

HiFi/Stereo Review

MAY 1967 • 60 CENTS

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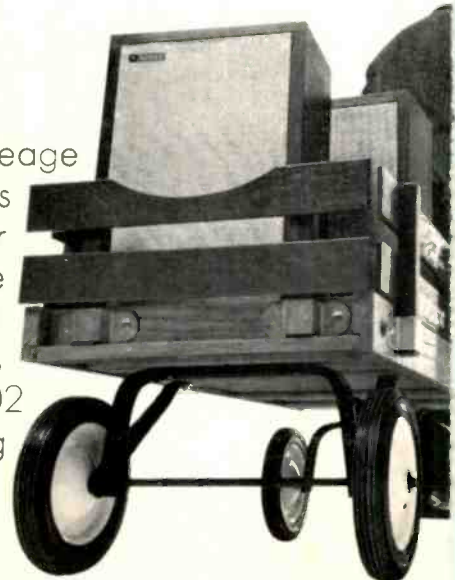
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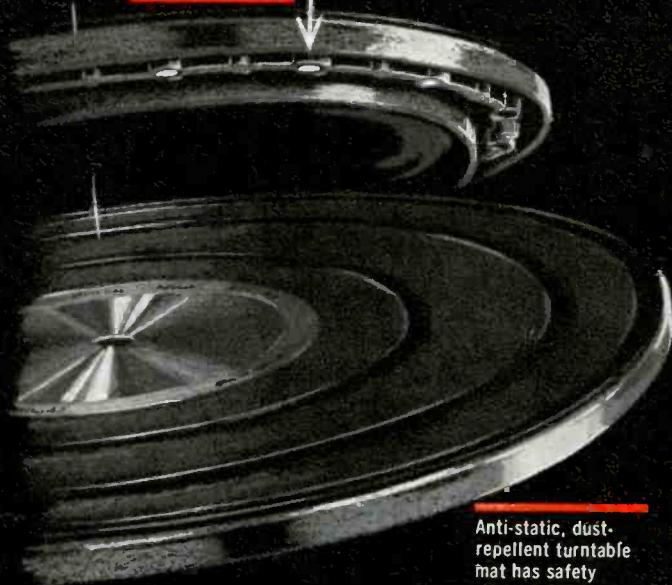
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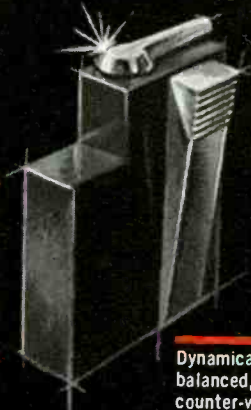


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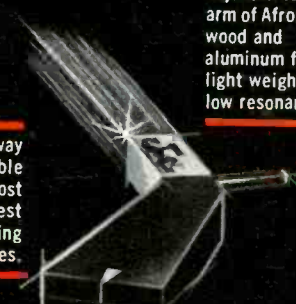
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COVER: "PORTRAIT OF GEORGE GERSHWIN IN A CONCERT HALL" BY DAVID ALFARO SIQUEIROS; COURTESY IRA GERSHWIN AND THE UNIVERSITY OF TEXAS. FOR MORE INFORMATION SEE PAGE 11.

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EDITORIALLY SPEAKING

By William Anderson

It is probable that one of man's first inventions—falling somewhere between the opposable thumb and the wheel—was the market fair, that gathering place where, yearly or oftener, buyers could meet sellers, transact their business, and, of course, indulge in other orgies of togetherness. Some sort of response to these affairs is, I suspect, built into the most social of animals—it is into this one, at least. There is still enough of the rube left in me that I find it difficult to ignore the siren call of any fair, to pass up the unanalyzable pleasures of strolling through the hog barn, the poultry pavilion, and the Hall of Industry, or to avoid second-guessing the awards for the bloomin'est peach or the greatest pumpkin. But I also suspect that the fair—at least in its present form—is an invention that is beginning to outlive its usefulness in the modern world: the marketing chores that were its principal reason for being have been efficiently taken over by billboards, newspapers, magazines, radio, and TV. As a connoisseur, I can testify that fairs nowadays show us little that we haven't already seen somewhere else before, and this may explain why our latest king-size extravaganza had to be dubbed, inevitably, the New York World's Failure.

Are fairs, then, going to join the many other outgrown customs in the middens of social history? Not, I think, if the upcoming Expo 67 in Montreal is any measure. This fair, a "first-category" exposition (which is to say that it is a *real world's fair*), is co-sponsored by the governments of Canada, the Province of Quebec, and the City of Montreal, who will this year celebrate, together with over seventy other nations, the one hundredth anniversary of the birth of the Canadian Confederation. Advance publicity has persuaded me that this will be the first of the fairs of the future, one at which crass commerce will take a back seat to the arts. The turbines, ball bearings, and tractors will be there too, but the spotlight will clearly be on a list of cultural attractions no fair anywhere has ever matched. Consider the music alone: from April 28 to October 27 Expo 67 will present The Melbourne Symphony Orchestra; Vienna State Opera, Vienna Philharmonic; Twentieth Century Ballet (Belgium); Bath Festival Ensemble, Royal Ballet; Montreal Symphony Orchestra, Toronto Symphony Orchestra, Canadian Opera Company; Czech Philharmonic, Czech Chamber Group; French Radio National Orchestra, Paris Opera Ballet; Hamburg State Opera, Munich Bach Choir; La Scala Opera; Amsterdam Concertgebouw; Stockholm Royal Opera; Orchestre de la Suisse Romande, Zurich Chamber Orchestra; New York City Ballet, New York Philharmonic; the Bolshoi Opera—and much, much more. Where on earth has there ever been such a gathering of performing talent before? What nation has ever thrown a party in as grand a style to celebrate its birthday? What more could you ask of a *real world's fair* that has taken as its theme "Man and His World"?

Another measure of the serious cultural planning behind Canada's nationwide celebration is contained in a recent announcement of an unusual recording project: RCA Victor of Canada, in conjunction with the Canadian Broadcasting Company, is issuing a centennial edition series (it will be available in the U. S.) of seventeen records covering the work of thirty-two Canadian composers, most of them living, in every aspect of classical music. Centennial or no centennial, it is an impressive and beautifully executed effort that larger, richer countries might emulate.

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LETTERS TO THE EDITOR

G & S

● Paul Kresh's piece on Gilbert and Sullivan (February) was a rollicking good-humored account, and I congratulate him—"and he himself has said it, and 'tis greatly to his credit" that he has confessed his addiction.

DORE SCHARY
New York, N. Y.

● My uncle-in-law, a former sax and oboe man with Fletcher Henderson who used to play the Gilbert and Sullivan shows with the old Federal Theatre, and, later, excerpts of them with park bands, loved Paul Kresh's article—and so did I.

LANGSTON HUGHES
New York, N. Y.

● My attention has been called to an article in your February issue entitled "Confessions of a Gilbert and Sullivan Addict" by Paul Kresh. Like so many self-styled Gilbert and Sullivan "fans," Mr. Kresh chooses to ignore the existence of professional Gilbert and Sullivan in this country and writes "authoritatively" in a manner which would lead the uninitiated to believe that only the D'Oyly Carte Opera Company performs Gilbert and Sullivan professionally today.

In regard to his reference to me and my "New York troupe which was constantly dissolving and getting reorganized": The American Savoyards has been a professional company since 1952. We have never dissolved or reorganized, and our disappearances from the New York scene have resulted from national and international tours and appearances at such "crumbling institutions" as the 4,000-seat Carter-Barron Amphitheater in Washington, D. C., with the National Symphony Orchestra, the Harris Theatre in Chicago and Coconut Grove Playhouse in Miami, and the operation of our own summer theater for seven years in Maine.

Since we prefer playing an extensive repertoire in a long season in New York to a short season in a Broadway theater, we still, regretfully, use piano and organ accompaniment at the Jan Hus Playhouse, which cannot accommodate a full orchestra. However, I'd suggest that Mr. Kresh revisit the "cellar in the lower reaches of a crumbling East Side institution." The Jan Hus is a comfortable, air-conditioned off-Broadway theater which has housed many "hits."

It might also interest him to know that

since 1959 we have had a Gilbert and Sullivan Company at the City Center, where I have directed John Alexander, Claramae Turner, Gladys Kreise, Evelyn Sachs, Ruth Kobart, Nancy Dussault, and many others in Gilbert and Sullivan.

The City Center productions have been designed by such distinguished Broadway designers as Donald Oenslager and Motley and, yes, Mr. Kresh. we use a full orchestra.

DOROTHY RAEDLER, *President*
The American Savoyards
New York, N. Y.

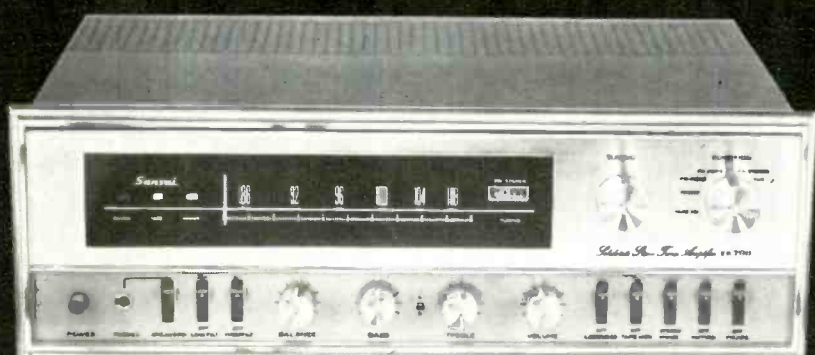
Mr. Kresh replies: "I am profoundly remorseful that the subjective approach of my article led me inadvertently to step on Miss Raedler's toes. I was referring to the productions of the old Masque and Lyre Company. If I had it to do over again, rather than incur the wrath of a woman whose talents I admire as much as I do Miss Raedler's, I would certainly make note of the fact that her American Savoyards went on to prosperity and glory."

● I have just finished reading the article on Gilbert and Sullivan in the February issue and am writing to tell you how much I enjoyed it. Indeed, I too have been at the Jan Hus House to see the old Masque and Lyre outfit. Yea, even have I been found at the President Theater where the same company, gone pro as the American Savoyards, presented their season of G & S. When the D'Oyly Carte Company was here recently I was on hand, and when the Lamplighters, the resident G & S company in San Francisco, opens soon with a new production of *Princess Ida*, I know that I shall be in attendance whether I will it or no. It was nice to have someone explain in public print the nature of the malady which afflicts us.

But I daresay that there will be a barrage of letters from Savoyards to challenge Mr. Kresh's statement that Gilbert was knighted by Queen Victoria. In point of fact, he wasn't knighted until 1907, seven years after Sullivan's death and four before his own, when Edward VII was on the throne. They may also be dismayed at his remarks about the introduction of electricity. He did indeed use lights in the girls' costumes in *Iolanthe*; but Mr. Kresh goes on to say "and later on the stage of the Savoy Theater, which opened

(Continued on page 8)

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with the first production of *Patience*." Here is error compounded, for the Savoy opened after *Patience* had already been running for some time, and the fact is that *Iolanthe* didn't open until the end of the run of *Patience*.

Again let me say how much I enjoyed the piece. The style was just right for the subject at hand, and I hope that, protest to the contrary, the article may lure some soul to the source of the finest fun and frolic available on the English-speaking stage today.

F. H. LEHMEYER
Berkeley, Calif.

Mr. Kresh replies: "Mr. Lehmeyer is right on all counts—right as right can be. It just shows how little you can trust the recollections of a deteriorated brain after long years of exposure to Victorian operetta. It's

astounding not so much that these errors occurred, but that there weren't even more of them."

Rectification

● YOUR REVIEW OF JOE WILLIAMS ALBUM (MARCH) MARVELOUS. THANKS, BUT ERRONEOUS IN NAMING ME ARRANGER. ARRANGEMENTS SHOULD BE CREDITED TO THAD JONES, BOB BROOKMEYER, AND BOB FRIEDMAN. COULD YOU RECTIFY?

MANNY ALBAM
Nyack, N. Y.

Our apologies to Messrs. Jones, Brookmeyer, and Friedman, and also to Roland Hanna and Jimmy Jones, each of whom did one arrangement apiece for the release on the Solid State label.

Significant Difference

● The Hirsch-Houck equipment reviews for March report that a recent-model automatic turntable offers "the features and performance of the \$75-class turntables for about \$25 less." The rumble, measured by H-H Labs using the NAB method, is reported as -23 db. These rumble figures are described as comparable to most moderately priced record changers, and I agree.

However, the AR turntable immediately comes to mind as being in the \$75 class. Hirsch-Houck Laboratories reported the rumble of the AR turntable, using the same method of measurement, as -38 db. Surely this 15-db difference is significant.

ROY ALLISON
Acoustic Research, Inc.
Cambridge, Mass.

Mr. Hirsch replies: "I regret that Roy Allison and other readers of the test report in question may have received the wrong impression. Of course, what I was referring to was the \$75-class automatic turntables, and there is no question that a 15-db difference is a significant one."

Are Records Musical?

● Critic Hans Keller's idiosyncratic argument in the February issue about the destructive influence of the phonograph on musical values presents a long list of unsubstantiated allegations. Yehudi Menuhin showed them to be untrue in various respects, and his life-long experience as a concert and recording artist inspires, I think, more credibility than do Mr. Keller's efforts to give the reader "all the facts." Besides the performer's viewpoint, however, there are other important aspects on which Mr. Menuhin did not elaborate, and on these Mr. Keller should not be allowed the last word. The subject is much too important.

Since about 1925, when the phonograph began to leave a lasting imprint on Western musical life, the number of performing musicians has grown anywhere between ten- and thirty-fold. The number of grade- and high-school children learning to play instruments in some amateurish way has grown on the same scale. Professional and amateur orchestras have multiplied even more spectacularly. Since a large percentage of fully trained instrumentalists in the United States and some European countries cannot earn a professional living because of this over-supply, "amateur" chamber music and vocal activities of these "unemployed musicians" in homes and at other gatherings, on a fully professional level, have increased probably fifty- to one hundred-fold since 1900.

If one takes a look at the production statistics of the piano and harpsichord industries, of violin makers and manufacturers of wind instruments in the last sixty years, all of Mr. Keller's claims about playing activities collapse. As to present listening habits, things likewise look very different from what he tells us. Up to 1925, average young people from the educated classes heard one or two concerts a year, or none, and their musical knowledge or training, with few exceptions, amounted to little more than "a love of music." Higher-income adults in professional and business circles heard a maximum of four to six concerts a season. A *Missa Solemnis*, a Ninth Symphony, a Verdi Requiem, a B-Minor Mass were heard once

(Continued on page 11)

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Frequency Response:

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Hum and Noise:

With volume control
minimum, -78 db
Magnetic phono input, -65 db
Musical instrument input, -60 db
Auxiliary input, -75 db

Input Sensitivities:

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Musical instrument, 50 mv
Tape, 100 mv
Auxiliary, 100 mv

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35 db at 400 Hz
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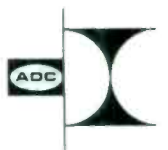
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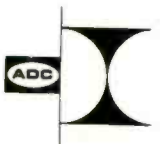
Both systems won top ratings where the ratings count most. The 404 shatters ideas on what can come out of a speaker only 12" high. Rated over speakers 8 times its size. \$56.00.

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Audio Dynamics Corporation, Pickett District Rd., New Milford, Conn.

in a lifetime, if at all. Today, millions of young people in and out of college have heard all such major compositions and hundreds of others countless times over the radio or from their records, of which they may own from thirty to five hundred. A recorded work's "repeatable performance," far from spelling the corruption of Western musical culture, makes it possible for these multitudes to really learn and study classical works by listening again and again.

There is only one way to develop informed musical knowledge, judgment, and sensitivity: by building up, through thousands of listening hours, a vast memorized library for comparison. In the Twenties, only professionals and a handful of wealthy amateurs had this advantage from live music, but the phonograph and the radio, since 1950 or earlier, have given millions the same priceless training free of charge—or close to it. Mr. Keller seems to resent this "mass culture" which brings music via different means to the millions.

Like Mr. Keller, I regret the ratio of listeners to players, but it is a fact that the snowballing number of record listeners keeps producing more and more amateur players all over the world at a rate utterly out of proportion to the number of amateurs active between 1900 and 1925. If he really believes that the youngsters who hacked out Beethoven symphonies "quatre-mains" on the *up-richt* fifty years ago knew these works better than today's non-playing phonograph listeners, he is shockingly unaware of the incredible revolution of "musical education by listening" which has gone on for more than three decades. It irks many a conservative music teacher that so many have become amazingly knowledgeable in the classical repertoire, yet remain "musically illiterate" since they do not read and play music.

The assertion that concert listening is necessarily more concentrated, perceptive, and musical than record listening is absurd. Let Mr. Keller look around him at London's Albert Hall, Royal Festival Hall, or Wigmore Hall—is everyone in the audience a genius of perceptive penetration, musical scholarship, and stylistic acuity?

The time is past when the musicologist could look at musical culture with hyper-aesthetic sentimentality *à la Viennois* and in utter disregard of the social changes since

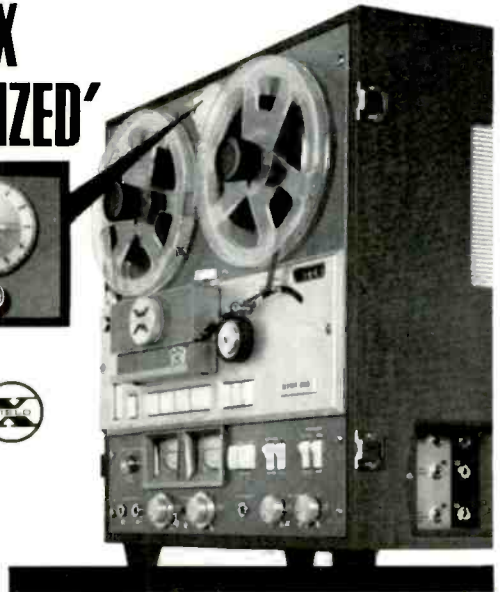
THIS MONTH'S COVER

The oil painting on this month's cover, "Portrait of George Gershwin in a Concert Hall" by David Alfaro Siqueiros, depicts the composer on the stage of the Metropolitan Opera House during an imaginary concert appearance. Siqueiros, a Mexican muralist and easel painter whose work, generally social-revolutionary in content and innovative in technique, has made him one of the foremost living artists of North America, did this painting while visiting New York in 1936. In the rows of seats nearest the stage, Siqueiros painted likenesses of people close to Gershwin, among them his parents and his brother Ira; the artist himself appears at the far left of the canvas, at the edge of the stage. The painting is in the private collection of Ira Gershwin.

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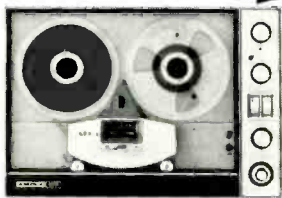
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a catch**



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1900 or 1925. The impact of these changes must be recognized and interpreted. He who dislikes the changed conditions is free to say so, but he must do it with sounder arguments and with more respect for facts, causes, and effects.

FRITZ A. KUTTNER
New York, N. Y.

Sinatra at the Sands

● An embarrassing example of *les enfants terribles* of critical journalism is your Rex Reed, who wrote one of the coarsest pieces of criticism I've ever seen in your magazine: his review of "Sinatra at the Sands" (February). By resorting to sarcasm, tasteless personal criticism, and overbearing repetition, he only offends the reader.

If Mr. Reed could find words with a little more meaning than "moldy" to describe a singing style, maybe somebody would listen to him. As it is, the inelegant, abusive, and shoddy nature of his vocabulary is so irritating that it is difficult to respect anything he says.

ROBERT S. NATHAN
Amherst, Mass.

● In the mainstream, popular singers are mimics: the females imitate Barbra Streisand, the males imitate Frank Sinatra. There must be a reason that Sinatra is held up as a prototype. It is that he has been, and is, the finest singer of popular songs in the world. He has not become "The Voice" for no reason at all. He has earned this name by dedicating himself to the art, not the business, of music.

RICHARD ADAMS
Topeka, Kan.

● Frank Sinatra's singing has brought me about as close to being a fan as I'll ever get. I've bought almost every one of his albums sound unheard—including "The Tragedy at the Sands."

The man has batted a far higher-than-average average. However, in attempting to give the record buyer a sensation of actually being present (wow!) and joining in all the laughs (ho!) he has struck out.

Thanks to Rex Reed for his honest review. Bad is bad, a fact of which even Mr. Sinatra is aware. He did not attain his present stature through the blind adulation of fans.

LOUIS J. HAUCK
Pittsburgh, Pa.

Furtwängler

● We have read the article (February) by Henry Pleasants on "Furtwängler Recalled." We do not know where this guy gets his idea that Furtwängler, just because he is a German, has a better understanding of Beethoven. Furtwängler, being a Nazi, wouldn't have the slightest understanding of the "brotherhood of man." All this hogwash about Nazis helping Jewish people during that inquisition is the usual whitewash. On the other hand, Toscanini had an uncanny feeling for the music and the spirit of a great composer such as Beethoven. Let's cut out the snow job.

CYRIL GITTLESON
Syosset, N. Y.

● I was very pleased with the fairness and reverence with which Henry Pleasants judged Wilhelm Furtwängler in his review of Daniel Gillis' recent book. It seems to me, however, that a few errors should be

rectified and a few moot points questioned.

First of all, I don't see why Furtwängler should be called an "enigmatic" figure—except, perhaps, for his naive belief that he could fight alone against the Nazi regime, and for his singular courage in daring to resist it from within Germany. Furthermore, I never encountered in Germany any derogatory criticism of his interpretation of the German classics—although I admit I ceased to read German newspapers after April 1933. The triumphal successes Furtwängler had in almost all countries of Europe and in the U. S. refute the ideas pronounced in his 1924 letter to Joseph Szigeti.

There is no doubt that Beethoven was his most beloved composer, and no conductor of his generation or since has equaled him as a Beethoven interpreter. But although the great German music attracted him most, by no means did he neglect great masters of other countries. According to incomplete statistics (up to 1940) in Friedrich Herzfeld's book on Furtwängler, he conducted ten works by Berlioz in ninety-three performances, three works by Debussy in fifty-six performances, seven works by Tchaikovsky in one hundred and thirty-two performances, and nine works by Stravinsky in ninety-two performances. I myself wrote program notes for his performances of Dvořák's "New World" Symphony, Prokofiev's *Chout Suite*, Respighi's *Antiche danze ed arie*, and Stravinsky's *Firebird and Sacre*. It is certainly not true that he was "ineffective in any but German music."

Finally, the "assumption that non-Germans can never truly respond to the most intimate communication of German music—or project it, either, as executive musicians" is a highly controversial generalization. In my youth I heard the most beautiful performances of Beethoven quartets by the Capet Quartet of Paris, and recently a wonderful one by the Juilliard Quartet.

LUDWIG MISCH
New York, N. Y.

Furtwängler's assistance to Jewish musicians during the Nazi era is a matter of record. As for Mr. Pleasants' contention that "German music flourishes in a German environment," it should be noted that it is based on twenty years' experience of music in German-speaking Central Europe.

Beethoven and the Metronome

● Martin Bookspan, writing in the February issue on Haydn's "Clock" Symphony, promulgates the interesting legend concerning the second movement of Beethoven's Eighth Symphony as being inspired by the ticking of Maelzel's metronome. The metronome was invented in 1816, by which time the Eighth Symphony had already been in existence for at least two years.

ROBERT R. WEIRAUCH
Cincinnati, Ohio

Mr. Bookspan replies: "Apparently Mr. Weirauch is correct. According to A. W. Thayer, writing in Grove's, 'His [Maelzel's] metronome was entirely different from the Stöckel-Maelzel 'Chronometer,' and it was upon the latter . . . that Beethoven wrote the catch which is connected with the Allegretto of his Symphony No. 8.' Of course, my basic point—the fascination that composers, Beethoven included, have found in mechanical contrivances—is not affected."

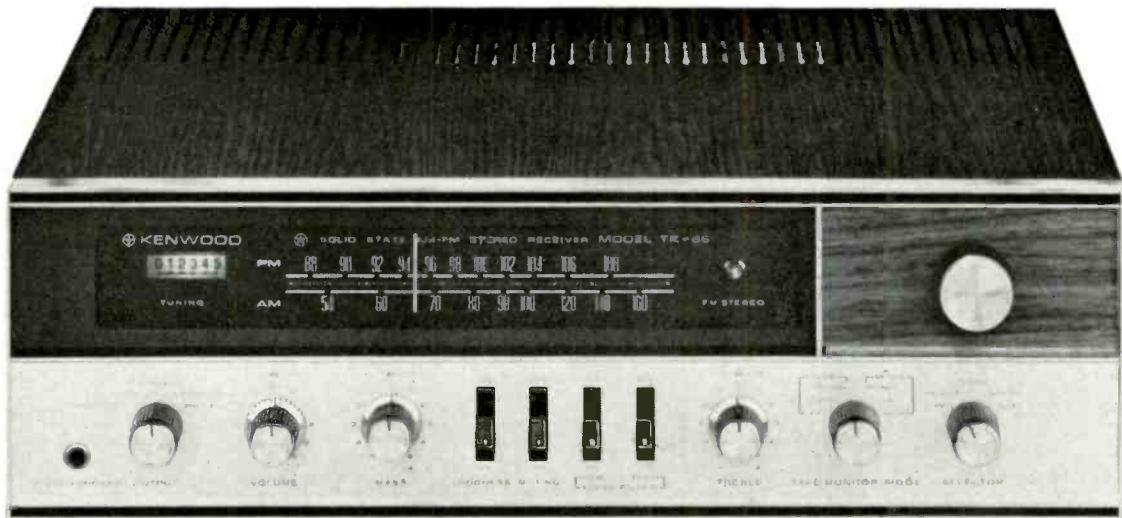
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Now, Fisher introduces the TX-100, a stereo amplifier intended to fill this same need but with the added advantages of all-transistor design.

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The TX-100 also incorporates several other features found on more expensive Fisher amplifiers, such as the Direct Tape Monitor, four-position program selector, front-panel headphone jack, loudness contour switch and main/remote speaker switch.

At its unusually modest price of \$189.50 (cabinet \$24.95), we feel the new TX-100 represents a better value than any amplifier we have ever made. *At 4 ohms



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● **Argos** has designed a high-fidelity loud-speaker system, the Astra, built on the same design principle as the sound columns normally used in public-address equipment. The new speaker has many columnar acoustical characteristics, including a very wide and controlled projection of the higher frequencies. Four separate drivers are used: two high-compliance Jensen woofers plus a pair of direct-radiator tweeters. Overall response is from 50 to 17,000 Hz. The cabinet has a bevelled walnut front and measures 33¼ inches high x 10½ inches wide x 4 inches deep. The grille cloth is of Belgian linen. Price: \$49.50.

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● **Sherwood's** Model S-8600 all-silicon transistor stereo-FM receiver is rated at 80 watts music power at 4 ohms and 50 watts at 8 ohms. Continuous power available is 60 watts at 4 ohms and 40 watts at 8 ohms (at 1 per cent distortion). It has an FM sensitivity of 1.8 microvolts (IHF). The Model S-8600 features automatic noise-gated stereo FM/mono switching; a stereo-indicator light; a zero-center tuning meter; a front-panel stereo-headphone jack; and rocker switches for selection of the tape-monitor, noise-filter, loudness-contour, and speaker-switching functions. A three-position switch sets phono-preamplifier gain. Other speci-



fications include an IM distortion of 0.1 per cent at 10 watts or less. The power bandwidth at 1 per cent distortion is 12 to 35,000 Hz. Sensitivity at the auxiliary input is 0.4 volt, and at the phono input it is 1.6 millivolts. The maximum hum and noise (below rated output) is -80 db at the high-level inputs and -60 db at the magnetic phono input. FM signal-to-noise ratio is 70 db, and FM distortion is less than 0.25 per cent at 100 per cent modulation. The S-8600 carries a three-year parts and labor warranty. Chassis size is 16¼ x 12 x 4½ inches to allow it to be placed on a standard 12-inch bookshelf. Price: \$289.50. A walnut-grained leatherette-covered cabinet is \$9; a walnut wood cabinet is \$28.

Circle 171 on reader service card



● **Euphonics** announces its new Teleswitch, Model TSW-2, a two-piece wireless, solid-state remote-control system that switches electrical devices on and off at distances of up to 40 feet. Uses include

remote switching of hi-fi installations, tape recorders, or any other device that falls within the unit's current-switching rating of 7.5 amps (850 watts).

The system consists of two parts: a hand-held battery-operated transmitter and a 2 x 2 x 3 inch a.c.-operated receiver into which the device to be controlled is plugged. Pressing the button on the Teleswitch transmitter generates an ultrasonic signal (at approximately 40 kHz) that

switches the device plugged into the receiver unit. If desired, more than one circuit can be controlled simultaneously and more than one Teleswitch can be used in a given room of the house; several systems can be used throughout the house.

A second model, TSW-3, called Sound-Off, serves as a TV "commercial killer." It comes with 5-foot wire leads that clip to the speaker terminals of a TV set. Both systems are supplied with a 9-volt battery for the transmitter unit. Price of both models is \$22.95. Individual Teleswitch receivers are available at \$19.50, Teleswitches alone at \$5.50.

Circle 172 on reader service card



● **Scott** has introduced the compact S-10 controlled-impedance speaker system, specifically designed for use with solid-state amplifiers. Scott's new S-10 speaker system has an impedance range that is carefully limited by integrating the design of both speakers and crossover to achieve a flat impedance curve. The system measures 23½ x 11¾ x 9 inches and incorporates a 10-inch low-frequency speaker plus a 5-inch high-frequency/mid-range speaker with an adjustable balance control. Price: \$69.95.

Circle 173 on reader service card

● **Audio Devices** has published a free twelve-page catalog that contains detailed information on the full line of Audiotape professional-quality sound-recording tape and accessories. Features of the five Audiotape oxide formulations, each designed for specific recording applications, are outlined in the booklet. In addition, there is a concise listing of the bases, lengths, and reel sizes in which each type is available. Included is a description of the company's new Formula 11 recording tape that uses an especially thin oxide coating on ½-mil tempered Mylar to accommodate three times as much tape on a given reel size. A reference chart shows recording times for various tape lengths and speeds.

Circle 174 on reader service card



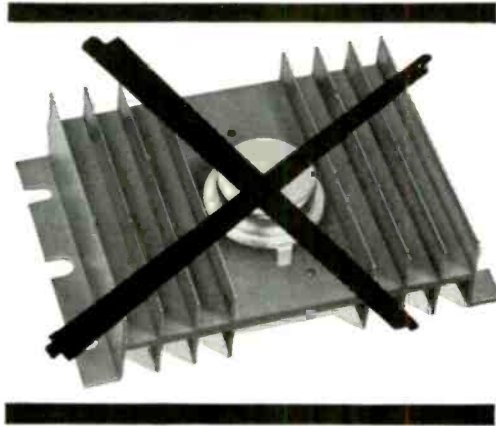
● **Jensen** has introduced a new loudspeaker system, the X-45, that occupies only one cubic foot of space. Its oiled walnut cabinet measures 19½ x 10½ x 9¼ inches. Designed to operate from 30 to 18,000 Hz, the X-45 has a long-travel, low-resonance 8-inch Flexair woofer (installed in a sealed acoustic chamber) which crosses over at 2,000 Hz to a compression horn tweeter. The system has a high-frequency control that makes it possible to adjust the overall response for optimum acoustic balance. Nominal input impedance is 8 ohms, and power rating is 25 watts. Price: \$63.

Circle 175 on reader service card

● **Robins** has published a twenty-four page pocket-sized catalog that lists its line of tape, and tape and phono accessories. Included are several types of splicers for professional editing and repairing of audio and video recording tapes, bulk tape erasers, head demagnetizers, splicing tape, cueing and sensing patches, leader tapes, indexing accessories, empty reels in all sizes and colors, tape-storage can-

(Continued on page 18)

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People who live along the equator don't buy woolen gloves or earmuffs. Why should they? They'll never use them.

And when we built a solid-state stereo receiver that's actually cool-running (we mean *really* cool, even after hours of operation at high volume), there was no need to design massive heat sinks into the chassis, or to punch a single ventilation hole in the enclosure.

Let's face it. Heat sinks are put there to dissipate damaging *heat*—something that still unfortunately exists in many so-called cool-running solid-state units. When you see big heat sinks, you're bound to find big heat.

The inherently cool operation of Harman-Kardon Nocturne receivers is the result of ultra-conservative

design, which doesn't require driving the output transistors at fever pitch. In Nocturne,

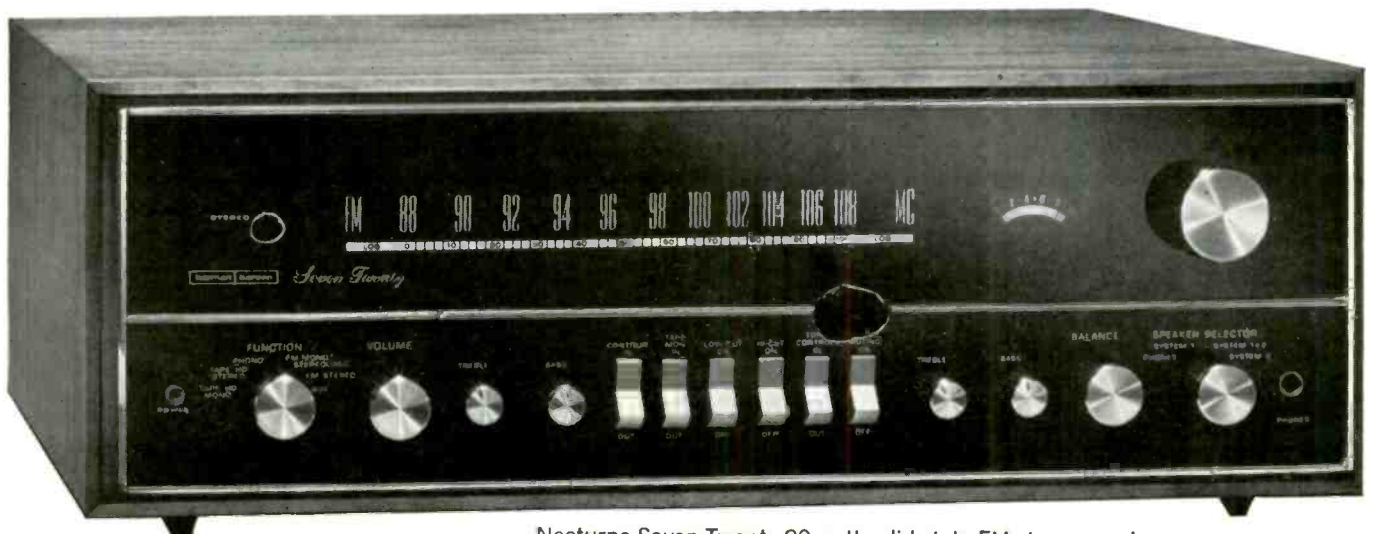
nothing's overworking, getting hot, causing degradation of performance. Why no "military-type" heat sinks? Nocturne runs too cool to need them.

So, without finned heat sinks to demand ventilation space, or fans mounted within the cabinet to keep air circulating, Nocturne receivers can be installed any which way—horizontally, vertically, sideways, even upside-down—and they just won't overheat! With operating temperatures always at a safe low level, electrolytics and other components don't dry out. Performance always remains as great as it was the day you first turned on your new Nocturne receiver.

Harman-Kardon, Inc., Plainview, New York 11803.

harman kardon

ORIGINATOR OF THE HIGH-FIDELITY RECEIVER



Nocturne Seven Twenty 80-watt solid-state FM stereo receiver.

CIRCLE NO. 30 ON READER SERVICE CARD

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

isters, and mailing boxes. In the record and phonograph section are listed phono accessories and specialized audio connectors, patch cords, and adaptors.

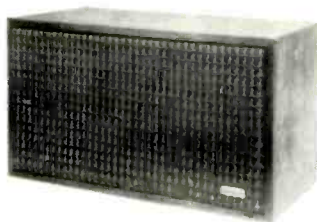
Circle 176 on reader service card

● **Knight's** integrated solid-state amplifier Model KN-960 is rated at 50 watts music power, 34 watts continuous power with 8-ohm loads. Three switch-selected stereo inputs accommodate a tuner, a magnetic phono cartridge, and auxiliary sources. Front-panel controls include bass, treble, balance, and volume. A speaker on-off



switch works in conjunction with a front-panel stereo-headphone jack. Frequency response is 20 to 20,000 Hz ± 1 db, and harmonic distortion is less than 1 per cent. Rocker switches select mono/stereo, phones, speaker operation, and power on-off. The amplifier's size is 13 x 3 1/3 x 10 inches. Price: \$99.50.

Circle 177 on reader service card



● **University's** UR-4 is a compact two-way speaker system that employs an 8-inch high-compliance woofer in a tuned enclosure, and a 2 1/2-inch direct-radiator tweeter fed by a high-pass filter. Both the

woofer and tweeter are adjusted for optimum frequency balance over their range of operation. The UR-4's cabinet has an anti-resonance internal treatment that smooths the response in the lower and middle frequencies. Dimensions of the oiled-walnut enclosure are 19 x 10 1/2 x 9 inches, and weight of the system is 14 pounds. The system's frequency response is 30 to 20,000 Hz, its power-handling capacity is 30 watts, and its impedance is 8 ohms. Price: \$71.25.

Circle 178 on reader service card



● **Viking's** new Model 423 stereo tape deck is a four-track, two-head, three-motor unit with transistorized preamplifiers. Frequency responses at the three operating speeds are: 50 to 15,000 Hz ± 3 db at 7 1/2 ips, 50 to 10,000 Hz ± 3 db at 3 3/4 ips, and 60 to 5,000 Hz ± 4 db at 1 7/8 ips. Signal-to-noise ratio is 50 db. Harmonic distortion is less than 1.5 per cent and long-term speed regulation is 0.5 per cent. Features include a combination tone/playback-equalization control, two calibrated VU meters, separate record- and playback-level controls for each channel, a digital tape counter with pushbutton reset, and a pause control. The Viking 423 measures 8 3/4 x 15 3/4 x 12 5/8 inches. Price: \$249.95. A walnut base is \$20 additional; a remote pause control is \$25 additional.

Circle 182 on reader service card



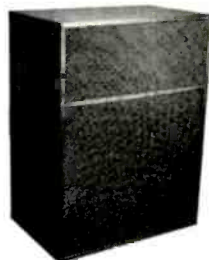
● **Olson's** stereo-headphone control center, Model PH-127, permits the use of two sets of stereo headphones with a separate volume control for each. The unit has a five-foot cable with a three-circuit plug for use with amplifiers with built-in phone jacks. The plug can be removed for connection to amplifiers that do not have a phone jack. The size of the unit in its wooden cabinet is approximately 3 x 4 x 5 inches. Price: \$7.98.

Circle 183 on reader service card

● **3-M** has developed an improved self-adhesive flat cable, consisting of 22-gauge stranded wire embedded in a vinyl plastic strip, that is suitable for music- and sound-system speaker lines. Called Scotchflex No. 500, it is available with a new pressure-sensitive foam adhesive and special accessories for terminating and splicing. The flat cable can easily be installed without nails or screws on almost any smooth, clean surface.

The various wiring accessories, of injection-molded plastic, also come with an adhesive backing. They include barrier-strip and "U-grip" terminals, designed so that electrical connections to the conductors in the cable are made simply by laying the cable in the channel of the accessory base and pressing the top in place. Scotchflex No. 500 flat cable is available in two- or three-conductor widths in rolls of 100 feet. Price (of the two-conductor roll): \$6.10.

Circle 184 on reader service card



● **Hartley** announces a new addition to its line of Concertmaster speaker systems. The Model V incorporates the 224MS, a 24-inch woofer with a polymer cone (similar to the other MS speakers in the Hartley line), a cast-aluminum frame, a fourteen-pound magnet of Alcomax III, and Hartley's magnetic-suspension technique for enhanced transient response. The mid-range and high frequencies are handled by a newly designed 220MS speaker. The crossover point is at 350 Hz and has a 12 db per octave slope. The oiled walnut enclosure is acoustically treated with the Soundsorbers used in all Hartley cabinets. Dimensions are 39 x 29 x 18 inches. Price: \$600.

Circle 185 on reader service card



● **Superex** has announced a new, lightweight high-fidelity stereo headphone, the Model SW-1, designed to be used with portable phonographs, tape recorders, and guitar amplifiers. The SW-1 has full-range dynamic reproducers built into acoustically designed high-impact Cylolac plastic ear cups. Replaceable vinyl-covered urethane-foam ear cushions provide a seal to the ear. The phones operate with a 4- to 16-ohm amplifier impedance, and their frequency response is 40 to 15,000 Hz. Price: \$19.95.

Circle 186 on reader service card

LEMANS IS CHILD'S PLAY COMPARED TO "FOUR CONCERTOS FOR HARPSICHORDS AND ORCHESTRA"

The Shure V-15 Type II phono cartridge must be *much* more trackable than a Lotus Ford. This seemingly silly simile has significance, however, when one fully appreciates the importance of *trackability* in providing crisp, clear, distortion-free sound from *all* of your recordings. The ascents and descents, jarring side swipes, abrupt turns of a Grand Prix course are widely known. (Other analogies we might have used are the slalom, the steeplechase, the bobsled). Not yet as well known has been the curious fact that the grooves reproducing high level recordings of orchestral bells, harpsichords, glockenspiels, drums, pianos—through which the cartridge must wend its melodic way—are even more tortuous, more punishing. Thus,

the much talked about "compliance" and "mass" of past evaluations are now merely parameters of design—whereas "trackability" is the true measure of performance.

For *your* entry into the era of high trackability, for an experience in listening you will find most astonishing, ask your Shure dealer to demonstrate the Shure V-15 Type II Super-Track* at \$67.50, the Grand Prix elite among cartridges. It maintains contact between the stylus and record groove at tracking forces from $\frac{3}{4}$ to $1\frac{1}{2}$ grams, throughout and beyond the audible spectrum at the highest velocities encountered in quality recordings. Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204



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CIRCLE NO. 40 ON READER SERVICE CARD

HiFi Q&A



By
**LARRY
KLEIN**

Simultaneous Stereo

Q. My tape recorder has a tendency to play all four tracks of a pre-recorded stereo tape simultaneously. I have tried the same tapes on a friend's machine and they sound fine. Can you suggest what may be at fault?

MAX LEVINE
Brooklyn, N.Y.

A. Your multiplex problem results from vertical misalignment of your machine's playback head and/or tape guides. The track positions on pre-recorded tapes are standardized, and if the playback-head gaps of your machine, for one reason or another, do not conform to the standard, then one or both tracks of the reverse pair of stereo tracks will be heard. You can get a clue as to whether the tape is riding too high or too low in respect to the head by carefully listening to each speaker. If you hear the reverse track on both speakers, then the tape is too high; if you hear the reverse track on only one speaker, the tape path across the heads is too low.

Speakers for a Cabinet Kit

Q. I am putting together a hi-fi furniture kit that includes two speaker cabinets. These are of the bass-reflex type and have inside dimensions of about 20 x 24 x 16 inches. What type of loudspeakers should go in these enclosures?

RICHARD LINSTAEDT
Indianapolis, Ind.

A. Since the dimensions figure out to something less than 5 cubic feet, I would suggest that you use a bass speaker with a fairly low resonance, somewhere around 35 Hz. Other than that, there's very little help I can offer you if you do not have the facilities for testing and adjusting the cabinet to the speakers as outlined in my article "How To Tune a Bass Reflex Enclosure" (August, 1965 HiFi/STEREO REVIEW). We have not done any testing of individual "raw" loudspeakers because of the problem of housing them appropriately.

I see several paths open to you: (1) write to the manufacturer of your cabinet kit and ask him what speakers he recommends; (2) write to some of the major manufacturers of raw loudspeakers (such as Electro-Voice, Jensen, and Utah) asking which of their models they suggest for your cabinets; or (3) buy a pair of unfinished bookshelf-type speaker systems of a size that will fit

directly inside your furniture enclosures and use them.

You may have to modify the front panel of your speaker enclosure so that the speakers in your bookshelf cabinets will radiate through the front-panel cut-outs in your enclosure, but otherwise there should be no difficulty.

IHF Power

Q. I have noticed a number of advertisements in yours and in other magazines in which the manufacturer of an amplifier rates it at, say, 30 watts IHF. I know that IHF stands for Institute of High Fidelity, but what is its significance when used with "30 watts"?

DAVID STAGER
Greenwich, Conn.

A. As the man says, "I am glad you asked that question." The initials IHF used alone after a power rating are meaningless, and such usage is one of my pet peeves. Apparently, the person writing the specification is under the impression that IHF power is the equivalent of music (or dynamic) power. This is simply not true, because the IHF amplifier standard specifies how to make all of the various types of power measurements.

In the absence of any specific information as to whether music power or the more rigorous r.m.s. power is being specified, I would suggest that you assume that it is music power. In that case, you'll have to deduct anywhere from 10 to 25 per cent of the power rating in order to arrive at the equivalent rating for an amplifier that is measured in r.m.s. or continuous power. Note that unless the power is also rated at a specific distortion level—for example, "30 watts IHF music power at 1.5 per cent distortion"—it cannot be compared to any other amplifier's rating.

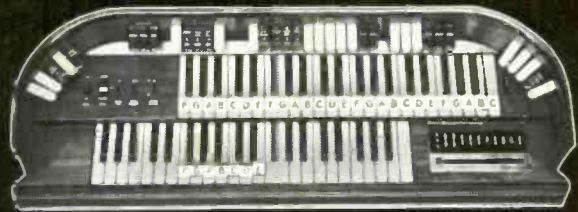
Pre- and Post-Echo

Q. On several, but not all, of my stereo records, I can faintly hear the first few bars of music on a band when the phono stylus is in the space between that band and the preceding band. What causes this, and how can I eliminate it?

MELVIN ROTHMAN
Flushing, N.Y.

A. What you are describing is known technically as pre-echo, and it is caused by the modulation in one groove (Continued on page 24)

NEW Heathkit®/Thomas "Paramount" Transistor Theatre Organ



Professional Horseshoe Console Plus Color-Glo Keys . . . a beautiful array of multi-colored stop tablets at your fingertips for convenient selection of all 19 organ voices. Plus famous Thomas Color-Glo lighted keys so you can play complete songs the first time you try it . . . even if you've never played an organ before!

19 Voices, 200 Watts Peak Power, Chimes, 2 Speaker Systems, "Stereo" Sound And Full Professional Features At Over \$500 Savings!

All Genuine Thomas Factory-Made Components With Easy Heathkit Assembly And "Do-It-Yourself" Economy. That's the new deluxe Heathkit version of the Thomas "Paramount" Theatre Organ. And yet you don't have to be an "electronics wizard" to build it, nor a professional organist to play it. Famous "Heath Engi-nuity" reduces assembly to simple steps that require no special skills or knowledge. You even tune the organ with a pretuned tone generator. And instant-play Color-Glo starts you playing complete songs on your very first try. Combines a wide array of professional features with a luxurious horseshoe console and cool solid-state circuitry to make it a truly outstanding instrument you'll be proud to have in your home.

15 Manual Voices; 4 Pedal Voices . . . all at the flip of a tab. For solo work . . . diapason 16', bass clarinet 16', trumpet 16', English horn 8', oboe 8', violin 8' and tibia 16', 8', 5 1/3', 4'. For accompaniment . . . diapason 8', saxophone 8', French horn 8', oboe horn 8' and cello 8'. And now, *four* pedal voices . . . diapason 16', major flute 8', bass clarinet 8' and string bass 8'. And you'll soon learn voice combinations to produce the sounds of a Spanish guitar, zither, bagpipes, calliope. Plus other rhythm and voice variations for every musical mood. Rock & roll. Classical. Show tunes. Even religious music.

Two Separate Speaker Systems . . . a built-in 2-speed rotating Leslie plus a main system with two 12" speakers that can handle the 200 watts peak power delivered by two separate amplifiers. You can even create "stereo" sound, since the Leslie also acts as a second standard channel.

Luxurious Hardwood Cabinet And Bench . . . handcrafted and hand-rubbed with a lustrous walnut finish . . . ready for the sub-assemblies as you complete them. Cabinet measures 40" H x 48" W x 25" D.

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Kit TO-67, organ & matching bench, 250 lbs. \$995.00



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Adds 10 percussion voices to the music you play . . . Bass drums, two bongos, castanets, brush & crash cymbals, claves, blocks, snare drum and drum roll. May be added to all other Heathkit®/Thomas organs with TOA-67-2 drawer and slides @ \$35.

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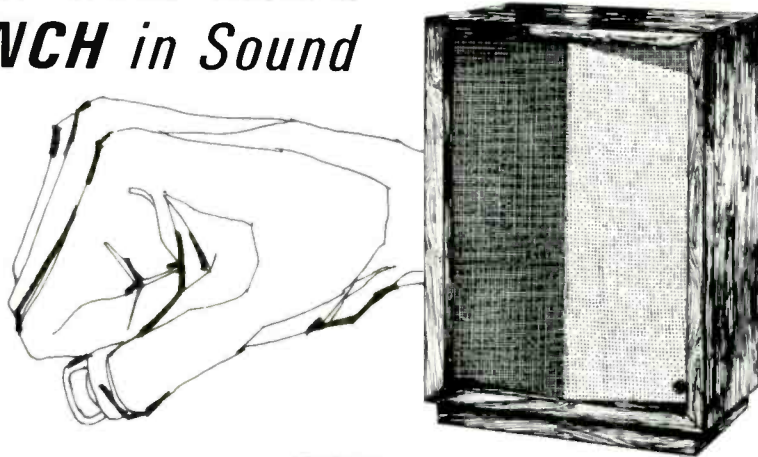
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The 5-speaker 4-way console system unequalled in performance for its price or size, a specially designed 15" woofer provides the deep rich bass response, an 8" separately enclosed driver for the mid-range frequencies, 3—3½" self enclosed direct radiator tweeters are used in a column for improved high frequency dispersion with an advanced electronic crossover network and a three position brilliance level control switch.

Frequency Response: 25 to 22,000 cycles • Power Handling Capacity: 40 watts • Impedance: 8 ohms • Enclosure: Reinforced tube ducted base reflex design • Finish: Hand Rubbed Oiled Walnut • Overall Dimensions: 25½" wide x 36¼" high x 16¾" deep.

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A 3-speaker system that can be used as a bookshelf or a console floor system shown with optional sculptured walnut base. A 12" high compliance "Linear Suspension" woofer provides the rich clean bass response. An advanced electronic crossover network smoothly blends in 2—3½" Direct Radiator Tweeters for the mid-range and treble frequencies, with a three position switch to control the brilliance.

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CIRCLE NO. 5 ON READER SERVICE CARD



will somehow modulating the wall of the adjacent groove. Post-echo can occur for the same reason—that is, the final notes of a passage may modulate the blank groove adjacent to it. I know of nothing that can be done to minimize this problem once it is pressed into a record.

A somewhat similar-sounding difficulty is caused by print-through in the master tape. Here, either because the tape has been wound too tightly, stored improperly, or recorded at too high a level, the magnetic signal on one layer of tape has impinged upon and modulated the adjacent layer, but this is much rarer than the disc problem. In your own personal tapes you can minimize print-through by avoiding high recording levels and over-tight winding, particularly with the thinner tapes.

Ham Pickup

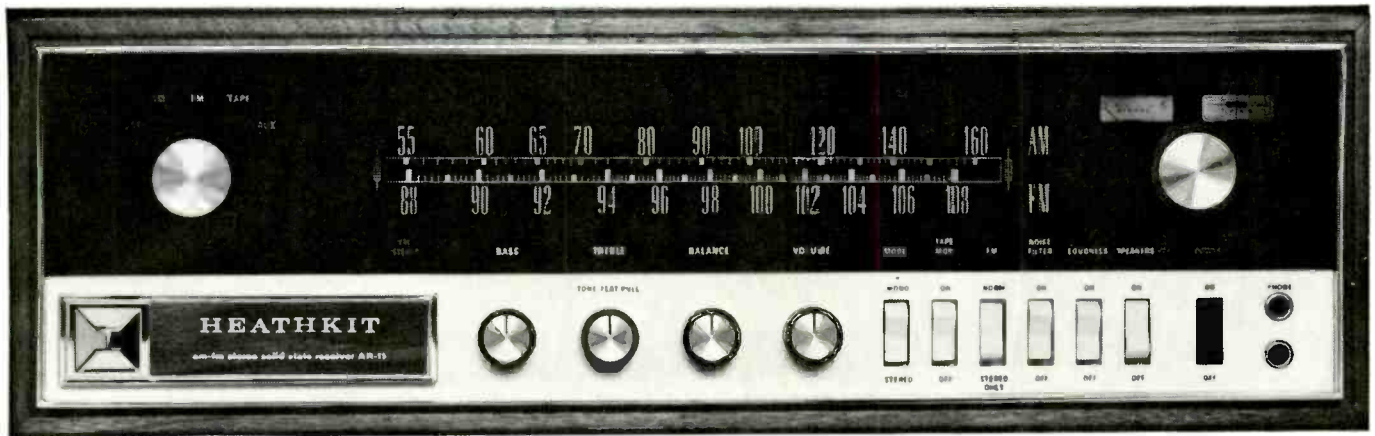
Q. My son recently began single-side-band amateur-radio broadcasting. I don't know how well he's heard in the rest of the world, but his voice has been coming through the speakers of my hi-fi system clearly. He comes through at a constant volume irrespective of the setting of my preamplifier volume control or input-selector switch. Do you know of any amplifier modification or other technique that will enable me to solve the problem short of shutting off my son's transmitter?

EMANUEL R. RIFF, M.D.
Maple Heights, Ohio

A. This sort of problem almost always results from r.f. pickup by the hi-fi system's speaker leads, which is fed back into the input stages of the unit, rectified and amplified. An approach that has apparently been successful in a number of cases is to use shielded wire for the speaker leads. The Allied Radio catalog lists two-conductor shielded intercom cable that will probably serve very well, assuming that the intercom wire itself is of heavy enough gauge not to introduce excessive resistance into the speaker line. In general, if the speaker leads you are using are fairly short (10 to 15 feet) and your speakers are of 8 to 16 ohms impedance, then No. 20 wire should do. For 4-ohm speakers, or for longer runs of wire, you may have to go to four-conductor shielded wire and use two conductors connected in parallel with the other two in order to bring the wire resistance down sufficiently to avoid loss of amplifier power and damping factor.

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

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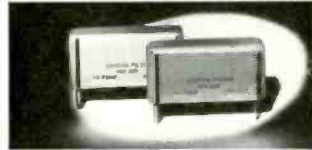


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A touch of the power switch and presto! . . . The black magic panel lights up with a slide-rule dial for easy tuning, and instant identification of all controls.



Integrated Circuits . . . two are used in the IF amplifier for hard limiting excellent temperature stability, increased reliability. Capture ratio is 1.8 db. Each IC is the size of a tiny transistor, yet each contains 10 transistors, 7 diodes, and 11 resistors.



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AR-15 SPECIFICATIONS — AMPLIFIER SECTION: Dynamic Power Output Per Channel (Music Power Rating): 8 ohm load; 75 watts. **Continuous Power Output, Per Channel:** 8 ohm load; 50 watts. **Power Bandwidth For Constant 0.5% Total Harmonic Distortion:** 6 Hz to 25 kHz. **Frequency Response (1 watt level):** ±1 db, 6 to 50,000 Hz ±3 db, 4 to 70,000 Hz. **Harmonic Distortion:** Less than 0.5% from 20 to 20,000 Hz at 50 watts output. Less than 0.2% at 1,000 Hz with 50 watts output. Less than 0.2% at 1,000 Hz with 1 watt output. **Intermodulation Distortion (60 Hz: 6,000 Hz=4:1)** Less than 0.5% with 50 watts output. Less than 0.2% with 1 watt output. **Damping Factor:** 45. **Input sensitivity:** PHONO; 2.2 millivolts (overload 155 mv). TAPE; 200 millivolts (overload 4.5v). AUX; 200 millivolts (overload 4.5v). **Hum & Noise:** Volume control at minimum position; —80 db. PHONO; (10 millivolt reference); —60 db. TAPE & AUX. (200 millivolt reference); —65 db. **Channel Separation:** PHONO; 45 db. TAPE & AUX.; 55 db. **Output impedance (each channel):** 4, 8 & 16 ohms. **Tape Output Impedance:** 100 ohms. **Input Impedance:** PHONO; 51 K ohm (**RIAA equalized). AUX., TAPE & TAPE MON.; 100 K ohm. **Tape Output:** 0.17 volt. **FM SECTION (Mono): Sensitivity:** 1.8 uv*. **Frequency Response:** ±1 db, 20 to 15,000 Hz. **Volume Sensitivity:** Below measurable level. **Selectivity:** 70 db*. **Image Rejection:** 90 db. **IF Rejection:** 90 db minimum*. **Capture Ratio:** 1.5 db*. **AM Suppression:** 50 db*. **Harmonic Distortion:** 0.5% or less*. **Intermodulation Distortion:** 0.5% or less*. **Hum & Noise:** 65 db*. **Spurious Rejection:** 100 db*. **FM SECTION (Stereophonic): Channel Separation:** 40 db or greater. **Frequency Response:** ±1 db, 20 to 15,000 Hz. **Harmonic Distortion:** Less than 1% at 1,000 Hz with 100% modulation. **19 & 38 kHz Suppression:** 55 db or greater. **SCA Suppression:** 50 db. **AM SECTION: Sensitivity:** 12 microvolts at 1,000 kHz. **Image Rejection:** 60 db at 600 kHz. 40 db at 1400 kHz. **IF Rejection:** 70 db at 1,000 kHz. **Harmonic Distortion:** Less than 1.5% at 400 Hz, 90% modulation. **Hum & Noise:** 45 db. **Power Requirements:** 105-125 or 210-250 volt 50/60 Hz AC. **Dimensions:** Overall, 16 3/4" wide x 4 3/4" high x 14 1/2" deep.

*Rated IHF (Institute of High Fidelity) Standards.

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150 Watts Dynamic Music Power . . . 75 IHF watts or 50 RMS watts per channel . . . the highest power output of any stereo receiver. Delivers the coolest, most natural sound you've ever heard.

All-Silicon Transistor Circuitry . . . a total of 69 transistors, 43 diodes and 2 IC's for maximum reliability & stability.

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Two Calibrated Tuning Meters . . . a signal strength indicator tells you when you receive the strongest signal — doubles as a VOM for check-out during or after kit construction. A special "Center-Tune" meter puts you on exact station frequency.

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Super SCA Filter . . . removes SCA and noise frequencies above 57 kHz for clean, quiet listening.

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Electronic Filter Circuit . . . provides power supply with exceptionally low ripple and excellent regulation.

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Wide Range Magnetic Phono Inputs . . . extra overload characteristics (98 db dynamic range). All inputs adjustable from front panel. Plus automatic switching to stereo, transformerless design, filtered outputs and a host of other deluxe features for the discriminating audiophile. An assembled wrap-around walnut cabinet with a vented top is available at \$19.95. Liberal credit terms also available.

† Kit AR-15 (less cabinet), 28 lbs. \$329.95
AE-16, assembled walnut cabinet, 7 lbs. \$19.95

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CIRCLE NO. 63 ON READER SERVICE CARD



AUDIO BASICS

by HANS H. FANTEL

SPECIFICATIONS IX: FM SENSITIVITY

THE new ruling of the Federal Communications Commission restricting program duplication between AM and FM stations may well result in increased availability of mature musical fare on FM channels. In any case, it adds timeliness to this brief review of quality factors in FM tuners.

Among FM tuner specifications, sensitivity usually gets top billing. Sensitivity measures the tuner's ability to pull in weak or distant stations. It is debatable whether very high sensitivity is really of first importance except in fringe locations where reception is unusually difficult, but it is a safe assumption that those tuners (or receivers) that have been engineered for high sensitivity also excel in their other specifications such as *capture ratio*, which will be covered in a subsequent column.

Sensitivity is given in the specifications as a certain number of microvolts, indicating the minimum strength an incoming signal must have to accomplish a certain amount of *quieting* in the tuner. Quieting refers to the ability of an incoming signal to suppress the hissing noise normally heard on FM tuners between stations. The lower the number of microvolts (one-millionth of a volt, usually abbreviated μv) needed to achieve a given amount of quieting, the more sensitive the tuner.

Several years ago, the Institute of High Fidelity (IHF) proposed uniform standards for making sensitivity measurements. Suppose a tuner specification reads: "Sensitivity $3\mu\text{v}$ IHF." This means that on this particular tuner an incoming signal of 3 millionths of a volt provides 30 db of quieting—*i.e.*, the distortion and noise level is 30 db below (or 3 per cent of) the audio signal. This isn't very quiet reception, and it would take a somewhat stronger signal to make the background noise fade into complete silence. But as a reference standard, the IHF figure of 30 db is very useful, for it permits direct comparison of sensitivity ratings for any tuner tested under these conditions.


Unfortunately, many radio manufacturers outside the high-fidelity component group do not observe IHF standards and publish sensitivity figures obtained under a variety of conditions. For example, a manufacturer may advertise the sensitivity of his set as " $2\mu\text{v}$ for 20 db quieting." Offhand, this would seem superior to a tuner with, say, $4\mu\text{v}$ sensitivity. But if you watch the numbers closely, you notice that the seemingly more sensitive unit provides only 20 db quieting at the specified signal strength while the IHF testing standard calls for 30 db. Sometimes non-hi-fi manufacturers put the quieting figure in small print or omit it altogether, deliberately rendering their specifications misleading or meaningless. In comparing tuner data make sure, therefore, that the statement of sensitivity includes the letters IHF.

Sensitivity requirements vary in different locations according to local terrain. But as a general rule, an IHF rating of 2 to $4\mu\text{v}$ should provide satisfactory reception up to a distance of 50 or 60 miles from the transmitter, and, with the aid of a roof antenna, even beyond that. Higher sensitivity ratings between 1 and $2\mu\text{v}$ are needed only in extreme fringe areas. Bear in mind, however, that sensitivity alone, while it gives a significant clue to a unit's performance, does not totally define the overall quality of an FM tuner or receiver.

CIRCLE NO. 65 ON READER SERVICE CARD →

Dual 1019 Auto/Professional
Turntable. \$129.50.

Dual 1009SK Auto/Professional
Turntable. \$109.50.



Dual makes the world's
finest turntables.
Both of them.

One is the Dual 1009SK. Unexcelled for sheer precision and performance by any turntable in the world. Which is only natural. Because it's a Dual.

The dynamically balanced tonearm of the 1009SK tracks flawlessly as low as $\frac{1}{2}$ gram. The accuracy of its continuously variable stylus force adjust assures that any cartridge will track exactly at the force you set. And the accuracy of its Tracking-Balance Control (anti-skating) also assures that the stylus will track with equal force on each wall of the stereo groove. Exactly as its manufacturer designed it to track.

With Dual's versatile Cue-Control, you can not only lift and lower the 1009SK tonearm anywhere on the record, but also take full advantage of its ultra-gentle

descent (0.5 cm/sec.) when you start automatically. Most valuable with today's ultra-sensitive high compliance cartridges.

Dual's powerful, utterly silent Continuous-Pole motor rotates the record at constant speed, regardless of voltage variations or the number of records on the platter. And its rotating single play spindle, still another Dual exclusive, eliminates record binding, slippage and center hole wear.

These are some of the identical features that have earned the incomparable Dual 1019 the ultimate endorsement . . . selection by virtually all the leading audio critics for use in their own personal and professional systems.

Clearly, if you take record playback seriously, your only choice is a Dual. Your only question: which one. For the answer, just visit any franchised United Audio dealer.

united
audio **Dual**

535 MADISON AVE., NEW YORK, N. Y. 10022



LITTON 10100000

**Any similarity between this new \$89.50 automatic
and an expensive Dual is purely intentional.**

When you make a famous and costly product, the most advanced in its field, you're bound to have some imitators.

But we were never quite satisfied with imitations of our \$129.50 and \$109.50 automatic turntables. They all lacked a certain touch.

Ours.

So we decided that if we wanted to see a perfect imitation of a Dual at a lower price, we'd have to do it ourselves.


Then it would be a genuine Dual. With genuine Dual performance. (After all, we had inside information.)

That's how the new 1015 came into being. The only automatic under \$90 that can be realistically compared to the top-priced Duals.

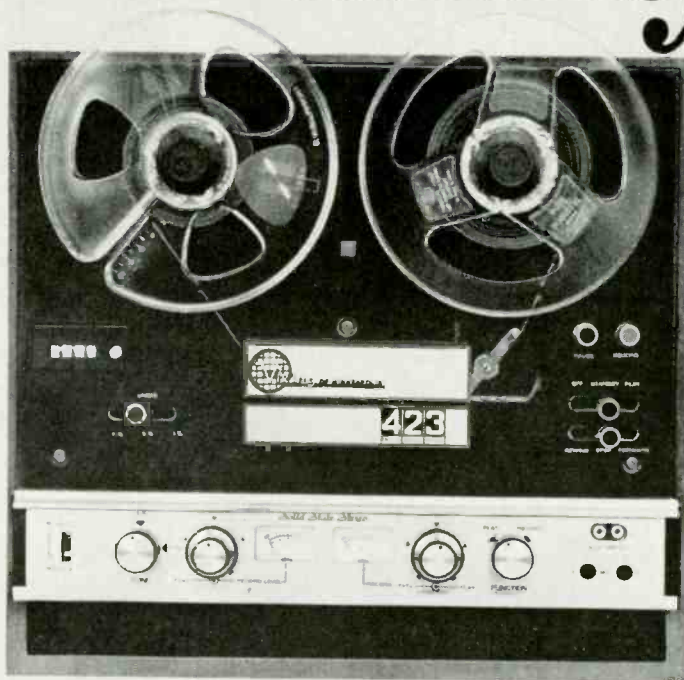
Same low-mass tonearm design with dynamic balance. Same low-friction bearings. Same 1/2-gram tracking. Same dead-accurate anti-skating control to assure equal force on both groove walls. Same auto/manual cueing system for gentle stylus placement on any part of the record. Same Dual precision throughout.

Then why does the 1015 cost less?

We are using a new platter, a new kind of counterweight, and a slightly different motor. And we have omitted the fine-speed adjustment and the rotating spindle, luxury features that nobody else has anyway. You can't have the ultimate Dual for only \$89.50.

 But you can have a strikingly similar one. Our engineers did it intentionally.

Soundsibility!

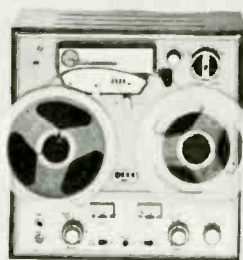


Soundsibility — superb sound with sensible features — it's a tradition with Viking tape recorders. In keeping with this tradition Viking introduces the new Model 423 — designed to bring you excellence in performance, true stereo fidelity and the utmost in practical operating convenience.

A three-speed unit with solid state stereo electronics, Model 423 also has three motors for highest reliability. Other features include hyperbolic heads, illuminated recording meters and directional control levers. A remote pause control* fits every Model 423 and lets you interrupt and resume recording or playback conveniently from your easy chair. So sensible even the model number is meaningful — 4 tracks, 2 heads, 3 speeds. Uniquely, with all these features, it's less than \$250.00.

*Remote pause control and walnut base optional accessories.

You'll also find soundsibility in other Viking models which set a standard of excellence for tape recorders.



88 Stereo Compact

The "final touch" for stereo music systems. Features tape monitor with three heads, sound-on-sound recording, exceptional fidelity even at slow speed for less than \$340.00.



880 Stereo Portable

Same features as Model 88 plus detachable speakers, power amplifier with stereo headphone output in portable case. Carry along for "on the spot" recording or connect to music system for less than \$440.00.



807 "Tape Turntable"

Connects to music system for playback only of all standard monaural or stereo tapes. Features two popular speeds. Use it also to duplicate tapes with another tape recorder. Walnut base included for less than \$125.00.



Viking OF MINNEAPOLIS

DIVISION OF THE TELEX CORPORATION
9600 Aldrich Ave. S. Minneapolis, Minnesota, 55420

TECHNICAL TALK

By JULIAN D. HIRSCH



● **EQUIPMENT REPORTS:** Almost daily, HiFi/STEREO REVIEW receives letters from readers asking, "Why don't you test the XYZ tape recorder?" or "Don't you ever test something that isn't good?" or "After your review of the ABC amplifier, I bought one and have had nothing but trouble. Why didn't you warn me?"

These questions point up very well the difficult lot of the equipment reviewer. I wish that Hirsch-Houck Labs could test and report on every new high-fidelity product as it appears, for I am as interested as any of my readers in ferreting out the particularly good and the distressingly bad, in discovering the worthless items and the ones that stand out from among their fellows. However, a glance through the advertisements in this magazine should convince anyone of the impossibility of such a task. There are simply too many new products coming out each month for *anyone* to keep up with them.

Even an organization as large as Consumers Union, whose testing and staff resources are far more extensive than ours, can sample only a few of the key products, leaving many readers' questions unanswered. While recent additions to our own test facilities have automated many of the measurement procedures, even the three reports per issue we are now able to produce are still but a very small sampling of the entire hi-fi equipment field.

It is true that we do not report on worthless products (which are less common than some skeptical readers might think). With limited space, it makes more sense and performs a greater service for the general reader to review products that have a wide appeal and represent good value. To the question as to whether we ever test products that do not live up to expectations, the answer is, regrettably, yes. However, a prescreening by Technical Editor Larry Klein keeps Hirsch-Houck Labs from wasting too much time with these.

Mr. Klein has unique qualifications as a pre-reviewer. Aside from his ten years as a technical editor in electronics, he has had years of experience in servicing and installing high-fidelity systems, in designing test equipment and speaker enclosures, and as a technical correspondent and troubleshooter for a major kit manufacturer. (My first contact with him many years ago was in

that capacity when I was reworking an oscilloscope made by his company.)

Perhaps most important of all, Mr. Klein and I have very similar tastes in audio. We hear things the same way. When he tells me that a brand X speaker he has pre-auditioned in his home sounds very much like a brand Q but has a stronger lower mid-range, I know exactly what he means. When he suspects that a product is not going to fare well in our lab tests, on the basis of his listening judgment, unless the manufacturer insists, I do not have to waste my time discovering that fact for myself.

When we get into the purely electronic areas, however, it is difficult to prescreen equipment effectively without subjecting it to the same tests performed in the laboratory. Because of this, it is not impossible for a unit under laboratory tests to fall somewhat short of meeting its specifications in some respect, such as FM sensitivity or power output. In many cases, the report is published with that fact clearly stated. Sometimes the manufacturer submits another sample for test. If it proves to be identical to the first, the report goes through as written. If the second unit is significantly better, we assume that the original unit was defective in some respect. Contrary to popular belief, manufacturers apparently seldom select

units specially for submission to us, so we face the same quality-control problems experienced by the ordinary buyer of high-fidelity components.

If our test unit is defective in some way, this does not imply that another unit taken at random from stock will be similarly defective.

Conversely, even if we find its performance to be flawless, this is no guarantee that another unit bought by a reader will be as good. After all, we expect imperfections (although we are not happy about them) in \$4,000 automobiles and \$30,000 homes, so why should we apply a higher standard to high-fidelity components costing only a few hundred dollars?

If readers could see the correspondence or overhear the phone calls from manufacturers—most of them advertisers—who feel they have been wronged in our pages, they would not be so quick to assume that we are lackeys of the industry (as has been implied by a few irascible

REVIEWED THIS MONTH



Garrard Lab 80 Mk II Turntable
Heathkit AR-15 AM/FM Receiver
Marantz Model 15 Power Amplifier

individuals). The part that advertising plays in the selection of units to be tested is a simple one: advertising is enormously important in bringing new equipment to the public's attention—and keeping it there. It is therefore not surprising that the majority of readers are interested in further information—tests—on equipment to which their attention has already been drawn. Hi-fi consumers, like other consumers, are brand-conscious, and although we recognize this fact in selecting components for testing, individual manufacturers have no say in altering or otherwise determining the content of the published report. And it should be added that, in this very competitive field, it is exceedingly rare for the products of reputable manufacturers to have major flaws—they simply cannot afford them.

Incidentally, since we are human, we can, despite our best efforts, make mistakes in our measurements or de-

scriptions of the units under test. The manufacturers are not at all reluctant to bring these to our attention, and if we concur, we will retest the item and amend the report accordingly in a subsequent issue.

Both Gladden Houck and myself are graduate electrical engineers. Each of us has over twenty years' experience in a wide variety of specialized areas of the electronics industry. For most of that time, we have been concerned with instrumentation, control, and measurement problems, Mr. Houck in the aircraft industry and myself in commercial and military test equipment. Neither of us has at any time been employed by any manufacturer of high-fidelity equipment. Other than a concern for the "improvement of the breed" of hi-fi components, we have no axe to grind, and we call the shots as we see them. And with apologies for the mixed metaphors, we expect to continue doing just that.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

GARRARD LAB 80 MK II AUTOMATIC TURNTABLE



● THE name "automatic turntable" was (to the best of our knowledge) coined by Garrard at a time when automatic record changers were widely held to be inferior to combinations of separate turntables and tone arms. As originally conceived, an automatic turntable was a record changer of excellent quality, comparable to good separate record-playing components.

The first automatic turntables looked very much like the older, lower-quality changers, which made it difficult to convince the audiophile that here was a new breed of machine. The designers of the original Garrard Lab 80 dealt with this problem by giving the unit a physical appearance similar to that of a good two-speed turntable with a long, balanced wooden arm. With the short manual-play spindle installed, there was nothing to suggest a kinship with record changers.

With the automatic-play spindle installed, the Lab 80 can accommodate a stack of up to eight records. The tone-arm set-down indexing is set manually for 7-, 10-, or 12-inch records by a lever on the Lab 80's control panel.

The Garrard Lab 80 was the first automatic turntable to include a hydraulically damped cueing or pause control. Pressing the manual control lever at any time (in

manual operation) slowly raises the pickup from the record surface, where it remains until the cueing control on the pickup arm rest is pressed. The 1/2-inch descent to the record takes several seconds and is exceedingly gentle.

The Lab 80 has a simple, effective bias (skating) compensator. A lever with an adjustable sliding weight applies an outward torque to the arm, opposing the frictional forces which tend to move the pickup to the center of the record. A calibrated scale on the side of the arm indicates tracking forces from 0 to 5 grams. The tracking-force adjustment wheel has click steps at 1/4-gram intervals.

The turntable itself is a heavy, balanced, non-ferrous 12-inch platter, driven through an idler wheel and stepped shaft from a four-pole induction motor. The electrically conductive mat on the turntable drains off static charges and thus reduces dust accumulation on records.

The features so far described were part of the original Lab 80. Garrard's new model of this unit, designated the Lab 80 Mk II, is very similar. The turntable mat of the Mk II is ribbed to support the records only at their edges and hence there is less likelihood that any dust or foreign matter on the mat will be transferred to the record surface since there is little contact area between the two. The original bias compensator had arbitrary calibration markings, but the new Mk II has markings from 1 to 5 to correspond to the tracking force in use. The automatic spindle (now called "Tripoise") and the center-hole adapter for 45-rpm discs have been slightly modified. If the adapter is inverted and placed on the automatic spindle, the last record on a stack will be repeated indefinitely. To remove a stack of records after play, the automatic spindle must be lifted from the platter center hole.

Automatic play of a single record is now possible using the short manual spindle. Simply pressing the AUTO control lever will cause the arm to move to the selected position, and after playing the record, the arm returns to its rest and the unit shuts off. The only other visible change in the Lab 80 Mk II is the elimination of the illuminated record-size indicator which served as a pilot light on the original Lab 80.

In our laboratory tests, the Lab 80 Mk II performed
(Continued on page 34)

ERRATUM

In our February-issue report on the Viking 880 tape recorder we erroneously stated that the electronics were fully transistorized. Actually, the Viking 880 is a hybrid design, with transistor input stages and power amplifier stages, but using tubes in the other circuits. J. H.

from *Testing, Testing* by Ivan Berger in the

March 26, 1966 *Saturday Review*

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

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

For example, the return rate of AR-2a's and AR-2a's over the five-year guarantee period has been more than eight-tenths of one per cent. During the two years that we have been shipping AR-4's and AR-4's we have had to repair a full nine-tenths of one per cent of them at the AR plant (or at one of our repair depots in New York, Philadelphia, Chicago, Los Angeles and San Francisco).

These return percentages are actually lower than the figures projected by many carton manufacturers for shipping damage alone. They reflect heavy, over-

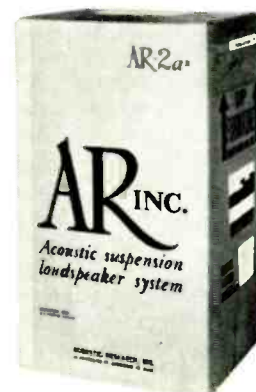
designed shipping cartons, and a quality control at AR which borders on the fanatical.

The superior quality of AR speakers and turntables, attested to in almost every review of AR equipment,** is not likely to change after years of use. If the unlikely does occur we take care of it—free during the guarantee period, at moderate cost afterward.

AR speakers are \$51 to \$225; the AR 2-speed turntable is \$78. Literature will be sent on request.

* AR turntables are guaranteed for three years under the same conditions.

** 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.



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

CIRCLE NO. 2 ON READER SERVICE CARD

essentially the same as the excellent original Lab 80. In several respects it was slightly better (lower rumble, wow, and flutter) but by amounts that could be within the normal limits of production tolerances.

The rumble (combined vertical and lateral) measured by NAB standards was a very good -33 db. In the lateral plane alone it was -39 db. Wow and flutter were about 0.09 and 0.03 per cent, respectively, at both speeds. The turntable speeds were exact and did not vary with line-voltage changes from 70 to 135 volts. The tracking-force calibration was correct within 0.1 gram, once set properly at any one point. There is a slight ambiguity in the balancing of the arm that could introduce an error of perhaps 0.3 gram in the stylus-force calibration, and we would therefore suggest using an accurate external gauge in setting stylus force when values under 2 grams are used.

In our tests, the bias compensator seemed to require

slightly more force than indicated (about 2.5 when stylus force is set at 1.5 grams). This, however, was with a cartridge having an elliptical stylus, which should require more compensation than a spherical stylus, so it may well be that calibration is optimum with spherical styli.

The damping effect of the wooden tone arm and isolated counterweight was quite effective. We could find no sign of resonant effects down to 10 Hz. Tracking error hit a maximum of 0.5 degree per inch and was below that over most of the record surface.

The Garrard Lab 80 Mk II is in all respects a first-rate record player. Considered either aesthetically or technically, it emerges from both laboratory and use tests with flying colors. The unit sells for \$99.50. A new and very handsome molded plastic base (the CB9) in black and walnut finish is available for \$5.50.

For more information, circle 187 on reader service card

HEATHKIT MODEL AR-15 AM/FM STEREO RECEIVER



● ANYONE who has followed the growth of the Heathkit line of electronic components will be aware of the greater sophistication of their current audio and test instruments compared with the rather basic kits of several years ago. Their new AR-15 stereo receiver is perhaps the most advanced receiver on the market today, with a number of features not found on factory-wired units. Heath in their literature implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur. In most respects, it is superior to any manufactured receiver we have tested, and in several respects its FM tuner outperforms any other we know of.

Space limitations preclude more than a sketchy description of the AR-15's design and features in this report. It is a completely solid-state unit, using silicon transistors throughout and integrated circuits (IC's) in its FM i.f. amplifier. The AR-15 is large and heavy, with a good part of its weight concentrated in its power transformer. This attests to its great audio-power capability, which is rated at 50 watts per channel continuous, or 150 watts total music-power output.

The front of the AR-15's tuning dial is an opaque jet black when the receiver is turned off. Turning on the receiver illuminates the dial numerals, the input-selector switch markings, function lights, and the two tuning meters. One meter indicates signal strength and the other is a center-tuning indicator for FM reception.

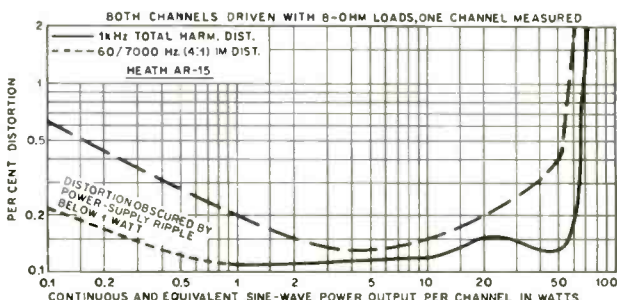
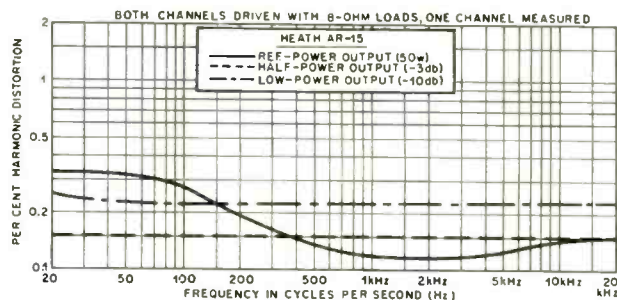
Rather than attempt to enumerate the control features of the AR-15, we will list the few it lacks. As far as we can tell, the *only* features possessed by any other receiver and not found in the AR-15 are a center-channel output, speaker-switching provisions, rumble and scratch filters, and tape-head inputs.

Worthy of special mention is the exceptional dynamic range of the magnetic-phono preamplifier stages, which can handle up to 180 millivolts without distortion. Even the highest-output cartridges can be used with it without danger of distortion when playing a disc with high recorded levels. This is achieved by operating the preamplifier stages with a 50-volt supply, higher than any other stages in the receiver except the power-output stages.

The tone controls can be bypassed completely by pulling out the treble tone-control knob. The output transistors are protected against damage from short circuits or over-

driving. If an overload persists, thermal cut-outs remove the voltage from the transistors until they cool down to a safe temperature. A red light on the panel indicates operation of the protective circuit breakers.

The FM tuner's front end uses field-effect transistors (FET's) for high sensitivity and freedom from cross-modulation. The FM i.f. amplifier is unique and marks the first use of integrated circuits in a kit receiver. Each IC, about the size of a transistor, contains ten transistors, seven diodes, and eleven resistors. Instead of the usual i.f. transformers, which require periodic alignment and have less-than-ideal response characteristics, the Heath AR-15 uses two crystal-lattice filters. Though costly, these have a virtually ideal flat-topped response characteristic, with extremely steep skirts which offer a degree of adjacent-



channel selectivity unobtainable with conventional i.f. transformers.

The interstation-noise muting circuit of the AR-15 is unusually elaborate and effective. It uses a total of eleven transistors and six diodes, more than the total complement of many FM tuners. Most muting circuits are deactivated by the noise reduction that occurs when an FM station is being tuned. This invariably results in a burst of noise when the muting goes in or out of action. In the

(Continued on page 36)

Souped-up stereo

All-silicon transistors. Goes from 20-50,000 cps. +0-1db.
Moving coil cartridge. 2 dual 5" speakers. Extra inputs and outputs.

The new Sony HP-450A proves once and for all that big sounds can come in small packages. Because in spite of its size, we've managed to give it the guts of a great big stereo system.

Our solid state, for instance, means all (not some) silicon transistors. Sure they're more expensive, but they're more reliable than germaniums, so we use them.

We don't try to get off cheap when it comes to cartridges either. We use the moving coil type. Like the kind used in broadcast equipment. (We don't try to

get by with the moving magnet or ceramic type.)

Our power amplifier picks up frequencies you can't hear (20-50,000 cps.) just to give truer sound to the frequencies you can hear (20-22,000 cps.).

It's set into a solid walnut cabinet and topped off with the big name in little distortion, Garrard's newest 60MKII turntable. (The amp, by the way, would run \$150 and up as a separate unit.)

There's even more speaker to our speakers. 2 dual 5" jobs (instead of 4") with a full 30 watts of music power.

Turn the set on full blast and it gives enough power to fill up a 50' x 50' room. Or turn it down low. Get into the headset. And no one will have to put up with your jazz at one o'clock in the morning.

Besides the headset jack there are enough inputs and outputs in the new HP-450A to build a do-it-yourself recording studio (8 in all).

That's our souped-up stereo.

Even with all its extras, it'll fit into the tightest parking spots. And the tightest budgets. **The new Sony HP-450A stereo music system.**



CIRCLE NO. 57 ON READER SERVICE CARD

AR-15, the interstation-noise reduction alone will not deactivate the muting circuit. In addition, the receiver must be tuned to nearly the center of the broadcast channel, as indicated by the zero-center tuning meter. Since the receiver's quieting is already effective when the muting cuts out, there is no noise burst. Signals appear and disappear abruptly as the receiver is tuned. Only when two stations are on adjacent channels (200 kHz apart) can an occasional noise burst be heard when tuning between them.

The stereo-threshold circuit, which switches the receiver from stereo to mono when the signal strength falls below a predetermined level, is also adjustable. Normally, stereo/mono switching is fully automatic, but the AR-15 can be controlled manually or set to respond only to stereo signals if desired. A switchable stereo-noise filter reduces noise on weak stereo signals, with no loss of high-frequency response but with a noticeable reduction of separation.

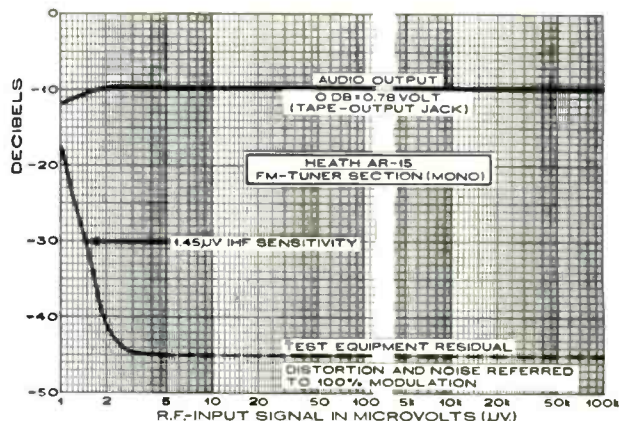
The AR-15 AM tuner is a basic design, with one r.f. and one i.f. amplifier. It lacks a 10-kHz whistle filter, and while its sound is not bad, it is not what we would call a "high-fidelity" AM tuner.

Our laboratory measurements confirmed the specified performance of the AR-15 in all essential respects. When delivering its rated 50 watts per channel, the distortion was under 0.33 per cent between 20 and 20,000 Hz. At half power or less, the distortion was 0.15 per cent between 20 and 20,000 Hz. The 1,000-Hz harmonic distortion was under 0.15 per cent at any power up to 50 watts, and the IM distortion averaged a few tenths of 1 per cent at usual listening levels. These measurements were made with 8-ohm loads. The maximum available power decreased about 40 per cent with 16-ohm loads and increased about 20 per cent with 4-ohm loads.

The tone controls had adequate range, with the desirable property of not having any effect on middle frequencies between 700 and 3,000 Hz. The RIAA phono equalization was very accurate, within ± 1 db over its range.

The most impressive part of the AR-15 is its FM tuner. This is the most sensitive FM tuner we have ever tested, and it has by far the best limiting characteristic. Its IHF sensitivity was 1.45 microvolts, and limiting was complete at about 2 microvolts. We could not find any stations that did not limit fully, with silent backgrounds. We were also able to receive stereo broadcasts from a distance of 70 miles, only 200 kHz from a powerful local station, without interference, a feat not matched by any other tuner in our experience. For this we used a moderate-priced eight-element yagi antenna only 25 feet high.

The stereo FM channel separation was about 40 db at middle frequencies, reducing to 23 db at 30 Hz and to 13.5 db at 15 kHz. The frequency response was very flat to 10 kHz, rolling off 2 or 3 db at 15 kHz. This slight roll-



off in response was evidently caused by the low-pass filters, which remove any ultrasonic signals that might possibly cause frequency-interference beats when making recordings of stereo FM broadcasts.

The unit we tested was an early factory-wired model. We have not seen the kit construction manual, but it is obvious that this is a complex unit and probably not for the neophyte kit builder. It is constructed on seven printed boards, and intercabling is minimized by mounting most front-panel controls and the rear input connectors directly on their associated circuit boards. The signal-strength meter serves as a voltmeter and ohmmeter for checking the receiver during construction, and no additional test equipment is needed for alignment. Most of the normal alignment procedures are eliminated by the use of the crystal filters in the i.f. and by a pre-aligned front end. Heath estimates construction time as somewhere between 30 and 35 hours.

We found the Heath AR-15 a very easy receiver to use and to listen to. Its enormous reserves of clean power make for effortless listening at any level, and the FM tuner brought in more listenable FM broadcasts (as many as fifteen to twenty on a single sweep of the dial) than we had realized existed in our area.

We know of only a few amplifiers that can match or surpass the AR-15 in power or ultra-low distortion, and most of them cost considerably more than the entire AR-15 receiver. No other tuner we have used can compare with it in sensitivity. Considering these facts, the AR-15 is a remarkable value at \$329.95 in kit form. Several people have commented to us that, for the price of the AR-15 kit, they could buy a very good manufactured receiver. So they could—but not one that would match the superb overall performance of the Heath AR-15.

For more information, circle 188 on reader service card

MARANTZ MODEL 15 STEREO POWER AMPLIFIER



● THE Marantz Company has, until now, been among the last holdouts against transistorized power amplifiers. This policy was based on their belief that there was no reason to convert to solid state unless such a change could provide a genuine improvement over their existing tube amplifiers. Marantz quality being what it is, that would be no small achievement.

The new Marantz Model 15 solid-state power amplifier, like all their other products, is as close to perfection as present technology permits. We have seen other solid-state amplifiers with very low distortion, and with more power than the Marantz Model 15, but none that combines infinitesimal distortion with very high power and a completely reliable, foolproof design.

Each channel of the Model 15 is a separate module, with its own power supply; hence, the available power output remains unaffected whether one or two channels are being driven. Each channel is rated to deliver 70 watts into 4 ohms, 60 watts into 8 ohms, or 40 watts into 16 ohms, at less than 0.1 per cent distortion at any frequency between 20 and 20,000 Hz—and on a continuous basis.

The harmonic distortion, said to be typically 0.03 per (Continued on page 38)

This



KLH* Model Five
Dimensions: 26" x 13 3/4" x 11 1/2" deep.
Impedance: 8 ohms
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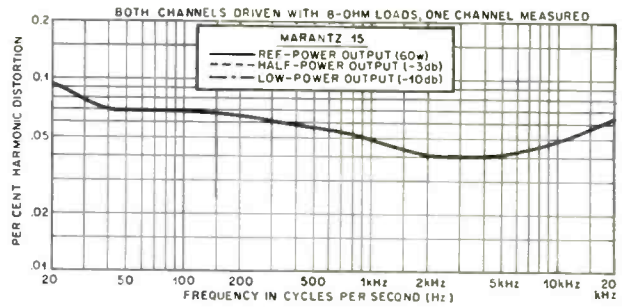
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cent with 8- to 16-ohm loads at full power, drops to even lower values at lower power levels. The frequency response is rated at 10 to 60,000 Hz within 1 db, and the damping factor is 150 with 8-ohm loads.

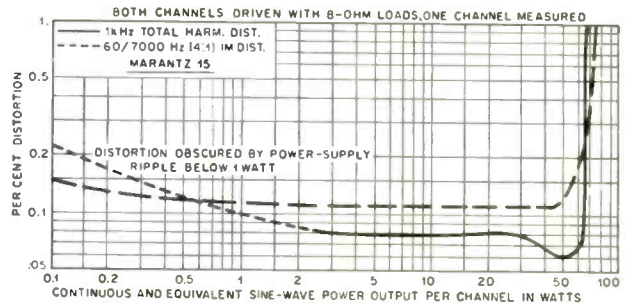
Approximately 1 volt into the 100,000-ohm inputs will drive the amplifier to full power. Its rated noise level is 90 db below 60 watts. The Marantz Model 15 outputs are direct-coupled to the speakers, and the only control (an internal one) sets the output-stage balance to remove any d.c. component from the speaker-output terminals. A 5-second time-delay circuit prevents speaker damage, or annoying thumps or pops, when the amplifier is turned on or off.

The Marantz Model 15 has a unique current-limiting circuit that protects the output transistors from damage from shorted or open speaker leads, capacitive loads, or over-driving. Red warning lights on the panel light up as a preliminary to the operation of the protective circuit. When the protective circuit cuts in, it does not shut the amplifier off or require it to be switched off before normal operation can be restored. Our tests of the Model 15 indicate that it cannot be damaged by shorting its output at full power, at any frequency, for any period of time.

Testing such an amplifier is a challenging and, in some ways, a discouraging task. Careful adjustment of our test equipment reduced its residual distortion level to about 0.07 per cent at mid-frequencies and to about 0.1 per cent at 20 Hz. With the Marantz Model 15 delivering 60 watts into 8 ohms, the only distortion we could measure, over a very wide range, was essentially that of our test equipment. Distortion did not exceed 0.07 per cent from 50 to 20,000 Hz. Below 50 Hz (at full power output), the power-supply ripple masked the distortion which, we judged, did not exceed 0.1 per cent. Note that all the distortion figures given in this report are the results of the residual readings of our test equipment, except where they exceed approximately 0.15 per cent. (Commercial test equipment is not adequate to the task of measuring the very low levels of distortion produced by the Model 15, and Marantz was



These two power vs. distortion graphs have been plotted with a maximum distortion of 0.2 and 1 per cent (instead of the normally used 2 per cent) in order to chart the very low distortion levels measured. Although the amplifier distortion curve may be at a higher figure than the test-equipment residual, the amplifier's distortion may, in actuality, be somewhat lower. At half and low power, distortion was as low as at full output.



thus forced to design their own equipment for this purpose.

At half power and at one-tenth power, the distortion curve was virtually the same as at full power. The absence of ripple at lower powers enabled us to check that the distortion was slightly under 0.1 per cent at 20 Hz. With a 1,000-Hz input signal, the distortion was about 0.08 per cent from 3 watts to 30 watts, dropping to 0.06 per cent at 50 watts and reaching 0.1 per cent at 63 watts. Below 3 watts, 60-Hz ripple obscured the distortion, which was unmeasurably low. The hum and noise level, incidentally, measured as rated (90 db below the 60-watt level), which is a totally inaudible level even with highly efficient speakers. Intermodulation distortion was between 0.1 and 0.15 per cent from 0.1 to 55 watts, reaching 1 per cent at about 75 watts output.

Into 4-ohm loads, the Marantz Model 15 delivered 70 watts per channel at 0.13 per cent distortion, and with 16-ohm loads it delivered 40 watts at approximately the same distortion level. Its frequency response from 20 to 20,000 Hz was as flat as our test instruments were able to measure.

We abused the Marantz Model 15 as much as possible, running it for long periods at full power and repeatedly shorting its outputs. Its endurance proved to be greater than ours. If any amplifier can be termed "indestructible," this is the one. In normal use, the Model 15 runs slightly warm, but it does not require any special ventilation. It matches the Model 7T preamplifier (reviewed in the September, 1966 issue) and the Model 10B FM tuner (December, 1965 issue) in size and panel finish. It measures 15 $\frac{3}{8}$ x 5 $\frac{3}{4}$ x 8 inches and weighs 30 pounds.

There is little that can be said about the listening quality of this amplifier, which is as good as the program and the speakers will allow it to be. Judging from its measured performance, it surpasses any vacuum-tube or transistor amplifier we know of. It is hard to imagine any significant improvement over the performance of this amplifier in the future. The Marantz Model 15 sells for \$395. One half of it, called the Model 14, can be bought as a 60-watt mono amplifier for \$200.

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Giulia Grisi (1811-1869) and Luigi Lablache (1794-1858) in Bellini's *I Puritani*

BOOK REVIEW

"THE GREAT SINGERS"

Reviewed by George Jellinek

ALTHOUGH the shelves are heavy with books of operatic history and biographies of individual singers, studies of operatic singing in historical perspective have always been in short supply. This perhaps explains the persistent impression, common in those musical circles that regard opera with little more than bemused tolerance, that singers have hindered rather than aided the development of this fascinatingly absurd musical form. Filling the obvious void very neatly, Henry Pleasants' new book *The Great Singers* will dispel such improper notions.

The author covers a time span of more than three centuries "from the dawn of opera to our own time." He begins with literate, on-the-scene observations by Vincenzo Giustiniani, a cultivated Roman patron of arts in the early seventeenth century; by the remarkable singing master Pier Francesco Tosi (1650-1730); and by other similarly privileged and informed chroniclers of opera's crucial formative decades. For the succeeding periods, he explores the pertinent writing of François Joseph Fétis, Charles Burney, Henry F. Chorley, Stendhal, Hector Berlioz,

and other more or less accessible authors, supplementing their comments with no less authoritative but considerably more elusive source materials. The scholarship alone, as evidenced by the extensive bibliography, commands admiration.

It is safe to predict that the chapters dealing with the *castrati*, undisputed rulers of the operatic stage for some hundred and fifty years of singing history, will be a revelation to most readers. [Regular readers of *HIFI/STEREO REVIEW* will remember the adaptation of this material which appeared in our July 1966 issue under the title "The Castrati."] From our historical vantage point we can now regard the indelicate subject with detachment, particularly in the light of Mr. Pleasants' candid but discriminating treatment. It is a fascinating story.

Through the years singers have incessantly indulged in self-glorification, but this did not preclude their creative and, in many cases, essential contributions to the development of opera. The author explores the composer-performer relationship between Handel and Senesino, Bellini and Pasta, Rossini and Nourrit, Verdi and Maurel, Wagner and Schröder-Devrient, always in illuminating detail. His documentation on Wilhelmine Schröder-Devrient is particularly striking

in its successful delineation of the artist's vocal and interpretive qualities.

After devoting two-thirds of his book to the various "golden ages" of singing, populated with such scintillating figures as Maria Malibran, Henriette Sontag, Pauline Viardot, Luigi Lablache, Giovanni Rubini, Louis-Gilbert Duprez, and Jenny Lind, Mr. Pleasants turns to the era for which he can supply his personal evaluations based on his knowledge of early recordings. By and large his assessments are laudably fair-minded, his observations mature and well-reasoned. He deals in depth with an array of great singers from Victor Maurel (1848-1923) to Kirsten Flagstad (1895-1962) in commentaries of varying length, not always in direct proportion to the artist's significance. I find his chapters on Nellie Melba and Geraldine Farrar particularly illuminating, that on John McCormack refreshingly candid in its far from idolatrous assessment, and that on Titta Ruffo somewhat sketchy.

Mr. Pleasants gives very high praise to Lawrence Tibbett: "No other baritone has ever sounded like Tibbett. And, short of an improbable duplication, none ever will." I agree, but I would have welcomed a more detailed study of what made Tibbett unique. I also concur with the author's admiring view of Richard Tauber, though I know that this unsurpassably ingratiating vocalist by no means enjoys unanimous acceptance among vocal "purists."

With the exception of Tauber, the singers Mr. Pleasants has chosen for detailed study have all been prominent on the American scene. Mattia Battistini and Antonio Cotogni (revered in Italy as a singer and teacher) are barely mentioned, and the same goes for some of the stars of the Vienna Opera during its most brilliant period, the first decade of this century. In the earlier period, the figure of Teresa Stolz appears to call for more documentation, particularly in view of her close relationship with Verdi. Finally, Wagnerians may also have a grievance or two: Flagstad is given her sovereign due, but Lotte Lehmann, Lauritz Melchior, and Friedrich Schorr are relegated to supporting roles.

Mr. Pleasants is a *bel canto* man, a fact he makes eminently clear in his epilogue. He hails the Bellini-Rossini-Donizetti revivals brought about by the beneficial activities of Maria Callas and Joan Sutherland. He admires singers of their creative fiber not only for their technical skill but also for their artistic imagination. "Conductors," he asserts, "must learn to encourage and support the singer's imaginative flight, which will not be easy for this increasingly literal-minded breed, nor congenial to their autocratic disposition." Fighting words, these, but justified in view of the current proliferation of insensitive operatic maestros.

The few omissions cited above must be regarded as unavoidable considering the vastness of the subject and the conciseness of Mr. Pleasants' treatment. Obviously, he could have written a longer, more detailed, more fact-filled volume. He chose, instead, to stress directness and lucidity, without surrendering to the excesses of scholarly trivia. The book is well organized, and it is provided not only with excellent illustrations and an index, but also with musical examples of *bel canto fioriture*. It is a useful and thoroughly enjoyable study, a mirror of the author's enthusiasm for the subject.

The Great Singers, by Henry Pleasants (Simon and Schuster, New York, 1966) \$7.50.

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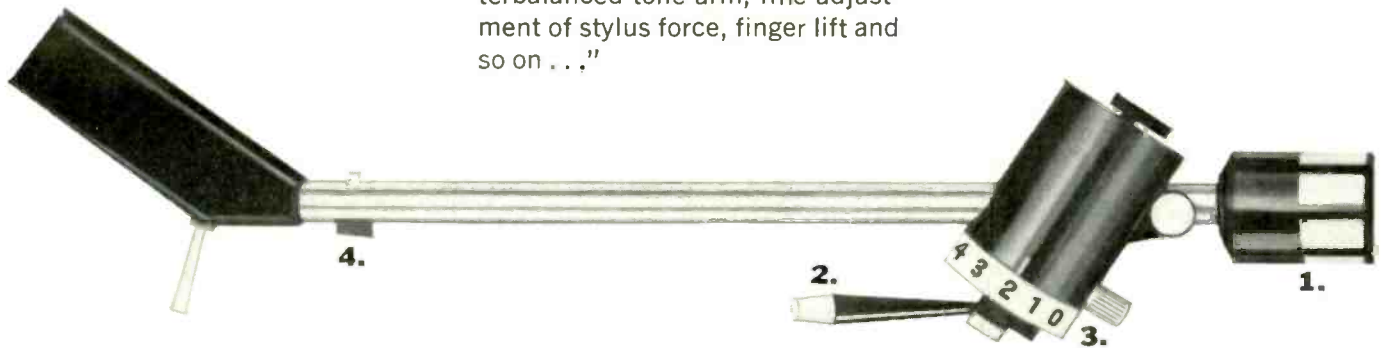
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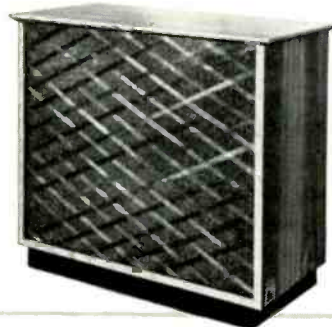
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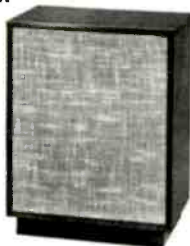
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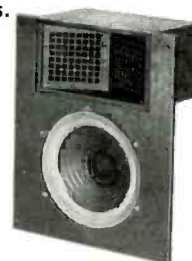
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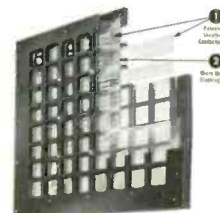
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ANTON BRUCKNER
Oil painting (1889)
by Ferry Béron
in the collection
of the Austrian
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Bruckner's SEVENTH SYMPHONY

ON December 30 of the year 1884, the conductor of the orchestra at the State Theater in Leipzig led the world-premiere performance of a new symphony by a sixty-year-old composer from Vienna who was then known only to a very few devoted disciples. He was Anton Bruckner, the symphony was his Seventh, and the conductor was a twenty-nine-year-old firebrand named Arthur Nikisch, who was just beginning his career. For four decades to follow, Nikisch was probably the most influential of all active conductors, and he left his mark on the musical life of Hamburg, London, Leipzig, and Berlin, as well as Boston, where he served as conductor of the Boston Symphony Orchestra for several seasons in the early 1890's.

That end-of-the-year performance of Bruckner's Seventh Symphony served to launch the careers of both the young conductor and the aging composer. For fifteen minutes after the music drew to a close, the audience assembled in the Leipzig State Theater applauded both men. A critic who was present wrote:

One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the elderly composer to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too

good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'

Bruckner did not remain unknown for long. Ten weeks later the German conductor Hermann Levi presented the Seventh Symphony in Munich, calling it "the most significant symphonic work since 1827"—an obvious gibe at Brahms, who had already enjoyed considerable success with his first three symphonies. Graz was the scene of the Austrian premiere of the score: Karl Muck conducted it there on March 14, 1886, anticipating the first Vienna performance by a week. Bruckner, in fact, tried unsuccessfully to prevent the latter by an injunction, fearing that the hostility of the Viennese public to his music would only cause him pain. This time, however, the staunchly anti-Bruckner critic Eduard Hanslick was forced to concede that the performance, under Hans Richter's direction, caused Bruckner to be "called to the stage four or five times after each section of the symphony." Also present at the performance was Vienna's reigning musical hero, Johann Strauss, Jr., who afterward sent Bruckner a telegram: "Am much moved—it was the greatest impression of my life."

(Continued overleaf)

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HiFi/STEREO REVIEW presents the eighth article in the series
THE GREAT AMERICAN COMPOSERS

GEORGE GERSHWIN

"...a man who lives in music and expresses everything, serious or not, sound or superficial, by means of music, because it is his native language."

—Arnold Schoenberg

By EDWARD JABLONSKI

DURING a party at which he had been characteristically, and rather incessantly, holding forth at the piano, George Gershwin was once overheard wondering if his music would still be heard a hundred years from then.

"It will," quipped one of his friends, "if you're around to play it, George."

This authentic anecdote is typical of Gershwin. It reveals at once the composer's eager, almost boyish, absorption in his work and in himself, a trait the envious

frequently misinterpreted as sheer ego; it reveals, too, the playful affection of his friends and, of course, Gershwin's own passionate love of making music.

He was in his true element at the piano keyboard. He delighted in devoting an evening, and the small hours of the morning, to infinite and extraordinarily inventive variations—on Gershwin themes, naturally—which he played in a distinctive, jaunty style. Gershwin's playing was characterized by a crackling rhythmic humor, full, singing chords spiced with bittersweet harmonic

subtleties, and a propulsive, muscular drive. "The sweeping brilliance, virtuosity, and rhythmic precision of his playing were incredible," Gershwin enthusiast Serge Koussevitzky once said, adding that "his perfect poise [was] beyond belief; his dynamic influence on the audience electrifying."

In that audience gathered around the piano as Gershwin played there would often be, in addition to every pretty girl at the party, such members of the musical elite as Maurice Ravel, Jascha Heifetz, Leopold Godowsky, Josef Hofmann, Fritz Reiner, and Sergei Rachmaninoff—not all at the same time, of course. They reveled in Gershwin's pianistics as much as he did. If it flattered Gershwin that his music captivated so stellar a following, he rather expected it. "But what caused [me] a surprised smile," he admitted, "was that they complimented me on my piano execution." There were those—respected critics included—willing to concede that Gershwin might have enjoyed a most successful career as a concert pianist had he practiced Chopin more and Gershwin less. Happily and wisely, he chose otherwise.

Gershwin is unique in our music. This is not just because he managed, with more grace than any other American composer, to cross the musical tracks between Tin Pan Alley and Carnegie Hall, but because by doing so he was creating a music so patently different from anything ever written before that a single pinch of the sound in the stew of anyone else's music is immediately identifiable as his. The extent of his success at bridging the chasm that separates popular and classical music is still argued among—and even denied by—some spoilsport critics. *Grove's Dictionary of Music and Musicians*, for example, has this to say about him: "... the orchestral piece 'An American in Paris' shocked the

audience of the 1931 I.S.C.M. Festival in London by its excessive commonness, though admittedly that audience was the wrong one for such music." But if Gershwin was a controversial musical figure, he was also an exciting one, and this aura of excitement is another aspect of his uniqueness among composers.

George Gershwin was an American—a New Yorker—of the Twenties, a period felicitously, if not accurately, styled "The Jazz Age." It was a rich period for American art, literature, theater, poetry—not to mention the wheeling and dealing in the stock market, the emergence of the art of bootlegging, or the rise of the speakeasy, the gangster, and the sports idol. Gershwin was a vibrant, dashing, even glamorous figure in an era of glamorous figures, ranging from Charles Lindbergh to Al Capone, with football's famous Four Horsemen somewhere in between. The musician who could hold his own in such illustrious company was no mediocre personality. Nor, in an age dedicated to the non-art of public relations, should Gershwin's contribution to the "image" of the contemporary composer be slighted. He was trailed by newspapermen, met at the docks, shot by newsreels, and asked the usual banal questions ("How do English girls compare with American girls?") celebrities are expected to answer. He *was* a celebrity.

More than any contemporary composer, Gershwin narrowed the gulf between layman and artist. He did not shun popularity. "I am not ashamed of writing songs," he asserted, "as long as they are good songs." Nor did he write down to his audience. "I am one of those," he said, "who honestly believe that the majority has much better taste and understanding, not only of music but of any of the arts, than it is credited with having. It is not the few knowing ones whose opinions

The formally posed young man (left) was Gershwin as a piano pounder and song plugger. In the center, a bit of Tin Pan Alley (West 28th Street) where Gershwin worked for Remick, and where someone had a camera pointed at the door the day he reported for work.



WHEN YOU WANT 'EM, YOU CAN'T GET 'EM.
WHEN YOU'VE GOT 'EM, YOU DON'T WANT 'EM



To his employers, Gershwin was a piano player only; his first published song was brought out by the rival firm of Von Tilzer.

make any work of art great, it is the judgment of the great mass that finally decides."

Gershwin propagandized for the American composer simply by being himself: youthful, approachable, sparkling, vibrant, and gifted with a detached opinion of his work as well as a sense of humor. He brought the American composer out of the garret and the academy into the living room and—no mean accomplishment—into the concert hall. And he did this at a time when admission into such halls generally had a prerequisite: that the composer be either foreign or dead, and preferably both.

By the later Twenties, Gershwin had acquired that supreme metropolitan symbol of success: a penthouse apartment on Riverside Drive. In the adjoining penthouse was his brother Ira, who for some time had been writing the lyrics for many of his songs, and collaboration was thus a simple matter of a few steps across the hall. The penthouses at 33 Riverside Drive quickly became the central meeting place for musicians, poets, playwrights, authors, stockbrokers, and friends from the Gershwins' early years on New York's Lower East Side.

First-time visitors to the penthouse were often surprised to be met at the door by the composer himself. Of medium height, slender, dark, and frequently in need of a shave, he eagerly ushered in his guests. Soft spoken, shy almost to the point of diffidence (until he sat at the piano), Gershwin enjoyed exhibiting his apartment. The decor was decidedly "moderne." Even the over-stuffed chairs were sharply contoured, all right angles and parallel lines. Bookcases were tiered like asymmetrical pyramids; gleaming, slender lamps grew like tall steel plants

from the floor. On the walls were Gershwin's prized art works—by Modigliani, Rouault, Derain, Bellows, Chagall, and Benton. There were paintings by Gershwin, too, for the composer had himself begun to paint by this time. But in the corner of one room—a true Gershwin touch—dangled a boxing bag. Under that were a rowing machine and a dart board. He was a confirmed athlete, good at golf, deadly at tennis, and pursued these sports as he did musical knowledge—relentlessly.

It has become part of the Gershwin legend to consider the penthouse apartment as the culmination of a Horatio Alger-like "rags-to-riches" tale, that of the aspiring but musically uneducated son of poor Russian-Jewish immigrants from the Lower East Side who had somehow slipped into Carnegie Hall through the back door by hiding behind the skirts of someone called "Lady Jazz."

Though it may spoil the film plot, the Gershwins were never even remotely poor in the classic Alger sense. True, father Morris Gershovitz (the original family name) may have had his problems settling into some congenial occupation. In Russia he had been a respected shoemaker, but in America, as Ira Gershwin recalls, he pursued various occupations: "... restaurants, Russian and Turkish baths, bakeries, a cigar store and pool parlor on the Forty-second Street side of what is now Grand Central Station, bookmaking at the Brighton Beach Race Track for three exciting but disastrous weeks." In 1895, Morris Gershovitz married Rose Bruskin, whom he had known in Russia. A year later their first son, Ira, was born; he was followed by George, who was born in Brooklyn on September 26, 1898. And there were two other children—Arthur and Frances.

THE GERSHWINS—as the name had by then evolved—lived a nomadic life. Ira Gershwin once recalled no fewer than twenty-eight different apartments in which he had lived up to 1916. As its fortunes waxed and waned, the family moved across greater New York: the East Side, Harlem, Coney Island, the West Side. It was in 1910, when they were living on Second Avenue over Saul Birn's Phonograph Shop, that a second-hand piano was lifted in through the front-room window. Ira Gershwin, the family scholar already given to literary endeavors in the form of light verse, watched the operation with some misgiving. He was the intended victim of the new Gershwin purchase. But it was George who darted over to the upright and played a popular tune of the day. As Ira recalls, "I remember being particularly impressed by his left hand. I had had no idea he could play and found out that despite his roller skating activities, the kid parties he attended, the many street games he participated in (with an occasional resultant bloody nose), he had found time to experiment on a player piano at the home of a friend on Seventh Street."

Gershwin's first remembered musical experience had also come from a player piano. He was about six at the time and running along One Hundred Twenty-fifth Street in Harlem when he stopped in mid-flight to listen to the sounds of a pianola clattering out the strains of Anton Rubinstein's *Melody in F* in a penny arcade. Six years later, in 1910, the year the piano came in the window, when he was an indifferent student in P.S. 25, he responded to music again. This time it was to the violin of eleven-year-old Maxie Rosenszweig (later the virtuoso Max Rosen) playing Dvořák's *Humoresque*.

There were other, more subtle, musical impressions. He heard folk songs at weddings and parties, popular songs ground out by the ubiquitous pianola, and operetta and musical-comedy songs on parlor pianos. Also, after he began piano lessons with lady teachers in the neighborhood at fifty cents a lesson, Gershwin attended recitals and concerts regularly, keeping the programs as mementos in a musical scrapbook. In the 1912-1913 season, for example, he heard Leopold Godowsky (whose son later married Gershwin's sister), Efrem Zimbalist, Josef Lhévinne, and the prodigy Leo Ornstein. One of the programs in the scrapbook is for a Waldorf-Astoria Orchestra performance April 13, 1913. On that Sunday evening Gershwin, then fourteen, heard the first movement of Rubinstein's Piano Concerto in D Minor. The pianist was the young (thirty-five) composer-pianist-teacher Charles Hambitzer, a Milwaukeean who had recently come to New York. Gershwin had just begun to study with Hambitzer, to whom he had been introduced by Jack Miller, a fellow member of the Beethoven Society Orchestra of P.S. 63.

Gershwin later characterized Hambitzer, a superb musician and a fine teacher, as "the first great musical influence in my life." His enthusiasm for his teacher ran so high that Gershwin went out and drummed up ten pupils for him. It was a reciprocal discovery, for soon Hambitzer, writing to a sister, was saying, "The boy is a genius." This is a remarkable declaration when it is remembered that at this time Gershwin had had two or three years of piano study, most of it all but wasted. "He wants to go in for this modern stuff, jazz and what not," Hambitzer continued, "but I'm not going to let him for awhile. I'll see that he gets a firm foundation in the standard music first." And he did: as Gershwin himself records, "Under Hambitzer I first became familiar with Chopin, Liszt, and Debussy. He made me harmony conscious."

To further expand his young genius' musical horizons, Hambitzer sent Gershwin sometime in 1915 to Edward Kilenyi, Sr., for additional work in theory, harmony, and, later, orchestration. Like Hambitzer, Kilenyi was an unorthodox teacher with a taste for the innovational (both were early champions of Schoenberg) and was not one to discourage Gershwin's flair for experiment. "Many a

time," Kilenyi said recently, "our lessons consisted of analyzing and discussing classical masterpieces. George understood that he was not to learn 'rules' according to which he himself would have to write music, but instead he would be shown what composers had written, what devices, styles, traditions—later wrongly called rules—they used. Consequently he enjoyed the contents of our textbook, *The Material Used in Musical Composition*, by Percy Goetschius."

The direction of Gershwin's training had been diverted by this time. His dreams of a concert career ended when Hambitzer, then only thirty-seven, died of tuberculosis in 1918. But Gershwin's early attempts at composition date from five years before, when he wrote his first song, *Since I Found You*, which was quickly followed by another entitled *Ragging the Träumerei*. The next year, 1914, he made his public "debut" as pianist and composer. When brother Ira's literary society, The Finley Club, presented an evening's entertainment at the Christodora House on Avenue B, George Gershwin appeared as both accompanist and soloist. For the occasion he wrote a solo piano piece, *Tango*, although no credit is given to him as composer in the program.

In May of the same year Gershwin gave up his public schooling. He was then a student at the High School of Commerce because of the family hope that he might amount to something. By this time his mother was alarmed by her son's obvious lack of interest in anything more substantial than music. Since Ira was already in college preparing for a professional career as a doctor or a teacher, perhaps harder-headed George could learn to be an accountant and help in the family business. Gershwin, however, had had his fill of commercial life while serving as cashier in one of his father's restaurants. He bided his time, said little, and when the opportunity came, he moved quickly. Although he was only fifteen, his reputation as a pianist had gotten around. He heard of a job opening for a pianist in Remick's music-publishing firm and, characteristically, went after it and got it. Over the objections of his mother, he quit school to become a Tin Pan Alley piano pounder—the youngest in the music business.

IF GERSHWIN chose to enter the mainstream of American music through Tin Pan Alley, it was a deliberate choice and not an accident. Nor was the choice of his two major influences at the time, Irving Berlin and Jerome Kern. The songs of the former were vital, almost folk-like in their immediate appeal; Kern's songs were perhaps a bit reminiscent of *Mittel-europa*, though fashioned with an educated hand. Very little of the music Gershwin demonstrated at the house of Remick, however, had any of the qualities he found in Berlin and Kern. Piano pounding was not a congenial life for a youngster with taste and ambition.

He endured the job, however, for nearly three years, learning the music business quite literally from the bottom up. He absorbed the structure, traits, the very "sound" of popular music, rejecting those qualities he found repellent. The sentimentality, a holdover from the bathetic Gay Nineties, for example, he found not at all appealing. The basic-English crudities of the lyrics offended him; so did the sing-song tunes and the clichéd harmonies. Even while he played the songs of others, Gershwin composed his own. When he offered them to his employer, Remick, his first attempts were rejected with the reminder, "You are paid to play, not write." This is why his first published song, *When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em* (lyrics by Murray Roth) was issued by Harry von Tilzer in 1916. The next year Gershwin quit Remick's, according to Ira's diary (Saturday, March 17, 1917), "in order to be able to study unhindered by the time taken at Remick's." A portion of this study was to be devoted to theater music as opposed to the popular music he had been playing for so long.

His formal studies were accomplished under Kilenyi, studies that continued sporadically (as song-writing success interfered with the schedule) into 1921, by which time orchestration was a major subject. In 1919, while studying with Kilenyi, Gershwin composed a movement for a string quartet. Later, in 1923, when he began to study with the famed Rubin Goldmark (nephew of the even more famous Karl), Gershwin brought in the String Quartet to show his teacher at the third lesson. The arch-

Walter Damrosch, conductor of the Symphony Society of New York until its later merger with the Philharmonic Society, was behind the commissioning of Gershwin's Piano Concerto in F (1925).



BROWN BROTHERS

traditionalist (who had also taught Aaron Copland and Arthur Jacobi, among others) studied the manuscript for a few minutes, then turned to its author and said, "Very good! Obviously, you have already learned a good deal about harmony from me." Even more obviously, Goldmark was not the right teacher for Gershwin, and the lessons ended.

Meanwhile, Gershwin was earning money as a rehearsal pianist for Broadway shows, as accompanist for vaudeville singers, and as a pianist in small groups and orchestras. In this limited world he always attracted attention, and soon some of the singers he accompanied began to introduce his songs. These earned him a contract with another publishing firm, T. B. Harms, this time as a staff composer. For \$35.00 a week he was expected to drop in now and then with a song or two; if Harms found a song publishable, he would receive, in addition, three cents for every copy of the sheet-music version sold. This was a heady arrangement for a young man not yet twenty, and Gershwin plunged into the job with all his drive and enthusiasm.

However, he was on the staff of Harms for nearly eight months before they published one of his songs (actually his fourth to be published), *Some Wonderful Sort of Someone*. After almost half a century, it is still a distinguished song. It became an "interpolated number," that curious phenomenon typical of the era when literally dozens of musicals opened every year on Broadway: if, for some reason, the star of a show or revue liked a song not already in the score, he or she merely had it arranged and "interpolated" it in the show. For Gershwin, as for other young composers, it was the best means of opening the door to Broadway. By the close of 1918, the first of the Gershwin brothers' songs to be heard on a professional stage was interpolated into a Nora Bayes revue, *Ladies First*. The song was entitled *The Real American Folk Song (Is a Rag)*, and little was heard of it until Ella Fitzgerald recorded it decades later. The year closed with a disaster for Gershwin. Through Max Dreyfus at Harms he was given his first chance at composing the score of a full show, *Half Past Eight*. It was so bad that it died a-borning at its out-of-town opening in Syracuse.

THE next year, 1919, proved happier. In the spring Gershwin's first fully scored musical to open on Broadway, *La La Lucille*, was a success. Two interpolated numbers of the same year made him a big name in Tin Pan Alley. The first, and best, *I Was So Young, You Were So Beautiful*, is a beautifully constructed song, sensitive and notable for some technical niceties, such as the protracted sequential closing (this song and several other early ones can be heard in the Decca album, "The Gershwin Years"). The second song of the year, heard by Al Jolson as the composer played it at a party,

was interpolated into the Jolson vehicle *Sinbad* (music mostly by Sigmund Romberg). This was, and still is, Gershwin's biggest commercial success, *Swanee*; sheet-music sales and Jolson's recording sold in the millions. By early 1920, Gershwin, then a mere twenty-one, had arrived both financially and, by the standards of Tin Pan Alley, artistically.

On the strength of the success of *Swanee*, Gershwin was signed to compose the scores for George White's *Scandals*; he wrote the songs for the first five editions, from 1920 through 1924. It was for the third of these that Gershwin and his lyricist B. G. DeSylva produced a one-act "opera à la Afro-American," *Blue Monday*. This curious *juvenilis*, his first public attempt at a "serious" work, survived only a single night in the *Scandals of 1922*. It was withdrawn because White felt that the tragic tone of the little drama spoiled the effect of the rest of the evening, one contributed to by W. C. Fields, Winnie Lightner, and Jack McGowan. There were plenty of other Gershwin melodies—*Where Is the Man of My Dreams?*, *Drifting Along with the Tide*, and *I'll Build a Stairway to Paradise*—to entertain the pleasure-seekers of the Jazz Age without all of that blackface misery.

Blue Monday, for all its crudities (most of them in the libretto), is interesting because of its intimations of things to come. The opening orchestral music is exciting, and while the recitative is self-consciously conventional, there are a couple of good songs. The best is *Blue Monday Blues*, with *Has Anyone Seen My Joe?* a close second. The melody of the second song is based on the theme of the String Quartet of 1919. But the quasi-spiritual *I'm Gonna See My Mother* is not good Gershwin. Whatever its shortcomings, *Blue Monday* made a deep impression on the band leader of that year's *Scandals*, Paul Whiteman, who had not yet been crowned (by press agency) "The King of Jazz."

A word, or more, at this point concerning Gershwin and jazz might be appropriate. The amateur jazz critics of the Thirties, who made a near-religious rite of listening

Backstage during a rehearsal for Rosalie are Jack Donahue, Gershwin, Sigmund Romberg, Marilyn Miller, and Florenz Ziegfeld.



to *The True Jazz*, vigorously condemned Gershwin's larger compositions as a travesty on jazz, a bastardization of holy writ. The conventional, "serious" music critics had at him because he had introduced all that bawdy-house music into the sacred precincts of Carnegie Hall. That neither group knew what it was condemning is now obvious; that each contributed more nonsense to our musical literature than any other two non-aligned camps is equally evident.

SOME years after all the hot air had cleared away, Gershwin astutely observed that "it is difficult to determine what enduring values, aesthetically, jazz has contributed, because jazz is a word which has been used for at least five or six types of music." He was also aware of the fact that true (*i.e.*, folk) jazz was primarily an improvisatory art, the essence of which could not be noted on paper ("It is almost impossible to write down definitely exactly the effects wished, with the result that the musicians are only too apt to exaggerate their expression. . ."). Many of the more obvious surface characteristics—the clarinet curlicues, the *wah-wah* trumpet, the grace notes, the "blue" notes (particularly the flatted seventh and third) and the pronounced beat—could be copied by the dance bands and effectively employed. This is what Paul Whiteman did, as did several other popular orchestras of the Twenties.

At the same time, under the influence of folk jazz, American music was being enriched by the harmonic and rhythmic vitality of the blues and the several piano styles flourishing in the early Twenties, by ragtime (then on the wane), and by Harlem "stride." Gershwin matured as an artist during this vital period, and when he drew upon some of the jazz effects for his compositions, he was not attempting to write jazz. It was the rhythmic thrust, particularly the syncopation, of jazz that impressed him most and found its way into his music.

Simultaneously with the advent of jazz in American musical consciousness, the American lyric theater blos-

At a 1925 conference: composers Ferde Grofé and Deems Taylor, bandleader Paul Whiteman, singer Blossom Seeley, and Gershwin.



CULVER PICTURES

somed with the glories of the Twenties. With Berlin and Kern in the vanguard, other younger composers, among them Gershwin, contributed to the flowering: Vincent Youmans, Richard Rogers, Cole Porter, Arthur Schwartz, and later Harold Arlen—educated musicians all. A decided aura of quality came into the musical theater with their work.

With uncritical abandon, dance music, as well as the popular song, was all called "jazz" at that time by the serious music critics. But the caliber of the new popular song was recognized nonetheless by the Canadian mezzo-soprano Eva Gauthier when, in November, 1923, she presented her historic "Recital of Ancient and Modern Music for Voice" at staid Aeolian Hall in New York. Mme. Gauthier had the intelligence not to employ the term jazz in any of its six variants for one important part of her recital—although the next morning the critics did. Little was made of the fact that she had premiered Schoenberg's *Song of the Wood Dove* (from the *Gurrelieder*) besides singing such ancients as Byrd and Purcell and such moderns as Hindemith and Bartók. The bulk of the journalistic hoopla was devoted to her performance of six popular songs by Berlin, Kern, Walter Donaldson, and Gershwin. As her accompanist for this portion of the program Mme. Gauthier had selected George Gershwin. His own songs included *I'll Build a Stairway to Paradise*, *Innocent Ingenue Baby*, and *Swanee*, with the slightly naughty *Do It Again* as the twice-demanded encore.

When the concert was repeated in Boston, Henry Taylor Parker of the *Evening Transcript*, in describing Gershwin's playing, came very close to defining his style as a composer: "He diversified them [the songs] with cross-rhythms; wove them into a pliant and outspringing counterpoint; set in pauses and accents; sustained cadences; gave character to the measures wherein the singer's voice was still."

So it was that Gershwin was "discovered" by the critics three months before the historic Paul Whiteman

Foregathered at a birthday party in honor of Maurice Ravel (at piano) were, among others, singer Eva Gauthier and Gershwin.



concert at Aeolian Hall, which was called "An Experiment in Modern Music." Whiteman, who had never forgotten *Blue Monday*, had spoken of giving a formal concert one day and asked Gershwin whether he would contribute an extended work. Gershwin said yes, although nothing was definitely set at the time. The first inkling he had of Whiteman's suddenly concrete plans came late in the evening of February 3, 1924 when Ira, perched on a tall stool in a pool hall, read about it in the *Tribune*. Breathing down Whiteman's neck was another band leader racing for the concert hall with a load of pseudo-jazz; consequently, the newly invested "King" advanced the date of his concert, one announced as a purely educational event to answer the question "Just what is American music?" The final paragraph of the news item read: "George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite."

George Gershwin was, in fact, leaning over a pool table (in a game with the lyricist for his then current show *Sweet Little Devil*), cigar in mouth, concentrating on his next shot. He lost the game to B. G. DeSylva and then learned about the pending jazz concerto from his brother. With the date of the concert just five weeks away, Gershwin could not see how he could complete the songs for his show, attend to the problems of its out-of-town opening in Boston, plus the New York opening, and still compose Whiteman's concerto. Whiteman, however, proved to be convincingly persuasive, and Gershwin found himself three days later (following a trip to Boston by train to check on the fortunes of *Sweet Little Devil*) sitting down at the piano in his room in the apartment on One Hundred and Tenth Street to begin work on his *Rhapsody in Blue for Jazz Band and Piano*. The date was January 7, 1924; the concert was still a little more than a month off.

Since the work was to be played by Whiteman's band, noted for its complement of virtuoso instrumentalists, one problem was solved by having Whiteman's arranger,

Fritz Reiner, George Gershwin, Deems Taylor, and Robert Russell Bennett at a 1931 Lewisohn Stadium concert of American music.





October 10, 1935, the Alvin Theater, New York: curtain call after a *Porgy and Bess* performance, with (l. to r.) Georgette Harvey, Ruby Elzy, Todd Duncan, Anne Brown, Rouben Mamoulian, DuBose Heyward (over Gershwin's left shoulder), and Warren Coleman.

Ferde Grofé, handle the orchestration. Gershwin therefore composed a two-piano version of the *Rhapsody* with some indications for certain instrumental effects. He knew, for example, that Whiteman's clarinetist, Ross Gorman, could manage a *glissando* (on an instrument usually thought technically incapable of producing one), so Gershwin selected a thematic idea—a swooping run—from his notebook and used that to open the *Rhapsody*. Grofé all but lived at the Gershwin flat, taking the score from the composer almost page by page to prepare the orchestration. Work was interrupted when Gershwin had to attend the opening of *Sweet Little Devil* (on January 21); four days later he "completed" the *Rhapsody in Blue*. By February 4 (a month to the day since the news item) Grofé had finished the orchestration.

The original conductor's score is a most curious one. There are great blanks in the piano part which Gershwin filled in during rehearsals (held in the Palais Royal, a night club) and even during the concert. Following a long piano cadenza there is a musically unique indication (to Whiteman before bringing in the orchestra): "Wait for nod." When Gershwin felt he had completed his solo he merely gave Whiteman the sign. Furthermore, the instruments are not always specifically identified in the score, except by the names of the musicians. (The now-dated original "jazz band" orchestration of the *Rhapsody* has since been supplanted by a newer one for full symphony orchestra which Grofé did a few years

later.) But however helter-skelter its performance, the *Rhapsody in Blue* was the sensation of the afternoon and immediately established Gershwin as a serious composer.

The furor brought additional performances, a recording, and a commission from the New York Symphony Society (through the efforts of its conductor Walter Damrosch) for a real piano concerto. Legend has it that Gershwin accepted the commission and then rushed out to buy a book to find out what a concerto was. Not true, Hollywood! He did acquire a copy of Forsythe's *Orchestration* to supplement the books he had used while working with Kilenyi. This time he intended to do his own orchestration.

Gershwin began with an idea for a "New York Concerto" when he started sketching the new work during a trip to London for the opening of his show *Tell Me More* (originally called *My Fair Lady*, by the way). On his return in July of 1925, he began to compose in the family house on West One Hundred Third Street in which he had the top floor. But the Gershwin home had by then become a magnet for relatives, friends, acquaintances, and celebrity-seekers, and the constant traffic interfered with Gershwin's work. Though a gregarious type (he frequently invited friends to visit him while he worked), Gershwin took the commission very seriously and sought refuge in a nearby hotel. Even there he was engulfed by well-wishers. It was at this point that his friend Ernest Hutcheson, head of the piano department

of the Chautauqua Institute (and later president of the Juilliard School of Music), invited Gershwin to work on his metropolitan concerto in the rustic setting of Chautauqua not far from the city. Thus was Gershwin able to escape the hurly-burly of his own home, although he was always the center of attention for Hutcheson's piano students. The standing rule was that no one bothered Gershwin until four in the afternoon, after which the little cabin in which he worked reverberated with his impromptu pianistics.

Working through the summer (on the concerto as well as two musicals), Gershwin completed a piano version before his twenty-seventh birthday in September, 1925. On November 10 he finished the orchestration. Two weeks prior to the Carnegie Hall premiere Gershwin hired fifty musicians, leased the Globe Theater, and with his good friend William Daly conducting, gave the first performance of his Concerto in F, as he had decided to call it. This was a new Broadway touch, a kind of out-of-hall tryout. With a few friends in the audience, including Damrosch, Gershwin heard the work while he played the piano part. He made six cuts in the score—three of which Damrosch reinstated during the rehearsals the following week. The official premiere was given at Carnegie Hall on December 3, 1925.

If Damrosch had hoped for another *Rhapsody in Blue*, he must have been disappointed. The Whiteman pseudo-jazzisms were absent from the Concerto in F, despite Gershwin's use of a Charleston in the opening and a lovely blues for muted trumpet in the majestic second movement, as well as spicy grace notes and harmonic colorations from the blues. Gershwin's own description of the work is worth repeating:

The Gershwins, like many another American family of the period, made good use of their Kodaks: here is George with his mother.



"The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with the Charleston motif introduced by bassoon, horns, clarinet, and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

"The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which it is usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping the pace throughout."

It is possible to find technical holes in the Concerto in F, bars of repetitive sequential writing and abrupt transitions, but there is no denying the inspiration and the wealth of ideas. And a marked growth is evident since the *Rhapsody in Blue* of just the year before. If viability is any yardstick, it might also be noted in passing that Gershwin's Concerto in F is the only "living" American piano concerto composed during the Twenties—or since, for that matter, though good cases could be made for the concertos of Aaron Copland and Samuel Barber.

GERSHWIN'S double life (two musicals, *Song of the Flame* and *Tip Toes*, opened in the same month the concerto was premiered), which so captured the public's imagination, was resented by some. Prompted by envy as much as outraged musical proprieties, the gist of a good deal of the criticism from the critic-composers came down simply to a demand that he get back to Broadway where he belonged and leave the Big Time to them.

By 1925 the pattern of Gershwin's professional life was established. Within the next decade he was to produce all of those larger works upon which his reputation now depends as well as an outstanding flow of song. In 1925 it seemed that Gershwin, so young and vibrant, must, like the stock market, go on forever. Unquestionably America's most popular composer, he was not yet thirty, but only twelve years of life remained.

In the decade separating the Concerto in F from *Porgy and Bess* (1935), Gershwin produced thirteen Broadway musicals—one of which, *Of Thee I Sing*, was the first to win the Pulitzer Prize—and one film musical. In addition there were the seven larger works: Piano Preludes (1926), *An American in Paris* (1928), Second Rhapsody (1931), the *Cuban Overture* (originally *Rumba*, 1932), Piano Transcriptions of Eighteen Songs (published as *George Gershwin's Song Book*, 1932) and *Variations on "I Got Rhythm"* (1934). After the completion of *Porgy and Bess*, Gershwin composed the scores for three film musicals and also arranged his own *Porgy and Bess Suite*, recently rediscovered and retitled by Ira Gershwin as *Catfish Row* (1936). Finally, perhaps fifty or sixty songs remain, some not actually complete, though dozens are, which have never been published or used in any show.

Of the original six preludes, three were published as *Three Preludes*. Gershwin assembled this suite (from among the piano "novettes" he had been noting down in his idea books) for a "Futurist" recital by the Peruvian contralto Marguerite d'Alvarez, whom he accompanied as he had Mme. Gauthier. Two more of the preludes were later arranged for piano and violin by Samuel Dushkin and published in Germany as *Short Story*—this was not one of Gershwin's own favorites among his works. The last, in song form, remains in manuscript and may one day be published with a lyric by Ira Gershwin.

An American in Paris was, in a sense, a sequel to the *Concerto in F*, for it was also composed for the New York Symphony Society. It was the first of his compositions in which Gershwin did not write for himself a stellar role, there being no virtuoso solo piano part in the work. However, the *American* later served as a vehicle for his debut as a conductor. Much of the composition was done in Paris in the spring of 1928. While there, he hoped to be able to study with Ravel or Nadia Boulanger, but neither would accept him, each feeling that Gershwin was best just as he was. Ravel, especially, was content merely to hear him play. Although flattered, Gershwin was also disappointed.

The *Second Rhapsody* germinated from an orchestral sequence composed for the Gershwins' first film, *Delicious*. The languid pace in Hollywood prompted Gershwin to occupy himself with a new extended work. The composer thought the *Second Rhapsody* (originally *Manhattan Rhapsody*, then *Rhapsody in Riveis*) was "... in many respects, such as orchestration and form ... the best thing I've written." For Gershwin it is an unusually austere piece, taut and percussive, totally lacking in the romanticism of the earlier rhapsody. Perhaps this explains its comparative neglect. Toscanini, for a time, seemed interested in giving the work its first performance, but apparently found other interests. With Gershwin at the piano, Serge Koussevitzky conducted the premiere in Boston.

The *Cuban Overture* was, like *An American in Paris*, a souvenir of a visit. Gershwin had brought back a number of Cuban percussion instruments from a Havana visit and decided to use them in a piece he composed for an early all-Gershwin concert at Lewisohn Stadium. He had begun studying with Joseph Schillinger by this time, and the influence of that study is evident in some of the complex passages in the *Cuban Overture*. The same is true of the delightful *Variations on "I Got Rhythm"* (appropriately dedicated "To my brother Ira"), which bristles with bravura piano passages and colorful orchestral effects. Gershwin composed this little piece for a cross-country tour he made with the Leo Reisman orchestra in 1934.

The *George Gershwin Song Book*, published by Simon and Schuster, is a collection of eighteen songs, each pre-

sented in its original sheet-music form and then in a characteristic variation by Gershwin. These are his personal favorites arranged and printed (as nearly as could be notated) as he played them at parties for his friends. These enchanting miniatures, ranging from the boisterousness of *Sivane* through the poetry of *Liza*, are a fine summary of the essence of his style.

THE key to Gershwin lies in his songs, the little thirty-two-bar masterpieces which seem so impervious to time and fashion. His sense of form, criticized in the concert works, is impeccable in the songs. His melodies are spare, memorable, and original—and happily graced with the sparkling lyrics of Ira Gershwin and his other collaborators. Gershwin's forte, for all the talk about rhythm, was melody, whether in a show tune or the theme of a larger work. "I see a piece of music," he once said, "in the form of a design. With a melody one can take in the design in one look; with a larger composition, like a concerto, it is necessary to take it piece by piece and then construct it much longer."

This statement, in all its boyish simplicity, was the composer's definition of his method—and of his vulnerability. A work constructed "piece by piece" may not always hang together, and as often as not, some of the stitching shows. The miracle is that, despite the "faults" revealed by the experts, his works come off so well—not on paper perhaps, but in the concert hall, where it counts. The great popularity of his music, a popularity that is truly international and has grown since his death, cannot be attributed to the indiscriminating adoration of the

Captured in a moment that could almost be from one of their musical collaborations, George and Ira arrive to conquer Hollywood.



BROWN BROTHERS

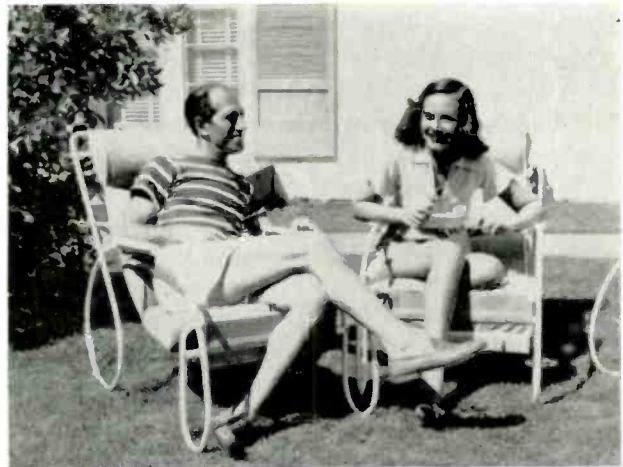


George and Ira together with playwright Guy Bolton in Hollywood (1931) at work on the score for the Fox film musical *Delicious*.

unmusical masses. Some of Gershwin's most faithful advocates were—and are—musicians and composers. It was Ralph Vaughan Williams who once cautioned an audience of young American musicians, "We must not make the mistake of thinking lightly of the very characteristic art of Gershwin." Peter Bartók recalls being sent by his father to a concert by the Pittsburgh Symphony to hear Reiner conduct Robert Russell Bennett's *Porgy and Bess Suite*. On the other hand, the tale is told of Igor Stravinsky who, when asked "What do you think of Gershwin's work?", replied "I'll tell you as soon as he writes one." But, whatever the pundit's disdain, there can be no denying the effectiveness of the music and its immediate appeal. Arnold Schoenberg observed that "Many musicians do not consider George Gershwin a serious composer. But they should understand that, serious or not, he *is* a composer—that is, a man who lives in music and expresses everything, serious or not, sound or superficial, by means of music, because it is his native language."

"There are a number of composers," Schoenberg went on, "serious (as they believe) or not (as I know), who learned to add notes together. But they are only serious on account of a perfect lack of humor and soul." Gershwin, Schoenberg believed, was "an artist and a composer; he expressed musical ideas and they were new—as is the way in which he expressed them." He also pointed out that Gershwin's music could not be dissected, that his "melody, harmony, and rhythm are not welded together, but cast," and that Gershwin had eluded, or avoided, a style that was a "superficial union of devices applied to a minimum of idea."

There are recognizable "Gershwinisms," of course. These are the little personal trademarks that appeared early in his songs and can be heard in both the concert works and the later songs. Take one of his last songs, *They Can't Take That Away from Me*, written for the Astaire-Rogers film *Shall We Dance?* The theme of the refrain (a near relative of the first piano theme of the



George relaxes in Hollywood with friend and film star Paulette Goddard. The period (about 1936) produced some of his best songs.

Concerto in F) is simply—and a deceptive simplicity it is—built on the rhythmic manipulation of a single tone. At the end of the first strain, on the word "hat," the line rises a third; in the second strain the rhythmic pattern repeats ("The way you sip your . . .")—but then comes a typical Gershwinism: instead of rising a third or a fifth, as it would in a conventional popular song, the melodic line drops a fourth (on the word "tea"). This is Gershwin doing the unexpected, with economy, and by adding distinctive harmonic touches he creates an affecting song. Such songs formed quite naturally under his fingers as, practically every day—or, rather, night, for Gershwin worked at night—he sat at the piano trying out new ideas, editing, changing, and discarding. If the idea began as an improvisation, its final shaping was a long painful process: "I can think of no more nerve-racking, no more mentally arduous task than making music," Gershwin said. "There are times when a phrase of music will cost many hours of internal sweating. Rhythms romp through one's brain, but they're not easy to capture and keep; the chief difficulty is to avoid reminiscence."

IN composing *Porgy and Bess*, Gershwin drew upon his song-writing skill and orchestral technique to produce what is now recognized as his masterpiece. As early as 1926, when he first read the DuBose Heyward story *Porgy*, Gershwin hoped to set it to music. In discussing it then with the author, Gershwin did not mind postponing the work (subsequently dramatized by Heyward with his wife Dorothy) because, as he told Heyward, it would be a number of years before he would be prepared technically to compose an opera.

Not until six years later, in March 1932, did Gershwin approach Heyward again. Much of the work, when it finally got under way, was done by mail, for Heyward did not wish to leave his Carolina home, and Gershwin was tied to New York with show contracts and a regular

radio show. It was at this point that the services of Ira Gershwin became important. When Heyward began delivering the libretto, complete with lyrics, Ira served as editor and, in time, contributed original lyrics also. As Heyward labored, George Gershwin seemed to be procrastinating—actually he was waiting until he had become fully familiar with the material before he began composing. Other “American” operas were being produced during this period, and the collaborators worried lest their idea lose some of its sheen by the time it materialized.

Gershwin attended Virgil Thomson's opera *Four Saints in Three Acts*, which, like his own, employed an all-Negro cast. Relieved, he wrote to Heyward, “The libretto was entirely in Stein's manner, which means it had the effect of a five-year-old child prattling on.” He liked Thomson's music, however, because “it sounded early nineteenth century, which was a happy inspiration and made the libretto bearable—in fact, quite entertaining.” But it was not the opera he wanted to do.

Nearly two years went by before Gershwin finally wrote Heyward, on February 26, 1934, “I have begun

composing music for the first act, and I am starting with the songs and spirituals first.” The first song written for *Porgy and Bess* is also the first heard in the opera, *Summertime*. The final note of the opera was written on August 23, 1935—three days before rehearsals were to begin.

Gershwin paid out more in copyist's fees than he earned in royalties from *Porgy and Bess*, which, though it ran through the 1935-1936 season, was a financial failure. Some critics, as was their wont, disliked it, and others liked it (some of the negative reviewers were to do an about-face with the opera's revival seven years later). One of Gershwin's last disappointments was hearing that a European tour for the work had been cancelled. He had no time to lament, for he was busy on film scores, but he observed, “I have a feeling that it might prove to be a sensation all through Europe.” He was right but modest, for *Porgy and Bess* has since been presented in such far-flung places as New Zealand and Egypt, as well as Germany, Russia, Italy (at La Scala), and Vienna (at the *Volksoper*).

GEORGE GERSHWIN: A SELECTIVE DISCOGRAPHY

THE WORKS of Gershwin have never wanted for recordings; if anything, the catalog presents too great a profusion of versions of the major compositions. The following selections are, admittedly, personal; where two (or more) recordings of the same work are listed it means that both versions (although possibly different in approach) are worth having. The most modern recordings are listed, of course, although mono recordings of historical interest appear also, as do out-of-print recordings (asterisks). Obvious omissions are intentional.

CONCERT WORKS (chronologically)

Rhapsody in Blue. The Columbia Symphony, Leonard Bernstein pianist and conductor, COLUMBIA MS 6091, ML 5413. Earl Wild (piano), Boston Pops Orchestra, Arthur Fiedler cond., RCA VICTOR LSC 2367, LM 2367. George Gershwin (from a piano roll), RCA VICTOR LSP 2058, LPM 2058.

Concerto in F. Earl Wild (piano), Boston Pops Orchestra, Arthur Fiedler cond., RCA VICTOR LSC 2586, LM 2586. André Previn (piano), André Kostelanetz and his orchestra, COLUMBIA CS 8286, CL 1495.

Preludes for Piano. Frank Glazer (piano), CONCERT DISC 217, 1217.

An American in Paris. New York Philharmonic, Leonard Bernstein cond., COLUMBIA MS 6091, ML 5413. Boston Pops, Arthur Fiedler cond., RCA VICTOR LSC 2367, LM 2367.

Second Rhapsody. Leonard Pennario (piano), Hollywood Bowl Orchestra, Alfred Newman cond., CAPITOL SP 8581, P 8581.

Cuban Overture. Cleveland Pops, Louis Lane cond., EPIC BC 1047, LC 3626. Boston Pops, Arthur Fiedler cond., RCA VICTOR LSC 2586, LM 2586.

Piano Transcriptions of Eighteen Songs. Leonid Hambro (piano), WALDEN 200*.

Variations on "I Got Rhythm". Earl Wild (piano), Boston Pops, Arthur Fiedler cond., RCA VICTOR LSC 2586, LM 2586. Leonard Pennario (piano), Hollywood Bowl Orchestra, Alfred Newman cond., CAPITOL SP 8581, P 8581.

Porgy and Bess (complete). Lawrence Winters, Camilla Williams, Inez Mathews, Warren Coleman, Avon Long, others; orchestra and chorus, Lehman Engel cond. (three discs), COLUMBIA OSL 162.

Porgy and Bess (excerpts). Todd Duncan, Anne Brown; Eva Jessye Choir; members of original cast; Decca Symphony, Alexander Smallens cond., DECCA 79024, DL 9024. Leontyne Price, William Warfield, McHenry Boatwright, John W. Bubbles; orchestra and chorus, Skitch Henderson cond., RCA VICTOR LSC 2679, LM 2679. Miles Davis (trumpet); orchestra, Gil Evans cond., COLUMBIA CS 8085, CL 1274.

Catfish Row (*Porgy and Bess* Suite, arranged by Gershwin). Utah Symphony, Maurice Abravanel cond., WESTMINSTER 14063(S), 18850.

MUSICALS

Ob. Kay! Barbara Ruick, Jack Cassidy, Allen Case, Roger White; orchestra and chorus, Lehman Engel cond., COLUMBIA OS 2550, OL 7050.

Girl Crazy. Mary Martin, Louise Carlyle, Eddie Chappell; orchestra and chorus, Lehman Engel cond., COLUMBIA OS 2560, OL 7060.

Of Thee I Sing. Jack Carson, Paul Hartman, Jack Whiting, others; orchestra and chorus, Maurice Levine cond., CAPITOL S 350*.

SONG COLLECTIONS

The Gershwin Years. Paula Stewart, Richard Hayes, Lynn Roberts; orchestra and chorus, George Bassman cond. (three discs), DXS 7160, DX 160.

The George and Ira Gershwin Song Books. Ella Fitzgerald; orchestra, Nelson Riddle cond. (five discs), VERVE 629-5, 29-5.



The last known photograph of Gershwin, taken June 16, 1937, found him, characteristically, at the piano.

Gershwin's tragic early death at the age of thirty-eight has been attributed by some to inner turmoil—the terrible soul-searching engendered by the “jazz vs. classics” dichotomy in his musical personality. Also, since he had returned to Hollywood after the failure of *Porgy and Bess* “to write hits,” some ghoulish romantics have even suggested that it was the frustration of working in the Land of Bilk and Money that had done it. Neither theory is, of course, true. Gershwin never actually divided himself into a “serious” and a “popular” composer. He tackled every assignment with the same energy, enthusiasm, and sense of craftsmanship. And, while it may be true that Hollywood could never have employed him to full advantage, the scores of his final three films include some of his finest songs: *They Can't Take That Away from Me*, *Let's Call the Whole Thing Off*, *A Foggy Day*, *Nice Work if You Can Get It*, *Love Walked In*, and the song that proved to be his last, *Love Is Here to Stay*. For the first of his films, *Shall We Dance?*, he also composed, besides some scintillating ballet music, a charming instrumental interlude, *Walking the Dog*, in which he poked fun at the Hollywood affinity for over-orchestration. This music has since been published as *Promenade*. In Hollywood, too, Gershwin had begun thinking about another operatic venture with Heyward, among others. He planned a full-scale ballet and talked of a symphony and a string quartet; sketches for some of these ideas were made, but that was all.

Gershwin complained of headaches during this Hollywood period, and though there were also occasional losses of coordination and very brief blackouts, medical examinations did not reveal any serious physical trouble. He refused to submit to a spinal tap because he did not want to lose any more time from composing songs. But the headaches and other symptoms persisted and he be-

came irritable; he often awoke in the morning in a befuddled state. On Friday, July 9, 1937, he decided to take a nap around 5:30 in the afternoon; the nap developed into a coma. In the hospital it was then learned that, as had been suspected by some, Gershwin was suffering from a suddenly fulminating brain tumor.

Fruitless attempts were made to reach outstanding brain specialists (one was cruising in Chesapeake Bay, three thousand miles away). As Gershwin's condition worsened it was decided that an operation must be attempted, and on a rainy Sunday—July 11, 1937—at 10:35 in the morning the brilliant flame that had been the life of George Gershwin flickered out.

As for his music, despite the fact that he is not around to play it, it is more widely heard today than it was in his lifetime. The number of Gershwin devotees increases with the years, gathering recordings of the handful of serious works and the dozens of remarkable songs he produced. New devotees continue to fill Ira Gershwin's receptive mailbox with youthful queries and requests. That most of these letters come from people more than a generation removed from the Jazz Age (people who could never have come under the spell of Gershwin's magnetic personality) suggests that Gershwin may have succeeded in beating the composer's most formidable enemy: time. It ran out on him all too soon, but in the less than two decades in which Gershwin made his music, he left an indelible impression on his country's musical culture. He brought a new concept to the European-dominated world of music: that of the truly and idiomatically American composer. There had never been such a thing before.

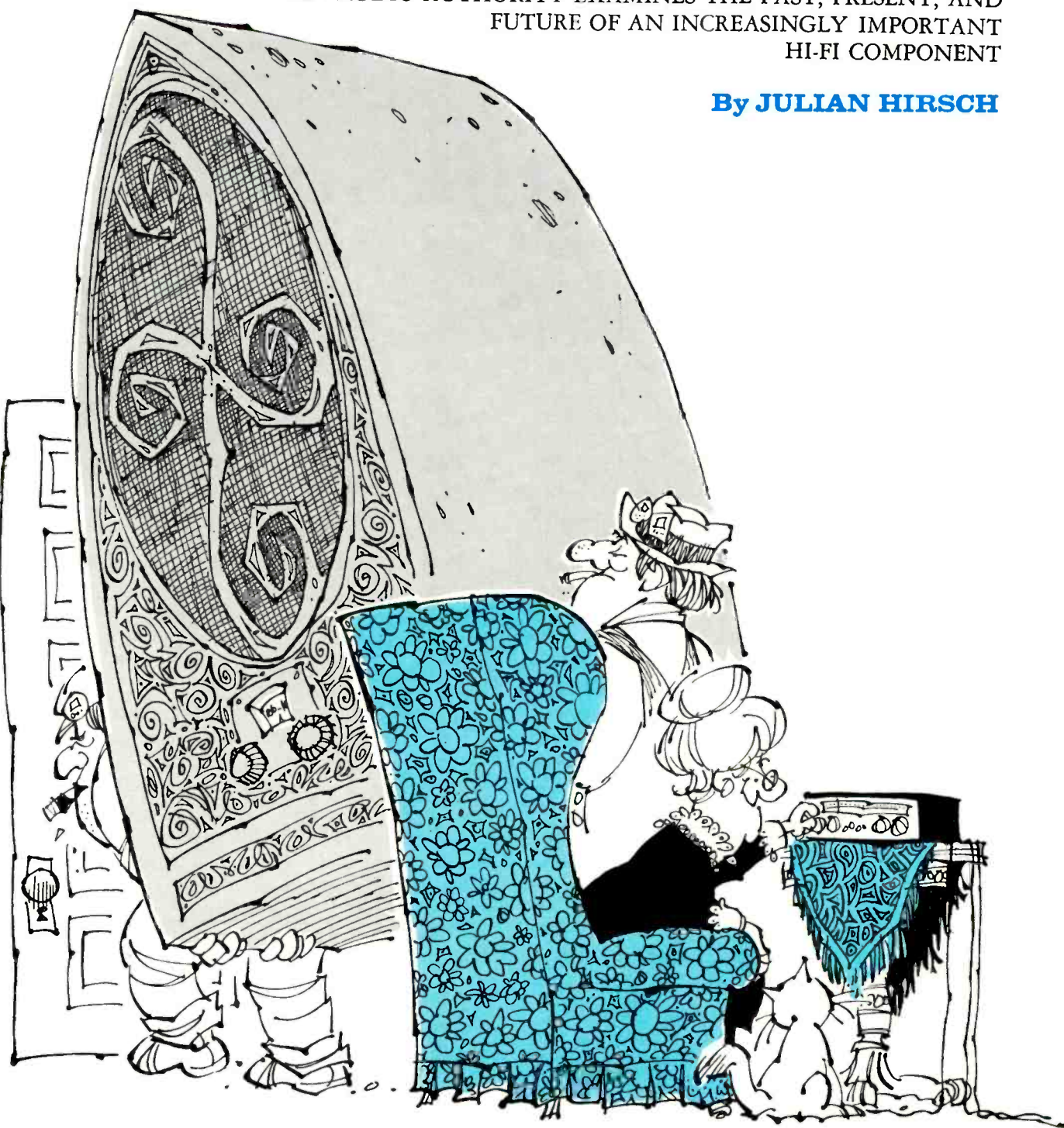
Edward Jablonski is co-author, with Lawrence D. Stewart, of *The Gershwin Years*, and author of *Happy with the Blues* (on Harold Arlen) and *George Gershwin*, a biography for young adults.

AM/FM STEREO **RECEIVERS** A Guide for Buyers

AN AUDIO AUTHORITY EXAMINES THE PAST, PRESENT, AND
FUTURE OF AN INCREASINGLY IMPORTANT
HI-FI COMPONENT

By **JULIAN HIRSCH**

PAUL CONRIP



EVERYONE knows what a "radio" is. Small or large, ornate and expensive or simple and cheap, it is a box containing electronic parts, a speaker, and two control knobs—one for volume, the other for station tuning. Prior to the emergence of the high-fidelity component industry in the late 1940's, most such instruments were thought to have "good tone" when the bass was "rich" (read "boomy") and the higher frequencies were "mellow" (read "restricted").

But a handful of manufacturers, even in the 1930's, were already attempting to meet the needs of a small, discriminating audience of sound buffs by producing more sophisticated, more powerful radio receivers—the forerunners of today's high-fidelity components. In that pre-FM period, wide-band AM receivers extracted the fullest frequency response from the few "high-fidelity" AM stations then broadcasting. In order to develop more than the few watts of audio power ordinary mass-produced units could produce, these early "custom" receivers often used eight or more audio-output tubes to obtain as much as 40 watts of power. Miniature electronic components were not yet available, so weight considerations often dictated that the audio-amplifier and power-supply sections be combined on one chassis, the tuning and r.f.-amplifier sections on another.

These premium-grade receivers (which were far more expensive, dollar-for-dollar, than today's fine high-fidelity systems) were a miniscule part of the total radio-receiver market. Most standard radios, then as now, were sonically mediocre or worse. Then, between 1945 and 1950, a few manufacturers began to produce component amplifiers. At first intended for phonograph reproduction, they usually had physically separate preamplifier and power amplifiers—frequently even the power supply was separate from the power amplifier. This provided more flexibility in installation and also kept the sensitive low-level input stages well away from the hum-producing power transformer. Power outputs from 10 to 20 watts were common, distortion levels were in the 1 to 2 per cent region, and frequency-response capabilities covered the audible spectrum. Coupled with magnetic phono pickups (several of which appeared on the market at about the same time) and speakers in properly designed enclosures, these amplifiers brought, to a growing number of enthusiasts, sound quality that began to approach the level of today's high-fidelity equipment.

FM broadcasting was coming into its own by 1950. The quiet background and wide frequency range of FM reception—its high fidelity, in other words—made it logical to include a tuner as a part of home music systems. The manufacturers of mass-produced radios, even when they bothered to include the FM band in their products, were evidently not interested in promoting the new medium. The tendency to distortion and drift that characterized most FM radios and consoles of the 1940's and

1950's set back broadcasters' hopes for widespread acceptance of FM somewhat, but at the same time created a demand for better component FM tuners.

The component high-fidelity industry of today developed from the fact that amplifiers and tuners were rarely made by the same manufacturer. Within the limits of one's taste and budget, innumerable combinations of brands could be assembled. The field developed rapidly, and new products appeared regularly. Separate components made it possible to replace an amplifier or tuner alone, avoiding the risk of unnecessary financial outlay or obsolescence of other parts of the system.

Beyond the limited market of hard-core audio hobbyists was a vast public not in the least interested in keeping up with the audiophile Joneses. Many of these people could appreciate good sound when they heard it, but although they were not likely to hear it from the mass-produced console radio-phonographs, they bought them anyway. They simply preferred the all-in-one-box console to wrestling with the tangle of chassis and cables that characterized hi-fi systems in those early days.

In the mid-1950's, several component manufacturers, who by that time were producing both tuners and amplifiers, began to make combined tuner/amplifiers, or "receivers." These receivers differed from the units of the late 1930's in that they did not include speakers, either built-in or separate—those that did became "radios." Not only did these new receivers offer economy of space, but most of the system interconnections were already made, and one needed only to connect an antenna and speaker to enjoy good FM (or AM) sound. Add a record player and you had a complete music system. Most of these receivers would also accept the audio output from a television set or tape recorder.

At first, many audio *cognoscenti* took a dim view of the all-in-one receiver—and some still do. True, many of the early models were essentially a combination of a poor-quality tuner and a low-power amplifier. They were by no means the equal of the better-quality component systems of the time, but they nonetheless outperformed most console radio-phonographs, including many costing several times as much.

Receivers grew steadily in popularity, to the point where, for some years now, they have dominated their part of the hi-fi market. Some of their obvious advantages over separate components include: simpler installation, compactness, slightly improved reliability and convenience through reduction of inter-unit cabling, elimination of possible incompatibility between levels and impedances of separate components, and price savings from the use of a common power supply, chassis, and cabinet.

There are two sides to the coin, however. Some of the criticisms levelled against receivers are that they lack the flexibility of separate components insofar as multiple

(Continued on page 66)

1967 DIRECTORY OF AM/FM

		TRANSISTOR	INCLUDES AM	IHF USABLE SENS. (µV)	IHF CAPTURE RATIO (dB)	INTERSTATION MUTING	TUNING INDICATOR	POWER (WATTS/CH @ 8 OHMS)	IHF DYNAMIC POWER (WATTS/CH @ 8 OHMS)	IHF CONT. POWER (WATTS/CH @ 8 OHMS)
ALTEC LANSING	711A	Yes	No	2.2	2.5	No	Meter	35	30	
AUDIO DYNAMICS CORP.	ADC600	Yes	No	2.0	3.0	No	Meter	30	22	
	ADC606	Yes	No	1.6	3.0	No	Meter	35	25	
	ADC800	Yes	No	2.0	—	No	Meter	40	—	
BOGEN	TF100	Yes	No	2.7	3.0	No	Meter	30	—	
	TR100X	Yes	Yes	2.7	3.0	No	Meter	30	—	
	RT8000	Yes	Yes	2.3	3.0	No	Meter	60	—	
CHANNEL MASTER	6602	Yes	Yes	4.0	—	No	None	10	—	
	6606	Yes	Yes	1.2 ¹	—	No	None	30	—	
EICO	3566	Yes	No	2.0	4.5	Yes	Meter	37.5	26	
ELECTRO-VOICE	E-V1177A	Yes	No	2.0	2.5	No	Meter	25	18	
	E-V1178B	Yes	Yes	2.0	2.5	No	Meter	25	18	
	E-V1179	Yes	No	3.0	2.5	No	Meter	20	15	
	E-V1180	Yes	No	3.0	4.5	No	—	15	10	
FISHER	400	No	No	1.8	2.5	No	Eye ³	30	25	
	500C	No	No	1.8	2.5	No	Meter	37.5	30	
	800C	No	Yes	1.8	2.5	No	Meter	37.5	30	
	220T	Yes	Yes	2.5	2.5	Yes	Meter	20	16	
	500T	Yes	No	1.8	2.0	Yes	Meter	35	26	
	700T	Yes	No	1.8	2.0	Yes	Meter	45	40	
GROMMES	C500	No	Yes	3.0	5.0	No	Eye	35	30	
	C502	No	Yes	4.0	6.0	No	Eye	15	12.5	
	C503	Yes	Yes	2.0	4.0	Yes	Meter	30	25	
HARMAN-KARDON	SR300B	Yes	No	2.9	—	No	Meter	30 ⁵	—	
	SR400B	Yes	Yes	2.9	—	No	Meter	30 ⁵	—	
	SR900B	Yes	No	1.85	—	Yes	Meter	50 ⁵	—	
	200	Yes	No	2.7	—	No	Meter	25	—	
	210	Yes	Yes	2.7	—	No	Meter	25	—	
	720	Yes	No	1.8	—	Yes	Meter	40	—	
HEATH	AR13A	Yes	Yes	2.0	3.0	Yes	Meter	33	20	
	AR14	Yes	No	5.0	3.0	No	None	15	10	
	AR15	Yes	Yes	1.8	1.8	Yes	Meter	75	50	
KENWOOD	TK40	Yes	Yes	2.5	2.5	No	Meter	15 ⁵	10	
	TK50	Yes	No	2.0	2.5	No	Meter	25	20	
	TK60	Yes	Yes	2.0	2.5	No	Meter	25	20	
	TK80	Yes	No	2.0	2.5	Yes	Meter	40	32	
	TK140	Yes	Yes	2.0	2.5	Yes	Meter	60	50	
KNIGHT	KN376	Yes	Yes	3.0	3.0	No	Meter	35 ⁵	20 ⁵	
	KN1333	No	Yes	3.0	—	No	None	16	12	
KNIGHT-KIT	KG964	Yes	Yes	2.5	8.0	No	Meter	32	18	
LAFAYETTE	LR450T	Yes	No	2.0	—	No	Meter	15	—	
	LR900T	Yes	Yes	2.0	2.5	No	Meter	32.5	—	
	LR1200T	Yes	Yes	1.5	4.0	Yes	Meter	60	—	
McINTOSH	MAC1700	Hybrid	No	2.5	2.0	Yes	Meter	—	40	
OLSON	RA806	Yes	No	3.0 ¹	—	No	Meter	10	—	
	RA809	No	Yes	3.0 ¹	—	No	Eye	22.5	—	
	RA810	No	Yes	2.5 ¹	—	No	Eye	37.5	—	
	RA830	Yes	No	—	—	No	Meter	25	—	
	RA845	Yes	Yes	2.0 ¹	—	No	Meter	22.5	—	
	RA860	Yes	Yes	1.9 ¹	—	No	Meter	40	—	
	RA862	Yes	No	3.5	—	No	Meter	20	—	
PIONEER	ER420	No	Yes	2.0	—	No	Meter	20	15	
	SX300T	Yes	Yes	3.0	—	No	Meter	15	12.5	
	SX800A	No	Yes	2.2	—	Yes	Meter	45	38	
	SX1000TA	Yes	Yes	2.2	—	Yes	Meter	45	40	
RCA	MHT60	Yes	Yes	—	—	No	None	20	—	
	MHT67	Yes	Yes	—	—	No	Meter	40	—	
SANSUI	TR700	Yes	No	1.8	—	Yes	Meter	25	20	
	TR707A	Yes	Yes	2.5	—	Yes	Meter	25	18	
	1000A	No	Yes	1.8	—	Yes	Meter	50	40	
	3000	Yes	Yes	1.8	—	Yes	Meter	55	40	
H. H. SCOTT	342	Yes	No	2.2	3.0	No	Meter	25	18	
	344B	Yes	No	1.9	2.5	No	Meter	32.5	20	
	348	Yes	No	1.7	2.5	Yes	Meter	50	30	
	382	Yes	Yes	2.2	3.0	No	Meter	25	18	
	388	Yes	Yes	1.7	2.5	Yes	Meter	50	30	
SHERWOOD	S7600	Yes	Yes	1.8	2.4	No	Meter	25	20	
	S7800	Yes	Yes	1.6	2.2	Yes	Meter	50	40	
	S8000IV	No	No	1.8	2.4	Yes	Meter	40	36	
	S8600	Yes	No	1.8	2.4	No	Meter	25	20	
	S8800	Yes	No	1.6	2.2	Yes	Meter	50	40	
TELMAR	FAX600	Yes	Yes	2.0 ¹	—	No	Meter	27	—	
VM	1484-2	Yes	Yes	2.5	—	No	Meter	75 ⁷	37.5	
	1489	Yes	Yes	5	—	No	—	20 ⁷	10	

¹ for 20-db quieting

² 20-10 kHz

³ doubles as stereo indicator

⁴ center speaker output

STEREO RECEIVERS

(Specifications are based on information received from the manufacturers)

INF. POWER BANDWIDTH (Hz)	RATED POWER	% THD AT RATED POWER	TAPE MON. SW. = M OUTPUT = O HEAD IN = I	SWITCHES SCRATCH = S RUMBLE = R LOUDNESS = L	CENTER CHANNEL = C HEADPHONE JACK = H	SWITCHES FOR ADDITIONAL SPEAKERS	APPROX. SIZE (INCHES) W x H x D	PRICE ASSEMBLED, \$ (K = KIT)	PRICE, \$ (WOOD) CABINET	PRICE, \$ (METAL) CABINET	
											IOM
15-25K	0.25	—	—	—	—	—	16 1/2 x 5 1/2 x 12	\$378.00	24.00	—	
20-20K	0.5	0.8	OM	—	—	1 and/or 2	14 1/2 x 5 x 8 1/2	219.95	19.95	—	
20-20K	0.5	0.5	OM	—	H	1 and/or 2	17 x 5 x 9	279.95	Incl.	—	
10-20K	0.5	0.6	OM	—	H	1 and/or 2	—	249.95	—	—	
20-20K	(1	(1	O	—	H	1 and/or 2	16 x 4 1/2 x 12	234.95	24.95	14.95	
20-20K	(1	(1	O	—	H	1 and/or 2	16 x 4 1/2 x 12	249.95	24.95	14.95	
20-20K	0.5	0.5	IOM	L	H	1 and/or 2	16 x 5 x 14	319.95	29.95	14.95	
50-20K	—	—	—	—	—	No	15 x 5 x 9 1/2	199.95	Incl.	—	
20-20K	—	—	—	LRS	—	No	18 x 6 x 12 1/2	249.95	Incl.	—	
20-20K	0.5 ²	1.0	OM	L	H	No	16 1/2 x 5 1/2 x 13 1/2	325.00 ^k 219.95	14.95	Incl.	
20-20K	(2	—	OM	L	H	No	16 x 3 1/2 x 10 1/2	280.00	Incl.	—	
20-20K	(1	—	OM	L	H	No	16 x 3 1/2 x 10 1/2	315.00	Incl.	—	
20-20K	(1	—	O	L	—	No	9 1/2 x 4 1/2 x 10	210.00	Incl.	—	
20-20K	1.5	—	O	—	—	No	16 x 5 1/2 x 8	176.00	Incl.	—	
25-25K	0.5	0.8	IOM	LS	HC	1 and/or 2	17 1/2 x 6 x 13	229.50	24.95	—	
25-25K	0.5	0.7	IOM	LRS	H	1 and/or 2	17 1/2 x 6 x 13 1/2	269.50	24.95	—	
25-25K	0.5	0.7	IOM	LRS	H	1 and/or 2	17 1/2 x 6 x 13 1/2	399.50	24.95	—	
28-30K	0.8	1.0	OM	—	H	1 or 2	15 1/2 x 5 x 12	329.50	24.95	—	
22-30K	0.8	0.8	IOM	LS	H	1 or 2	17 x 5 1/2 x 13	399.50	24.95	—	
20-24K	0.8	0.8	IOM	LS	HC ⁴	1 and/or 2	17 x 5 1/2 x 13	499.50	24.95	—	
30-15K	0.5	1.0	IO	LRS	HC ⁴	No	17 x 7 x 14 1/2	279.95	24.50	—	
30-15K	0.5	2.0	IO	L	—	No	15 x 5 1/2 x 13	199.95	19.95	7.95	
30-15K	0.3	0.5	OM	LRS	H	1 or 2	16 x 5 x 12	299.95	24.50	—	
—	(1	—	OM	L	H	1 and/or 2	14 1/2 x 4 1/2 x 10	279.00	24.95	—	
—	(1	—	OM	L	H	1 and/or 2	14 1/2 x 4 1/2 x 10	309.00	24.95	—	
—	0.2	—	IOM	LRS	H	1 and/or 2	16 1/2 x 5 x 12	449.00	29.95	—	
10-23K	(1	—	OM	L	H	1 and/or 2	15 x 4 1/2 x 13 1/2	239.50	24.95	—	
10-23K	(1	—	OM	L	H	1 and/or 2	15 x 4 1/2 x 13 1/2	269.50	24.95	—	
8-40K	0.8	—	OM	LRS	H	1 and/or 2	16 1/2 x 5 x 12	369.50	29.95	—	
15-30K	(1	(1	O	S	—	No	17 x 5 1/2 x 16	k184.00	Incl.	—	
15-50K	(1	(1	O	—	H	No	15 1/2 x 4 x 12	k99.95	9.95	3.95	
5-25K	0.5	0.5	OM	LS	H	No	17 x 5 x 14 1/2	k329.95	19.95	—	
20-30K ⁶	—	—	OM	LS	HC	No	16 1/2 x 5 x 12	189.95	Incl.	—	
20-30K ⁶	0.9	—	O	L	H	No	16 1/2 x 5 1/2 x 14 1/2	199.95	Incl.	—	
20-30K ⁶	0.9	—	IOM	LRS	HC	1 and/or 2	18 x 6 x 14	239.95	Incl.	—	
20-20K	0.5	—	IOM	LRS	HC	1 and/or 2	18 x 6 x 12	289.95	Incl.	—	
20-30K ⁶	0.5	—	IOM	LRS	HC	1 and/or 2	16 1/2 x 5 1/2 x 14 1/2	339.95	Incl.	—	
30-20K	1	—	O	RS	H	1 and/or 2	17 x 5 x 13	249.95	19.95	9.95	
20-30K	(1	—	OM	L	H	No	16 x 5 1/2 x 14	149.95	14.95	Incl.	
20-20K	1.0	(1.5	IO	LRS	H	No	17 x 5 x 15	189.95	19.95	—	
—	—	—	—	L	H	1 or 2	15 1/2 x 4 1/2 x 11 1/2	159.95	Incl.	—	
—	—	—	—	IOM	L	H	1 or 2	16 1/2 x 4 1/2 x 12 1/2	199.95	Incl.	—
11-38K	(1	—	IOM	LRS	HC	1 or 2	16 x 5 1/2 x 14 1/2	259.95	Incl.	—	
—	0.25	0.25	IOM	LRS	H	No	16 x 5 1/2 x 14 1/2	599.00	29.00	—	
—	3.0	—	—	L	H	1 or 2	12 x 7 x 7 1/2	125.00	Incl.	—	
—	—	—	OM	LRS	H	1 or 2	17 x 6 x 13	144.00	Incl.	—	
—	—	—	IOM	LRS	H	1 or 2	18 x 5 1/2 x 15	185.00	Incl.	—	
—	—	—	IO	L	—	No	10 x 5 x 11	161.00	Incl.	—	
—	2.0	—	OM	LRS	H	No	15 1/2 x 5 1/2 x 12	179.98	Incl.	—	
—	2.0	—	OM	LRS	H	No	18 x 5 1/2 x 15	219.98	Incl.	—	
—	2.0	—	O	—	H	No	14 1/2 x 5 x 10 1/2	129.98	Incl.	—	
35-30K	—	—	IOM	LRS	H	No	17 1/2 x 6 x 7 1/2	210.00	Incl.	—	
—	(1	—	OM	L	H	No	16 x 6 x 13	199.95	Incl.	—	
35-25K	(1	—	IOM	LRS	H	No	17 1/2 x 6 x 17 1/2	270.00	Incl.	—	
15-40K	0.5	—	IOM	LRS	H	No	16 x 5 1/2 x 14	360.00	Incl.	—	
50-20K	—	—	—	—	H	No	21 x 9 x 9	150.00	Incl.	—	
35-20K	—	—	—	—	H	No	32 x 12 x 12	275.00	Incl.	—	
30-20K	1.0	—	IOM	LRS	HC	No	18 1/2 x 6 x 15	239.95	Incl.	—	
35-25K	1.0	—	IOM	LRS	HC	No	18 x 5 1/2 x 15	259.95	Incl.	—	
20-20K	1.0	—	IOM	LRS	HC	No	18 x 5 1/2 x 15	269.95	Incl.	—	
20-20K	0.8	—	IOM	LRS	HC	No	18 1/2 x 7 x 15	379.95	Incl.	—	
25-20K	0.8	—	IOM	S	H	1 or 2	16 x 5 x 13	299.95	24.50	13.95	
20-20K	0.8	—	IOM	LS	HC	No	16 x 5 x 13	399.95	24.50	13.95	
20-20K	0.8	—	IOM	LRS	HC	1 or 2	18 1/2 x 6 1/2 x 12 1/2	499.95	29.95	—	
25-20K	0.8	—	IOM	LS	H	1 or 2	16 x 5 x 13	359.95	24.50	13.95	
20-20K	0.8	—	IOM	LRS	HC	1 or 2	18 1/2 x 6 1/2 x 12 1/2	529.95	29.95	—	
—	1.0	—	OM	—	H	1 or 2	16 1/2 x 4 1/2 x 12	329.50	28.00	9.00	
12-35K	0.6	—	IOM	S	H	1 or 2	16 1/2 x 4 1/2 x 12	399.50	28.00	9.00	
—	—	1.5	IOM	LRS	H	No	16 1/2 x 4 1/2 x 14	249.50	28.00	9.00	
—	1.0	—	OM	—	H	1 or 2	16 1/2 x 4 1/2 x 12	289.50	28.00	9.00	
12-35K	0.6	—	IOM	S	H	1 or 2	16 1/2 x 4 1/2 x 12	359.50	28.00	9.00	
10-25K	—	—	IOM	LRS	H	No	16 1/2 x 5 x 11 1/2	250.00	Incl.	—	
—	3.0	—	O	—	H	—	16 x 5 1/2 x 13 1/2	219.95	Incl.	—	
—	—	—	O	—	H	—	13 1/2 x 5 1/2 x 12	159.95	Incl.	—	

³ at 4 ohms

⁶ —3 db

⁷ peak music power per channel at 5% distortion

program sources are concerned, that they can only be replaced or serviced as a unit (thus putting the entire system out of operation), and that technical advances may in time make the entire receiver obsolete (as happened when FM stereo came on the scene). In addition, before the time of the transistor, many receivers were large and heavy and required thorough ventilation to dissipate the heat from their many tubes. Most manufacturers sacrificed power capability, particularly in the low bass, in order to achieve reasonable size and weight.

The advent of transistors removed many of these objections to the integrated receiver. Power outputs of over 40 watts per channel are now available, with low distortion and power bandwidths surpassing some of the best "pre-receiver" component amplifiers. Ventilation require-

ments are minimal, and modern receivers can be installed almost anywhere. With the universal acceptance of present standards on FM and phonograph reproduction, it is hard to imagine any technological basis for obsolescence within the normal lifetime of any receiver. Finally, many recent receivers approach the full control flexibility of a separate component system.

I HAVE surveyed a field of some fifty-six receivers listed in the 1967 *Stereo/HiFi Directory*, and find that most of them fit into one of three broad price categories: under \$200, \$200 to \$300, and \$300 to \$400. Only a few of the listed receivers cost over \$400. The least expensive receivers are usually quite basic: they are low in power output (15 watts per channel or less), and do not have

RECEIVERS: A GLOSSARY OF TERMS

AS AN AID to understanding manufacturers' literature, the terms most frequently encountered in dealing with stereo receivers are defined below.

Power Output: Among the various ways of measuring the wattage of an amplifier, the most rigorous (and the one used in all Hirsch-Houck Laboratory test reports) is *continuous power*—sometimes also called *sine-wave power* or *rms power*. This tells the amount of audio output the amplifier can produce continuously. However, unless some distortion level is specified at which the power is attained, even these figures are not comparable. A number of manufacturers feel that allowance should be made for the fact that amplifiers are able to exceed their continuous-power rating for brief bursts of loud sound—such as drumbeats, cymbal crashes, and the like. To express the amplifier's power reserve for such musical contingencies, the *music-power* (or *dynamic power*) rating was devised. For any given amplifier, the music-power rating will therefore be a higher figure than the continuous-power rating. To add to the confusion, some advertisements list a spurious third power measurement, called *peak power*, which is usually twice the continuous power—and sometimes twice the music power.

When stating the power capabilities of a stereo receiver, it is more or less customary to add the output of the two channels. A receiver that delivers 25 watts per channel is thus billed as a 50-watt receiver. Because of the variety of rating systems in use, the same receiver might be listed as a 20-watt unit (delivering 20 watts per channel continuous power), as an 80-watt unit (40 watts per channel peak power), or possibly as a 100-watt unit (50 watts per channel peak music power). Some transistor receivers are rated for 4-ohm loads, and if your speakers are 8- or 16-ohm models, the power available from the amplifier may be halved. Be cautious when a power rating is given only as, for example, "30 watts IHF." The IHF amplifier standard defines the measurement technique for *both* continuous

and music (or dynamic) power. However, when "IHF" is used alone after a power rating, the manufacturer usually means music power. Your best source of guidance as to how much amplifier power you will need to drive your speakers properly is the manufacturer of your loudspeaker.

Frequency Response: All statements of frequency range should be followed by a plus-or-minus (\pm) decibel figure. To state that the frequency response is 20 to 20,000 Hz is meaningless, since nothing is said about the all-important *uniformity* of response. But if the statement reads "20 to 20,000 Hz ± 1 db," you know that at no point in the whole frequency range does the response deviate any more than one decibel from a uniformly "flat" characteristic. The frequency response of an amplifier is almost always at its widest at low power, but today's receivers, even at full power, will easily cover the audible range.

Distortion: As with frequency response, make sure that you know at what output level the specified distortion measurements are taken. A manufacturer may claim that the distortion of his amplifier is so low as to be "unmeasurable." Yes, but maybe the amplifier volume was so low that it was also unhearable. Normally, distortion figures should be stated for full rated output. However, particularly in transistor amplifiers, it is also useful to know distortion measurements at low listening levels—say, 1 to 5 watts. There are two types of distortion: intermodulation (IM) and harmonic (HD). The IM figure will generally be higher if both are given.

Controls: The arrangement and variety of controls differ between otherwise similar receivers. Whether you prefer the versatility of many controls or the simplicity of few controls is a matter of personal taste. Make sure, however, that all the controls and functions necessary for your intended use are provided. For instance, if your system is to include a tape recorder, a tape-monitor switch or a tape-head input on the receiver

the low distortion and high tuner sensitivity of their costlier counterparts. They often have inputs only for a magnetic-phonograph cartridge and one high-level source (such as a tape recorder) and lack such refinements as loudness compensation and high- and low-cut filters. On the other hand, they frequently have switched multiple-speaker outputs, headphone jacks, and tape-monitoring provisions. Surprisingly, almost all of them have automatic stereo FM/mono switching, a feature that a few years ago was found only in the deluxe FM tuners.

The middle group of receivers (\$200 to \$300) differs from the economy models chiefly in the degree of refinement of their amplifiers and tuners. A few niceties such as loudness compensation (unfortunately there seems to be a growing tendency to make these circuits permanent,



er may be among your requirements. Or if you plan to place loudspeakers at widely separated locations, a powered center-channel output may be essential. And if you have, or intend to have, extension speakers in other rooms, an amplifier with front-panel speaker-switching provisions is handy. Don't pay extra for features you may not require (such as multiple speaker outputs, muting circuits, filters, or tape-head inputs), but do plan ahead to allow for future expansion of your system. Remember, a receiver should be thought of as a long-term investment.

IHF FM Tuner Sensitivity: The IHF sensitivity rating is a standard means of specifying a tuner's ability to pick up weak or distant stations. Technically, it is the amount of input signal a tuner requires to achieve an audio output with a signal-to-noise ratio of 30 db. Tuner hum and audio distortion are included in "noise." The lower the figure in microvolts, the greater the tuner's sensitivity. With non-IHF ratings, such as "20-db quieting," the sensitivity figure given may have to be doubled to convert it to the IHF equivalent. Sensitivity, incidentally, has long been the most overstressed FM specification. Minor differences in sensitivity specifications (of one microvolt or less) will make little or no practical performance difference and should be disregarded. A good outdoor antenna will do far more to improve reception than two or three extra microvolts of sensitivity.

Selectivity: Selectivity is a measure of the tuner section's ability to separate stations that are close together on the dial. The FCC tries to allocate station frequencies so that stations covering the same geographical area will be on alternate—not adjacent—channels. A figure of 50 db or more for adjacent-channel rejection is good, and anything below 30 db is considered poor.

Capture Ratio: The tuner's ability to sort out two stations on the same frequency, and to suppress the weaker station, is called its capture ratio. The lower the numerical figure, the better the tuner's capture ratio.

Stereo Separation: This is a measure of the degree of isolation, in decibels, between left and right channels—there should be a minimum amount of interaction or leakage between the two channels. In general, the great-

er the separation, the more pronounced the stereo effect.

AM Reception: Is your area served by an AM "good music" station? If so, it may pay to spend a little more for a receiver with a *good* AM tuner section. Ordinary AM sections are little better than table radios in their sound quality. If possible, listen before making a choice.

Loudness Compensation: A loudness-compensation volume control will boost low frequencies (and sometimes high frequencies as well) relative to middle frequencies at low listening levels. This is an attempt to compensate for the human ear's recognized loss of sensitivity to these frequencies at low volume levels. The control supplies the compensation automatically as its setting is lowered.

Filters: Filter circuits reduce the level of low or high frequencies without affecting the middle frequencies. Low-cut filters are intended to reduce turntable rumble, while high-cut filters reduce tape and record hiss. Many such filters do not cut off the undesired frequencies sharply enough to avoid loss of important musical content.

Tape Monitoring: This feature channels the selected program (via output jacks) to an external tape recorder, and connects the playback amplifiers of the recorder (via input jacks) to the amplifiers of the receiver. With a recorder designed for this type of operation (*i.e.*, having three heads and separate recording and playback amplifiers), one can listen to a recording directly from the tape as it is being made.

Squelch: A squelch circuit eliminates the hiss usually heard between FM stations. These circuits vary in their effectiveness and freedom from bursts of noise and "thumps" as one tunes through stations.

FET: The *field-effect transistor* is a semiconductor device which combines many of the best properties of tubes and transistors, and is superior to both in many respects.

IC: *Integrated circuits* are combinations of many transistors, diodes, resistors, and capacitors formed on a single minute chip less than one-tenth of an inch square. Apart from their small size, which is relatively unimportant in high-fidelity receivers, they can offer improved performance and, ultimately, lower cost.

so that they cannot be switched off), high- and low-cut filters, and extra inputs are usually included. The major advantages of units in this group, however, are their more sensitive FM tuners (frequently as sensitive as tuners in the highest-price receivers), their lower distortion, and their slightly higher-power amplifiers (typically 25 watts). About half of the under-\$200 receivers use tubes, or combine tubes and transistors in their circuits. Less than 25 per cent of the middle group use tubes, and virtually all receivers above the \$300 level are completely transistorized.

It is interesting to note that AM-receiving capability is most common in the lowest-price receivers and that it is found in only one of the four highest-price models. Presumably the manufacturers of the latter feel that economically feasible AM tuners would not be consistent with the quality of their FM tuners or that the market they are aiming for is not particularly concerned with AM reception.

It is a common fallacy that AM broadcasting is inherently so inferior sonically to FM that it cannot even approach high fidelity. True, AM frequency response is usually somewhat limited, but the FCC requires that AM stations transmit frequencies at least as high as 7,500 Hz. A few, such as New York's WQXR, carry a full frequency range (30 to 15,000 Hz) on AM as well as FM. The signal-to-noise ratio of AM is also not as good as FM. This is an academic consideration if one is located close to the station, but listening quality deteriorates rapidly as signals grow weaker.

To realize the full potential of AM reception, a high-quality wide-band tuner is needed. The rudimentary AM tuners supplied with most high-fidelity receivers cannot pass frequencies much above 4,000 Hz, and the ordinary diode detectors used in AM tuners usually cause excessive distortion. Low-distortion AM-detector circuits are available, but are rarely used. A good "whistle filter" is also needed to eliminate the 10-kHz beat note between adjacent broadcast channels—and this must operate without losing too much high-frequency response.

All of these desirable features have been incorporated in a few high-quality AM tuners made in years past, notably by Fisher and H. H. Scott. But the problem is that a good AM tuner costs nearly as much as a good FM tuner. The investment is not warranted for listening to soap operas, but I can testify that the sound of a good AM tuner is virtually indistinguishable from that of an FM tuner receiving the same program—provided the signal is strong and there are no electrical storms in the vicinity.

Receivers in the \$300 to \$400 price bracket furnish a level of performance fully equal to that of the better (but less than top price) individual-component systems. Power output is commonly 30 or more watts per channel, and the FM tuners often have sensitivities approaching

2 microvolts. FM interstation-noise squelch circuits are found on many of these receivers, which may have a variety of extra inputs, center-channel outputs, and similar conveniences. The AM tuners in these receivers usually show little, if any, superiority to those in the cheapest receivers. With the AM/FM split-programming now in effect, however, I suspect that we will soon be seeing better AM tuners, at least in the more expensive receivers.

The de luxe, over-\$400 receivers represent an extension of the performance of the lower-price lines as far as current technology will permit. Their amplifiers have outputs of 35 to 40 watts; their tuner sections approach the limits of present design ingenuity in sensitivity, limiting, and distortion; and even the most die-hard proponent of separate components probably could not, by ear alone, distinguish their performance from that of his cherished separate-component system.

It is readily apparent, from the foregoing discussion, that the only thing the modern integrated receiver has in common with the old-fashioned radio is its single-unit construction. With respect to performance, reliability, and flexibility, the typical modern receiver is easily the equal of component systems selling for the same or slightly higher prices. However, for those audiophiles who are in pursuit of the very lowest distortion at the higher powers, separate components are still required. Even this may change, however, because of technical innovations and new semiconductors that are bound to have a profound effect on the quality of future receivers as well as separate components. Sophisticated transistor protective circuits will certainly become more common in receivers, permitting safe use of very powerful transistor amplifiers without risk of burnout owing to accidental speaker-line shorts or over-driving. And power levels of 50 to 100 watts per channel will probably become commonplace in de luxe receivers before long.

The use of field-effect transistors (FET's) in the front ends of FM tuners and receivers has reduced their susceptibility to overload and cross-modulation from strong local stations to a minimum (better than many tube types). FET prices are dropping, and these devices will soon be used in receivers at all price levels. And finally, the integrated circuit (IC) has recently made its appearance in some high-fidelity receivers. This is a subject in itself, but even now, in certain receiver circuits, IC's offer distinctly superior performance and reliability compared to transistors, and they will ultimately do so at appreciably lower prices. Many of the receivers on the market today offer brilliant performance; tomorrow they may well be fantastic.

Julian Hirsch, an electrical engineer and one of the country's most respected spokesmen on audio matters, is the author of the popular monthly Technical Talk column in HiFi/STEREO REVIEW.

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



CLASSICAL

HANDEL'S *MESSIAH*: A BRILLIANT RECORDING ACHIEVEMENT

Conductor and editor share laurels in Angel's authentic re-creation of a unique masterpiece

I HAVE no hesitation at all in declaring Angel's new recording of Handel's *Messiah* to be the outstanding presentation of that masterpiece in the whole of my listening experience. Stylistically, it is a sensitive and knowledgeable approach to the—alas—ill-defined goal we call "authenticity," and it comes closer to my own conception of that goal than any previous performance. As singing, and as musical and dramatic interpretation not directly concerned with matters of Baroque style, it can vie with any recorded performance known to me, perhaps giving a bit in one department, but taking it back in another; certainly, there is nothing here that could be termed a weak point. As technical recording, the set is again of excellent quality, with only minor blemishes—the equal, probably, of any, and the superior of most. Rarely, in my experience, has there been so clear-cut a basis as here for choosing, from among a multiplicity of recorded performances, the single preferred version.

The reasons behind these apparently extravagant statements are many, complicated, and not always amenable to being put into clear, rational language. But they are decidedly audible. Suppose we take up stylistic matters first. Our understanding of eighteenth-century music has advanced (if only recently) to where we can take for granted the correctness of small performing forces and the necessity for ornamentation, double dotting, and similar performance practices. But small groups are con-

stituted in different ways, there is ornamentation and ornamentation, and beyond these there are matters of phrasing, articulation, dynamics, and a host of other things. It is one thing to ornament a vocal line (as has been done in several previous recordings of this work), but it is another and better thing to do so with consistency and with an underlying knowledge of what ornaments to add, and where, and why. This is important. For despite appeals to scholarship, morality, education, or antiquarianism, there is only one real reason for attempting to perform old music in an authentic manner, and that is because the music sounds best that way. Basil Lam, who prepared the performing edition of *Messiah* used here, asserts that "*Messiah* was not written for virtuoso Italian singers and the cadenzas in this recording aim at an enhancement of rhetoric, not at a display of vocal agility." Bravo! When one adds that ornaments too have been added with an eye to their textual references and to their harmonic matrices, so that dissonances, when they occur, are purposeful and meaningful and not accidental, one has affirmed that the basic standards in this very tricky area have, for the first time, been met. Beyond this, criticism can only be on grounds of taste. There can be ample room for disagreement there, but it must take place on a very high plateau indeed.

For those who have been noting the arrival of each succeeding recording of *Messiah*, a few specific and comparative points:



CHARLES MACKERRAS
A new conductorial breed



ELIZABETH HARWOOD

ROBERT TEAR

Graceful and intelligent singing in Messiah

The Overture here is double dotted in the correct way (this is the first time I have heard it so on records, and only in a concert performance led by David Randolph have I heard it so at *all* before), and the final few measures are taken as a return to the Adagio. Also, repeats here are *not* varied dynamically—debatable. Cadential trills are present at all vital points, and they are played correctly. Recitatives (with a single exception) are consistently modified by the correct cadential appoggiaturas. Bowing and phrasing scrupulously avoid the nineteenth-century Romantic approach typical of so many groups who play early music under the delusion that they are doing so “authentically.” In those arias involving *da capo*s or repeated sections, ornaments are held to a minimum in the first statement and intelligently and effectively added in the repeats, exactly the method described in contemporary accounts of Baroque performances. The orchestra is small and includes in its makeup six to eight oboes and four bassoons to produce a typically eighteenth-century color; the chorus numbers thirty-eight. Tempos are—as is the current trend—on the fast side, but not excessively so. The continuo employs both harpsichord and organ, and both are audible.

The soloists in this recording number five, including a counter-tenor. They are extraordinarily well balanced and, most unusual, no one seems to stand out above the others. Robert Tear (tenor) is not Aksel Schiøtz (who is?), but he achieves the same feats of breath control in “Every valley” that made Schiøtz’s recording of it so remarkable. His singing is graceful, intelligent, and a pleasure to hear. Raimund Herinx (bass) is also a good breather and provides some quite miraculous articulation in complex passages. If he lacks the fine sense of poetry of Richard Standen (in the old Scherchen recording) or quite the drama of John Shirley-Quirk (in the Davis version), his is still no mean performance. Paul Esswood (counter-tenor), whose work I do not remember having encountered before, cannot be said to have a beautiful voice, but his vocal technique is fiendishly accomplished, and the excitement he can create

through ornamentation and phrasing is ample demonstration of what eighteenth-century audiences used to cheer about. The contralto is Janet Baker: one is tempted to leave it at that. Lacking a great voice, she simply sings so well, so affectingly, and so intelligently that one may disagree but not dislike. Elizabeth Harwood (soprano) certainly does not suffer in comparison with her fellow workers here, nor with anyone else who has ever sung the part in the range of my hearing. I might prefer Heather Harper slightly—and then again I might not.

A few words must be said about the alternate versions employed in this edition. “But who may abide” is the alto version, sung here by the counter-tenor. The *Pastoral Symphony* is the longer version, as is “Why do the nations.” “Rejoice greatly” is given here in the second version in 12/8 (*i.e.*, jig) time, and if it doesn’t dance to your delight I will be very much surprised. “He shall feed his flock” is for soprano and alto, and “Thou art gone up” for counter-tenor. “How beautiful are the feet” is a rarely heard alternate version for duet and chorus, an interesting substitution, and “Their sound is gone out” is a version I have never even heard *of* before, an accompanied recitative for tenor, and, unfortunately, rather a poor substitute for a glorious chorus.

The recording job, with perhaps a single meaningful exception, is well accomplished. The orchestral instruments are well balanced among themselves—the harpsichord and organ peek through the orchestral fabric in appropriate places—and with the chorus and soloists. The single lapse comes (wouldn’t you know it?) in the “Hallelujah,” where the timpani make their first entrance of the entire work, an unexpected and very dramatic entrance which here, unfortunately, sounds as if it got a bit buried under a plush rug. Too bad. But it’s the only bad moment.

I have purposely saved for last a discussion of the contributions of the Ambrosian Singers and the English Chamber Orchestra in order to point up the importance of what they do. Somehow, the notion of “authentic” performance calls up in the minds of many people something bloodless and small-scaled, pretty little details at the expense of the true breadth of a musical masterpiece. There are reasons for this. It is certainly true that in the past the musical organizations most concerned with matters of authenticity were the second- and third-rate organizations—often respectable enough, but hardly world-beaters. It is still true that the generally accepted “major” conductors of today have little or no interest in correct eighteenth-century performance style, and that when they perform a Baroque work they invariably do it wrong. But the performances here are as stylish and as “correct” as I have ever heard, and they are also hell-for-leather exciting. This little chorus really sings its head off, and the orchestral playing is as spir-

ited and accurate as that of any of those virtuoso groups who cannot be bothered learning to play a trill correctly.

Of course, behind these results are the two men who motivate the operation, editor Basil Lam and conductor Charles Mackerras. I am happy to see Lam receive broad credit in the album for his work; having done a fair amount of similar work myself I know how thankless it *can* be. He did a first-rate job. As for Charles Mackerras, it is becoming more and more clear that he is the first of a new breed, a man of major conductorial abilities, with flair and excitement and a solid musicological grounding. It reminds me that conductor Leonard Bernstein will shortly be leaving his post with the New York Philharmonic. I think I now know whom I would like to see in his place. *James Goodfriend*

© M HANDEL: *Messiah*. Elizabeth Harwood (soprano); Janet Baker (contralto); Paul Esswood (counter-tenor); Robert Tear (tenor); Raimund Herincx (bass); The Ambrosian Singers, John McCarthy chorus master; The English Chamber Orchestra, Charles Mackerras cond. ANGEL S 3507 three discs \$17.39, 3507 \$14.39.

MUSICA HUNGARICA: PROFILE OF A NATION

A colorful and informative album traces the development of an influential musical culture

THE nomadic Magyars, a pagan tribe of warriors from the Ural region of distant Asia, settled in the Danube basin in Central Europe toward the end of the ninth century. This was the beginning of the Hungarian nation, established in the dead center of the European continent, a privileged location from which stemmed both cultural blessings and political disasters.

The development of Hungarian music, inseparably linked to the nation's history, is surveyed fascinatingly in Qualiton's "*Musica Hungarica*," a colorful and highly informative album, the result of eight years of preparation by leading Hungarian artists and musicologists. The collection begins by showing the common roots of Magyar and Far Eastern (Chinese, Chermisian, Mongolian) folk songs as revealed by modern research. It then traces, through impressive examples, the influences of Gregorian chant on Hungarian church music in the decades following the arrival of Christianity (1001) and the first stirring of a national musical style under various Western influences.

The national musical profile became more distinctive in the sixteenth century, as illustrated by the delightful recorded excerpts of instrumental music from this period on side two of the anthology. In the generous represen-

tation allotted to the Hungarian Baroque which follows, the germs of the emerging national styles of opera composer Ferenc Erkel and even Zoltán Kodály are anticipated. Hungarian church music also flourished in this era, one of its leading representatives being Prince Paul Esterházy (1635-1713), an ancestor of Haydn's famous patron.

Hungarian history is a history of wars, rebellions, and occupations. Like all Hungarian patriotic uprisings against foreign powers through the years down to 1956, the one led by Ferenc Rákóczi in the first decade of the eighteenth century was doomed to fail, but it showed great national determination and much collective and individual heroism, and it produced many glorious songs. What the entire world eventually came to know as Berlioz's *Rákóczi March* was one of these, and side four is devoted to tracing this song's development from its early sources. The final version heard here, however, is not Berlioz's, but the less familiar Franz Liszt orchestral transcription, which is closer to the original form of the song.

Under the rule of the Austrian Habsburg kings, the Hungarians suffered much cultural oppression. It is characteristic that the word "*verbunkos*," which was to define the style of Hungarian musical Romanticism, is German in origin (*Werbung* = recruiting), but the tragedy of pressing the flower of Hungarian youth for generations into unwilling military service for the glory of Habsburg empires was nonetheless sweetened by the strains of the fiery and melancholy music that traditionally surrounded the recruiting ceremonies. The excerpts from this period, many composed by such virtuoso violinists of gypsy origin as Csermák, Bihari, and Lavotta, are absolutely irresistible (side five), particularly in the form in which they are preserved on these recordings—free of the embroideries added by twentieth-century gypsy popularizers.

Out of this *verbunkos* style developed Hungary's musical Romanticism: disarming if somewhat naïve art songs and operas, from the early derivative attempts to the powerful creations of Erkel (side seven), which assimilated Verdian influences into a rich Hungarian national style.

The last side is devoted to Franz Liszt, and it deals with various historically significant aspects of this great pioneer's richly productive musical activity. The four excerpts (a section from the symphonic poem *Hungaria*, the *Benedictus* from the "Coronation" Mass, the *Csárdás Macabre* for piano, and *Ossa arida* for male chorus) are relatively unfamiliar. They are included to illustrate Liszt's pivotal stylistic position, pointing the way toward Béla Bartók and a new phase in Hungarian music that is well enough known not to need coverage in the present exhaustive survey.

The orchestras, choruses, and individual performers

co-operating in this venture represent the best in contemporary Hungarian musical life, and no praise can be too high for their achievement. A hard-cover one-hundred-and-fifty-page book, splendidly illustrated and very informative, serves as an annotative guide in English and Hungarian. Altogether, "*Musica Hungarica*" goes a long way toward explaining how this small nation has managed to leave an imprint on the world's musical culture wholly out of proportion to its size. The fact that my own cradle rocked to these Hungarian strains may explain the ecstatic tone of this review, but though I do not expect all lovers of music to have an identical reaction, it would surprise me no end if they were not charmed and delighted by "*Musica Hungarica*."

George Jellinek

© (M) MUSICA HUNGARICA. *An Anthology of Ten Centuries of Hungarian Music*. Various singers, instrumentalists, choral and instrumental ensembles; Orchestras of the Budapest Philharmonic Society and the Hungarian Radio and Television. QUALITON S 1214/5/6/7 four discs \$23.94, 1214/5/6/7 \$17.94.

JAZZ

"CARIBBEAN SUITE": A LATIN JAZZ MISCELLANY

Conductor-arranger Harold Vick serves up
a magical, Caribe-flavored delight

ONE OF THE most exciting jazz events so far this year, RCA Victor's album "The Caribbean Suite," is an ingratiating mini-survey of the work of talented composer Kenny Graham (three of the tracks are by other composers). It proves once again that, in the right hands, real music need not recognize (or be confined to) styles, fads, labels, or geographical boundaries in order to please. This is music for everyone, because it so remarkably and so intelligently incorporates the best of big-band beats, Afro-Cuban cross-rhythms, progressive jazz idealism, and Caribbean exoticism. It is even more remarkable since conductor-arranger Harold Vick, the man behind the project, is—of all things—a former basketball player from Rocky Mount, North Carolina, who heard very little jazz when he was growing up, but was able to listen occasionally to Symphony Sid's late-night jazz show from New York if his grandparents didn't discover he was awake. I know the feeling, because I used to do the same thing myself. That's one disadvantage of growing up in the South, where jazz was born: there is no jazz.

Anyway, Harold Vick must have learned a lot somewhere, because he infuses his tenor sax playing with a

marvelous sensual thrust which is as lyrical as Stan Getz's work and as hard-nosed as Charlie Parker's. *The Caribbean Suite* itself, which gives the album its title, was four years in the composing (it was once available on a 10-inch LP), and it encompasses every kind of sound and rhythm, from steel band to cha-cha-cha to Caribe-flavored mambo. Totally, it is a magical embodiment of the whole range of music that blossoms in the West Indies—Cuba, Jamaica, Martinique, Trinidad, and other islands. Vick so integrates the ravishing solos of such jazz men as Blue Mitchell with the work of island percussionists (such as Montego Joe) that neither sound intrudes on the complete vision of the composition, but both contribute musically to the completion of whatever mood is on the wing.

An interesting sidelight of the album is Arnold Shaw's liner-note essay. Beautifully arranged and researched and smashingly well written, it takes the reader on a journey through the world of Afro-Cuban jazz as it developed in this country—from Xavier Cugat's hotel-grill samba sound during the Depression years, through Carmen Miranda's fruity hats, to Stan Kenton's use of the drummers from the Machito band to create *The Peanut Vendor* in 1949, ending up today with all the sounds combined for posterity, placed exactly where they should be, in *The Caribbean Suite*. In all, an absolute must for any jazz or pops collection. *Rex Reed*

© (M) HAROLD VICK: *Caribbean Suite*. Orchestra, Harold Vick cond. and arr. *Caribbean Suite*; *Mango Walk*; *Beguine*; *Barbados*; *Jamaica Farewell*; *Letitia*; and six others. RCA VICTOR LSP 3677 \$4.79, LPM 3677 \$3.79.

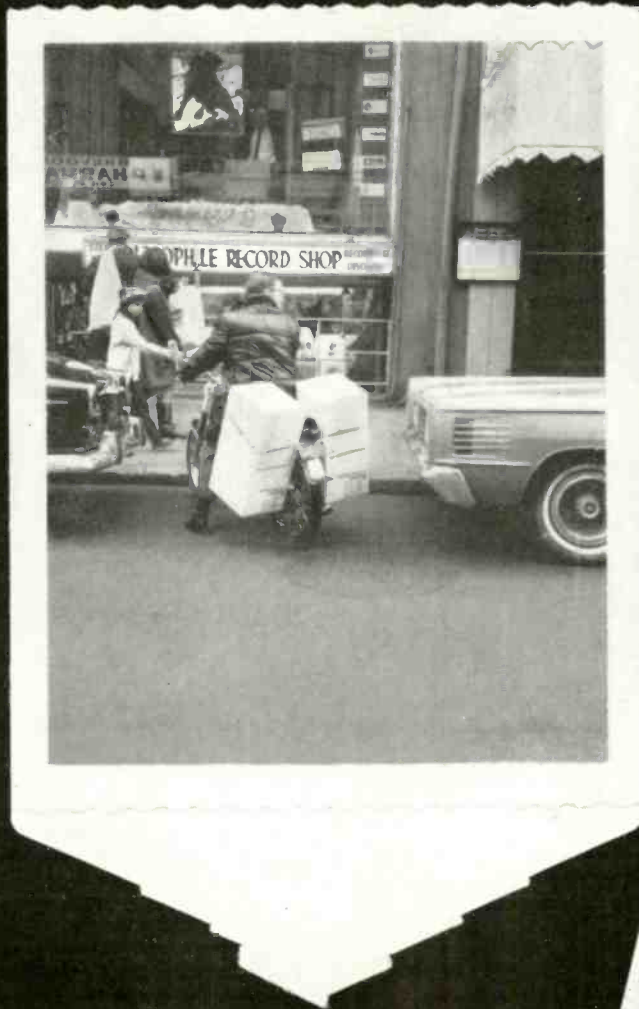
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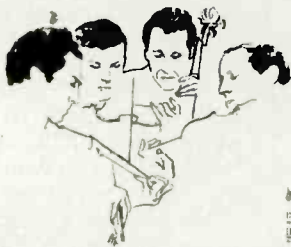


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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ BACH: *Lute Music. Prelude in C Minor (BWV 999); Fugue in G Minor (BWV 1000); Suite in E Major (BWV 1006a); Loure, Gavotte, Menuetts, and Gigue; Suite in A Major (transcr. by Gerwig from Solo Cello Suite, BWV 1007); Suite in E Minor (BWV 996); Allemande and Bourrée.* Walter Gerwig (lute). NONESUCH H 71137 \$2.50, H 1137* \$2.50.

Performance: Understanding
Recording: Excellent
Stereo Quality: Natural

The late Walter Gerwig (he died last July) was not always the most inspired or virtuosic of performers, but he always handled his difficult instrument with musicality and stylistic insight. This is nowhere more evident than in the present Bach collection, one of the relatively few discs to feature the composer's lute music played on the instrument for which it was written. Gerwig, in fact, has gone one step further by transcribing one of the unaccompanied cello suites for his instrument, a procedure quite defensible since several of Bach's lute works exist in versions for other instruments. I rather wish BWV 996 had been recorded in its complete form, as Bream did recently on the guitar, but it is good to have what there is available on the lute. If Gerwig is occasionally dull or lacking in temperament, his interpretations are still to be preferred to the vast majority of less stylistically acute traversals of Bach on the guitar. Nonesuch's reproduction, quite high level, needs a considerable drop in volume to sound natural, but the instrument at the lower volume is very attractive.

I. K.

Ⓢ Ⓜ BARTÓK: *Piano Concertos Nos. 1 and 3.* Peter Serkin (piano); Chicago Symphony Orchestra, Seiji Ozawa cond. RCA VICTOR LSC 2929 \$5.79, LM 2929* \$4.79.

Performance: Excellent, but more frenzy needed
Recording: Adequate
Stereo Quality: Adequate

Both these concertos are in the key of E, but otherwise they are quite different. Oddly enough, Number 1—hard-driving, rangy, dissonant, percussive, middle-period Bartók—has been recorded by Serkin senior; and this is not quite a case of "like father, like son." The phenomenal Peter Serkin (with all due

respect to the magnificent musicianship of his father, Peter is probably even more of a natural at the keyboard) does not actually match his father's intensity. He is a very controlled, cool young man, and this piece really needs brute power and a lot of fine frenzy to make it completely effective. Similarly Seiji Ozawa, the equally talented young Japanese conductor, handles the orchestra in a way that seems a bit over-refined for this music.

The lyrical Third Concerto is, however, far more dependent on long-breathed phrases and rippling or striding kinds of forward

RCA VICTOR



PETER SERKIN AND SEIJI OZAWA
Refined collaboration in Bartók concertos

motion; consequently, although I usually find it a less interesting piece than its companion here, it is far more successfully presented. Serkin establishes control and molds long-projected phrase shapes in such a way that a kind of inward intensity is built, over the course of the music, into a genuine sense of motion and excitement. If I were picking repertoire for these two young men, however, I would choose Mozart or Webern, Beethoven or Stravinsky, and leave the concertos at hand to the many young musicians who specialize nowadays in piano and orchestral heroics. Not that Serkin and Ozawa can't do a bit of that, too—up to a point, anyway. But these young musicians are and will be more valuable in far subtler and more difficult areas of musical communication. The RCA sound is adequate, but somewhat deficient in body.

E. S.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Sonatas for Cello and Piano (Complete): F Major, Op. 5, No. 1; G Minor, Op. 5, No. 2; A Major, Op. 69, C Major, Op. 102, No. 1; D Major, Op. 102, No. 2. Variations on "Bei Männern" from Mozart's The Magic Flute; Variations on a Theme from Handel's Judas Maccabeus; Variations on "Ein Mädchen oder Weibchen" from Mozart's The Magic Flute.* Pierre Fournier (cello), Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 138993/4/5 three discs \$17.37, LPM 18993/4/5 \$17.37.

Ⓢ Ⓜ BEETHOVEN: *Sonatas for Cello and Piano: A Major, Op. 69; D Major, Op. 102, No. 2.* Jacqueline du Pré (cello), Stephen Bishop (piano). ANGEL S 36384 \$5.79, 36384* \$4.79.

Performance: The former, classic; the latter, romantic
Recording: Excellent
Stereo Quality: Excellent

Even though DGG's three-disc boxed set of Beethoven's music for violoncello and piano is wide-ranging and extensive enough to constitute a survey, Angel's single-disc release of Sonatas Op. 69 and Op. 102, No. 2, with Jacqueline du Pré and Stephen Bishop provides an enlightening contrast in stylistic approach to the work that Pierre Fournier and Wilhelm Kempff do for DGG. The Fournier-Kempff collaboration has, however, something very special going for it quite beyond matters of stylistic approach. Listening in sequence to all six sides—Beethoven light or profound, Beethoven at his greatest or less so—one is left with that uncommon sense of inevitability produced by the feeling that each musician is of exactly the same mind about the music and what should be done with it. Each performer sets the other off perfectly; both are in apparent agreement about matters of emphasis and balance.

(Continued on next page)

NOTICE: The 1966 *Polart Index to Record Reviews* is now available. In a format much like the Schwann catalog's, this booklet indexes, by publication, month, and page number, records and tapes of all kinds which in 1966 received critical reviews of substance in eleven leading American music and sound periodicals, among them HIFI/STEREO REVIEW. To obtain the *Index*, write to Polart, 20115 Goulburn Ave., Detroit, Michigan 48205, enclosing \$1.50 (postpaid).

Explanation of symbols:

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

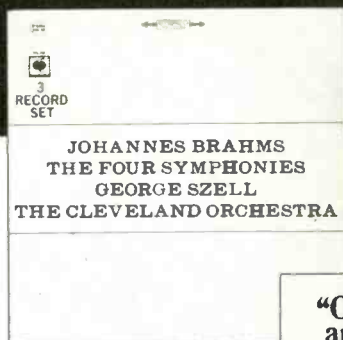
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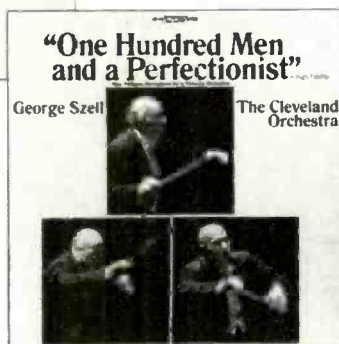
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transition to the coda of the first movement).
D. H.

RECORDING OF SPECIAL MERIT

Ⓜ CHOPIN: *Concerto No. 2, in F Minor Op. 21. Interview with Josef Hofmann on the occasion of his 75th birthday (1952).* Josef Hofmann (piano), unidentified orchestra and conductor. INTERNATIONAL PIANO LIBRARY IPL 501. (This recording is being given gratis to current and new members of the International Piano Library. A one-year membership can be obtained for a tax-deductible donation of \$10.00 to the International Piano Library, 331 West 71st Street, New York, N. Y. 10023.)

Performance: Of historical value
Recording: From 1936 radio broadcast

This unusual recording begins with a brief telephone conversation between an anonymous radio-station personality and Josef Hofmann, recorded in 1952 on the occasion of Hofmann's seventy-fifth birthday. It is a rather touching memento of one of the great pianists of the past. The primary point of interest, however, is the concerto, derived from a 1936 radio broadcast, with sonics that are obviously not of the best. Collectors of piano recordings won't be particularly bothered by the quality of sound, since Hofmann has been so little represented in recordings. (He made quite a few acoustics as well as piano rolls, but no electricals, other than such live recitals as the 1937 one that Columbia issued, were ever made available.) With recordings of Hofmann at a premium, then, this disc can only be welcomed with enthusiasm, especially since Chopin was one of his specialities.

The playing is typical of Hofmann, above all elegant, incredibly fluent, extremely improvisational, also quite unorthodox by contemporary standards. Perhaps the finest moments occur in the slow movement, in which Hofmann's graded dynamics, rhetorical feeling, and tonal mastery are made most obviously apparent. Altogether, it is not a performance that will please everyone, but for piano fanciers this is without question a recording to own. The accompaniment is perfectly adequate without being distinguished (listeners may enjoy guessing the identity of conductor and orchestra). There are a few bars missing in the finale, but, again, the historical value of this issue precludes any too serious complaints on the question of reproduction. It should be noted, finally, that the record is not being offered for sale but rather as a free bonus for becoming a member of the International Piano Library, an organization dedicated to the preservation of all forms of keyboard recordings. Among the promised benefits to members are periodic articles in the form of newsletters, the possibilities of having questions answered relating to recorded keyboard performances, the opportunity to hear (and to have copies made of) items in the possession of the International Piano Library, and admission to certain concerts (including one that is planned for a player piano) in New York. One would have to be disinterested indeed not to approve of such plans or the general aims of this enterprising musical organization.
I. K.

RECORDING OF SPECIAL MERIT

Ⓜ DVORÁK: *String Quartet No. 8, in*

G Major, Op. 106. Vlach Quartet. CROSSROADS 22 16 0072 \$2.49, 22 16 0071 \$2.49.

Performance: Idiomatic and elegant
Recording: Warm and open
Stereo Quality: Good

I am among those who carry a torch for the best of the Dvořák quartets as representing the finest chamber music for this combination produced in the post-Schubert Romantic era. This last of the Bohemian master's quartets, composed along with Op. 105 in A-flat just before Dvořák concluded his three-year American sojourn in 1895, is a real beauty. There is an easily flowing yet powerfully developed first movement, an intensely expressive and richly melodic Adagio, a Slavonic dance-style scherzo, and an expansive finale by turns gay and somber.

As might be expected from a group of first-rate Czech players, this recorded per-



formance is superb, notable especially for the playing of cellist Viktor Moučka in the slow movement. The open sonics enhance the warmth and brilliance of the playing.
D. H.

RECORDING OF SPECIAL MERIT

Ⓜ DVORÁK: *Symphony No. 6, in D Major, Op. 60; Carnival Overture, Op. 92.* London Symphony Orchestra, István Kertész cond. LONDON CS 6495 \$5.79, CM 9495 \$4.79.

Performance: A-1
Recording: Powerful
Stereo Quality: Good

Antonin Dvořák had this gorgeous D Major Symphony published as his No. 1, rightly considering it to be his first fully mature work in this form. Unlike the turbulent D Minor (No. 7, old No. 2), with its strongly Brahmsian overtones, this music is all fresh melody and exuberant rhythmic drive, the lovely slow movement serving as an interlude of sweet repose. If the first- and last-movement development episodes hark back at moments to the Brahms manner, the *Furiant*
(Continued on page 80)

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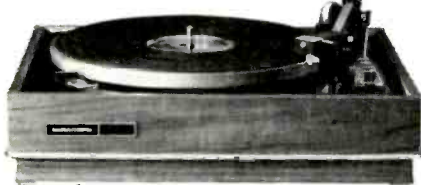
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CIRCLE NO. 6 ON READER SERVICE CARD

given us in lieu of a scherzo is Dvořák through and through.

My performance standards for this score were set a good many years ago by the late Václav Talich and the Czech Philharmonic and by a remarkably brilliant Columbia recording of 1950 by the Cleveland Orchestra under Erich Leinsdorf. I haven't heard the recent stereo issue by Witold Rowicki on Philips (also with the London Symphony Orchestra), but I find that the Kertész reading here stands up fully to the two earlier ones mentioned—it has feeling, bounce, and sonic brilliance to burn, yet all the detail of Dvořák's countermelodies comes through clear as a bell. The *Carnival Overture* performance, which serves here as a filler, is a rouser, too. This is a record I shall enjoy for a long time to come.

D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ELGAR: *Cello Concerto, in E Minor, Op. 85*. Jacqueline du Pré (cello); London Symphony Orchestra, Sir John Barbirolli cond. (With "cello encores" by Bach, Saint-Saëns, Falla, and Bruch.) ANGEL S 36338 \$5.79, 36338 \$4.79.

Performance: Virile and passionate
Recording: Good
Stereo Quality: Good

With this disc I am able to assess more fully than on the basis of her Delius concerto recording alone the artistry of Jacqueline du Pré, who, still in her early twenties, is fast rising to international prominence. Her technique is sure, her intonation accurate, and her musicianship forceful and straightforward. Her phrasing is imbued with passion, but avoids any hint of sentimentality.

Sir Edward Elgar's Cello Concerto was his last major work, completed in 1919. There is no expansive Edwardian rhetoric in this music; its utterance is direct and passionate. The orchestral scoring is far more restrained than in the Violin Concerto, giving the soloist the leading role throughout. It is by far the tersest of Elgar's major works, being about half the length of the Violin Concerto or either of the two symphonies. Lacking the spectacular sonorities and wide-spanned structure of other scores, Elgar's Cello Concerto—like that of Schumann—needs living with and getting used to. But I have found it well worth the effort over the years, beginning with the Pablo Casals HMV 78's, and continuing with Anthony Pini's London recording of 1950, recently reissued on the Everest label. But a first-rate stereo recording of this music has long been needed, and we surely have it here: Jacqueline du Pré and Sir John Barbirolli give a most eloquent and convincing interpretation.

The Angel stereo sound is rich and solid—more so than some other Angel discs I have heard over the past year.

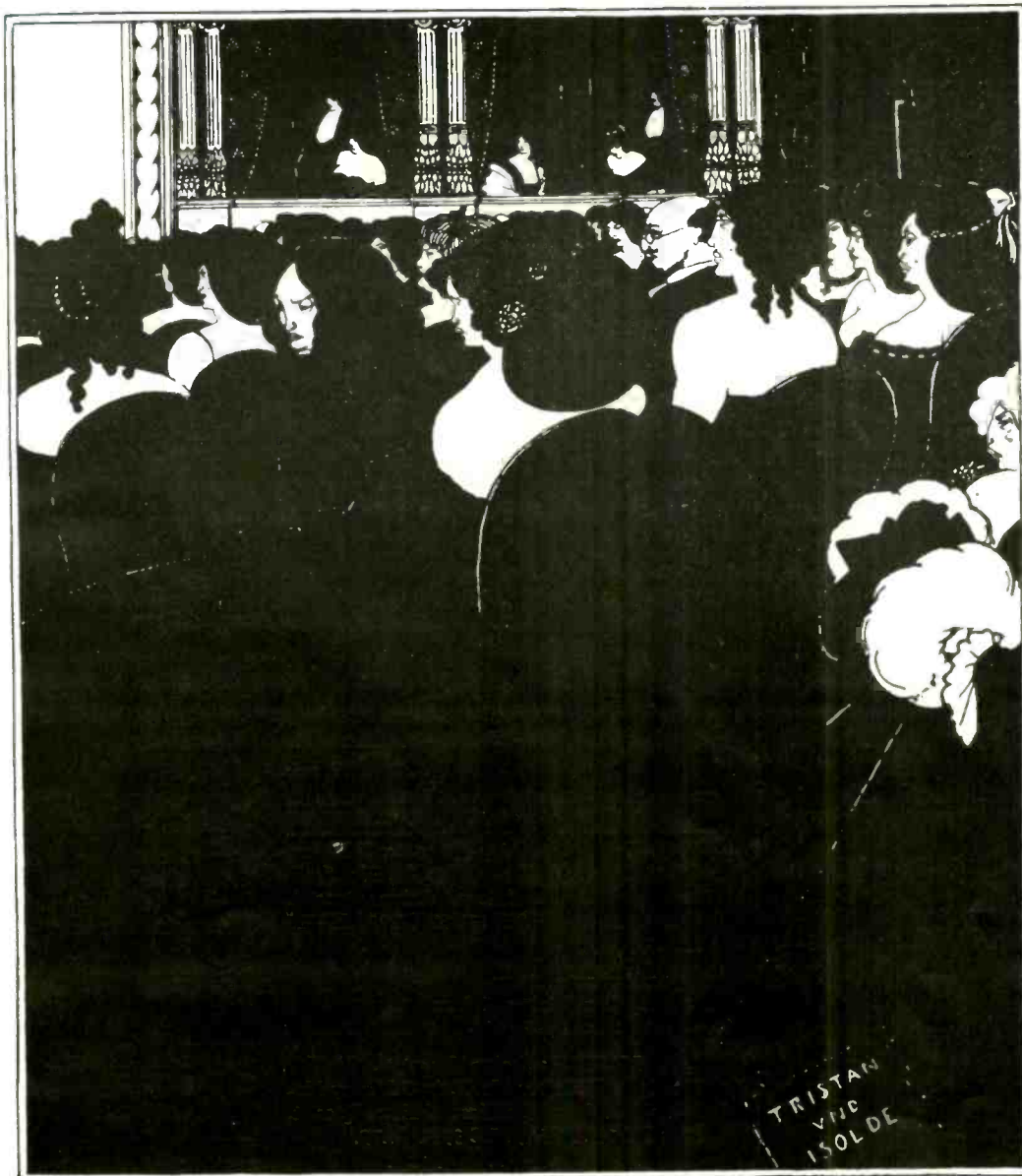
D. H.

HANDEL: *Messiah* (see Best of the Month, page 69)

Ⓢ Ⓜ HANSON: *Symphony No. 3*. MACDOWELL: *Suite No. 1*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY SR 90449 \$5.79, MG 50449* \$4.79.

Performance: Authentic
Recording: Commendable
Stereo Quality: Good

(Continued on page 82)



The Wagnerites—Aubrey Beardsley. With special permission by Mr. Brian Reade (Victoria and Albert Museum, London) and Mr. Raymond Rohauer (Gallery of Modern Art, New York).

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CIRCLE NO. 56 ON READER SERVICE CARD

I suppose that Howard Hanson's Third Symphony stands, along with his Fourth, as his most convincing venture into the medium. The First is a post-Romantic student work, structured with an absolutely appalling conservatory clarity. The Second—"The Romantic"—sloshes its big tunes about while it vamps its development sections.

The Third, on the other hand, though it has a couple of good, schmaltzy tunes—run into the ground, to be sure—shapes up as musical structure rather more professionally than its predecessors. To be sure, it has the compulsive climaxes; and when, in its more animated passages, one doesn't feel that the Indians are about to attack, one *does* feel that Sibelius is about to come center stage for his bow and his share of the credit.

Edward MacDowell's Suite No. 1 was, in actuality, completed after his more celebrated *Indian Suite*. The work doesn't seem to aspire to much in the way of profundity, and it does, as a matter of fact, have a few stretches of the lyric charm that one associates with the short piano pieces. But, taken as a whole, the going is a little thin for twenty minutes of music, and Mercury's claim that it is the work's first recording is, for one listener, its chief interest here.

The recorded sound and stereo are both fine, and Hanson—as ever—conducts with efficiency and zeal. *W. F.*

RECORDINGS OF SPECIAL MERIT

⑤ ⑥ HAYDN: *String Quartets: F Major, Op. 3, No. 5; F Minor, Op. 20, No. 5; D Minor, Op. 42.* Allegri String Quartet. WESTMINSTER WST 17111 \$4.79, XWN 19111 \$4.79.

Performance: *Intense*
Recording: *Bright and clear*
Stereo Quality: *Good*

⑤ ⑥ HAYDN: *String Quartets, Op. 54: No. 1, in G Major; No. 2, in C Major; No. 3, in E Major.* Juilliard String Quartet. Epic BC 1331 \$5.79, LC 3931 \$4.79.

Performance: *Superbly controlled*
Recording: *Intimate*
Stereo Quality: *Excellent*

Both of these Haydn quartet releases are outstanding in their different ways. The Westminster disc offers a first recording of the solitary quartet that comprises Haydn's Op. 42, composed after he had heard and played the first of the quartets dedicated to him by Mozart. Splendid and beautiful as this work is, and delightful as is Op. 3, No. 5, the real prize of the Westminster disc is the tautly dramatic Op. 20, No. 5, with its eloquent slow movement and the fugal finale that anticipates in many respects the somber austerity of Mozart's C Minor Fugue (K. 426), composed in 1783, nearly a decade later. The Allegri Quartet plays with great brilliance and intensity, most especially in Op. 20, No. 5. Side two on my review copy, however, was afflicted with a considerable amount of gritty swish.

I have not heard the Allegri Quarter disc of the three fine Op. 54 quartets, but the Juilliard Quartet's readings on the Epic disc are marvels of control, virtuosity, and subtle dynamic gradation. The terse G Major has always been a particular favorite of mine; the C Major and E Major are new to my listening experience. The slow movement of the C Major with its fantastically ornament-

ed first-violin part came as a genuine surprise to one more accustomed to Haydn's "noble simplicities" in such movements. My colleague James Goodfriend says truly in the jacket notes that "When one has heard one of his [Haydn's] quartets, he has *not* heard all of them. He has heard just one and has eighty-two more discoveries to make."

The Juilliard Quartet is more closely miked than the Allegri, but the sound is no less clear and communicative. *D. H.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ HOLST: *Six Mediaeval Lyrics for Men's Voices and Strings; Seven Part Songs, Op. 44, for Women's Voices and Strings.* Purcell Singers, English Chamber Orchestra, Imogen Holst cond. ARGO ZRG 5495 \$5.79, RG 495* \$5.79.

⑤ ⑥ HOLST: *Savitri, Op. 25.* Janet Baker (mezzo-soprano); Robert Tear (tenor); Thomas Hemsley (bass); Purcell Singers; English Chamber Orchestra, Imogen Holst cond.; *Choral Hymns from The Rig Veda (Third Group), Op. 26.* Purcell Singers; Osian Ellis (harp); Imogen Holst cond. ARGO ZNF 6 \$5.79, NF 6* \$5.79.

Performance: *Beautiful*
Recording: *Superb*
Stereo Quality: *Tasteful*

With the notable exception of Ralph Vaughan Williams, I tend to passively enjoy rather than admire or respond much to the better English composers of the generation of Gustav Holst (1874-1934). But Imogen Holst is seeing to it that some of Holst's smaller, lesser-known works are being brought to records in performances so flawless and obviously dedicated that, wherever he is, the composer must be smiling very contentedly.

With these two new Argo releases, the turn is towards Holst's vocal music, and with the turn passive enjoyment sometimes moves upwards to both admiration *and* response: admiration for the absolute control that Holst had over his admittedly limited and conservative musical means, admiration for his impeccably idiomatic solo and choral vocal writing, and response to what is not always apparent in his more ambitious and familiar works—his sensitivity and taste.

That these latter attributes should be most apparent in the three choral cycles is perhaps not entirely surprising. But that they should be so palpably much *more* apparent in the two earlier of these—the *Rig Veda* hymns and the 1926 part songs—most certainly is. The Seven Part Songs, settings of poems by Robert Bridges, are composed in a fluent, attractively pseudo-Elizabethan style for women's voices and strings. At least three of them are perfectly exquisite: *O Love, I Complain and Sorrow and Joy* (both wonderfully airborne and delicately contrapuntal) and *Angel Spirits of Sleep* (a quasi-lullaby that, one would think, just *has* to be cornball but is touching instead).

The Choral Hymns, for women's voices and harp, include a couple that are just as pretty, among them *Hymn to Vena*. I care less for the *Six Mediaeval Lyrics* (1932), which are much more characteristically "British" in that sort of Rudyard Kipling way that mens' voices may have suggested to Holst.

(Continued on page 85)

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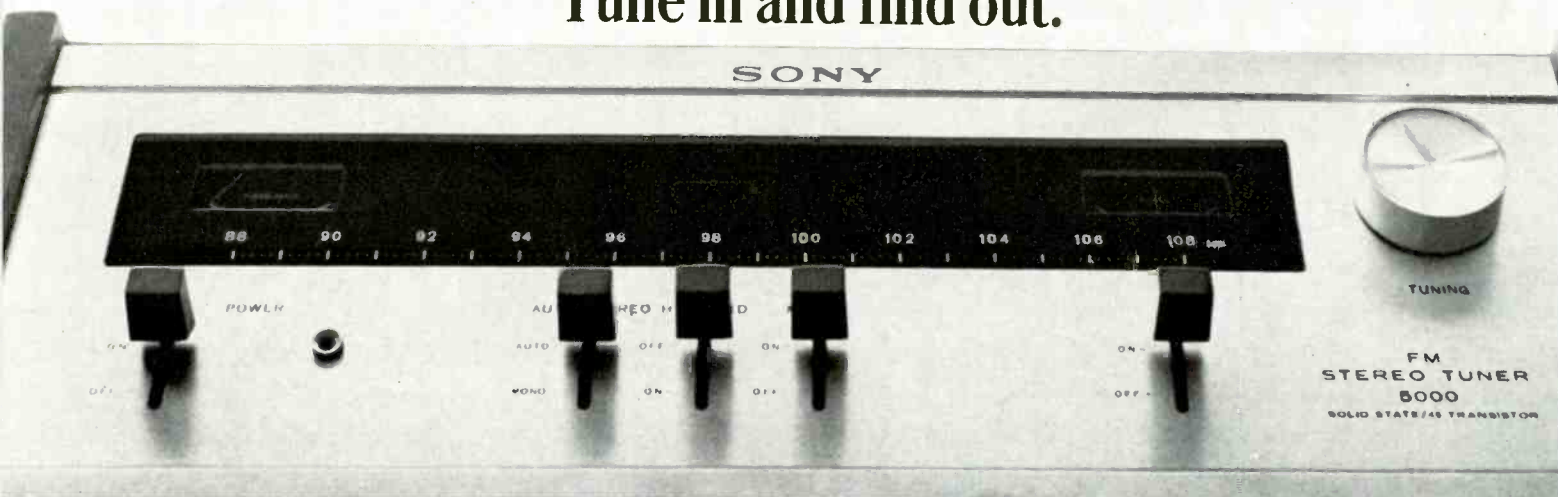
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Savitri (1908), a chamber opera in one act, is the earliest work here, and in spite of the libretto's Hindu derivation, it seems conventional and disappointing for our having been led into it by the more personal and evocative choral cycles.

The performances, as I have suggested, are uniformly superb. And Argo's recorded sound and stereo are all they should be.

W. F.

© M IBERT: *Concerto for Flute and Orchestra*. JOLIVET: *Concerto for Flute and String Orchestra*. RIVIER: *Concerto for Flute and String Orchestra*. Jean Pierre Rampal (flute), Orchestre de l'Association des Concerts Lamoureux, André Jolivet and Louis de Froment cond. MUSIC GUILD MS 141 \$2.39, MG 141 \$2.39.

Performance: Dazzlingly clean

Recording: Good enough

Stereo Quality: Good

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CHRISTA LUDWIG

Sumptuous, thrilling singing in Mahler

concertos gives pleasure—in sometimes surprising ways—and the solo parts are played to so astonishingly smart a turn by flutist Rampal that his work alone would be worth the price of the record, even if it were going for more than its bargain price of \$2.39.

Easily the most arresting and, I think, original work of the three is André Jolivet's two-movement job. Jolivet (b. 1905) works here in a manner that lies somewhere right of center between the neo-classic school of Paris and the post-Messiaen younger dodecaphonists. We know that Jolivet studied with Messiaen and, at one point, Varèse; and his *Concerto* (1949) shows us that, even as he had at the point of its composition cast more than a passing glance at some of the more developed contemporary chromatic techniques, he had absorbed them into his essentially traditional lyrical style with poise and a quite personal touch.

If you know them only by his more gaudy orchestral displays (*Escales* or the, to me, very unamusing *Diversissement*), the rather cool, understated lyricism and textural lucidity of his *Concerto* (1934) may surprise you. The piece has a pretty, straightforward slow movement—Rampal is never more im-

pressive than in his demonstration of breath control in the tricky phrasal structure that gives the movement its flow—and the remainder of the work is marked by an almost neo-classical emphasis on contrapuntal busyness and sharp formal detail.

The Rivier *Concerto* (1955) makes a somewhat less clear stylistic picture than the other works. Its most striking characteristics are its attractively coarse rhythmic animation—in this respect, it rather reminds me of Roussel—and its somewhat declarative seriousness of purpose. In his approach to both structure and harmony, however, the composer is either slightly inconsistent and/or gauche, or personal in a manner that I (for the moment, at least) am too sinful to see.

The performances seem to me excellent. The recorded sound is a little on the shrill side, and it is possible that more thoughtful mike techniques could have eliminated the on-and-off sound of Rampal's inter-phrasal breathing.

W. F.

MACDOWELL: *Suite* (see HANSON)

RECORDINGS OF SPECIAL MERIT

© M MAHLER: *Das Lied von der Erde*. Richard Lewis (tenor); Lili Chookasian (mezzo-soprano); Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6946 \$5.79, ML 6346* \$4.79.

© M MAHLER: *Das Lied von der Erde*. James King (tenor); Dietrich Fischer-Dieskau (baritone); Vienna Philharmonic Orchestra. Leonard Bernstein cond. LONDON OS 26005 \$5.79, OM 36005* \$4.79.

© M MAHLER: *Das Lied von der Erde*. Fritz Wunderlich (tenor); Christa Ludwig (mezzo-soprano); Philharmonia and New Philharmonia Orchestras, Otto Klemperer cond. *Ich bin der Welt abhanden gekommen; Um Mitternacht; Das irdische Leben; Ich atmet' einen linden Duft; Wo die schönen Trompeten blasen*. Christa Ludwig (mezzo-soprano); Philharmonia and New Philharmonia Orchestras, Otto Klemperer cond. ANGEL S 3704 two discs \$11.58, 3704* \$9.58.

Performances: All superb

Recordings: All fine, Columbia's most striking

Stereo Quality: All fine

With three new recordings being simultaneously released, we now have no fewer than ten recorded versions, all but two in stereo, of Mahler's *Das Lied von der Erde*. Of the three new ones, the most personal and controversial performance is London's, with Leonard Bernstein conducting and Dietrich Fischer-Dieskau, a baritone, singing the three songs usually allotted to a mezzo-soprano. Bernstein's approach to the work is broadly lyrical. He works well with his soloists and achieves some spellbinding results with Fischer-Dieskau, although certain passages border on over-interpretation. This is a reading of extraordinary clarity, extremely moving throughout, but somewhat lacking in sustained flow. As for the vocal performances, the baritone voice is certainly authorized by the title page of the score, which calls for "tenor, contralto (or baritone), and orchestra." But although it is hard to conceive of an artist of any vocal category who could surpass Fischer-Dieskau's range of

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expressiveness and interpretive insight, those accustomed to hearing the contralto voice in this music are not likely to be converted. He finds the music taxing at both extremes of the range; the passage "*Die liebe Erde allüberall*," so effectively placed in the mezzo-contralto range, sounds particularly strained. James King's tenor voice has some heaviness in the "turns" in the *Trinklied*, but otherwise his tone is warm and ringing (it is not always captured by the engineers with sufficient presence).

Angel's Lied, conducted by Otto Klemperer, comes in a two-disc set, the fourth side devoted to five of Mahler's orchestral songs sumptuously sung by Christa Ludwig. Spreading *Das Lied* over three sides undoubtedly improves the sonics at side-ends, but since the whole thing was released in England on one disc, I would have preferred to see the prospective American buyer spared the extra expense. Klemperer's direction is generally slow; Bernstein is even slower by overall timing, but his lighter touch, his flexibility, and the heightened inner contrasts he achieves combine to conceal the fact. Klemperer's heavier hand is most noticeable in *Von der Schönheit*, in which the tempo contrast between the central *allegro* and the outer *andante* sections is insufficiently distinct. Likewise, *Der Trunkene im Frühling* could do with more exuberance. Klemperer's pacing for *Von der Jugend*, however, is a minor revelation. The tempo, marginally slower than what is customarily heard, imparts a spirit of unhurried geniality to the melody, allows the singer to phrase in a leisurely fashion, and all in all seems exactly what the composer's score marking of "*bebaglich heiter*" (merrily, at ease) was aiming at. In the *Abschied*, the tempo is broad, but not inappropriately so; the orchestral textures are almost too transparent, with considerable prominence being given the oboe solos and the mandolin—for the latter, far more than Mahler's direction "*kaum hörbar*" (barely audible) indicates. The vocalists are just about ideal. Whatever reservations I may have about the appropriateness of the late Fritz Wunderlich's light tenor voice to this taxing music, he performed his songs for this recording with warm tone quality and unsurpassed sensitivity. Christa Ludwig's work is impressive throughout, and positively thrilling as her voice soars in the phrase "*O sieh' wie eine Silberbarke schwebt der mond*" in the poignant *Abschied*. In sum, despite the undeniable touch of ponderousness in Klemperer's approach, this is an eloquent and beautiful treatment of the music.

The Bernstein and Klemperer performances, then, have their ups and downs, with the ups fortunately predominant. By contrast, Eugene Ormandy's interpretation for Columbia is entirely free of eccentricities. It is moving and lyrical, but in firmer control of the tendency of the music toward emotional excess than the other two. Textures are clear, but details are not pinpointed as in the other recordings. The orchestral sound is of a familiar Philadelphian gorgeousness, and there are sharpness of attack and great coloristic variety besides. Above all, there is a sustained flow to Ormandy's interpretation. Both Ormandy's soloists do good work: Richard Lewis' voice is not of a naturally ingratiating quality, but his singing is full of authority, virile, assertive, and passionate. And though she is not Christa Ludwig's

match in expressivity, Lili Chookasian has a truly sumptuous, well-supported contralto sound that is a rarity today. Her singing, completely satisfying throughout, reaches moments of impressive power in *Von der Schönheit*.

I can thus recommend all three versions, but Ormandy and the Philadelphians seem to me the *safest* bet. The Angel set offers special insights and exceptional singing, London's an interesting overall view and a baritone soloist who is an extraordinary artist. Technically, all three recordings are excellent. Columbia's sound has the sharpest impact, but its engineers rate a demerit for a noticeable splice in *Von der Schönheit* (sixth measure after Figure 6). G. J.

MOZART: *Piano Quartet in G Minor, K. 478* (see SCHUMANN)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: *Serenade for Thirteen Wind Instruments, in B-flat (K. 361)*. Winds of the American Symphony Orchestra; assisting artists; Leopold Stokowski cond. VANGUARD VSD 71158 \$5.79, VRS 1158 \$4.79.

Performance: Gorgeous
Recording: Elegant
Stereo Quality: Fine separation and depth

This record is, besides a delight, a tribute to the extraordinarily high level of wind playing in this country. There are actually fourteen wind players here, including an assistant first oboe, and two double-basses as well (Mozart probably intended the double-bass, not the contrabassoon, to be at the bottom of the ensemble in the first place); they are young pros from Stokowski's American Symphony Orchestra abetted by some of New York's top free-lance virtuosos. The playing is ravishing from top to bottom, from one end of the piece to the other: glorious tone, precise articulation, arched phrases, ensemble coherence and give-and-take—it's all here. About the worst thing you can say about the performance is that it's almost too breath-takingly beautiful. A little more vigor—even brusqueness—might be asked of parts of the first movement or, say, the second minuet. Stokowski (and the Vanguard engineers) emphasize a rich, creamy, big wind-band type of sound, and there is a quota of final ritards and dynamic detailing which goes beyond what appears in my score; but, aside from the problems of edition, I find none of these interpretive elements intrusive, and some really contribute to the vitality of the performance. It is just possible—and this disc is convincing testimony—that American musicians have achieved the highest standard of wind playing ever reached anywhere, anytime. E. S.

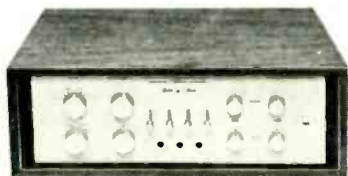
Ⓢ Ⓜ MOZART: *String Quartets: No. 15, in D Minor (K. 421); No. 19, in C Major (K. 465, "Dissonant")*. Amadeus Quartet. DEUTSCHE GRAMMOPHON SLPM 139190 \$5.79, LPM 39190* \$5.79.

Performance: Taut and refined
Recording: Befits the performance
Stereo Quality: Good

Having recorded this disc, the Amadeus ensemble now lacks only the noble K. 428 in E-flat to complete its stereo traversal for
(Continued on page 89)



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CIRCLE NO. 39 ON READER SERVICE CARD

IF THE activities of the American record industry in the past six months or so are any measure, the health of classical music in this country is in a state so robust as to be vaguely unsettling. New record labels are being launched at a rate that seems to me to be at least monthly. Among them is the new Melodiya/Angel line—from Angel/Capitol Records, of course, which has just recently given us the new Seraphim (see review in the October 1966 issue of *HIFI/STEREO REVIEW*). Most of the newcomers have been in the budget-price bracket, but the new Melodiya/Angel discs are full price, and all are drawn from an unusual source—the USSR. Capitol has made an arrangement with (hold onto your eye-glasses) Mezhdunarodnaja Kniga (MK), the Soviet Union's official recording agency, to secure selected tapes of Russian performances to be mastered, pressed, and packaged here by Angel.



A NEW LABEL FROM ANGEL/CAPITOL

Reviewed by
WILLIAM FLANAGAN

From Melodiya/Angel's first release of six records (none previously available here), almost all representative of twentieth-century Russian music in performances by Russian musicians in the Soviet Union, we get particularly sharp insights into how the Russians themselves view their national modernism in contrast to the more familiar American and Western European view.

It's curious, for example, to hear a virtuosic group of Russian musicians have a go at Stravinsky's *L'Histoire du soldat*. Following this new recorded performance carefully with a score, only the most nit-picking musician would take any important exception to the essential realization or deny the earnest attention to what the composer has indicated.

Yet, there is something—something very subtle—amiss. It is simply that there has come into being a more or less standard "performance style" for the works of this composer, man-of-great-age-and-accomplishment that he is. It has furthermore come into being in Europe and, perhaps even more definitely, in the United States. It isn't easy to verbalize what goes wrong with what these fine Russian musicians do. It has something to do with an intuitive failure to "inner-hear" just what the "Stravinsky sound" is—a particular kind of attack, a particular sensitivity to chordal

distribution and balance, a particular kind of articulation. The performance is, despite this, nothing to patronize. And the uncommonly good recorded sound and skillful stereo treatment are all in the work's favor. The Prokofiev Quintet with which it is paired is performed with an admirable tart clarity, although it is a work that I have always found somewhat stiff, awkwardly textured, and just a little sour.

Shostakovich's *The Execution of Stepan Razin* is described by Melodiya/Angel's translator as a "poem for basso, chorus and orchestra," to "words" by poet E. Yevtushenko. According to the annotator, the story of Stepan (Stenka) Razin (d. 1671) is legendary in Russia; it is surely quite as hair-raisingly brutal and gory as anything we are familiar with in the story of Rasputin's demise or in Eisenstein's film *Potemkin*. The poem follows the anti-royalist Razin as he is led to the executioner's block and decapitated. But Razin's head will not die, and finally, its eyes fixed upon the watching Tsar, it "explodes in maniacal laughter." Thus the poem—in translation, at least—is something of a parody of Soviet revolutionary folklore, and it would be easy enough to write off Shostakovich's setting of it as an appropriate musical counterpart—there is no denying the reminders of *Boris*, the essential confinement of harmonic means to simple primary triads, the naively "descriptive" attitudes of orchestral accompaniment and instrumental effects, the curiously primitive vocal writing.

But there is no denying the raw, unadorned power of the piece, either. One smiles as it begins to hammer away at its points, but when all is sung and done, one is somehow smiling out of the other side of the mouth. There is no real "magic" to its obvious and ultimately effective theatricality, just a kind of numbing insistence on it that wins out in the end.

The performance would certainly seem to be an effective one, although, like so many basses singing in Russian, Vitaly Gromadsky, either by miscalculation or for effect, seems to sing somewhat flat a good part of the time. Conductor Kiril Kondrashin's reading of the same composer's Ninth Symphony, which completes the record, is clean, brisk, and transparent. Though I admit I've never heard anyone else say it, I rather enjoy this piece. The recorded sound is big and resonant, and the stereo treatment of the vocal piece does a good bit to enhance its effect.

Liking—or even tolerating—the big, popular symphonies of Shostakovich is about as far "out" these days as liking the Big Three of Tchaikovsky once was. It's been so far out for so long now that it may be about time for someone to make it in again—but I, at least, am not ready. Even if I were, however, the extra added attractions—in the form of splash, color, and big theatricality—that bedevil the performance of the Fifth Symphony by Kondrashin and the Moscow Philharmonic Symphony Orchestra would forestall it for me. But Kondrashin has been blessed with recorded sound that is remarkably live and resonant, and the stereo treatment is rich.

Melodiya/Angel's new recording of the

Prokofiev Fifth Symphony gives us an opportunity to take the measure of David Oistrakh as a conductor. The performance is a big, broad, singing one—with a not surprising emphasis on sumptuous string sound. I rather miss some of the bite and humor that other conductors have brought to the second movement, and I'm not sure that Oistrakh hasn't done his best to eliminate the lyrical grotesqueries of the slow movement in favor of the big Tchaikovsky treatment. But the recorded sound and stereo are first-rate.

We also have Oistrakh, now with bow and violin instead of baton in hand, in a performance of the Khachaturian Violin Concerto that just *has* to be about the best performance of the work one could ever hope to hear. It has also been superbly recorded. If only I liked it!

Again with Oistrakh as conductor, Melodiya/Angel has given us a performance of Berlioz's *Havold in Italy* that, from my point of view, is the only major disappointment in their release. Although Rudolf Barshai plays the viola part cleanly and expressively, the work as a whole drags its heels rhythmically, and one is but little aware of either the orchestral brilliance or the structural intention of the work. Even the recorded sound here seems somewhat below the level of quality on the other discs.

Ⓢ Ⓜ PROKOFIEV: *Symphony No. 5, in B-flat Major, Op. 100*. Moscow Philharmonic Symphony Orchestra, David Oistrakh cond. MELODIYA/ANGEL SR 40003 \$5.79, R 40003 \$4.79.

Ⓢ Ⓜ KHACHATURIAN: *Concerto, in D Minor, for Violin and Orchestra*. David Oistrakh (violin); Moscow Radio Symphony Orchestra, Aram Khachaturian cond. MELODIYA/ANGEL SR 40002 \$5.79, R 40002 \$4.79.

Ⓢ Ⓜ BERLIOZ: *Havold in Italy, Op. 16*. Rudolf Barshai (viola); Moscow Philharmonic Orchestra, David Oistrakh cond. MELODIYA/ANGEL SR 40001 \$5.79, R 40001 \$4.79.

Ⓢ Ⓜ STRAVINSKY: *L'Histoire du soldat*. PROKOFIEV: *Quintet for Oboe, Clarinet, Violin, Viola, and Bass, Op. 39*. L. Belenky (violin); G. Vyunikovsky (clarinet); I. Laptev (bassoon); L. Volodin (trumpet); K. Ladilov (trombone); A. Gregin (bass); R. Nikulin (percussion); N. Meshkov (oboe); I. Mozgovenko (clarinet); A. Futer (violin); M. Mishnayevesky (viola); Y. Pimenov (bass); chamber ensemble, Gennady Rozhdestvensky cond. MELODIYA/ANGEL SR 40005 \$5.79, R 40005 \$4.79.

Ⓢ Ⓜ SHOSTAKOVICH: *Execution of Stepan Razin, Op. 119*. Vitaly Gromadsky (bass); RSFSR Russian Chorus. *Symphony No. 9, Op. 70*. Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin cond. MELODIYA/ANGEL SR 40000 \$5.79, R 40000 \$4.79.

Ⓢ Ⓜ SHOSTAKOVICH: *Symphony No. 5, in D Minor, Op. 47*. Moscow Philharmonic Symphony Orchestra, Kiril Kondrashin cond. MELODIYA/ANGEL SR 40004 \$5.79, R 40004 \$4.79.

DGG of the six Mozart quartets dedicated to Joseph Haydn. In truth, their readings present quite a different picture of the music from the virile and full-bodied treatments offered by the Juilliard, Budapest, and Fine Arts quartets. Litheness, refinement, and an almost febrile intensity mark the Amadeus interpretations, most particularly of this somber D Minor Quartet. The effort here seems to be toward the achievement of flawless proportion of phrasing and tempo relationships, even at the expense of expressive content. This approach comes off best in the minuet and in the final variation movement.

The most impressive demonstration of the Amadeus way is manifested, however, in the more externally brilliant and glittering C Major Quartet. The opening dissonances are more or less glossed over in favor of getting down to the main substance and the working-out of the first movement proper, all with intense dynamic emphasis. The slow movement emerges as exquisite and rich-textured song, again with intense dynamics. The minuet gets a brisk, no-nonsense treatment, as though it were an interlude before the culminating finale, which is played here with enormous tautness and brilliance. Norbert Brainin's first violin, in keeping with the honored Central European chamber-music tradition, assumes a strong but not unduly overbearing lead throughout, shining most delectably in the minuet trio and variations of K. 421.

The DGG recording is refined and smooth in sonority and balance, quite suited to the performances. *D. H.*

RIVIER: *Concerto for Flute and String Orchestra* (see IBERT)

Ⓢ Ⓜ SCHUBERT: *Fantasy-Sonata in G, Op. 78, D. 894; Sonata in A Minor, Op. 42, D. 845.* Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 139104 \$5.79, LPM 39104* \$5.79.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SCHUBERT: *Fantasy-Sonata in G, Op. 78, D. 894: "Wanderer" Fantasy, D. 760.* Anton Kuerti (piano). MONITOR MCS 2109 \$1.98, MC 2109 \$1.98.

Performances: I like Kuerti

Recordings: Monitor close-up, DGG clattery

Stereo Quality: Moderately effective in both

Anton Kuerti's record contains some of the most sheerly beautiful piano playing I have heard in a long while, and, even admitting the Vienna-born American's big shortcoming, a lack of strength and keyboard power, these are still remarkable performances well worth the attention of any Schubert-lover. How can a pianist who lacks strength, you ask, possibly play the "Wanderer"? A good question. But Kuerti does it, and well, too. What he substitutes for brute strength is vigor, derived from a sense of phrase motion that carries the music forward and gives the illusion of power. Even without a big dynamic top, he produces such an effect of effortless skill and musicality that the "Wanderer" sounds, for once, really sweeping and epic. The performance of the G Major Fantasy-Sonata, less impressive at first hearing (unlike the "Wanderer," it does not show off Kuerti's technical resources), is even more remarkable in its long-range reflective qualities. Kuerti plays this curious,

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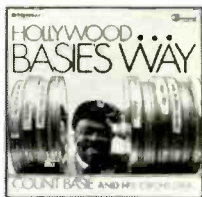
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quiet piece for himself—as if no one else were listening. The results are almost unbearably introspective and inward.

I don't have the timings, but Kuerti must take almost ten minutes longer than Wilhelm Kempff to play the Fantasy-Sonata—in fact, the end of this jam-packed side of the Monitor disc has some distortion problems. Kempff's reading is, by contrast, rather brusque and harsh. I have never been a Kempff fan, and though there are objective points in Kempff's favor—I could find good things to say about parts of the first and third movements of the A Minor—I find here little reason to change my mind. He has far more keyboard power than Kuerti, but then he is also a much cruder performer, and, for me, a less intelligent musical thinker. Kuerti is refined and inward; he is limited, but I follow his thought, and there is a good deal to it; Kempff seems arbitrary and intellectually careless. Take the first movement of the G Major. Kuerti has a controlling lyrical conception and makes everything a function of it; Kempff never plays the little sixteenth-note upbeat the same way twice; he pounds away mercilessly and uselessly at the repeated-note octaves in the second subject; he rushes the downward scales that lead into the codetta theme; he adds little extra meaningless crescendos and decrescendos everywhere; he . . . but the point is made. Oddly enough, I also prefer Monitor's studio sound to DGG's rather clattery recording of the piano. E. S.

Ⓢ Ⓜ SCHUMANN: *Piano Quintet in E-flat Major, Op. 44.* MOZART: *Piano Quartet in G Minor, K. 478.* Leonard Bernstein (piano); Juilliard String Quartet. COLUMBIA MS 6929* \$5.79, ML 6329 \$4.79.

Performance: Excellent with peculiarities
Recording: Dry-ish

One tends to forget what an extraordinary pianist Leonard Bernstein is. Although his public appearances at the keyboard have been rare in recent years (and he is said not to practice), he seems to have lost none of his old skill and involvement in this aspect of the art. Putting Bernstein together with the Juilliard Quartet for this disc was a brilliant inspiration.

This must be one of the last recordings made by the Quartet before the second violinist, Isidore Cohen, left the group. If anyone has any doubts about the so-called cool, classic style of the Quartet conflicting with the Bernstein *engagement*, he can put his doubts to rest. The Quartet is swept right up in the gusts of Bernstein passion. The Schumann sounds as if were made in a single take; it has rough edges (and who would have expected *that* from the Juilliard?), but it sweeps right along from beginning to end in great arched lines and impassioned gesture. The Mozart is a little more restrained, but almost equally grand in scope and rich in articulated and expressive detail.

What more can one ask? As repertoire this is, of course, unbeatable, and these are, without a doubt, exceptional performances. Still I cannot recommend them unreservedly. The term 'exceptional' here also carries the wider meaning of odd. And it *is* odd when Bernstein stretches two eighths into a dotted eighth and sixteenth—inégales? difference of edition? classic-period performance practice? interpreter's prerogative?—and the string players do not follow suit. Or when piano

and strings play ornaments in different ways. Or when they agree to play the *alla breve* march of the Schumann in a very slow tempo and then (curiouser and curiouser) alter the 2/4 consistently to a gentle, bouncy 6/8.

Let me make it clear that it is not the passion I mind—the Schumann, with its ecstatic vision, is mostly quite breathtaking—but the peculiarity. The mono sound is clear, close, and studio-dry; the stereo version did not turn up for review. E. S.

Ⓢ Ⓜ SIBELIUS: *Symphony No. 5, in E-flat, Op. 82; Symphony No. 7, in C Major, Op. 105.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6488 \$5.79, CM 9488* \$4.79.

Performance: Problematic readings
Recording: Big and handsome
Stereo Quality: Fine

In this first encounter on records between Lorin Maazel and the later Sibelius, Sibelius comes off second best, though, in fairness, not by much in the Seventh Symphony. Had Maazel not chosen to slacken his tempo excessively in the transition episode following the minor-key development of the big trombone chorale midway through the score, this recording might well have been the perfect combination of heroic reading and heroic sound that this music has so long needed on records. For Maazel brings to the opening and closing sections of the symphony—and in particular to the imposing solo trombone statements—an eloquence and intensity not equalled since the heyday of Serge Koussevitzky and the Boston Symphony. It's a shame that he lets the rhythmic tension dissipate at just the most vital point, so that the whole musical structure collapses right in the middle.

The performance of the Sibelius Fifth is something of a curiosity. One can handle this music convincingly at either a relatively slow and steady tempo (Bernstein for Columbia) or a rather fast one (Gibson for RCA Victor), so long as the right proportions are maintained between various sections of any given movement and between the movements themselves. The rat race Maazel stages at the end of the first movement and the exaggerated *accelerando* he adopts in the slow-movement transitional episode leading to the coda throw everything out of whack for me.

Perhaps the sense of proportion will come to Maazel with the passing of the years. Meanwhile I can view this Sibelius Fifth performance only as something of an oddity.

The playing of the Vienna Philharmonic is superb, and so is London's sound. D. H.

Ⓢ Ⓜ STRAVINSKY: *Jeu de Cartes; Symphony in C Major.* London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 900113 \$5.98, PHM 500113 \$4.98.

Performance: Split decision
Recording: Good
Stereo Quality: Good

Although it is not the only valid one, I am ordinarily rather partial to the humanized, warmly lyrical approach that British conductor Colin Davis takes to the neoclassic works of Igor Stravinsky. But the decision on this particular release is a fifty-fifty split, as far as I am concerned.

To begin with the preferred fifty per cent—the Symphony in C—I hereby risk heresy

(Continued on page 94)

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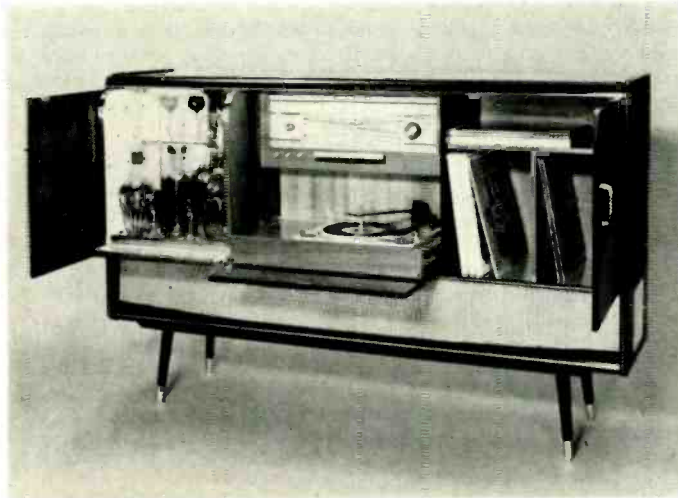
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CIRCLE NO. 72 ON READER SERVICE CARD

THE latest entry in the low-price-record sweepstakes is *Odyssey*, Columbia Records' new label. The initial release, consisting of twelve discs, should arouse considerable enthusiasm on the part of both budget- and non-budget-minded collectors. Those looking for bargains will be pleased because there is a whole series of discs included whose original-release cost was quite high. And those not concerned about price will still find pleasure in the reissue of certain valuable cutouts as well as the first domestic release of some highly worthwhile material from the European Harmonia Mundi label, most of which would have been difficult to acquire in this country regardless of cost.

The first four records of the first release are devoted to material recorded by the late Max Goberman for his Library of Recorded Masterpieces. He was involved in three large-scale recording projects: the complete Vivaldi output (seventeen discs were released), the complete Haydn symphonies (sixteen records were issued, with an additional handful of symphonies recorded but not released), and the complete Corelli output. Of this last series, the *concerti grossi*, recorded in Vienna, were extremely well performed, with careful attention paid to such stylistic matters as proper continuo instruments (two harpsichords, one for the *concertino*, the other for the *ripieno*, were used), rhythmic conventions (double dotting where necessary), and the occasional embellishment of bridge passages. For the first time, all twelve of these *concerti grossi* are available in one package, and they can be considered the best integral set of this music now available on records. There are individual recordings of some *concerti* (The Academy of St. Martin-in-the-Fields, Menuhin's Bath Festival Orchestra, or the Collegium Aureum orchestra on Harmonia Mundi) which are equal or slightly superior to Goberman's, but overall these are enlightened, spirited, and stylish performances which can be recommended with enthusiasm.

Max Goberman's Haydn symphony series received, I believe, unqualified praise from virtually all critics. *Odyssey's* decision to issue them in numerical order is a sensible one (LRM's pressings mixed them up), and no one who loves Haydn can afford to pass up this first issue or any of those to follow. Scores, of course, are not included here (as they were in LRM's original packages not only of Haydn, but of Corelli and Vivaldi), but to hear such stylish, vigorous, and enthusiastic playing of Haydn as this, employing the new corrected editions, is sufficient.

Goberman's Vivaldi intrigued me rather less than his Haydn, not because he wasn't enthusiastic about his performances, but because of stylistic failings: lack of embellishment, of proper addition of ornaments, and of correct Baroque phrasing. *Odyssey's* single disc of Vivaldi, culled from several of the original albums, boasts a first-rate group of instrumentalists, and some reverberation has been added to the originally dry recordings, making the sound of the chamber orchestra far more palatable. On stylistic grounds, however, the results are still not entirely ideal.

Among Goberman's last recordings,

made in Vienna shortly before he died, was a series of what one might normally call "music-appreciation" discs, each devoted to a different composer, representing different aspects of that composer's art. The series was intended to be sold through newspapers (the *Chicago Sun-Times* was the first to issue them). Although many popular pieces were included, there were also a fair number of novelties, which made the set far more august and interesting than is usual with such projects. I heard them all several years ago and was highly enthusiastic, and I am delighted that *Odyssey* is now reissuing them. The Schubert disc included here contains two novelties: the brief Magnificat and the

ing to Kirkpatrick) authentic works which were recently found in a collection of seventeen such pieces in Paris' Bibliothèque National. They do not, except perhaps for the second G Major (No. 14 of the set), sound like Scarlatti's keyboard compositions, but they are bright, cheery little works which deserve a hearing. The rest of the disc is highlighted by a fine sinfonia by Domenico's father Alessandro and a woeful, melancholy Siciliana for strings by the almost totally unknown Neapolitan Nicola Fiorenza. The performances are up to Ristenpart's usual high standard.

The Deller Consort's recital is divided between a fairly typical assortment of English madrigals (not too many of them all that well known from other collections) and folk-song settings of the Cecil Sharp school. The latter are a bit nineteenth-century in tone, but pleasant and entertaining. Deller's group, as usual, turns in first-rate performances; better part-singing than this is hard to find on discs.

Odyssey's remaining four discs are reissues from the Columbia catalog. The oldest is Bruno Walter's performance of Mahler's Fourth Symphony, originally issued on 78's in 1946 and reissued on LP in 1953. It is still one of the most gorgeous accounts of this music one can hear, and, although the sound is a little tubby and on occasion equalized in volume, the restoration is remarkably good. Sir Thomas Beecham's "Prague" and "Jupiter" Symphonies of Mozart were first released around 1950. The former is an exceptional reading—vital, exciting, and beautifully shaped, with lines that constantly sing. The "Jupiter" has some rather individual touches, but on its own terms it is a very convincing performance. Both are well worth owning, although there is some distortion present in the fairly high-level pressing. Another distinguished interpretation is Walter Gieseking's recording of Beethoven's "Emperor" Concerto, a powerfully solid and classically conceived rendition. The reproduction (about 1952) is not exceptional, but certainly adequate. Finally, there is a recoupling of Pablo Casals' Schumann performances dating back to 1953. Casals, whether in the Five Pieces in Folk Style (with Leopold Mannes at the piano) or the Cello Concerto (the anonymous conductor is reputed to have been Eugene Ormandy), is uniquely himself, full of spontaneity and gusto, not always technically perfect, but grandly Romantic in music whose style he knows and plays best. The reproduction here is extremely good, considering the vintage.

In all then, this first release is an extremely auspicious start. *Odyssey's* sources for material are like treasure houses, the best, of course, being Columbia's own archives. One might hope that with its next release *Odyssey* will dig a little deeper into the older Columbia catalog, especially for some of the collector's items of the Thirties. Incidentally, it is greatly to the company's credit that those records not available originally in stereo are not being electronically "enhanced," but are being offered as honest monophonic discs. Regarding the sound quality of the more recent *Odyssey* items, those discs stemming from either the Library of Recorded Mas-



sketch for the third movement of the "Unfinished" Symphony. Unlike conductor Denis Vaughan's recent recording of that symphony for RCA Victor (in which he reconstructed and orchestrated the entire movement), Goberman gives us exactly what the composer left—some nine bars that Schubert actually had orchestrated plus the remaining fragment in the piano sketch which runs part way into the trio of the movement. The effect—at first with the full orchestra, and then segueing into the piano, finally with the solo right hand trickling off where Schubert stopped—is both moving and not a little chilling. Goberman's Vienna orchestra is not the most refined to be heard today, but his interpretation of the "Unfinished" is an absorbing experience. There are dozens of recorded performances of this piece that are more polished, but virtually none has quite the special beauty and feeling of tragedy that this one has.

Of the two discs taken from the Harmonia Mundi catalog, Karl Ristenpart's collection of Italian orchestral pieces of the late Baroque is especially intriguing because of the inclusion of three sinfonias by Domenico Scarlatti. These are (accord-

terpieces or Harmonia Mundi, the reproduction varies from very good to excellent, but levels are sometimes a little too high and hence tend toward distortion in certain passages.

Ⓢ Ⓜ CORELLI: *Twelve Concerti Grossi, Op. 6*. The Vienna Sinfonietta, Max Goberman cond. ODYSSEY 32 36 0002 three discs \$7.49, 32 36 0001* \$7.49.

Ⓢ Ⓜ HAYDN: *Symphonies, Volume I: Symphony No. 1, in D Major; Symphony No. 2, in C Major; Symphony No. 3, in G Major; Overture to "Lo Speciale."* Vienna State Opera Orchestra, Max Goberman cond. ODYSSEY 32 16 0006 \$2.49, 32 16 0005* \$2.49.

Ⓢ Ⓜ SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished," with third-movement sketch); Rosamunde Overture; Magnificat in C Major*. Vienna New Symphony, Max Goberman cond. ODYSSEY 32 16 0010* \$2.49, 32 16 0009 \$2.49.

Ⓢ Ⓜ VIVALDI: *Concerto, in G Minor, for Flute, Bassoon, Strings, and Continuo ("La Notte," P. 342); Concerto, in E-flat Major, for Bassoon, Strings, and Continuo (P. 433); Concerto, in A Minor, for Flautino, Strings, and Continuo (P. 83); Concerto, in C Major, for Two Oboes, Two Clarinets, Strings, and Continuo (P. 74)*. The New York Sinfonietta, Max Goberman cond. ODYSSEY 32 16 0012* \$2.49, 32 16 0011 \$2.49.

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Ⓢ Ⓜ ENGLISH MADRIGALS AND FOLK SONGS. The Alfred Deller Consort. ODYSSEY 32 16 0018 \$2.49, 32 16 0017* \$2.49.

Ⓜ MOZART: *Symphony No. 38, in D Major ("Prague," K. 504); Symphony No. 41, in C Major ("Jupiter," K. 551)*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. ODYSSEY 32 16 0023 \$2.49.

Ⓜ MAHLER: *Symphony No. 4, in G Major*. Desi Halban (soprano); The New York Philharmonic, Bruno Walter cond. ODYSSEY 32 16 0025 \$2.49.

Ⓜ SCHUMANN: *Concerto, in A Minor, for Cello and Orchestra, Op. 129; Fünf Stücke im Volkston, Op. 102*. Pablo Casals (cello); The Prades Festival Orchestra (unidentified conductor); Leopold Mannes (piano in Op. 102). ODYSSEY 32 16 0027 \$2.49.

Ⓜ BEETHOVEN: *Concerto No. 5, in E-flat Major, Op. 73 ("Emperor")*. Walter Gieseking (piano); The Philharmonia Orchestra, Herbert von Karajan cond. ODYSSEY 32 16 0029 \$2.49.

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by suggesting that Davis' simple, warm, controlled reading of it is closer to the spirit in which the work was *conceived* than Stravinsky's own quite rigid, mannered recorded interpretive "re-evaluation" of the piece. Davis keeps its textures clean and its rhythms alive, and, in the process, just lets the work sing sweetly. Some of it may be a shade on the slow side but it seems to me a small price to pay for such gratifying results.

The same approach, however, works less well with *Jeu de Cartes*. This work is not without its own curiously indescribable warmth, but it is also full of musical jokes that Davis is either heavy-handed about or just doesn't seem to get. Furthermore, the same somewhat slowed-down approach to tempo now and again causes the harmonic textures to fall apart like a completed jig-

saw puzzle mildly disarranged by a slight push of the card table. Altogether, the performance makes its points only sporadically.

The recorded sound is clean and bright—if a little dry for my taste—and the stereo treatment is good. *W. F.*

Ⓢ Ⓜ TCHAIKOVSKY: *Manfred Symphony, Op. 58*. London Symphony Orchestra, Igor Markevitch cond. PHILIPS PHS 900110 \$5.79, PHM 500110* \$4.79.

Performance: **First-rate**

Recording: **Good**

Stereo Quality: **Good**

Tchaikovsky's massive four-movement symphonic poem centered on Byron's Faust-like figure Manfred has many lovely moments—notably in the gossamer Scherzo and

the pastoral slow movement. The Russian master's model is clearly Berlioz's *Symphonie fantastique*, but a *tour de force* on the order of that redoubtable Frenchman's can be carried out only once an epoch. Tchaikovsky's motto theme for the protagonist is a fine one, but what he does with it and its associated thematic matter in the end movements adds up to more rhetoric than substance. Yet a virtuoso conductor of the first order who believes in the work, one such as Arturo Toscanini, can make the music sound better than it is—as Toscanini did on RCA Victor LM 1037 (which should be reissued, as it is one of the very best Toscanini-NBC Symphony recordings).

Igor Markevitch, for purposes of this music, is very nearly of the same kind, and he does not make the drastic cuts in the last movement that Toscanini did. His reading is tautly dramatic in the end movements and suitably atmospheric in the middle ones. The London Symphony woodwinds do themselves really proud in these pages. The Philips recording is good, though not up to the very best I've heard from the London Symphony on other labels in impact and brilliance. Nevertheless, this is far and away the most satisfactory current Tchaikovsky *Manfred* recording, and I shall be surprised if it is surpassed in the foreseeable future. *D. H.*



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Performance: **Pointed and brilliant**

Recording: **Bright and clear**

Stereo Quality: **Excellent**

All four of the Tchaikovsky orchestral suites were composed during the decade between the Fourth and Fifth Symphonies (1878 to 1888). It is interesting to note that, during this period, the only music that Tchaikovsky composed of a distinction comparable to that of the last symphonies, ballets, and the best pages of the opera *Pique Dame* was the *Serenade for Strings* (1880).

Leaving out of account the somewhat "campy" transcriptions of Mozart that make up the Fourth Suite, I found perhaps a half-dozen pieces out of the fifteen that make up the first three suites to be of more than passing interest. The somber Introduction to the D Minor Suite and the *Nutcracker*-like *Marche miniature* are both effective in their disparate ways. The *Scherzo burlesque* from the C Major Suite—accordions and all—is great fun, and the weird middle section of the *Rêves d'enfant* episode is a fascinating anticipation of some of the more uncanny moments of *Sleeping Beauty* and *Nutcracker*. The balletic *pas de deux* element is prominent in the opening movement of the G Major Suite, and there is some brilliant wind scoring in the Scherzo. The familiar variations have their moments—fascinating and dull—with the final polonaise harking toward the spirit of the Mazurka finale of *Sleeping Beauty*. All told, the music of these suites is a very mixed bag, partaking more

(Continued on page 98)

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Title page from *The Pleasures of Life*, a popular London song of the 1740's

MORE BUDGET CLASSICS: LONDON'S "STEREO TREASURY SERIES"

Reviewed By ERIC SALZMAN

LONDON RECORDS joins those staking out a claim in the wonderful world of \$2.49 classical discs with its "Stereo Treasury Series," made up of reissues (for the most part in early stereo—yes, after ten years, one can speak of "early stereo") of bread-and-butter staples and lollipops. Of the eighteen discs in the initial release, only two—the Manuel de Falla *El Retablo de Maese Pedro* and the "Music in London 1670-1770"—had never been available here in stereo before. And only the Falla *Retablo* and the "Music in London" disc contribute anything new and notable in the way of recorded repertoire. For the rest, we get fair to good performances—generally of the lush, plush variety—of familiar music set in variable acoustics and priced at (what used to be considered) the bargain level.

El Retablo de Maese Pedro is a short puppet opera of great charm fashioned by Falla from an incident in *Don Quixote*. The Don, himself played by a puppet, is watching a puppet show and charges into the middle of it to save the heroine and hack the villains to bits. The details of the action of the puppet show are described in delicate little recitatives by the puppeteer's apprentice between picturesque instrumental pieces which accompany the action on the puppet stage; when the Don breaks in and destroys the show, he (the Don) launches into a marvelous mock heroic aria to chivalry. Unfortunately, although there is a synopsis on the sleeve, there are no texts. Julita Bermejo, who sings the part of the apprentice, has just the right vocal qualities of pure intonation and innocent charm, but Raimundo Torres, the Don, is only a moderately effective singer, and the chamber orchestra under Ataulfo Argenta does not have all the crispness and clarity we might ask for in a work that eschews the lush Spanish impressionism of *El amor*

brujo (the most ineffective feature is the ugly-sounding "harpsichord"). *El amor brujo* (on the same disc) will, I suppose, be the selling point of the record, and it gets a fairly decent performance (there are better); but it is *El Retablo* that is the real attraction here.

"Music in London 1670-1770" is a gorgeous production—charming music, sumptuously performed and beautifully recorded—and I am sorry not to be able to recommend it without reservation, but the music has been "arranged" and is performed largely without benefit of stylistic know-how or intuition. The title is misleading too: the English composer Charles Avison (1710-1770) lived in and composed for Newcastle-on-Tyne, not London; the Purcell and the Locke pieces appeared in the late seventeenth century, and all the others came out within a few years of each other in the 1750's, leaving a good fifty years unrepresented on the disc. Even so, the excellence of the playing (lush in sound but not insensitive or over-mannered) and the intrinsic interest of some of the music (the Locke with its incredible dissonant chromatics is almost worth the price alone) give the disc a good deal of value.

In the sugar and spice department, there are pleasant recordings of *Giselle* (sugar), Johann Strauss (sugar), Rossini-Respighi and Dukas (mostly sugar, with a little spice), Stravinsky (sugar with a lot of spice), and the Brahms and Dvořák dances (lots of spice, mostly paprika). I am no Adam expert, but the performance of *Giselle* in this release probably represents something like a potred version of the full score. The Stravinsky represents the composer's own suites from the original scores. As a pairing (*Pulcinella* and *The Song of the Nightingale*) this is unique, but otherwise these performances can be bettered in the catalog. *La Boutique fantasque* and

its companion *Sorcerer* come off well enough, as do the Strauss waltzes, but it is the Brahms-Dvořák that emerges as the prize of this group. The recording, which must date from the late Fifties, shows its years a bit, but Fritz Reiner has a way with the music and the players that comes though with great strength and verve.

The Vienna Philharmonic is in most cases a mainstay of these recordings—but the Kubelik Brahms album is something to avoid. The playing is sloppy and the direction superficial; the recording sounds like a fourth- or fifth-generation tape—full of hiss, distant, muffled, and eccentric. The Dvořák Fifth Symphony gets through a little better, but the performance of the Tchaikovsky Fifth—another Vienna production, this time with Krips—is lethargic. The Tchaikovsky Fourth on this list is better, although the orchestra is clearly not as good, and the French vibrato in the horns and trombones irritates me no end in this music. The Gallic wind sound is not so disturbing in Adam's *Giselle*, and it seems to work out quite well in the *Symphonie fantastique* (even though this very special kind of tone probably did not exist in Berlioz's time). The problem with the *Fantastique* recording, however, is the muffled sound—a kind of closeness that nevertheless lacks presence. Is it a good buy at the price? Possibly; but given the recorded competition, the record is more valuable as a memorial of the talented conductor Argenta who, alas, died young.

Alfredo Campoli's playing of the Mendelssohn Concerto is, give or take a slide or two, memorable, but the utterly unmemorable Bruch *Scottish Fantasia* is no added attraction for me. Sir Adrian Boult and the orchestra make a good contribution to the effectiveness of the Mendelssohn and, I suppose, do what they can with the Bruch. But the Mendelssohn-Schubert disc is a lively affair; there is real dash and spirit here and, in this case, the recording helps. The Israel Philharmonic plays well both here and in the Rossini-Respighi-Dukas disc.

There is, of course, no point in asking apples to be pears, and one is certainly grateful to have (or have back) many of these performances. On the other hand, the label "Treasury" and the good name of London Records may mislead many customers into thinking these are "great" recordings of the past. It is true that London has not falsified anything; that these recordings are, one and all, stereo originals and not reconstituted mono, and the Stereo Treasury Series will presumably be continued on this basis. But there are too many casualties (mono and stereo) of the distant and not-so-distant past for one to greet with rapture a reissue series that is, by and large, only "average" in repertoire, in performance, and in recording quality—even at bargain prices. Those of us with long memories can testify that London certainly does have a "treasury" of old recordings, and it is to be hoped that in future issues in this series they will dip into it more seriously. Perhaps they should reconsider their "stereo only" approach; other labels are already—and sensibly—issuing budget-price monos unblushingly.

⑤ **ADAM:** *Giselle*. Paris Conservatoire Orchestra, Jean Martinon cond. LONDON STS 15010 \$2.49.

⑤ **BERLIOZ:** *Symphonie fantastique*. Paris Conservatoire Orchestra, Ataulfo Argenta cond. LONDON STS 15006 \$2.49.

⑤ **BRAHMS:** *Four Symphonies*. Vienna Philharmonic Orchestra, Rafael Kubelik cond. LONDON STS 15001/2/3/4 four discs \$9.96.

⑤ **BRAHMS:** *Hungarian Dances*. **DVORÁK:** *Slavonic Dances*. Vienna Philharmonic Orchestra, Fritz Reiner cond. LONDON STS 15009 \$2.49.

⑤ **DVORÁK:** *Symphony No. 5, in E Minor, Op. 95 ("From the New World")*. Vienna Philharmonic Orchestra, Rafael Kubelik cond. LONDON STS 15007 \$2.49.

⑤ **FALLA:** *El amor brujo; El Retablo de Maese Pedro*. Marina de Gabarain (mezzo-soprano); L'Orchestre de la Suisse Romande, Ernest Ansermet cond. (*El amor brujo*); Soloists; National Orchestra of Spain, Ataulfo Argenta cond. (*El Retablo*). LONDON STS 15014 \$2.49.

⑤ **MENDELSSOHN:** *Symphony No. 4, in A Major, Op. 90 ("Italian")*. **SCHUBERT:** *Symphony No. 5, in B-flat Major*. Israel Philharmonic Orchestra, Georg Solti cond. LONDON STS 15008 \$2.49.

⑤ **MENDELSSOHN:** *Violin Concerto, in E Minor, Op. 64*. **BRUCH:** *Scottish Fantasia for Violin and Orchestra, Op. 46*. Alfredo Campoli (violin), London Philharmonic Orchestra, Sir Adrian Boult cond. LONDON STS 15015 \$2.49.

⑤ **ROSSINI-RESPIGHI:** *La Boutique fantasque*. **DUKAS:** *The Sorcerer's Apprentice*. Israel Philharmonic Orchestra, Georg Solti cond. LONDON STS 15005 \$2.49.

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⑤ **STRAVINSKY:** *Suite from "Pulcinella"; The Song of the Nightingale (ballet)*. L'Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON STS 15011 \$2.49.

⑤ **TCHAIKOVSKY:** *Symphony No. 4, in F Minor, Op. 36*. Paris Conservatoire Orchestra, Albert Wolff cond. LONDON STS 15016 \$2.49.

⑤ **TCHAIKOVSKY:** *Symphony No. 5, in E Minor, Op. 64*. Vienna Philharmonic, Josef Krips cond. LONDON STS 15017 \$2.49.

⑤ **MUSIC IN LONDON 1670-1770:** Boyce: *Symphony No. 1, in B-flat Major, and No. 4, in F Major*; J. C. Bach: *Symphony in E Major, for Double Orchestra, Op. 18, No. 5*; Purcell: *Chaconne from "The Fairy Queen"*; Arne: *Overture No. 4, in F Major*; Avison: *Concerto No. 13, in D Major*; Locke: *Music from "The Tempest"*. English Chamber Orchestra, Emanuel Hurwitz cond. LONDON STS 15013 \$2.49.

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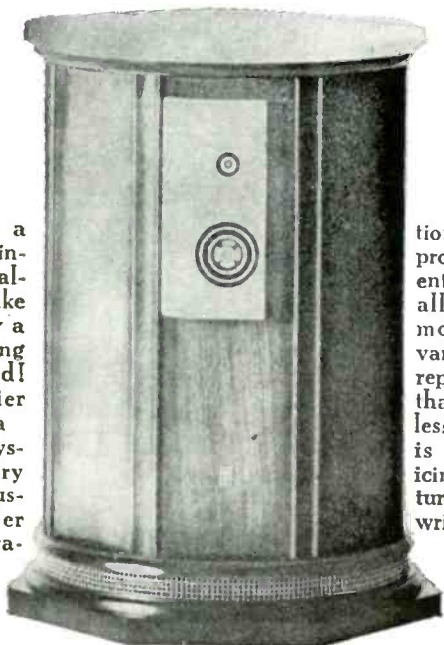
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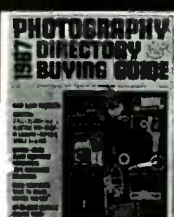
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CIRCLE NO. 35 ON READER SERVICE PAGE

of manner than substance. Indeed, better substance, in combination with the expert workmanship lavished on these suites, came to fruition in the late symphonies, ballets, and operas already mentioned—so that for me, at least, the orchestral suites constitute more of a fascinating excursion through the Tchaikovskian workshop than an absorbing musical experience.

Accepting the music for what it is, however, the Dorati performances are of an expertise and sparkling precision comparable to that lavished by him on the three big Tchaikovsky ballets for Mercury, and the recorded sound is splendid. Special compliments are also due the very full and informative album annotation by James Lyons. D. H.

Ⓢ Ⓜ **TELEMANN: Concerto, in D Major, for Three Trumpets, Timpani, Two Oboes, Strings, and Continuo; Concerto, in B-flat Major, for Two Flutes, Oboe, Violin, Strings, and Continuo; Concerto, in A Major, for Oboe d'Amore, Strings, and Continuo; Concerto, in D Minor, for Flute, Oboe, Strings, and Continuo.** Willibald Bauer, Karl Benzinger, and Josef Wiendl (trumpets); Bernhard Walter, Fritz Kirschner, and Kurt Redel (flutes); Manfred Clement (oboe and oboe d'amore); Eduard Melkus (violin); Detlev Kuhl (bassoon); Leonard Hokanson (harpsichord); Pro Arte Orchestra of Munich, Kurt Redel cond. WORLD SERIES PHC 9035 (compatible stereo) \$2.50.

Ⓢ Ⓜ **TELEMANN: Concerto, in D Major, for Three Trumpets, Timpani, Two Oboes, Strings, and Continuo; Concerto, in D Major, for Trumpet, Two Oboes, Strings, and Continuo; Overture, in C Major, for Three Oboes, Strings, and Continuo.** Maurice André, Marcel Lagorce, and Jacques Mas (trumpets); Helmut Winschermann, Ludwig Trenz, and Erich Bolz (oboes); Chamber Orchestra of the Saar, Karl Ristenpart cond. NONESUCH H 71132 \$2.50, H 1132* \$2.50.

Performance: Both first-rate
Recording: Both very good
Stereo Quality: Satisfactory all around

Both of these discs feature the same concerto for three trumpets, one of Telemann's first-class works. Of the two collections, Nonesuch's remaining repertoire is slightly superior, for it includes the fairly familiar single trumpet concerto plus a splendid suite, which was once available on the Cantata label. The World Series material is more obscure: the oboe d'amore concerto is second-class Telemann, but the D Minor Concerto for Flute and Oboe has some very lively moments, notably in its finale.

The performances on both these discs are exemplary; both conductors (Redel is a little more adventurous in adding embellishments) understand the style and the stylistic requirements, and their choice of soloists is excellent. Regarding sonics, Nonesuch tends to be a little strident in the trumpet pieces, but World Series is duller in sound (with a particularly reticent-sounding harpsichord) and lacking the definition of the Nonesuch.

I. K.

Ⓢ Ⓜ **VAN MALDERE: Sinfonia in D Major, Op. 5, No. 1; Sinfonia a pin stromenti, in A Major; Sinfonia No. 166, in D Major; Sinfonia No. 170, in E-flat Major.** Les So-

listes de Liège, Jean Jakus cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73279 \$5.79; ARC 3279* \$5.79.

Performance: Impressive
Recording: Excellent
Stereo Quality: Very good

Pierre van Maldere (1729-1768), so far as I have been able to determine, is a name new to the record catalogs. He was a Belgian composer and violinist who spent most of his life in the service of Duke Charles of Lorraine. He was active not only in Brussels, where he was much involved with opera, but also in Vienna, Paris, and Dublin. As both performer and composer, he was widely admired throughout Europe (by the nine-year-old Mozart, among others), and his symphonies, in particular, seem to have made an enormous impression on the public. Resurrected here, they occasionally remind one of a young Mozart (I am thinking particularly of the Divertimenti, K. 135-37), not only in scoring but also in their use of melody and accompaniment. In spite of the prevalent *galant* tastes of that time, van Maldere's music also sounds more serious and significant than one might expect. The performances by the French chamber orchestra are stylish and scintillating, and the disc can certainly be recommended to those with a taste for first-rate pre-classical pieces, albeit by a minor composer. I. K.

RECORDING OF SPECIAL MERIT

© M VAUGHAN WILLIAMS: *Dona Nobis Pacem*—Cantata for Soprano and Baritone Soli. Blanche Christensen (soprano), William Metcalf (baritone); University of Utah Civic Chorale. *Flos Campi*—Suite for Solo Viola, Small Chorus, and Orchestra. Sally Peck Lentz (viola); University of Utah Chamber Choir; Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 71159 \$5.79, VRS 1159 \$4.79.

Performance: Sensitive
Recording: Excellent
Stereo Quality: Excellent

"Ralph Vaughan Williams' . . . *Dona Nobis Pacem* could well be called not a cantata but a choral symphony." So writes Vanguard's annotator, S. W. Bennett, of this hauntingly beautiful work that the composer . . . completed in the middle thirties, although part of it was sketched as early as 1911. . . . I am myself always skeptical even of works that call themselves "vocal symphonies"—Mahler's *Das Lied von der Erde* gives me trouble when I try to think of it in those terms—and I am doubly so when they are re-evaluated in these terms by critics.

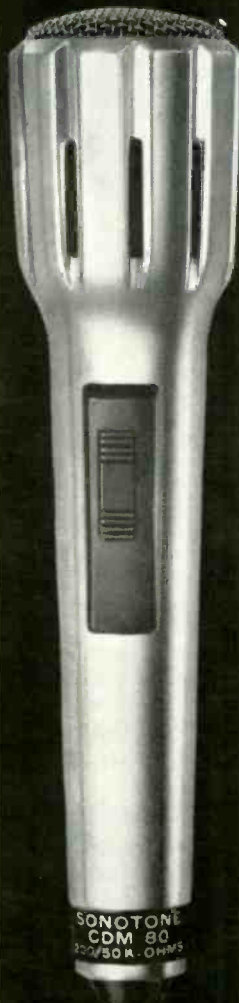
But call it what you will, unless your heart is cast in concrete you can scarcely help but be moved by this exceptionally and gracefully lovely work. Although the traditional text of *Agnus Dei* . . . *Dona Nobis Pacem* is heard here, the composer has chosen to evoke its implications through an additional choice of English-language texts ranging from John Bright to the Bible. But, curiously, his major textual source is three poems by Walt Whitman: the one that begins, "Beat! beat! drums!"; *Reconciliation*; and *Dirge for Two Veterans*. And what is even more curious, even astonishing, is that what many of us now regard as the corny yawping of Whitman's style is so success-

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fully understated in the English master's musical setting that one is left wondering if any of the countless American composers who have worked with Whitman have done it nearly as well.

This apart, the piece is one of Vaughan Williams' major musical achievements, one that we are quite unfamiliar with on these shores (I find no other listing of the work in the Schwann catalog). Maurice Abravanel's performance of it is not only elegant and workmanlike, but remarkably sensitive.

Flos Campi (1925), a choral vocalise in six sections, each suggested by a passage from the Song of Solomon, has its moments of eloquence. Bennett classifies this work with those of the composer's pastoral vein, but there is also a clear Impressionist influence on the work: it is difficult not to think of Debussy's *Sivènes* at several points.

Again, we have a beautiful performance of a particularly interesting and moving work by one of England's master composers. The recorded sound and stereo treatment are first-rate—and with those words I run out of praise. W. F.

WAGNER: *Siegfried Idyll* (see BRUCKNER)

COLLECTIONS

RECORDING OF SPECIAL MERIT

© ERIKA KÖTH: *Ein Operabend* (*An Evening of Opera*). Mozart: *Le nozze di Figaro*: *Deb vieni, non tardar*; *Non so più cosa son*; *Voi che sapete*. *Il re pastore*:



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helm Schlüchter cond. ODEON 80807 \$5.79.

Performance: **Neat and enjoyable**

Recording: **Very good**

Stereo Quality: **Good**

Acclaimed throughout Europe, Erika Köth, soprano star of the Munich Opera, is relatively little known in America, except for parts in a few opera recordings (DGG's *Così fan tutte* and *Abduction*, London's *Fledermaus*). Miss Köth is a vocalist of uncommon technical refinement. Her voice does not seem large, but it is used with great sensitivity and a wide range of coloristic and dynamic variety. Her coloratura technique is exceptional (hear the roulades in the Rossini excerpts), but it is subservient to the demands of musicianship, purity of tone, and artistic phrasing. Lyric and coloratura roles seem equally congenial to her, and—could there be any higher praise?—she is a model Mozartian.

Somehow, in addition to all these pleasurable qualities, Miss Köth also manages to enunciate the texts with absolute clarity. To be sure, the texts are all in German (excepting *L'amorò, sarò costante*), an undeniable drawback at times, particularly in the Rossini duet, which is nonetheless performed by the soprano and baritone Hermann Prey with an engaging lightness of touch.

There are some unconventional tempos, but the orchestral accompaniments are extremely well played. G. J.

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CLASSICAL RECORDINGS DIGEST

Ⓢ Ⓜ BACH: *Cantata No. 80, "Ein feste Burg ist unser Gott"; Cantata No. 104, "Du Hirte Israel, höre."* Agnes Giebel (soprano), Wilhemine Mathès (alto), Richard Lewis (tenor), Heinz Rehfuß (bass); The Bach Chorus and Orchestra of the Amsterdam Philharmonic Society, André Vandernoot cond. VANGUARD EVERYMAN SRV 219SD \$2.50, SRV 219 \$2.50.

In spite of a group of first-rate vocal soloists, these interpretations of two Bach cantatas fall somewhat short of ideal. The reasons, I think, lie mostly in the conducting. The opening of No. 80 seems rushed, even pushed; phrasing throughout is smoothed out and undetailed; the chorus has a tendency to sound muddy, and is indistinct in its enunciation. Nothing is downright poor, but Vandernoot does not strike

me as an ideal Bach conductor on the basis of what I hear here. No. 104, a lovely pastoral cantata, fares slightly better, and since this work is not otherwise available, it may serve as a good reason for acquiring the disc. Vanguard's sound, however, is not up to its usual standard. There is some distortion, and I found continued listening rather fatiguing to the ear. Full texts and translations are included. I. K.

Ⓢ Ⓜ BACH: *Sonata No. 1, in G Minor, for Unaccompanied Violin (BWV 1001); Partita No. 1, in B Minor, for Unaccompanied Violin (BWV 1002).* Hyman Bress (violin). MACE MCS 9056 \$2.50, MCM 9056* \$2.50.

standard neo-Romantic tradition: the phrasing is long-lined, sentiment is present (but not in great abundance), and technical considerations come high. Technically, in fact, this is superior playing, for Bress seems to have virtually no intonation problems. On the other hand, his concept of the music doesn't seem to say very

much, and he handles everything rather too aggressively, with few dynamic subtleties. Tempos are not always well chosen (the *Siciliana* of the G Minor Sonata, for instance, is far too slow for this type of dance movement), and the violin was recorded with somewhat too much reverberation. I. K.

Hyman Bress plays these two Bach scores in the

Ⓢ Ⓜ DUSSEK: *Concerto No. 10, in B-flat Major, for Two Pianos and Orchestra, Op. 63.* Michael and Anna Galperin (pianos); Pro Musica Orchestra, Adolphe Schwartz cond. BAROQUE 2867 \$4.79, 1867* \$3.79.

er's better-known contemporaries, Beethoven and Mozart, Dussek's effort here is not very significant, although there are some felicitous melodies and effective passagework for the two solo instruments. The work, in other words, is far from great, but listeners who like to explore off the beaten path will in all likelihood be in-

trigued by it. The performance by the soloists is a good one in the Romantic tradition, with excellent ensemble; the orchestral accompaniment also seems sympathetic, but the recording, sounding as though it had emanated from either a European broadcast or an amateurish "live" performance pickup, lacks definition. I. K.

In comparison with concertos by this compos-

Ⓢ Ⓜ FALLA: *The Three Corned Hat—Complete Dances; Ritual Five Dance.* GRANADOS: *Andaluzá.* ALBENIZ (arr. Arbós): *Navarra; Triana; El Corpus en Sevilla.* Royal Philharmonic Orchestra, Artur Rodzinski cond. SERAPHIM S 60021* \$2.49, 60021 \$2.49.

music newly released on Angel's low-price Seraphim label will depend in large part on your attitude toward the music itself and the cost of the record. The performances are, generally, strong on a kind of crude vigor—not ineffective, mind you—and weak on nuance and subtlety. If you know the music well and want it in first-class performances, and are willing

as well to go full cost, you'll find just about all of the pieces involved better represented elsewhere on recordings. On the other hand, if the music is in large part unfamiliar to you, this is a respectable enough way to make its acquaintance without punishment to the budget. Seraphim's recorded sound is loud and clear, maybe even a little raucous. W. F.

Your interest in this potpourri of Spanish

Ⓢ Ⓜ GLUCK: *Orchestral Music from "Orfeo ed Euridice."* Virtuosi di Roma, Renato Fasano cond. RCA VICTOR LSC 2913 \$5.79, LM 2913* \$4.79.

Blessed Spirits'), has presumably been excerpted from the complete RCA Victor recording of that opera, which features the Virtuosi di Roma. A few of the opening sections sound a little disembodied without their vocal continuations, but overall the selection is an enjoyable one. The playing, moreover, is properly gracious and vital, although the exe-

cutation of many long appoggiaturas as short grace notes is less likable. Roughly half of this music, incidentally, is available on World Series 9002, conducted with perhaps a little more fidelity to stylistic considerations by Charles Mackerras. RCA Victor's reproduction is highly satisfactory, and the stereo quality is fine. I. K.

This disc, which contains all of the orchestral music from Gluck's *Orfeo* (including, of course, that evergreen, the "Dance of the

Ⓢ Ⓜ M. HAYDN: *Concerto, in C Major, for Harpsichord, Viola, and Strings.* HUMMEL: *Fantasy, in G Minor, for Viola, Strings, and Two Clarinets.* Ernst Wallfisch (viola); Lory Wallfisch (harpsichord); Württemberg Chamber Orchestra, Jörg Faerber cond. TURNABOUT TV 34079S \$2.50, TV 4079* \$2.50.

This disc is an ideal one for collectors seeking repertoire off the beaten path. The double concerto of Michael Haydn, which takes up three-quarters of the disc, is a workmanlike piece, not outstanding despite its unusual scoring, but possessing a particularly lovely slow movement. More intriguing is the ten-minute Hummel work, which turns out to be an operatic

fantasy with "Il mio tesoro" from *Don Giovanni* as its subject—the viola takes the part of the tenor. The piece, with its moments of display, is a musical lark. The performances, especially those of Ernst Wallfisch, are very sensitive (his intonation and the tone of his instrument are particularly good), and the recording is excellent. I. K.

Ⓢ Ⓜ KHACHATURIAN: *Gayne, Ballet Suite.* KABALEVSKY: *Orchestral Suite, "The Comedians."* Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD EVERYMAN SRV 207 SD \$2.50, SRV 207 \$2.50.

to choose between them, I would pick the Kabalevsky, which does, in fact, have some unpretentious charms, and which is, at least, not so doggedly Philistine as its partner here. What is so astonishing about both of these Soviet works (*Gayne* is, after all, about a collective farm) is that they are so wistfully and nostalgically *ancien régime*—even (horrors) bourgeois. (Listen to those muted strings or

the cymbal crash on every down beat.) Be that as it may, Golschmann—who was born in Paris of Russian parents—gets the Vienna players right up out of their seats; there is nothing Teutonic about this musical sabre charge. The sound is perfect: the stereo resonance is smooth, with the instrumental sound gauged at just the right point of clarity, presence, and depth quality. E. S.

Two sticky, spicy lollipops—one (*The Comedians*) written for real children, the other, presumably, for grown-up children. If I had

Ⓢ Ⓜ PETROVIC: *C'est la Guerre.* György Radnai (baritone), Ferj; Maria Dunst (soprano), Feleseg; József Réti (tenor), Vizavi; Eva Gombos (contralto), Hazmesterne; Sándor Paleso, first officer; other soloists. Orchestra and chorus of the Hungarian State Opera House, Tamas Blum cond. QUALITON SLPX 1208 \$5.79, LPX 1208 \$5.79.

It is, of course, virtually impossible to evaluate a theatrical work without some understanding of how the music accompanies both the action and the words, and there is no such information to be got from this release. But the score for this one-act opera exudes unquestionable power—rather in the tradition of Berg's *Wozzeck*—and a strong lyrical feeling. It is my

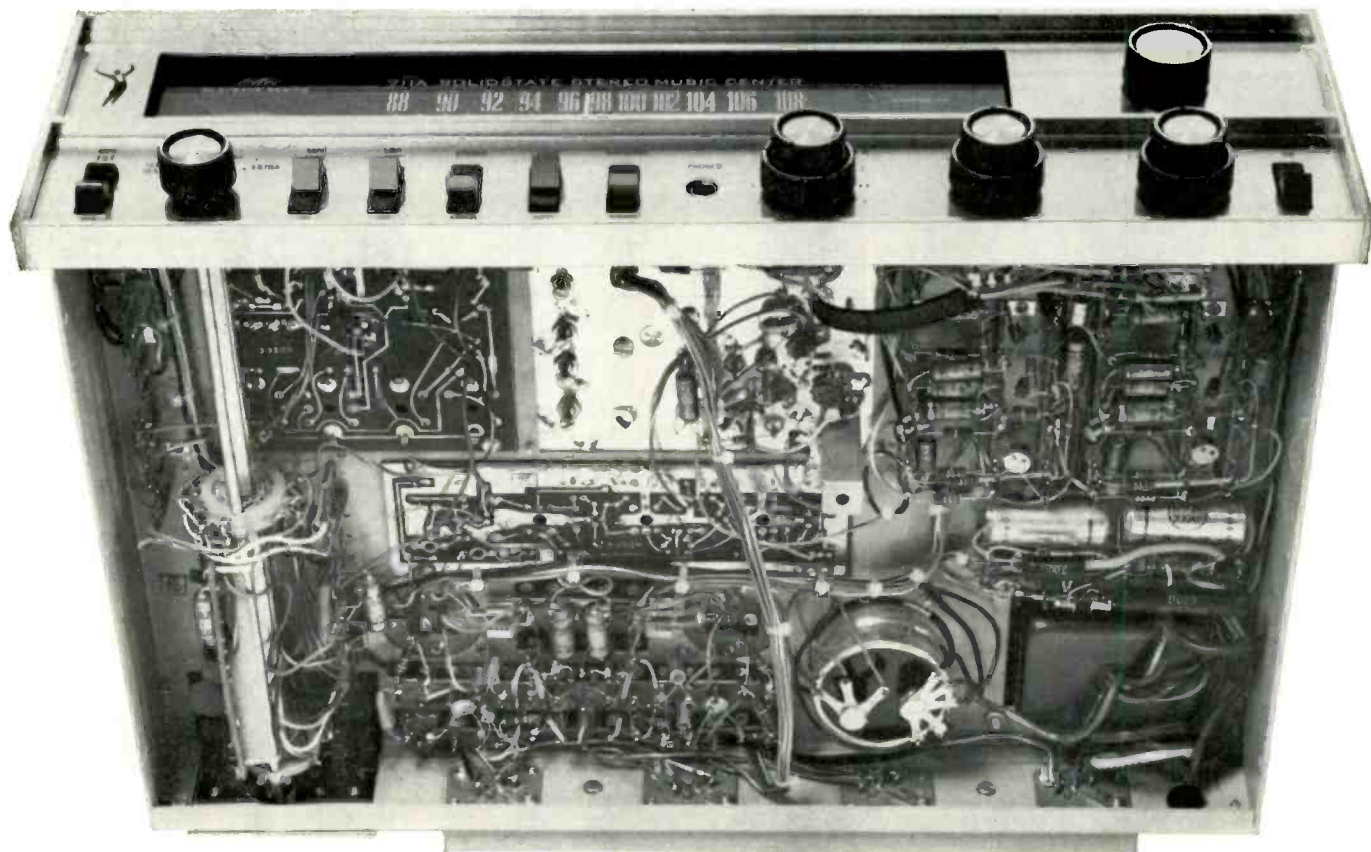
suspicion that the opera is one to take note of, and it is my conviction that Emil Petrovic, a young Hungarian, is a composer certainly not to be ignored. I wish very much that it were possible to say more than that on the basis of Qualiton's recorded evidence. The musical performance sounds expert, and the sound is perfectly satisfactory. W. F.

Ⓢ Ⓜ PROKOFIEV: *Cinderella Suite, Op. 87.* Prague Radio Orchestra, Jean Meylan cond. CROSSROADS 22 16 0058 \$2.49, 22 16 0057 \$2.49.

nest. The score is full of tunes, of course, but they are seldom much fun, and seldom take real lyrical flight. And the suite the composer derived from the ballet is tenuously constructed, full of padding and dead spots—in substance, monotonous. If you feel otherwise about the music, however, you will find this Crossroads

release a very decent buy. The performance, though honest enough, could do more to bridge some of the gaps left by the score itself—in other words, a somewhat tighter reading might help. But it is all perfectly musicianly, and both recorded sound and stereo are satisfactory. W. F.

I personally have always found Prokofiev's music for the ballet *Cinderella* his very wan-



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Ⓢ Ⓜ BOBBY BARE/NORMA JEAN/LIZ ANDERSON: *The Game of Triangles*. Bobby Bare, Norma Jean, and Liz Anderson (vocals); orchestra. *The Game of Triangles*; *One Among the Three of Us*; *Three Mixed-up Hearts*, *Guess I'll Move on Down the Line*; *Homesick*; *Which One Is to Blame?*; and five others. RCA VICTOR LSP 3724 \$4.79, LPM 3724 \$3.79.

Performance: **Mr. Bare's** apparently superb
Recording: **Good**
Stereo Quality: **Excellent**

In this recording, Norma Jean and Liz Anderson have a common problem: how to quench their lust for Bobby Bare without causing unhappiness for each other or for Mr. Bare. It never does really get settled to anyone's satisfaction, morally speaking, but in the meantime we can hear eleven songs relating to that condition which men with enough stamina manage to get into called the "triangle." (As a matter of fact, the three soloists are referred to as the "Triangles" Trio, which is really laying it on the line, so to speak.)

The Wife of the Party finds Liz Anderson telling the competition (Norma Jean) that she is "the wife of that party that you go out with every night," and that if Norma Jean could see him around the house sleeping and "tired out" all the time, she wouldn't want him. (Something tells me Liz is missing the point there.) Next that hussy Norma Jean confesses to us in *Pursuing Happiness* that she knows her "surroundings are not the very best, but my soul is on fire, and won't let me rest, I'm just pursuin' happiness," and that "I'm sinkin' fast and no one hears my S.O.S." This sort of thing on Norma Jean's part eventually causes Bobby to declare that he is *Homesick*. "Little by little I'm losin' my mind," says Bobby, "but I'll be home soon. I'll be home even if I have to come in a box, because I'm homesick." You wouldn't expect a girl like Norma Jean to take a thing like that lying down, and she doesn't. *Don't Let That Doorknob Hit You* ("on the way out") is her jaunty riposte. Bobby, Norma Jean, and Liz talk it all over in the last band, *Which One Is to Blame?*, and everyone has a grand time feeling guilty. But then again, you know how Norma Jean gets when she starts sending out that S.O.S.

P.K.

Ⓢ Ⓜ HAROLD BETTERS: *Out of Sight and Sound*. Harold Betters (trombone); unidentified vocal and instrumental accompaniment. *On a Clear Day*; *Watermelon Man*; *Unchained Melody*; *The Shadow of Your Smile*; *Pretty Flamingo*; and six others. REPRIZE RS 6208 \$4.79, R 6208* \$3.79.

Performance: **Competent**
Recording: **Good**
Stereo Quality: **Adequate**

Harold Betters is a Pennsylvania musician who plays something called the "Hal-uva horn." According to the liner notes on this

and eight others. Epic BN 26208 \$4.79, LN 24208 \$3.79.

Performance: **Good**
Recording: **Fair**
Stereo Quality: **Below standard**

Perhaps if you were sitting in a tiny café in Paraguay, the sound of a Paraguayan harp pounding out Latin rhythms from behind a beaded curtain would be a nice background as you swallow your paella (or whatever it is they serve in Paraguay). But in the privacy of a carpeted living room it can drive you up the wall. Every one of the twelve tunes in this album sounds exactly alike, with the same tempo, same style, same beat, same tone, and same guitar accompaniment. A bore. R. R.

COLUMBIA RECORDS



DAHANN CARROLL
Classy, sexy, extraordinarily talented

album, that is a trombone which derives its strength from high octane gasoline, plus multi-strength Vitamin B-12. An exaggeration, to be sure, but there is indeed a bit of muscle in some of these selections, such as *On a Clear Day* and *Cool Mr. D*. On the other hand, I can't remember ever hearing André Previn's *You're Gonna Hear From Me* played with such lack of energy. *You're a Sweetheart* employs a screeching, toneless vocal group of boop-boop-de-doopers who almost drown out Mr. Betters altogether.

There are a few sound musical ideas at work here, but mostly it's a curious mixed bag bordering just the other side of forgettable. R. R.

Ⓢ Ⓜ ANITA BRYANT: *Mine Eyes Have Seen the Glory*. Anita Bryant (vocals); orchestra, Chuck Bird cond. *Battle Hymn of the Republic*; *America*; *This is Worth Fighting For*; *God Bless America*; and seven others. COLUMBIA CS 9373 \$4.79, CL 2573 \$3.79.

Performance: **Fervid**
Recording: **Good**
Stereo Quality: **Okay**

The only possible way to review this album is in the context of today's world situation. If we were not involved in a war in Viet Nam, I am sure that it would have never been recorded. It features among its components such items as a picture of Miss Bryant on the cover with the Statue of Liberty in the background and four smaller pictures on the back—one of Miss Bryant kissing the President of the United States, one of Miss Bryant being held aloft by cheering servicemen, one of Miss Bryant autographing a wounded soldier's cast, and one of Miss Bryant with two famous comedians holding a large U.S.O. banner. The selection of songs runs the red, white, and blue gamut from *The Star Spangled Banner* to such jingoistic nonsense as *This is Worth Fighting For* and *The House I Live In*.

Once having described it, I can really make no comment on the concept of this album—which leaves me very little to report except to say that Anita Bryant has a very good voice, which is getting better all the time, and that in *Onward Christian Soldiers* her performance carries a good deal more conviction than in some of the others.

P. R.

Ⓢ Ⓜ DIAHANN CARROLL: *Nobody Sees Me Cry*. Diahann Carroll (vocals); orchestra, Bobby Scott, Bill Byers, and Pat Williams cond. and arr. *Little Girl Blue*;

Ⓢ Ⓜ LUIS BORDON: *Light and Latin*. Luis Bordon (harp). *Mulatinba da caserna*; *Formosa*; *Periquitinbo verde*; *Catharina*;

Explanation of symbols:

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

Goin' Out of My Head; Gradually; I'll Be Around; Running Out of Fools; Hidden Meaning; and five others. COLUMBIA CS 9371 \$4.79, CL 2571 \$3.79.

Performance: Moving
Recording: Fair
Stereo Quality: Fair

I am so fond of Diahann Carroll both as a person and a performer that I really should overlook the few lapses from perfection in this classy first disc of hers on the Columbia label. The quarrels are few, so I'll get them over with quickly. Why, with all the great writers, arrangers, story-tellers, and musicians around, pick songs that have been sung to death, like *Little Girl Blue* and *I'll Be Around*, to record? I think if I have to listen to *Little Girl Blue* once more I'll flip my lid. And *I Wonder What Became of Me* and *I Guess I'll Hang My Tears Out to Dry* have already been done by Chris Connor with enough depth to insure the last word on both of those tunes. Also, there is a curiously uneven technical quality of recording on some of these bands, which almost threatens to make a mess of the entire collection. On *Hidden Meaning*, a silly song saved only by an explosively exciting big-band arrangement by jazz pianist Bobby Scott, Miss Carroll's voice is almost obliterated by the dissonance.

Carping aside, this is a decent (albeit unexciting) showcase for an extraordinarily talented girl. Miss Carroll sings with a childlike carousel innocence (she hates references to innocence, since she established that image in her very first big splash in *House of Flowers* and finds it hard to live down, but the quality is there in some of these songs and there's no getting around it). On *Nobody But Me*, conversely, there is a brittle, tough-girl approach (aided by Bill Byers' Tijuana Brass arrangement) that is sexy and lithe. Most of the material is first-rate, unknown, and worth a second hearing. Diahann Carroll is a singer who has never really found the key to the best in recorded music. Flawed though it is, this album is good enough to inspire hope for better things to come.

R. R.

Ⓢ Ⓜ SAMMY DAVIS, JR.: *Sammy Davis, Jr. Sings, Laurindo Almeida Plays*. Sammy Davis, Jr. (vocals), Laurindo Almeida (guitar). *Two Different Worlds; The Shadow of Your Smile; Where Is Love; Speak Low; and six others.* REPRIS RS 6236 \$4.79, R 6236 \$3.79.

Performance: Slick
Recording: Good
Stereo Quality: Good

This album is so hip, from liner notes to performances to repertoire, that just owning it might constitute a status symbol; that is, if you spend the major part of your life in Beverly Hills, Las Vegas, and New York, and think that Sammy Davis, Jr. is the world's greatest entertainer. On this axis it is common to shake your head in an amazed and solemn way and mumble, "Nothing but talent, sheer talent" whenever Davis' name is mentioned—or the more awe-struck but equally acceptable exclamation, "Fantastic. Just fantastic!" Another part of Davis' fame rests on his humanitarian activities. Apparently it is impossible to give a charity benefit show anywhere in the United States without Sammy Davis, Jr. performing at it.

I don't want to be churlish about it, but if I were giving a benefit (even for myself)

I would not want Sammy Davis, Jr. to appear. No, sir. Myron Cohen, Ed Sullivan, Barry Gray, Virginia Graham, even Jerry Lewis could come to my benefit, but not Sammy Davis, Jr. I wouldn't even care if Jack Warner wanted to come to my benefit and talk about preserving the American Way of Life in Hollywood—he could, as long as he didn't bring Sammy Davis, Jr. with him. You see, every time I see Davis I realize he once appeared in a show named *Mr. Wonderful*, and throughout its run, it seemed as though every time I turned on the television set or the radio I would hear a voice announcing "And here he is now, Mr. Wonderful himself . . . Sammy Davis, Jr." There would then ensue a conglomeration of jokes done in the style of Jerry Lewis, songs sung in the style of Frank Sinatra, dances done in the style of Bill Robinson, and a final gelatinous tribute to "all you wonderful folks out there" in which Davis praised them for



EPIC RECORDS

BOBBY HACKETT
A time-tested, solid-gold style

their perspicacity in recognizing his talent and, before bowing out, reminded them of his Charity of the Month.

Since then I have studiously avoided any contemplation of Sammy Davis, Jr., on television, in magazines, in films, in the legitimate theater, in autobiographies, and (until now) on records. And the thing is that if I didn't know that it was Mr. Wonderful himself, I would probably like this album very much. It is exceedingly well done. The songs are all good, Mr. Almeida is a sympathetic and highly competent accompanist, and Sammy Davis, Jr. offers sensitive and polished readings of his material. If he is singing in the "style" of anyone else, I was not aware of it, and his musicianship is above reproach. I enjoyed the album. The greatest pleasure I derived from it, however, was that I could lift the needle any time I wanted to. That knowledge made me feel secure. I did have a bad moment though. That was when the doorbell rang. I was almost sure it was Mr. Wonderful paying a call to see how I liked the album and volunteering for the FIRR (Fund for Indigent Record Reviewers) Benefit, to be held on the second floor of Sam Goody's this year. But no, it was only the lady next door inquiring

whether or not that record I was playing was by Sammy Davis, Jr.

I agreed with her that he was fantastic. Just fantastic. P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BOBBY HACKETT: *Bobby Hackett Plays Tony Bennett's Greatest Hits*. Bobby Hackett (trumpet); orchestra, Frank Hunter arr. *Smile; Put on a Happy Face; Stranger in Paradise; The Good Life; Rags to Riches; I Left My Heart in San Francisco; Because of You; and three others.* EPIC BN 26220* \$4.79, LN 24220 \$3.79.

Performance: Durable
Recording: Excellent

There is a curiously old-fashioned feeling about Bobby Hackett's trumpet playing that is comforting. His style never really changes (he still hits the notes right on the ends of their noses while the strings purr noncommittally in the immediate vicinity), but it doesn't matter. In this album, absolutely nothing happens. Hackett plays hit songs that his pal Tony Bennett has sung with critical success, and Frank Hunter's violins hum in the background, sounding just like the strings on the old Capitol sides with the Jackie Gleason syrup oozing all over the place.

I don't mean that as a criticism. I like Hackett's time-worn style. Nobody is going to accuse his handling of these songs of taxing the brain, but this collection is nonetheless classy and easy to listen to. There may be better trumpeters (Don Fagerquist, for example), but they don't encroach on Hackett's territory. He has an established sound that is uniquely his, and every time another trumpeter puts out an album with strings, it sounds like a Woolworth imitation of a Tiffany original.

R.R.

Ⓢ Ⓜ LOVE: *da capo*. Love (vocals and accompaniment). *Orange Skies; Seven and Seven Is; The Castle; Stephanie Knows Who; She Comes in Colors; and two others.* ELEKTRA 74005 \$4.79, 4005* \$3.79.

Performance: Horrendous!
Recording: Fair
Stereo Quality: Fair

This album is an exercise in simple-mindedness, which shows a momentary lapse of intelligence over at Elektra records. I guess I can't blame them for trying to make a buck, but this cacophony of distortion is an insult to the public Elektra has built up.

Love is a group of seven young men (I think they are men, although it is hard to tell from the way they look on the cover and from the way they sound) who seem determined to prove just how raunchy music can become when caution, taste, comprehensibility, and the slightest sense of musical knowledge are thrown to the wind. Witness some of these lyrics: "I once had a girl who told me I was funny, she said in your world you needed lots of money and things to kill your brother, but death just starts another" . . . followed by sounds like Lawrence Welk's bubble machine and a slow jingle-bell fadeout. Or, "If I don't start crying it's because that I don't got no eyes; my father's in the fireplace and my dog lies hypnotized" followed by something which, after turning off the bass and isolating the stereo separation from speaker to speaker in search of distinctness, still sounded like "boom-bim-blam," ending with

an enormous explosion. Side Two is a nineteen-minute psychedelic symphony done in groans, moans, screams, whispers, and music that sounds like the tops of garbage cans being smashed together.

Of course there are no liner notes to explain what this is all about, no clues to aid in deciphering the code of what Love is getting at, only the address of Love's Hollywood fan club and a photograph of the group hiding behind a mess of rocks and jungle plants. If the people at Elektra are smart, they'll keep them there and not let them anywhere near a recording studio again.

Quick, Henry, the Flit! R. R.

© (M) MANFRED MANN: *Greatest Hits*. Manfred Mann (group vocals); unidentified instrumental accompaniment. *Sha-La-La*; *Let's Go Get Stoned*; *My Little Red Book*; *Got My Mojo Working*; and eight others. UNITED ARTISTS 8551 \$4.79, UAL 3551* \$3.79.

Performance: Dull, mechanical
Recording: Fair
Stereo Quality: Good

The Beatles, the Rolling Stones, and other British groups have been a valuable and refreshing stimulus to the pop scene. On the other hand, the British also have their rock mediocrities, such as the unit that is collectively designated Manfred Mann. Their voices are unappealing, their beat is stiff, and their instrumental skills are decidedly limited. The quality of the recorded sound lacks warmth and spaciousness, but then so does the Manfred Mann group. N. H.

© (M) ROD MCKUEN: *Other Kinds of Songs*. Rod McKuen (vocals), orchestra. *The Hurtin'*; *Meantime*; *You*; *Open the Window and See All the Clowns*; and nine others. RCA VICTOR LSP 3635 \$4.79, LPM 3635 \$3.79.

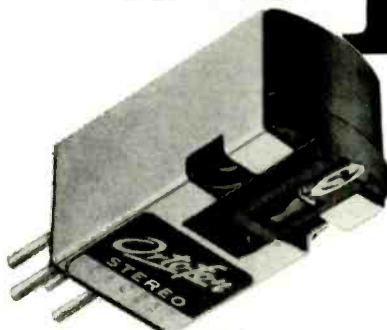
Performance: I'll say!
Recording: Okay
Stereo Quality: Good

Rod McKuen, given a chance to season, or perhaps ferment, could become the Cornelia Otis Skinner of song. He is VERSATILE! Not very good, not very interesting, not particularly gifted in any identifiable way, but VERSATILE! In his various disc incarnations I have heard him as rock singer, *poète maudit*, teen thrill, Mr. Show Biz, and now finally as a *chansonnier*, which the liner notes helpfully explain "is a French term for a singer who performs only his own songs." There is an impressive list on the back of this album of all the great artists who also perform McKuen's songs, ranging from Sinatra to Eartha Kitt, and I hope they enjoy doing them because the sampling on this album leads me to believe that I would never enjoy listening to them.

McKuen says: "By now our [Jacques Brel's and his] styles in writing this kind of song are so entwined, it's hard to tell who derived the inspiration from whom." Let me set his mind at rest. I think Mr. Brel would be quite happy to let him take the rap for *The Women*, which is the song he is discussing. I have not heard a rendition as hilarious as this since Jeanette McDonald, in a fit of grandeur, decided to appear in a production of *Romeo and Juliet* at the Chicago Opera. McKuen's harassment of Brel does not end with that one song. We are treated

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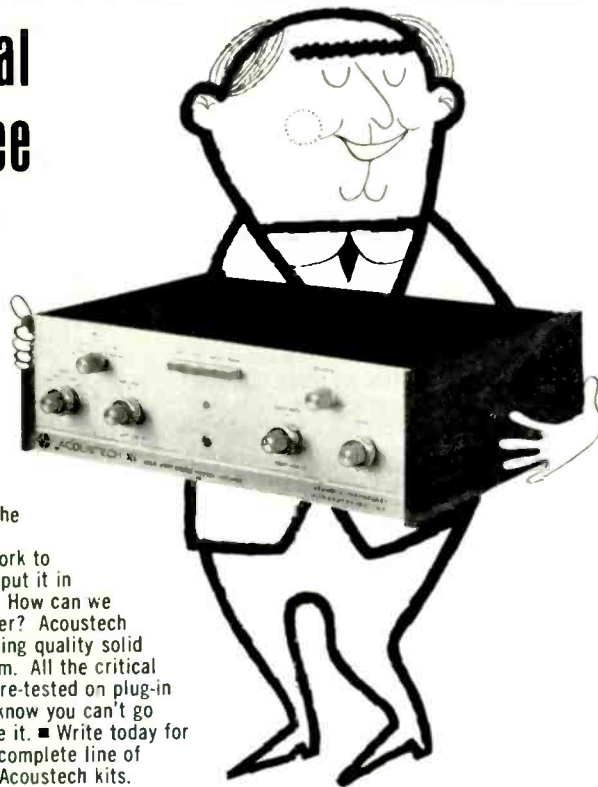
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to two others. *Zangra*, a song of an old soldier who wastes his life in speculation about a possibly brilliant military career only to find it over before he has seen even a shred of glory, is delivered by McKuen in basso baby talk, and you have to hear it to believe it. *The Statue* is another adaptation from Brel, and I suppose it's just as well that Brel doesn't visit America very often, the homicide laws being what they are. *The Loneliness in Crowds*, McKuen informs us, is the first time any of his lyrics have been set to "bolero tempo." Umm.

If I were the optimistic sort, I might hope that with this album McKuen has become "a phoenix once too frequent," but probably not. With his incredible assurance and seemingly limitless supply of record companies to work for, or at least release his albums, I suspect we can look forward to many years of unbelievable listening. P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **THE MILLS BROTHERS:** *Best of the Mills Brothers*. Mills Brothers (vocals). *Paper Doll*; *Glow Worm*; *Opus One*; *The Window Washer Man*; and twenty others. DECCA DXSB 7193 two discs \$9.58, DXB 193 two discs* \$7.58.

Performance: Nostalgic
Recording: Fair
Stereo Quality: Poor

The Mills Brothers bring back memories of algebra books, strawberry ice-cream sodas, and lots of nickels plunked into gaudy juke boxes after school. This Decca assembly of twenty-four of their great hits through the years is a welcome joy for tired ears. In retrospect, their style may seem a bit homespun, their arrangements somewhat corny in today's harsh musical light. Still, they had class, and class never dies. The reproduced quality of old 78's "enhanced for stereo" is less satisfactory. Your best bet is to buy the mono version and save the extra two dollars. R. R.

Ⓢ Ⓜ **THE MONKEES:** *More of the Monkees*. The Monkees (vocals), orchestra. *She*; *Hold On Girl*; *Your Auntie Grizelda*; *The Day We Fall in Love*; *Sometime in the Morning*; and seven others. COLGEMS COS 102 \$4.79, COM 102 \$3.79.

Performance: Cute (by definition)
Recording: Good
Stereo Quality: Good

There's no doubt about it—no matter what the Monkees do, the rest of America can't wait to see and to hear it. Their television show is a smash. Their records, including this one, head the best-seller lists. They have, in a remarkably short time, replaced the Beatles in the throbbing heart of every self-respecting teenybopper. Which inevitably raises the question: Are they as good as the Beatles?

No, for several reasons. The Beatles were something truly new in that they represented the voice of an emergent group, the working-class youth of England. The Monkees represent a group that has always been with us, young performers manipulated by the professional music-biz entrepreneurs. The Beatles had a noticeable ease and éclat that arose from their many years of working together as unknowns, and from that shake-down period grew their genuine personality.

The Monkees were assembled by an audition ad placed in *Variety*, chosen to duplicate the individual components of the Beatles, and then (after careful coaching) aimed straight at the market place. The Beatles' songs were generally written by themselves and were fresh, original, and in some cases healthily truculent. The Monkees' music is composed for them through the efforts of the huge stable of songwriters maintained by Screen Gems-Columbia Music Inc. The Beatles had a real impudence—of spirit and of character. The Monkees possess only a commercial cuteness ("Cute: acute, clever, sharp, shrewd," says *The Shorter Oxford English Dictionary*, Third Edition). The Beatles had ideas (some funny, some silly, some good) about themselves and their world, and they used their music to communicate some of those ideas. The Monkees' message would seem to be not a message, but



PETER AND GORDON
Ingratiating and funny folk-rock

mostly large dollops of musical pabulum dispensed to return money. Lots and lots of money for everyone involved—most especially those behind the scenes.

"More of the Monkees" is a nice cross-section of a computerized pandering to an already developed mass taste. Everything in the album is agreeable, and the performances are professional, cheerful, carefully supervised, and completely forgettable. As noted earlier, the album is a huge success, and I am sure it will sell its million copies. I will concur with the adage "You can't knock success," except to note that you can't admire it very much, either, when it is achieved by means as dishearteningly and cynically cute as these. P. R.

Ⓢ Ⓜ **JANE MORGAN:** *Fresh Flavor—A New Approach to the Big Hits*. Jane Morgan (vocals); orchestra, Frank Hunter cond. *Strangers in the Night*; *These Boots Are Made for Walkin'*; *Sounds of Silence*; and seven others. EPIC BN 26211 \$4.79, LN 24211 \$3.79.

Performance: Listless
Recording: Adequate
Stereo Quality: Good

I am simply mystified by the popularity of Jane Morgan. She sounds like one of those

toneless sopranos in their silver-dyed fox stoles who used to fade into the white clapboard walls of old 1940 Humphrey Bogart movies. You know, the ones who sang boring songs in the bar scene with Hoagy Carmichael playing the piano while Bogart had all the best sultry dialogue with Lauren Bacall in the close-ups. Only here she is in the middle of the turbulent Sixties, seeming as out of place as an alligator on Fifth Avenue.

In this album of "new approaches to the big hits," Miss Morgan warbles a handful of songs several light years beyond her range and ability, proving once again that almost anything may go on the Ed Sullivan Show, but not in stereo. Her tremolo on *Strangers in the Night* should bury that dreary song forever. And if you want a prime example of how *not* to arrange a song, listen to Frank Hunter's backing on *Good Lovin'*. (That's right, Dad, they even clap hands on this one.) The ineptitude of Hunter's charts on this date can largely be excused, considering the circumstances. Still, even with arrangements that do not flatter, somebody should teach Jane Morgan how to phrase. She accents all the wrong words on Burt Bacharach's lovely *Message to Michael* and doesn't seem to have the slightest clue about what's going on in *The Sounds of Silence* by Paul Simon (of Simon and Garfunkel). Jane Morgan is a drag. R. R.

© (M) THE PEELS: *Juanita Banana*. The Peels (vocals); orchestra. *Juanita Banana*; *Tijuana Sam*; *Speedy Gonzales*; *Rosita Tomato*; and six others. KARATE KSD 5402 \$4.79, KLP 5402 \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Excellent

I laughed at this record, and I haven't the slightest idea why. It's almost moronic in spots, particularly the title song which recounts the rise of Juanita Banana from a banana plantation to world fame as a singer against the background of paternal disapproval, which eventually evaporates when Papa follows her route to stardom. According to the liner notes, this song has been a hit in such diverse places as England, Holland, and Brazil, so I guess Cinderella stories, even such outlandish ones as this, still have universal appeal. The rest of the material is pretty much on the same primitive level and often just as inexplicably funny. You'll probably have the most fun with this record if you have children listen along with you. They laugh in different places—and they don't know why they are laughing either—but as one said to me, "It's funny because I say so." She has a point. P. R.

© (M) PETER AND GORDON: *Lady Godiva*. Peter and Gordon (vocals); orchestra. *Lady Godiva*; *When I Fall in Love*; *A Taste of Honey*; *Baby I'm Yours*; and seven others. CAPITOL ST 2664 \$4.79, T 2664 \$3.79.

Performance: Very good
Recording: Excellent
Stereo Quality: Excellent

Peter and Gordon (no last names, please) are a pair of very good English folk-rock-pop singers. They are very funny and ingratiating in the title song, which concerns the events surrounding the meeting of Lady Godiva and a movie producer. They go sin-

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cere and falsetto and awful, however, in *The Exodus Song*. They redeem themselves with a slow-motion *When I Fall in Love*, which, aside from their tendency to stray from pitch, is done in fine, free style. The rest of the songs are variable in quality and performance. But in the main I liked them.

The back of the album is splashed with the customary fan pictures of Peter and Gordon, but the front features a picture of a naked lady with long hair holding a riding crop. Now, now, Capitol—let's keep it clean!

P. R.

Ⓢ Ⓜ THE POZO-SECO SINGERS: *I Can Make It with You*. Susan Taylor, Donnie Williams, Lofton Kline (vocals, guitars). *If I Were a Carpenter*; *Mary Jenkins*; *Almost Persuaded*; *Ribbon of Darkness*; and seven others. COLUMBIA CS 9400 \$4.79, CL 2600 \$3.79.

Performance: Attractive, unpretentious
Recording: Very good
Stereo Quality: Excellent

A trio from Texas, these youngsters bring a marked flavor of country-and-western music to their folk-rock performances. They also bring a pervasive gentleness of sound and mood. Even at their most intense, they are never raucous nor affectedly frenzied. Neither of the two male voices is in itself remarkable, but Susan Taylor's is fresh, flowing, and soothing. The three blend well, and their choice of material is intelligent and varied. They are capable of humor (*Diet*), of effective vignettes of love and temptation (*Almost Persuaded*), and of existential confront-

COLUMBIA RECORDS



THE POZO-SECO SINGERS

A gentle mood, a country-and-western flavor

tation with mortality (the deceptively gentle, essentially grim *Johnny*). There is no group like them. They are not as inventive as the Lovin' Spoonful or Simon and Garfunkel, their color range is much more limited than that of the Mamas and Papas, and yet they are so clearly and honestly themselves that they merit attention.

N. H.

Ⓢ Ⓜ ROGER RAM: *Fine and Mellow*. Roger Ram (piano, organ); unidentified drums, bass, vibraphone. *Later for Love*; *Fine and Mellow*; *Shook*; *As Time Goes By*;

and six others. RCA VICTOR LSP 3616 \$4.79, LPM 3616* \$3.79.

Performance: Effective mood-setting
Recording: Very good
Stereo Quality: Good

Roger Ram (Ramirez), after years as a player with jazz combos and a stint with Ella Fitzgerald, has been heard in more recent times as a piano and organ soloist in night clubs and restaurants. He is best known as composer of *Lover Man*, with which the late Billie Holiday became poignantly identified. On this record, Ram indicates that he is a better-than-average player of background music for late night trysts. But while he is adept at creating a mood, his ideas and his development of them do not sustain interest.

N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ANDY RUSSELL: *More Amore!* Andy Russell (vocals); orchestra, Mort Garson cond. *Strangers in the Night*; *Call Me*; *Yesterday*; *Guantanamera*; *Enamorado*; and seven others. CAPITOL ST 2659 \$4.79, T 2659 \$3.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Excellent

I hope it is not damning with faint praise if I tell you that I found this album to be pleasant listening, for that is exactly what it is. I have listened to it three or four times and enjoyed it thoroughly at each hearing, which is a lot more than I can say for the majority of records I hear in the course of a month.

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COLLECTIONS

RECORDING OF SPECIAL MERIT

There is nothing great or startling about "More Amore!" It is simply a collection of good songs very well sung in Spanish and English by a very good singer. Mr. Russell doesn't probe very deeply into his material, but that didn't bother me, since I found his voice to be naturally musical and pleasing in the extreme.

I had forgotten all about Andy Russell. It is a bit spooky to hear him sounding exactly the way I remember him sounding so many years ago. Yet he does not sound dated. (Of course, it could be that I am dated.) I recommend the following: *Strangers in the Night* in Spanish and English; *Call Me*, also in two languages and in a really invigorating version by Mr. Russell and the orchestra; and *So Nice*, which is exactly that. *Spanish Eyes*, another tune by that great Spanish composer Herr Bert Kaempfert, is admirably sung. My particular favorite is *Guanianamera*, with words by José Martí and a musical adaptation by Hector Angulo and Pete Seeger. It is a stunning success in every way, from Mr. Russell's interpretation and Al De Lory's arrangement to Mort Garson's musical direction. It would be nice to hear more from Mr. Russell on records in the near future.

P.R.

Ⓢ Ⓜ THE STONE PONEYS: *The Stone Poneys*. The Stone Poneys (vocals), orchestra. *Sweet Summer Blue and Gold*; *If I Were You*; *Wild About My Lovin'*; *Back Home*; and seven others. CAPITOL ST 2666 \$4.79, T 2666 \$3.79.

Performance: See the Stone Poneys
Recording: Hear the Stone Poneys
Stereo Quality: Excellent

See the Stone Poneys. See Linda Ronstadt. Linda is pretty. Linda sings. Linda sings like Mary. I like Peter, Paul, and Mary. Do you like Peter, Paul, and Mary? The Stone Poneys like Peter, Paul, and Mary. The Stone Poneys try to sing like Peter, Paul, and Mary. The Stone Poneys are copy-cats. I don't like the Stone Poneys. I don't like copy-cats. Do you like copy-cats? Then you may like the Stone Poneys. Have you bought every album Peter, Paul, and Mary have made? You have? You have a lot of money. Spend your money. Buy tapes of Peter, Paul, and Mary. Forget the Stone Poneys. But see Linda Ronstadt. Linda is very, very pretty.

P. R.

Ⓢ Ⓜ THE YOUNGBLOODS: *The Youngbloods*. The Youngbloods: Jesse, Banana, Joe, and Jerry (vocals); orchestra. *Grizzly Bear*; *All Over the World*; *Tears Are Falling*; *Four in the Morning*; and seven others. RCA VICTOR LSP 3724 \$4.79, LPM 3724 \$3.79.

Performance: Routine
Recording: Very good
Stereo Quality: Excellent

The Youngbloods could use a shot of Geritol. Not only do they sound like everyone else, but they sound the way everyone else did several months, or even years, ago. In *One Note Man* they sound like the Byrds, in *Grizzly Bear* they sound like a shrunken New Christy Minstrels, and in *Foolin' Around* (with a cello accompaniment) they sound like nothing human. *Ain't That Lovin' You*, *Baby ain't my idea of lovin'*. The last song in the album is *C. C. Rider*. Not a moment too soon, if you ask me.

P. R.

Ⓢ Ⓜ OATS AND BEANS AND BARLEY—Children's Songs. Pat Shuldham-Shaw and Esme Lewis (singers); Choir of Hampstead Garden Suburb Junior School; Joan Rimmer, Anne Mendoza, and Pat Shuldham-Shaw, arrangers. ARGO ZDA 44 \$5.79, DA 44* \$5.79.

Performance: Zippy and zesty
Recording: Excellent
Stereo Quality: Vibrant

Here is another of those exquisitely tailored assortments of songs for children out of conscientious Argo, distinguished, as its predecessors almost all have been, by the seven heavenly virtues of Variety, Brevity, Taste, Talent, Comicality, Sparkle, and Skill. Nothing lasts beyond the endurance of even this fidgety adult—who, in his time, has failed the Wriggle Test abjectly during many a children's album. But Mr. Shuldham-Shaw, Miss Lewis, and their piquant instrumental forces and chorus have beautiful musical manners as well as lovely voices, and they chaperone the listener through the old favorites of anonymous lore from *Five Down Below* to *Tom the Piper's Son* with spirit and despatch. There is also a whole assortment of tricky ballads and animal numbers about rats, rams, mockingbirds, frogs, mice, and hippopotami that should keep the most churlish child engaged. The choir, which often sounds like a veritable British threat to the Vienna Choir Boys, winds things up with a rousing rendition of *Yankee Doodle* as a touching tribute from our canny cousins across the sea.

P.K.

Ⓢ Ⓜ THOSE WONDERFUL GIRLS OF STAGE, SCREEN, AND RADIO. Original recordings of the Thirties by Ruth Etting, the Boswell Sisters, Jane Froman, Helen Morgan, Mae West, Ethel Waters, Lee Wiley, Kate Smith, Marlene Dietrich, Grace Moore, Ethel Merman, Frances Langford, Irene Dunne, Kay Thompson, Gertrude Niesen, Dorothy Lamour, Alice Faye, Martha Raye, Ella Logan, and Mary Martin. EPIC BSN 159* two discs \$7.79, SN 6059 \$5.79.

Performance: Definitive
Recording: Acceptable

Epic's new two-disc album features twenty ladies who were popular in the 1930's (and some who are still popular) singing the songs of that time. It has been assembled with taste and care, and while it is gently nostalgic, it should also prove illuminating to anyone interested in American popular music, whether he remembers that era or not.

Often collections from the past become automatic camp—that is, if you want to hear them that way. Irene Dunne may be kidding when she sings *Lovely to Look At*, but somehow I doubt it. Hers is fiercely earnest, lady-like trilling—but it is quite funny. Grace Moore, of the big hats, the blonde-blonde hair, the small voice, and the big personality, swoops and wilts through *One Night of Love* with the absent-minded vivacity of an army of operetta heroines. And through sheer incompetence Dorothy Lamour in a "must-be-heard-to-be-believed" number entitled *Panama* also enters the realm of campdom.

(Continued on next page)

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For me the major surprise of the album was provided by Kay Thompson. Her 1935 recording of *You Let Me Down* reveals superb musicianship coupled with a voice that I think might very well make it today. Almost as impressive is the better-known Lee Wiley, who was a real stylist, with a sulky, worldly-wise voice. In *You've Got Me Crying Again* she offers the sexiest scat singing I've heard. Sex is also a large measure of two other singers' contributions here: Mae West, in fine predatory form, singing *I Wonder Where My Easy Rider's Gone*; and Marlene Dietrich in the familiar *Jonny*. Jane Froman, who appears from the photograph on the jacket to have been an authentic beauty, tosses off *Boy! What Love Has Done to Me* in post-deb style. Mary Martin offers bow-in-hair cuteness in a coy and steely performance of *Most Gentlemen Don't Like Love*, and pouty Alice Faye does her Shirley Temple bit in *Wake Up and Live*. Kate Smith sings *Moon Song* in the cold, defensive, and artificially cozy manner that can still be heard on her recent recordings.

Martha Raye, Ella Logan, and Frances Langford were all very good pop singers—and they still are. Gertrude Niesen (whatever happened to her?) was also a good pop singer, but not, I fear, in this example of her work. She sounds like an impatient U-boat captain as she belts out *Where Are You?* And speaking of belters, did anyone (with perhaps the exception of Elsa Maxwell) ever sing the songs of Cole Porter better than Ethel Merman? Porter might have been camp; Merman in the Thirties was not. She put the touch of earnest reality into his songs that often was not present in their conception. She really wanted to sing those songs, and she wanted everyone to understand the words. A very alive lady she is in the sybaritic *I Get a Kick out of You*.

Three final ladies here all deserve to be called great artists of popular music: Ruth Etting, Ethel Waters, and Helen Morgan. All three have a great deal to teach any singer, aspiring or not. For lyric sense and true musicianship listen to the bittersweet, haunting voice of Ruth Etting singing *Exactly Like You*: I don't think there has ever been another pop singer who understood and projected lyrics with the fantastic skill of Etting. The work of Ethel Waters was distinguished by innate musicality, marvelous diction, and real humor combined with a uniquely sweet and powerful voice. *Harlem on My Mind* was written as a satire aimed at Josephine Baker and her heady life in Paris, but Miss Waters lifts it out of parody and makes it a legitimate musical experience without sacrificing one ounce of the humor.

In Helen Morgan the legend and the reality have become so fused that it is a pleasure to confirm that indeed she was something special. Here she is able (as she was said to be in life) to convey the image of a particularly sweet-voiced and completely defenseless little bird. On a less tangible level she is able to communicate the sheer happiness of being in love better than any other singer of her time. It is all cast over with a poignant little tremble that makes her performance of *Can't Help Lovin' That Man* a classic. When it reaches the level of Etting, Waters, and Morgan, "Those Wonderful Girls of Stage, Screen, and Radio" transcends nostalgia and historical documentation to become art. And any genuine art is worth preserving.

P. R.

JAZZ



Ⓢ Ⓜ ART BLAKEY: *Hold On, I'm Coming*. Art Blakey (drums); various combos, including Tom McIntosh, Melba Liston, and Garnett Brown (trombones); Malcolm Bass (organ); Charles Mangione, Lee Morgan, and Freddie Hubbard (trumpets); Frank Mitchell (tenor saxophone); Gary Bartz (alto saxophone); Reggie Johnson and Victor Sproles (bass); John Hicks (piano); John Rodriguez (Conga drum); Grant Green (guitar). *Day Dream*; *Sakeena*; *Got My Mojo Working*; *Slowly but Surely*; and seven others. LIMELIGHT LS 86038 \$5.79, LM 2038* \$4.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Very good

The usually hard-driving Jazz Messengers of Art Blakey are heard in this set in a more diversified repertoire, which, for the most part, calls for lighter attacks and softer textures. The material comes from current pop hits, the theater, television, and Blakey's own book. Most attractive is the infectious, resilient beat that Blakey generates. Otherwise, though the soloists are competent and the arrangements by Tom McIntosh and Melba Liston are skillful, not enough happens musically to make the album stand out.

N. H.

Ⓢ Ⓜ HUBERT LAWS: *Flute By-Laws*. Hubert Laws (flute, piccolo); various instrumental combos. *Bloodshot*; *Mean Lene*; *Let Her Go*; *Baila Cinderella*; and three others. ATLANTIC SD 1452 \$5.79, 1452* \$4.79.

Performance: Too often bland
Recording: Good
Stereo Quality: Okay

Hubert Laws is a skillful flutist, especially attractive on ballads, but with a musical personality that lacks urgency or depth. Similarly, his writing (all but one of the tunes are his) is thin in ideas and in its capacity to involve the listener emotionally. The playing by all is accurate but also rather impersonal. For me, this album had no impact at all. A couple of hours after hearing it a few times, none of it stays in my head.

N. H.

Ⓢ Ⓜ JOE MASTERS: *The Jazz Mass*. Loulie Jean Norman (soprano), Clark Burroughs (tenor); choral group, Allan Davies, director; Mike Wofford (piano), Bobby West (bass), Johnny Guerin (drums), Jerry Williams (timpani), Gary Barone (trumpet), Harold Land (tenor saxophone), Anthony Ortega (alto saxophone). COLUMBIA CS 9398 \$4.79, CL 2598 \$3.79.

Performance: Warm and unpretentious
Recording: Excellent
Stereo Quality: Very good

HIFI/STEREO REVIEW

The time may yet come when a jazz Mass will be created that can equal, in its idiom, the awe and power of, let us say, a Haydn or Beethoven Mass. Joe Masters' does not; but if your criteria are not especially high, you are likely to find it more pleasing than most of the attempts in this vein to date. Neither the vocal nor instrumental music is searching—either for new forms or for the deepest springs of faith. But as a Mass "written in the spirit of thanksgiving," this is music that is refreshingly direct and free of ornate ornamentation. And the performances are also without affectation.

In the notes, Father Norman O'Connor writes stingingly of Church authorities who will not admit the music of today's cities into the liturgy. He remarks that he "finds it impossible to believe that the city should be so hated that the songs of the street can't enter the chaste pews of the Church." If they are

MERCURY RECORDS



CLARK TERRY

A sunny and varied musical excursion

not allowed to enter, he concludes, "then you know that God will not enter the chaste pews either because he is on the street and in the bars and at the dance halls. . . ." It is a striking essay. I wish, however, that the jazz Mass at hand were more involved with the nitty-gritty of life in the cities than it is.

N. H.

Ⓢ Ⓜ WILSON PICKETT: *The Wicked Pickett*. Wilson Pickett (vocals); Eddie Logan, Charles Chalmers, Caple Gilbert (tenor saxophones); Floyd Newman (baritone saxophone); Gene Miller, Ben Cauley (trumpets); Chips Moman (lead guitar); Jimmy R. Johnson (rhythm guitar); Tommy Cogbill (bass); Junior Lowe (guitar); Spooner Oldham (piano, organ); Roger Hawkins (drums); and unidentified vocal group. *Mustang Sally; She Ain't Gonna Do Right; Up Tight Good Woman; Three Time Loser*; and eight others. ATLANTIC SD 8138 \$4.79, 8138* \$3.79.

Performance: Passionate
Recording: Very good
Stereo Quality: Good

Wilson Pickett is a forceful illustration of the fusion of gospel music and rhythm-and-blues. The difference between black "soul" music and all the various white adaptations and imitations of it becomes unmistakably clear when

you contrast any of Pickett's performances here with any white performance of similar music. The rock-solid beat comes from the roots of Negro tradition, as does the preacher-like style of highly dramatic communication and confrontation. Pickett makes his grainy voice an instrument of compelling power, building climax upon climax through changes of texture and intensifications of rhythm. The tension is so unrelieved over an entire album that Pickett perhaps can be faulted on one count—an insufficiently wide range of dynamics and material. But if you have the stamina to say with him on his terms, the experience is memorable.

N. H.

Ⓢ Ⓜ JIMMY SMITH: *"Bucket!"* Jimmy Smith (organ), Quentin Warren (guitar), Donald Bailey (drums). *Careless Love; Just Squeeze Me; Sassy Mae; John Brown's Body*; and three others. BLUE NOTE ST 84235 \$5.79, 4235* \$4.79.

Performance: More self-disciplined than usual
Recording: Excellent
Stereo Quality: Very good

For a long time Jimmy Smith's conception of dynamics seemed to begin with *forte* and get louder. Now, perhaps because he is mellowing with age—or success—Smith occasionally reveals that he can play without shouting. The best illustration so far of the more restrained Smith is the music in this album, notably a slow, ruminative *Careless Love*. I much prefer the reflective Smith to the riveter, but it still seems to me that his ideas are rather thin and their development too often predictable. Donald Bailey's beat is limber and Quentin Warren's guitar is appropriately warm and unhurried. The recording of the organ is superb.

N. H.

Ⓢ Ⓜ CLARK TERRY AND CHICO O'FARRILL: *Spanish Rice*. Clark Terry, Snooky Young, Joe Newman, and Ernie Royal (trumpets and flugelhorn); Barry Galbraith and Everett Barksdale (guitars); George Duvivier (bass); Grady Tate (drums); Julio Cruz, Frank Malabe, Bobby Rosengarden, and Chano Pozo (Latin percussion); unidentified vocal groups. *Peanut Vendor; Que Sera; Tin Tin Deo; Happiness Is*; and eight others. IMPULSE AS 9127 \$5.79, A 9127* \$4.79.

Performance: Crisp and witty
Recording: Superb
Stereo Quality: Excellent

Chico O'Farrill has arranged and conducted a sunny excursion for Clark Terry into a terrain of mixed musical idioms—Latin, jazz, and rock-and-roll. For the jazz specialist, the album will seem ephemeral: although Terry, as usual, is a soloist of remarkable flexibility, pungency, and humor, the backgrounds are more of atmospheric than of conceptual interest. O'Farrill is a polished craftsman who writes with fluent, idiomatic ease for the high-powered brass team here, but he does not have the imaginative scope of, say, Gil Evans. The album does, however, attain its own goal: it is spirited, ebullient music for casual listening and energetic dancing.

N. H.

HAROLD VICK: *Caribbean Suite* (see Best of the Month, page 72)

(Continued on next page)

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FOLK



RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE GREENBRIAR BOYS: *Better Late Than Never!* The Greenbriar Boys: John Herald (vocals, guitar), Frank Wakefield (vocals, mandolin), Bob Yellin (vocals, banjo), Jim Buchanan (violin), Russ Savakus and Richard Romoff (bass). *The Train that I Ride; Shackles and Chains; Prisoner's Song; Little Birdie*; and nine others. VANGUARD VSD 79233 \$5.79, VRS 9233 \$4.79.

Performance: Idiomatically assured
Recording: First-rate
Stereo Quality: Good

Although still basically Bluegrass in commitment, the Greenbriar Boys are ranging more widely now through the broader country-and-western repertoire and are also exploring new songs in a folk-like idiom, such as *Different Drum* in this set. They play with a persistently stimulating combination of instrumental virtuosity, high good humor, and obvious pleasure in the creation of music. They are among the groups that promise a long and far from predictable future for Bluegrass-rooted improvisation.

N. H.

Ⓜ SON HOUSE AND J. D. SHORT: *Blues from the Mississippi Delta*. Son House (vocals, guitar), J. D. Short (vocals, guitar, harmonica). *My Black Woman; Was I Right or Wrong; So Much Wine; You Been Cheating Me*; and six others. VERVE/FOLKWAYS FV 9035 \$4.79.

Performance: Stark, powerful
Recording: Fair to good

Originally released on Folkways (FA 267), this is a valuable exploration of two different aspects of Mississippi Delta blues. The Son House tracks were recorded by Alan Lomax for the Library of Congress in 1942. The four numbers by J. D. Short were taped by Sam Charters in St. Louis in 1962, shortly before Short's death. Both sing with the fierce intensity and darkness of voice and mood that are characteristic of the Delta style. But Short is more archaic, and his singing provides a particularly revealing intimation of what the earliest blues might have sounded like. He is also searingly expressive on the harmonica. Among the more unusual performances are Son House's blues in 3/4 time, *This War Will Last You for Years*, and J. D. Short's *So Much Wine*, one of the most viscerally believable songs about alcohol in blues literature.

N. H.

Ⓢ Ⓜ IAN AND SYLVIA: *So Much For Dreaming*. Ian and Sylvia (vocals), Ian Tyson (guitar and autoharp), David Rae (guitar), Robert Bushnell (electric bass), Al Rogers (drums). *Circle Game; So Much*

for Dreaming; Catfish Blues; Grey Morning; and eight others. VANGUARD VSD 79241 \$4.79, VRS 9241 \$3.79.

Performance: Polished
Recording: Excellent
Stereo Quality: Superb

Ian and Sylvia are not just good folk singers, they are good singers, period. They write much of their own material, but about their songs I am of two minds. When they sing of person-to-person relationships as they do in *So Much for Dreaming* or the charming *Child Apart*, I like them very much. However, in things like *Cutty Wren* and *Summer Wages* they become too folksy and "socially significant" for my taste. They conjure up the preciousness that goes along with "free form" jewelry on ladies, sandals and beards on men, organic food, handwoven materials, endless jugs of cheap red wine, and conspicuous packs of Gauloises—in short, the self-



ARHOOLIE RECORDS

FRED McDOWELL

Eloquent in blues and spirituals

conscious, super-serious quest for the "basic" and "real" that I suppose is typified by the "involved" people of Greenwich Village.

If that sort of thing doesn't bother you too much, then I think you will have a fine time with this album. P. R.

RECORDING OF SPECIAL MERIT

Ⓜ FRED McDOWELL: *Volume Two*. Fred McDowell (vocals, guitar); and on *Brooks Run into the Ocean* and *Bull Dog Blues*, Eli Green (vocals, guitar). *Red Cross Store Blues; You Got to Move; Where Were You; I Looked at the Sun*; and eight others. ARHOOLIE F 1027 \$4.98.

Performance: Seizing, intense
Recording: Adequate

Born in Tennessee, Fred McDowell grew up in the Mississippi Delta. In recent years, as an important figure in the blues renaissance, he has acquired an international audience. In these recordings, made by Chris Strachwitz in Como, Mississippi, and Berkeley, California, McDowell is consistently eloquent in both the blues and spirituals. His high, tensile voice and incisive, keening guitar are powered by an intensity and a storyteller's skill that make his performances almost hypnotic. A bonus is the appearance on two

tracks of his Mississippi neighbor, Eli Green, who is also a bluesman of irresistible power. Any blues musicologist interested in the way time is sculpted by the more singular blues singers would have a substantial subject in McDowell. N. H.

COLLECTIONS

Ⓢ Ⓜ A HERITAGE OF FOLK SONG FROM OLD RUSSIA. Maria Christova (soprano); Dobrynia Choral and Instrumental Ensemble, Daniel Salmanoﬀ director. NONESUCH H 72010 \$2.50, H 2010* \$2.50.

Performance: Somewhat over-operatic
Recording: Splendid
Stereo Quality: Good

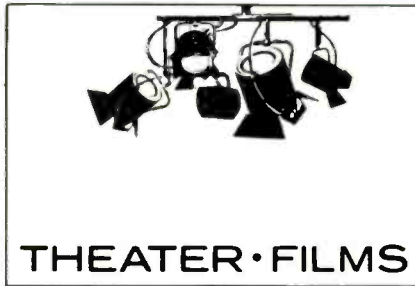
These songs, some of them handed down over generations by oral tradition and only collected and set down by Russian composers in the last hundred years, can be heard in their original modest purity here, in tasteful arrangements that often highlight but never obscure their essential simplicity. The lyrics of these ballads are generally touching, but will not bear up under unkind probing, dealing as they do with young girls roaming through meadows at harvest time pining for their sweethearts, willow trees that droop with yearning, and mothers warning unmarried daughters that the "poppies on your cheeks will fade." (In the last case, however, the girl shows a refreshing independence of spirit for a nineteenth-century maiden by asserting that she is in no hurry to get married at all.)

There are also Tartar and Bashkir songs, with texts that are described in the liner notes as untranslatable, but with haunting melodies of Oriental origin. Except for a few choral interludes, Miss Christova carries the burden of this charming program alone. Her voice is sweet and pure and more than equal to the material, but on the whole a bit too heavy and operatic for the gossamer character of these songs. P. K.

Ⓜ THE WANDERING FOLKSONG. Sam Hinton (singer and speaker). FOLKWAYS FA 2401 \$5.79.

Performance: Homey
Recording: Fair

Sam Hinton is a biologist, teacher, and former aquarium curator turned folklorist and folk singer who has already recorded sixty-four songs for the Library of Congress and two other records besides this one for Folkways. His script—supplied with the record—about the "stream-of-consciousness" development of the folk song has its fascinations as he traces the metamorphoses of certain ballads from shape to shape in different times and towns. It is interesting, for example, to read that *The Butcher's Boy*, a ballad about a girl who falls in love with a meat-chopper in Jersey City, of all places, also cropped up in Cornwall, England, and later in Gatesville, Texas, as the well-known *There Is a Tavern in the Town*. Yet once you get the general idea, even the news that *The Old Gray Mare* was turned into a campaign song for Lincoln or that *Oh, Freedom* is descended from a Mormon hymn is liable to seem just a mite less thrilling to you or me than it apparently does to this enthusiastic fellow. Finally, sad to report, his own amateurish, informal renditions of examples become monotonous. P. K.



THEATER • FILMS

Ⓢ Ⓜ A HAND IS ON THE GATE. Original-cast album. Leon Bibb, Roscoe Lee Browne, Gloria Foster, Moses Gunn, Ellen Holly, James Earl Jones, Josephine Premice, and Cicely Tyson (readers and vocalists); Stuart Scharf, Bill Lee, Floy Williams, and Seldon Powell (instrumentalists). Roscoe Lee Browne, director. VERVE/FOLKWAYS FVS 9040 OC two discs \$5.79, FV 9040 OC \$4.79.

Performance: Stirring but unrelenting
Recording: Excellent
Stereo Quality: Inventive

A couple of years ago, Columbia Records treated the public to a rare experience by recording *In White America*, a documentary in which a group of superb players traced the history of Negro suffering in the United States through readings from letters, speeches, diaries, and essays, set off with most affectingly interpreted passages of song. *A Hand Is on the Gate* is an attempt at a kind of sequel, in an even broader pattern, calling upon the services of some of the best Negro actors and actresses in the country—including Gloria Foster, who attracted considerable attention by the force of her performance in the earlier production. The program ranges from poetry to prose to song, in a mosaic of quotations from the verses of Countee Cullen, Langston Hughes, Paul Lawrence Dunbar, James Weldon Johnson, and others; stark prose from the writings of LeRoi Jones, Richard Wright, and a great many more; familiar songs; and the street games of children.

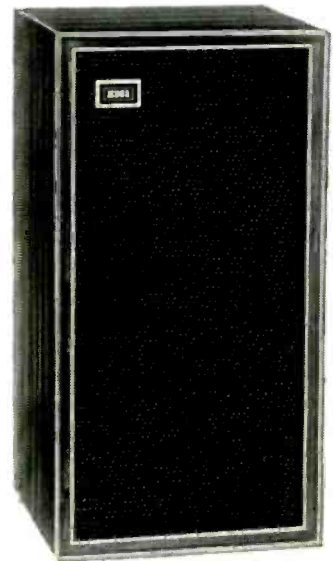
Throughout, the idea of using the group in chorus as well as solo voices in the poetry readings heightens the drama, and the whole production is polished to a high gloss. Yet for all its virtues, *A Hand Is on the Gate* is perhaps too much of a good thing. Like most such anthologies that are consciously devised to arouse our consciences, this one begins to browbeat and weary us with the obsession of its message long before it is over. Even so, with two records going at the price of one and a whole highly literate anthology of material about Negro life, this is a true bargain, beautifully recorded. P. K.

Ⓢ Ⓜ I DO! I DO! (Tom Jones-Harvey Schmidt). Original-cast album. Mary Martin and Robert Preston (vocals); orchestra, John Lesko cond. RCA VICTOR LSO 1128 \$5.79, LOC 1128* \$4.79.

Performance: Matrimonial
Recording: Excellent
Stereo Quality: Realistic

Mary Martin and Robert Preston take us through an entire middle-class marriage in this musical adaptation of Jan De Hartog's two-character play *The Fourposter*. When the record started, and the two immediately

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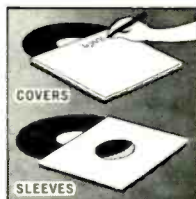
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began cooing little hymn-like numbers such as *All the Dearly Beloved*, *Together Forever*, and *I Do! I Do!*, I could scarcely bring myself to believe that Miss Martin and Mr. Preston had really submitted their estimable talents to this feast of pure unreason. When the marriage began to go wrong, however, the songs improved in inverse proportion, and while I couldn't remember any of them a week later, I must say I was thoroughly entertained, while they lasted, by *Flaming Agnes*, which Miss Martin sings when she finds her old bird of paradise hat and decides to wear it defiantly; by the marital argument in the bickering duet called *Nobody's Perfect*; and especially by a wistful ballad called *When the Kids Get Married*, a prospect which leads the hero to believe he will finally be able to finish reading *War and Peace*. In short, the more these archetypes of mediocrity got on each other's nerves, the better seemed the songs Mr. Schmidt and Mr. Jones had provided for them. Unfortunately, the play ended happily, and the score indifferently, with one more sticky item called *This House*, as the couple left their "God Is Love" pillow behind for the next generation.

P. K.

Ⓢ Ⓜ MAN WITH A LOAD OF MISCHIEF (John Clifton-Ben Tarver). Original-cast recording. Alice Cannon, Leslie Nicol, Tom Noel, others (vocals); Sande Campbell, musical director. KAPP KRS 4508* \$4.79, KRL 4508 \$3.79.

Performance: Ho-hum
Recording: Fair

Off-Broadway has been a clearinghouse for low-budget productions written by unproved talents without the money and contacts to get their work into big Broadway houses. It has also been a sounding-board for a few ambitious, serious works too complicated for commercial Broadway audiences. But in recent years the costs have soared and the talent unions have clamped down, so that it has become almost as hard to do a show off Broadway as on the Main Stem. These problems, coupled with the vogue for formless, psychedelic, anti-Establishment meanderings, have almost killed serious theater off Broadway.

Perhaps this explains the success of *Man with a Load of Mischief*, which opened off Broadway November 6, 1966. It opened cold, with no publicity, no fanfare, a total advance sale of four tickets, an unknown cast, and a story based on a forty-year-old flop. The next morning the second-string critics raved about the show and, like *The Fantasticks*, it turned into one of the rare off-Broadway musicals to survive the perils of critical unanimity and become a hit. I have not seen the show, but on the basis of this original-cast album, my question is "Why?"

This is one of those romance-and-intrigue-in-a-wayside-inn-in-nineteenth-century-England costume epics in which a coach accident brings four mysterious strangers into contact with each other under cramped conditions. Listening to the six summer-stock voices on this disc trill their way through every cliché in the Samuel French catalog of forgotten plays about derring-do, faint hearts, and fair ladies is not my idea of a good time—especially when the score is thoroughly forgettable, the lyrics hopelessly banal, the performers boring, and the recording uninspired.

R. R.

SPOKEN WORD



Ⓜ THE CONTROVERSY. A documentary on the assassination of President Kennedy. The voices of President John F. Kennedy, Lee Harvey Oswald, Congressman Gerald Ford, Professor Wesley J. Liebeler, Jack Ruby, Mark Lane, Edward J. Epstein, Harold Weisberg, Penn Jones, Jr., Malcolm J. Kilduff, and others; George Kennedy (narrator). CAPITOL KAO 2677 \$3.79.

Performance: Real life
Recording: Adequate

"The Controversy," Capitol's latest disc in the Probe series of recorded studies of social issues, is divided into two parts: side one is devoted to the events immediately surrounding the assassination itself and the murder of Lee Harvey Oswald, and side two is given over to the controversy that has raged since the Warren Commission issued its report. Considering what they might have done to our nerve ends with the emotion-laden material at their disposal, the producers of this album have shown commendable taste in selecting and editing the tapes that recount the tragedy in Dallas.

The story is told mostly in excerpts from interviews with eyewitnesses, which took place three years later and are therefore low-key and almost matter-of-fact. There are enough clips from 1963 broadcasts, however, to provide drama. Kennedy's voice is heard only in a few humorous sentences from his speech in Dallas, but nothing more is required to renew the listener's sense of loss. A touching moment is Mrs. Earle Cabell's account, told in a measured Southern drawl, of sitting with Mrs. Kennedy between the time the priest gave last rites and the announcement that the President was dead. It all builds to an exciting climax in the newscast during which Oswald was shot before the TV cameras and microphones. He can be heard to utter a few phrases, and the fatal shot and his moans are clearly audible on this disc.

Side two makes it plain that the producers of the album found nothing in their preparatory research to shake their faith in the conclusions of the Warren Commission. And if you believe, as I do, that the findings of the Commission were essentially correct and that Oswald was the lone assassin and not part of a conspiracy, you will be given new confidence in that view by the statements here of House Minority Leader Gerald Ford of Michigan (a member of the Commission) and by those of Wesley J. Liebeler, a professor of law at UCLA and assistant counsel to the Commission.

The jacket notes claim that both sides are set forth objectively, but the record does not bear out the claim. Although excerpts from interviews with dissenters Mark Lane, Edward J. Epstein, Penn Jones, Jr., Shirley Martin, and Harold Weisberg are included here, the narrator makes a general reference

to "self-appointed muckrakers" before any of their voices are heard, and he pronounces certain names and words in a snide tone that cannot be accurately described in print. Mark Lane, the most vocal critic of the report and author of the best-seller *Rush to Judgment*, is presented as a sort of archfink profiteer, guilty of "wily showmanship." The narrator refers to the number of Lane's lecture tours and appearances on radio and television ("two hundred and eighty-five") and to a film that "Lane has profitably distributed overseas."

It seems to me unnecessary for the narrator to drag in the profit motive to discredit Lane when his arguments are refuted more effectively by statements of others on the disc. For example, in criticizing the documentation of Lane's book, Liebeler points out that Lane gives as authority for his claim that Oswald's ammunition was defective a statement Lane himself had made earlier, based in turn "on something a newspaperman told him." Gerald Brehm, the eyewitness closest to the President's car at the moment of the assassination, is heard complaining that Lane misquoted him by adding a false statement to what he actually said, and other dissenters agree here that the testimony of one of Lane's principal witnesses is clearly disproved by films of the President's motorcade. The record also gives us the opportunity to hear several eyewitnesses recount conflicting versions of the shooting—that they do conflict should surprise no one who has ever served as a juror—and in an interview made shortly before he died we hear Jack Ruby say that he does not remember shooting Oswald.

But what does it all add up to? What does it all mean? I am left with two main conclusions: (1) that the Warren Commission, composed of outstanding public servants assisted by some of the best legal minds in the country, was faced with a monumental task, which it approached honestly and carried out effectively; and (2) that there are a number of completely sincere people in this country who are determined to see the assassination as something other than what it was, people who will be convinced by no amount of evidence to the contrary, because they decided on November 22, 1963, that this shocking crime had to be the result of a rightist conspiracy, and, further, one which everybody from the highest officials of our government to the lowliest member of the Dallas police department has since worked to cover up. Neither of these conclusions should come as big news to anybody who reads newspapers and general-circulation magazines. What, then, is the value of this record? Merely that it is interesting to hear witnesses to the assassination recount events related to it and to hear some of the most salient views on the Warren Report stated or commented on by their most prominent exponents.

So far, the Probe series has come up with nothing to justify its slogan "Sound Where There Has Been Silence." The series began with a release on LSD, which was touched upon in the Editor's column in the October 1966 issue of this magazine. The second release, "Why Did Lenny Bruce Die?", I found pointless and repellent, and the third, "Homosexuality in the American Male," treats that subject in less depth than have articles in the *New York Times* and such magazines as *Life* and *Look*. And now we

have "The Controversy." All are tape collages giving aural pictures of subjects on which there has been no silence whatsoever, and which, on these records, are "probed" only superficially. We speak often of the power of the printed word, and it is true that the spoken word has an immediacy and a power of its own—as even Thomas Edison realized. But to me the only documentary records of permanent value are those that deal with great events. Therefore, in the Probe series, only "The Controversy" approaches the interest of, say, Columbia's anthology "I Can Hear It Now." The series has already prompted discussions of radical changes in our patterns of communication and predictions of the dawn of a new Marshall McLuhan era of audio journalism. But the medium of the long-playing record, at least as handled so far by Probe's producer Lawrence Schiller, does not yet seem capable of delivering a very big message.

William Livingstone

RECORDING OF SPECIAL MERIT

© WILLIAM BUTLER YEATS: *Thirty-Five Poems*. Chris Curran, Jim Norton, Arthur O' Sullivan, and Sheila Manahan (readers); George Rylands, director. ARGO RG 449 \$5.79.

Performance: Lyric and Gaelic
Recording: Very good

Another round of Yeats? We already have four discs devoted to Yeats plays, Yeats poems read by Cyril Cusack and Siobhan McKenna, Yeats poems read by Micheal MacLiammoir, and even Yeats poems read by Yeats. Still, there is always room for more melodious masterworks from the hundred volumes published by Ireland's best-known poet and dramatist, whose work stands as a kind of Janus-faced poetical colossus gazing backward to Romanticism and forward to the modern idiom. Besides, the stuff *sounds* so good! And this collection from Argo has the virtue of covering practically all the phases of his life-long effort to wed, in his own words, a "passionate syntax" to "passionate subject matter." It is also performed superbly by three fine actors and an excellent actress who never try to imitate the poet's own thundering incantatory way with his lines, but never short-change the listener on the passion of them, either.

Yeats-lovers will find here the comfortable familiarity of "The Wild Swans at Coole," "Sailing to Byzantium," and "Easter, 1916" along with the lyric profundities of the "Dialogue of Self and Soul," and the religious insights of the series of verses in which "Crazy Jane" talks in turn with Jack the Journeyman, the Bishop, and God himself. Some thirty-five items are included in all, and a decent number of these will be refreshingly unfamiliar to the non-specialist. The collection ends, appropriately, with the injunction from "Under Ben Bulbin": "Irish poets, learn your trade,/Sing whatever is well made," ending with the poet's stern epitaph for himself: "Cast a cold eye/On life, on death./Horseman, pass by!" A complete text leaflet is supplied.

P. K.



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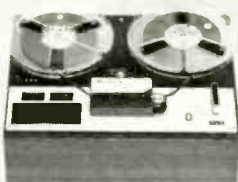
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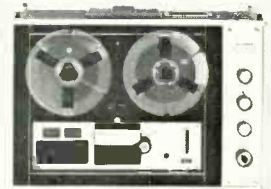
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STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • REX REED • PETER REILLY

© DVORÁK: *Cello Concerto, in B Minor, Op. 104*. Pierre Fournier (cello); Berlin Philharmonic Orchestra, George Szell cond. *Violin Concerto, in A Minor, Op. 53*. RAVEL: *Tzigane, for Violin and Orchestra*. Edith Peinemann (violin); Czech Philharmonic Orchestra, Peter Maag cond. DEUTSCHE GRAMMOPHON DGK 9120 \$11.95.

Performance: Knowing and caring
Recording: Sounds blanketed
Stereo Quality: Good
Speed and Playing Time: 7 1/2 ips; 84' 33"

I spoke highly of the intensely musical and sweetly lyric performance of the Dvořák Violin Concerto given by the young German violinist Edith Peinemann when reviewing her DGG disc several months ago. The comment still stands, though the Ravel gypsy piece could use a little more fierceness than it gets here. On hearing the tape, I was disturbed by what appeared to be an unusually low volume level and lack of brightness and impact in the orchestral *tutti* passages. A frequency check showed my tape playback equipment up to snuff, and rehearing the first few minutes of the Peinemann disc confirmed my initial misgivings about the tape.

The Fournier-Szell performance of the Dvořák Cello Concerto—one of the Bohemian master's richest and most grateful works—is of 1962 vintage. The performance is one of vast knowledge and loving care, but it lacks the heroic thrust of the legendary Casals-Szell-Czech Philharmonic disc reading of 1937, not to speak of the brilliance and tension of the Starker-Dorati tape on the Mercury label.

Unless maximum performance time per reel is a governing factor in your prerecorded tape purchases, I would recommend this DGG package in its present state only with strong reservations, especially with respect to sound. D. H.

RECORDING OF SPECIAL MERIT

© MOZART: *Così fan tutte*. Irmgard Seefried (soprano), Fiordiligi; Nan Merriman (mezzo-soprano), Dorabella; Hermann Prey (baritone), Guglielmo; Ernst Haefliger (tenor), Ferrando; Erika Köth (soprano), Despina; Dietrich Fischer-Dieskau (baritone), Don Alfonso; RIAS Chamber Chorus; Friedrich Wilhelm Schulz (harpsichord); Berlin Philharmonic Orchestra,

Eugen Jochum cond. DEUTSCHE GRAMMOPHON DGR 8863 two reels \$21.95.

Performance: Superior
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7 1/2 ips; 181' 59"

From the standpoint of cost, this *Così*, released in disc form about three years ago, is some ten dollars cheaper than its only other tape competitor, the recent Böhm version on Angel. It is an extremely satisfying performance, with a cast as strong as (if not stronger than) any other available on either



ANGEL RECORDS

ELISABETH SCHWARZKOPF

A beautiful vocal line for Strauss songs

tape or disc. Mozart style is well taken care of here; the direction is sensitive and well paced, and it sparkles in the proper places. There are no weak singers, and the orchestral work is beautifully balanced both with the voices and within its own ensemble. Except for a slightly brighter sound in the disc version, the tape is a good match for the records, with extremely clean reproduction throughout and ideal stereo separation. It is, in fact, one of the finest-sounding reel recordings I have had the pleasure of hearing in some time. A libretto with translation is included. I. K.

© MOZART: *Piano Concertos, Volume II: No. 19, in F Major (K. 459); No. 22, in E-flat (K. 482); No. 8, in C Major (K. 246); No. 9, in E-flat (K. 271); No.*

11, in F Major (K. 413); No. 17, in G Major (K. 453). Lili Kraus (piano); Vienna Festival Orchestra, Stephen Simon cond. EPIC E3C 851 \$11.59.

Performance: Orchestrally uneven;
pianistically good

Recording: Fair
Stereo Quality: Will do
Speed and Playing Time: 3 3/4 ips; 162' 56"

I have had a long-standing admiration for Lili Kraus as an interpreter of Mozart and Schubert, going back to her pre-War English Parlophone discs, especially those of the Mozart violin sonatas with the eminent violinist Szymon Goldberg. Regrettably, it seems that the rigors of wartime captivity in a Japanese prison camp took a lasting toll to the extent that the old-time effortless flow and lyrical-rhythmic pulse of her playing achieve their former spontaneity only in flashes, as in her deeply moving account of the slow movement of K. 482 on this tape.

Mme. Kraus played all the Mozart piano concertos in New York this past season, with Stephen Simon directing the orchestra, but if this tape is a fair sample, I fail to see that he adds any major distinction to the performances recorded here. Distinguished performance of Mozart concertos demands top conducting and first-rate orchestral musicians, and there are times in this recording when things sound as though both the number of musicians, not to speak of rehearsal time, had been decidedly skimped.

It's too bad, for in Mme. Kraus alone Epic had the beginning of a fine Mozart piano concerto series. Anyone who remembers her now deleted RCA Victor disc of K. 413 and K. 456 with the Boston Symphony under Pierre Monteux will understand what a first-rate conductor and orchestra mean for this kind of project.

The recorded sound is adequate, but of no exceptional merit. Contrary to the listing on the tape box, the reel begins with K. 459 and ends with K. 453. There are no program notes. All six concertos are first four-track tape representations, very nearly doubling the present catalog repertoire in this area. D. H.

RAVEL: *Tzigane, for Violin and Orchestra* (see DVORÁK)

RECORDING OF SPECIAL MERIT

© R. STRAUSS: *Four Last Songs: Muttertändelei, Op. 43, No. 2; Waldseligkeit, Op. 49, No. 1; Zueignung, Op. 10, No. 1; Freundliche Vision, Op. 48, No. 1; Die heiligen drei Könige, Op. 56, No. 6*. Elisabeth Schwarzkopf (soprano); Berlin Radio

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Symphony Orchestra, George Szell cond.
ANGEL ZS 36347 \$7.98.

Performance: **Exquisite**
Recording: **Excellent**
Stereo Quality: **Fine**
Speed and Playing Time: 7½ ips; 39' 54"

Whether in the introspective Four Last Songs or in the earlier works, Elisabeth Schwarzkopf is in superior form here. She spins out the most beautiful line imaginable in this repertoire, quite devoid of any of the mannerisms or hootiness of vocal production that have occasionally marred some of her more recent recordings. Add to this a warm, vibrantly sensitive accompaniment by George Szell, and you have a release worth the serious attention of all vocal collectors. A comparison of tape and disc versions revealed relatively little difference between the two sonically, although the disc gives the impression of a slightly fuller bass and a fractionally less bright top. Either way, it's an outstanding release. The text leaflet included with the disc can be obtained by mail for the tape version. When is Angel going to include these as part of the tape package? I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

⑤ **BAJA MARIMBA BAND:** *Watch Out!* Baja Marimba Band (instrumentals). Julius Wechter and Herb Alpert arr. *Spanish Moss; Gay Rancho; Telephone Song;* and eight others. A & M 118 \$5.95.

Performance: **Amusing**
Recording: **Excellent**
Stereo Quality: **Very pronounced**
Speed and Playing Time: 3¾ ips; 29' 47"

One of the secrets of Herb Alpert's success (along with his undisputed talents as a performer, arranger, and producer) must be that he is able to find a good deal of fun and happiness in music. In a time when pop music seems to range only from "If-the-bomb-doesn't-get-us-then-the-fallout-will-so-you-better-say-yes-baby" to the maniacal groups and the banalities of the pop singers of "good" music (any song previously sung by Frank Sinatra), Alpert's contributions on the A & M label tend to be quite refreshing. The Baja Marimba Band is no exception. It is a nine-member group led by Julius Wechter, who seems to be a gifted artist.

Nothing is taken very seriously here, and songs that start out in one tempo often end up in another. The Latin Sound is not treated as inviolate, and there are injections of Dixieland, jazz, and rock. As usual the arrangements by Alpert, this time in collaboration with Mr. Wechter, are superb, as is the sound. The stereo definition may be too distinct for some, but I didn't mind it. Highly recommended.
P. R.

RECORDING OF SPECIAL MERIT

⑤ **THE BEACH BOYS:** *Pet Sounds.* The Beach Boys (vocals and accompaniment). *Don't Talk; Sloop John B; Caroline No; Pet Sounds;* and seven others. CAPITOL ZT 02458 \$7.98.

Performance: **Great to fair**
Recording: **Superb**
Stereo Quality: **Superb**
Speed and Playing Time: 7½ ips; 36' 13"

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HI-FI/STEREO REVIEW

The Beach Boys are my own particular favorite rock-and-roll artists. I honestly believe they are so far ahead of their other scraggly contemporaries that even first-rate groups like the Mamas and the Papas seem anemic by comparison, and peripheral organizations like the Fugs or Manfred Mann aren't even in the same league. They are undeniably the most accomplished musicians on the current pop scene. And when they stoke up the fires in their boilers, get their engines going, and blast full steam ahead through compositions like *I Just Wasn't Made for These Times*, they sound like what might possibly happen if Stan Kenton's entire orchestra ever teamed up for a rock-and-roll date with the musically hip Hi-Los. The instrumental passages in this number, combining vocal harmonies à la Four Freshmen with harpsichord, make it the most exciting single piece of modern music I've heard lately. And when Brian Wilson, who writes the music behind the group's lyrics, gets going on his own, the results are Stravinsky-ish enough to be spine-tingling. (Do yourself a favor: dig the instrumental excitement on *Let's Go Away for Auhile* on side one, and you'll be surprised that such powerful music could emanate from the rock scene. Also, don't miss the way Wilson uses offbeat instruments to sound like animals on *Pet Sounds*.)

The only thing wrong with the Beach Boys is their lyrics. Tony Asher, another member of the group, supplies most of them, and they are trite. Thank goodness they don't drive their listeners in search of a fallout shelter with lyrics about artificial insemination and yellow submarines, but it's possible to go too far in the other direction, too. Consequently, nothing more serious ever happens in the lyrics of their songs than some teenybopper losing her ring. For musicians who use everything from Chinese gongs to sounds from *Carmina Burana* in their music, who change beats in the middle of songs, who sing with inventive harmony, lyrics too puerile to match the sophistication of the group are a thorn in the side that should be worked out. Otherwise, this is a stunning tape, highly recommended to all music lovers. R. R.

⑤ **HORST JANKOWSKI:** *So What's New?* Horst Jankowski (piano), orchestra. *Moonlight Cocktail*; *Dreamers' Concerto*; *All My Happiness: My Roman Love Song*; *Paris Parade*; *Strangers in the Night*; and six others. MERCURY STC 61093 \$7.95.

Performance: **Passable**

Recording: **Good**

Stereo Quality: **Good**

Speed and Playing Time: 7½ ips; 33' 20"

"So What's New?" Nothing very much from Horst Jankowski, anyway. He still sounds like Peter Nero with lumbago or Liberace on a good day—staccato chords crisp as lettuce, piano rolls and runs—except that Liberace never learned to do runs in tempo. He plays the same schmaltzy songs, backed with gondola-like movements from a perky string orchestra. It's really funny how everything sounds exactly like *A Walk in the Black Forest*, Jankowski's first hit. (Except for *Moonlight Cocktail*, which sounds like a dime-store replica of an old Eddie Heywood arrangement.)

Not that Jankowski plays badly. It's just that with very little concentration and even the tiniest musical knowledge you can predict what every next move will be. Still, if



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you aren't too particular about what you play at crowded parties, there is a good enough cross-section of current pop material here to provide a pleasant background for a room full of lively chatter. R. R.

⑤ **THE ROLLING STONES:** *Got Live if You Want It.* The Rolling Stones (vocals and instrumentals). *Under My Thumb*; *Time Is on My Side*; and ten others. LONDON LPX 70121 \$5.95.

Performance: Per usual
Recording: Echo-y
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 31' 13"

"Sleazy" is, I think, the word most apt for the style of the Rolling Stones. Considering that the major portion of their audiences is teen or pre-teen, it would also seem to be a dirty and cynical group, as witness Mick Jagger's squirming, leering performance of *I Can't Get No Satisfaction*. It's revolting. This tape was recorded at the Royal Albert Hall during one of the Stones' recent concerts, and the audience is whipped into a fine frenzy of nymphet hysteria. I can imagine how unpleasant a thing it would be to watch; hearing it is only slightly less so. I hope that I don't sound too puritanical about all this, but then I never found the monkey cage at the zoo at all engaging either. P. R.

⑤ **JIMMY SMITH:** *Hoochie Coochie Man.* Jimmy Smith (organ, vocals); orchestra, Oliver Nelson cond. and arr. *I'm Your Hoochie Coochie Man*; *One Mint Julep*; *Boom Boom*; *TNT*; and two others. VERVE VSTX 367 \$5.95.

Performance: Too monochromatic
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 34' 23"

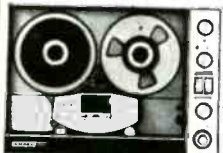
Jimmy Smith is an organist of great force but little variety. And he is not inventive—not on this set, in any case. Power without invention invariably, and rather quickly, becomes boring. And Oliver Nelson's arrangements do not help, since the orchestra is used mainly for punctuation. Had Nelson set up a more challenging framework for Smith, the organist might have been stimulated to jettison his old habits. On three tracks, Smith sings. His rough voice is limited in range and expressivity, but its warmth and softness provide a welcome relief from the mechanical pounding elsewhere. N. H.

⑤ **STEVIE WONDER:** *Up Tight.* Stevie Wonder (vocals), unidentified orchestra. *Love a Go Go*; *Music Talk*; and ten others. TAMLA TLX 268 \$5.95.

Performance: Enthusiastic
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 33' 52"

Young Stevie Wonder is unquestionably made for show business. He has the brio, the expansiveness of temperament, and the disciplined energy that make up for a rather light and not yet very resourceful voice. However, I expect he's much more fun on stage than over a whole album, especially when the material, as here, is too often either routine or inappropriate to his style (*Blowin' in the Wind*). My guess is that this program will have more impact on those who have seen him than on those who have not. N. H.

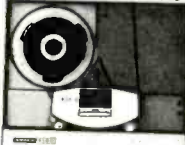
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HiFi/STEREO REVIEW



TAPE HORIZONS

By DRUMMOND McINNIS

TAPE-SLIDE SHOW

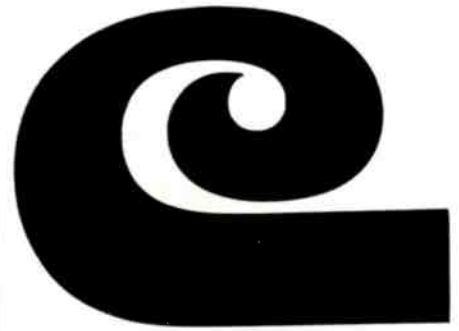
I'M amazed at the number of people who own both a tape recorder and a slide projector but have never thought of combining the two to spice up their slide shows. For example, about a year ago a friend of mine took a trip out West and came back with a bushel of slides. After several hours of culling, he reduced the number to eighty of the best. He showed these slides to assorted friends and relatives, but told me that something seemed to be missing—perhaps a sense of continuity. I said that what he needed was a pretaped narration and background music to complement the impressive slides.

Well, he took the plunge recently and bought a pocket-sized device from the same Kodak people who made his slide film. The gadget, which costs about \$30, is called a sound synchronizer—and it makes it easy for anyone to put together synchronized sound-slide shows. The synchronizer works with a Kodak Carousel projector (or any other type that can be electrically triggered remotely) and any stereo tape recorder that has an external speaker jack. The narration and background music for my friend's show were recorded on one stereo channel, and the slide-change signals were recorded on the other.

He found the synchronizer quite easy to use—you simply plug it into the projector's remote-control socket and plug the projector's remote-control switch into the synchronizer. (You'll need an adaptor arrangement for projectors other than the Carousel.) The synchronizer has a lead that is plugged into one channel's mike jack, and the mike itself is plugged into the other channel's jack.

But let me backtrack for a moment. Before actually recording, a script has to be written. My friend put his on index cards. He numbered them from one to eighty, and on each he wrote a key word or phrase to indicate which slide it was for. Then he wrote the commentary, trying to match the length of the comment to the interest of the slide. Using the mixing ability of his recorder, he dubbed the commentary against appropriate background music. It's a good idea to view the slide while preparing the script—it helps to jog the memory. When a "take" has been completed and checked in playback, the recordist pushes the slide-change button on the synchronizer. This both changes the slide and puts a signal on the otherwise unused stereo track that will automatically change the slides at the right time in playback. The same procedure is repeated for each slide in the show until the whole commentary is done. (Some people may prefer to record continuously, without a break between slides, but that's a matter of taste.) A lot of work, it's true, but I was present at the premiere of my friend's tape-slide show, and the warm audience response was clearly reward enough for him.

Now's he's toying with the idea of getting a dissolve control unit, which will make slides from two different projectors appear to dissolve into each other on the screen, providing even better continuity by eliminating the darkened screen between slide changes. With this unit, and the synchronizer, my friend says he could make an almost professional show, but that's another story.



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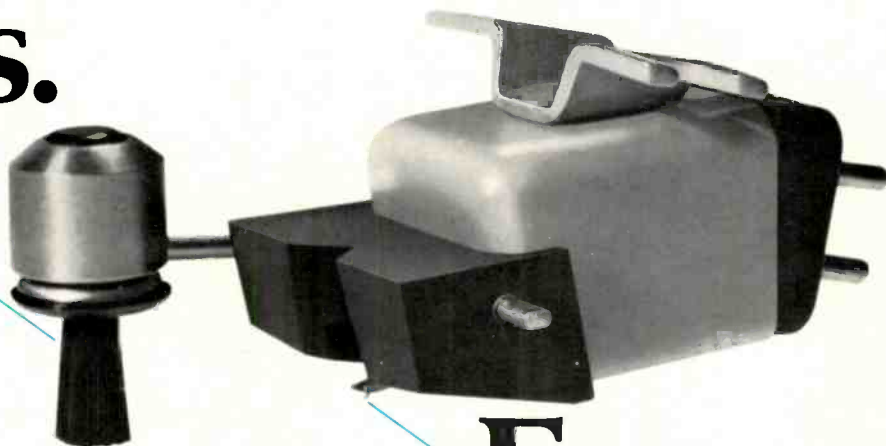
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