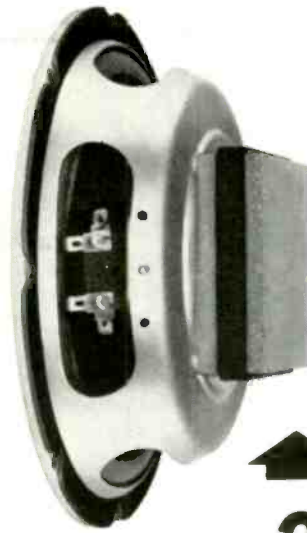
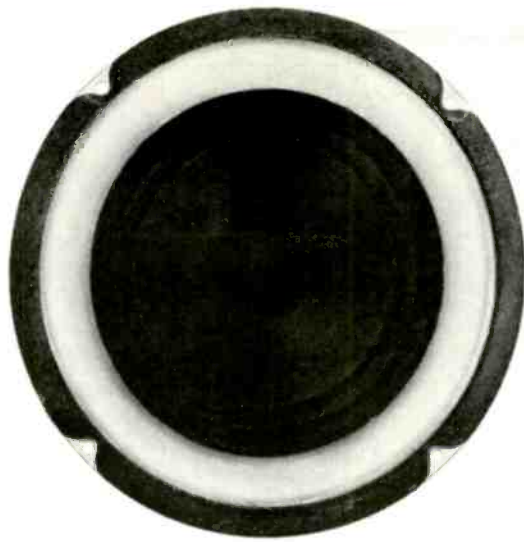
**Q.** If I connect the playback head of my tape recorder to the tape-head input of my amplifier, will I achieve better results than when the head is connected to the playback preamplifiers in the tape recorder?

LEO WINTER  
Chicago, Ill.

**A.** I doubt it. In general, to achieve optimum results from a playback (or record) head, the associated electronic circuits have to be closely matched to the specific electrical characteristics of the heads. Of course, if the recorder is badly designed electronically, out of adjustment, or otherwise malfunctioning, then an external playback preamplifier may provide improved results.

● **Audio fans** in the New York area will be interested in a forum program, "Men of Hi-Fi," broadcast every Thursday from 9:05 to 10 P.M. on radio station WABC-FM. Each week, technical experts from the world of audio discuss hi-fi topics of current interest.



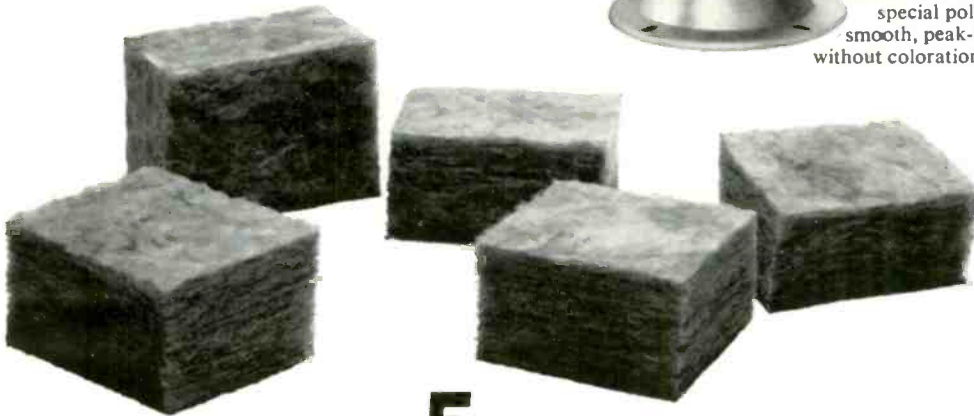


**1.** The new Fisher XP-5A makes 'compact' a description of size rather than of performance. Its full, solid bass is very close to that of the largest speaker systems. Naturally. No 'boosting' networks which eat up amplifier power and destroy transients. Instead, Fisher engineers designed an unprecedented woofer for the XP-5A: an 8" driver with a totally new suspension system, plus a 1 1/4" diameter voice coil wound on an aluminum former. Free-air resonance is an incredible 25 cps.

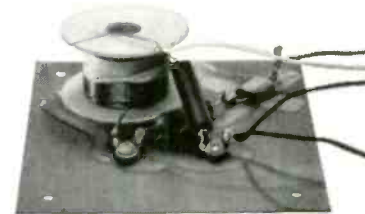
**2.** At the heart of the woofer is this massive magnet structure weighing 3 pounds.



**3.** Complementing the unique new woofer is an equally advanced tweeter. It has a new low-mass cone made of a combination of fibrous material plus a special polyurethane foam, resulting in a smooth, peak-free response out to 20,000 cps, without coloration.



**5.** When baffled, enclosed and damped with AcoustiGlas packing, the XP-5A provides fundamental bass response down to 34 cps without doubling. And handles transients as if they were sine waves.



**4.** Low-loss air-core inductors are used in the LC-type crossover network.

# At last! A small speaker that can handle the big amplifiers!

Of course, the new Fisher XP-5A also works perfectly with low-power amplifiers. But it is the *first* ultracompact loudspeaker of Fisher quality which will handle up to 30 watts of program material and take the big powerhouse amplifiers in its stride. And the power is delivered to the listener, not devoured in the speaker. The Fisher XP-5A will satisfy even the most demanding audio perfectionist who has limited space. It is an outstanding value at \$59.50 in oiled walnut, \$54.50 in unfinished birch. Size: 20" by 10" by 9" deep.

For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 24.



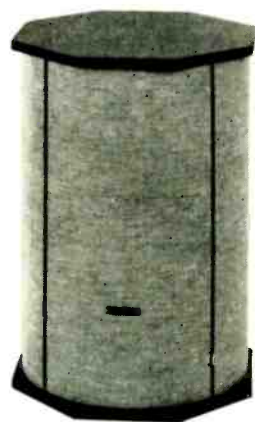
## The Fisher XP-5A

# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Acoustech** has published a free illustrated brochure that includes photographs, descriptions and specifications of all current Acoustech kit and factory-wired amplifiers and preamplifiers. In addition, the guide includes a special section on what to look for in amplifier specifications that explains in simple terms the importance of intermodulation-distortion measurements and square-wave analysis in determining the quality of an amplifier. Another section on the features to look for in an amplifier is intended to guide both the novice and the expert in understanding the terminology applied to the new transistor equipment.

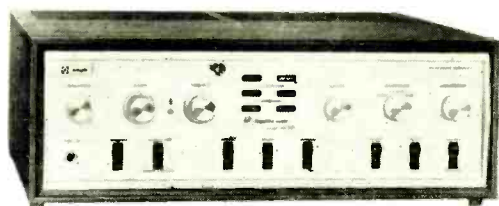
Circle 175 on reader service card



Model 2.8C sells for \$54.95 and the linen-covered Model 2.8L (pictured) sells for \$59.95.

Circle 176 on reader service card

● **Knight-Kit's** KG-895 integrated stereo amplifier is rated at 60 watts IHF music power or 40 watts continuous power per channel. Harmonic distortion is 0.7 per cent, and IM distortion is less than 1 per cent, both at full output. Frequency response is 18 to 30,000 cps  $\pm 1$  db at full power output. In addition to the usual controls, the Model KG-895

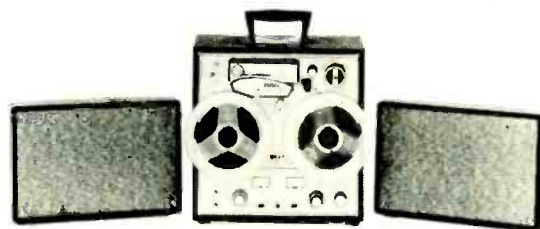


provides a 6 db-per-octave high- and low-frequency filter, a headphone jack, and a speaker-selector switch that permits choosing between two pairs of speaker systems in different locations. Sensitivity is 2.5 millivolts on the magnetic-phono input and 0.25 volt on other inputs. Noise is -65 db on phono and -75 on other inputs. Amplifier size is 5 x 16 $\frac{3}{4}$  x 15 inches. Kit price: \$149.95. A walnut cabinet is \$19.95 additional.

Circle 177 on reader service card

● **Viking's** new 880 Stereo is a self-contained four-track, three-head stereo tape recorder with transistorized amplifiers that deliver 5 watts per channel. Two-speed operation provides a frequency response of 30 to 18,000 cps  $\pm 3$  db at 7 $\frac{1}{2}$  ips and 30 to 12,000 cps  $\pm 3$  db at 3 $\frac{3}{4}$  ips. Signal-to-noise ratio is 55 db. The recorder comes with a pair of detachable two-way speaker systems each incorporating a

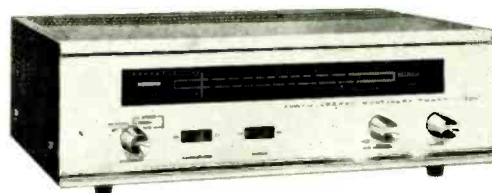
5-inch woofer and 2 $\frac{1}{2}$ -inch tweeter. Other features include a head-shifter for proper playback of half-track stereo tapes, individual VU meters, record-level and playback-volume controls for each channel, pushbutton reset, digital tape



counter, and a pause control. With its speakers in place and case closed, the 880 Stereo measures 21 $\frac{1}{2}$  x 14 $\frac{3}{8}$  x 9 inches and weighs 44 pounds. Price: \$439.95.

Circle 178 on reader service card

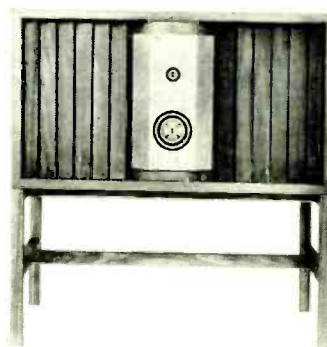
● **Lafayette's** Model LT-325A AM/FM stereo tuner includes a Stereo-Search circuit that produces an audible tone in both channels when a stereo station is tuned in. Tuner sensitivity is 2 microvolts for 20-db signal-to-noise ratio, and its frequency response is 15 to 15,000 cps  $\pm 1$  db. Channel



separation is better than 38 db at 400 cps. Front-panel controls include variable AFC and a multiplex noise-filter switch. A built-in ferrite loopstick antenna is used for AM reception, and a 300-ohm-impedance antenna input is provided for FM reception. Finished in dark beige, the tuner's cabinet measures 14 $\frac{3}{4}$  x 5 $\frac{3}{8}$  x 9 $\frac{1}{2}$  inches. Price: \$89.95.

Circle 180 on reader service card

● **Martel** is marketing a booklet called the "Time Table for the Classical Repertoire." The booklet lists the playing times of the most popular classical works, thus enabling the tape buff to calculate the exact amount of blank tape needed to record a specific symphony, concerto, or opera. The booklet is available for \$.25 postpaid from Martel, 2356 South Cotner Avenue, West Los Angeles, California, Attention: Tape-Timer.



● **Empire** has recently introduced their 8400 Convertible Grenadier speaker system. The 8400 has louvred front panels and a hand-rubbed satin walnut finish. It is designed for installation on a shelf or on its own walnut bench. The system's driving elements include a low-frequency hyperbolic horn and a mid-range direct radiator and ultrasonic domed tweeter, both coupled to a die-cast acoustic lens. Frequency response is 25

(Continued on page 28)



# As of now, practically everything you've heard about solid-state receivers is out of date – including how much you should pay

## The new ADC

*Six Hundred*

## all solid-state 60 watt stereo receiver

From the people who scored that astonishing breakthrough in phono cartridges . . .

*The ADC 10/E dropped critical "moving mass" to one-third that of other leading make cartridges, to become the first of which it can be said: No one will ever make a cartridge that performs perceptibly better.*



And got that independent top rating for a major advance in speakers . . .

*The ADC Brentwood 303A Speaker solves the old problem of "cone break-up" not with complicating capacitors or inductors, but by a simplifying design and production advance. In the independent ratings that count most, the 303A scored top!*



A receiver like this is the heart of your music system. It has to perform very, very well. This one does. And truth to tell, so do several other fine American makes, priced from about \$285 on up.

From there on out, this ADC Six Hundred is so different it starts a new generation. ADC never made tube units. This is no adaptation of a tube circuit, or tube parts, or tube assembly line. It's pure solid-state from the concept on.

As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production Design. The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly. You've been warned that turning on the unit with a speaker lead loose could blow the transistors? Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards

and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness) —yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

Now as to price. As you know, transistor unit prices have crept down year by year as technology advanced. With this ADC development, they really crack. Compare. This beautiful, trouble-free, foolproof, soul-satisfying unit leaves from about \$60 to \$150 more in your pocket. Should you buy a semi-obsolete model and pay more for it? Silly question! See the new ADC Six Hundred (and the companion ADC Sixty Amplifier) at your dealer.

**SPECIFICATIONS—ADC Six Hundred RECEIVER**  
List price, \$248.00.

**TUNER SECTION:** Sensitivity (IHF Standard), 2.0 uv. Stereo separation, 35 db. ■ Automatic stereo switching ■ Tuning meter ■ Visual stereo indicator.

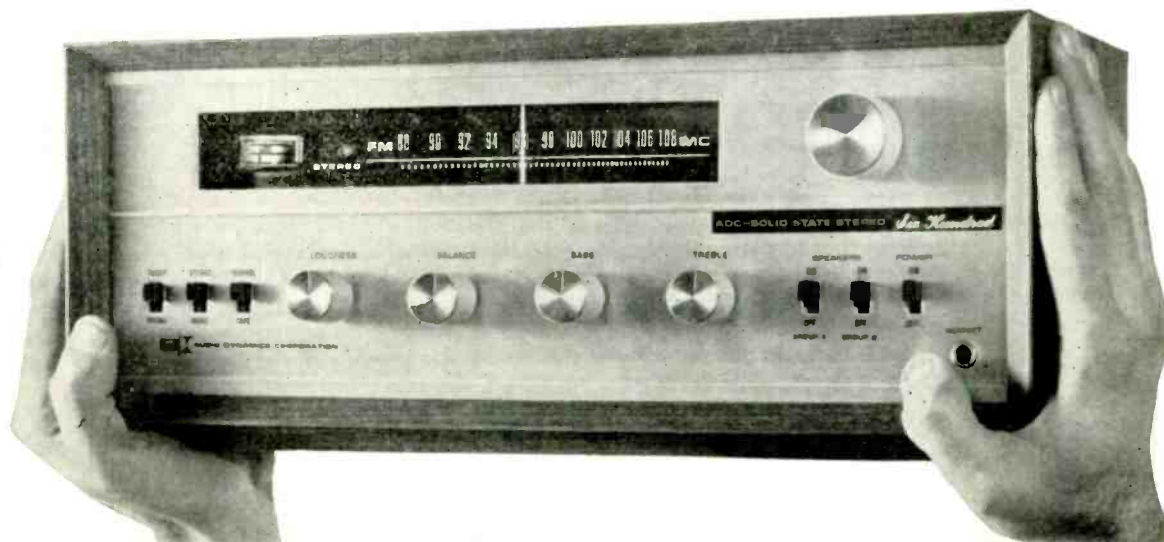
**AMPLIFIER SECTION:** Power output (IHF), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) ■ Power per channel, 22 watts RMS ■ Full, independent control on front panel for 2 pairs of speakers ■ Separate fuses for each channel prevent shorting ■ Headphone jack ■ Full tape and monitoring provisions ■ Automatic contour ■ Total harmonic distortion at rated power, 0.5%; intermodulation distortion, 0.8% ■ Power band width at rated distortion, 20-20,000 cps. ■ Frequency response,  $\pm 2$  db., 10-100,000 cps. ■ True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

THE ADC Sixty AMPLIFIER has identical power (60 watts at all impedances) and same features as Amplifier Section of the Six Hundred Receiver. Also available in walnut cabinet (extra, optional). List price, \$149.50.



## AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Conn.



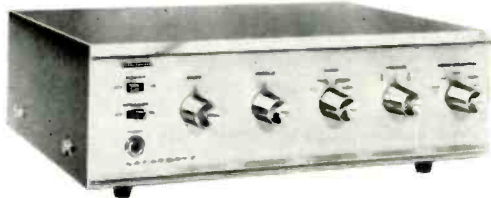
# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

to 20,000 cps, nominal impedance is 8 ohms, power-handling capacity is 100 watts. Price: \$205. Optional matching bench for the speaker system: \$20.

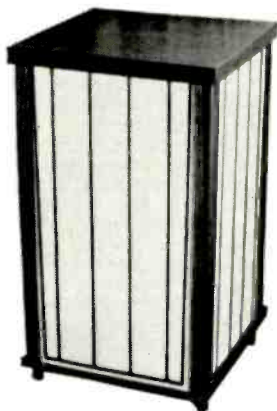
Circle 181 on reader service card

● **Lafayette's** integrated solid-state amplifier, the LA-340, is rated at 20 watts IHF music power per channel. Five pairs of stereo inputs accommodate a tuner, a magnetic or ceramic phono cartridge, tape recorder, and auxil-



ary sources. Also included are a front-panel stereo headphone jack and a speaker on-off switch. Frequency response is 30 to 20,000 cps  $\pm 1$  db, harmonic distortion is 1 per cent, and hum and noise are  $-70$  db on the tuner inputs and  $-56$  db on phono. Price: \$79.95.

Circle 182 on reader service card



● **Aladdin Electronics** is producing the Octavium bass reproducer. Designed to function as a super-woofer to reinforce the frequency range from 15 to 70 cps, the Octavium is intended for use with any pair of high-quality stereo speaker systems. The enclosure has braced foam side panels that strengthen the bass radiation from a 15-inch woofer. The dual-voice-coil woofer has a 50-watt rating and a 6-pound magnet. The enclosure has an oiled walnut

trim and measures 37 inches high and 20 $\frac{3}{4}$  inches square. Price: \$279.50.

Circle 183 on reader service card

● **Sherwood's** new stereo FM tuner, the Model S-3300, uses silicon transistors in all circuits. Sensitivity is 1.6 microvolts (IHF), and the input circuits are immune to overloading. The S-3300 also incorporates a stereo noise filter, which reduces high-frequency background noise without affecting the frequency response of the received program,



and a dual automatic-gain control system that maintains proper selectivity under the strongest signal conditions. Other technical features include automatic stereo-mono switching on FM, a zero-center tuning meter, and a front-panel audio-level control. Rocker-action switches control the noise filter, interchannel muting, automatic stereo-mono switching, and power on-off. Price: \$167.50.

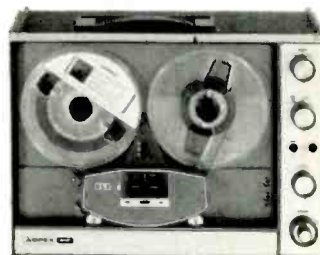
Circle 184 on reader service card

● **Harman-Kardon** has upgraded the power output of the SR-900 transistor receiver to 100 watts. The frequency bandwidth of the new SR-900B at 50 watts per channel is 5 to 100,000 cps. The tuner specifications remain the same



and include a 1.85-microvolt IHF sensitivity. In addition to a higher power output, the SR-900B features a new easy-to-read D'Arsonval tuning meter and a positive-action, automatic FM stereo indicator light. Price: \$449. An oiled walnut cabinet is available at \$29.95.

Circle 185 on reader service card



● **Ampex** offers the Model 840, a portable, three-speed (7 $\frac{1}{2}$ , 3 $\frac{3}{4}$ , and 1 $\frac{7}{8}$  ips), four-track stereo tape recorder with an 8-watts per channel stereo power amplifier and two 5 x 7 inch speakers built in. The recorder's output

can be used to drive external speakers, headphones, or a separate hi-fi system. Wow and flutter are 0.2 per cent at 7 $\frac{1}{2}$  ips. Overall response is 50 to 15,000 cps  $\pm 4$  db at 7 $\frac{1}{2}$  ips. Other features include a manual reversing switch and a dual-capstan drive. Price: \$299.95.

Circle 186 on reader service card

● **Garrard** has announced the Model SP20, a new four-speed manual player intended for inexpensive music systems and quality audio-visual use. The SP20 incorporates a tone arm with adjustable stylus pressure, an end-of-record trip mechanism that will allow the SP20 to track as light



as 2 grams, a large weighted turntable platter, and an interchangeable plug-in head that will take any cartridge. At the end of the record, the tone-arm returns to the rest and the machine shuts off automatically. The SP20 measures 14 $\frac{3}{8}$  inches wide, 12 $\frac{1}{2}$  inches deep, and requires 3 $\frac{1}{2}$  inches above and 2 $\frac{1}{8}$  inches below the turntable's mounting board. Price: \$37.50.

Circle 187 on reader service card



# Anyone who walks into a store and asks for a reel of tape deserves what he gets.

Chances are he'll walk out with a square peg for a round hole. Buying tapes is a lot like buying film. Lots of brands, types, sizes. Confusing? Not if you read further.

For one thing, don't buy a "white box" off-brand to save pennies. If it's worth recording, it's worth recording on a proven brand, like Reeves Soundcraft... supplied on all reel sizes from the 2 $\frac{3}{4}$ -inch size for miniature portables, on up to the 14-inch reel. Professionals and home recordists prefer Reeves Soundcraft Tapes for their reliability and performance qualities.

But—in asking for tape, you should say more than just the words "Reeves Soundcraft." You should ask for the Reeves Soundcraft Tape best suited to your recording needs.

An economical all-purpose tape like Reeves Soundcraft **STANDARD**, can probably answer most of your requirements. It gives you professional mastering quality with low print characteristics for any material that requires only normal playing time, (1200 ft. on a 7-inch reel).



If, however, you are a school concerned with rough handling or an archive recording for posterity, you should be using Reeves Soundcraft **LIFETIME**... the only tape with a life-time guarantee! Its rugged DuPont Mylar base makes the big difference. Virtually unbreakable.

Never flakes or dries, regardless of temperature or humidity extremes. Both Standard and Lifetime offer normal playing time—1200 ft. on a 7-inch reel.

On the other hand, if you want to record long symphonies on a reel, Reeves Soundcraft **PLUS 50** should then be your choice. It provides 1800 ft. on a 7-inch reel to give you 50% more playing time! For example, over 6 hours of recording at 3 $\frac{3}{4}$  ips. Excellent dynamic range and rugged 1 mil Mylar base make Plus 50 the preferred extended-play tape.



We have another tape that offers even more playing time. Reeves Soundcraft **TRIPLE PLAY**. This is the highest quality tape ever produced on a thin Polyester base. You get 3600 ft. on a 7-inch reel, or three times the play of Standard tape.

Triple Play has remarkable wide range response and greater output than any other triple play tape.

Now for the ultimate in tape technology. Reeves Soundcraft **GOLDEN TONE**. High frequency output is 25% greater than the next best brand. This tape is so perfect you can run it at half the speed to double your playing time, and still enjoy full fidelity recording. 1200, 1800 and 2400 ft. lengths on 7-inch reels.

Visit your dealer for tape, and ask for Reeves Soundcraft—either Standard, Plus 50, Lifetime, Triple Play or Golden Tone—whichever one best suits your recording needs.

Write for Bulletin RS-64-12A.



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DIVISION OF REEVES INDUSTRIES INC

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## STEREO INFORMATION

### FM Station Directory

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

### Test Reports

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

### Big 36-Page Catalog

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

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# McIntosh

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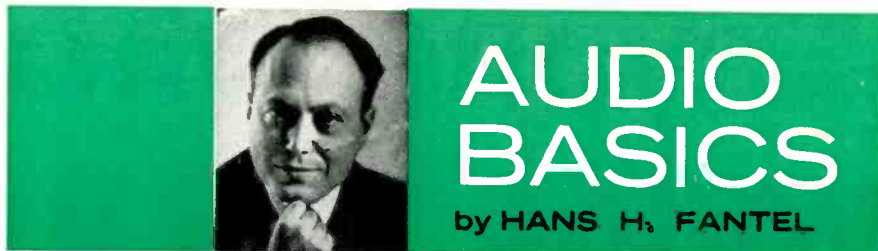
NAME .....

STREET .....

CITY .....

STATE ..... ZIP .....

CIRCLE NO. 34 ON READER SERVICE CARD  
30



### SPRING TUNE-UP

**L**IKE motor cars, lawn mowers, sump pumps, and many other products of this technological age, audio systems sometimes get slightly out of kilter, despite their basic durability. Prudent audiophiles, therefore, might adopt a sort of regular health plan for their audio components, similar to the spring and fall tune-ups given to cars or one's own periodic visits to the doctor. For preliminary diagnosis, no professional help is required, and you can do most of the checking yourself.

If your equipment is not transistorized, you might start a semi-annual checkup by pulling out all the tubes. First remove any metal shields in which the tubes may be enclosed, then rock the tubes gently and pull them out straight up so as not to bend their prongs. Your tuner probably has four or five tubes of the same type; be sure that each one is put back in the socket it came from—and its shield, if there is one, is in firm contact with its grounding clip. (You can code the tubes and their corresponding sockets with a grease pencil or marking pen.) The do-it-yourself tube tester in your neighborhood drugstore or hardware store will do for a quick quality check on your tubes if you have no specific complaint about how your components are working. If you do have trouble, take your tubes to an audio or TV dealer whose more sensitive tester will reveal more obscure problems. In any case, tubes that show up weak should be replaced—but save them for possible emergency use in the future. In the case of amplifier output tubes, which operate in pairs, it is best to replace both tubes if there is a substantial difference in their tube-tester readings. As with horses, this avoids handicapping the team by harnessing a young tube with an old one. While you have the chassis out of their cases and the tubes out of their sockets, use the opportunity to blow off accumulated dust by working your vacuum cleaner in reverse.

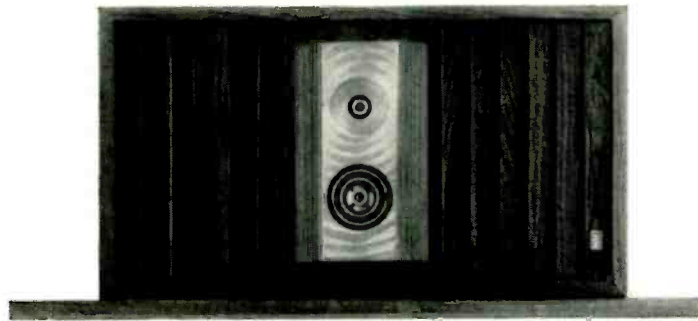
If you own solid-state equipment, you naturally needn't worry about tube checks and can proceed directly to the next step, which is the tone arm and cartridge—a common source of audio ailments. One quick look at the stylus will tell you whether it has been bent out of shape or off center by careless handling of the tone arm. If so, you or your audio dealer may be able to set things straight again, but if the diamond tip has been accidentally chipped, replacement is the only answer.

Check to be sure the tracking pressure of the tone arm is within the limits specified by the manufacturer of your particular cartridge. The HiFi/STEREO REVIEW Model 211 test record will help you here. You can check for freedom of arm movement by gently swinging the tone arm from side to side as well as up and down. It should move through its normal range of travel with floating lightness. If you notice even the slightest binding or jiggling, check tone-arm pivots and the wires leading from the tone arm to the terminal post located beneath the turntable base.

A number of tone arms have balancing and anti-skating adjustments, and now is a good time to check their settings also. For turntable maintenance, let the instruction manual be your guide. You should oil and clean the bearings *only* if the manual provides specific instructions for this operation. Excessive oil on a turntable may result in permanent damage to its rubber drive elements. Next month's column will be devoted to suggestions for preventive maintenance in other parts of your stereo system.



# The new Empire 8400 Convertible. For those people who want Grenadier sound



here,

there,

anywhere.



We used our imagination. We thought of all those people that would like a refreshing new look to their music room. Then we thought of the Empire Convertible. A handsome speaker system with hand-rubbed satin walnut finish; louvered low frequency hyperbolic horn to take the place of unimaginative grill-cloth; and detachable matching walnut bench. Elegant for use as a shelf speaker or floor speaker. A sound idea? We didn't take any chances. We incorporated the magnificent Grenadier sound. What we seem to have proved is "you can keep a good thing down...or up." It depends on you. Empire 8400 Convertible \$205. Bench (optional) \$20. For complete information see your Empire dealer or write:

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# The Sound of Marantz is the Sound of Music at its Very Best.

**SLT-12 Turntable**, with Straight Line Tracking—a revolutionary development from Marantz. Finally, the art of tracking a record precisely duplicates the art of cutting a record. The Marantz SLT-12 Straight Line Tracking System exactly conforms to the angle, posture and the tracking used in the cutting of an original master stereo record. This perfect compatibility eliminates inherent deficiencies of conventional swing arm record player systems and gives incredibly perfect reproduction. It is the only system available which faithfully reproduces sound as it was originally recorded.

**10B FM Stereo Tuner**—rated by Hi Fi/Stereo Review magazine, "I have never seen a tuner to compare with it...so outstanding that it is literally in a class by itself!"

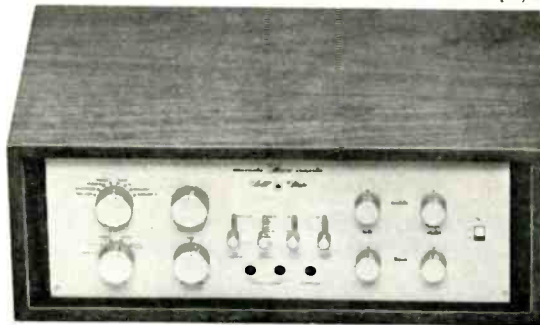
**7T Solid State Stereo Console**—a solid state component unequalled in performance, versatility and flexibility.

**8B Dual 35 Stereophonic Power Amplifier**—American Record Guide magazine says, "The Marantz 8B is a logical choice for ears that demand the best sound for now and for the future."

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Model 7T Stereo Pre-Amplifier



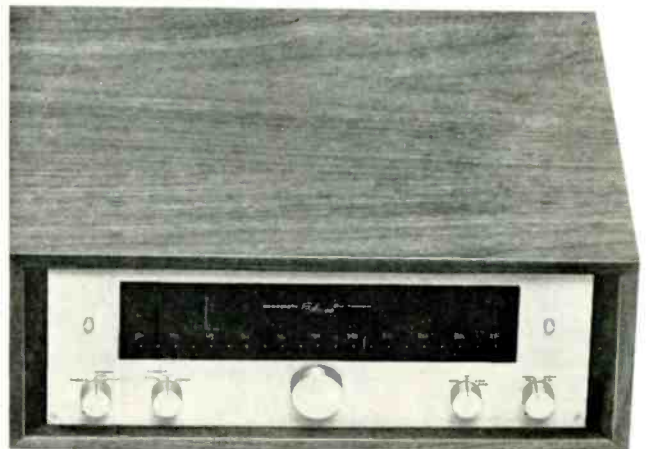
Model 8B Stereo Amplifier



Model SLT-12 Turntable



Model 10B Stereo Tuner

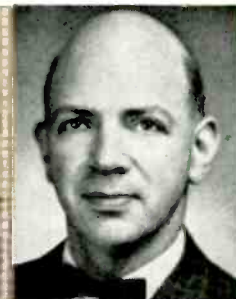


*A wonderful adventure in sound awaits you with your discovery that the sound of Marantz is the sound of music at its very best. You, too, can own an incomparable Marantz system. Ask your dealer about the easy finance plan.*



# TECHNICAL TALK

By JULIAN D. HIRSCH



● **PHONO REPRODUCTION PROBLEMS:** The recording and reproduction of sound by means of phonograph discs is a fascinating blend of science and art. The density of the information stored in a record groove would seem to impose an impossible task upon the phono pickup and its stylus. In truth, it *does*, and as a result record reproduction involves a number of compromises between ideal conditions and the physical limitations of our present technology.

Many of these compromises are the result of differences between the shapes of the recording and playback styli on the one hand, and between the paths they traverse while cutting and playing a record on the other. The recording stylus is a sharp-edged, chisel-like device which moves along a radius of the record in a lathe mechanism. The playback stylus is usually a conical-tipped jewel which travels across the record in an arc when mounted in a conventional tone arm.

The difference between the shapes of the two kinds of stylus tips causes tracing distortion. This distortion in the reproduced waveform is most pronounced near the center of a record, when the stylus is playing high-velocity, high-frequency material. The elliptical, or bi-radial, styli now offered on many cartridges represent an attempt to approximate the chisel shape of the recording stylus while retaining the rounded edges of the playback stylus.

In any conventional pivoted tone arm, the stylus moves in an arc across the record. The *ideal* path, however, is along a radius, or in other words, with the cartridge axis tangential to the record groove. Mounting the cartridge at an offset angle to the arm axis results in a closer approximation to tangency, and can reduce the tracking-angle error to insignificant proportions—insignificant because rather large errors in tracking angle are necessary before distortion becomes audible, although stereo separation suffers more noticeably with smaller errors. At the present time, angular displacement of a highly compliant stylus, as well as production tolerances in cartridge manufacture, can easily introduce more tracking-error problems than the tone arms themselves.

Unfortunately, offsetting the cartridge to reduce tracking error introduces another unwanted factor into the

playback process. The friction between the stylus and the plastic record material applies a force to the stylus that tends to move it toward the center of the record. This is easily demonstrated by putting the pickup on a blank record and watching it move to the center as the disc rotates, without benefit of guidance from grooves. The amount of the frictional or "skating" force is a function of tracking force, stylus tip radius and shape, and the record material.

With both stereo and mono discs, the effective stylus pressure against the inner wall of the groove is higher than that against the outer wall of the groove. With mono records, this effect is not significant. But with stereo discs, where there is high-velocity modulation—the stereo information—on the outer wall, the effect is similar to that of insufficient tracking force, and results in an increase of distortion on the stereo channel corresponding to that side of the groove.

If the tracking force is increased so that it is adequate for the outer groove wall, it may well be too great for the proper operation of the cartridge. Several ingenious "anti-skating" compensation techniques have been devised to overcome this problem. Some of the anti-skating systems in use involve weights acting on the arm through cords and pulleys or through a mechanical lever arm.

Others use springs whose tension may be adjusted to supply the desired force. They all function by applying a counter force that tends to move the pickup outward. If this counter force is made equal and opposite to the frictional skating force, the pickup stylus will then exert the same pressure on both

sides of the groove and presumably both channels will be reproduced with equal fidelity.

The effect of anti-skating compensation can be demonstrated by using a stereo test record and observing the distortion of the waveform at the cartridge's output terminals. The accompanying photos were taken with the scope connected first to one channel, then to the other. A good-quality cartridge and arm with an adjustable anti-skating feature were used to play a test record with bands of 1,000 cps recorded at 30 cm/sec velocity (far higher than any continuous tones to be found on musical stereo records).

(Continued overleaf)

## REVIEWED THIS MONTH

●  
**Eico Model 3566 Stereo Receiver**  
**Acoustic Research AR-4x Speaker**  
●

Figure 1a

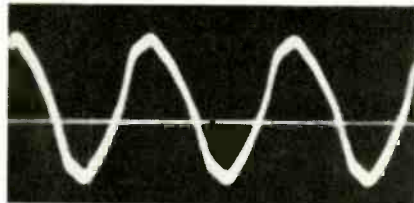


Figure 2a

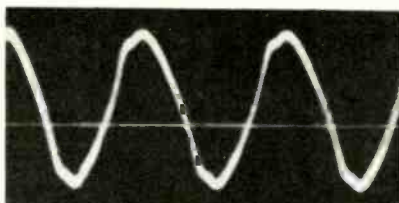


Figure 3a

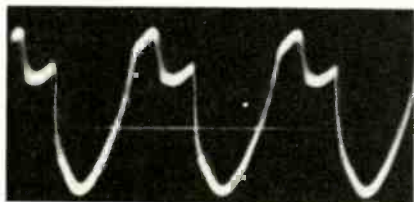
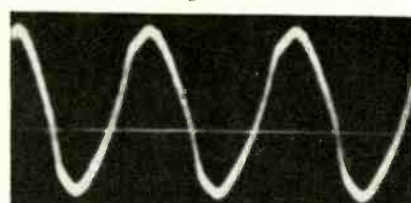


Figure 1b

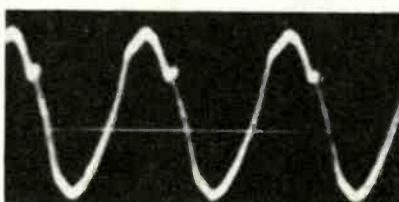


Figure 2b

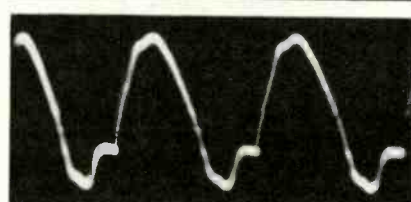


Figure 3b

Figures 1a and 1b show the waveforms from the inner and outer groove walls, respectively, with no anti-skating compensation. The severe distortion on the outer-wall waveform (Figure 1b) shows that the stylus loses contact with the groove wall at the peak of its excursion. In Figures 2a and 2b we see the same test, but with nearly optimum anti-skating force applied. Some slight distortion is still visible on the outer-wall channel (Figure 2b). Figure 3a shows the waveform at the outer-groove wall with slightly more anti-skating force applied. This is the optimum condition. If more force is used, the waveform of the outer wall remains clean, but distortion appears on the inner wall, as shown in Figure 3b.

Obviously, anti-skating compensation can be quite effective in reducing distortion caused by the use of an offset cartridge. But is it really necessary? Frankly, I have never been able to *hear* an improvement in sound quality resulting from anti-skating compensation. The reason is simply that at ordinary recorded velocities, the stylus of

a modern cartridge tracks very well even with the unequal force on the groove walls.

Nevertheless, anti-skating compensation properly used cannot but be beneficial, even if its benefits are not always immediately audible. In this respect it is in the same category as standardization of the effective vertical stylus angle at 15 degrees. This is a theoretically desirable step that can under some conditions make a measurable—if not usually audible—reduction in distortion.

Incidentally, I have found that on some arms the amount of anti-skating force recommended by the manufacturer is much too small to optimize the tracking of the record. A test record with high-velocity signals is the only practical way I know of for the user to make this adjustment on such arms. The distortion of the outer channel can then be heard clearly, and no oscilloscope is necessary to establish the correct force. HiFi/STEREO REVIEW's Model 211 test record has a low-frequency tracing band (Test 4, Side 1) suitable for such tests.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### EICO MODEL 3566 STEREO RECEIVER



● Eico's new Model 3566 is a completely transistorized stereo receiver whose critical circuits are pre-assembled and factory aligned. Considerable effort has been devoted by its designers to make it easy to assemble and to use. Although the complexity of a stereo receiver kit can make its assembly a formidable project for an inexperienced builder, Eico nevertheless recommends the 3566 as suitable for beginners.

HiFi/STEREO REVIEW's kit builder reports that assembly took somewhat more than thirty hours, and the in-

structions were quite clear, although there appeared to be an excessive number of addenda pages included in the manual. Eico deserves credit for the exceptionally thorough maintenance, troubleshooting, and alignment procedures included in the operating manual. While no alignment is required on a kit-built Model 3566, there are twenty pages of voltage charts, photographs with identification of major parts, instrument alignment procedures, dial restringing instructions, and detailed troubleshooting information.

Automatic frequency control of the pre-aligned "front end" is supplied by a voltage-variable silicon-diode capacitor. The receiver has negligible drift, but the AFC (which can be switched out, if desired) does make it a little easier to tune accurately. The i.-f. circuit board, also

(Continued on page 38)



## LEKTRONIC V. The world's first Shaving System.

That's right, the REMINGTON® *Lekt:ronic* V Shaver is a little more expensive than anything you've ever used, but it's a completely new way to do away with whiskers: A shaver head polished smooth as silk. Roller comb comfort. Trims sideburns. The only shaver able to tune in foreign electricity at the turn of a dial. Cord or cordless.

Don't expect regular shaves from a Shaving System. There's nothing "regular" about it.





## Why We Make the Model 211 Available Now

Although there are many stereo test records on the market today, most critical checks on existing test records have to be made with expensive test equipment.

Realizing this, HiFi/STEREO REVIEW decided to produce a record that allows you to check your stereo rig, accurately and completely, just by listening! A record that would be precise enough for technicians to use in the laboratory—and versatile enough for you to use in your home.

The result: the HiFi/STEREO REVIEW Model 211 Stereo Test Record!

## Stereo Checks That Can Be Made With the Model 211

- ✓ Frequency response—a direct check of eighteen sections of the frequency spectrum, from 20 to 20,000 cps.
- ✓ Pickup tracking—the most sensitive tests ever available to the amateur for checking cartridge, stylus, and tone arm.
- ✓ Hum and rumble—foolproof tests that help you evaluate the actual audible levels of rumble and hum in your system.
- ✓ Flutter—a test to check whether your turntable's flutter is low, moderate, or high.
- ✓ Channel balance—two white-noise signals that allow you to match your system's stereo channels for level and tonal characteristics.
- ✓ Separation—an ingenious means of checking the stereo separation at seven different parts of the musical spectrum—from mid-bass to high treble.

**ALSO:** ✓ Stereo Spread  
 Speaker Phasing  
 Channel Identification

## PLUS SUPER FIDELITY MUSIC!

The non-test side of this record consists of music recorded directly on the master disc, without going through the usual tape process. It's a superb demonstration of flawless recording technique. A demonstration that will amaze and entertain you and your friends.

# NOW...GET THE FINEST STEREO TEST RECORD ever produced for just...\$4.98

## Featuring The Most Spectacular Music Demonstration On Disc Today

### UNIQUE FEATURES OF HiFi/STEREO REVIEW'S MODEL 211 STEREO TEST RECORD

- Warble tones to minimize the distorting effects of room acoustics when making frequency-response checks.
- White-noise signals to allow the stereo channels to be matched in level and in tonal characteristics.
- Four specially designed tests to check distortion in stereo cartridges.
- Open-air recording of moving snare drums to minimize reverberation when checking stereo spread.

## All Tests Can Be Made By Ear

HiFi/STEREO REVIEW's Model 211 Stereo Test Record will give you immediate answers to all of the questions you have about your stereo system. It's the most complete test record of its kind—contains the widest range of check-points ever included on one test disc! And you need no expensive test equipment. All checks can be made by ear!

*Note to professionals: The Model 211 can be used as a highly efficient design and measurement tool. Recorded levels, frequencies, etc. have been controlled to very close tolerances—affording accurate numerical evaluation when used with test instruments.*

## DON'T MISS OUT—ORDER NOW

The Model 211 Stereo Test Record is a disc that has set the new standard for stereo test recording. There is an overwhelming demand for this record and orders will be filled by HiFi/STEREO REVIEW promptly upon receipt. At the low price of \$4.98, this is a value you won't want to miss. Make sure you fill in and mail the coupon together with your check (\$4.98 per record) today.

## FILL IN AND MAIL TODAY!

Stereo Test Record  
 HiFi/STEREO REVIEW—Dept. SD  
 One Park Ave., New York 16, N.Y.

Please send me \_\_\_\_\_ test records at \$4.98 each. My check (or money order) for \$\_\_\_\_\_ is enclosed. I understand that you will pay the postage. (Add 50¢ to partially defray postage costs outside U.S.A.) New York State residents please add sales tax at prevailing local rate.

Name \_\_\_\_\_  
 (Please Print)

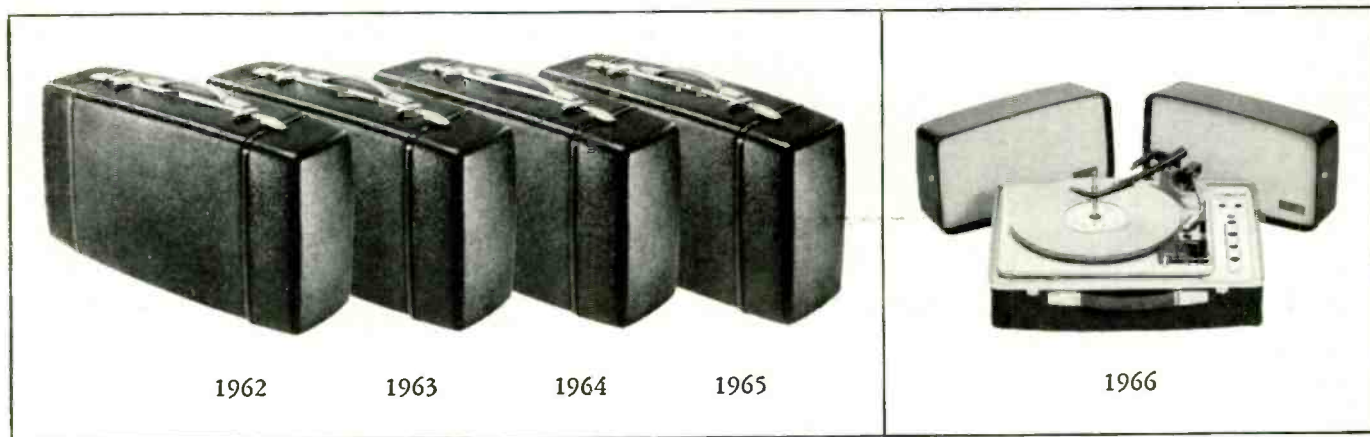
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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

SORRY—No charges or C.O.D. orders!



# High Performance is 128 quiet changes in the Model Eleven by KLH.\*



Our Model Eleven portable phonograph doesn't look much different today than it did when we introduced it in 1962. It was a great phonograph then. It's a better phonograph now.

Over the years, we've quietly made changes in the Model Eleven—ranging from circuit revisions that only an engineer would notice to a new automatic turntable that allows your kids to stomp around without disturbing the tone arm.

All in all, we have changed the Model Eleven 128 times.

Why?

Because we believe that when new technology and new materials make it possible for us to improve our product—even slightly—we are obligated to employ that technology and those materials.

That's what high performance is about at KLH: our obligation to you to continually review our products and make them better whenever and however we can.

But we do our improving quietly. So quietly that you never hear it in our price.

The Model Eleven still costs only \$199.95.†

For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 800.

\*A trademark of the KLH Research & Development Corporation.

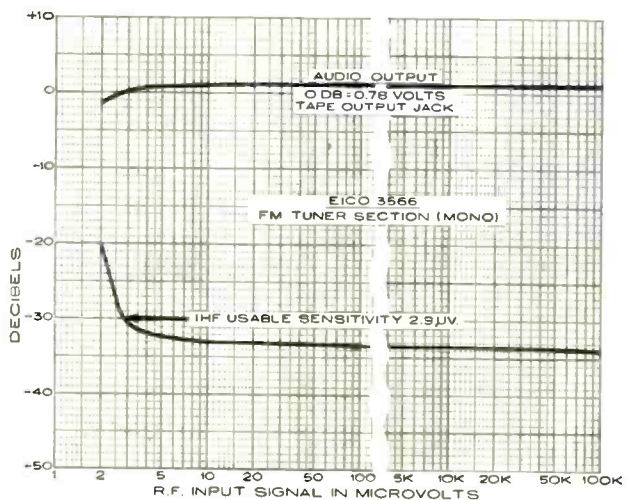
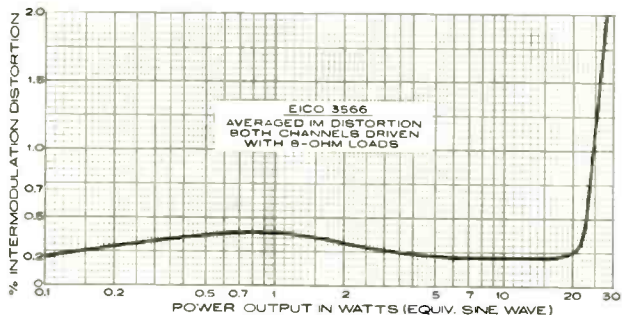
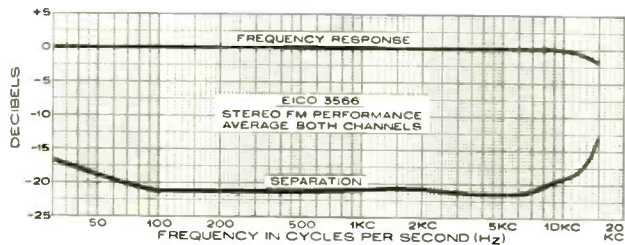
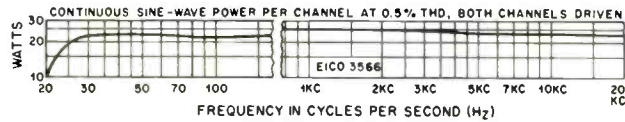
†Suggested Retail price.



30 CROSS STREET, CAMBRIDGE, MASS.

pre-aligned, has four stages and a ratio detector. The multiplex board contains a full-wave doubling circuit which generates the necessary 38-kc demodulating signal from the 19-kc pilot carrier. It switches between FM mono and stereo reception automatically when a stereo carrier is received. The left- and right-channel outputs are filtered very effectively to remove any 19- or 38-kc components from the audio output.

Each channel of the audio section of the 3566 has a



two-stage feedback-equalized phono preamplifier, bass and treble tone controls, and a power amplifier that is directly coupled to the speaker, with no blocking capacitor to affect low-frequency response. The loudness controls have switchable compensation that boosts both low and high frequencies at low listening levels. Unlike many loudness controls, this one does not cause boomy or unnatural sound.

The operating flexibility of the Eico 3566 is completely adequate without becoming confusing. The input selector has only three positions—TUNER, PHONO, and AUXILIARY.

The MONO/STEREO mode switch parallels the two channels in its mono position and disables the multiplex circuits to reduce noise when an FM signal is too weak for satisfactory stereo reception. Normally, FM stereo operation is automatic, with a red pilot light indicating the reception of a stereo signal. The tuning meter reads a maximum when a station is tuned in correctly.

The Eico 3566 has provision for monitoring from a three-head tape recorder while recording. There is an FM interstation noise-muting circuit, also controllable from the front panel. A stereo headphone jack reduces speaker volume when phones are plugged in.

The power-output ratings of the Eico 3566 are expressed in several ways. The music-power rating (which we do not test for) is 112 watts into 4 ohms, 72 watts into 8 ohms, and 36 watts into 16 ohms. The intermodulation distortion is rated at 2 per cent at 30 watts per channel, 1 per cent at 25 watts per channel, and 0.3 per cent at normal listening levels. The FM sensitivity is rated at 2 microvolts, with 38-db stereo separation.

We found that the measured performance of the Eico 3566 was very close to its ratings. Such differences as did exist would not in any way affect its usefulness or audible performance. The power output at middle frequencies was 25 watts per channel, with both channels driven, at only 0.5 per cent distortion (into 8-ohm loads). It was approximately half as much into 16 ohms. Continuous power measurements cannot be made with 4-ohm loads, but the unit will deliver much more power into this impedance under transient or music-power conditions than into 8-ohm loads. The power response was very good, with over 20 watts per channel available at 0.5 per cent distortion from 25 to over 20,000 cps.

Intermodulation distortion was very low at any listening level: it was under 0.4 per cent up to more than 20 watts per channel output, reaching 1 per cent at about 25 watts. Overall amplifier frequency response was flat within  $\pm 2$  db from 20 to 20,000 cps, and RIAA phono equalization was within  $\pm 3$  db from 30 to 15,000 cps. The preamplifiers can handle up to 50 millivolts input without overloading, which permits the use of almost any magnetic cartridge made.

The FM IHF sensitivity was 2.9 microvolts, and the steep limiting curve makes the Eico 3566 a good performer under weak-signal, fringe-area conditions. The distortion at 100 per cent modulation was about 2 per cent and frequency response was perfectly flat from 30 to 10,000 cps, down only 2 db at 15,000 cps.

The only criticism we have of the operation of the Eico 3566 relates to its muting circuit. When adjusted to remove interstation hiss, it also tended to remove or distort the signals. In a reception area in which the signals are stronger than in our locality this would probably not occur. Insofar as its sound and general performance are concerned, the Eico 3566 does a fine job. Its sensitivity is certainly adequate for almost any receiving situation, it is easy to tune, and it sounds fine. In view of its simplified kit construction, it can be recommended to those who

(Continued on page 40)



# The new KLH\* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

The KLH Model Twelve is the finest moving-coil loudspeaker we have ever made. Not by a spectacular margin (there just isn't that much room for improvement in today's best speakers), but by some important degrees.

Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be *useful* under the widest range of conditions?

## A few answers

We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response—for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

## A final step

With the aim of *usefulness* uppermost in mind, what else could we do?

We could offer the listener the opportunity to make adjustments in the

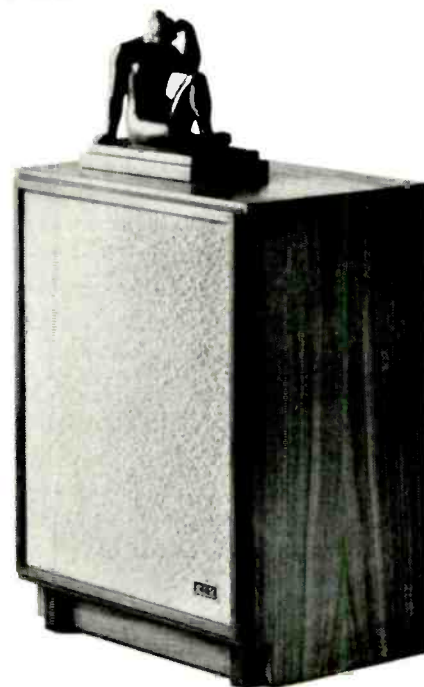
speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

## Perfectionist's speaker system

We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way



Suggested Retail Price: \$275.00

design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22¼" x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It will be at your KLH Dealer soon. For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 700.

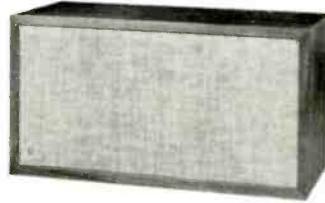
\*A trademark of KLH Research and Development Corp.



want a handsomely styled transistor receiver at a price well below that of factory-wired units. The Eico 3566 kit sells for \$229.95. A walnut cabinet is available for \$14.95. It can also be had factory wired, with the cabinet, for \$349.95.

For more information, circle 188 on reader service card

**ACOUSTIC RESEARCH  
AR-4x SPEAKER  
SYSTEM**

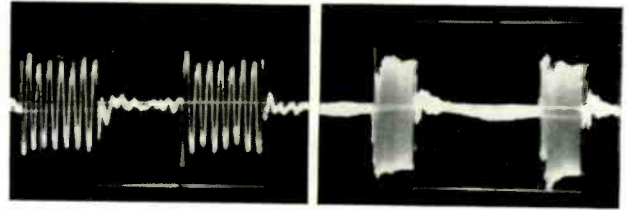


● MORE than a year ago, we reviewed (and were impressed by) the Acoustic Research AR-4 speaker system. AR has recently announced an improved version of the AR-4—at no increase in price.

The AR-4x, like its predecessor, uses an 8-inch acoustic-suspension woofer. Since the cabinet measures only 19 x 10 x 9 inches, and weighs less than 20 pounds, it can be placed on an ordinary bookshelf or even hung from the wall on picture hangers (hardware for this purpose is supplied with the speaker).

The difference between the AR-4 and the AR-4x is primarily in the tweeter. The original tweeter was a 3½-inch cone unit, operating with a 2,000-cps crossover point. The new tweeter is 2½ inches in diameter and crosses over at 1,200 cps. Although it has a slightly improved high-frequency response and smoothness, its chief advantage, according to AR, is the improved high-frequency dispersion.

We tested an AR-4x in the same indoor acoustic environment used for the AR-4. The response curves of the two speakers were exceedingly similar, which speaks very well for the uniformity of AR's production techniques and quality control. The tone-burst response of the AR-4x was excellent, particularly in the critical 100 to 1,000 cps range where so many speakers suffer from the effects of cone breakup. Harmonic distortion of the AR-4x at low frequencies was almost identical to that of the AR-4, less than 2 per cent down to 50 cps and rising slowly to 10 per cent at 30 cps. (According to AR, the response at



Oscilloscope photos of tone bursts at 250 cps (left) and 7,000 cps (right) illustrate the AR-4x's excellent transient response.

extreme low frequencies is slightly improved over that of the AR-4.)

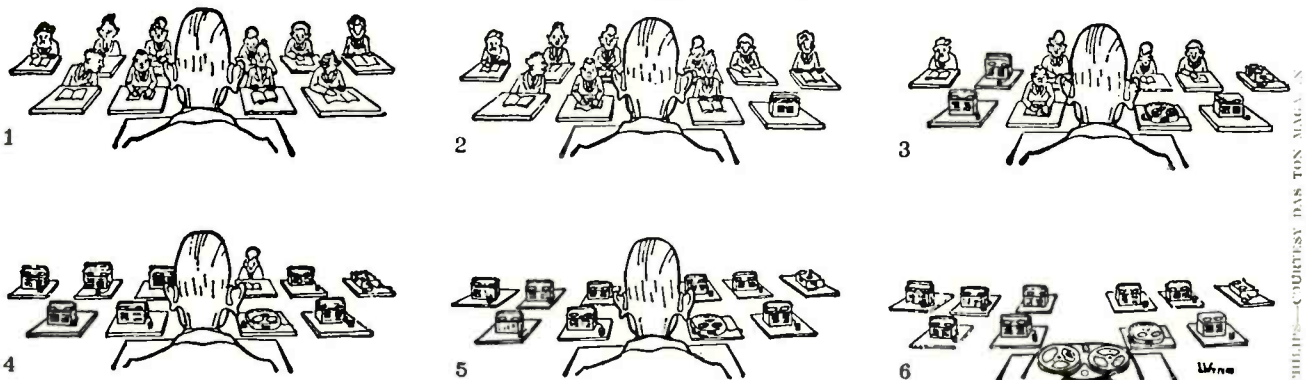
With the tweeter level control set to the indicated "normal" position (approximately half open), the frequency response of the AR-4x in our test room was within  $\pm 3.5$  db from 30 to 1,700 cps, falling off smoothly to  $-10$  db at 15,000 cps. Increasing the setting of the control results in an overall speaker/room-frequency response of  $\pm 3.5$  db from 30 to 15,000 cps. This would be remarkable for any speaker, and in our experience is unique for any speaker in the price class of the AR-4x. To our ears, however, the "normal" setting provided the most pleasing overall balance between lows and highs, which demonstrates once again the pitfalls of valuing measurements over listening.

On this same point, even though our measurements failed to reveal any very significant differences between the AR-4 and the AR-4x, our ears proved to be more sensitive. The improved dispersion of the AR-4x could be heard clearly on a white-noise test signal during A-B switching of the two speakers. The high-frequency sound peak that is heard as one moves past the axis of the speaker was distinctly broader on the AR-4x. On various types of musical material, the AR-4x had a more open, transparent sound than the AR-4. This was a subtle difference, unlikely to be noticed except by direct comparison, but was nonetheless real.

Since the basic sound quality of the AR-4 and AR-4x are similar, they are fully compatible as stereo pairs. A kit is available, for \$15, to convert the AR-4 to an AR-4x. This is somewhat more involved than the "x" conversion for the AR-2 and AR-2a, and is compared in difficulty (by AR) to wiring an amplifier kit. Conversion time is about two hours. The AR-4x is priced at \$57 in oiled walnut and \$51 in an unfinished cabinet. We know of no competitively priced speaker that can compare with it.

For more information, circle 189 on reader service card

**Technological Progress**



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## New power (60 watts) and the glory of Harman-Kardon sound in FM stereo and AM



**Outstanding at \$309\*! The all-new SR-400B AM/FM all-transistor receiver for unequalled power bandwidth, frequency response and reliability.**

Music will sound noticeably more lifelike on the speakers you now own when connected to the **SR-400B**. More *usable* power extends the bandwidth beyond the audible spectrum for a remarkable improvement in clarity and definition—realism you can feel. The transparent beauty that is *Stratophonic Sound*.

Cast your eye at the SR-400B above. With 60 watts IHF music power it easily handles tremendous crescendos without blocking. Delivers a flat, *full-power* frequency response of 8 to 40,000 cps  $\pm$  1 db. Its extremely high damping factor cancels low-frequency distortion. Regulated power supply provides optimum working voltages to all stages, even at *full power*.

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system speaker selector so you can enjoy stereo in one or two rooms—separately or simultaneously. At **\$309\*** no other receiver equals the performance or features of the SR-400B! And for *straight FM stereo*, the **SR-300B** offers the same superior performance at **\$30 less—only \$279\***.

Much of the credit for the superb performance, typical of Harman-Kardon's "B" Series, goes to engineering which includes diffused-junction germanium transistors in all output circuits. Germaniums increase bandwidth and reliability, are far cooler in operation than any silicon output transistor now available.

Hear the classic purity of *Stratophonic Sound*, on the SR-400B or SR-300B, at your Harman-Kardon dealer soon.

\*Prices slightly higher in the West. Walnut enclosure optional. Prices subject to change without notice.

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**LEADER IN SOLID-STATE STEREO COMPONENTS**

# EXPERTS' CHOICE:

The editors whose job it is to know—recommend DYNACO

## STEREOPHILE

In this perfectionist magazine's selection of Recommended Components in each issue, Dyna preamps, amplifiers, and the Dyna-tuner have consistently dominated Groups B and C in all applicable categories. In their own words: "Component categories are as follows: Class A — Highest in price and prestige value, top quality sound; Class B — Sonic quality about equal to that of Class A components, but lower in cost; Class C — Slightly lower-quality sound, but far better than average home high-fidelity; Class D — Good, musical sound, better than the average component system but significantly less than the best sound attainable."



**HI-FI BUYERS GUIDE 1966**  
The top three Shoppers Special recommendations are clear:

- Maximum Fi — PAS-3, 2 Mark IIIs, FM-3
- Music Lovers — PAS-3, Stereo 70, FM-3
- Most Fi Per Dollar — SCA-35 and FM-3



## POPULAR SCIENCE — 1963 and 1964

"The Low-Down on Hi-Fi Stereo" in September 1963 picked the Dyna PAS-2 preamp and the Stereo 70 amplifier for their top-most system at \$700 "selected to please the true hi-fi buff" with the further comment "It was the unanimous opinion of the panel that you could spend well over \$1000 and not get any better sound from your records."

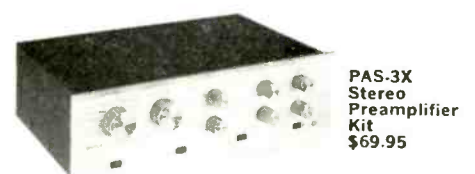
The "Low-Down on Hi-Fi Stereo Tuners" in September 1964 picked the Dyna FM-3 in both major categories. It was one of the three assembled tuners over \$150 selected as "outstanding buys," and one of two tuners which were ranked as "definitely the best of the under-\$150 kits."



**FM-3 Stereo FM Tuner Kit**  
\$99.95



**SCA-35 Stereo Amplifier Kit**  
\$99.95



**PAS-3X Stereo Preamplifier Kit**  
\$69.95

Complete specifications and test reports are available on request.

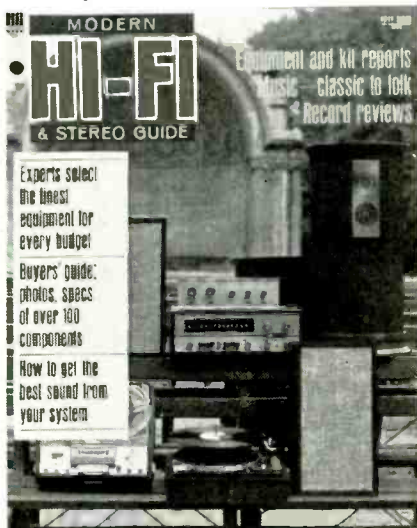
**DYNACO INC.** 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.



# DYNACO IS BEST

for quality, performance and value!

Modern Hi-Fi & Stereo Guide '64  
*"Experts Choose The Most Sound For The Money" with the Dyna SCA-35 in 3 out of 6 systems, and the PAS-3 with 2 Mark IIIs, and the FM-3 separately picked in two other systems.*



## HI-FI TAPE SYSTEMS 1964

"Editor's Choice Of Hi-Fi Systems": "Maximum Fi — The Dyna . . . (FM-3, PAS-3 and 2 Mark IIIs) . . . is the least expensive way to obtain state-of-the-art performance. Music Lovers — The Dyna . . . (FM-3, PAS-3 and Stereo 70) . . . has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure. Most Fi Per Dollar—This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion and below 3 or 4 watts the distortion is unmeasurable."



## CHANGING TIMES—The Kiplinger Magazine

The July 1965 issue of Changing Times, The Kiplinger Magazine, makes recommendations for 5 fine stereo systems in its article 'The Best Stereo Your Money Can Buy.' A copy of this article is available on request.



2 Mark IIIs  
 60 watts/  
 channel  
 Kits  
 \$79.95 each



Stereo 70  
 35 watts/  
 channel  
 Kit  
 \$99.95



Stereo 35  
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*The Lively Sound of 66!* New from UNIVERSITY — A lively trio of new, enjoyable compact 3-way speaker systems. Modern Scandinavian styling in rich, natural oiled walnut with contemporary boucle grille. Three sizes that go anywhere.

**The SENIOR 66** Description — New high compliance 12" woofer, high efficiency mid-range, patented Super Tweeter. ■ 30 watts IPM\*. ■ 22 Hz to beyond audibility. ■ 23¾" x 15⅞" x 11½" D. ■ Brilliance/Presence control.

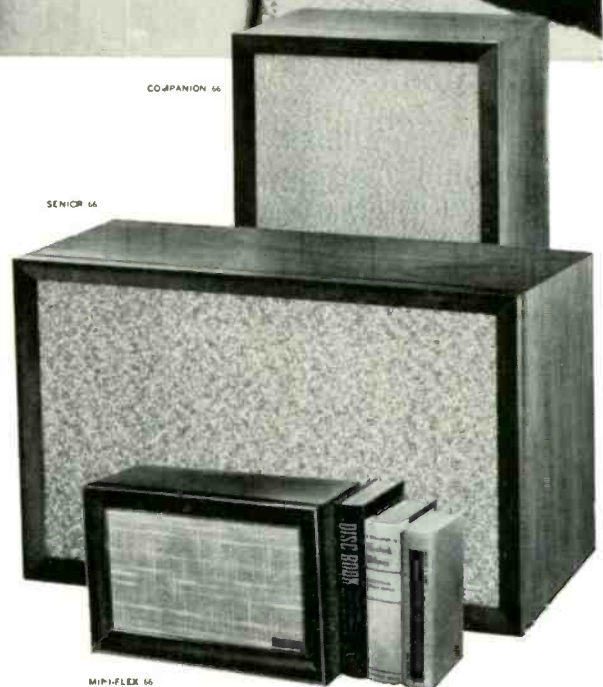
**The COMPANION 66** Description — New high compliance 10" woofer, high efficiency mid-range, new 3½" wide-angle tweeter. ■ 30 watts IPM\* — 24 Hz to beyond audibility. ■ 24" x 13½" x 11½" D. ■ Brilliance Control.

**The MINI-FLEX 66** Description — Exclusive mass-loaded long throw woofer, direct radiator mid-range, new 3½" wide-angle tweeter ■ 20 watts IPM\* — 40 Hz to beyond audibility. ■ 15" x 9½" x 6" D. ■ Sealed air suspension system — ebony trim on oiled walnut. ■ \*IPM — Music Power

Listen to the lively 66's at your franchised University dealer today — ask him about his special component stereo systems that feature *University's total lively sound of music*. Send for University's newest catalog and guide to PSE — a master blueprint for better speaker systems. **ALL FREE**. Write to Desk E62.

Listen—University Sounds Better

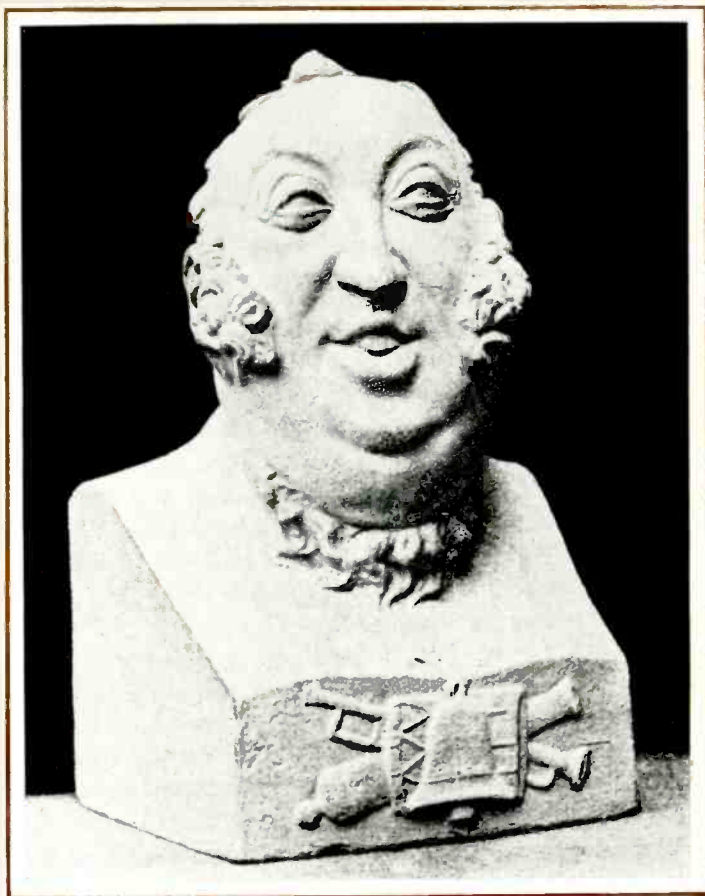
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A DIVISION OF LTV LING ALTEC, INC.



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Oklahoma City, Oklahoma





## Rossini's OPERA OVERTURES

GIOACCHINO ROSSINI  
Caricature by Dantan

ONE of the gala events of the 1829 season at the Paris Opera was the first performance of the latest opera by a transplanted Italian composer who had resided in Paris for some years. The composer was Gioacchino Rossini, and the opera, *William Tell*, was his thirty-seventh. Since Rossini was then thirty-seven years old, there was every reason to expect that he would produce perhaps another three dozen operas in the course of a normal life span.

As things turned out, Rossini did live to a fairly ripe old age (when he died near Paris in November, 1868, he was just three months short of his seventy-seventh birthday). But he never composed another opera after *William Tell*. The last forty years of his life, indeed, were very nearly barren of any creative impulse. A trifling handful of vocal and piano pieces, along with the *Stabat Mater* and the *Messe Solennelle*, represent nearly the total output of the last half of Rossini's life.

Rossini himself never had any difficulty in explaining the drying up of his musical well. He was, he insisted, an exceedingly lazy man. By his late thirties he had attained an eminence and a wealth that had assured his financial security and independence for life. Why then, he asked, should he suffer the agony of continued creativity? He devoted himself, instead, to the pursuit of the mid-nineteenth century equivalent of *la dolce vita*. The popular folklore of the day was full of tales of Ros-

sini's exploits, eccentricities, and adventures. He became renowned as an epicure, as a wit, and as a Don Juan. And the audiences of the time rejoiced in the special qualities of exuberance, impudence, and coil-spring tension that marked his best music, especially the opera overtures.

An exchange of correspondence between Rossini and a devoted amateur in 1848 offers an ideal insight into Rossini's qualities of charm, wit, and cynicism. As published ten years ago in the London *Musical Times* by the British musicologist Spike Hughes, it began when Rossini received the following letter: "I have a nephew who is a musician and does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe?" Rossini's reply was partly as follows: "I consider myself greatly flattered, *o signore*, by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. . . . I am not and never have been in any way a champion of the right to work, and I find that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to which (without my knowledge) I was made a party, the incom-



The collection of Rossini opera overtures that Arturo Toscanini recorded for RCA Victor in pre-stereo days still stands out in a field now crowded with stereo/mono alternatives. But among the latter are several collections with much to recommend them: two of these are Pierino Gamba's for London and Leonard Bernstein's for Columbia.

parable privilege, the right par excellence, the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else."

From that point Rossini went on to list seven "recipes" for the successful composition of an opera overture. In the first place, he recommended that the composer wait for the eve of the first performance before composing the overture; by his own testimony, Rossini composed his *Otello* Overture in a small room whose door had been locked by a tyrannical impresario. Rossini's only escape was to produce the finished overture to the opera. Sometimes, Rossini continued, it is best not to compose any overture at all, but to borrow one from another of your works (a procedure he followed with the so-called Overture to *The Barber of Seville*). "Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed." His ultimate solution, however, was to dispense with the overture entirely! "In the case of *Mosè*," Rossini stated, "I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots*, and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe."

ONE wonders if Rossini would have been so cavalier in his attitude had he been asked for the "recipe" for the proper performance of his music. For the conductor of Rossini must have an instinctive sense of timing, phrasing, texture, and tension. He must approach the scores with respect and devotion, and he must lavish on them the same kind of meticulous preparation that would go into the performance of any of the "monumental" works in the repertoire.

All these qualities were united to the highest degree in the conducting art of Arturo Toscanini, and the Toscanini performances of the Rossini overtures were among the greatest delights of the concert scene during

the entire period of the conductor's long and distinguished career. Over the years Toscanini recorded the most popular of the Rossini overtures with the La Scala Orchestra, the New York Philharmonic, and the NBC Symphony Orchestra. Six of them are still available on RCA Victor disc LM 2040, and two others are to be found in a two-disc collection of assorted overtures (RCA Victor LM 7026). Despite monophonic sound and reproduction that sometimes is just barely adequate, these performances are among the greatest delights of recorded music. The rhythmic snap and vitality of the playing, the supreme discipline of the NBC Symphony Orchestra, and the unerringly apt calculation of all the elements in the performances are treasurable reminders of Toscanini's transcendental powers of communication.

The Schwann catalog devotes nearly a column and a half to a listing of other available recordings of Rossini overtures. Having spent the better part of two weeks listening to as many of these as I could locate, I am tempted to say, "Get the Toscanini collections and forget about all the others." But this would be unfair to those readers who insist upon, and are entitled to, high-quality reproduction. Among the many available stereo/mono collections of the popular overtures, three stand out, in my opinion, for their musical and sonic excellence. They are the performances conducted by Leonard Bernstein (Columbia MS 6533, ML 5933), Pierino Gamba (London CS 6204, CM 9273), and Fritz Reiner (RCA Victor LSC/LM 2318). All three conductors include in their collections the overtures to *The Barber of Seville*, *La Scala di Seta*, and *La Gazza Ladra*. In addition, both Bernstein and Gamba offer the *Semiramide* Overture, and the *William Tell* Overture is common to both the Gamba and Reiner discs. By some strange oversight, the conductor today most likely to succeed with the Rossini overtures, Carlo Maria Giulini, has not yet recorded a program of them.

Tape buffs, for the time being, have no choice but to go with the only available four-track stereo tape of Rossini overtures—hard-driven, graceless performances by the Minneapolis Symphony Orchestra conducted by Antal Dorati (Mercury ST 90139).

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 179 on reader service card.



Compare these new Sherwood S-8800 features and specs! ALL-SILICON reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo light, zero-center tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for tape monitor, noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion. IM distortion 0.1% @ 10 watts or less. Power bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) -70 db. FM sens. (IHF) 1.6  $\mu$ v for 30 db quieting. FM signal-to-noise. 70 db Capture ratio: 2.2 db. Drift  $\pm$ .01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16½ x 4½ x 14 in. deep.

# Now, look at the *NEW* Sherwood specs!

Model	V-Vacuum Tube S-ALL-SILICON T-Germanium Transistor	Power (IHF)	FM Sensitivity	Price	Dollars/Watt
		2 channels 4 ohms Watts			
Sherwood S-8800	S	140	1.6	\$ 359.50	\$ 2.57
Altec 711A	S	100	2.2	378.00	3.78
Bogen RT8000	T	70	2.5	319.95	4.57
Dyna FM-3, PAS-3 & S-70	V	90	4.0	394.85	4.38
Fisher 600T	V&T	120†	1.8	459.50	3.82
Fisher 440T	T	70	2.0	329.50	4.70
Harman-Kardon SR-900B	T	100	1.85	449.00	4.49
McIntosh 1500	V&T	85	2.5	499.00	5.87
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# HAYDN'S CASTLE

IN THE STATELY PLEASURE DOME DECREED BY PRINCE NICOLAUS ESTERHAZY  
IN THE HUNGARIAN MARSHES, KAPPELLMEISTER HAYDN  
LIVED AND COMPOSED FOR ALMOST A QUARTER CENTURY

By H. C. ROBBINS LANDON



IT WAS the most unlikely of places to have a castle. There was a hunting lodge, which was very useful to the Prince and his aristocratic friends, because in the unhealthy marshes, riddled with insects and fever, there was an abundance of game. Actually the hunting lodge itself was very cosy, with its big tiled stoves and roaring open fireplaces. The Prince, himself a splendid musician, took two or three string players with him, and of an evening there they played trios and quartets. The lodge was remote from civilization, and the Prince imported whole troupes of strolling players who gave the latest German plays (and a lot of translated Shakespeare) on a temporary stage.

It was a typical Baroque conceit: if civilization was far from the lodge, bring in civilization. If this was the most impossible place to build a castle, among the hundreds of thousands of acres that the Prince owned in Hungary and Austria, why not show that mind must triumph over matter? That man can bend nature to his will? And so an army of engineers moved into the swamps and drained them; a huge dam was erected, and gigantic parks were laid out; hundreds of workmen started on the stately and elegant castle "in the Italian taste, without the roof being visible."

Two years and eleven million gulden later (a little over three million dollars, but differences in purchasing power might make it considerably more), the castle was to all intents and purposes finished, except for the opera house and marionette theater, which took a little longer. The sixteen square miles of swamp had been transformed into the most beautiful gardens in Hungary, with tall trees, hidden grottos with playful nymphs in stone, elaborate fountains—and a coffee house. In one corner stood a fantastic Chinese pavilion, in another an antique temple, half in ruins.

Esterháza Castle was ready to entertain! And its prince, Nicolaus Esterházy, "The Magnificent," was an immensely hospitable man. Ever since he had seen Versailles, on a trip to Germany and France in 1764, he was determined to create something similar on his own domain. He was willing to pay more than the Vienna Court Opera for the best Italian singers, and his orchestral players,

said Michael Kelly (Mozart's first Figaro), "were a band of professors." For months at a time he engaged theatrical troupes who lived on the estate and gave the first German versions of Shakespeare's tragedies (the translations of which Nicolaus commissioned) and the latest plays by Goethe and Schiller. His *Kapellmeister* was the most famous composer in Europe: Joseph Haydn.

It was indeed a kind of fairy tale. As soon as the opera house opened, in 1768, Esterházy could indulge his passion for Italian, and especially comic, opera. Later the house was enlarged (after it burned down in 1779) to hold five hundred people. There were opera and theater almost every night and, in between, fabulous marionette operas, with hundreds of puppets. In the marionette theater they even staged the siege of Gibraltar and the destruction of Carthage, with hundreds of pounds of gunpowder (ten gunpowder rehearsals for *Dido* by Haydn) and all the palace grenadiers as supers.

Haydn had an orchestra of twenty-four players (one flute, two oboes, two bassoons, two horns, and strings), which he could supplement with trumpeters and kettle-drums from nearby Ödenburg (now Sopron) if need be. The musicians had two uniforms, one for everyday and a beautiful dress uniform for state occasions. There were large numbers of Italian singers in the troupe. All the musicians lived in a special house at the edge of the castle grounds. Haydn had a comfortable four-room flat, and a maid was provided (as for all married couples) by the Prince. The building itself had seventy rooms, with an apothecary and a large rehearsal room. Married couples had two or three rooms and a kitchen, while the bachelors and unmarried women had a private room each. The actors and actresses had nine rooms and three kitchens at their disposal. Laundry, heating, and candles were free, and charwomen did the cleaning. There was also a hospital and gratis doctor's services, and all the sick were cared for at the Prince's expense (including medicines). If any one died, the Prince paid the funeral expenses. Haydn was given, in the 1770's, a pair of horses and a carriage by one of his aristocratic admirers; the Prince agreed to give him free forage for the horses and put a coachman at his disposal. (Continued overleaf)

Of course, Haydn's duties were backbreaking. He not only conducted all the performances at the opera house, but also the incidental music for the plays. He trained the singers, chose the operas to be performed, supervised the copying of parts (he had to countersign every bill that was presented to the Prince's cashier), gave occasional orchestral concerts—and composed. How he did it is something of a mystery; he must have had a flair for organization and administration.

The concerts were held in the stately *sala terrena*. Here is a typical program for such an "Academy" (as they were called), held on February 11, 1778:

Symphony  
Aria (soloist: Bianchi)  
Violin Concerto (soloist: Rosetti)  
Divertimento by Pichl  
Aria (soloist: Dichtler)  
Concertino by Pichl  
Aria (soloist: Bianchi)  
Sinfonia by Mr. Hayden [*sic*]

A few days later there was chamber music, "*Academie musica nell' Appartamento*," in the private rooms of the Prince.

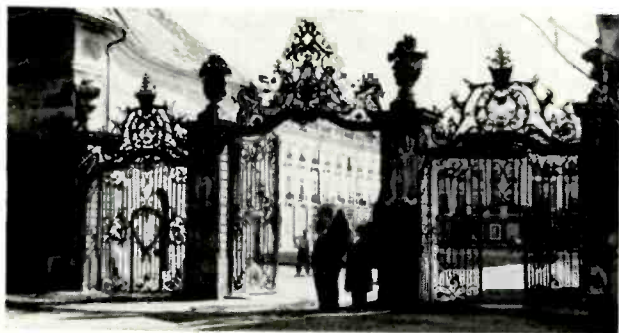
In the castle, there were no fewer than one hundred and twenty-six guest rooms; there was also a *Gasthaus* where several dozen visitors could be put up. It was not unusual to have three hundred guests for one of Nicolaus' elaborate, three-day festivals, when there were, apart from music and theater, folk dancing and huge displays of fireworks. At one such festival, the Empress Maria Theresia heard Haydn's great opera *L'infedeltà delusa* and said afterwards, "If I want to hear a good opera, I have to go to Esterháza."

As the 1780's progressed, opera gradually took more and more time. In 1786, seventeen operas, including eight premieres, were given in a total of one hundred and twenty-five performances. It is interesting to see the repertoire of that year. The premieres included the following operas: *Alsinda* (Zingarelli), *La ballerina amante* (Cimarosa), *Chi dell'altrui si veste presto si spoglia* (Cimarosa), *Ifigenia in Tauride* (Traetta), *L'albergatrice vivace* (Caruso), *L'incontro inaspettato* (Righini), *Idalide* (Sarti), and *I due baroni di rocca azzurra* (Cima-

rosa). Those operas carried over from former seasons included *La astuzie di Bettina* (Stabinger), *La villanella rapita* (Bianchi), *La vera costanza* (Haydn), *Il geloso in cimento* (Anfossi), *L'isola di Calipso* (Bologna), *Armida* (Haydn), *Giulio Sabino* (Sarti), *Il matrimonio per inganno* (Anfossi), and *L'isola d'Alcina* (Gazzaniga).

The last-mentioned opera brings us to a curious sidelight in this astounding list. Haydn had very well established ideas about what was good and bad in the average Italian opera, and as time went on, he became less and less tolerant of the chattering superficiality of the music written by his colleagues south of the Alps. He not only reorchestrated some of their primitive scores, he also made ruthless—even barbarous—cuts, and he even changed the melodies if he thought they lacked inherent tension. He became so intolerant, as time passed, that he actually threw out whole arias and recomposed them himself; and many of these beautiful pieces were first discovered eight or nine years ago in the Esterházy Archives at Budapest. [The author of this article has published most of them with the Haydn-Mozart Press of the Universal Edition, Vienna.] One of the most charming of these arias was written for the title role of *L'isola d'Alcina*. Haydn liked the aria so much that he incorporated it wholesale in one of the concertos that he wrote for the King of Naples in the same year (1786).

**E**STERHÁZY had duties in Vienna each year. For one thing, he had to pay his respects to the Emperor and the court at Christmas time, but he disliked Vienna intensely and at the first opportunity returned to Esterháza. He also had to supervise operations at his large castle in Eisenstadt, now the capital of the Austrian province of Burgenland. What generally happened was that Esterházy left Hungary just before Christmas and stayed in Vienna until the middle of January; he then went to Eisenstadt for a month or six weeks and arrived in Esterháza at the end of February. Haydn, on the other hand, longed for Vienna and all his friends there, including Mozart. The climate at Esterháza was foul, with what Haydn called "that fatal north wind," and it was extremely isolated, despite the throngs of guests. But Haydn was well

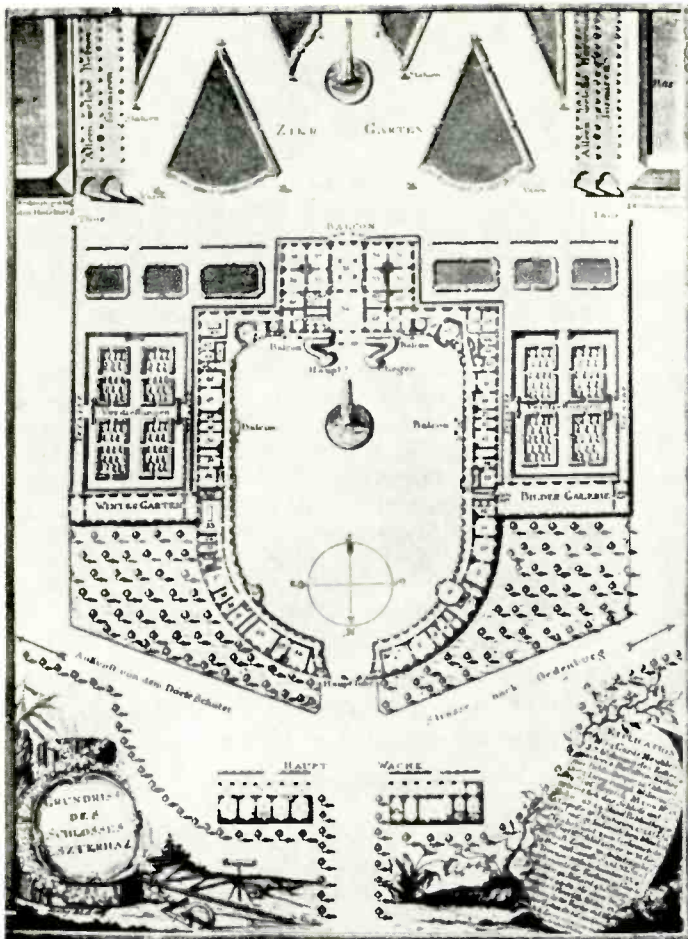


After restoration, Esterháza's ornate main gate (above) and principal staircase and portico (right) reflect an elegant era.



PHOTOS BY C. ROBBINS LADDON





Considerably more than a castle, Esterháza exemplified an idea of its time: creating a courtly civilization where civilization was not. The ground plan (left) demonstrates its extent and suggests that Prince Nicolaus (below) was surely among the most enlightened of despots.



NATIONAL MUSEUM - BUDAPEST

aware of the advantages; he told his biographer, G. A. Griesinger:

"My prince was satisfied with all my endeavors, I was applauded, as chief of the orchestra I could make experiments, observe what improved the general impression and what weakened it; and so I could correct, add, cut out; and I could be daring. I was isolated from the world, and there was no one near me to torment me or to make me unsure of myself; and so I had to become original."

Haydn often tried to get leave to go to Vienna, but Esterházy loved him and wanted him to be on call. In 1790, the composer wrote to a friend that he had been refused leave for twenty-four hours to visit Vienna. "It's hardly credible," he went on, "but the refusal is couched in the most charming way, so much so that I just couldn't bring myself to seek the permission any further." This was the year that Haydn was preparing the last opera to be given at Esterháza, Mozart's *Le nozze di Figaro*, which received three performances, two in August and one in September, 1790. But the Prince was dying; everyone at court knew it, and most of the personnel realized that his successor, Prince Anton, though an excellent man in other respects, had no interest in music and intended to dismiss the whole orchestra and opera troupe, retaining only a wind band for the hunt and for *Tafelmusik*. On September 28, Prince Nicolaus died. Haydn received from him a life pension of one thousand gulden, to which the new Prince added another four hundred, asking him to remain, in name, Esterházy *Kapellmeister*, to which Haydn of course agreed.

Haydn literally fled from Esterháza. He couldn't get away quickly enough, and later he had to admit that he had left all sorts of important music behind. He rushed to Vienna and rented an apartment there. It was in this flat that Haydn was "bowled over" by the offer of the impresario Johann Peter Salomon to concertize in London. Actually Haydn received three offers, all at the same time. The first was to go to Pressburg (now Bratislava, Czechoslovakia) to be *Kapellmeister* to Count Grassalkovics, an old admirer of Haydn's who had visited Esterháza often and at whose lovely house in Pressburg Haydn occasionally played chamber music. But Haydn had had enough of the provinces. The second offer was more enticing: to go to Naples as the guest of King Ferdinand IV, for whom Haydn had composed a number of works. In 1790, however, Haydn was fed up with opera; he had conducted one thousand and twenty-six performances of Italian operas from 1780 to 1790, not to mention the German marionette operas and the incidental music for the plays. By the late 1780's, Haydn took the dimmest view of most operas, and the only two he lovingly respected were *Figaro* and Paisiello's smash hit, *The Barber of Seville*. There was one opera performed in 1789, called *La Circe, ossia L'isola incantata* of which Haydn threw out enormous sections of the original; he composed three large sections himself. In fact it can hardly be an exaggeration to say that Esterháza and Italian opera had become a nightmare to him.

Actually, Esterháza had served its purpose admirably.



There is probably no composer in history who "had it so good," and Haydn always said that Prince Nicolaus was kindness itself. A private orchestra of Europe's greatest virtuosos, the most expensive singers (some of whom, such as the Jermollis, had international reputations and earned huge salaries at Esterháza), the finest actors, a beautiful private opera house where money was no object, the most elaborate marionette theater in Europe, a fastidious audience, most of whom were amateur musicians themselves—these were all things a composer could dream of. And all were things Mozart should have had. Haydn was very preoccupied about Mozart's position, for his salary at the Austrian court was not enough to keep body and soul together. In 1790, Haydn had a pension from the Esterházy of fourteen hundred gulden, whereas Mozart received a little more than half that sum (and not until after December 1787) from the Austrian Imperial Court. A few days before Mozart had been engaged, Haydn had written to a friend in Prague:

"If I could only impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive! (for this is how I understand them, how I feel them)—why then the nations would vie with each other to possess such a jewel within their frontiers. Prague should hold him fast—but should reward him, too; for without this, the history of great geniuses is sad indeed, and gives but little encouragement to posterity to further exertions; and unfortunately this is why many promising intellects fall by the wayside. It enrages me to think that this incomparable Mozart is not yet engaged by some imperial or royal court! Do forgive me if I lose my head: but I love the man so dearly. . . ."

Esterháza, seen as perhaps the perfect production of the enlightened European aristocracy in the eighteenth century, brings us squarely to the problem of the musician and society. The musician of that day was almost always attached to some court, some church, some patron. Naturally there were traveling musicians, often wind or brass players, who went from town to town and gave concerts,



L' INFEDELTA' DELUSA  
**BURLETTA**  
 PER MUSICA IN DUE ATTI  
 DA RAPPRESENTARSI  
 IN **ESTERHAZA**  
 NELL' OCCASIONE DEL GLORIOSO  
 ARRIVO QUIVI  
 DE SUA MAESTA' L' IMPERATRICE  
**MARIA THERESIA.**  
 SUL TEATRO DI S. A. IL PRENCIPE  
**NICOLO ESTERHAZY**  
 DE GALANTHA.  
 NEL MESE DI SETTEMBRE  
 DELL' ANNO 1775.  
 A OEDENBURGO.  
 NELLA STAMPERIA DI GIUSEPPE SIESS.

CONSERVATORIO S. CECILIA, ROMA

*Operatic life at Esterháza was no amateurish affair, and productions were thoroughly professional right down to printed programs and special costume designs. The scene from Haydn's *L'incontro improvviso*, 1775 (above), shows the composer conducting from the keyboard. The program cover (above right) apparently lost his name in celebrating the glory of the occasion. The costume designs (right) were for his *Armida*.*





but it was a precarious existence. Who was to support them when they grew old? As everyone knows, Mozart was the first major musician to try for a career without a real patron; and without the beggarly eight hundred gulden which Emperor Joseph II finally gave him, he would probably have starved to death (which he barely avoided), despite the great successes of his early Viennese years (after 1781). There was only one place in the world—now that Paris had been, as it were, removed from circulation by the revolution—where a composer could make a financially rewarding free-lance career, and that was London. It was to that great metropolis that Salomon persuaded Haydn to go, in the autumn of 1790. Salomon also came with a contract for Mozart, who couldn't or wouldn't undertake the journey (though if he had, there is no doubt he would have become rich and famous, like Haydn).

The shadowy side of Esterháza and all its magnificence is that Haydn, as he bitterly recounted later, had not two thousand gulden (about \$550) capital to his name when he fled from Esterháza that last golden autumn. It took London, with its open arms and, even more important, open purses, to make Haydn successful financially. And so, although Haydn was not in debt, as his friend Mozart was, his financial situation in the autumn of 1790 was not all that much better than Mozart's until that moment when Esterházy died and Haydn's income became unearned: that is to say, he could put it all in a bank, go to London, and earn money on top of his comfortable fourteen hundred gulden.

When Nicolaus "The Magnificent" died, Esterháza died with him; Prince Anton put on one more elaborate festival while Haydn was away in England, and that was the last of the castle, officially. The marionettes were sold to an Austrian countess in the 1790's and have, alas, disappeared. The costumes and scenery began to moulder away, and when Haydn was long dead, his faithful servant Johann Elssler went to Esterháza to look for some music of his master. He was horrified to find it "rotting in musty cupboards." Happily, the bureaucratic sense of the Austrian nobility came to the rescue: all the music was taken to Eisenstadt and catalogued there. Later, most of it was transported to Budapest, where it now graces the music building of the National Library.

Except for a small administrative staff and an occasional visit from the Prince, Esterháza itself remained empty until World War II. As they retreated, the Germans packed up every single picture and piece of furniture and started to move it to Germany; incredibly, the whole lot disappeared, except for one forlorn oil painting, which was discovered a few years ago. Then the Russians occupied the estate and left the place a devastated ruin.

I saw it for the first time in that condition. It was a shocking experience: the lonely, empty gardens, overgrown, but with the pathetic shell of the Chinese pavilion

still standing. I went inside and thought of that night when the Empress Maria Theresia had listened there to Haydn's Symphony No. 48 which bears her name; of the "sea of candlelight" reflected from the mirrors that had covered the walls; and of Haydn and his orchestra on a raised platform, resplendent in their dress uniforms. I went and stood in the ruins of the opera house, of which only a very few stones near the entrance survive; from there it is a short walk to the music house, where Haydn had lived and written much of his greatest music. (The music house, and Haydn's apartments, are still standing.) The inside of the castle was appalling: empty room after empty room, the door handles stolen; vulgar Russian propaganda pasted on the walls ("Comrade Officers! Remember your duties to socialism," and so on), hideous colored photographs of Stalin, Lenin, Marx; the floorboards partly torn up and water seeping through the broken windows. I went out and sat on the beautiful stone steps leading, with a gentle rococo curve, to the upper floor. It was too sad for words.

**T**HE next time I saw the castle, the Hungarian authorities had spent a fortune in restoring the entire building as well as the magnificent courtyard. Beautiful Louis XVI furniture from other confiscated castles had been placed in the rooms, and magnificent chandeliers hung from the ceilings. The delicate stucco work had been lovingly touched up by expert craftsmen, and Hungary's greatest interior decorators and painters had restored the frescos with their delicate original colors. The facade glowed with the soft yellow that Haydn would have seen. The restoration of Esterháza was one of the most involved and costly operations of its kind since World War II, comparable, in its way, to the rebuilding of the Vienna State Opera or St. Stephen's Cathedral.

There are people who decry the association of buildings with artists; the essence of the composer is the music, they say. Like all truisms, this statement is true; but in my opinion, it is only part of the truth. It is not mere sentimentality that makes us associate Haydn with Esterháza Castle: this really *was* where he lived, where he worked. My friend, the great Danish Haydn scholar Professor Jens Peter Larsen, was there with me on the festive occasion of the reopening, and he summed it up for all of us when he said, "It has brought us much closer to Haydn, to the way he must have thought and acted and lived." Versailles may be the incarnation of Louis XIV, but Esterháza is not the Baroque conceit of a wealthy Austro-Hungarian prince. It is much more important. It is Haydn's castle.

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*H. C. Robbins Landon, one of the most important musicological researchers and writers of our time, is in no need of an introduction. His monumental studies of Haydn alone make him a particularly valued and welcome contributor to these pages.*



# POPULAR RECORDING, OR THE SOUND THAT NEVER WAS

WAY OUT THERE ON THE AURAL FRONTIER, THE POPULAR RECORDING INDUSTRY IS EXPLORING AND EXPLOITING THE SONIC RESOURCES OF A VIRGIN TERRITORY

By JACK SOMER

**S**TOP! Don't read any further if you are afraid to find out how popular recordings are really made. Pass on to some other, less disturbing article if you'd rather not learn that your favorite albums may have been produced not by some simple process pure as snow and chaste as ice, but by devious electronic noodling and artful tape snipping. If you are faint of heart or easily shocked, the revelations to follow may make you want to chuck out your record collection and take up TV or bird watching. However, if you are curious about the world around you, if you choose not to take for granted the products you buy, then read on. Embark upon a trip into the nether regions of the world of recording—white-walled studios, darkened editing rooms, locked remixing rooms, subterranean reverberation chambers—and become educated, refreshed, and perhaps suspicious of every disc and tape on your shelves.

The young—and it is young—record business has evolved in a comparatively short space of time from the primitive, experimental efforts of Edison into today's multi-million-dollar industry. Music, as a result, is now

offered to us everywhere—on radio, TV, in elevators and restaurants, and, of course, on home record players. Like it or not, most of our musical experience these days has an electronic origin. Children start to learn about music principally from radio, TV, discs, and tapes. The teen fans who jam Bob Dylan and Barbra Streisand concerts first came to know their idols on records. Many an adult music enthusiast has yet to see the inside of a concert hall.

One consequence of the tremendous recent growth in the business of recorded music is an enormous increase in the pressures put upon the record producer (called, in the industry, the artists & repertoire man) to create exciting, original, and—above all—*saleable* merchandise. To accomplish this, the a-&-r man has necessarily come to depend as much upon recording techniques as upon musical artistry. He often has to accept inferior music, clothe it in glittering electronic garments, and come up with a winner. He may be forced to enhance even the best artists' chances by careful technical manipulation.

As you read on, however, you should bear in mind that the techniques common to most record companies



and commonly used by most producers are only a means to an end. The mere fact that the special equipment is there doesn't always make it wise to use it—some companies and individual producers deliberately avoid the common methods and still manage to come up with an excellent musical product. It is the ingenuity and freshness of use (or avoidance) that results in superior records. Coarse, inept handling of the recording process—whether electronically gimmicked or not—can all too often ruin an otherwise good effort.

Therefore, setting aside the artistic and musical considerations that accompany the birth of a record, let us begin our journey at the beginning—in the recording studio. When in use, most studios look more like the Chicago stockyards than any place where you might expect music to be made. Baffles, booths, walls, and masses of recording gear seem to have been put together to lead animals to slaughter (the parallel is not unjust). Scattered about among the booms, microphones, music stands, and cables are the musicians. The entire setup is not designed to satisfy any aesthetic ideal, but simply to control sound. There is no "orchestra" as such in a recording studio, since each instrument (or, in some cases, group of instruments) has a microphone of its own. The "orchestra" appears only in the control room. The men are not arranged as they would be at a concert or a dance (see Fig. 1). The objective is to separate sounds and to reduce "leakage," which is any sound picked up by a microphone that it is not intended to pick up. Without separation, clarity and balance in the final recording will be difficult or impossible to achieve. Low volume-level instruments such as flutes must be insulated from the louder ones or their sound will be obscured, and this is accomplished by separating the instruments either by distance or with sound-reflecting walls (gobos). In ad-

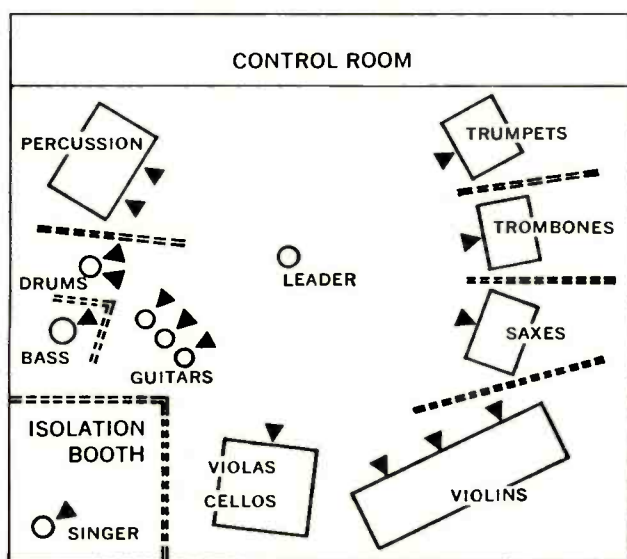


Figure 1. Preventing sound leakage is of paramount importance when placing instruments and microphones for studio recording.

dition, the softer instruments must be played closer to the microphones to increase their sound levels; the string bass is placed behind a V-shaped wall to prevent its large, high-energy sound waves from spreading around the room; and vocal soloists are often put in a small soundproof room or isolation booth wherein a small loudspeaker or pair of headphones enables them to sing in time with the orchestra outside.

Unfortunately, further problems can be created by an "ideal" recording setup such as this. Spacing the musicians—particularly the rhythm section—too far apart makes a close-knit performance difficult. The most distant men hear the beat late and play behind everyone else. Because the conductor often does nothing more than start the men (usually the drummer is the real leader in a recording), the only solutions to this problem are earphones for each musician or a lot of time-consuming chair-shifting.

The choice of microphones is a very subjective matter, and engineers and a-&-r men have their favorites. But placement of a microphone relative to an instrument is an even more ticklish problem and depends principally upon the amount of "presence" or intimacy required. Generally, "hard" music, such as rock-and-roll, demands closer miking, and consequently more microphones. A violin section of twelve to sixteen men, for example, could be covered by one microphone placed ten feet over their heads (for a blend), or by three microphones only five feet above for maximum presence and control. Often, for still greater control, all the men will stand when they play a soft pizzicato passage.

The major effect of dynamic control upon a recording is the increased communicative power it has for the listener. The volume level of each microphone (through its corresponding mixing control on the engineer's console) is adjustable so that dynamics can be narrowed or broadened to bring out a particular aspect of the music. In no other way could a flute solo, for example, be heard above a full orchestra or a tiny-voiced girl be heard singing with a big band. Some creative a-&-r men never listen to the music as it is being played in the studio, which is an artificial situation anyway. They believe—not without some justification—that the sound they create in the control room is what counts, and the music in the studio is only the raw material. It can be quite a revelation to listen to an orchestra on the studio floor and, while it is playing, walk into the control room to hear how it sounds over the loudspeakers. The sounds can be strikingly different—the result either of creative mixing or of gross incompetence—or can be quite similar—the result either of great skill or of a total lack of imagination.

Among other electronic processes used to control or alter sound in the studio are equalization, reverberation (echo), and limiting. Equalization is the altering of the frequency response of a microphone output by increasing

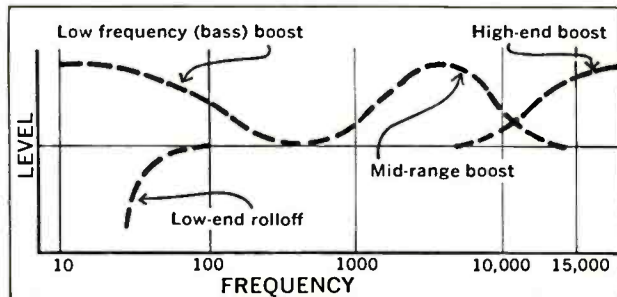


Figure 2. "Equalization" is a method of electronically altering the strength of selected frequencies in the microphone output.

or decreasing the strength of selected portions of the frequency spectrum (see Fig. 2). It can be introduced to enhance an instrument's sound (as when high frequencies are boosted to bring out the overtones of violins, making them "brighter" or even deliberately strident), or to enrich a male singer's low notes (by boosting the low frequencies). The most effective type of equalization is the boosting of the mid-range frequencies (3,000 to 5,000 cps). It is often used to an extreme degree on drums, guitars, percussion, and voices to create the typical harsh sound of "rock" records. The human ear responds best in this range, and a mid-range boost therefore gives a record greater "apparent loudness." Equalization is also used as a protective device. Cutting down ("rolling off") the extreme low frequencies of the string bass reduces its electrical energy, thus leaving a safety margin against possible overload of recording equipment. Inasmuch as very low-frequency sounds contain much energy but do not "speak" loudly (and many record players don't reproduce them), judicious roll-off of these low frequencies will permit a higher-level recording with no apparent loss of bass. Low-frequency roll-off of the instruments near the string bass will also reduce the effect of bass leakage, and a slight roll-off of lows on a vocalist's microphone will help reduce the "popping" effect that afflicts some singers on the letter "p." A slight high-frequency roll-off will likewise reduce the sibilance of "s" if new bridgework won't do it.

Reverberation is used to sustain musical tones, put a large apparent acoustic space around an orchestra, add excitement—and cover up the inadequacies of performers. Very few pop records these days are made without it. Because there are few recording studios that produce good natural reverberation (as a concert hall is supposed to), it is artificially produced. Reverberation can be created in a large room (such as the Columbia Records stairwell, famous in the industry for its cathedral-like sound and pungent high frequencies that give Columbia pop releases their characteristic sizzle), in a small echo chamber, or with a specially designed electromechanical device.

The limiter (and the compressor) are so-called non-linear amplifiers, which means that they do not amplify all the audio signals that come to them to an equal de-

gree. When they are used, they work automatically, and in moderation they are effective in helping the engineer control sudden peaks of volume that might exceed the pre-set recording level. When they are used to an extreme extent, as they are in rock-and-roll sessions, they squash the dynamics (a range of 20 or 30 decibels can be reduced to only 2 or 3 decibels), and the result is continuous impact, drive, and excitement.

Using the foregoing techniques, a typical recording session usually follows a pattern. While the musicians are reading the first arrangement (yes, Virginia, they are seeing the music for the first time), the a-&-r man is developing his musical "feel" for the performance, and he and the engineer study the sound in the recording booth. Microphone positions are adjusted, and a rough dynamic balance is set. This helps the engineer to approximate his maximum volume levels, listen for required changes, and decide where to add equalization or reverberation. It also enables the a-&-r man to prepare his cues (spots in the musical arrangement that will require balance changes, as when a solo instrument must be given more prominence). It should not be overlooked that a most important means of obtaining a "sound" is to make changes in the manner of playing by the musicians. Brass or strings can be muted to allow other instruments to come through; the electric guitar sound can be changed by adjusting its own amplifier equalization; the percussion player may change his mallets; the drummer can produce a wide variety of colors by changing a cymbal or drum or even playing on a different area of his snare drum. It is quite often necessary to eliminate some instruments from a portion of the arrangement when they get in the way of a clean mix. When everybody feels ready, the "takes" begin.

**T**HE early takes are, in reality, further rehearsals. There isn't enough time in a three-hour session, in which four tunes must be finished, to wait long before taping. The first take is generally played back so the musicians can get an objective idea of their performance. After that, it's a matter of one, six, or twenty-nine takes (not necessarily all complete) until *the* take is made. That take should combine the best possible performance and the ideal mix. Often, the two ideals are not reached in the same take—a great performance has a few badly balanced spots, or a flat note or "clam" (goof) in the orchestra mars an otherwise beautiful take. Three courses are open to the harried a-&-r man: more complete takes, insert takes, or (in the case of vocal recordings) an overdub.

If he elects to call for more complete takes, the a-&-r man risks spending too much time on one selection. When a good performance is given, it comes at a time when the feeling of the whole orchestra is right. It is difficult to repeat the elusive relaxed quality after that peak has been passed, and subsequent takes may never be as good.



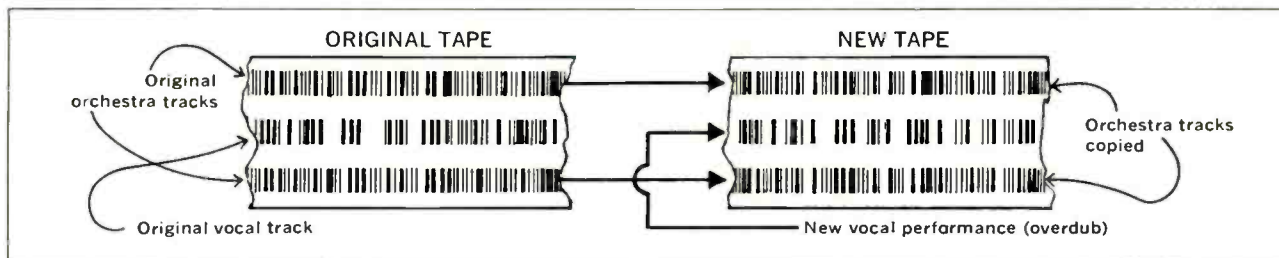


Figure 3. The "overdubbing" process permits replacing a flawed solo performance without the usual pressures of time and cost.

The "insert" is the next solution. The musicians record only the segment of the tune that needs improvement. This not only saves time, but it conserves the energy and lips of the musicians by requiring less playing from them. When a successful insert is taped, it need only be spliced into the master take later, replacing the original goof. Inserts, however, are tricky. It is not easy to perform only a small segment of a tune and still develop the same feeling and sound that come out of a complete take. Tempo and balance must match the original or the insert will be a failure. It is to the credit of performing artists and the engineers that they are able to accomplish such inserts so well so frequently.

The overdub is a process by which an entire vocal performance can be replaced during or (usually) after a session without the orchestra playing. The a-&-r man elects to overdub when the singer doesn't seem to be "making it," and there isn't time to work the problem out in the all-too-short three-hour recording session. Overdubbing requires first that there be available a good take from the accompanying musicians. The singer then performs to the accompaniment of the original tape of the orchestra. The orchestra's tracks are copied on another tape while the new vocal performance is added to the vocal track of the copy (see Fig. 3). In this way, a fresh, improved performance can be recorded (sometimes days later) without the pressures of time and cost. (Strictly

speaking, the musicians' union requires payment to the orchestra for an overdub, but many are made *sub rosa* to save expense.) Some a-&-r men and singers even plan to overdub as a routine part of their schedule in order to have time to work out a relaxed solo—they concentrate only on the background during the live session. It is a rare singer who has not had to overdub at some time or other.

The overdub is also an important technique for creating that most unique recorded sound—that of the artist who performs with himself. In this case, the artist does not replace his original performance, but simply adds a new one to it. Many singers overdub a unison vocal part to fatten their sound. Others choose to harmonize, sing counter melodies or "answer" themselves. Les Paul and Mary Ford made the overdub a part of their sound by recording all the vocal and guitar parts themselves. Gary McFarland, arranger-singer-hummer-whistler-vibist, dubs all of these activities to create his delightful sound. Many successful rock and rhythm-and-blues sessions dub *all* of the parts of the arrangement. Drums, guitars, brass, saxes, vocal group, and soloist are recorded one at a time and added to the rest. In this way a record with maximum control, presence, and clarity is achieved (leakage is completely eliminated because only one sound is recorded at a time).

Clever use of the overdub can even increase the apparent size of an orchestra: four violin players dub their part to sound like eight or twelve. It is possible for two singers to perform a duet without ever meeting in the recording studio by having the second sing to the tape of the first—Harry Belafonte made such a record with Lena Horne some years ago.

When the session and any necessary dubbing are done, the "live" phase is complete, and the tape editing follows. Musical editing is the splicing of the best parts of separate takes together, the inserting of inserts, or the reaffirming of the choice of a complete take. It is also performed without pressure and affords the a-&-r man time for a careful study of all takes to enable him to put the artist's best foot forward. Not only can he piece together a fine performance, but he may shorten a selection (by cutting out a chorus or introduction), replace an *ad lib* instrumental solo in an otherwise perfect vocal performance, or remove clams and studio noises.

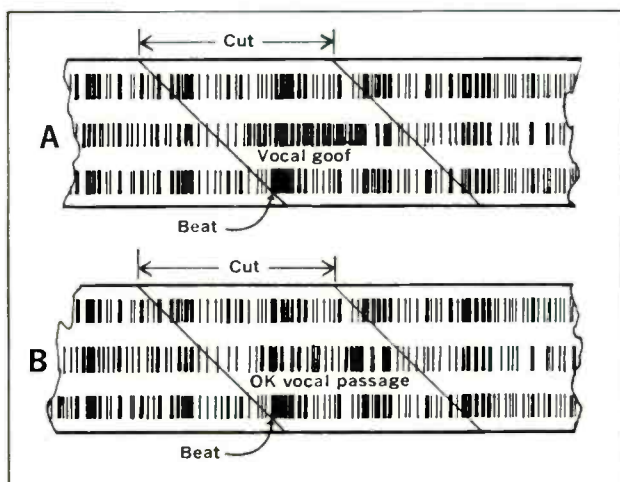


Figure 4. The splice is a useful tape-editing technique that is often used to correct minor errors in an otherwise perfect take.

The splice is the joining of two pieces of tape precisely cut at the same musical instant on each (see Fig. 4). The best place to do this is usually a musical beat so that an obvious attack can be located. The editor finds the spot on cue from the a-&-r man and rocks the tape back and forth across the tape head to pinpoint the precise magnetic impulse he wants. The tape is marked, cut, and joined to the other tape, which is similarly cut. In playback, a successful splice is undetectable. Should there be differences between the takes, they will show up as sudden changes or "bumps" in the sound. This can be corrected by finding a better splice point or, later on, in the "remix" by sleight of hand at the controls.

**A**FTER completion of tape editing, the a-&-r man must carefully polish his so-far only rough-cut gem. This is done in the remix (or mastering or dubbing-down). Remixing is the transfer (copying) of the original, edited tape from the live session onto another tape, while the final balances, equalization, echo, and limiting are introduced with great care. The stereo remix produces a two-track master tape, and the mono mix results in a single-track tape (see Fig. 5). It is often said that a record can be made or broken in the remix, for it is this step that results in the final product. In the highly competitive "singles" business, it is not uncommon for the a-&-r man to spend hours or even days in the remix room, working on just one session's tapes. It is well worth the effort if he can produce an effective sound quality that results in a hit. Each selection may be remixed several times while the a-&-r man experiments with a variety of balances, equalization, and fade endings. During remix, special effects are added if needed. An "in person" tape recorded at a concert or club can be enhanced by careful addition of extra applause. Laughter can be added or beefed up to make a comedy record seem funnier. Sound effects are also added. Slight speed changes to correct a singer's pitch can be introduced. Even the balance within a track can be effectively changed (though it seems impossible) by careful equalization to bring out selected instruments. In short, the remix is the hand-tailoring step that can improve (or ruin) the whole effort.

Ultimately, the a-&-r man will check all his work by listening to a reference disc, or lacquer, which represents

the final commercial form of his work. He may accept and approve it; have it recut with further changes in level or equalization; reject it in favor of further remixing, editing, or dubbing; or scrap the whole thing. After all, it's his neck.

Our journey has now taken us through the everyday world of popular record making. Virtually every popular record is the product of these methods. Some adult or "sophisticated listening" records are produced with a minimum of such high-pressure gimmickry. Others, particularly the teen and rock variety, have to follow—and compete with—the numerous successful precedents which have had the maximum in electronic excitement squeezed into them. Broadway-show original-cast recordings require very special musical and technical manipulation because most shows are simply not written with recording in mind. On-location recordings make their own set of demands upon the producer: he must enter the most non-ideal recording situations and return home with a product that will not reflect the disadvantages in any way. Film sound tracks, notorious for their bits-and-pieces nature, must be converted to a logical and entertaining musical product by tedious editing and fudging or, as Henry Mancini does, by rewriting the music and recording it all over again for the more discriminating record buyer.

Record making is a tricky process, very much in the skilled hands of the individual artist/a-&-r man/engineer team, and the results that reach the market depend on how creatively they use the tools at their disposal. A parallel might be drawn with the film industry, which has freed itself in many ways from the limitations and restrictions of live theater through the use of close-ups, zoom lenses, fades, montages, and other techniques which can hardly be said to be representations of "reality," but which are indubitably successful artistically and dramatically. The techniques of the popular recording industry, when artistically used, can be thought of in the same way, and the results can be as effective in expanding aural horizons as the films are in expanding visual ones.

*Jack Somer, a record producer with many years of experience in popular recording with major companies, has played a part in developing a number of today's standard studio techniques.*

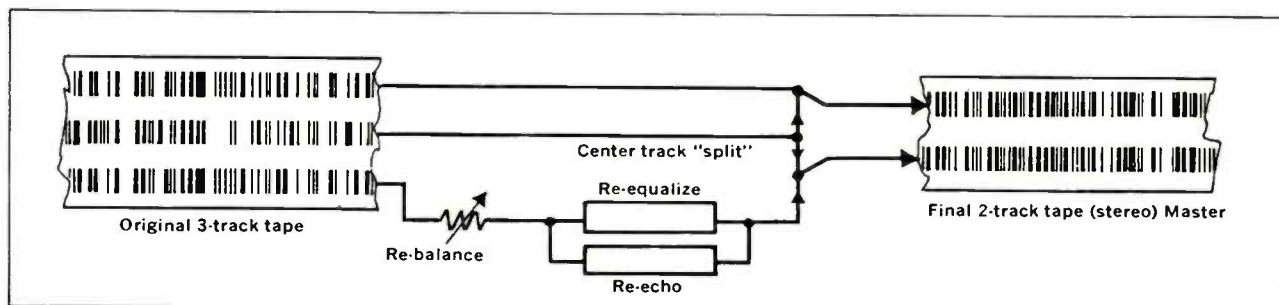


Figure 5. "Remix," the last step in the preparation of the master tape, adjusts balances, adds echo, sound effects, and fades.



# STRAIGHT TALK ON TRANSISTORS

HIFI/STEREO REVIEW'S TECHNICAL EDITOR DISCUSSES WHERE WE ARE IN TRANSISTOR EQUIPMENT TODAY: DESIGN AND OPERATING PROBLEMS, RELIABILITY, AND THE PHENOMENON OF "TRANSISTOR SOUND"

By **LARRY KLEIN**

**R**EGULAR readers of hi-fi magazines or of more technical audio publications are by now very much aware of the existence of transistorized hi-fi equipment. Although widely heralded as the greatest advance in hi-fi technology since the long-playing record, transistor equipment is still viewed by some audiophiles as a rather ticklish investment. Pollyanna-ish declarations by some well-meaning, but frequently ill-informed, writers on the subject have not resolved the doubts and hesitations that trouble a large number of people concerned with good music reproduction—in some cases they have added to them.

A good part of the still-current reservations about transistor hi-fi can be put down to the fact that the field is, after all, a comparatively new one, and any pioneering effort may inevitably be expected to produce a number of early "semi-successes." The question of whether these perhaps premature transistor components should ever have been placed on sale has since been resolved in every case by the harsh laws of the marketplace: companies have gone bankrupt or have been forced to discontinue manufacture of the product.

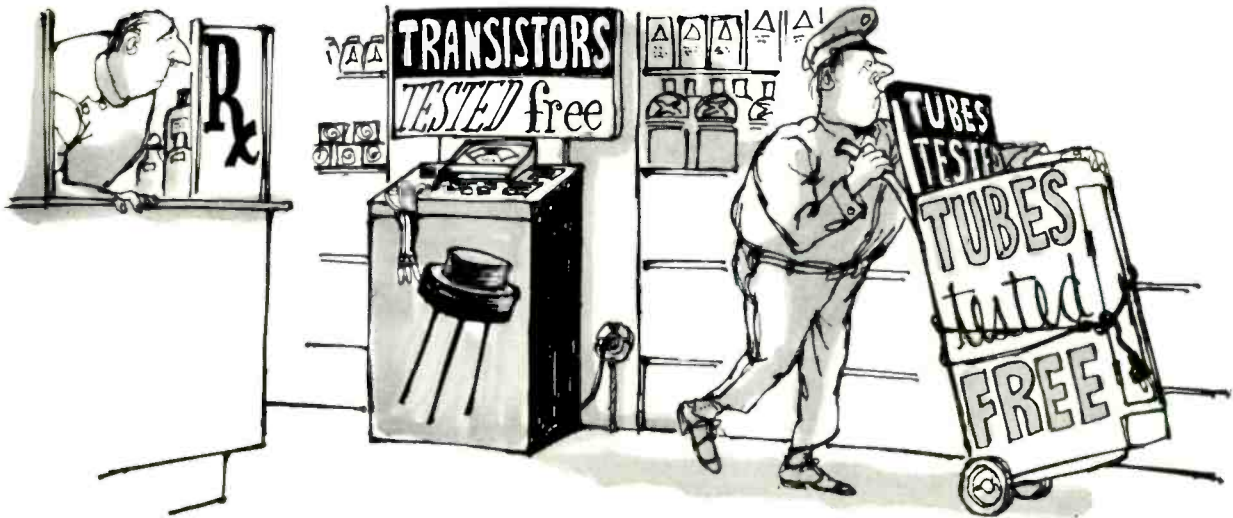
It is important to acknowledge the existence of this not-too-happy period of recent history for two reasons: to account for some of the present doubts about transistor (or "solid-state") equipment, and to emphasize the tremendous strides that the industry has since made in overcoming its initial problems. The intention here is not to write merely another inspirational article on the subject, but to provide the interested reader with a semi-technical, straightforward, and objective examination of the factors that most concern the engineers who design and—particularly—the audiophiles who buy transistor high-fidelity equipment.

Aside from the reliability problem touched upon above, the major point at issue in most discussions of transistor

equipment is the question of "transistor sound." Although some engineers and audiophiles still have reservations about the sound quality of transistor equipment, others, equally devoted to the pursuit of high fidelity, swear that their new transistorized amplifier, tuner, or receiver makes their previous—and sometimes much more expensive—tube components sound pallid by comparison.

The superior sound quality (cleaner, tighter, more open) of transistor amplifiers has been variously attributed to three measurable factors: (1) very high damping factor, (2) ultra-wide frequency response, and (3) very high instantaneous peak-power reserve. Cynics hold that most "transistor sound" can be traced to either an over-active imagination on the part of the listener or a type of high-frequency distortion (peculiar to transistor equipment) that provides the illusion, but not the reality, of crispness and of better transient and treble response.

*Damping factor:* Certain speakers seem to benefit particularly from the high damping factor manifested by some—but not all—transistor amplifiers. The effect is usually heard as a tightening of the bass. (A "tight" bass is the opposite of a boomy bass). In any event, it is probably not merely a high damping factor that is at work in such a case, but the fact that the damping factor is maintained down to very low frequencies. To understand just what is happening, we will have to examine the use of negative feedback in power-output stages. Without becoming overly involved in complicated design theory, let it suffice to say that negative feedback is employed in power-output stages of amplifiers mainly to widen their frequency response and to reduce distortion. As a side effect, negative feedback also raises the damping factor of the output stage. The main negative-feedback path is usually from the amplifier's speaker-output terminals (in a tube amplifier this would be the secondary of the output transformer) back to an input stage. In other words,



*In the next few years we should see the last of tube hi-fi components*

a tube amplifier's output transformer is included in the feedback loop and, as a matter of fact, the feedback loop's main task is to compensate for the inherent high- and low-frequency losses of the output transformer.

Transistor amplifiers, however, have no output transformers, there is no loss of negative feedback, and hence no loss of damping factor at low frequencies. To what degree is this important? It probably depends on how desperately a speaker system requires the help of a high damping factor to control the speaker-cone movements. Some speaker systems apparently benefit greatly, some slightly, and some not at all.

*Ultra-wide Frequency Response:* The question of the desirability of an amplifier's audio-frequency response being extended from the sub-sonic into the radio-frequency bands has been discussed at length in the columns of *HIFI/STEREO REVIEW*. To recapitulate the arguments here as briefly as possible, the debate lines up like this: the limited-bandwidth proponents state that both theory and extensive listening tests indicate that no benefit is derived from extension of an amplifier's high-frequency response to more than, say, 50,000 cps since, if no other link (cartridge, FM tuner, speaker) in the audio chain is capable of reproducing frequencies that high, it is unreasonable to expect any sound enhancement from an amplifier reproducing these higher frequencies. The advocates of the wide-as-possible bandwidth approach counter that, in order to reproduce the sharp edges of transients, the amplifier must have a fast rise time, and a fast rise time comes about through having a very wide frequency response. An amplifier should therefore be capable of handling frequencies you *can't* hear in order to properly reproduce transients that you *can* hear. Personally, I remain a fence sitter on this one. I have been subjected to hour-long brain-washing sessions by advocates on both sides of the argument and I am not yet convinced by either. It is interesting to note, however,

that at least one manufacturer who rejects the need for ultra-wide frequency response designs his equipment for a high-end response of two to three times the human hearing range on the basis that a narrower bandwidth does result in an audible deterioration of the signal.

*Instantaneous Peak Power Reserve:* We now come to the third factor often credited with being the source of "transistor sound"—the very high instantaneous peak power reserve of transistor amplifiers. Aside from any real or fancied improvement in bass or treble, many critical listeners have observed that a number of transistor amplifiers simply "sound better" than one would expect them to sound considering their specifications.

**P**OWER-OUTPUT rating systems for hi-fi equipment have always been a source of confusion, and there are some special characteristics of transistor amplifiers that confuse it even further. When specifications refer to an amplifier's "sine-wave power," what is usually meant is "continuous" power—the amount of power the amplifier can deliver into the speaker for an extended period of time. Practically, this usually means the amount of time it takes to make a measurement—perhaps five or ten minutes. If an amplifier under test has a maximum output of, say, 50 watts of power at 1 per cent distortion for 30 seconds, the odds are it can also deliver approximately 50 watts for 30 minutes and perhaps even 30 hours. In "music-power" terms, the amplifier might be able to deliver 65 or 70 watts at 1 per cent distortion for a second or less. In essence, then, under test conditions, the tube amplifier, after a momentary capability of 65 watts, falls to 50 watts and there it remains.

Some manufacturers, in an effort to give their product more impressive power figures, have taken to stating the amplifier's "peak" music power (also called "instantaneous" power), which in the case of tubes is simply double the music power. The limits of a tube amplifier's



short-term (instantaneous) power peaks are established by its power-supply voltage and the limitations of its output tubes and output transformer. Simply stated, tubes are capable of just so much signal amplification, and when this amount is exceeded, the tops and bottoms of the signal waveform are flattened. Technically, this is known as "clipping," and it can occur in any section of the amplifier where the signal strength is too high for the design of the stage. An output transformer also can be overdriven by an excessively strong signal, and thus it too sets a limit on the amount of momentary peak power available from a tube amplifier.

Transistor amplifiers are usually designed without output transformers, and the transistors themselves do not suffer from the same kind of signal limitations as tubes. A basic and crucial difference between an output transistor and an output tube (as it is commonly used) is that the transistor is usually prepared to "give its all." A transistor rated at, say, 40 watts will, if driven to 70 or 80 watts, cheerfully melt its junctions in an attempt to deliver. If a tube amplifier is operated into too low an impedance (such as would be the case with shorted speaker leads) or is driven to put out too high an output signal, it will simply distort. An overloaded or overdriven transistor amplifier, on the other hand, if properly designed, will blow a fuse or activate some other type of protective device or circuit. The purpose of this digression is not to explain transistor blowout problems, but rather to lay the groundwork for a discussion of the momentary peak power potential of transistor amplifiers.

As explained above, the usual tube amplifier has inherent peak-power limitations, but transistor amplifiers suffer from no such handicap. A transistor is able to deliver as much peak power as the voltage and currents available from its power supply and its own heat-dissipation capacity will permit. Since the power supply presents no technical problem, we are left with the transistor's heat dissipation capability as the limiting factor. Installing the transistors on heat sinks helps somewhat, in that the heat transmitted to the transistor shell is conducted away rapidly.

The major problem, however, is the internal heating in the transistor's junctions. This is both a physical and electrical problem, and transistor design engineers are constantly at work on new ways to solve it. Since heat is the basic limiting factor for transistors, it is easy to see how momentary peaks of very high power (assuming that the amplifier's power supply can swing it) are possible without damaging the transistors. In terms of their reaction to heat, a good analogy can be made between a transistor amplifier and a human being. Both function well within their normal temperature range, both can operate for short periods at high temperatures, but will show signs of strain (a blown fuse or heat prostration) if prolonged operation at very high temperatures is required. The ability of a transistor amplifier to deliver ten or twenty times its normal power rating on a momentary basis without melting and of our human subject to pass a hand unharmed through a flame (if he moves fast enough) are nicely analogous. It should be

## A SHORT GLOSSARY OF TERMS

*Amplifier damping factor:* Speaker systems that are themselves underdamped and therefore have a tendency to oscillate slightly at their resonant frequencies (and elsewhere) can be stabilized by the damping factor of the amplifier. If an amplifier has a damping factor of 10, for example, a 4-ohm speaker connected across the amplifier's 4-ohm speaker taps will "see" the amplifier's output circuit as having a 0.4-ohm impedance. An amplifier with a damping factor of 10 appears to the speaker to have 1/10 its normal output impedance; an amplifier with a damping factor of 20 appears to have 1/20 its output impedance.

*Front-end:* The term is usually used to describe the input section of a tuner that includes an amplifier for the incoming radio-frequency signal, the tuning unit that selects the stations, and the oscillator that converts radio frequencies to an intermediate frequency. The expression probably came into use because this section was and is usually constructed as a separate module.

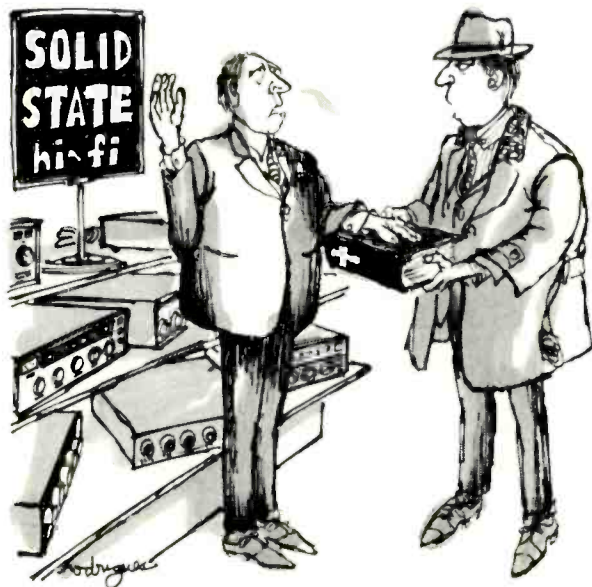
*Heat sinks:* Used to carry away the heat generated within a semiconductor device, a heat sink is usually nothing more than a ¼-inch wide ribbed band clipped onto a

low-power transistor, or a large ribbed black metal casting on which higher-power output transistors are mounted. The amplifier's metal chassis may also be used as a heat sink.

*Rise time:* The speed of reaction of an audio circuit or device which determines its ability to reproduce accurately the first microseconds of the "attack" of a musical instrument.

*Solid state and semiconductor:* Unlike the situation in electron tubes, current flow in transistors and diodes takes place neither in a vacuum nor in a gas, but through a solid "semiconducting" material. These materials are called semiconductors because their resistance falls somewhere between that of a conductor and an insulator and can be varied by the application of voltage or current.

*Transistors:* Unlike tubes, transistors do not have filaments and, in general, are more efficient devices. Although an analogy may be made to the operation of a tube, a transistor works on entirely different principles and hence circuit problems (and possibilities) are entirely different also.



*The question of reliability of transistor equipment . . .*

stressed that a transistor amplifier's momentary peak power reserve is far greater than the common music-power rating and that it is available for a significantly longer time.

The ability of some moderate-power transistor amplifiers to handle high-level music peaks as though they were very high-power amplifiers undoubtedly has a lot to do with transistor sound quality. But this is apparently not the entire story, for critical listeners have noted that the same open, transparent sound quality exists in these amplifiers even when they are played at low levels that could not possibly tax the amplifier's power reserve. Perhaps the same thing is happening here that frequently makes a 50-watt tube amplifier sound better than a 10-watt tube amplifier, even though neither unit may be putting out more than 1 watt of power.

The possibility exists (and it plays a large part in the thinking of a number of designers) that the tests used with transistor equipment are not really helpful in accounting for subtle sonic differences. Even with tube amplifiers there was occasionally a situation where one 20-watt amplifier design sounded significantly better than another, and extensive laboratory testing could give no clue as to why. This has nothing to do with the precision of the tests; it has to do with the choice of factors to be tested. One can, for example, weigh an amplifier with an accuracy of a fraction of a gram or do a spectroscopic analysis of its chassis paint. Highly reliable data will result, but it won't have anything to do with the sound quality of the unit.

In this whole matter of transistor sound, my own reactions can be summed up as follows: rated watt for watt, a number of transistor amplifiers, compacts, and receivers are apparently capable of sounding cleaner and more open than equivalent tube units. I have had ex-

perience with medium-power transistor amplifiers that with no difficulty effectively drove low-efficiency speakers that equivalent-rated tube amplifiers could not handle without distortion or loss of bass on loud passages. My observations are not unique, and I have heard from a number of other trained listeners that transistor amplifiers frequently—though certainly not inevitably—sound significantly better than equivalent tube units. The reason could be one—or all—of the factors discussed above, and apparently the subject is far from exhausted.

**T**HE question of reliability of transistor equipment has become something of a hot potato. As a preface to the discussion of momentary peak-power capability above, we examined why transistor output stages under certain conditions tend to blow out while tube amplifiers operating under the same conditions are unaffected. The manufacturer of a transistor amplifier has a number of difficult decisions to make in connection with the blowout problem. A simple—but inelegant—protection technique is to "soften" the amplifier's power supply so that it cannot supply sufficient power to the output transistors under short-circuit conditions. Unfortunately, this also severely limits the amplifier's continuous-power capability. Another technique is to build in some type of electronic protective circuit that monitors the voltages and currents of the output stage and promptly limits the drive signal or power-supply current when the output stages begin to run into trouble. And, of course, there are fuses and thermal circuit breakers. But with all these techniques, the basic problem remains: how to provide protection and at the same time avoid such unhappy side effects as distortion, instability, and power loss.

Manufacturers who thought they had blowout-proof units have been taken by surprise now and then when their units misbehaved in a customer's home in a way that could not easily be duplicated in the lab. Certain speaker systems, for example, may show a large shift in impedance (from their rated 4, 8, or 16 ohms) when driven by certain frequencies in the program material. If the impedance shift is downward, then the transistors may overheat trying to deliver an excessive amount of power. The reason for this is that, unlike most tube units, transistor amplifiers tend to operate as constant-voltage devices. For example, suppose that, for a given input signal, an amplifier delivers 15 volts into an 8-ohm speaker. This is equivalent to approximately 28 watts of power. Now, if, with the same input signal, the speaker impedance changes or is changed to, say, 4 ohms, the amplifier will still attempt to deliver 15 volts, but the power delivered to the load will be about 56 watts and the current flowing through the output transistors will double. If the transistors are not able to handle the increased current, then something will go—the fuse, the circuit breaker, or the transistor itself. This is not to say



that transistor amplifiers cannot drive a 4-ohm speaker (as a matter of fact, most of them put out their highest power into 4 ohms). It simply means that the transistor-amplifier designer must be aware of, and if necessary provide some circuit compensation for, the possibility of 4-ohm operation. Trouble may develop when an attempt is made to connect 4-ohm or several 8-ohm systems in parallel for extension-speaker use. In such cases, it is best to check with the manufacturers of your speakers and amplifier for suggestions as to proper hookup.

Discussions of the case for and against transistor amplifiers usually center around the power-output section of the equipment, but the claims for or against transistorization in the earlier stages are less clear-cut. On one hand, the inherent low impedance of transistor circuits means that the designer need not take special precautions to avoid high-frequency losses in the circuit—he can, if his design philosophy dictates, work up a preamplifier with a frequency response in excess of 1 megacycle. On the other hand, low-impedance operation means that larger coupling capacitors have to be used to prevent low-frequency losses. These capacitors (miniature electrolytics) are, in general, not quite as reliable as the lower-capacity disc or foil types.

Other design problems of transistor preamplifiers are noise, thermal instability, non-linearity, and susceptibility to overload; all have been satisfactorily resolved by a combination of new circuits and new transistor types. I suspect that most transistor preamplifiers are better than equivalent tube preamplifiers simply because of improved circuit designs that are not necessarily related to the fact of transistorization.

**W**ITH other audio components, however, such as tape recorders and tuners, the transistor situation is a little clearer. Tape recorders benefit from transistors in that their low-impedance record and playback heads are nicely compatible with low-impedance transistor circuits. The same problems that were encountered (and solved) in preamplifier design are also encountered in tape-recorder circuit design and are easily resolved by the same techniques. The FM tuner's main difficulty with transistorization resides in its "front end." Since transistors are particularly sensitive to overload, it is easy to see how this would make for difficulties since the input stages of an FM tuner may be required to handle broadcast signals ranging in strength from 2 to 3 microvolts up to 500 microvolts or more. A low-noise input stage using a "small-signal" transistor set up to handle low-level signals may distort badly when fed a high-level signal. This problem has been solved by tuner designers in several ways. A common solution is simply to use tubes, such as nuvistors, in the tuner's input stages. Other solutions are to use tuned input circuits, power-supply stabilization and other circuit compensations, or new transistors that

#### A NOTE ON PRICE

**T**HE price of present-day semiconductor hi-fi components reflects both the design costs (research and development are always expensive) and the prices of the transistors themselves. Both of these factors are rapidly approaching the same operating-cost levels of tube equipment. Almost every day, price cuts are announced by transistor manufacturers who are able, because of technological improvements, to produce better and cheaper units. At one time, audiophiles used to calculate amplifier cost roughly in dollars per watt of power. At the present time, in the most expensive equipment, transistor units seem to have caught up, price-wise, with the top-of-the-line tube amplifiers. In the medium-price range, a given manufacturer's transistor amplifiers range about 10 to 20 per cent more expensive than the equivalently rated tube amplifier. Equivalently rated, however, is not necessarily synonymous with equivalent sounding, and for those who can hear the difference, transistors are usually worth the extra cost. One other factor that has bearing on the cost issue is the matter of long-term, trouble-free performance. Tubes wear out; transistors don't. With conservative design and operation, transistor components should outlast tube units by a margin wide enough to more than compensate for any price difference at the time of purchase.

are specifically adapted to (if not designed for) the problems of front-end operation.

Transistors seem to work out particularly well in the intermediate-frequency sections of FM tuners, and their long life and stable characteristics (when operating in a properly designed circuit) should eliminate the need for annual realignment, an expensive chore that is unavoidable with tube tuners. There seem to be no theoretical reasons why transistor tuners should sound better than tube tuners in general, but some late models tested have had exceptionally steep quieting curves and remarkable spurious-signal rejection. The results, of course, are more stations received with less background noise.

To sum up, on the basis of present trends it is safe to predict that in the next few years we should see the last of the tube hi-fi components. Furthermore, the revolution in transistor technology is advancing at such a rapid rate that, within these same few years, semiconductors of one type or another may also replace most of the coils and variable capacitors in tuners. At a recent hi-fi show, as a matter of fact, one manufacturer demonstrated an FM tuner that used voltage-controlled semiconductor diodes as tuning elements and a meter movement as a station-frequency indicator.

Without indulging in blue-sky speculation about the specifics of the hi-fi equipment that will reach the market in the next few years, I have no hesitation in predicting that it will be less expensive, more reliable, and—most important—will on the average sound better than most of the tube and transistor units now available.



Claudia Muzio (*Tosca*)



Alexander Kipnis (*Boris*)



Elisabeth Rethberg (*Marenka*)

## THE ELECTRICAL ERA: RECORDING'S

### MORE THAN A PILE OF SHELLAC WAS LOST

**P**HONOGRAPH RECORDINGS made during the period from 1925 to 1950 by the electric process and issued on 78-rpm shellac discs have never achieved the *réclame* accorded those made by the acoustic process during the first quarter of the century. The electricals arrived on the scene at a bad time: radio, no longer a novelty by 1925, was beginning its fantastic climb into public favor; talking pictures came along in 1927 (see *and hear!*); then came the Depression, the greatest in the nation's history; and *it* was followed by a war, the greatest in the world's history.

Listeners to the first electrical discs complained bitterly about the sound, comparing its blare and thinness to the comfortable mellowness of the older, "truer" (that is, unamplified) acousticals. Furthermore, they felt that in the precious vocal literature the earlier recordings reflected a "Golden Age" of performances, while the newer records reproduced only the aftermath, singers who were mere shadows of the old. By the time the high-fidelity revolution came along with the plastic LP in the late 1940's, people showed indecently little hesitation in getting rid of the once-cherished Victor Red Seal and Columbia's Masterworks 78's, actually carting them off to the junk yards by the truck load. Nothing like that had happened to Golden Age acousticals, and still hasn't.

What about this full quarter century of fairly feverish electrical recording activity? Were the younger artists associated with this period indeed but pale shadows of the old? What about the repertoire they recorded as compared with their predecessors? And is there really any good reason why present-day collectors, awash in all the remakes of standard works in glorious stereo, should bother with these dim-sounding recordings, which (with

a few celebrated exceptions) are not yet quite respectably historic? Partisans of instrumental music, especially orchestral music, might be excused their absorption with superior sound. A merely good performance of a Beethoven symphony in the spaciousness of stereo might understandably be preferred to a superb one in too severely limited sonics. (Though even here those who know Mengelberg's "*Eroica*" or Furtwängler's "*Patbétique*" might wish to argue.)

In the vocal repertoire, however, the situation is different. Singers are unique and individual, immediately recognizable, and not interchangeable. Who would want to exchange Caruso for Gigli or even Bjoerling simply on the basis of quality of recorded sound? Many people might consider certain recordings by Pinza, Rethberg, Flagstad, Kipnis, and other artists of this period irreplaceable by those of *any* other singers, before or since. Therefore, perhaps life has not yet become too complicated to permit a backward glance at this recording era, so haplessly sandwiched between the phonograph's first primitive bloom and its current resurgence.

Recording by the new electrical process began in the spring (March and April) of 1925. In that year, on the Metropolitan Opera Company's roster (a good cross-section of international singing talent at any time) were such names as Feodor Chaliapin, Giuseppe de Luca, Frances Alda, Karin Branzell, Beniamino Gigli, Florence Easton, Lauritz Melchior, Maria Müller, Michael Bohnen, Elisabeth Rethberg, Lucrezia Bori, Lawrence Tibbett, Amelita Galli-Curci, Titta Ruffo, Nanny Larsén-Todsen, Maria Jeritza, Rosa Ponselle, Friedrich Schorr, Margarete Matzenauer, Ernestine Schumann-Heink, Antonio Scotti, Giacomo Lauri-Volpi, and Edward Johnson (then a





Giuseppe de Luca (*Figaro*)



Kirsten Flagstad (*Brünnhilde*)



Lawrence Tibbett (*Iago*)

PHOTOS: OPERA NEWS, BETTMANN ARCHIVE

# LOST GENERATION

by Ray Ellsworth

WHEN ALL THOSE NOT-SO-OLD 78'S WENT TO THE JUNK YARDS

tenor, later the general manager of the Metropolitan), among others. About half of these singers—Chaliapin, de Luca, Alda, Easton, Galli-Curci, Matzenauer, Schumann-Heink, and Scotti—were world-famous veterans, the last of the Golden Age celebrities, with many historic acoustical recordings already stashed away in the treasure house. All of them, except Scotti, went on to make electrical recordings, some of them memorable. The rest of this very impressive list ultimately became associated with the new electrical era. As the decade of the Twenties drew to a close, Ezio Pinza was added to the Met roster in 1926; Frederick Jagel, Richard Mayr, Louise Homer (a return, of course, for this veteran of the Caruso era), and Grace Moore in 1927-28; Elizabeth Ohms and Gladys Swarthout in the 1929-30 season.

In the fall of 1929 the stock market crashed and everything else came tumbling down. A bare four and a half years after going electrical, the phonograph record went into virtual eclipse. Who had money for phonograph records after 1929? Radio provided everything free. Not only music, much of it good (the New York Philharmonic Society had made its first broadcast of a complete concert as far back as 1922), but sports, comedy, public events, drama, news, and a host of novelties beyond the scope of the phonograph. After 1929, anyone with money to spend after buying groceries invested in a radio. "Talking machines" became relics, like the bustle and the bicycle-built-for-two. The Victor Talking Machine Company, proudest of the American companies, became a mere appendage of the rapidly growing Radio Corporation of America, and Columbia, its most serious competitor, became a mere appendage of its British-owned counterpart. Brunswick, the third-ranking Amer-

ican company, which had recorded such singers as Elisabeth Rethberg, Michael Bohnen, and Mario Chamlee in its Chicago studios, was sold to Warner Brothers, the motion picture company, as an outlet for recordings by their musical-comedy stars. By 1931, active recording of serious music (Paul Whiteman, Isham Jones, Al Jolson, and others went on, more or less) had all but ceased in America, and even foreign imports became a trickle, funneled through the Gramophone Shop in New York for a small, sophisticated market. In America, the phonograph record was dead. And it stayed that way until a man named Jack Kapp—plus something that came to be called the "jukebox," plus the return of Arturo Toscanini to recording—brought it back to life in 1936.

The U.S. recording famine began to abate in 1934—not because of anything the classical people in the business did (aside from the few major artists, such as Feodor Chaliapin, John Charles Thomas, and, of course, John McCormack, who managed to record more or less regularly despite it), but because of something the little man named Jack Kapp did. Kapp was an a-&-r man at Brunswick. In 1934, with English financing, and some ideas of his own, he started a record company which he called Decca. At a time when Columbia and Victor were asking people to part with seventy-five cents for a couple of three-minute dance tunes, Jack Kapp offered such performers as Bing Crosby, Guy Lombardo, the Dorsey brothers, Glen Gray, the Mills Brothers, and the Andrews Sisters for thirty-five cents. RCA Victor, in an effort to spur sales that same year, had, after observing the fact that everybody owned a radio but hardly anybody owned a phonograph, put out a little attachment called the Duo, Jr., which enabled people to play records through

their radios. Like concurrent thunderbolts, the two events jolted the industry—and worked wonderfully well for Jack Kapp. People bought Duo, Jr.'s and played Decca records on them. Then came the "jukeboxes." Jack Kapp sold so many of his Decca records that, by 1935, the resulting general thaw had even begun to reach the arctic wastes of classical a-&r departments, and fruits from them descended. Among them were some Vladimir Horowitz recordings of Liszt; astonishingly, a performance of Schoenberg's *Verklärte Nacht* by the Minneapolis Symphony under Eugene Ormandy; and the tremendous *Die Walküre*, Act I, with Lotte Lehmann, Emanuel List, Lauritz Melchior, and the Vienna Philharmonic Orchestra under Bruno Walter.

Things really began to swing, however, in 1936 when Toscanini returned to RCA Victor's recording studios with the New York Philharmonic-Symphony. He didn't record much in 1936 with the Philharmonic—Mozart's "Haffner" Symphony (No. 35), Brahms's "Haydn" Variations, *The Sorcerer's Apprentice* of Dukas, and some popular overtures—but the records sold. In 1937, Toscanini took over the reorganized NBC Symphony (which had originally been organized in 1928 for Walter Damrosch), and it became one of the great, bread-and-butter staples in the RCA catalog. Reborn, the phonograph was to enjoy six whole years of prestige and popularity until the rug was pulled out from under it again on December 7, 1941. Six years!

**A** FABULOUS time. A time of catching up and going forward. The Metropolitan Opera Company weathered the Depression by becoming the Metropolitan Opera Association and going on the radio (with various commercial sponsorships) with its Saturday afternoon performances. Met singers in the Thirties included such artists as Claudia Muzio, Rose Bampton, Richard Crooks, Emanuel List, Lotte Lehmann, Marjorie Lawrence, Bidú Sayão, Jennie Tourel, Jussi Bjoerling, Helen Traubel, Risé Stevens, Zinka Milanov, Leonard Warren—and, of course, Kirsten Flagstad, who made her debut inconspicuously in a Saturday matinee performance, February 2, 1935, as Sieglinde in *Die Walküre*. (Frances Alda, hearing the broadcast, excitedly telephoned Gatti-Casazza. "Who is that singer?" she demanded. "A certain Flagstad," the bewildered Gatti answered. Geraldine Farrar, doing the intermission commentary, threw away her prepared script and concentrated on Flagstad. Alexander Kipnis joined the company in 1940, just in time for the new debacle.

All these singers committed themselves, some of them prodigiously, to the shellac 78's that were irrevocably headed, in a few short years, for the technological dustbin. Most of them recorded for RCA Victor, which had had the Metropolitan Opera concession since the days of Caruso, but some went to Columbia as loyalties wavered in the late Thirties. Next to Toscanini and his NBC

Symphony, the Boston Symphony under Serge Koussevitzky contributed the most monumental orchestral performances to the RCA Victor catalog. Columbia, after the vicissitudes of various receiverships in the Depression, wound up in the hands of the Columbia Broadcasting System, which company set out to make it as direct a threat to the prosperity of RCA Victor as could be managed, thereby restoring the old balance of power which had prevailed in the acoustical era. Columbia had Bruno Walter and the New York Philharmonic-Symphony, the Budapest String Quartet, Walter Gieseking, Joseph Szigeti, and Sir Thomas Beecham, among other goodies, to put up against the RCA Victor powerhouse.

With the two American recording giants ranging the globe for material, one might think little was left for any ambitious smaller company, but one would be wrong. Jack Kapp at Decca cared little for classical music personally, but in the late Thirties he allowed himself to be persuaded to add a classical line to his catalog as a good business proposition. What he wound up with was a curious grab-bag of a catalog, much of it from European masters. For some reason it was heavy with obscure choral works, but it also contained a few famous names (Lotte Lehmann, Jascha Heifetz, Willem Mengelberg and the Concertgebouw Orchestra, Giuseppe de Luca, Conchita Supervia, Richard Tauber, Andrés Segovia). It included a couple of real achievements (the Beethoven Violin and Piano Sonatas performed by Szymon Goldberg and Lili Kraus, drawn from Odeon masters, and an estimable complete recording of Bellini's *Norma* from the Cetra-Parlophone combine) and some surprises (a complete

Ezio Pinza and Bidú Sayão, shown here in Mozart's *Marriage of Figaro*, were among the casualties of the vanished 78-rpm era.



BROWN BROTHERS



*Fancy Free* with Leonard Bernstein conducting and "Billie Holiday, vocalist"—Lady Day was the voice on the bar radio in the prologue). Having bought out the defunct American Brunswick, Decca also built one of the noblest small catalogs in the business for its Brunswick-Polydor label, drawn from German Polydor, with recordings by Furtwängler and the Berlin Philharmonic, Heinrich Schlusnus, Joseph Schmidt, and others of lesser renown. Compared with today's torrential outpouring of artists and repertoire on vinyl, the feverish industry of the Thirties may seem picayune, but when R. D. Darrell came out with his *Gramophone Shop Encyclopedia of Recorded Music* in 1936, which was followed by various supplements, a lot of us thought the millennium, if not actually here, was at least just around the corner.

But it wasn't. War was. And, in America, something even more devastating in its direct effect on the recording industry—the American Federation of Musicians' strike against the recording companies. The issue was royalty payments. The Federation insisted that, to compensate for the inroads that "canned" music was making on live engagements, royalties should be paid to the union's unemployment fund for all records pressed, not merely for those sold. Music-making went on, of course—Jan Peerce, Astrid Varnay, Lorenzo Alvary, Martial Singher, Patrice Munsel, Richard Tucker, Regina Resnik, Blanche Thebom, Martha Lipton, Robert Merrill, and Dorothy Kirsten joined the Metropolitan; a young conductor named Leonard Bernstein leaped to public notice when he substituted for the ailing Bruno Walter at a New York Philharmonic-Symphony concert in 1943; Toscanini con-

*Many splendid examples of the inimitable conducting style of Arturo Toscanini still await transfer to long-playing discs.*



BETTMANN ARCHIVE

tinued to broadcast; and many recitals were held. But the recording studios of RCA Victor and Columbia were totally silent from August 1, 1942 to November 11, 1944. (Decca, with its major commitment to popular music, the area hardest hit by the strike, had been forced to capitulate a year earlier, in September, 1943.) There was no recording ban in Europe, but of course normal activity of *every* kind was curtailed for the duration of the war. It meant another hiatus for Mr. Edison's invention. After the war ended in the summer of 1945, picking up the pieces was not easy, not even in the postwar economic boom that followed. In fact, the postwar prosperity made matters, if anything, worse. Deletions of classical recordings had been wholesale during the war, and the recording fever which followed offered little incentive for restorations. A semblance of normalcy was restored in late 1947, early 1948—the old stand-bys of the repertoire were newly recorded—but in June, 1948, Columbia demonstrated its plastic, unbreakable, "long-playing" records, the term "high-fidelity" became a sales-pitch catchword, and the shellac 78's were doomed for good.

**I**N GENERAL, the mechanical means by which a great artistic performance is transmitted to its audience should not matter so much as it does. What difference can it possibly make whether one hears a great singer or instrumentalist on ancient acoustical discs, less ancient electrical ones, in the form of transfers to microgroove, or on tape, so long as one *can* hear them? The fact that the great artists of the 1930's and 1940's left their legacy on 78-rpm shellac discs would seem of minor importance. Yet, in our complex system of satisfying supply and demand in the record industry, it becomes a matter of paramount importance. Our rapid technological revolutions demand victims as well as provide triumphs. And the victims are invariably anything, however fine, that has gone immediately before the latest upheaval. Even today, now, this moment, the most recent recording of any familiar work is the one that sells, regardless of its true quality. People apparently feel that the most recent performance of a work automatically benefits from all the performances that have gone before and therefore represents the safest investment. This may be an exercise in popular logic finer than we wish to admit; certainly the supposition *should* be sound. Unhappily, people and institutions being what they are, it never is. Or almost never. There is that sticky little matter of talent.

Fortunately, people periodically rediscover their own immediate pasts. After a fling of popular nostalgia for the Roaring Twenties, Americans are now building up to an orgy of bittersweet recollections of the years of depression and war. James Cagney pushing a grapefruit into Mae Clarke's face, Mae West and W. C. Fields and *their* "black humor," Humphrey Bogart, the theater of

George S. Kaufman, waterfall hairdos, Joan Crawford's shoulders, and the Glenn Miller dance band. During the first years of the LP era, premature attempts were made to rescue some of the recorded past from the oblivion imposed by a radically new technology. Chief among these was the RCA Victor series entitled "A Treasury of Immortal Performances." Excellent as these were, they were drawn largely from the acoustical recordings and featured the old Golden Age voices once again. Later there were the Camden reissues and these *did* draw on the more immediate past of the Thirties and early Forties. But they did so haltingly, with those ludicrously pseudonymous orchestras ("Warwick Symphony" for the Philadelphia Orchestra under Stokowski; "Centennial Symphony" for Koussevitzky and the Boston, etc.) and indifferent musical selection ("Concert Gems," "Concert Classics," etc.).

Even later, when the series in many respects became a model of what this sort of thing should be, presenting the best glimpse of the early electrical legacy till then vouchsafed, with decent packaging, program notes, recording dates, and an attractive \$1.98 price tag, it still left something to be desired. One found the Camden label affixed to everything from historic classical reissues to current country-and-western heroes and mood-music albums, giving the overall impression that it was Victor's castoff line, designed for those willing to settle for second best. Furthermore, the classical reissues turned out to be an experiment, doomed unless they paid off in sales on a level with Perry Como and cowboy music, which they apparently failed to do, since most of them are now out of print. Columbia had its admirable Entré label for a time (reissues of complete performances of Verdi's *La Traviata* and *Rigoletto* much cherished on 78's) and now maintains Harmony, a rather less classical sideline (though it has Ezio Pinza resurrections on H7272).

**I**N a short article one cannot specify all the worthwhile items in the 78-rpm vaults. The major omissions, however, are flagrant enough. If, phonographically and vocally speaking, the acoustical era was the era of Enrico Caruso, then the early electrical era has to be the Kirsten Flagstad era. There certainly is no dearth of Flagstad recordings around. However, if Caruso's voice seemed uniquely suited to the recording process of his day, Mme. Flagstad's voice tended to be defeated by the process of hers. Her voice was simply too big, too overwhelming for the electrical process. What is more, it seemed to get richer, and even more overwhelming (in its middle and lower registers) as the years went by. In the celebrated complete recording of *Tristan und Isolde* on Angel with Furtwängler, recorded in 1953, the problem is most apparent. The gorgeous voice, a flow of golden lava, dwarfs everything. However, the early Flagstad recordings made

for RCA Victor in 1935, just after her Met debut, are peerless—the voice was not quite so overwhelming in sheer weight; it was still sumptuous but more supple. It is these recordings that are still buried in the vaults. The currently available Flagstad-Melchior duets (LM 2763 and 2618) and the Grieg *Haugtussa* cycle with previously unissued song recordings on LM 2825 (which contains the lesser of the two recordings she made of the *Haugtussa* to boot) are all from 1940, and do not exhaust the supply. For a start, the excellent Camden recital disc, "The Art of Kirsten Flagstad," should be reissued.

Ezio Pinza was also unquestionably a great singer of the period, but his representation on LP remains meager and scattered. The Camden reissue devoted to his art (CAL 401) contained the equivalent of six 78-rpm records (twelve sides), a mere beginning, and it no longer exists. I have always been puzzled over the almost total absence in reissue of so great a basso as Alexander Kipnis. Bassos seem to get drawn into a murderous kind of competition for the title of "the greatest Boris Godounov since Chaliapin," with everything else hinging on the outcome. Pinza, of course, sang Boris (in Italian, unhappily), and since Pinza, there have been Boris Christoff, George London, and a number of others, who have performed the role well. In my opinion, however, Kipnis came closer than any of them to the achievement of Chaliapin on records. He was a splendid Wagnerian as well, and a lieder singer of international stature.

The artists who recorded in the Thirties and Forties in the shadow of the acoustical Golden Age *were* great artists, a long way from being mere weak reflections of the old. They tackled a wider and generally more ambitious repertoire—gone are the long, long lists of such songs as *Home, Sweet Home* and *Roamin' in the Gloamin'* that the Golden Age singers recorded so often. In the electrical era, these gems were replaced by the lieder of Wolf, Brahms, Schubert, and others. This period was a Golden Age of Wagner singing (thrilling performances by Frida Leider, Melchior, Flagstad, Friedrich Schorr, and others too numerous to list), but one would hardly guess it from the record catalogs. And stereo or no stereo, when performances as magical as many of those by Toscani (*Die Meistersinger*, *Falstaff*, *The Magic Flute* at Salzburg!), Koussevitzky, Artur Rodzinski, and others remain unreleased, they represent a loss to the art of music and the art and business of the phonograph industry if they cannot be heard. And, one must add, not heard in a public library, or some archive somewhere, but heard in the home.

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*Ray Ellsworth is well known to readers of HiFi/STEREO REVIEW for his nostalgic articles about America's musical past. In January he discussed recordings made by singers of the Golden Age.*



# HIFI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



## CLASSICAL

### CHARLES IVES' *ROBERT BROWNING* OVERTURE

*"A monumental work, and built to wear"*

IF I have seemed at times, in the columns of this magazine, somewhat wary of the more or less recent and "official" canonization of Charles Ives as The Great American Composer, there have been both musical and, I confess, extramusical reasons for my reticence. The musical reasons are simple enough: vast and important areas of the Ives catalog have, until *very* recently, either been unplayed altogether or have been played just once, perhaps, in a "legendary" performance. The music has simply not been heard either adequately or often enough to justify many of the grand and sweeping generalizations that have been made about the man and his work.

As for the more or less extramusical reasons, these are based mostly on my suspicion that certain avant-garde factions—who, granted, have perhaps been most powerfully effective in creating Ives' present prestige—have made much of him for what I feel to be the wrong reasons, have made him rather a sort of poetic justification for their own musical extremism. No one would deny that Ives was a wildly imaginative musical pioneer and explorer. But this sort of enterprise on the part of any composer, while ever admirable, can never tell the complete story of his ultimate value until all the artistic *results* are in. It might take precisely as much courage and imagination for a geographical explorer to discover a wasteland as it might to discover a bountiful continent. But no one would argue, I am sure, that the importance of the results would be the same.

These thoughts cross my mind once again as I encounter CRI's new recording of Ives' monumental *Robert Browning* Overture (1911) which, although shorter by a good bit, is no less impressive a blockbuster than the recent and widely celebrated Stokowski performance and recording of the Fourth Symphony for Columbia. The Overture makes, as the Symphony does, an almost overpowering sonic assault on the aural sense, with its intricate, fantastically detailed, and complex massed orchestral sonorities. Yet, even as this effect in Ives is becoming ever-so-slightly overfamiliar—and, oddly enough, so soon—I find with a certain astonishment that all of this extraordinary complexity of textural thought has been assembled to achieve what, without the advantage of a score to consult, would

appear to be a huge piece cast in a rather elementary three-part compositional form.

David Hall's wonderfully informative program notes for the Overture contain an excerpt from a review of the work by American composer Lester Trimble which, for all its plainness of theory, may be one of the more enlightened remarks I have either heard or read about Ives in years. After suggesting that the ear simply could not unravel the massed detail of Ives' more characteristically opaque orchestral textures, Trimble goes on to suggest that the need for it to do so remains a "moot point anyway . . . one suspects that Ives wanted to create only a vast, turbulent, affective mass of sound. From this mass . . . the listener could extract



CHARLES IVES

*Elementary form, extraordinary complexity*

a million details or none. The subjective reaction would remain similar." Trimble concludes: "It is a monumental work, and built to wear." I could not agree more.

Recognition of the significance of the recording debut of an important work by Ives, while it necessarily pre-empts some of the space that one might like to give to a recent symphony by the gifted younger American Jack Beeson, should in no way seem to diminish the esteem that I, at least, hold for his Symphony No. 1 in A (1959). Beeson (*b.* 1921) has been around for over twenty years now, and his career, after a slowish start, has been picking up in noticeable strides over the last five years or so. (His opera *Lizzie Borden* made a strong impression on many observers when it was produced by the New York City Opera Company last year.) It's high time, as this highly professional, quietly sophisticated, and enormously listenable new symphony should prove to all. If I were a big-time conductor looking for a viable, thoroughly contemporary work to present, I would pick this one up fast.

Conductor William Strickland's performances of both works are remarkably assured, and the recorded sound, both mono and stereo, is excellent. *William Flanagan*

© ® IVES: *Robert Browning Overture*. BEESON: *Symphony No. 1 in A*. Polish National Radio Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI SD 196 \$5.95, CRI 196 \$5.95.

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## NIELSEN, RUGGLES, AND MODERN MUSIC

*New recordings exemplify a token of greatness:  
a personal voice rather than historical style*

**Q**UESTION: What is the sound of modern music? Modern music has been attacked and defended in such generalities that one thinks of it as existing more in theory than in actuality. Critics (both amateur and professional) condemn such techniques as dissonant counterpoint as being innately non-beautiful, serialism as implicitly non-musical. Would not the criticism often be the same if the music had never been heard? Of course, some people do simply refuse to hear it. But it would seem that there should at least be some sort of archetype that one can point to and say, "*This* is what I'm talking about," or even, "*This* is the sound to which I will not listen." But is there? What is the sound of modern music?

Once upon a time there were prevailing styles of composition. Everybody, more or less, travelled in the same musical direction, and when one attempted to evaluate a new piece or a new composer there were comparable standards by which to judge—even if it were only a mat-

ter of noting departures from those standards. True, as many historically wrong judgments were made as right ones, but music criticism has always been an occupation subject to preconception, personal animosity, and enthusiasm. Misuses or misunderstanding of standards is no reflection on the standards, merely on the man who misuses them. But what happened in the twentieth century? What happened, in a word, was multiplicity: too many composers writing too many different things; no easily comparable set of standards.

The century has seen an incredible number of different theoretical approaches to music, and heard an incredible number of different sounds. But while the theories are limitless in number, the sounds cannot be. Extraordinarily similar sounds have been coming, of late, from theories that would seem to be intrinsically different, and we are probably well on our way from confusion to classification of the sounds (the sonic styles as opposed to the theoretical ones) of modern music. The standards of classification, of course, will be the same as those that enable us to listen to a piece by a third-rate composer like Dussek or Quantz and place it in its proper time; historical styles, in other words.

These thoughts are inspired by the simultaneous arrival on my desk this month of two new recordings: Turnabout's release of the Dane Carl Nielsen's Violin Concerto and Columbia's of the American Carl Ruggles' *Sun Treader*. In some ways, the two composers are comparable. They were born only eleven years apart, each in a country that had not previously loomed large in the world of music. Nielsen died in 1931, and Ruggles wrote what would seem to be the majority of his music before the end of the Thirties. They are both modern composers, and neither has ever been considered either terribly conservative or terribly avant-garde. But their music does not sound in any way alike.

I ask myself, then: "Are these merely two of the many soon-to-be-considered historical styles of modern music?" And I must answer, "No," because there is another sound here. That sound is what, in the past, has differentiated the Bachs, Handels, and Scarlattis from the Grauns, Graupners, and Zipolis; the Haydns and Mozarts from the Dusseks and Kozeluchs. It is the sound of personal strength, individuality, and integrity, regardless of style, technique, or theory; a personal voice rather than a historical style. It is a sound you can hear, and it is one that both Ruggles and Nielsen have.

Nielsen's Violin Concerto has never been considered among the best of his works. Such an evaluation may be in error, at least on the basis of the performance to be heard on this new Turnabout release. I remember Tibor Varga, the soloist here, particularly for a recording he made many years ago of the Bartók Violin Concerto. It was one of the most musicianly and musically convincing recordings of that work I had ever heard, and the weak-



nesses of the piece—even the most avid Bartókian must know they exist—were so splendidly disguised that they seemed inconsequential. So too here, the alleged deficiencies of the Nielsen concerto (its harmonic conservatism, its incongruity of movements, its unresolved schism—to be or not to be a Romantic concerto) seem to be of relatively little importance. What one feels, rather, is a sense of elation at the discovery of an exquisitely beautiful piece of music. Jerzy Semkow, thirty-

is its incredible strength and singleness of purpose. There is a big, strong man on the other end of this music, and he is making a single, gigantic (seventeen and one-half minutes) statement. God forbid that we should get into discussions of Ruggles' unquestionably complex compositional techniques. These powerfully moving walls of dissonant sound are not there to be analyzed but to be heard. Rozsnyai's direction of the proceedings is appropriately gripping; the music emerges as the indivisible proposition it unquestionably is. The stereo recording is exceptionally fine.

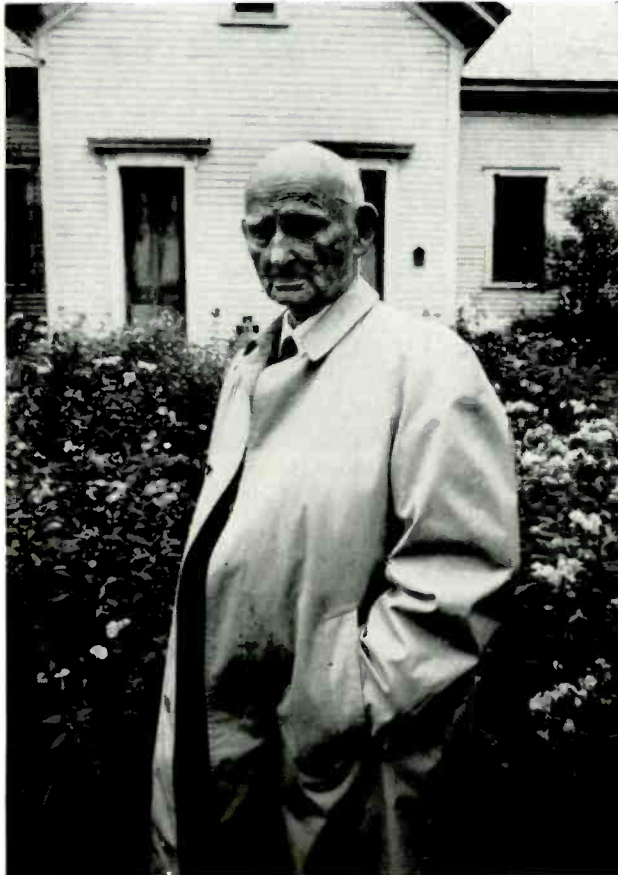
If I seem to slight the Symphony No. 1 by Robert Helps which, courtesy of the Naumburg Foundation, occupies the reverse side of this Columbia record, it is because I find myself in this discussion on the opposite side of the fence from the composer. Mr. Helps, who, by the way, is a formidable pianist, has constructed a most skillful example of what I feel will be one of the historical styles of the twentieth century. In other words, I've heard it only once, but I've heard it a hundred times before—and I wasn't too keen on it then.

*James Goodfriend*

© ④ NIELSEN: *Violin Concerto, Op. 33*. Tibor Varga (violin); The Royal Danish Orchestra, Jerzy Semkow cond. TURNABOUT TV 34043S \$2.50, TV 4043\* \$2.50.

© ④ RUGGLES: *Sun Treader*. HELPS: *Symphony No. 1*. Columbia Symphony Orchestra, Zoltan Rozsnyai cond. COLUMBIA MS 6801 \$5.79, ML 6201\* \$4.79.

COLUMBIA RECORDS



CARL RUGGLES  
*Strength and singleness of purpose*

seven-year-old conductor at the Warsaw National Opera, leads the Danish orchestra with great skill and understanding of the musical style. The recording is excellent. In all, the record is a superb addition to the Nielsen discography (superior, I think, on all counts to the once available version by Menuhin and Wöldike), and an excellent introduction, for those who presently need one, to the music of the Danish master.

There is nothing at all Romantic about Carl Ruggles' *Sun Treader*, with the possible exception of the title (which, in the Robert Browning poem *Pauline*, from which it comes, refers to the poet Shelley). I have no idea what connection Ruggles makes between his title and his music, but I have come to think it a matter of vast unimportance. What *is* important about this work

## ENTERTAINMENT

### SINGER-GUITARIST LIGHTNIN' HOPKINS

*A relaxed, authoritative program by  
a major figure in the blues revival*

FOR SOME years now, singer-guitarist Lightnin' Hopkins has been regarded as one of the major figures in the blues revival. I have always found him a striking, powerful performer, but sometimes a bit too harsh and "primitive" for my taste.

But not on the new Verve/Folkways release, "Lightnin' Strikes." It is superb. Working with a marvelously easy rhythm section, Lightnin' is relaxed, authoritative, sometimes gentle. There could be several reasons for this. One, of course, is that I have become more used to his work. But it is more likely, I think, that years of comparative fame have modernized him somewhat, made him more sure of his own potency as a performer. (And he looks, in the cover photograph, as though time has been good to him and recognition has been good for him; there may also have been some well-deserved

easy living in the mix.) And, too, he's an *entertainer* now, as some of his spoken asides indicate.

My favorite track—all these, of course, are blues—is *Take Me Back*, as completely relaxed as anything of the kind I've heard since Jack Elliott's *Gnabi Gnabi*. Another, *Mojo Hand*, sounds as though it has an uncredited organ—Lightnin' strikes again? It is certainly he on the two splendid guitar instrumentals. I've never heard him with a rhythm section more suited to his singular style. Whatever the reason, this is now my favorite Lightnin' Hopkins record. Good sound. *Joe Goldberg*

© ® LIGHTNIN' HOPKINS: *Lightnin' Strikes*. Lightnin' Hopkins (vocals and guitar), Jimmy Bond (bass), Earl Palmer (drums), Don Crawford (harmonica), unidentified organ. *Little Wail; Cotton; Notbin' but the Blues; Hurricane Betsy; Guitar Lightnin': Woke Up This Morning; Shake Yourself*. VERVE/FOLKWAYS FVS 9022 \$5.79, FV 9022 \$4.79.

## JAZZ

### HENRY "RED" ALLEN: IT ALL COMES OUT RIGHT

*Improvisatory breadth and vitality  
displayed in blues, ballads, and stompers*

FAR TOO infrequently heard on recordings in recent years, trumpeter-vocalist Henry "Red" Allen proves in his new Columbia set, "Feeling Good," that he is still one of the most distinctive soloists in jazz. New Orleans-born and initially shaped by Louis Armstrong, Allen had begun to develop a vigorously personal style by the late 1920's. He has continued to evolve, and in retrospect several auguries of a more modern jazz can be heard in his work of the 1930's. In this collection, backed by a sturdy if not particularly subtle rhythm section, Allen has ample space in which to stretch out both as an instrumental and a vocal improviser.

Basically a lyrical player, Allen is also firmly disciplined. He has remarkable control over his horn when structuring a complicated solo or exploring the scope of sounds he can produce, and his conception is continually fresh. Unlike the case with many jazzmen, it is always difficult to anticipate the direction an Allen solo will take. He is expert at paraphrasing and extending melodies, inventing counter-melodies, and making maximum expressive use of space. An Allen pause is often more effective than a cascade of notes from another trumpeter.

Furthermore, as Martin Williams observes in the notes, "Allen's trumpet playing is a frequently astonishing array of bent notes; smeared notes; choked, half-valve notes; rips; glissandos; flutters; growls, and asymmetrical rhythms that somehow come out right." Few jazzmen of



LIGHTNIN' HOPKINS  
*Relaxed, authoritative blues singing*

any era match his sense of dynamics, and his beat is lusty but unusually flexible.

As both trumpeter and vocalist, Allen has primary qualities that include an enormous vitality and a pervasive gentleness that appears to be a natural corollary of his strength. He can be witty, poignant, exultant, and rollingly relaxed. His program here indicates something of the breadth of his skills: various blues, some standard ballads, a relatively new show tune, and a couple of stompers.

It is particularly welcome to hear Allen as a vocalist to a greater extent than has been usual on previous recordings. His voice is hoarse and at first seems gruff, but it has an uncommonly evocative texture, simultaneously suggesting tenderness, delicate sensuality, optimism, and much sorrow. If this mixture sounds unlikely, so is Allen himself. Inexplicably, he has rarely received major critical attention; yet, he could be an unusual challenge for the more intellectual of the critics. His music is considerably more complex than it initially appears to be, and accordingly, his better albums—this is one of them—continue to be rewarding and revealing after many hearings.


*Nat Hentoff*

© ® HENRY "RED" ALLEN: *Feeling Good*. Red Allen (trumpet, vocals), Sammy Price (piano), Benny Moten (bass), George Reed (drums). *Cherry; Trav'lin' All Alone; Patrol Wagon Blues; Gee Baby, Ain't I Good to You*; and seven others. COLUMBIA CS 9247 \$4.79, CL 2447\* \$3.79.



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# Classic Comments

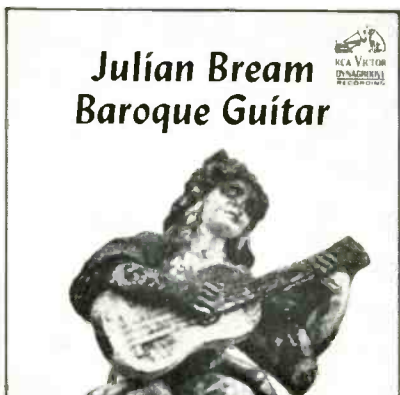
## Comments on Classics: New Recordings from RCA Victor Red Seal



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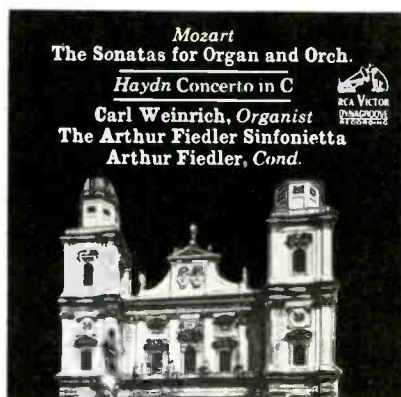
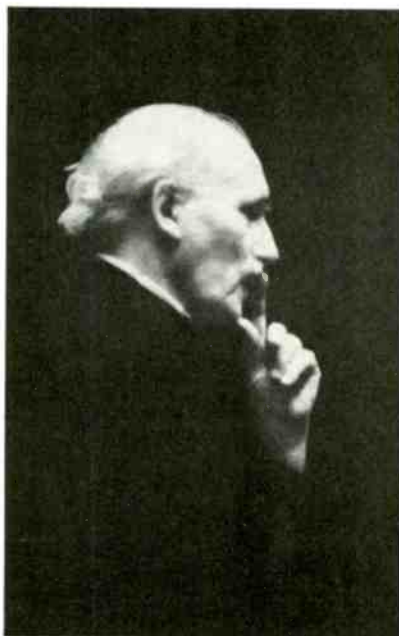


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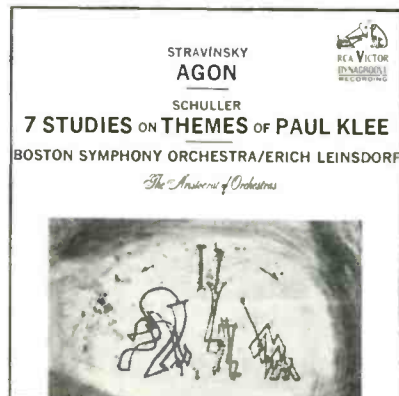
TOSCANINI was rehearsing a soprano who resisted being led into the path of musical righteousness. Finally she exploded: "I will have you know, Mr. Toscanini, that I am a world-famous prima donna." The Maestro smiled. "Don't worry, Madame. Your secret is safe with me!"



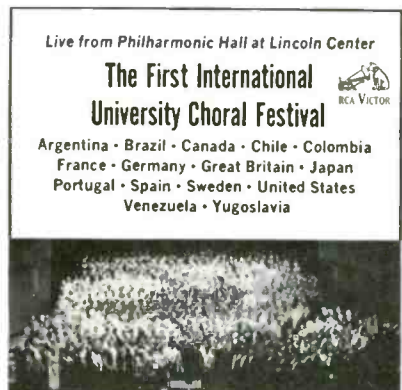
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\* Recorded in Dynagroove sound.

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

ARENESKY: *Variations on a Theme by Tchaikovsky* (see TCHAIKOVSKY)

BACON: *Sonata for Cello and Piano* (see BINKERD)

### RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ BARTÓK: *Concerto for Orchestra*. JANÁČEK: *Sinfonietta for Orchestra*. Cleveland Orchestra, George Szell cond. COLUMBIA MS 6815 \$5.79, ML 6215\* \$4.79.

Performance: Big precision  
Recording: Excellent  
Stereo Quality: Excellent

Ⓢ Ⓜ BARTÓK: *Concerto for Orchestra; Dance Suite*. London Symphony Orchestra, Georg Solti cond. LONDON CS 6469 \$5.79, CM 9469\* \$4.79.

Performance: Spirited  
Recording: Excellent  
Stereo Quality: Excellent

With these two new versions of the work, the Schwann catalog now carries a rather astonishing total of thirteen listings of the Bartók Concerto for Orchestra. With so many to choose from, each representing so different an approach, and with the prospect (or should I say threat?) of more to come, a preferential selection would entail as much guesswork as serious evaluation.

There is a special reason for this: namely, that the work is an extremely easy one to do well—provided the conductor has a flair for virtuosity himself and provided his orchestra is a virtuosic one to begin with. Even between the two newest recorded versions, a choice does not come easily. Szell's is endowed with a hard-edged, almost machine-like brilliance that is close to awe-inspiring. Solti's performance is less precision-built, although far from lacking in technical brilliance. He seems to leave a little more room for flair, for at least the *illusion* of the unexpected turn of events. I suppose what counts, in the last analysis, is one's particular view of the work itself. Writing more as a musician than as a particular fan of the work, I tend toward the Szell reading.

And when one considers the fact that Szell's version is coupled with absolutely the finest version of Janáček's extraordinary *Sinfonietta* I have yet heard on records, the

#### Explanation of symbols:

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

decision for this listener is clear. The sound and stereo engineering on both discs is quite beyond reproach, although the Solti version is a little more full and resonant. W. F.

Ⓢ Ⓜ BARTÓK: *Sonatas Nos. 1 and 2 for Violin and Piano*. Hyman Bress (violin), Charles Reiner (piano). RCA VICTOR LSC 2853 \$5.79, LM 2853\* \$4.79.

Performance: Overwrought  
Recording: Excellent  
Stereo Quality: Very good

These performances of the Bartók Violin Sonatas by violinist Bress and pianist Reiner

because I am trying to deny the existence of either the passionate or the Hungarian in Bartók's particular expressivity. I am rather trying to suggest that they are already quite *there* and that they don't need emphasis. What becomes clear about Bartók's work as the years pass is that it needs a measure of serenity and restraint in performance, attention to structural outline, a sense of proportion and musical detail. Otherwise, now that the "modern" sound of the music seems more normal to us, we end up with just another hand-wringing central-European post-romantic. Listen to the Juilliard Quartet on the subject of this composer; or listen to Von Karajan's performance of *Music for Strings, Percussion and Celesta*. You will hear what I mean.

To return to Bress and Reiner, it would be unfair to suggest that they are anything less than brilliant in their realization of a Bartók performance style that still has its partisans. If you are among them you'll not go wrong with this disc—which is, by the way, beautifully engineered as to sound quality and stereo. W. F.

BEESON: *Symphony No. 1 in A* (see Best of the Month, page 69)

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Sonatas: No. 6, in F Major, Op. 10, No. 2; No. 24, in F-sharp, Op. 78; No. 25, in G Major, Op. 79; No. 26, in E-flat, Op. 81a, "Les Adieux."* Anton Kuerti (piano). MONITOR MCS 2075 \$4.79. MC 2075\* \$4.79.

Performance: With loving care  
Recording: Good  
Stereo Quality: Good enough

Anton Kuerti, a Viennese-born but American-trained pianist and winner of the 1957 Leventritt Award, is no mere virtuoso. Both the contents of this Beethoven sonata disc and the manner in which they are played bespeak an artist who is on his way to becoming an interpreter of major consequence.

His technical equipment can be taken for granted; his interpretive powers are clearly developing in the right direction. If the first movements tend to be cautious in tempo and in phrasing, this stems, perhaps, from the sense that Beethoven tended to put his weightiest musical substance in his opening movements. In the slow movements and finales, however, Kuerti loosens up a bit and reveals crystalline clarity and heartfelt warmth.

In the individual sonatas of his program, Kuerti faces formidable recorded competition (Continued on page 78)



MONITOR RECORDS

ANTON KUERTI

Clarity and warmth for Beethoven sonatas

are all but bursting with the sort of juiced-up vitality and gutsiness that are, in the minds of many, supposed to have something to do with youth. As a matter of fact, I don't have to let you in on this intelligence, since Victor quotes an unnamed critic on the playing of these two young musicians: "...an intense, frenzied yet completely disciplined new world of beauty," writes Mr. X.

Maybe. But it strikes me as a school of Bartók playing that time is very definitely running out on. To qualify for it, you get very passionate about it all, you get even more Hungarian, and you open the emotional flood gates until the music sounds like the work of a particularly talented but anguished gypsy who somehow got into the Budapest Conservatory and turned out to be a crackerjack at dissonant counterpoint.

If these remarks seem facetious, it is not

# Why talk about Ormandy and the Philadelphia Orchestra? One performance is worth a thousand words.







The proof is in the listening. For example, take the performances in this new 2-record set. This deluxe package is a must-own for Ormandy buffs... and Beethoven, Wagner, Tchaikovsky, Debussy and Ravel aficionados as well. What's more, it includes a special 12-page booklet which contains photographs highlighting the maestro's career, a fascinating profile of Ormandy by critic

Emily Coleman, and a selected discography. You might say this collection captures the quintessence of Eugene Ormandy's art. But that's been said about all the more than 250 Ormandy recordings on Columbia Masterworks. No wonder the Philadelphia Orchestra under Eugene Ormandy sells more LP's than any other orchestra in the world.

**EUGENE ORMANDY / THE SOUND OF GENIUS ON COLUMBIA RECORDS**



—Schnabel, Kempff, and Rubinstein—but for my money he more than holds his own. It is enough to say that I have played this record through quite a number of times simply for pleasure, without regard to my obligation to review it. Monitor's sound is thoroughly respectable. *D. H.*

#### RECORDING OF SPECIAL MERIT

© ① BEETHOVEN: *Symphony No. 3, in E-flat, Op. 55 ("Eroica")*. New York Philharmonic. Leonard Bernstein cond. COLUMBIA MS 6174 \$5.79, ML 6174 \$4.79.

Performance: Brilliant  
Recording: Good  
Stereo Quality: Excellent

Even without the bonus 7-inch disc of Mr. Bernstein's enthusiastic and occasionally illuminating commentary on the first movement, this recorded performance of the "Eroica" under his baton would stand as something more than just another go-around with this indestructible masterpiece.

As with his fascinating reading of the Beethoven Fifth (Columbia MS 6408/ML 5868), Bernstein has given fresh thought to the music, and the result has been to communicate something of his own sense of wonder at the creative miracle of the score. As with the Fifth, he takes the repeat of the first movement exposition, which lends an even broader dimension to that stupendous movement. It is played here for all the drama and structural content that can possibly be brought out into the open. So too with the Funeral March, whose *fugato* emerges with all the inexorability that Weingartner pleaded for in his book on the conducting of Beethoven's symphonies. Bernstein's treatment of the Scherzo is a mite slack for my taste, but he makes up for this bit of lost ground with the blazing brilliance that he brings to the Promethean finale. All told, this stands as one of the half-dozen really satisfying "Eroica" performances on records.

The Columbia engineering staff has done its job splendidly in terms of high, wide, and handsome stereo sonics. *D. H.*

① BINKERD: *Sonata for Piano (1955)*. BACON: *Sonata for Cello and Piano (1948)*. Stanley Fletcher (piano). Menahem Pressler (piano). COMPOSERS RECORDINGS, INC. CRI 201 \$5.95

Performance: Excellent  
Recording: Very good

Just as there are many shades of musical progressivism, there are many shades of what is today viewed as musical conservatism. One encounters two of the latter on this splendidly performed, well recorded, and altogether admirable new CRI release.

Ernest Bacon's *Sonata for Cello and Piano (1948)* is an almost unwavering specimen of what I suppose one would call (in this wearisome era of aesthetic labels) neo-romantic conservatism. I find it essentially winning and sometimes rather touching. If the piece is also disappointing, it is because Bacon is essentially a lyricist, and I find that his talent for writing fetching tunes—so manifest in his songs—has been rather buried here by what I would take to be paradoxically successful grappling with extended form. Still, it's a nice piece.

Binkerd's *Sonata (1955)* is composed in

#### PLAYING AN OBSOLETE INSTRUMENT

(for Ralph Kirkpatrick)

0  
it  
takes  
too long  
to tune and  
looks far too  
fragile to be  
moved about a  
world stocked  
with disaster  
too weak even  
now to move a  
freighted ear  
Time untuning  
everything of  
tightness made  
attentions slip  
as it was played  
for Olde Musickers  
while Polyhymnia and  
Clio fidgeted and seven  
more wearied knowing girls  
fussed with their hats But then  
the silliness stopped When Orpheus  
took up a tom-tom once visions and  
order impinged on the landscape of  
fragile but wiry dreams ringing in

possibilities 0 now even  
tapping out syllables on  
a rounded rump is not as  
joyful or strong a music

the vein of the "progressive" conservatism of the Forties. The piece is polycentrically but unequivocally tonal, freshly thought out, sure-footed, handsomely detailed. It springs stylistically from the neo-classic school that, under the leadership of Stravinsky and Copland, flourished so vigorously in this country until about 1950.

Both works are superbly performed and we see once again that CRI—when its economics do not force it to Japan or some other unlikely region—can come up with first-class recorded sound. *W. F.*

© ① CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11; Mazurkas: D Major, Op. posth.: C Major, Op. 67, No. 3; A Minor, Op. 68, No. 2; B flat, Op. 7, No. 1*. Tamás Vásáry (piano); Berlin Philharmonic Orchestra, Jerzy Semkow cond. DEUTSCHE

GRAMMOPHON SLPEM 136453 \$5.79, LPEM 19453\* \$5.79.

Performance: Elegant  
Recording: Fine  
Stereo Quality: Good

In the past I have found fault with Tamás Vásáry when he has attempted such virtuoso blockbusters as the Liszt B Minor Sonata. But this Chopin disc finds him perfectly cast: he brings an elegant lyricism and subtlety of coloration to Chopin's youthful E Minor Piano Concerto. The lovely slow movement and sprightly rondo-finale are particular instances in point. If his treatment of the more extroverted of the four mazurkas that fill out the second side of the disc seems a trifle brittle, the nostalgic A Minor emerges as the sheerest poetry.

The accompaniment of the Berlin Philharmonic under Jerzy Semkow works hand-in-glove with Vásáry's pianism, as does DGG's fine recorded sound. *D. H.*

© ① GOUNOD: *Roméo et Juliette (highlights)*. Rosanna Carteri (soprano). Nicolai Gedda (tenor). Michel Dens (baritone). Joseph Rouleau (bass). Paris Opera Orchestra, Alain Lombard cond. ANGEL S 36287 \$5.79, 36287\* \$4.79.

Performance: Good  
Recording: Very good  
Stereo Quality: Not emphatic

In *Roméo et Juliette*, Gounod and his librettists managed a reasonably faithful operatic realization of the play—a goal they fell short of attaining (and may never have intended to attain) in *Faust*. *Faust* is, of course, the better opera; yet *Roméo et Juliette* is a very attractive score, full of lush, lyrical pages that ideally complement the somewhat undramatic stage action.

It is surprising that Angel (or its French affiliate) chose to issue only a single disc of highlights instead of a complete version. While the excerpts for such a condensation have been reasonably well chosen (the familiar madrigal "Auge adorable" is missing), the absence of certain important episodes creates the impression that the entire opera is an almost continuous, sensuous love duet.

There is an aura of French authenticity about the performance, even though the two protagonists are not French artists. Gedda is an excellent choice for Roméo. Despite occasional lapses from tonal perfection, he is effulgent in voice and ardent, yet tasteful, in delivery. Displaying his customary brilliance in the high register, he nevertheless shows praiseworthy restraint in ending "Ab! lève-toi, soleil" on a soft B-flat. If the duets with Juliette are not executed on a similar plane of excellence, it is due to the tonally unalluring and at times provincial-sounding performance of Rosanna Carteri. Michel Dens' contribution is limited to a subtly sung Ballad of Queen Mab, while Rouleau offers a sonorous and appropriately pompous Frère Laurence.

Conductor Lombard allows Gedda to get away with an unwritten held note, but otherwise his direction is persuasively lyrical, and the orchestral execution is excellent. The recorded sound is first-rate. *G. J.*

© ① GRANADOS: *Allegro de concierto; Danza lenta; Valses poéticos; Seis piezas sobre cantos populares españoles*. Alicia de (Continued on page 80)

Next month in

## HiFi/Stereo Review

Great American Composers Series:

AARON COPLAND  
by William Flanagan

The Basic Repertoire Updated  
by Martin Bookspan

Housing Your Components:  
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*\*Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable, and three of the four chose AR-3 speakers.*

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The Symphony No. 81, composed some fifteen years later, in 1783/4, is from the pen of the mature Haydn, who wrote the Paris symphonies and the Op. 50 string quartets only a couple of years after. Though the first movement in particular is forceful and dramatic in its rhetoric, the music as a whole is marked by a truly classic poise and balance.

Dorati here establishes himself as a first-rate Haydn conductor, bringing to this music not only the dash and energy that have always characterized his best work on records, but more importantly a sensitivity in the shaping of phrases and in the limning of line and texture that has not always been one of his strong points in the past. A fine synthesis of lyrical resiliency and zestful vitality is evident throughout both of these performances.

The Mercury recording, done in London, has sparkle, bite, and weight, and the stereo element is well and tastefully handled. *D. H.*

**HELPS:** *Symphony No. 1* (see Best of the Month, page 70)

Ⓜ **HONEGGER:** *Une Cantate de Noel; Symphonie Liturgique*. Pierre Mollet (baritone); Les Petits Chanteurs de Versailles, Chorale Elizabeth Brasseur, Orchestre de la Societe des Concerts du Conservatoire, Georges Tzipine cond. **PATHÉ FCX 336 \$5.79.**

Performance: Rather severe  
Recording: Not so hot

Whatever its virtues—among them a rather somber, almost austere expressive aura that is most effective—this performance of Honegger's *Christmas Cantata* cannot, by any stretch of the imagination, equal Ansermet's superb reading of the work for London. The subtlety, the control, and the ultimately moving effect of that rendition are simply in no way matched in the newer release. The work, incidentally, is one of Honegger's most beautiful and moving.

The *Liturgical Symphony*—Honegger's Third—is not one of his more persuasive works, however. It is curiously derivative of certain programmatic attitudes of the music of Richard Strauss and—work of a master though it is—it loses its way in its own arresting detail. The performance here is strong, and, as far as I can ascertain, it is the only one currently available on records here.

The recorded sound is lacking in presence, even rather dated, and the surfaces of my review copy are noisy. *W. F.*

**IVES:** *Robert Browning Overture* (see Best of the Month, page 69)

**JANÁČEK:** *Sinfonietta* (see BARTÓK)

Ⓜ **KURKA:** *Suite from The Good Soldier Schweik*. **SURINACH:** *Symphonic Variations*. Louisville Orchestra, Robert Whitney cond. **LOUISVILLE ORCHESTRA FIRST EDITION RECORDS LS 656 \$8.95, LOU 656\* \$7.95.**

Performance: Good  
Recording: Above average  
Stereo Quality: Effective

Robert Kurka was the promising young American composer who died of leukemia, (Continued on page 84)



"...the finest, most versatile young mezzo singing today"  
**Time Magazine**



"A singer of the most extraordinary talent and accomplishment"  
**American Record Guide**



# Marilyn Horne

## SOUVENIR OF A GOLDEN ERA

Arias from *Il Barbiere di Siviglia*; *Otello*; *Tancredi*; *Semiramide*; *L'Italiana in Algeri* (Rossini). *I Capuleti ed i Montecchi* (Bellini). *Fidelio* (Beethoven). *Orphée et Eurydice*; *Alceste* (Gluck). *Sapho* (Gounod). *Le Prophète* (Meyerbeer). *Il Trovatore* (Verdi) with *L'Orchestre de la Suisse Romande*—Henry Lewis.

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**N.Y. Herald Tribune**



"One of the exceptional voices of our day"  
**N.Y. Journal American**



## THE RENAISSANCE ON RECORDS By Igor Kipnis

MANY of the factors that account for the burgeoning popularity of Baroque music on records (see "Baroque at Flood Tide" in the December 1965 issue of HiFi/STEREO REVIEW) are applicable as well to the growing interest in the large body of music from pre-Baroque times, and the increasing number of discs of such music. For tastes that are jaded by the overplayed three-B repertoire or surfeited by the plush sonorities of the late Romantics, the repertoires of the Renaissance—roughly speaking, the period from 1350 to the end of the sixteenth century—and that of the even more distant Middle Ages—1100 to 1350—come as a delightful breath of fresh air. At the same time, although a recording of Renaissance motets may sell far fewer copies than one of a Beethoven symphony, it is far less expensive to produce, largely because of the smaller size of the performing forces involved. But whatever the reasons, not a month now goes by without a handful of additions of Renaissance music to the catalog.

One of the prime contributors is Deutsche Grammophon's Archive Production. Among their latest releases is a stereo remake of Palestrina's *Improperia*, a work available for some years on the same label in mono only. This music, which was written to accompany the ceremony of the Adoration of the Cross on Good Friday, is to a great extent made up of antiphonal chanting, some of which resembles the sound of the Russian Orthodox Service. This composer's more familiar polyphonic style of writing can be heard on the reverse side, which is devoted to a lovely Christmas Mass. The double-choir effects in both works are impressively set forth by the stereo recording, and the sound is appropriately well blended.

Of Palestrina's immediate predecessors, the greatest was Josquin des Prés (c. 1450-1521), whose brief four-voice "Ave Christe, immolate" (the first part of a two-section motet) is offered on a Nonesuch release. Also on the disc are two short motets by Orlando di Lasso, who was contemporary with Palestrina, and Heinrich Isaac's *Missa Carminum*. The latter is a parody (or imitative) Mass of an unusual kind: rather than being based on a single tune taken from another source, the usual practice in parody Masses, it is based on a whole series of German secular melodies, including Isaac's own well-known *Innsbruck, ich muss dich lassen*. Both the lengthy Mass and the Josquin and Lasso pieces are very well performed here by the male choirs; nevertheless, doubling of the voices by

instruments in the Isaac work would have been desirable for stylistic authenticity.

The original Isaac *Innsbruck* song is one of twenty-two selections in a Telefunken potpourri, "Ihr Musici, Frisch Auf!" The name comes from the title of a six-voice *a cappella* song by Hans Leo Hassler, a loose translation of which would be, "Get with it, you musicians!" The contents run the gamut of Central European secular madrigals from the late fifteenth century (Isaac) through the beginning of the seventeenth (Schein and Monteverdi), the latter incorporating instrumental continuo parts. The small Hamburg chorus is clear and bright-sounding, but their interpretation of this basically non-choral repertoire smacks a little of glibness.

Music of a somewhat earlier period is heard on another Telefunken release, performed by a Munich group called "Studio of Early Music." Their ensemble consists of a mezzo-soprano, a baritone, two tenors, and a mélange of instruments including lute, flute, fidel, gamba, trombone, and zink. The music heard here comprises fourteenth-century bird-call virelais, dances, and duets; a group of fifteenth-century Burgundian love songs, including the popular Binchois *De plus en plus* and *Filles à marier*; Parisian theater songs of the same period; and a selection of mid-sixteenth-century Italian madrigals. In spite of the lack of unity in programming, the disc is thoroughly entertaining. My own favorite selection is *Chichilichi*, a Neapolitan street-scene parody in which two prostitutes comment on events of the previous evening.

Dover has just issued three notable records, on which the performances, conducted by Denis Stevens, are stylistically admirable. For me the highlights of the first, "Secular Vocal Music of the Renaissance," are four songs by the Spaniard Juan del Encina (late fifteenth century) and two Italian madrigals and a French chanson by the Netherlands-born composer Giaches de Wert (1535-1596). The second record contains nine secular pieces and two sacred motets by the important composer Guillaume Dufay (c. 1400-1474). Some of Dufay's music is familiar through previous collections, particularly those of Safford Cape, but the combination here of well-balanced, clean sound and the musicologically authoritative direction of Stevens—not to mention his gently lyrical approach—makes this disc indispensable for a library of Renaissance music.

Equally valuable is the third record, which contains two anonymous thirteenth-century Masses, one from England

and one from Spain. The English Mass was assembled and edited by Stevens from isolated pieces in the collection known as "Worcester Fragments," and the Spanish one likewise from the Las Huelgas manuscript of Burgos, Spain. This music, of course, predates by nearly a century the earliest known Mass written entirely by a single composer (Machaut); at this period, the various components of the Mass had not yet assumed the sequence standard during the Renaissance. Of the few representations of medieval music in the catalog, this recording is a must.

⑤ ⑥ PALESTRINA: *Missa, "Hodie Christus natus est"; Improperia*. Regensburg Cathedral Choir, Hans Schrems cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73243 \$5.79, ARC 3243\* \$5.79.

⑤ ⑥ ISAAC: *Missa Carminum*. Niedersächsischer Singkreis (Hannover), Willi Träder cond. JOSQUIN DES PRÉS: *Motet, "Ave Christe, immolate."* LASSO: *Motet, "Factus est Dominus"; Two-Part Motet, "Cum essem parvulus" and "Nunc cognosco."* Kaufbeurer Martinsfinken, Ludwig Hahn cond. NONESUCH H 71084 \$2.50, H 1084\* \$2.50.

⑤ ⑥ IHR MUSICI, FRISCH AUF! Madrigals, villanellas, and chansons by Hassler, Senfl, Schein, Othmayr, Albert, Willaert, Sermisy, others. Monteverdi-Chor of Hamburg and instrumental ensemble, Jürgen Jürgens cond. TELEFUNKEN SAWT 9462 \$5.98, AWT 9462 \$5.98.

⑤ ⑥ FRÜHE MUSIK IN ITALIEN, FRANKREICH, UND BURGUNDY. Music by Landini, Binchois, Antoine de Fevin, Guyard, Lapaccino, Verdelot, Genassi, Luzzaschi, others. Studio der Frühen Musik (Munich). TELEFUNKEN SAWT 9466 \$5.98, AWT 9466 \$5.98.

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⑥ DUFAY: *Secular and Sacred Music for Voices and Instruments. He, compaignons; La belle se siet; Vergine bella; Mon chier amy*; seven others. The Ambrosian Singers and Players, Denis Stevens cond. DOVER HCR 5261 \$2.00.

⑥ ANONYMOUS: *Missa Salve (Thirteenth Century English Mass); Missa de Sancta Maria (Thirteenth Century Spanish Mass)*. The Ambrosian Singers, Denis Stevens cond. DOVER HCR 5263 \$2.00.



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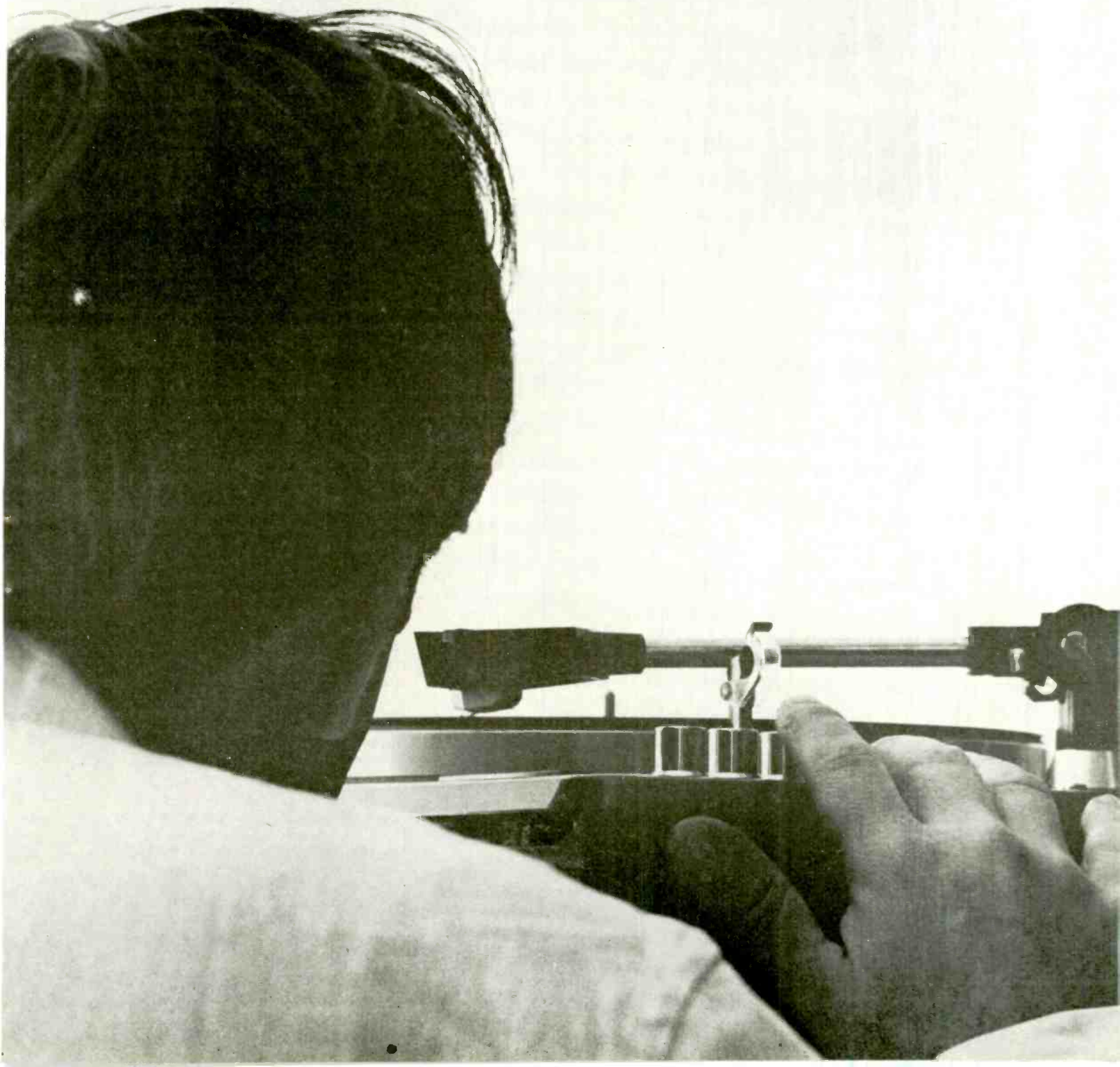
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in 1957, at the age of thirty-six. His opera, *The Good Soldier Schweik*, was produced with substantial success and the suite—curiously enough, the opera grew out of the suite—gives good hints as to why. Its materials are strong, instantly communicated, unswervingly direct. The influence of Prokofiev and the contemporary Russian school was strong in Kurka, but he brought to it a sharply disciplined technique and an American accent of his own. The work—enthusiastically played by the Louisville forces—is a pleasure to hear.

Carlos Surinach's *Symphonic Variations* are full of orchestral virtuosity, creative vigor of a more or less popularist sort, and, like the Kurka Suite, appealingly fresh and candid manipulations of conservative musical techniques.

Both works are played with a good deal more vitality than we generally get from this organization, and, although there is nothing magical about it in itself, it is extraordinary to note how stereo treatment seems to augment the ordinarily rather thin sound of this orchestra. *W. F.*

Ⓢ Ⓜ LISZT: *Piano Sonata, in B Minor; Valse oubliée; La Campanella; Sonetto del Petrarca 123; Feux Follets; Harmonies du soir*. Jeanne-Marie Darré (piano). VANGUARD VSD 71150 \$5.79, VRS 1150 \$4.79.

Performance: Gallically lyric  
Recording: Good  
Stereo Quality: Good

My admiration for Jeanne-Marie Darré goes all the way back to the middle 1930's when I owned her Brunswick recording of the d'Indy *Symphony on a French Mountain Air*, done with the Lamoureux Orchestra of Paris under Albert Wolff. That performance still remains my standard for the work.

Granted that she is no match for a Horowitz, Curzon, or Gilels in the sheer muscular virtuosity demanded by the B Minor Sonata; but she does manage to extract every ounce of lyrical substance the music has to offer, and then, with no small success, to place this element in a perspective proper to her necessarily scaled-down dynamics.

However, it is in the more purely lyrical pieces in the album—the *Sonetto del Petrarca* and the lovely *Harmonies du soir*—that Mme. Darré really shines in the truest sense of the word. Here the Lisztian song glows without the slightest trace of the tawdry or meretricious.

In the lighter, flashingly virtuosic *Valse oubliée, Feux Follets*, and *La Campanella*, Mme. Darré is the veritable embodiment of lightness, wit, and effortlessness. Indeed, a chief characteristic of the performances on this disc is a total lack of any strain or overstatement. A remarkably satisfying musical experience throughout. The Vanguard recording is up to that label's usual excellent standard. *D. H.*

MAYER: *Piano Sonata* (see SESSIONS)

Ⓢ Ⓜ MOUSSORGSKY: *Pictures at an Exhibition*. RACHMANINOFF: *Prelude in C-sharp Minor*. PROKOFIEV: *Toccata*. Lorin Hollander (piano). RCA VICTOR LSC 2823 \$5.79, LM 2823\* \$4.79.

Performance: Colorful  
Recording: Splendid  
Stereo Quality: Excellent

Young Lorin Hollander, as most of his admirers know, has a strong affinity for the music of Prokofiev, and his boldly virtuosic performance here of Prokofiev's *Toccata* will demonstrate this fact to anyone not yet aware of the affinity. But the most interesting thing about this new Victor release is that Hollander has approached Moussorgsky's traditionally "unplayable" *Pictures at an Exhibition* as if it were a Prokofiev piano sonata. The results are quite remarkable. For, at least as piano writing, the work sounds as convincing as I've ever heard it. The pianist makes no attempt to smooth over the rough edges of Moussorgsky's piano style, but instead makes the most of them by applying the same percussive, motor-driven technique that makes his playing of Prokofiev at once so idiomatic and so effective.

Along with the Prokofiev *Toccata*, Hollander supplies another encore in the shape of Rachmaninoff's C-sharp Minor Prelude.



JAY K. HOFFMAN

JEANNE-MARIE DARRÉ

Remarkably satisfying Liszt interpretations

About the only reason for anyone's playing this piece is his having found a somewhat unusual and unfamiliar way of doing it. Mr. Hollander has. The recorded sound is full-bodied and resonant, and the stereo effect is good. *W. F.*

Ⓢ Ⓜ MOZART: *Eine kleine Nachtmusik* (K. 525); *Divertimento No. 15, in B flat* (K. 287). Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 139004 \$5.79, LPM 39004\* \$5.79.

Performance: Super-refined  
Recording: Flawless  
Stereo Quality: Excellent

Herbert von Karajan here turns in a super-deluxe, ultra-polished performance of *Eine kleine Nachtmusik* that sets the tone for the disc as a whole. The altogether delightful *Divertimento No. 15* is played with miraculous beauty, if without the incomparable tension of phrasing found in the legendary Toscanini-NBC Symphony version (mono only), or the informal earthiness to be found in the chamber treatment of the Vienna Octet on London.

For all the loveliness of the string playing elicited by Von Karajan from his Ber-



lin players, I feel that the chamber treatment—one player to each string part, plus the two horns—fits the essentially intimate character of this music best. However, for those who want an elegant small-orchestra treatment in stereo, elegantly recorded, von Karajan's version fills the bill. *D. H.*

© MOZART: *Fantasy in C Minor* (K. 396); *Sonata No. 10 in C Major* (K. 330); *Sonata No. 11 in A Major* (K. 331); *Romance in A-flat Major* (K. Anb. 205). Edwin Fischer (piano). PATHÉ COLH 309 \$5.98.

Performance: Grand  
Recording: Vintage 1933-1938

Edwin Fischer's Mozart performances, whether solo or concerted, were always characterized by poetic sensitivity and dramatic understanding, qualities absent more often than not from the interpretations of the younger generation. This is why, together with the recent reissue of Mozart sonatas by Artur Schnabel (Pathé COLH 305), these performances have something special to say to the listener; they are not bland, mechanically perfect products of an assembly-line project to record a complete set of Mozart sonatas. On the other hand, belonging as they do to an earlier age of interpretative ideas, they are not always stylistically correct in some details of ornamentation. But, considering the warmth of the playing and the lucidity of the readings, I would not trade them for anything. The virility of Fischer's performance emerges admirably through the reissued sides; so, too, to a lesser extent, does the fabulous Fischer tone, although a slight treble boost may be required to restore some brightness lost in the transfer. *I. K.*

© MOZART: *Quartets for Flute and Strings: D Major* (K. 285); *G Major* (K. 285a); *C Major* (K. 285b); *A Major* (K. 298). Philharmonische Solisten Berlin (Karlheinz Zöller, flute; Thomas Brandis, violin; Sieghart Ueberschaer, viola; Wolfgang Boettcher, cello). DEUTSCHE GRAMMOPHON 138997 \$5.79. 38997\* \$5.79.

Performance: Splendid  
Recording: Excellent  
Stereo Quality: Very good

Mozart's four quartets for flute and strings fit very conveniently onto one disc and have been so combined several times. The present performance by the first flutist and top string players of the Berlin Philharmonic is an extremely enjoyable one. The phrasing is careful and unified, and balance between the instruments is virtually ideal. While it is difficult to highlight any one particular work or movement, I received the most pleasure from the scintillating reading of the second-movement variations (also used by Mozart in the Serenade No. 10 for thirteen winds) of K. 285b. DGG's reproduction is of appropriately fine quality. *I. K.*

#### RECORDING OF SPECIAL MERIT

© MOZART: *Piano Concertos, Volume I: No. 12, in A Major* (K. 414); *No. 18, in B-flat Major* (K. 456); *No. 20, in D Minor* (K. 466); *No. 23, in A Major* (K. 488); *No. 24, in C Minor* (K. 491). Lili Kraus (piano); Vienna Festival Orchestra,

Stephen Simon cond. EPIC BSC 154 three discs \$11.59, SC 6054 \$9.59.

Performance: Kraus in her element  
Recording: Very good  
Stereo Quality: All right

This is an extremely impressive beginning to a complete set of Mozart Piano Concertos, the second such to be commenced during the last few months. Unlike the competing issue by Ingrid Haebler on Mercury, which so far consists of only the fifteenth and sixteenth concertos, the Epic set fires off a volley of six at once. The choice of soloist is auspicious, for Lili Kraus has long made Mozart a speciality. Her Parlophone 78-rpm recordings of the composer were models of Mozart playing, not so much for stylistic correctness, but for the expressivity, warmth, and vitality of her readings. From that standpoint her general manner of interpretation was far closer to the older playing styles of such Mozart giants as Schnabel, Fischer, and Hess. This same approach is also heard here, and I, for one, find it a refreshing relief from the calculated, clinical, and frequently hard-hitting manner so often to be heard today in Mozart performances.

Kraus' Mozart is both warmer and more flexible than Haebler's, but in the matter of conductors, Haebler, at least in her first disc, has the advantage in having a distinguished Mozartean, Colin Davis. Miss Kraus has an American, Stephen Simon, for her partner, and while the orchestral contribution is at all times perfectly competent, the interpretive insights, the depth of emotion in those gorgeous slow movements, the sparkle and wit are simply absent. Simon drives a little too hard in some of the fast movements, and his sense of phrasing and articulation seems only moderately developed (compare, for example, those excellent accompaniments in George Szell's Mozart concerto recordings). The recorded sound here is generally good, with a fairly forward piano. Orchestral detail, however, is not always as clear as one might wish, and the balance of winds against strings could have been more favorable to the wind instruments. *I. K.*

NIELSEN: *Violin Concerto, Op. 33* (see Best of the Month, page 70)

PROKOFIEV: *Toccata for Piano* (see MOUSSORGSKY)

RACHMANINOFF: *Prelude in C-sharp Minor* (see MOUSSORGSKY)

RUGGLES: *Sam Treader* (see Best of the Month, page 70)

© SCHUBERT: *Die schöne Müllerin*. Aksel Schiøtz (tenor). Gerald Moore (piano). ODEON MOAK 1 \$5.79.

Performance: Suave  
Recording: Adequate

In all the various editions since its first issue twenty (yes, twenty!) years ago, Aksel Schiøtz's *Die schöne Müllerin* has always inspired esteem. Its many attractive qualities are again confirmed in this latest reissue, a Danish import.

Schiøtz's approach to this cycle is essentially straightforward, scaled to a relatively narrow dynamic range, and restrained in its dramatic communication. But the results are nevertheless remarkable because he uses his

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CIRCLE NO. 16 ON READER SERVICE CARD

expressive voice with immense skill, his style is graceful, and his fluent technique copes with all musical demands in a seemingly effortless fashion. Above all, he is a solidly musical singer gifted with a strong sense of rhythm and a clear and meaningful projection. Except for a somewhat cautious approach to exuberance (in *Mein*, for example) and a few unsteady notes in the low register, this is surely lieder art of the highest order.

It is instructive to compare Gerald Moore's dynamically stronger and more dramatic collaboration on the Fischer-Dieskau disc with this performance, in which the piano support is keyed to Schiøtz's more intimate style. Unfortunately, in the present instance, Moore's excellence is somewhat obscured by colorless tonal reproduction. Not even in its

original form was this recording ever rated as a sonic triumph. G. J.

© ® SCHUBERT: *String Quartet No. 15, in G Major (D. 887)*. Amadeus Quartet. DEUTSCHE GRAMMOPHON SLPEM 139103 \$5.79, LPEM 19103\* \$5.79.

Performance: First movement overemphatic  
Recording: Lacks presence  
Stereo Quality: Adequate

Schubert's last and most exacting string quartet (from the standpoint of performance difficulty and length) has yet to be done justice in stereo format. The Juilliard Quartet recording seems to me hard-driven, while this new Amadeus disc, throughout the crucial first movement at least, errs in the other direction. Everything is romantically over-

emphatic: phrasing and dynamics have an almost middle-Forties Stokowskian richness.

However, things get back on the right track in the long-breathed slow movement, and the scherzo and finale are played to the hilt for their dynamism and virtuosity.

Even so, the recorded sound is not, in my opinion, up to the best DGG quality, for the microphones appear to have been placed just far enough away from the players so that the coloration of the room obtrudes to a rather annoying degree. After hearing the Weller Quartet performances of Beethoven and Brahms as recorded for London, I have hopes that a Schubert series will be forthcoming from this same ensemble. If it is, I would be willing to wager that their reading of the Schubert G Major will be the answer to my prayers for a wholly satisfying disc version of this beautiful and problematic masterpiece. D. H.

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## RECORDING OF SPECIAL MERIT

© ® SCHUBERT: *Winterreise, Op. 89. Das Weinen; Schiffers Scheidelied; Der Kreuzzug; Vor meiner Wiege; Frühlingslied; Jägers Liebeslied*. Dietrich Fischer-Dieskau (baritone), Jörg Demus (piano). DEUTSCHE GRAMMOPHON 139201/2 two discs \$11.58, 39201/2\* \$11.58.

Performance: Outstanding  
Recording: Good, somewhat distant  
Stereo Quality: Suitable

Less than two years ago (June, 1964), a recording of *Winterreise* by Dietrich Fischer-Dieskau (Angel 3640) was singled out as Best of the Month in these pages. Now we have a new version on a different label, and I wonder how many collectors will be moved to buy two versions by the same artist. Well, mine is not to reason why, but to review—and listening to *Winterreise* and Fischer-Dieskau is a pleasure in any case.

Fischer-Dieskau remains the most satisfying interpreter of this disquietingly beautiful cycle. Hermann Prey and Hans Hotter (whose suggestion of bleakness and tragedy is often unsurpassed) both have their inspired moments, but Fischer-Dieskau alone has the vocal control to match a highly musical and intellectual conception. He not only makes every nuance count, but more than any other interpreter he constantly calls attention to the sheer beauty of the music. If he has made this new recording because he was dissatisfied with the Angel set, I only hope that he will some day indicate what his reservations were. For to me, the Angel version has the edge not only in richer and more immediate sound (DGG's is, by contrast, low-level and somewhat deficient in bass), but in that the singer himself reveals some reassuring human lapses in the DGG set from the virtual tonal perfection that characterized his earlier effort. These instances invariably occur at emotional climaxes (in *Die Wetterfahne*, *Erstarrung*, and *Auf dem Flusse*) and are the natural result of deep emotional involvement. Otherwise, the basic approach to the songs has remained unchanged except for minor differences: in *Rast*, for example, the newer version reveals a wider dynamic range; in *Täuschung*, the expression seems even more delicately shaded than before. As for the accompaniments, Gerald Moore's somewhat assertive style (Angel) makes him more of an equal partner, but Demus' more subdued kind of col-



laboration is equally congenial and offers its own kind of brilliance.

Given the circumstances, the six songs which complete DGG's release add considerably to its attractiveness. Except for the youthful *Frühlingslied*, all date from 1827, the year of *Winterreise*, but display none of the cycle's pervading pessimism. The three songs set to the poems of Karl Gottfried von Leitner are rather conventionally sentimental in feeling; the two others (set to the poetry of Franz Schober) depict the outdoorsy feelings of a sailor (*Schiffers Scheidelied*) and a hunter (*Jägers Liebeslied*) in appropriately rollicking fashion. The interpretations are all masterly. G. J.

**RECORDING OF SPECIAL MERIT**

Ⓜ SESSIONS: *Piano Sonata No. 1 (1930)*. Robert Helps (piano). MAYER: *Piano Sonata (1960)*. William Masselos (piano). COMPOSERS RECORDINGS, INC. CRI 198 \$5.95.

Performance: First-rate  
Recording: Good

Roger Sessions' early Piano Sonata, although it seldom turns up on recital programs, is nonetheless something of a classic. Neither its craftsmanship nor its expressive content would identify it as the work of a man in his early thirties and, although itself 36 years old, the work bears no traces of being a period piece of any sort. Its long-lined cantilenas are exquisitely tooled; its more propulsive sections are unerringly sustained in their animation; and the work, as a whole, seems curiously above criticism of any sort. It is good, indeed, to hear it again—and especially in so understanding a performance as the one that Robert Helps has recorded here.

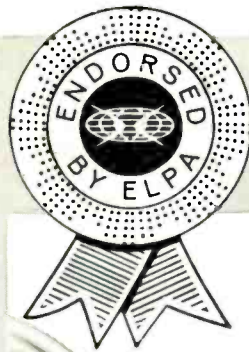
William Mayer's Sonata wears its twelve-tone derivational technique very lightly indeed. The work, in its final effect, is conservative, highly expressive, occasionally rather impulsive. It is one of the most convincing of such works that I have encountered by a younger American in quite some time. And William Masselos plays it stunningly—with something of the fantasy that one might bring to the playing of Ives.

The recorded sound is consistent with the highly improved techniques that we have recently been getting from CRI. W. F.

Ⓢ Ⓜ STRAVINSKY: *Firebird Suite*. STRAUSS: *Der Rosenkavalier Suite*. Philharmonia Orchestra, Josef Krips cond. ANGEL S 36260 \$5.79, 36260 \$4.79.

Performance: Rather routine  
Recording: Good  
Stereo Quality: Good

With all due respect to the conductor's abilities, a *Firebird Suite* from Joseph Krips—amid the plethora of fine ones available—appears to be a rather aimless gesture on Angel's part. The performance—quite apart from the fact that the conductor's temperament is not ideally suited to it—is just *not* a very good one. The motions are gone through, but nowhere does the piece blaze with color, nowhere does it sing with its potential eloquence, nowhere does it just plain get up and go. And oddly, even though *The Firebird* is second nature to just about any competent orchestra anywhere, the men here sound almost as if they're having a bit  
*Continued on page 89)*



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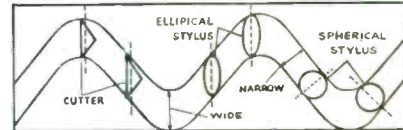


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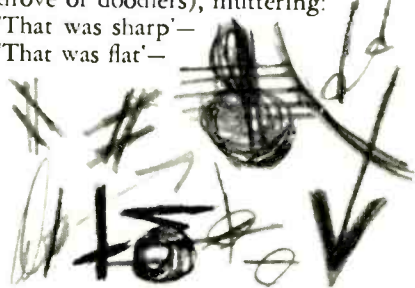
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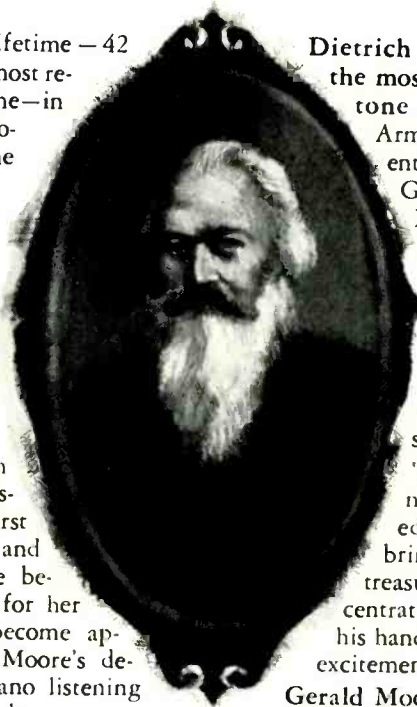
Elisabeth Schwarzkopf — lieder soprano supreme. Today, it seems strange that Miss Schwarzkopf once despaired of ever singing at all. Through a voice teacher's misjudgment, she was first trained as a contralto and nearly lost her voice because of it. Reasons for her subsequent success become apparent with Gerald Moore's description of the soprano listening to a recorded playback:

“She is the most cruelly self-critical person imaginable... every other second she will mark her music with penciled arrows, stabs, slashes, and digs (her scores have to be seen to be believed; they appear to have been attacked by a drove of doodlers), muttering:

“That was sharp” —  
“That was flat” —



“My God, how awful” — I sometimes despair of our ever making a record.”  
(From “Am I Too Loud?” Macmillan, 1962)



Dietrich Fischer-Dieskau — the most gifted lieder baritone of all. The Allied

Army quickly saw his talent when he became a

German POW in 1945.

He sang so beautifully for his captors, he

was one of the last prisoners released

from the camp in 1947. Today, he is

without a peer, and again, Gerald Moore

shows us why:

“At rehearsal he is as nervous and transported

as an archeologist bringing a long-hidden

treasure to light. His concentration is so intense that

his hands are twitching with excitement.”

Gerald Moore — the truly “unashamed accompanist.” He once accompanied silent movies on a theater organ. Because of his intensity, he would often become oblivious to what was on the screen. This resulted in such bizarre artistry as love scenes accompanied by life-and-drum marching music or murder scenes accompanied by harp-like strains of angels. The manager of the theater did not foresee greatness in Mr. Moore.

A 10-day recording session. It took two years to find 10 days when all three artists were available. The recording finally took place early this year at the Zehlelendorf Studios in Berlin. All three have been good friends for many years, and it was obvious during the spacious rehearsals that each had the greatest respect for the



others. They would argue vigorously over tempi and dynamics, then agree, then perform so faultlessly that rarely would an entire song have to be recorded more than once.

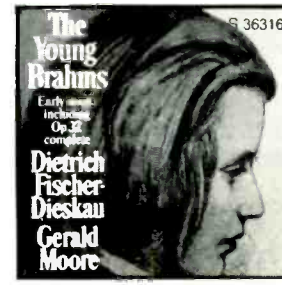
Songs that are bawdy, Biblical, naive, cynical, craggy as Scottish ballads and ethereal as Greek lyric. Perhaps the finest compliment that can be paid to the *Deutsche Volkslieder* came from Brahms himself 72 years ago: “Never have I written anything with so much love, or with so much *being* in love; nor need I be ashamed of being in love with something that is not my own.”

If you do not yet own a lieder album, this is the one. And for more recordings by these great stars, see the adjoining page.



SB 3675





of trouble with it—not so much in evident error as in a sense of strain that provides about the only tension the performance has.

The *Rosenkavalier Suite* goes rather better, I suppose, but even it seems to lack the essential flair that the music demands. The recorded sound, except for a glaringly apparent momentary cut-off of "presence" (a splice, I would imagine), is thoroughly professional. *W. F.*

**SURINACH: *Symphonic Variations*** (see KURKA)

© ® **TCHAIKOVSKY: *Serenade, in C Major, for Strings, Op. 48.*** **ARENISKY: *Variations on a Tchaikovsky, Op. 35a.*** London Symphony Orchestra, Sir John Barbirolli cond. ANGEL S 36269 \$5.79, 36269\* \$4.79.

Performance: Ultra-romantic  
Recording: Ultra-spacious  
Stereo Quality: Good

The disc coupling of Tchaikovsky's gorgeously scored Serenade and the charmingly modest Arensky Variations has always struck me as a felicitous one.

Barbirolli here gives both works the ultra-lush romantic treatment, backed by very roomy sonics; however, he does the Serenade without cuts, and his only competitor in this respect is Munch and the Boston Symphony on RCA Victor, whose disc offers another Barbirolli specialty, the Elgar Introduction and Allegro for Strings.

If the area of choice is restricted to the uncut Tchaikovsky Serenade, I would favor the lean yet dramatic approach of Munch—age of recording notwithstanding—to the generally overemphatic Barbirolli treatment. *D. H.*

**RECORDING OF SPECIAL MERIT**

© ® **THOMSON: *Symphony on a Hymn Tune; The Feast of Love.*** **HANSON: *Four Psalms.*** Donald Clatworthy, Gene Boucher (baritones); Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90429 \$5.79, MG 50429 \$4.79.

Performance: Good quality  
Recording: Good  
Stereo Quality: Good

Apart from its entirely remarkable personal charm, skill, and sophisticated innocence, I suppose the most extraordinary thing about Virgil Thomson's *Symphony on Hymn Tune* is that it was composed in 1928. During that era, everyone—including American composers—may have been doing the Turkey Trot, but virtually no native composer was concerned with either musical folklore or hymnody as a basis for an American nationalist style. (If there is anything that the Twenties were *not*, culturally or otherwise, it was folksy.) And hearing the Thomson Symphony it seems almost impossible to come to any other conclusion than that Aaron Copland—the composer who was to bring the manner to its highest national prominence—was much influenced by Thomson when, during the Thirties, Copland got around to cultivating his own folk style.

All of this aside, this world premiere recording of the Thomson Symphony gives great pleasure. He can, as a Parisian expatriate sophisticate, make jokes about his material without either cheapening it, patronizing it, or seeming to do anything more than un-

derplay his very strong affection for it. The scoring is elegantly fanciful—even at this long retrospective distance—and the craftsmanship is neat to the point of being clipped.

Both Thomson's *Feast of Love* and Howard Hanson's *Four Psalms* were commissioned for the Coolidge Festival of 1964 in Washington, D.C. And, although both are vocal works and both are "conservative" by our present standards, they could not, heaven only knows, be more different. The Thomson cantata (its text is taken from *Pervigilium Veneris*, anonymous Latin stanzas of the second or fourth century A.D.) is a rather dark-hued, lightly muscular manifestation of Thomson's celebrated lyrico-declamatory vocal style. The piece—a short one—is a real beauty.

Hanson's *Four Psalms* are, to me, oddly moving in their somewhat rueful refusal to let go of the stylistic preoccupations of the composer's youth. The mood here is more resigned, less belligerently and embarrassingly "romantic," just as the materials themselves are a little thin.

Hanson, as conductor, has served the music on the record quite well, I think, although the calculated matter-of-factness that is the special charm of Thomson's Symphony may elude the conductor somewhat. The recorded sound and stereo are good. *W. F.*

**RECORDING OF SPECIAL MERIT**

© ® **VERDI: *Don Carlo.*** Carlo Bergonzi (tenor), Don Carlo; Renata Tebaldi (soprano), Elisabetta; Nicolai Ghiaurov (bass), King Philip; Dietrich Fischer-Dieskau (baritone), Rodrigo; Grace Bumbry (mezzo-soprano), Eboli; Martti Talvela (bass), Grand Inquisitor; Jeanette Sinclair (soprano), Tebaldo; Kenneth MacDonald (tenor), Count di Lerma; Tugomir Franc (baritone), Friar; John Wakefield (tenor), Herald; Joan Carlyle (soprano), Celestial Voice. Chorus and Orchestra of the Royal Opera House, Covent Garden, Georg Solti cond. LONDON OSA 1432 four discs \$23.16, A 4432\* \$19.16.

Performance: Impressive  
Recording: Good  
Stereo Quality: Good

London's new *Don Carlo*—an apparently uncut version of the five-act (1887) edition of this glorious Verdi opera—*nearly* realizes all expectations conjured up by its impressive cast. It is a characteristic, though exceptionally fine, studio performance, which means that the aura of theatrical excitement, spontaneity, and ensemble rapport is not quite commensurate here with the high level of individual achievements. But then how many exciting stage performances display so much impressive singing?

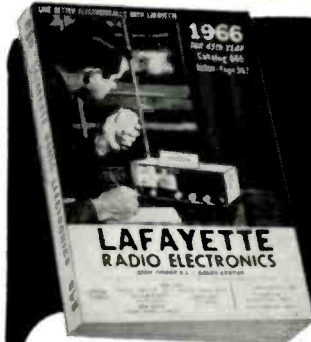
A true monarch among singers, Nicolai Ghiaurov radiates a commanding presence, power of projection, nobility of utterance, absolute assurance—everything one hopes to find in the challenging role of Philip, which combines gripping characterization with stirring and hauntingly beautiful music. And one could not ask for a more rewarding interpreter of the title role than Carlo Bergonzi, a true artist among tenors, whose singing, a marvel of tonal refinement and sensitivity, imparts the right kind of  *morbidezza* to the vocal line, which makes strong dramatic sense as well.

Renata Tebaldi's Elisabetta is rather less

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consistent. In the first act the soprano is in a relatively uneasy form: she fails to convey the character's youthfulness and has trouble with the high B's the part calls for. In the succeeding scenes, however, her singing gains in assurance and glows with the remembered sheen. Tebaldi's sound is darker now than in the years past, and not as malleable, but she is still capable of exquisite phrasing. In the farewell scene of the final act both she and Bergonzi give us lyric singing of spell-binding quality.

Grace Bumbry as Eboli shows fiery temperament, sensuous tone, and authoritative dramatic presence. The sluggish pace which deprives "O don fatale" of its full dramatic impact is not Miss Bumbry's fault. My only complaint in her brilliant performance has to do with her uncertain command of Italian. (She pronounces the "z" consonant, for example, in the Castilian, rather than the Tuscan, fashion.)

Despite all my admiration for the singing art of Dietrich Fischer-Dieskau, I have very serious misgivings about his Rodrigo. His performance is studied to the point of self-consciousness. Verdian roles do not come naturally to this brilliant and versatile artist. His Italian diction is virtually faultless, but his voice lacks the Italianate vibrancy and resonance, qualities no amount of artificial ardor can replace. Fischer-Dieskau's singing here is fastidiously musical, accurate in dynamics and ornamentation, but also insufficient in weight (particularly in the ensembles), overinflected, straining for volume and also, I am sorry to say, at times impure in intonation. As the Grand Inquisitor, Martti Talvela has the vocal weight to stand up to Ghiaurov in their gigantic confrontation scene, but he allows some curious inflections to diminish the force of his characterization somewhat.

I wish London had imported a few seasoned *compromarios* from Rome or Milan because the Covent Garden regulars who sing Count di Lerma, Tebaldo, and the Celestial Voice do not disclose enough vocal distinction to compensate for their weak Italian pronunciation. And the undeniable overall brilliance of this recording is somewhat dampened by this company's recurrent tendency to overproduction. Distant choruses are generally so distant as to become inaudible. By making the Celestial Voice virtually indistinct through excessive echo, a beautifully calculated musical effect between solo soprano and male ensemble is noticeably diminished. Do we—and *Don Carlo*—really need all this gimmickry?

Georg Solti's direction is, as always, strong in outline and tight in discipline. It is also somewhat too literal, often slow in pacing and often, uncharacteristically, lacking in excitement. Therefore, while reiterating my admiration for the many wonderful things in the present performance, I must also state that its strengths are met with comparable virtues in the DGG set: Boris Christoff's Philip, Flaviano Labò's Carlo, Fiorenza Cossotto's Eboli, and Antonietta Stella's Elisabetta. DGG has a superior Rodrigo in Ettore Bastianini, a more idiomatic conductor in Gabriele Santini, and the more convincing ensemble aura of La Scala—all of which cause me to concede it a slight edge. G. J.

© (M) VIVALDI: *Magnificat in G Minor; Te Deum in D Major*. Agnes Giebel (soprano); Marga Höffgen (contralto); Chorus

and Orchestra of the Teatro la Fenice, Venice, Vittorio Negri cond. PHILIPS PHS 900090 \$5.79, PHM 500090 \$4.79.

Performance: Generally satisfactory  
Recording: Interesting because of location  
Stereo Quality: Excellent

The most interesting feature of this disc is the place of recording, the Basilica of St. Mark's in Venice. This, of course, is the same cathedral where the Gabriellis had their music performed, where antiphonal writing could make its biggest splash, and where the reverberant acoustics were so famous (or infamous).

As a first recording in this locale, the two Vivaldi sacred works (the *Te Deum*, which very likely was originally performed at St. Mark's, is musically the better) are not the kind of material to take advantage of these acoustics, because the writing makes no real use of antiphony. Concerning the reverberation time and the possibility of smearing in such live surroundings (something the eighteenth-century English critic Burney complained of), close miking gives one the impression of a chamber orchestra and small chorus performing in relatively live acoustic surroundings—reverberation time is no more than five seconds. Thus the element of the spectacular is rather diminished, although some choruses and those sections involving two trumpets in the *Te Deum* are fairly impressive.

As for the performances, Negri, who is artistic director of I Musici and who also edited the present two works, directs competently but without much understanding of Baroque style. Agnes Giebel is her usual reliable self, while Marga Höffgen and the chorus tend to be wobbly. Stereo placement is effective, considering the lack of antiphonal material, and I presume that subsequent recordings may take more obvious advantage of this historic cathedral's acoustics. No texts or translations. I. K.

## COLLECTIONS

### RECORDING OF SPECIAL MERIT

© (M) THE BAROQUE OBOE. Telemann: *Oboe Concerto, in D Minor; Oboe Sonata, in C Minor*. Vivaldi: *Oboe Concerto, in F Major (P. 306)*. Handel: *Oboe Sonata, in G Minor, Op. 1, No. 6*. Harold Gomberg (oboe); Gomberg Baroque Ensemble, Seiji Ozawa cond. COLUMBIA MS 6832 \$5.79, ML 6232 \$4.79.

Performance: Warm and elegant  
Recording: A-1  
Stereo Quality: Good

Exquisite tonal warmth and elegance of phrasing and ornamentation are the order of the day in this delightful album of Baroque oboe repertoire played by the versatile New York Philharmonic solo oboist, Harold Gomberg. (Mr. Gomberg also did the album cover painting, in the manner of Paul Klee, in Venice.) Stylistic authenticity is assured not only by the harpsichord continuo realizations of Igor Kipnis, but also by adoption of the Baroque practice of improvised ornamentation of melodic line, especially in repeat episodes.

The opening *Larghetto* of the Handel Sonata—familiar to all from the *Water Music*—serves as a striking instance in point. One need only compare the performance on



this disc with that of Julian Olefsky playing violin on Westminster W 9064 to discover the enormous vitality with which the melodic line becomes endowed when ornaments, improvised runs, and the like are added in both the solo and continuo part in the stylish manner of Gomberg and Kipnis. Here is a living example of what Senesino, Cuzzoni, and the other great singers of Handel's day accomplished by improvised embellishment of vocal line, and clearly this was standard operating procedure for instrumental line in aria movements of the type represented by this *Larghetto* of Handel's Op. 1, No. 6.

Gomberg's playing throughout is of the highest order of musicianship; and young Japanese conductor Seiji Ozawa proves himself an impeccable collaborator. Columbia's recorded sound, both in stereo and mono, is flawless. D. H.

COLUMBIA RECORDS



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Performance: Mostly good, some outstanding  
Recording: Adequate

This recorded miscellany brings together a group of operatic artists who were responsible for the "luminous days" of the Berlin Municipal Opera during the Thirties. The accompanying annotations very properly attribute the credit for assembling such a sterling organization to Bruno Walter and Carl Ebert, who were the administrators of the theater during this memorable period.

Far and away the most exciting selection here is Gertrud Bindernagel's "Ozean, du Ungeheuer," a stupendous bit of dramatic

singing which combines the feminine warmth of Lehmann with the temperament of Welitsch and the deadly assurance of Nilsson. Outstanding, too, is Berger's bright-toned, youthful-sounding "Mi chiamano Mimi," Janssen's mellow and dignified "Ob, du mein holder Abendstern," as well as Schmitt-Walter's dashing and reasonably Italianate "Largo al factotum"—all upholding these artists' considerable reputations. I was not prepared, however, for the radiance and purity of Eisinger's "O mio babbino caro" (*Gianni Schicchi*) or for the sensitivity and eloquence of Oehman's *Otello*. And Daniza Ilitsch, represented here by an early "Un bel di vedremo," also surpasses the level of her later recordings.

Technically, the level of these early (1929-1940) recordings varies between barely adequate and satisfactory. As miscellanies go, this is quite unusual in the sense that it offers a group of artists who were great dramatic personalities regardless of their relative lack of American recognition. Bindernagel alone is worth the price of the disc. G. J.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ ITALIAN BAROQUE MUSIC FOR HARPSICHORD: A. Scarlatti: *Toccata No. 7, in D Minor*. Pasquini: *Three Arias; Toccata on the Song of the Cuckoo*. Cimarosa: *Harpsichord Sonatas: No. 29, in C Minor; No. 31, in G Major; No. 23, in A Minor; No. 24, in C Major*. Frescobaldi: *Balletto terzo*. Rossi: *Toccata No. 7, in D Minor*. Galuppi: *Sonata No. 4, in C Minor*. Igor Kipnis (harpsichord). EPIC BC 1311 \$5.79, LC 3911 \$4.79.

Performance: Fine  
Recording: Good  
Stereo Quality: True to life

Igor Kipnis has come through with another winner in his survey of national styles in keyboard music from the Renaissance to early classical periods (his English and French recitals are already in the catalog). This Italian album will delight those who own recordings of the Ottorino Respighi suite *The Birds* and of Arthur Benjamin's Oboe Concerto arranged from Cimarosa keyboard sonatas, for not only do we have the original Cimarosa pieces played here in the same order as used by Benjamin, but we have in the charming Pasquini pieces a good chunk of *The Birds* score in its original form.

In sharp contrast to the charm and brevity of Bernardo Pasquini and Domenico Cimarosa, we have a gloriously flamboyant and lengthy toccata by Alessandro Scarlatti (father of Domenico) which gives Mr. Kipnis a good opportunity to display himself as a virtuoso of the first order. The whole record is a joy from start to finish and stands as a fine testimonial not only to Mr. Kipnis' musicianship, but to his canny sense of programming. Good sound all the way. D. H.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ KENNETH MCKELLAR: *Greensleeves and Other Songs of the British Isles*. *Ye Banks and Braes; David of the White Rock; Villikins and his Dinah; Island Moon; Sweet Last of Richmond Hill; Ellan Vannin; Dance to your Daddy; O Waly Waly; Bonnie Labouring Boy; The Ball of Kivrimuir; The Rising of the Lark*; four others. Kenneth McKellar (tenor); orchestra, Bob Sharples



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cond. LONDON SW 99389 \$4.79, TW 91389\*  
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Performance: Captivating  
 Recording: Excellent  
 Stereo Quality: Ideal

Record liners are often given to overstate-  
 ment, so every once in a while I get skeptical  
 when faced with a statement such as "Ken-  
 neth McKellar is without rival in the rich  
 heritage of folk material from the British  
 Isles; a form of music which provided his  
 earliest inspiration." But this record has me  
 convinced—Mr. McKellar has everything to  
 turn this attractive but interpretively risky  
 material into a truly artistic experience.

What he offers, first of all, is sincerity  
 and an evident love for this music. Then,  
 he has the taste and musicality to avoid ex-  
 cesses of sentimentality at one extreme and  
 burr-and-blurney shenanigans at the other. In  
 addition, he supplies a voice of appealing  
 quality, an unforced, pure, clearly projected  
 tone, and the overall result is singing of folk  
 material in the McCormack-Tauber-Schipa  
 tradition of elevated artistry.

Except for a somewhat syrupy *Last Rose of  
 Summer*, the orchestral backgrounds by Bob  
 Sharples are tasteful and varied in color,  
 and they lend imaginative support to the  
 singing. *O Waly Waly* is given with only a  
 piano accompaniment, in a simple and beau-  
 tiful setting by Benjamin Britten. The or-  
 chestration of *Greensleeves*—elaborate and  
 beautiful—is credited to Sir Ralph Vaughan  
 Williams.

Exceptionally transparent and rich stereo  
 sound completes the list of virtues. G. J.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ MEETING AT THE SUMMIT—  
 Benny Goodman Plays Jazz-Classics. Bern-  
 stein: *Prelude, Fugue and Riffs*. Columbia  
 Jazz Combo, Leonard Bernstein cond. Cop-  
 land: *Concerto for Clarinet and String Or-  
 chestra*. Columbia Symphony Orchestra.  
 Aaron Copland cond. Stravinsky: *Ebony  
 Concerto*. Columbia Jazz Combo. Igor Stra-  
 vinsky cond. Gould: *Derivations for Clarinet  
 and Band*. Columbia Jazz Combo. Morton  
 Gould cond. COLUMBIA MS 6805 \$5.79, ML  
 6205\* \$4.79.

Performance: The last word  
 Recording: Excellent  
 Stereo Quality: Fine

I take it that the point of bringing these four  
 contemporary works together is that each  
 owes its existence to a commission by a so-  
 phisticated American jazz musician, and that  
 each is a "serious" work inflected with re-  
 gard for the instrumental and rhythmic vir-  
 tuosity of modern jazz.

It is probably worth pointing out that, at  
 least where the three Americans are con-  
 cerned, the assignment could scarcely have  
 been much of a challenge. Copland and Bern-  
 stein are by predilection and practice as com-  
 fortable with certain aspects of the jazz idiom  
 as is Duke Ellington, and it could be argued  
 that Morton Gould is more comfortable with  
 it than he is with the gestures of what is  
 sometimes called art music. Even Stravinsky  
 played with jazz during the Twenties, and his  
 rhythmic experiments of the decade before  
 that are jazz's blood brothers.

Be all of that as it may, the program for  
 Columbia's new release is a thoroughgoing  
 pleasure. Stravinsky's *Ebony Concerto*

(1945), which was commissioned by Woody  
 Herman, is an attractively dry, neoclassic  
 stylization of rhythmic and instrumental jazz  
 techniques. Bernstein's *Prelude, Fugue and  
 Riffs* (1949), also a Herman commission,  
 brings us unadulterated this composer's  
 highly personal way with jazz materials—  
 along with much that foreshadows the  
 "cooler" musical interludes of *West Side  
 Story*.

Both the Copland and Gould pieces were  
 commissioned by Benny Goodman, although  
 the Copland *Concerto* (1947) is, more than  
 any other piece on the disc, conceived with  
 regard to the more formal terms of the  
 concert hall. Ever ingratiating, full of vi-  
 tality, it manages to be more touching—to  
 cut deeper, perhaps—than anything else on  
 the recording. And this surely includes  
 Gould's adroit, mannered *Derivations*  
 (1954).

The performances are uniformly crisp,  
 idiomatic, and precise. And Goodman's per-  
 formance style is, if anything, more smooth,  
 polished, and sensitive than ever. The re-  
 corded sound is generally excellent, though  
 not of matched consistency from number to  
 number. The use of stereo is effective. W. F.

Ⓢ Ⓜ MUSIC FOR TWO PIANOS. Mo-  
 zart: *Sonata in D Major, K. 448*. Clementi:  
*Sonata No. 1 in B Major*. Milhaud: *Scava-  
 mouche*. Poulenc: *Sonata*. Bartók: *Seven  
 Pieces from Mikrokosmos*. Lutoslawski:  
*Variations on a Theme of Paganini*. Liselotte  
 Gierth and Gerd Lohmeyer (pianos). MACE  
 9023S\* \$2.49, MM 9023 \$2.49.

Performance: Musicianly  
 Recording: Okay

This program is extremely attractive and  
 well-thought-out—almost no nonsense about  
 it—and this in itself is rare among the two-  
 piano records that ordinarily cross a review-  
 er's desk. It is furthermore played by ex-  
 tremely capable and sensitive musicians who  
 do justice to each of the composers, although  
 I must admit that there is no familiar work on  
 the program that I have not heard played  
 more ideally elsewhere. The recorded sound is  
 perfectly respectable, and the price is right.

As far as the music itself goes, the Cle-  
 menti *Sonata* is a charmer; the Mozart *So-  
 nata* a breathtaking masterpiece that every-  
 one—by edict, if necessary—should come to  
 know; and the Bartók piano pieces sound  
 marvelous in the composer's own (it says  
 here) two-piano arrangements. Only the  
 Lutoslawski work is something of a bore,  
 one of those sets of variations on that theme  
 of Paganini's that all those other composers  
 did variations on.

A very nice buy.

W. F.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ RENAISSANCE VOCAL MUSIC.

*English Madrigals*: Morley: *Sing we and  
 chant it*. Dowland: *Say, love; Shall I sue*.  
*Weelkes: Hark all ye lovely saints*. Bennet:  
*All creatures now*. Pilkington: *Rest, sweet  
 nymphs*. Niedersächsischer Singkreis, Han-  
 nover, Willi Träder cond. *Italian Madrigals*:  
 Festa: *Se' el pensier*. Arcadelt: *O felici  
 occhi miei: Voi ve n'andate: Sapei' amanti*.  
 De Rore: *De le belle contrade*. Camerata  
 Vocale, Bremen, Willy Kopf-Endres cond.  
*French Chansons*: de Beaulieu: *Voici le  
 bon temps*. Sandrin: *Qui voudra scavoir*.  
 Sermisy: *Poustant si je suis brunette*. Morn-



able: *L'heur d'amitié*. Layolle: *La fille qui n'a point d'amy*. Coste: *Pour faire plustost mal*. Sweelinck: *Tes beaux yeux; Tu as tout seul*. N. C. R. V. Vocal Ensemble Hilversum, Marinus Voorberg cond. *German Lieder*: Jeep: *Musica, die ganz lieblich Kunst*. Peuerl: *O musica, du edle Kunst; Frischbauf und lasst uns singen*. Kaufbeurer Martinsfinken, Ludwig Hahn cond. NONESUCH 71097 \$2.50, 1097\* \$2.50.

Performance: Thoroughly enjoyable  
Recording: Excellent  
Stereo Quality: Fine

With the exception of the Italian madrigals, all of this repertoire is sung by choruses, a practice that is somewhat akin to performing the Mendelssohn Octet with a full string section. Nevertheless, even though a real madrigal group, with one voice per part, would have been preferable on both stylistic



FRIEDRICH SILCHER (1789-1860)  
German composer and folk-song collector

grounds and more intimate, chamber-like results, the interpretations here are so enjoyable that I find it difficult to object.

The choice of repertoire within each of the four national areas is splendid, though only the English material (sung here with extraordinarily good diction) can be called really familiar through acquaintance with other collections. Whether in the German household songs in praise of music, such love songs as are included in the Italian group, the fa-la-la style of the English, or such a pointed French ditty as Sweelinck's *Tu as tout seul* (about cuckolding), the performances are quite delightful. The choral work is extremely clean (so is that of the madrigal group in the Italian repertoire) and sensitive to the meaning of the texts. The recording is first class, and complete texts and translations are included. I. K.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ELISABETH SCHUMANN: *Aria and Song Recital*. Mozart: *Il Rè Pastore*: *L'amorò, sarò costante*. *Le Nozze di Figaro*: *Non so più; Voi che sapete; Venite inginocchiatevi; Deh vieni, non tardar*. *Don Giovanni*: *Batti, batti, o bel Masetto; Vedrai carino. Alleluja* (from "Exsultate, jubilate,"

K. 165). *Abendempfindung: Das Veilchen; Warnung*. Flies: *Wiegenlied*. R. Strauss: *Muttertändelei; Die heiligen drei Könige aus Morgenland; Traum durch die Dämmerung; Ich schwebte: Ständchen*. Elisabeth Schumann (soprano); orchestral and piano accompaniment. ANGEL COLH 154 \$5.79.

Performance: Masterly  
Recording: Early electric, well restored

All Elisabeth Schumann reissues have been special treats so far, and this is a very special one indeed, including recorded mementos of her Cherubino, Susanna, and Zerlina, which have stood for many years as touchstones of Mozart interpretation. Their charm has not faded; the warmth and naturalness of tone, the unerringly musical phrasing, the liveliness of style and bright personal inflections remain as delightful as ever.

For me, these arias are the disc's main attractions, and the engineers have done very well with their thin original (1926-1928) sound. Among the Mozart songs is the previously unissued *Abendempfindung*, dating from 1945 and revealing the voice in a surprisingly fresh state, and the classic *Wiegenlied*, which is no longer attributed to Mozart, is also included. The Strauss songs (dating from 1927 to 1932) are a study in contrasts. While *Ständchen*, a sure-fire Schumann item, lacks her customary high refinement here, the brooding *Traum durch die Dämmerung* and the solemn *Die heiligen drei Könige*—both rather uncharacteristic of the artist's repertoire—are brought off in masterly fashion.

As usual, Desmond Shawe-Taylor's jacket annotations are replete with pertinent information. G. J.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE BELOVED MELODIES OF FRIEDRICH SILCHER. *Am Brunnen vor dem Tore; Ich ging einmal spazieren; Morgen muss ich fort von hier; Nun leb wohl, du kleine Gasse; Frisch gesungen; Annchen von Tharau; Ein Bursch' und Mägdlein; Die Lorelei; Ach wie ist's möglich dann*; eight other songs. Der Silcher-Chor, Stuttgart, Hermann Josef Dahmen cond. LONDON SW 99383 \$4.79, TW 91383\* \$3.79.

Performance: Loving  
Recording: Excellent  
Stereo Quality: Natural

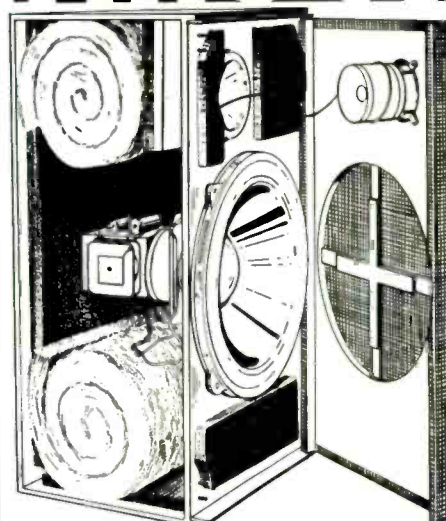
Noted primarily as a collector and editor of German folk songs, Friedrich Silcher (1789-1860) probably rejoiced in the fact that his own compositions were virtually indistinguishable from folk songs as far as the general public was concerned. His entire life-span seems to have been spent in the vicinity of Stuttgart, and it is hardly surprising that the city's male choir was named after this dedicated and prolific musician. Their performance of these unpretentious but expertly written settings—originals as well as transcriptions—is nothing less than dedicated. Attacks are precise, the harmonies transparent, the sections flawlessly balanced, and dynamics sensitively graded. The songs themselves—including the familiar *Die Lorelei*—are easy to listen to, or even to sing along with, given the inclination. The clarity of choral enunciation is unbelievably good—to the credit of the engineers as well as the singers. G. J.

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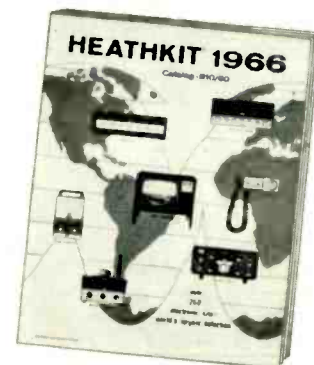
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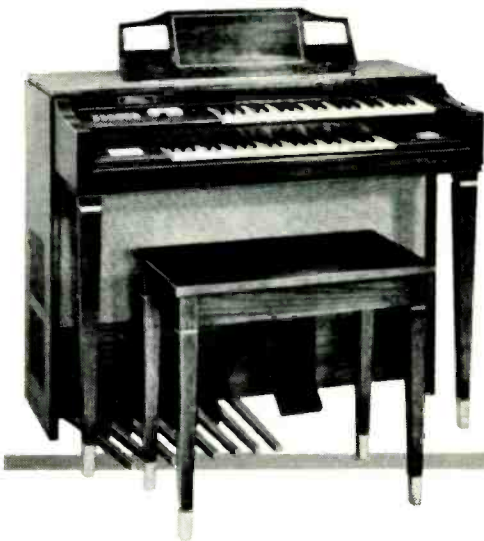
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Neither do a lot of other people.

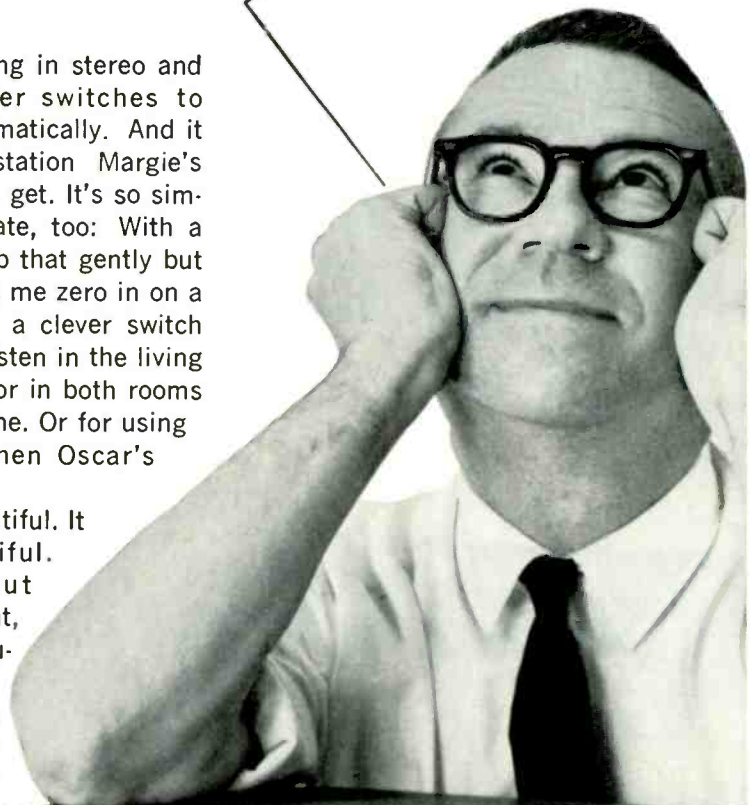
He's an electronics engineer. And he talks like one. But at home, too? Just because he designed Bogen's new RT8000, does he have to bend my ear with silicon output transistors and oversize heat sinks?

I already know everything I need to know about it. It's gorgeous enough for a shelf in our living room (actually, the walnut-grained tuning scale was my idea). It plays beautifully, whether Oscar turns the volume all the way up, or I listen to some nice, quiet Mantovani. It has AM (which Margie's \$500 receiver doesn't have) and FM-stereo. When I dial, a little light blinks on whenever I reach a station

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Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • GENE LEES

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOSE ALLISON: *Mose Allison Sings and Plays V-8 Ford Blues*. Mose Allison (vocals, piano); Addison Farmer, Henry Grimes, Aaron Bell (bass); Jerry Segal, Paul Motian, Osie Johnson (drums). *Baby, Please Don't Go; I Love the Life I Live; Ask Me Nice*; and nine others. EPIC BN 26183 \$4.79, LN 24183 \$3.79.

Performance: Warm  
Recording: Good  
Stereo Quality: Good

There are two sides to music-maker Mose Allison. One side sings and plays piano, and the other just plays piano. Although Allison wanted to make it as a jazz pianist, he's at his best when he's singing (and playing) country blues.

This is a reissue of tunes recorded several years ago, and he sings as well as plays on all selections. Several are standards (*You're a Sweetheart; 'Deed I Do*), but his pleasing quaintness comes through best on easy-moving blues (*V-8 Ford Blues; I Love the Life I Live*) and his own composition *Ask Me Nice*.

If Antonio Carlos Jobim had been born in Mississippi instead of Brazil, he might sound much like Mose Allison. But the best description of Allison comes from a friend of mine, who calls him the hip Hoagy Carmichael. This is a charming album. *M. A.*

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CHARLES AZNAVOUR: *The World of Charles Aznavour*. Charles Aznavour (vocals); instrumental accompaniment. Henri Byrs cond. *Le Temps; You've Let Yourself Go; For Me Formidable*; and thirteen others. REPRIS RS 6193 \$4.79, 6193\* \$3.79.

Performance: Superb  
Recording: Good  
Stereo Quality: Good

Last year, French singer-composer Charles Aznavour gave a stunning one-man show on Broadway. This is a recording of essentially the same show, as performed at the Huntington Hartford Theater in California. The album is even more exciting

#### Explanation of symbols:

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

than the original New York affair, as I remember it. Certainly it's the better of the two albums Aznavour has made in this country.

Aznavour writes all of his material, and it's equal in power to his performances. Of the English lyrics added to several songs, the best is Gene Lees' *Pavis is at Her Best in May*. Already a huge star in France, Aznavour has brought a much needed fresh breeze to the American music market, lately so swamped with low-quality successes. American artists are already rushing to record his songs.



EPIC RECORDS

MOSE ALLISON  
*Hip charm for standards and blues*

If you respond to fine popular music and spectacular showmanship, don't miss Charles Aznavour. *M. A.*

Ⓢ Ⓜ BROOK BENTON: *Mother Nature, Father Time*. Brook Benton (vocals); orchestra, Ray Ellis cond. *While There's Life; Mother Nature, Father Time; It's a Crime*; and eight others. RCA VICTOR LSP 3526 \$4.79, LPM 3526\* \$3.79.

Performance: Skilled  
Recording: Good  
Stereo Quality: Good

Brook Benton has been classed as a rock-and-roller. He isn't. He lacks the basic incompetence required for that curiously persistent musical malady. He sings too well—with strength, good breath control, clear enunciation, precise intonation, and intelligence. Benton's problem is that his singing is better than his material. He is still working the

gospel-pops vein, from which all the ore has already been extracted, as far as I'm concerned. What keeps his churchisms bearable is the clarity of his musicianship. Nonetheless, these gospel clichés have boxed him in, limiting his work. I understand that RCA Victor has an album in the can in which Benton simply sings good songs. This I await with interest. Benton is the one man on the scene who conceivably might fill the hole left in the business by the death of Nat Cole, whose voice Benton's resembles a bit.

If I must listen to simple-minded music, which this is, I prefer that the arrangements use the right chords and the instruments be in tune. They do and they are, in this case. *G. L.*

Ⓢ Ⓜ SKEETER DAVIS: *Skeeter Davis Sings Standards*. Skeeter Davis (vocals), orchestra. *All of Me; Cry Me a River; Fly Me to the Moon; Smile*; and eight others. RCA VICTOR LSP 3463\* \$4.79, LPM 3463 \$3.79.

Performance: Indescribable  
Recording: Good enough

For the benefit of those readers who have offered me an occasional kind word in the letters column, I try to keep an ear open for special little goodies. And I've come up with a winner, folks, a genuine little jim dandy. Run, don't walk, to your nearest record store and get this disc. It's funny as hell.

Skeeter Davis is a country-and-western singer with, we must presume, aspirations to legitimacy, which have prompted her to the folly of this album of standards. There is a possibility, however, that producer Chet Atkins thought up this masterpiece of the inappropriate. Whoever is responsible, the result is no less than hilarious when Miss Davis applies to standard popular songs all the mannerisms (including a considerable vocabulary of squeaks, squawks, and rising skid notes) of the c-&-w world. She sings eighth notes with a surpassing stiffness. One imagines her counting them off, one-AND-two-AND. . . . Her virtually vibratoless voice is lacking in any detectable color, except that of nasality. Sometimes she sings harmony with herself and sometimes unison; it's hard to say which is funnier.

The plodding charts are as bad as the singing. And good heavens, where do they find those horrible string players in Nashville? All scratchy and out of tune and fuddle-fingered and incompetent. If Nashville is going to insist on adding string players to c-&-w and other records, I urgently recommend that some foundation grant that benighted city sufficient funds to import some genuine professionals for the purpose.

The string players aren't the only bad

musicians on this album. There's a tuba player on *Dear Heart* who plays like a first-year member of a high school band. At least, I think it's a tuba he's playing. There's an outside chance it's a bass trombone. The guy plays so badly that I can't be sure.

Of all the albums of standards I have heard in my life, this one is sung the worst. So do give it a listen, for laughs. If Miss Davis doesn't have you rolling on the floor, that tuba player surely will. *G. L.*

⑤ ⑥ **DUKE ELLINGTON/ARTHUR FIEDLER:** *The Duke at Tanglewood*. Duke Ellington (piano); Louis Bellson (drums); John Lamb (bass); Boston Pops Orchestra. Arthur Fiedler cond. *Caravan; The Mooch; Solitude; Love Scene; Sophisticated Lady;* and seven others. RCA VICTOR LSC 2857 \$5.79, LM 2857\* \$4.79.

Performance: Duke si, Pops no  
Recording: Good  
Stereo Quality: Okay

It is a commonplace to say that many jazz artists are not the best judges of how to present themselves (Charlie Parker's strings, Louis Armstrong's indifferent groups). Duke Ellington's sense of taste, however, has usually made him an exception to that rule, but he seems to have slipped here, perhaps because of the honor of being involved in a year of many honors. He played a concert last summer at Tanglewood with the Boston Pops under Arthur Fiedler, which was an intriguing idea. But Richard Hayman's arrangements (the entire program is made up of Ellington compositions) are geared to the slick, overblown, showy Pops style. In itself, that might have been fine; but Ellington's sparse, unique piano style is so direct that Duke and the Pops are like oil and water. That Duke himself could have done better is borne out by his own less unsuccessful "Symphonic Ellington" for Reprise. Only *Satin Doll*, in which Ellington, the bass, and drums begin and are gradually joined and underscored by the Pops, hints at how nice an album this could have been.

The notes, by Ellington, indicate that he liked the idea, and they are valuable in giving capsule performance histories of each selection. I found, on my set, that the stereo placement tended to wander. *J. G.*

⑤ ⑥ **MARIANNE FAITHFULL:** *Go Away From My World*. Marianne Faithfull (vocals), unidentified accompaniment. *Come My Way; Mary Ann; Lullabye; Sally Free and Easy; Scarborough Fair;* and seven others. LONDON PS 452 \$4.79, LI 3452\* \$3.79.

Performance: Haunting  
Recording: Good  
Stereo Quality: Good

Here we have the whole fab, gear thing. Marianne Faithfull, a wistfully lovely young English lady, sings a Beatles song, has as executive producer Andrew Oldham (who is involved with the Rolling Stones), and has her picture taken by David Bailey, who discovered Jean Shrimpton. Just as the Beatles altered our own rock-and-roll and allowed us to import it at sky-high prices, Miss Faithfull has a voice, style, and repertoire similar to that of Joan Baez or Carolyn Hester. She has added a hint of folk-rock, and the style has suffered a sea change, not into something strange, but I shouldn't doubt she'll be rich.

The majority of the tracks are English and Scottish ballads. But Tom Paxton's lovely *Last Thing on My Mind* is included, and my favorite track of all is a haunting version of the beautiful Lennon-McCartney *Yesterday*. Anyone who is not a complete folk purist is certain to enjoy this album. A minor carp to London: The song Miss Faithfull is singing is called *Wild Mountain Thyme*, not *Wild Mountain Time*. *J. G.*

⑤ ⑥ **MIMI AND RICHARD FARIÑA:** *Reflections in a Crystal Wind*. Mimi and Richard Fariña (vocals, guitar, dulcimer); Bruce Langhorn (electric guitar); Charles Small (piano); rhythm accompaniment. *Bold Marauder; Dopico; Hard-Loving Loser;* and ten others. Vanguard VSD 79204 \$5.79; VRS 9204 \$4.79.

Performance: Dreary  
Recording: Poor  
Stereo Quality: Fair



LIBBY MORRIS  
*A pretty voice and a talent for clowning*

Mimi and Richard Fariña are the poor man's Ian and Sylvia. Mrs. Fariña (Joan Baez's sister) sings a little better than her husband, but both have bodiless, amateurish voices, dueting in almost unrelieved fourths and fifths. Though they are backed by several skilled musicians on this disc, I find their own work incompetent and essentially seedy.

The songs, all written by Richard Fariña, are soggy with imagery and as incoherent as the liner notes in which he explains their significance. Fariña once submitted six of his songs to a well known jazz pianist-singer, who rejected them on the grounds that "they weren't real." I find this a most accurate evaluation.

One song, however, is relatively clear. It concerns a day in the life of a drug addict. Several folkers have taken it upon themselves to entertain us with ditties about the world of narcotics. Let's look closely at this song. Its title is *Mainline Prosperity Blues*. "Mainline" is a verb describing the drug addict's method of injecting heroin or morphine into the bloodstream by way of a vein in the arm. The song includes these lines: "Good mornin', teaspoon." (Using the heroin mixture, water, and a piece of cotton, the addict cooks up his fix in a teaspoon.) "Teaspoon, give me back my brain."

(The addict needs a fix to restore his brand of sanity.) "Good mornin', sweet companion, pardon me if I've forgotten your name." (Apparently the addict is now mellow from a fix.) "Population's explodin', gonna get you in a wild stampede; well, companion, you'll forgive me if I seem unwillin' to succeed." (The narcotic high has made him passive.) "Now efficiency the byword, everybody get to work on time; there ain't no unemployment, I believe I'm gonna lose my mind; they're listed on the census, but I think I'm gonna just resign." (Reflections on just giving up.) "I'm only just a pillow, honey, and I belong in bed; I need a little soothin', somethin' soothin' kinda mellow for my head; they say I could be productive but I'll just recline right here instead." (The addict, fixed, and feeling soft as a pillow, gives reasons why there's no point in doing anything but staying high.)

The record, I believe, is aimed at the teenage market. *M. A.*

#### RECORDING OF SPECIAL MERIT

⑤ ⑥ **LIBBY MORRIS:** *Ad-Libby*. Libby Morris (vocals); orchestra, Dick Hyman cond. *Sand in My Shoes; My Own Personal Bird; Tess's Torch Song;* and nine others. RCA VICTOR LSP 3506 \$4.79, LPM 3506\* \$3.79.

Performance: Funny and intense  
Recording: Good  
Stereo Quality: Good

In recent months we have been visited by a rash of shrill girl singers influenced by Barbra Streisand. Their energy is enormous; their musicality is limited. Libby Morris is another high-energy singer, but she has several things over most members of the competition. For one, she has good voice control, and if at times she over-enunciates in the ballads (the word "en-dlesssss" in *Sand in My Shoes*, for example), she at least doesn't overwork her voice. She knows exactly what it will and won't do. But what Miss Morris has going for her chiefly is humor. She's the funniest singer I've heard in a long time, and some of the crackpot material she has chosen is as brilliant as her delivery of it. The song *My Own Personal Bird* is an inspired piece of blithering idiocy.

Miss Morris has a clear, clean, and quite pretty voice. Instead of being pretty with it, however, she chooses to clown, and she twists it into all sorts of weird and amusing sounds. She even takes a crack at mimicry at one point: she does a take-off of Sarah Vaughan which is as difficult as it sounds (try it some time). She has a good, precise, rhythmic sense and a thorough knowledge of her material, right down to the timing of the laugh lines—which is crucial, because an audience was allowed to attend the recording session.

Miss Morris is weakest in ballads, because of the aforementioned over-enunciation. I think if she'd just relax and do the songs, her sense of the meaning and her attractive voice would do the job for her. Incidentally, I'd never heard the lyric of *Sand in My Shoes* before, though I've known the melody for years. Why isn't this one more often recorded? It's a very good song. She also does *Alice Blue Gown*, complete with the verse—which I'd never heard either. The verse is literate and evocative and changes the tone of the song entirely. Why isn't this one done more often, as well?



The album introduces Miss Morris, who was born in Canada and for the last ten years has been working in England, to the American record-buying audience. I hope that the album sells well and that she'll make other discs. Meanwhile, I'm anxious to see her work somewhere. She has a great deal of talent. G. L.

© THE ROLLING STONES: *December's Children*. Mick Jagger, Keith Richard (vocals); Keith Richard, Brian Jones (guitar); Mick Jagger, Brian Jones (harmonica); Bill Wyman (bass); Charlie Watts (drums); Jack Nitzsche, Ian Stewart, Brian Jones (piano, organ); Ian Stewart (marimba). *Talkin' About You: The Singer Not the Song; As Tears Go By; I'm Moving On*; and eight others. LONDON PS 451 \$4.79, LL 3451\* \$3.79.

Performance: Forceful, raw  
Recording: Instruments overpower voices  
Stereo Recording: Good

More than most of the conquering British rock-and-roll troops, the Rolling Stones are appreciatively knowledgeable about the American Negro blues roots of their success. (Their teenage admirers may never have heard of Muddy Waters, but they have.) At their best, the Rolling Stones also reflect both the restless irreverence (*Get Off My Cloud*) and the reluctant aging (*As Tears Go By*) of more and more of the young in America and Britain. They also demonstrate the increasing democratization of pop music, incorporating rhythm-and-blues (*You Better Move On*), the lyrical ballad tradition (*The Singer Not the Song*), and what is beginning to be called country rock (*I'm Moving On*).

My main difficulty with their latest album—and it may reflect my own distance in time from teenagers—comes from the sound balance. I recognize that a basic appeal of this decade's pop music comes from the pounding, tension-building and tension-releasing sound (much of it electrified) of the musical experience as a whole. Accordingly, the engineers have heightened that sound here—but at the expense of the lyrics. I often have to strain and replay to get the full message. But perhaps I am listening in an old-time way. Perhaps I hear as someone whose auditory sense is not yet fully attuned to the new technologies of the electronic age. Maybe it doesn't matter whether or not all the words are clear, providing the feeling is. No wonder the pop a-&-r men are getting younger and younger. N. H.

© S. SGT. BARRY SADLER: *Ballads of the Green Berets*. S. Sgt. Barry Sadler (vocals); orchestra, chorus, Sid Bass cond. *The Ballad of the Green Berets; Letter from Viet Nam; I'm a Lucky One*; and nine others. RCA VICTOR LSP 3547 \$4.79, LPM 3547\* \$3.79.

Performance: Ingenuous  
Recording: Good  
Stereo Quality: All right

S. Sgt. Barry Sadler's comments-in-song, most of which he wrote while recovering from a wound received in combat, have this much to be said in their defense: at least he was in Viet Nam, not turning out these tunes in some safe Manhattan apartment while he read his royalty statements, called room  
(Continued on page 101)

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# FRANK SINATRA: ONLY THE GREATEST

By Gene Lees

A WHOLE generation of listeners can date the events of their lives by the recordings of Frank Sinatra. I vividly remember discovering Sinatra when I was about sixteen. I heard two singles he made for the old RCA Victor subsidiary Bluebird, and was an instant fan. I sensed that he was doing something new and extremely important with and for the American popular song. I didn't know what it was, though I do now: he was introducing a conception of an intensely dramatic and seemingly spontaneous reading (carefully rehearsed and thought out, actually) of the lowly popular song. In the process, he proved that our popular songs weren't so lowly after all. Meanwhile, of course, the psychologists were writing their silly little articles about what was causing the current aberration in teen-age behavior—the Sinatra cult. We dug him, that's all. I have ever since distrusted psychologists' generalities about the behavior of teen-agers.

I can remember falling in love for the first time, with considerable assistance from Sinatra's Columbia recording of *When Your Lover Has Gone*. That was about eighteen years ago, and recently I found I couldn't remember the girl's name, only the look of moonlight on the patio behind her house and the sound of Sinatra records on the phonograph.

Later his career faltered, but he came back. I remember a funny little bachelor apartment I had, and four girl-friends whom I somehow kept from encountering each other, and his ten-inch album for Capitol, "Songs for Young Lovers." Other cities, other Sinatra records, other women, other moments.

The years go—which bothers me. It bothers him, too. With all the recent hoopla about his turning fifty on December 12 of last year, one could sense a genuine melancholy in the man. Anyone who saw the TV documentary about him or the TV special called *Sinatra: The Man and His Music* (a brilliant hour in a year of extraordinarily dismal television) could sense this mingled sorrow and joy. If you missed both shows, you can detect melancholy in an album called "September of My Years," which was unfortunately dragged into mediocrity by some soggy arrangements from the pen of Gordon Jenkins. This was another exercise in stock-taking, and Sinatra sang better than Jenkins wrote. Now Sinatra's doing it again, in a Reprise album called "A Man and His Music," looking back, talking about his eventful life between the tunes.

If you listen to his *Polka Dots and Moonbeams* in this album, you will not only hear peerless phrasing for the meaning of the lyrics, you'll hear some remarkably controlled singing, with beautifully in-tune and well-sustained lines so long that you wonder if he's ever going to pause for breath.

And this is as good a place as any to explode one of the myths about Sinatra, the idea that he's a technically limited singer who simply has an uncanny sense of phrasing. He is like hell limited: the man is a superb technician, and when he's singing seriously, he's frighteningly good.

He has a remarkable range, too. The last note on *How Little We Know* is a big, fat, vibrant, handsome F below middle C. He knocks off an F two octaves

CAPITOL RECORDS



FRANK SINATRA  
*Two exercises in nostalgia*

above it in the *Soliloquy*, and again at the end of *All or Nothing at All*, and in both cases holds the note long and strong. The one F doesn't sound to me like the absolute bottom of his range, and the other doesn't sound like the top. I'd estimate his usable range at two octaves and a fourth—and most popular-song writers try to limit songs to one octave and a third to accommodate singers who are good for just about that much (for Broadway, songs have been written with a range of a seventh).

Most people between, I'd say, thirty and forty-five are likely to be strongly affected by this superb package. Many will find themselves thinking of where they were and what they were living through when they were hearing *Nancy*, *Learnin' the Blues*, *Young at Heart*, *All the Way*, and others of the thirty songs in this two-disc set.

There are two things that puzzle me about Sinatra generally and this package particularly: why he sticks to his old material so fervently, and why he keeps on reissuing tracks from previous albums. For example, released at the same time as "A Man and His Music" is a good album called "My Kind of Broadway." Both albums contain the identical recording of *Luck Be a Lady*, and the same recording is to be found on an album of the *Guys and Dolls* score, issued

about a year ago, and on an album called "Sinatra '65." That means I have the track four times. And *Hello, Dolly*, which is on "My Kind of Broadway," is also lifted from an earlier album.

This leads us to Sinatra's one fault as a singer: his excessive conservatism when it comes to repertoire. He sticks too much to old songs. He has stated publicly (in a *Life* magazine article) that he believes little good new material is being written. He's wrong. His problem is that he's looking in the wrong place for it—Broadway. In "My Kind of Broadway" he does two songs from *Sky-scraper*, by his old friends Sammy Cahn and Jimmy Van Heusen—*Everybody Has the Right to Be Wrong Just Once* and *I'll Only Miss Her When I Think of Her*, both of which are mediocre pieces of material. The lyrics for the latter are downright tired.

Broadway is the light that failed, and the better young composers and lyricists are bypassing it altogether, simply writing good songs for the sake of writing good songs. Sinatra, in his Laurel Canyon aerie, apparently isn't in touch with this development. Has he heard, for example, Curtis Lewis' striking set of songs, *A Garden of the Blues*? Or the brilliant Luiz Bonfá-Dick Manning song *Empty Glass*? Mabel Mercer, for one, is having no trouble finding new material.

Sinatra narrates "A Man and His Music." His talk between the tunes is interesting and free of excessive sentiment. Though he seems to be mellowing, growing warmer as a performer and a person, a trace of the old acid keeps this narration from becoming maudlin. His hostility toward the late Tommy Dorsey, for example, is only lightly disguised. The one thing wrong with Sinatra's narrative is that after a time it gets in the way of the music. I'm going to tape the album and edit the talk out.

I've enjoyed all Sinatra's recent excursions into nostalgia. I hope, however, that he's not slipping into the pattern of reminiscence that has made Maurice Chevalier a drag for the last decade. Okay, so he's fifty. Big deal. It's not *that* old. Certainly not when you have a fantastic set of pipes like Sinatra's, and the energy to activate them so magnificently. This man is the greatest entertainer of our time.

© FRANK SINATRA: *A Man and His Music*. Frank Sinatra (vocals); orchestra, various conductors. *Put Your Dreams Away*; *Night and Day*; *Call Me Irresponsible*; and twenty-seven others. REPRISE 2FS 1016 two discs \$11.58, 2F 1016 \$9.58.

© FRANK SINATRA: *My Kind of Broadway*. Frank Sinatra (vocals), orchestra. *Without a Song*; *Lost in the Stars*; *Golden Moment*; and nine others. REPRISE FS 1015 \$5.79, F 1015 \$4.79.



service for a chick, and let his hair grow long.

But that is about the only difference. Musically, he's as inept as the rockers and folkies and country-and-western singers. (He belongs roughly in the last category.) In other words, he's an amateur. His melodies are notable only for their relentless ordinariness and such little fumbles as adding an extra beat to a bar (in the early part of *Letter from Viet Nam*). His lyrics are at about the same level. It doesn't bother him at all that "can" and "Viet Nam" don't rhyme. He sings in tune in a slight, youthful, undistinguished c-&-w voice. But his material isn't vivid, even though he was there. He talks about courage and jumping out of airplanes and meaning what you say and getting killed, but the whole thing is as antiseptically unreal as it would be if some penthouse folkie actually *had* written it.

The orchestrations, by Sid Bass, do little for the material, perhaps because there isn't much that can be done for it. There are some

manly-sounding choral voices in the background, and an organist playing sustained chords using the roller-rink stops to produce a slightly sanctimonious sound, and a bugle-like call of distant trumpets, and that's about it. The final effect of the album is that it's corny, and nobody has the right to be corny about anything as painful as Viet Nam.

© ® LENNY WELCH: *Since I Fell for You*. Lenny Welch (vocals): orchestra. Archie Bleyer, Bert Keyes, or Chuck Sagle cond. *Since I Fell for You; You Don't Know Me: Are You Sincere?*; and eight others. COLUMBIA CS 8430\* \$4.79, CL 2094 \$3.79.

Performance: Uneven  
Recording: All right

Lenny Welch suffers from a fault that bedevils many other singers. He doesn't know who he is. He sounds like about five other people, because the influences on him (and everyone is influenced by somebody) are un-

digested. One moment he sounds like Johnny Mathis, the next like Brook Benton, the next like somebody else.

Yet potentially he's a fine singer. The opening bars of the first track, *Since I Fell for You*, are promising. He sounds like a more masculine Mathis here. His voice is clean and in tune. But part-way through the tune, the whole approach changes: it goes pops-gospel.

The arrangements are bad, from start to finish. Some recording companies seem to think the quality of arranging doesn't matter. It does. And there is no purpose in this kind of bad writing. It isn't even bad in a distinctive way—there is no catchy (even if dreadful) gimmick to seize the ear. This arranging is just dull.

If Lenny Welch ever finds out who he is, and which of the many vocal sounds he utilizes is really his own, he'll be a fine performer. Right now, forget it.

G. L.

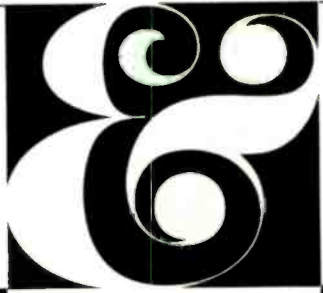
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## JAZZ



HENRY "RED" ALLEN: *Feeling Good* (see Best of the Month, page 72)

• ALBERT AYLER: *Spiritual Unity*. Albert Ayler (tenor saxophone), Gary Peacock (bass), Sonny Murray (drums). *Ghosts: First Variation; Ghosts: Second Variation; The Wizard; Spirits*. ESP DISK 1002M \$4.98.

Performance: Turbulent, challenging  
Recording: Good

There is a conviction among many of the current jazz experimenters that there are sounds or textures that various horns are capable of but which previous jazzmen have ignored. The initial major impetus in this direction came from Ornette Coleman with his "speech-like" sounds and his plunges into variations of pitch. Others have followed, most notably so far the thirty-year-old tenor saxophonist Albert Ayler.

The kinds and varieties of feelings experienced by these new jazzmen (they claim) can no longer be fully communicated by previous jazz textures or by notes in any conventional sense. What follows, in Ayler's case, is a torrent of sound, boiling with emotion. The cohesiveness of these long solos comes less from their relationship to the rather simple thematic opening statements in each of the four pieces here than it does from Ayler's use of color—of timbre and pitch—to shape his feelings and then hurl them at the listener.

It is hopeless, therefore, to listen for a melodic line in anything like the usual sense. What moves—within itself and as a mass—is a dense, multiply erupting thicket of sound and feeling. As for the rhythm, Ayler himself has so powerful an inner pulse that his improvisations would have swinging momentum even if there were no rhythm section. I use the word "swinging" here not with regard to the explicitly pulsating beat that was characteristic of jazz until recent years. I mean its other definition—that implicit sense of not necessarily regular pulsation on which all manner of explicit counter-rhythms and counteraccents can be built. In this set, however, Ayler does have remarkable rhythm-section associates. Gary Peacock has grown from a technical virtuoso on the bass to a soloist of substance as well as style. He is also a flexible and initiating voice behind other soloists. Drummer Sonny Murray is the prototype of the new jazz drummer. Considering the basic pulse too clear to underline, he is pervasively inventive beneath, between, and through the soloists. His is "free rhythm" in the sense that it is not constricted within rigid meters or bar lengths. But it is also organically relevant to the time structures of Peacock and Ayler.

For many this may not be jazz that can be easily, let alone pleasantly, assimilated in a few hearings. I would advise, however,

that so far as the listener is able, he ought to approach this music not with regard to what he has come to expect from jazz—in colors, beat, and melodic variations—but with his mind open to what jazz may still have to offer. And, of course, the essential beginning point is emotion. If Albert Ayler moves you, let him, and leave the analysis for later. N. H.

• THE ORNETTE COLEMAN TRIO: *At the "Golden Circle," Stockholm*. Ornette Coleman (alto saxophone), David Izenson (bass), Charles Moffett (drums). *Faces and Places; European Echoes; Dee Dee; Dawn*. BLUE NOTE ST 84224 \$5.79, 84224\* \$4.79.

Performance: Strongly felt and shaped  
Recording: Very good  
Stereo Quality: Good

Recorded in Stockholm toward the end of 1965, this is the first example of Ornette



SANDRA STOLEMAN

ALBERT AYLER

*Intense feeling in torrents of sound*

Coleman's current European performances to reach America. The music which provoked such fierce divisions in the jazz world six years ago now sounds easily assimilable by contrast with the further textural and rhythmic explorations of today's avant-gardists such as Albert Ayler.

In retrospect it is clearer that Coleman has deep ties to the most basic of blues although he does not play formal blues. The "cry" of his horn and the colors of his speech-like sounds have much more in common with early rural blues singers than his initial detractors were able to hear. He has also, of course, done much to liberate the jazz pulse from explicit and constricting symmetry, and he was one of the first to show the younger players the heady challenges of melodic freedom that resulted when conventional chord structures were jettisoned. Above all, there is an enormous energy in Coleman's playing which, as the years pass, appears to be not at all chaotic in its expression. Rather, it is shaped by different criteria of order than had been prevalent in jazz until his arrival. In David Izenson and Charles Moffett, Coleman has support of energy and inventiveness. N. H.



## RECORDING OF SPECIAL MERIT

⑤ ⑥ **MILES DAVIS:** *Four & More*. Miles Davis (trumpet), George Coleman (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums). *So What; Joshua; Seven Steps to Heaven; There Is No Greater Love*; and three others. COLUMBIA CS 9253 \$4.79, CL 2453 \$3.79.

Performance: Electric, authoritative  
Recording: Excellent  
Stereo Quality: Very good

Extracted from two Miles Davis concerts at New York's Philharmonic Hall in 1964, this set represents Davis on those nights when he reveals how explosive as well as how mordantly lyrical he can be. The absurdity of the vintage description of Davis' playing as resembling "a man walking on eggshells" is particularly underlined in the fierce first side. The tempos are brisk—much faster in the case of *So What* and *Walkin'* than on some previous recordings—but Davis is in darting, hard-edged command. Despite the swiftness of the time, Davis sculpts his solos into intricate but clearly designed mobiles whose shapes have the aura of inevitability. The same is true on the second side of the album (particularly in the exultant *Seven Steps to Heaven*), while on *There Is No Greater Love*, Davis becomes again the smouldering romanticist. George Coleman is pushed to his fullest capacities by Davis and by the brilliant rhythm section—one of the most stimulating in the history of modern jazz. N. H.

⑤ ⑥ **RAYMOND FOL:** *Vivaldi's Four Seasons in Jazz*. Raymond Fol (piano), Johnny Griffin (tenor saxophone), Fats Sadi (vibraphone), Jimmy Woode (bass), Arthur Taylor (drums), others. *Concerto No. 1: Spring; Concerto No. 2: Summer; Concerto No. 3: Fall; Concerto No. 4: Winter*. PHILIPS PHS 600198 \$4.79, PHM 200198\* \$3.79.

Performance: Skillful  
Recording: Good  
Stereo Quality: Good

French pianist-arranger Raymond Fol, with the assistance of some American jazzmen, has jazzed the classic Vivaldi *Seasons*. Unless he is hitching an oblique ride on the "Baroque Beatles Book" bandwagon—and going in the other direction, at that—I can't imagine why he bothered. He is an arranger of such enormous technical competence that more tractable material might have resulted in a more worthwhile record.

But taking it for what it is, I have made a few observations and have invented my own simple symbols for identification of the tracks: C=concerto and M=movement. C1M2: Fols does an intricate, sophisticated, neo-John Lewis vamp, leading into a section which is derivative on the second level: Fols derives from Lewis' derivation of the Miles Davis/Gil Evans Spanish tinge.

C2M2: This is an *au courant* bossa nova with a fine Fats Sadi vibes solo.

C3M1: Despite a sweet, gentle use of flutes, this regresses all the way back to the old cute Raymond Scott days.

C4M1: This is perhaps the most revealing section of all. It is a brilliant pastiche of the Modern Jazz Quartet, but it tells us, by indirection, how filigreed and sterile that group has become.

The entire production is skillful and clever,

but somehow pointless. It can probably be skipped by anyone not deeply interested in misguided jazz arrangers. J. G.

⑥ **TONY PARENTI:** *And His Downtown Boys*. Tony Parenti (clarinet), Dick Wellstood (piano), Sam Ulano (drums). *Railroad Man; Ballin' the Jack; Cataract Rag; Alexander's Ragtime Band*; and six others. JAZZLOGY J 11 \$4.98.

Performance: Sprightly  
Recording: Good

Clarinetist Tony Parenti has been a musician for all but twelve of his sixty-five years. After an apprenticeship in New Orleans, he has worked throughout the country in a broad variety of musical assignments, but he invariably returns to traditional jazz with overtones of swing era style. In these buoyant trio performances, recorded in 1961 and 1965, Parenti ranges through rags, blues, stomps, jazz standards, and a ballad. Most of the time, the playing is joyful (even the blues are rather optimistic). But Parenti can also play "low down," as the argot used to put it (*Chantez Les Bas*). A robust accompanist is Dick Wellstood, who still sustains the noble tradition of the stride piano. N. H.

⑤ ⑥ **OSCAR PETERSON:** *Eloquence*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Children's Tune; Django; Autumn Leaves; Moanin'*; and four others. LIMELIGHT LS 86023 \$5.79, L 82023\* \$4.79.

Performance: Skillful but shallow  
Recording: Superb  
Stereo Quality: Excellent

Recorded at the Tivoli Gardens in Copenhagen, this is a characteristic program by the Oscar Peterson Trio of recent years. (Ray Brown and Ed Thigpen have since left the group.) It really *was* a trio, rather than a forum for piano soloist with rhythm backing. Peterson, to be sure, was usually in the foreground, but Brown and Thigpen were essential participants in a three-way conversation, commenting on and buttressing the conception of the leader. Both have often—and justifiably—been lauded for their alert musical sensitivity and superior craftsmanship. Brown, moreover, is a paragon of clarity and order as a sustainer of the rhythmic line in all manner of improvisatory contexts—as the first-rate engineering here makes resonantly clear.

The trio's weakness is its leader. Few jazz pianists equal Peterson's technical command of the instrument. Furthermore, within traditional harmonic limits, Peterson is resourceful and quick-witted. But for this listener, his beat is brittle rather than deeply swinging, his sense of melodic inventiveness is ordinary, and there is little evidence of any urgency of emotional conviction. He is like a writer whose grammar is impeccable, but who has little of substance to say. N. H.

⑥ **DON REDMAN:** *Master of the Big Band*. Don Redman (alto saxophone, vocals), various orchestras. *Cherry; Rocky Road; Jump Session; Down Home Rag*; and twelve others. RCA VICTOR LPV 520 \$4.79.

Performance: Vibrant, disciplined  
Recording: Fair to good

(Continued on next page)



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Another in RCA Victor's judicious Vintage Series of reissues, this set demonstrates the importance of the late Don Redman in the beginning years of arranging for large jazz bands. It was Redman who first set the style for the Fletcher Henderson band in the early 1920's, and he went on to show further new directions during the period when he led McKinney's Cotton Pickers. The first—and the most interesting—half of this album consists of recordings by McKinney's Cotton Pickers made from 1928 to 1930. Here can be heard Redman's growing mastery of section writing: passages that were intricate but could also be phrased to swing; deeper and more variegated textural blendings; and solos that were more of an organic part of the total design.

In addition to the challenging section work—challenging for the time—the McKinney tracks include such incisively individual soloists as Rex Stewart, Joe Smith, and Coleman Hawkins. There are also solo performances by Redman. He played with liquid, clear-toned ease but was not a major improviser. He was a peerless vocalist, however. Actually Redman talked more than sang his vocals, but he did this jazz *Sprechgesang* with such exact timing and wit that he was more satisfying than most of the better endowed vocalists of the time.

The second side, eight 1938-40 performances by the Don Redman orchestra of that period, are less individual than the earlier recordings, but they have considerably buoyancy and the usual crisp cohesiveness in the ensemble passages. The one outstanding number in these later performances is *Chaut*

of the *Weed*, the haunting Don Redman theme song, which is also his most durable composition. N. H.

Ⓢ Ⓜ DANNIE RICHMOND: *"In" Jazz for the Culture Set*. Dannie Richmond (drums); Jaki Byard (piano); Toots Thielmans (guitar, harmonica); Jimmy Raney (guitar); Cecil McBee (bass); Willie Bobo, Victor Pantoja (Latin percussion). *Freedom Ride: Sweet Little Sixteen: The Berkeley Underground: Mister Nashville*; and five others. IMPULSE AS 98 \$5.79, A 98\* \$4.79.

Performance: Generally good  
Recording: Very good  
Stereo Quality: Good

For years now, Dannie Richmond's drums have been the only constant factor in the ever-changing Charlie Mingus groups. Now he is a leader on his own album, I believe for the first time. The album's gimmick, as announced by the photograph of Campbell's Soup cans on the cover, is a survey of the various aspects of pop culture. Although Nat Hentoff's notes masterfully justify this ploy, and tie in as many elements of the culture scene as possible, the music is less informative. Gary McFarland's delightful *High Camp*, which shows the composer's Latin predilections, could just as well have had another title. So, I think, could George Weiss' charming *John Kennedy Memory Waltz*, on which Toots Thielmans plays beautiful harmonica.

What emerges is an expert, quietly pleasant, small-group jazz set. The star is Jaki Byard, still astonishing in the many piano

styles he has mastered. And on *The Spider*, Thielmans plays a marvelous funky-twangy guitar solo. Richmond is quietly resourceful here, less spectacular than with Mingus. His album is really too good to be burdened with its ephemeral attention-getting message.

J. G.

Ⓢ Ⓜ LUCKY THOMPSON: *Lucky Is Back!* Lucky Thompson (tenor saxophone, soprano saxophone), Tommy Flanagan (piano), Willie Ruff (bass), Walter Perkins (drums). *Evil Eva; Slow Dough; Willow Weep for Me; My Old Flame*; and three others. RIVOLI RS 40 \$3.79, R 40\* \$3.79.

Performance: Lyrical, swinging  
Recording: Surfaces not quite up to standard  
Stereo Quality: Good

Although his style is based in the swing era, Lucky Thompson has also been at ease in modern jazz contexts. Essentially he is a melodic improviser with concern for tone, structural balance, and a flowing sense of swing. This album is his best in recent years. His long-lined solos build continually and logically; he swings without strain on medium and up tempos; and his ballad playing is among the most eloquent in contemporary jazz. Thompson simultaneously projects serenity and strength, warmth and order. In addition to the tenor, he also plays here on the soprano saxophone. By contrast with the fervor of a Sidney Bechet or the intensity of a John Coltrane on that instrument, Thompson makes the soprano a lithe, gently penetrating medium for his lyricism. The rhythm section is first-rate. N. H.



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# FOLK



© ® **JOSÉ BORGES, VALENTINA FÉLIX, PLINIO SERGIO:** *Fados of Coimbra*. José Borges, Valentina Félix, Plinio Sergio (vocals); Trio de Guitarras de Fontes Rocha (guitar). *The Water of the Fountain is Mad; Sweet Understanding; Your Mouth Tells Me Things; I Saw Amelia*; and eight others. MONITOR MFS 454 \$4.79, MF 454\* \$4.79.

Performance: Authoritative, persuasive  
Recording: Very good  
Stereo Quality: Good

Monitor's most recent collection of fados—which can be loosely called Portuguese blues—is selected from those of Coimbra, the country's third largest city and a university town. The singers are expert conjugators of fado moods. They sing with rueful intensity; their musicianship is skillful and supple; and they sound as if they are superior extractors of the essence of lyrics. But there is the album's flaw. Inexplicably, Monitor provides no translations, not even any paraphrases.

N. H.

© ® **SHLOMO CARLEBACH:** *In the Palace of the King*. Shlomo Carlebach (vocals, guitar); chorus and orchestra, Benedict Silberman cond. *Lift Me Up; Return Children; Our Prayer; God Is My King*; and six others. VANGUARD VSD 79192 \$5.79, VRS 9192 \$4.79.

Performance: Lacks intensity on discs  
Recording: Excellent  
Stereo Quality: Very good

Shlomo Carlebach, an Orthodox rabbi and a folk singer, specializes in the Hassidic vein of Jewish music. For the Hassids, worship and music are gloriously intertwined; their religious services are the Jewish equivalent of Negro gospel music in the Sanctified Churches in terms of the joyousness of the singing and the infectious power of the rhythms. In his concert performances, Carlebach reportedly communicates much of the zest and overwhelming affirmation of life. But, unfortunately, on records he is not as persuasive. His voice is pleasant but undistinctive, and it lacks the intensity needed to fulfill the celebratory imperatives of the Hassidic tradition. The God he praises in these songs is not quite the immediate, pervasively mystical presence that is at the core of the Hassidic experience.

Benedict Silberman's arrangements are idiomatically accurate, and aptly combine the exuberance and the inner serenity of Hassidic life.

N. H.

© ® **THE DUBLINERS:** *In Concert*. Bobby Lynch and Ronnie Drew (vocals and guitar), Ciaran Burke (vocals, flageolet).

harmonica), Barney McKenna (banjo, mandolin), John Sheehan (fiddle, mandolin, flageolet). *Peggy Lettermore; Easy and Slow; The Old Orange Flute; The Leaving of Liverpool*; and ten others. VANGUARD VSD 79187 \$5.79, VRS 9187 \$4.79.

Performance: Spirited  
Recording: Very good  
Stereo Quality: Good

As the name would suggest, the Dubliners are bold Irish bards. Somewhat more rough-edged than the Clancy Brothers, they have not yet achieved the consistency of dramatic skill or the collective buoyancy of the Clancys, but they do honor to the defiant and romantic Irish spirit as it manifests itself in song and instrumental music. The most distinctive singer among them is Ronnie Drew, who, as the *Belfast News Letter* has noted, "makes Louis Armstrong sound like a dove in one of its gentler moods." Of the instrumentalists, banjoist Barney McKenna is particularly impressive for his *brio* and virtuosity. The songs include traditional ballads, drinking and other city airs, and, of course, patriotic affirmations. (On one of the instrumental tracks, *Roisin Dubh*, McKenna and John Sheehan manage to create an exotic texture that sounds like an Irish-Asian hybrid.) If the Dubliners ever come to America, I hope someone arranges an evening matching them with the Clancy clan—and records it on sturdy equipment.

N. H.

© **HANK FERGUSON:** *Behind These Walls*. Hank Ferguson (vocals, guitar). *The Walls: Thunder Road; Waiting for a*

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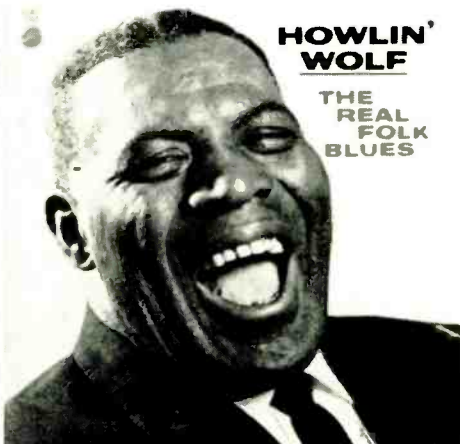


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*Train; Nine Pound Hammer; and fourteen others. FOLK-LEGACY RECORDS FSA 13 \$4.98.*

Performance: Convincing, affecting  
Recording: Good

While there has been considerable recording of Negro prison songs, very little has been documented concerning the musical proclivities of white prisoners. An exception to that trend is this disc by Hank Ferguson of Lenoir City, Tennessee. After he had served a one-year sentence in Indiana State Prison for his first—and, he insists, final—offense. Ferguson taped all but one of these songs at his home. (The one was recorded while he was still in prison.) They consist of songs he himself composed while behind bars as well as others, some traditional and some of recent vintage, that were current among the prisoners.

The three songs by Ferguson, who had some experience as a country-and-western performer before being imprisoned, are particularly interesting as illustrations of the continuation of prison-song traditions. Ferguson's compositions began to circulate within the prison before he was released, and now, more and more prisoners are adding individual variations to them. All three songs are effective, but the best one, which is likely to spread far beyond prison walls, is *I'm Not Living, I'm Just Lasting*.

Ferguson sings in a soft, slightly gritty, and quite pliable voice, moving with confidence among these various ways of telling tales that usually have a dead end. The album, on one level, is a consistently skillful program of country singing. On another, it is an addition to the musical sociology of prison life. And on its deepest level, it is the distillation of a year of dead time in the life of Hank Ferguson. An accompanying booklet contains complete texts, backgrounds of the songs, and various pertinent cross-references from folk music research. N. H.

**LIGHTNIN' HOPKINS:** *Lightnin' Strikes* (see Best of the Month, page 71)

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ **HOWLIN' WOLF:** *The Real Folk Blues*. Howlin' Wolf (vocals), unidentified small combo accompaniment. *Killing Floor; Poor Boy; Tail Dragger; Tell Me What I've Done*; and eight others. CHESS 1502 \$3.98.

Performance: Powerful  
Recording: Good

Howlin' Wolf (Chester Burnett) has been based in the city (Chicago) for a long time, but his blues still have raw, earthy country roots. His voice is hoarse but penetrating. His desires and regrets are imperious. His beat is insistent, and the overall impact of his music is seizingly visceral. The songs are of love and pain, of seduction and satisfaction. Even on the most mournful songs, the prickly independence of Howlin' Wolf transmutes loneliness and loss into defiance and determination to do more than survive (as in his insistence in *Poor Boy* that "the world can do me no harm"). These are virile blues, the product of a man who prizes and exercises his manhood. N. H.

Ⓢ Ⓜ **LISA KINDRED:** *I Like It This Way*. Lisa Kindred (vocals and guitar), Erik Darling (six- and twelve-string gui-

tar), Russ Savakus (bass), Ted Summer (drums), Bill Svanoe (six- and twelve-string guitar), Don McLean (six- and twelve-string guitar, fretted dobro). *Reuben; Candy Man; Move That Thing; Stealing; Hangin' Around*; and seven others. VANGUARD VSD 79196 \$5.79, VRS 9196 \$4.79.

Performance: Excellent  
Recording: Good  
Stereo Quality: Good

Most new folk performers begin by being purists, and later move into the more popular forms. Lisa Kindred is trying to do the whole thing on one disc.

Miss Kindred has a big, belting voice, something like Judy Henske's—she excels in the one song reminiscent of Miss Henske's repertoire, *Down at Bolden's Place*. She employs various members of the Rooftop Singers as instrumental (and occasionally vocal) assistants, and her arrangements are much like the ones that group uses. I doubt,



**HOWLIN' WOLF**  
*Raw, earthy country blues*

though, that Milt Okun, *eminence grise* of the Rooftops and others, was employed here; both arrangements and recorded sound are too diffuse for Okun to have had a hand in them. Elsewhere Miss Kindred's big, expressive voice has been turned to folk-rock, and to such appalling mistakes as a bosso nova on *The Water is Wide*—even before she has learned the rudiments of her craft. A striking talent has made an embarrassing debut, and has nowhere to go but up. J. G.

Ⓢ Ⓜ **JIM KWESKIN:** *Relax Your Mind*. Jim Kweskin (vocals, guitar), Mel Lyman (washtub bass). *Hannah; Bye and Bye; I Got Mine; The Cuckoo; My Creole Belle*; and seven others. VANGUARD VSD 79188 \$5.79, VRS 9188 \$4.79.

Performance: Too relaxed  
Recording: Good  
Stereo Quality: Good

The music played on this recording is often called "good time" music, an adjective intended, I believe, to characterize the players rather than the listeners. The entire liner note is given over to describing the ball everybody had making this record. And some of that comes across. But no matter how easy and amiable an approach Jim Kweskin has to singing, nor how closely the others are



tuned in to him, there has to be more than a friendly amateurism to justify a recording.

For instance, one of our most exciting songs—as sung by others—is *Buffalo Skinners*. Kweskin makes the tale of hunger, cheating, and death sound like *The Happy Journey from Trenton to Camden*. The whole thing is just too relaxed. J. G.

**RECORDING OF SPECIAL MERIT**

⑤ ⑩ **MANITAS DE PLATA:** *Manitas de Plata/Flamenco Guitar*. Manitas de Plata (guitar); José Reyes, Manero Ballardo (vocals). *Bulerías de Plata; Moritas Moras de Plata; Tavantas; Malagueñas flamencas; Zambra-Rhumba Trio*. CONNOISSEUR SOCIETY CS 263 (45 stereo or 33 stereo) \$5.79, CS 263 mono\* \$4.79.

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

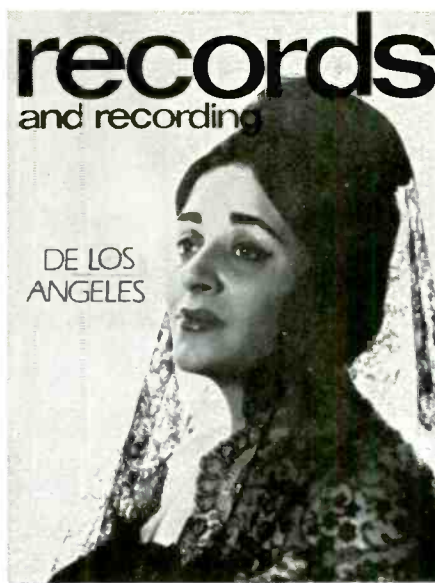
The first recordings by the austere, passionate gypsy guitarist Manitas de Plata were made in the south of France by Alan Silver of Connoisseur Society. Selections from them were distributed last year by the Book-of-the-Month Club and later by Vanguard Records. Connoisseur Society itself is also issuing a series of albums by him. This one contains two tracks—*Tavantas* and *Malagueñas flamencas*—that were also in the Book-of-the-Month package. Throughout, Manitas de Plata continues to reveal singular clarity of line and feeling along with formidable technique. N. H.

⑩ **MARAI AND MIRANDA:** *Open Air Concert*. Miranda and Josef Marais (vocals), Josef Marais (guitar, viol d'amore). *Dilly Song; D'you Know What Pleases Me?; Lady Anne; Eleven Little Froggies*; and fourteen others. M & M M2362 \$3.95.

Performance: Polished, charming  
Recording: Good

Marais and Miranda first established themselves with American audiences as beguiling guides to South African folk songs, both Boer and Zulu. They soon revealed a much more diversified repertoire, spanning centuries and continents. Essentially they are minstrels rather than folk singers. Both are musically trained in diverse disciplines, and both focus primarily on the entertainment values of their material. And yet they do retain much of the spirit, if not the musical letter, of the songs.

This recording of a concert at the Bowman Arts Theatre in Idyllwild, California, is a characteristic Marais and Miranda recital. The prevailing mood is light-hearted although there are moments of affecting lyrical drama (*The King and the Marquise, Lady Anne*). A few of the familiar South African tunes are present (*Train to Kimberley*), but the emphasis is on relatively unfamiliar transmutations of vintage forms—limericks, street cries, satires, and Scotch, Dutch, and French ballads. The two performers complement each other well. Josef Marais is less of a vocalist than his wife, but he is more idiomatic and more deftly witty. Miranda, on the other hand, has what might be called a minstrel *bel canto* style, which she utilizes with great taste. The record may be difficult to find in some stores, but it can be ordered from M & M Music, Box 27834, Hollywood, California 90027. N. H.



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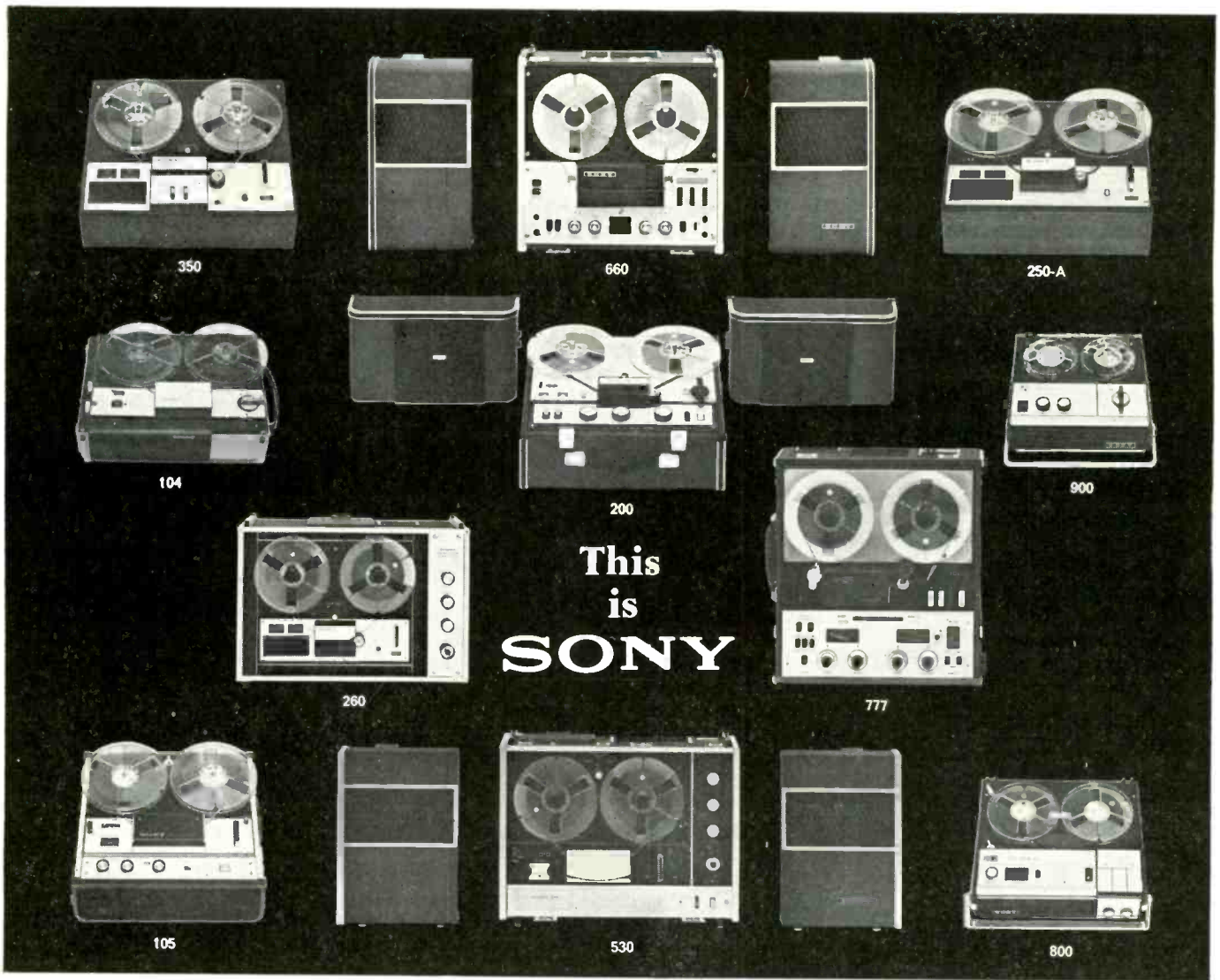
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Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS • PAUL KRESH

## RECORDING OF SPECIAL MERIT

© BEETHOVEN: *String Quartets, Op. 18: No. 1, in F Major; No. 2, in G Major; No. 3, in D Major; No. 4, in C Minor; No. 5, in A Major; No. 6, in B-flat. Quartet No. 16, in F Major, Op. 135. Grosse Fuge, in B-flat, Op. 133.* Amadeus Quartet. DEUTSCHE GRAMMOPHON DGR 8531, two reels \$17.90.

Performance: Great Op. 18!  
Recording: First-rate  
Stereo Quality: Good  
Speed and Playing Time: 7½ ips; 178'8"

In my opinion this first integral four-track tape release of the Beethoven Op. 18 quartets is not likely to be surpassed as a combined achievement of first-rate musicianship, flawless performance, and superb recorded sound. Except for an isolated instance of over-inflected phrasing, these performances bring to the fore all the marvelous youthful *brio* that Beethoven put into these pieces, as well as the moments of deep pathos in the slow movement of Op. 18, No. 1 and in certain pages of Op. 18, No. 4. As a bonus, we get a beautifully played but somewhat overbrisk treatment of the lovely last quartet, Op. 135, and a stunning performance of the gnarly *Grosse Fuge*.

Save for two Concertapes reels with the Fine Arts Quartet, Beethoven quartet recordings on tape are virtually nonexistent. Deutsche Grammophon makes handsome amends in giving us this set. The recorded sound, especially in the Op. 18 series, is altogether superb, and as I have already indicated the performances of Op. 18 are the best to be heard anywhere either on disc or tape. Regrettably, DGG's tape box contains no program notes. D. H.

## RECORDING OF SPECIAL MERIT

© BERG: *Wozzeck*. Dietrich Fischer-Dieskau (baritone), *Wozzeck*; Helmut Melchert (tenor), the Drum Major; Fritz Wunderlich (tenor), Andres; Gerhard Stolze (tenor), the Captain; Karl Christian Kohn (baritone), the Doctor; Evelyn Lear (soprano), Marie; Alice Oelke (mezzo-soprano), Margret; Kurt Bohme (bass), First Apprentice; Robert Koffmane (tenor), Second Apprentice; Martin Vantin (tenor), The Fool; Chorus and Orchestra of the German Opera,

### Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

Berlin, Karl Böhm cond. DEUTSCHE GRAMMOPHON DGP 8991 \$11.95.

Performance: A great achievement  
Recording: Excellent  
Stereo Quality: Very fine  
Speed and Playing Time: 7½ ips; 89'05"

This performance of *Wozzeck* has by now been hailed in almost all quarters as one of the landmarks of recording history. I can only reiterate that the production makes an extraordinarily powerful effect, that the casting (especially of the leads) is virtually



KARL BÖHM  
*Superb understanding for Wozzeck*

perfect, that Böhm handles the large forces and complex score with superb understanding, and that the entire performance moves inexorably to its shattering conclusion in a manner that does not allow for any lag in concentration. On tape, with only one interruption for change of reel sequence, the effect is quite stunning. The reproduction, beautifully balanced with enough stage movement to give the impression of a theater, is first-rate. The clarity of the writing is magnificently captured, and the overall sound, with just a few moments of minor distortion in the loudest vocal passages, is notably clean. A libretto with translation is included. This recording is most highly recommended. I. K.

© BRAHMS: *Symphony No. 4, in E Minor, Op. 98.* Pittsburgh Symphony Or-

chestra, William Steinberg cond. COMMAND CC 4T 11030 \$7.95.

Performance: Occasionally wayward  
Recording: Good  
Stereo Quality: Excellent  
Speed and Playing Time: 7½ ips; 39'55"

The Steinberg reading of the Brahms Fourth gets off to a firm and brisk start along somewhat Toscaninian lines, but in the slow movement, Steinberg can't resist the temptation to slacken the pace somewhat in order to underline the lush string sonority when the big lyrical theme makes its final return. The scherzo, however, is played with superb dash. Again in the great final *passacaglia* movement the temptation presents itself, and there is some letdown because of unnecessary tempo fluctuations.

The recorded sound throughout is up to the best Command standard—full, with plenty of warmth and presence, and good stereo localization and depth. Bruno Walter's Central European-styled reading for Columbia is the main tape competition at present. D. H.

© R. STRAUSS: *Die Ägyptische Helena: Awakening Scene. Salome: Dance of the Seven Veils; Interlude and Final Scene.* Leontyne Price (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR FTC 2208 \$7.95.

Performance: Impressive  
Recording: Very good  
Stereo Quality: Satisfactory  
Speed and Playing Time: 7½ ips; 33'10"

Whether or not Leontyne Price could manage the final scene from *Salome* in the opera house, her singing of it here is extremely impressive, far more so than I had expected. Not only is the tone production beautiful and clear in nearly all registers, but the dramatic meaning behind the words is always to be felt. Much the same comments apply to the short excerpt (just under five minutes) from the second act of *The Egyptian Helen*, but the vocal demands here are far less severe. The Boston Symphony's contribution in both vocal sections and in the famous dance and the *Salome* interlude (which occurs just after Jochanaan descends for the last time into the cistern, but is played here as an introduction to the final scene) are brilliant and sharply etched. The recording is on the whole very good, although not as detailed as one might have wished. I feel some lack of presence, and a slight bass boost is helpful in overcoming thinness in the bottom range. Texts and translations are included. There is a good

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bit of blank tape after the first sequence, which is only fourteen minutes long. I. K.

### COLLECTIONS

© JOAN SUTHERLAND: *Bellini Arias. Beatrice di Tenda: Deb! Se un'urna. I Puritani: Son vergin vezzosa; O rendetimi la speme... Qui la voce... Vien, diletto. Norma: Casta diva, La Sonnambula: Ah, non credea mirarti; Ah! non giunge.* Joan Sutherland (soprano); Ambrosian Singers; Covent Garden Royal Opera Chorus and Orchestra, Francesco Molinari-Pradelli cond.; Florence May Festival Chorus and Orchestra, Richard Bonynghe cond. LONDON L 91909 \$7.95.

Performance: Variable  
Recording: Mostly good  
Stereo Quality: Good  
Speed and Playing Time: 7½ ips; 50' 43"

The *Norma* excerpt derives from the 1960 "Art of the Prima Donna" collection, the *Beatrice di Tenda* from the "Command Performance" album of 1964, and the *Sonnambula* and *Puritani* numbers from the complete opera recordings of 1963 and 1964, respectively.

There is no gainsaying Miss Sutherland's tonal purity and the ease of her high-flying vocal acrobatics, but only in the *Sonnambula* and *Norma* excerpts do I find the dramatic thrust and rhythmic vitality necessary to give the music meaning beyond mere vocalism for its own sake. The recording is spacious and full-bodied, with good stereo localization, and the choral-orchestral accompaniments come through well. But for tape fanciers who want to hear Sutherland as a more consistently vital musician in the Italian repertoire, I would suggest the "Art of the Prima Donna" collection or the complete *Sonnambula* recording. No texts are included with the tape, it should be noted. D. H.

### THEATER

© GILBERT AND SULLIVAN: *The Mikado.* Owen Brannigan (bass), Richard Lewis (tenor), Geraint Evans (baritone), Ian Wallace (baritone), John Cameron (baritone), Elsie Morison (soprano), Marjorie Thomas (contralto), Jeannette Sinclair (soprano), Monica Sinclair (contralto). Glyndebourne Festival Chorus and Pro Arte Orchestra, Sir Malcolm Sargent cond. ANGEL Y2S 3573 \$11.98.

Performance: Operatic  
Recording: Aging  
Stereo Quality: Fine  
Speed and Playing Time: 3¾ ips; 90'43"

Every member of the cast is in remarkably good voice in this notably musical but strangely humorless *Mikado*. Richard Lewis raises Nanki-Poo, the emperor's love-sick son, from a stock romantic lead to the sweetest singer in Nippon; Elsie Morison, as Yum-Yum, transforms such songs as *The Moon and I* from mere ballads into soaring arias; and their duets together are lovely. Under Sargent's direction the orchestra at all times responds to the scintillating Sullivan orchestration with splendid instrumental sound, if not always dazzling vigor. But a *Mikado* without a comic Lord High Executioner is almost like a Wonderland without an Alice, and Geraint Evans, alas, has chosen to sing

Ko-Ko's role, patter songs and all, with no attempt at humor whatsoever. Monica Lewis is a monumental diva of a Katisha, but never for a moment the caricature of a "daughter-in-law elect" which Gilbert intended. When these two tackle the comic duet at the close of act two, it is dreary going indeed.

Ian Wallace, however, is matchlessly droll as well as dulcet-toned as Pooh-Bah, and Owen Brannigan is a richly comic as well as terrifying Mikado—the best, indeed, that I have ever heard on discs. Noting these exceptions, the collector who wants his Gilbert and Sullivan served with the proper style, wit, and energy will stick with the D'Oly Carte Company (their *Mikado* is available complete on one tape at 7½ ips, London LOH 90001). The Glyndebourne forces, however, do offer the opportunity to hear the music—especially the



SIR ARTHUR SULLIVAN  
Caricature by Spy for Vanity Fair, 1874

complex choral passages in the first act finale—as no actual G & S troupe is prepared to deliver it. The 3¾ speed dampens the brilliance of sound only slightly; the performance was taped more than a decade ago, anyhow, and is beginning to betray its age a bit. P. K.

### ENTERTAINMENT

© LAURINDO ALMEIDA: *Broadway Solo Guitar; Guitar from Ipanema.* Laurindo Almeida (guitar). *My Funny Valentine; Smoke Gets in Your Eyes; Quiet Nights; Manhã de Carnaval;* and nineteen others. CAPITOL Y2T 2420 \$9.98.

Performance: Good  
Recording: Good  
Stereo Quality: Good  
Speed and Playing Time: 3¾ ips; 63'12"

On the "Broadway Solo Guitar" sequence of this tape, guitarist Laurindo Almeida plays ballads unaccompanied. Almeida, though he has worked in both the pop and jazz fields in the past, has made his reputation principally as a classical guitarist. When he strays from that area, however, different standards both of musicianship and of technique apply.



Thus I find his technique to be good but not brilliant in this instance, and a little monotonous due to the sameness of the treatments here. The second sequence, "Guitar from Ipanema," is by far the more interesting. Several instruments back Almeida, and the songs, all Brazilian, are done as bossa novas.

Though he's Brazilian, Almeida doesn't produce the warm, floating quality of such guitarists as Jobim and Bonfá. The better Brazilians have a rolling-off-a-log feeling that makes one happily certain they're an irresponsible bunch. Almeida's playing is so straight-up-and-down correct that the result is quite stiff.

Two bossa-nova tracks are enhanced by the fine singing of Irene Kral. Almeida wrote both tunes, and they are pretty, but the bland lyrics leave little impression. Despite its flaws, this pleasant, well-recorded tape is recommended for soothing and relaxing the harried. *M. A.*

Ⓢ **BOSSA TRÈS:** *Jazz Tempo—Latin Accents.* Bossa Trè (Luis Parga, piano; Sebastiao Neto, bass; Edison Machado, drums); Sonny Simmons (alto sax); Prince Lasha (flute); Clifford Jordan (tenor sax, flute). *Blue Monk; Days of Wine and Roses; Whisper Not;* and nine others. AUDIO FIDELITY AFC 6111 \$7.95.

Performance: **Unexciting**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 7½ ips; 41'19"

This album is fronted by a Brazilian trio called the Bossa Trè. They play jazz and pop standards here, and their rhythms switch from Latin to jazz and back. The trio is understandably best in Latin rhythms, instead of jazz or straight-four time. It's always a relief when they finish the melody choruses and fall back into Latin time. The greatest weight of the constant shifting is borne by the drummer, who falls a little short. The guest soloists play adequately but that's about all. Incidentally, one jazz tune, *Daboud*, is attributed to members of the Bossa Trè. And all this time I thought Clifford Brown wrote it...

Because the Bossa Trè lacks imagination and plays with a forced quality, especially in jazz, this album is only a negligible addition to the combination jazz-and-Latin catalog, already overcrowded with unimportant records. *M. A.*

Ⓢ **MANUEL AND HIS STRINGS:** *New and Exciting Latin Sounds; Spanish Harlem.* Orchestra and chorus, Manuel cond. *Jealousy; Poinciana; The Breeze and I;* and nineteen others. MGM STA 4299 \$8.95.

Performance: **Dull**  
Recording: **Gimmicked**  
Stereo Quality: **Good**  
Speed and Playing Time: 3¾ ips; 62'48"

Manuel (who nowhere in the long, repetitive liner notes commits himself to a second name) treats us here to over an hour of incomparably useless music. For this purpose he employs more than fifty men, mostly string players, and an eight-voice chorus.

MGM also makes a big deal out of "21 Channel Sound," its "remarkable new recording technique." Using twenty-one microphones in recording is anything but remarkably new. Possibly they mean that they

placed the mikes on the musicians or both in a special way. Is that why the orchestra seems to be having such a hard time keeping together?

The engineer on this date should win a Cute award. He switches things from one channel to the other till your head spins. This misuse of stereo reproduction is irritating and contrived. If you are the owner of a small business situated near an airport and wish to divert your customers' attention from the noise—but you can't afford Muzak—then, and only then, is this album a justifiable purchase. *M. A.*

Ⓢ **MODERN JAZZ QUARTET:** *Gershwin's Porgy and Bess.* John Lewis (piano); Milt Jackson (vibraharp); Percy Heath (bass); Connic Kay (drums). *My Man's Gone Now; I Love You, Porgy; Summer-time;* and four others. ATLANTIC ALC 1935 \$7.95.

Performance: **Smooth**  
Recording: **Good**  
Stereo Quality: **Good**  
Speed and Playing Time: 7½ ips; 37'15"

Although the members of the Modern Jazz Quartet are skilled musicians, one senses a complacency behind their considerable polish. This, plus the fact that they were never a harmonically adventurous group, has worked to their disadvantage in this album of *Porgy and Bess* tunes. The group, notably pianist John Lewis, has altered or disregarded Gershwin's original chords throughout. Such practice is standard, and ordinarily quite valid, in the improvisatory style of jazz. But it just doesn't work here because no one has ever written better chord changes for *Porgy and Bess* than Gershwin himself. His harmonic settings are so well chosen and integral to the flavor of the work that a tune like *Ob Bess, O Where's My Bess* will sound good even piped into a supermarket via Muzak, so long as the original chords are maintained.

In the MJQ's repetitive, monotone version of *My Man's Gone Now* among others, the song's poignant mood is lost. All that remains is a beautiful Gershwin melody strung over the hollow, lacquered MJQ style. That the group plays skillfully is obvious, but skill alone does not compensate for lack of depth, as this album certainly demonstrates. *M. A.*

Ⓢ **TONY MOTTOLA:** *Command Performances.* Tony Mottola (guitar); rhythm accompaniment. *Neapolitan Tarantella; Twelfth Street Rag; Carnival of Venice;* and eleven others. COMMAND CMC 885 \$7.95.


Performance: **Professional**  
Recording: **Good**  
Stereo Quality: **Almost good**  
Speed and Playing Time: 7½ ips; 33'19"

Respected musician and guitarist Tony Mottola is starred here in an album "originated and produced" by Enoch Light. It's unlikely that Mottola's guitar teacher, whoever he was, had this end in mind as he labored with his student over the difficult instrument.

The album consists primarily of war horses, tunes people never tire of requesting. There's nothing original in their renditions because anyone who wants to hear *Twelfth Street Rag* at all wants to hear it in the same old way. Even the pretty *What's New* is ruined with a clickety-click backbeat. The

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arrangements, using harmonica, accordion, and organ, among other things, are so-what all the way. Any decent writer could grind them out in his sleep.

All the players are excellent, but the music wields the emotional impact of a bubble. Let's face it, Mr. Mottola has corrupted himself. But the fact that the music business requires work of this kind makes Mr. Mottola no less fine a musician.

The recording is *terribly* stereo, if you know what I mean. It jumps out of one speaker, then out of the other, and then to show the engineers mean business, it comes from both. It's bothersome and unnatural, for my taste.

M. A.

© SERENDIPITY SINGERS: *Sing of Love, Lies, and Flying Festoons*. Serendipity Singers (vocals); unidentified rhythm

By far the best single performance is Patti Davis' singing in *The Lion*. She's charming, and so polished that one wonders what she's doing with a group like this. The recording is deliberately muffled, in the maddening commercial fashion.

M. A.

### RECORDING OF SPECIAL MERIT

© SWINGLE SINGERS: *Getting Romantic*. Swingle Singers (vocals); Guy Pederson (bass); Daniel Humair (drums). *Etude, Op. 25, No. 2—Chopin; Allegro, Sonata Op. 26—Beethoven; Le Marche de Limoges—Moussorgsky; Petit Prelude et Fugue from Album à la Jeunesse—Schumann; Andante from String Quartet, Op. 29—Schuberl; and six others.* PHILIPS PTC 600191 \$7.95.

Performance: Amazing, as usual  
Recording: Very good



THE SWINGLE SINGERS: Hip versions of Romantic-era melodies

accompaniment. *Little Sally Saucer; The Clam; Willow, Billowy Land;* and thirteen others. PHILIPS PTX 600190 \$5.95.

Performance: Mediocre

Recording: Poor

Stereo Quality: Good

Speed and Playing Time: 3¾ ips; 29'03"

The Serendipity Singers sing commercial folk music, an enterprise in which personality is far more important than musicality. There is a certain heartiness in their work, but they, like all such groups, fall short on the musical end of things. Their intonation is careless, their harmony is mostly of a dull two-part kind (why do they have all those voices if they're not going to use them harmonically?), and their arrangements are tiresome and ragged.

All the songs in this set were written by cartoonist Shel Silverstein. They're surprisingly unfunny compared with his delightful *Playboy* cartoons. Perhaps Mr. Silverstein is among those who think songs have to be drab to be successful, for he's too sophisticated and clever to be classified as just another dullard tune writer. *If You Come Back in Summer* and *Muddy River* are better than the others.

Stereo Quality: Very good

Speed and Playing Time: 7½ ips; 28'45"

The Swingle Singers delight almost everyone I know with their fresh concept and astonishing skill. The eight-voice chorale, led by Ward Swingle, takes music of classical composers, transcribes it for voices, adds a rhythm section, and out comes the unexpected: hip Bach. It's weird, but it works.

Their album titles alone are priceless. The first was called "Bach's Greatest Hits" (on the cover was a bust of Bach, wearing shades). The second was "Going Baroque." This one is "Getting Romantic," and it deals with music of the Romantic period. It presented special problems because, says Ward Swingle in the notes, "the nineteenth century is not a particularly swinging period." But the Romantics didn't slow down the Swingles, whose work continues to be almost impossibly flawless.

I had only one complaint about the first album: the drummer didn't swing half so well as Bach or the Swingles. He still gets in the way, for me. But without this blemish, the Swingles might go around producing perfect albums, and that *would* be scary.

M. A.



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## QUARTER TRACK OR HALF TRACK?

**T**APE FANS have been arguing the relative merits of half-track and quarter-track recording ever since quarter-track first appeared. While I don't intend to resolve the argument here, or even take sides in it, I do feel that some clarification of the pros and cons is in order.

Why quarter-track tape recording? First of all, it's cheaper—a quarter-track tape holds twice as much music as a half-track tape. Since it was quarter-track recording that brought the price of prerecorded stereo tapes closer to the price of discs, quarter-track has become the standard for prerecorded music. This, of course, is one of the main reasons for having a quarter-track machine.

A less apparent justification for quarter-track is that it's easier for the manufacturer to get a good high-frequency response from a quarter-track playback head than from an equivalent half-track head. The narrower the head gap (measured along the length of the tape), the better the high-end response, and it is easier to maintain this narrowness along the shorter gap length of quarter-track heads. Another factor affecting high-frequency response is azimuth alignment—the angle of the head gap relative to the tape path (it should be *exactly* 90 degrees). Improper alignment of the heads has the effect of "widening" the head gap because the top and bottom of the gap are then not in position to respond to the same part of a recorded high-frequency wave at the same time. Since the top and bottom of the gap on a quarter-track head are a lot closer together than on a half-track head, it is obvious that, with the same degree of azimuth misalignment, the quarter-track head will suffer less high-frequency loss than the half-track head.

But for each of these silver linings there's a cloud. When you record music in half-track stereo, signal leakage from one channel to the other, if it occurs, will cause only a negligible reduction in stereo separation. But on a fully recorded quarter-track tape, with one composition going one way and a second one going the other way, if there is any signal leakage, you hear traces of the other work going backwards. Usually such crosstalk is caused by vertically misaligned heads. Vertical alignment is critical in quarter-track since you have to move the head only half as far to get it off its track completely.

My main reason for preferring half-track is related to my interest in making live recordings. Unless you and your subjects do everything right the first time, your live tapes will need editing; and when you have two pairs of tracks running in opposite directions, editing becomes impossible because you can't cut material from one pair without ruining the other.

Why not just record one way on quarter-track, leaving the unused tracks blank? Because, all other things being equal, the noise on a quarter-track tape will be 3 decibels higher than on a half-track recording. And since my tapes are frequently copied and re-copied, with the noise level rising each time, this difference can be important. However, considering all the pros and cons of the matter, if you don't intend to record on a quasi-professional basis, the quarter-track recorder is probably the one for you.

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# Nine out of ten musicians prefer the natural sound of Pickering.

PHOTO BY FRANZ EDSON



Microgroove discs are recorded by magnetic processes. Naturally they sound better when reproduced with a Pickering Micro-Magnetic™; there's a natural compatibility. From the tiniest peep of a piccolo to the mightiest roar of an organ, Pickering produces sound as natural as the original performance. That's why musicians prefer Pickering. And so does everyone else who can hear the difference.

Pickering makes it easy to get natural sound in any stereo installation. There are four Pickering Micro-Magnetic pickups, each designed for a specific application. The V-15AC-2 is for conventional record changers, where high output and heavier tracking forces are required. The V-15AT-2 is for lighter tracking in the newer automatic turntables. The even more compliant V-15AM-1 is ideal for professional-type manual turntables. And the V-15AME-1 with elliptical stylus is the choice of the technical sophisticate who demands the last word in tracking ability.

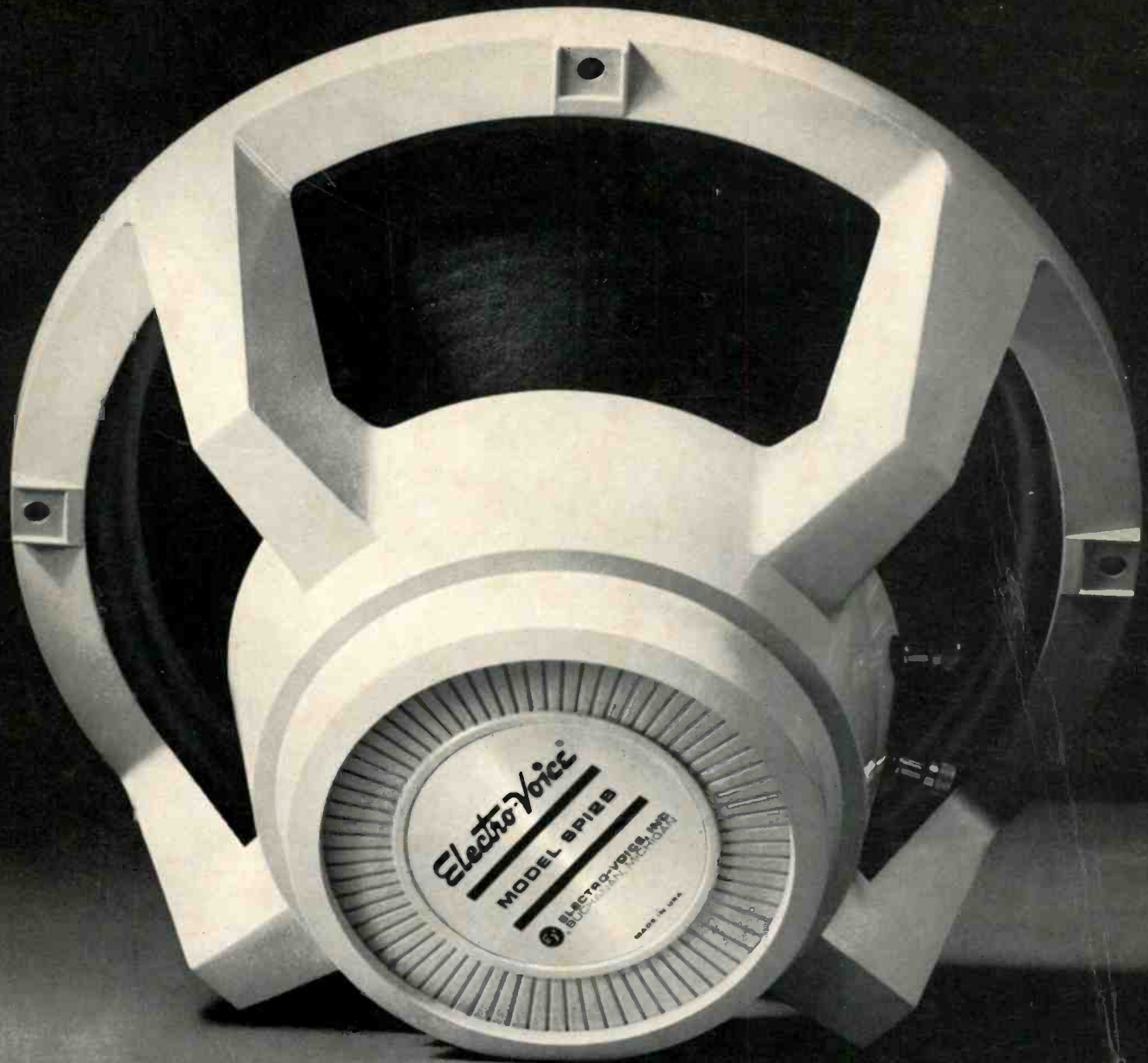
No other pickup design is quite like the Pickering Micro-Magnetic. The cartridge weighs next to nothing (5 grams) in order to take full advantage of low-mass tone arm systems. Pickering's exclusive Floating Stylus and patented replaceable V-Guard stylus assembly protect both the record and the diamond.

But the ultimate test of a cartridge is the human ear. Find out for yourself. Listen carefully to a Pickering. You'll hear the difference.

For those who can hear the difference.

**Pickering**  
Pickering & Co.  
Plainview, L.I., N.Y.

*Now, One Look Tells You...*



Model SP12B Coaxial \$37.00. Model 12TRXB 3-Way \$66.00.

## The Best Buys Are Better Than Ever!

Take a close look at the all-new Electro-Voice SP12B and 12TRXB custom loudspeakers. Speakers with the honest beauty of precision . . . created by the sure, deft hand of a master designer.

Here is beauty with a reason . . . beauty that actively mirrors the superb performance of these famous speakers. Chosen for over a decade as "best buys" by listeners and laboratories alike, now the SP12B

and 12TRXB look better and sound better than ever before.

No mystery about why they sound so good. Every detail of design has been refined, every manufacturing tolerance tightened to assure the highest level of musical performance and engineering integrity in your high fidelity system.

We urge you to carefully judge the SP12B and 12TRXB on every basis . . . on facts

and figures, on appearance, and finally with your own critical ear. In every way these speakers give a full measure of satisfaction. And the real beauty is that they are very modestly priced.



**ELECTRO-VOICE, INC.**, Dept. 564F, 616 Cecil St., Buchanan, Michigan

CIRCLE NO. 19 ON READER SERVICE CARD

**Electro-Voice**<sup>®</sup>  
SETTING NEW STANDARDS IN SOUND