

HiFi/Stereo Review

JUNE 1967 • 75 CENTS

The experts discuss:
**TURNTABLES AND
TONE ARMS**

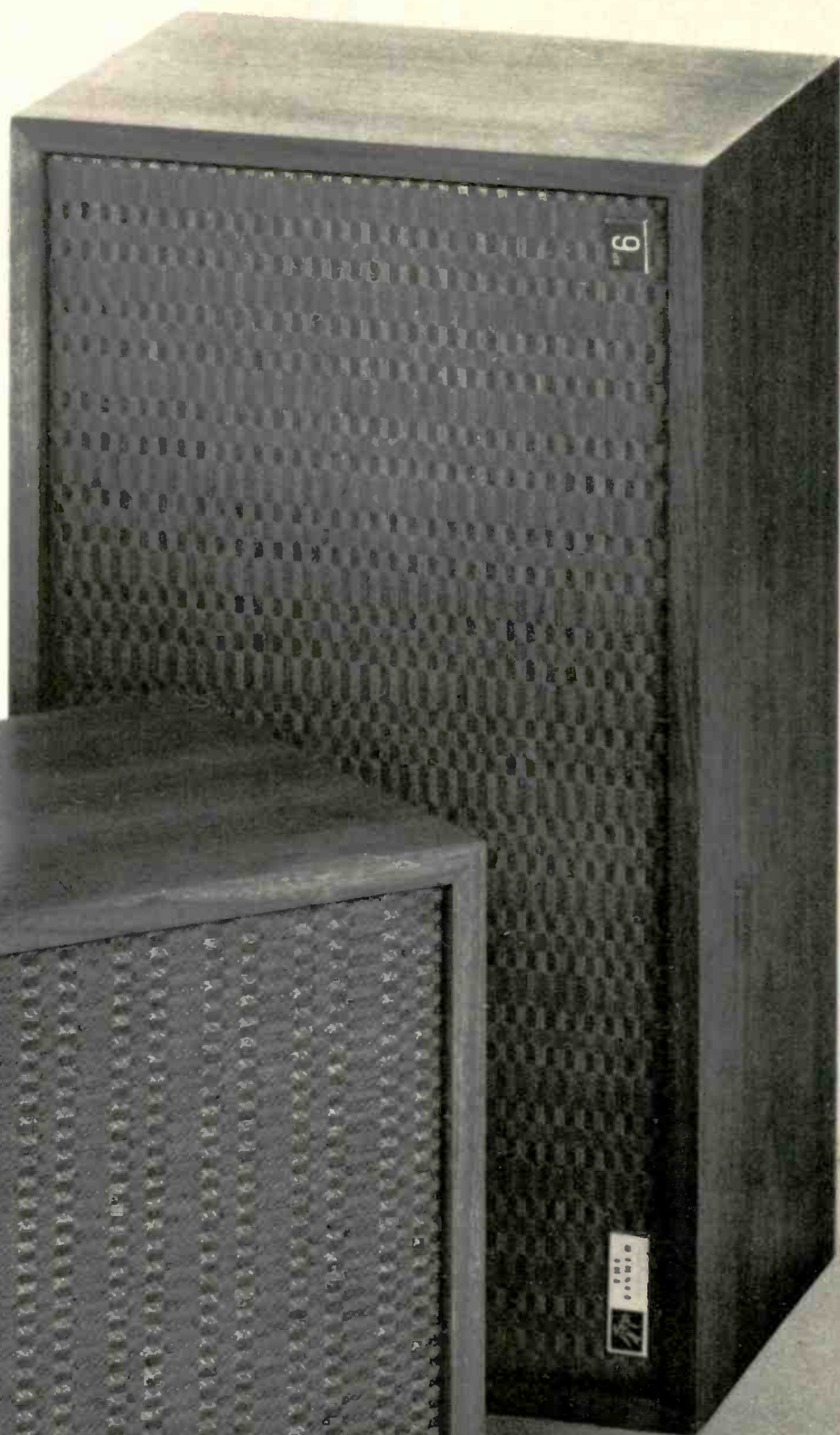
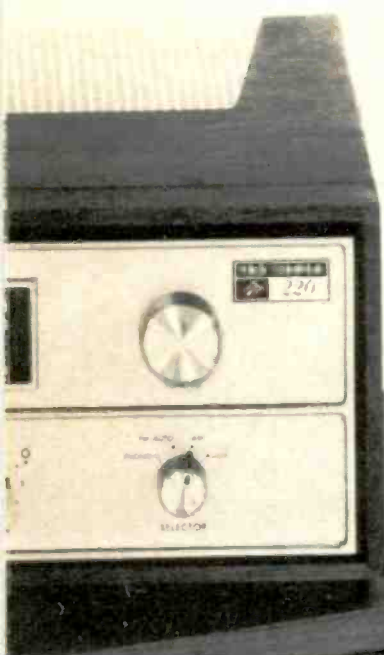
Reviewed and updated:
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Composer or critic?
**THE CASE OF
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A pilgrimage to
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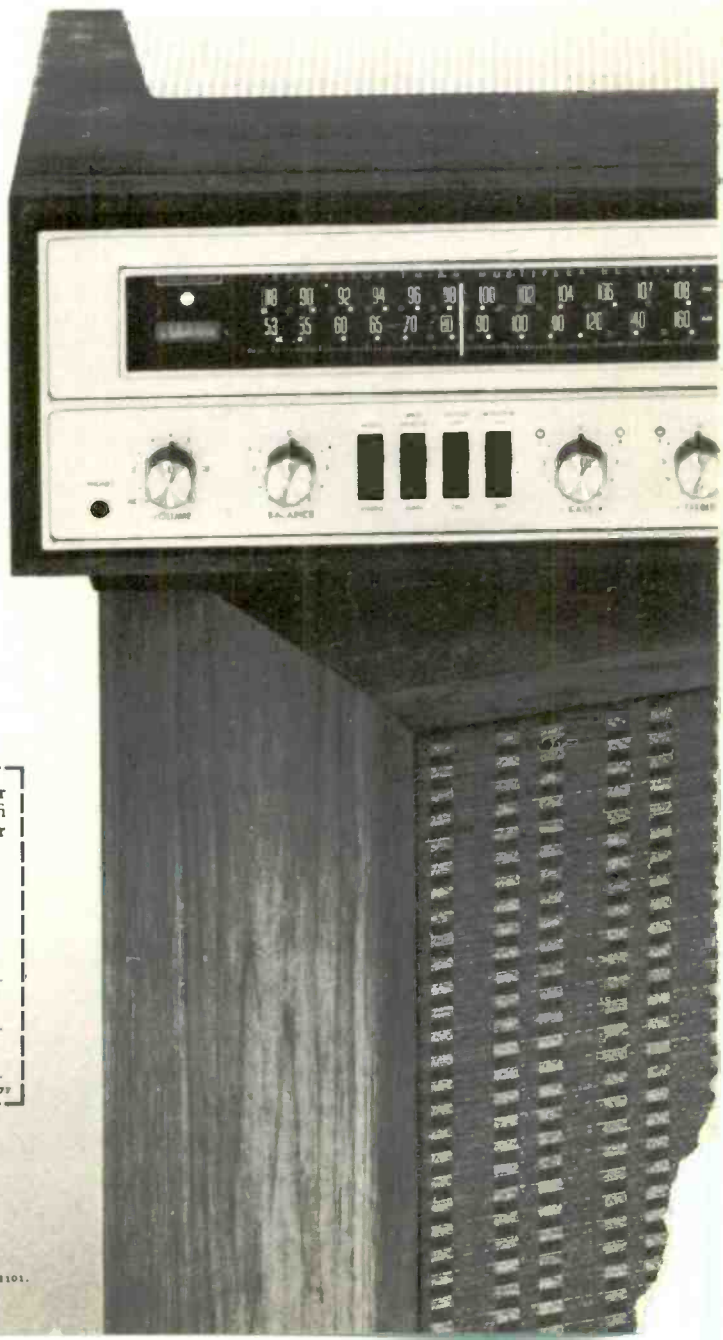
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HiFi/Stereo Review

JUNE 1967 • VOLUME 18 • NUMBER 6

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EDITORIALLY SPEAKING

By William Anderson

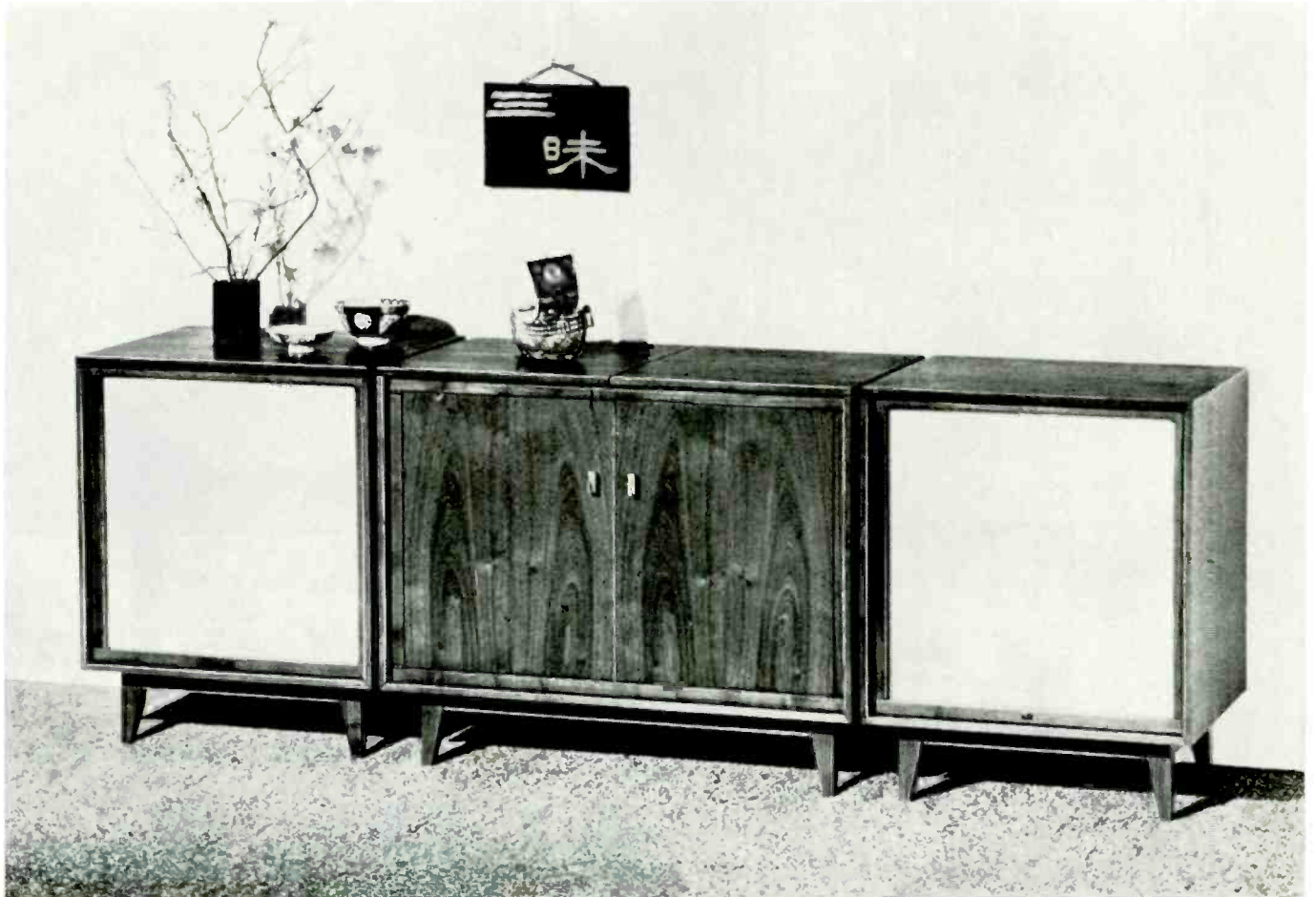
YOU don't have to get very close to the record industry to discover that it bears strong resemblances to most other human activities—it is wildly illogical, remarkable both for what it produces and what it does not, and characterized by an extraordinary amount of redundancy. A glance at the groaning shelves of your record shop or the bulging pages of the Schwann catalog will confirm this. Granted, music *is* one of the performing arts, and a certain amount of duplication for variety of interpretation is necessary, but do we really need (as of last count) twenty-one different readings of the Grieg Piano Concerto, twenty-seven of the *Nutcracker* Suite, and thirty-five of *Clair de lune*? And most of these performances—redundancy compounded—are available in both mono and stereo versions. This is as good an example of too much of a good thing as anyone could be expected to come up with, and may partly explain why many other good things, musically speaking, go unrecorded.

Reasonably and logically, record companies find it good business to keep their catalogs as "complete" as possible, to offer buyers their *own* versions of best-selling classical standards—but why in both mono and stereo? One answer to this duplication has already been (logically) arrived at—the so-called "compatible" disc which can be played on either stereo or mono equipment. The idea is not a new one: Connoisseur Society, for example, was issuing genuinely compatible discs as long as five years ago. Many European record producers have been moving in the direction of compatibility in the past few years, and Mercury/Philips' new budget-price "World Series" is being issued in compatible stereo exclusively. Despite the sonic excellence of some (not all) of these discs, however, their success will undoubtedly be affected by a credibility gap. In the years since its introduction, "stereo" has become a thing in itself, established beyond any reasonable doubt as a technological and artistic advance, and it is too late to try to remove the taint of "compromise" from "compatible."

A head-on approach would therefore seem to be even more logical: release records in stereo only. This proposal was recently advanced by Jac Holzman, president of Elektra Records, who feels that the place to start is with the cartridge—by offering, through dealers, an inexpensive stereo cartridge with the trade-in of an old mono cartridge. It takes no great amount of audio sophistication to realize that any mono system can play stereo records perfectly (though without separation) simply by using a stereo cartridge with (1) left- and right-channel "hot" leads and (2) left- and right-channel "ground" leads wired together. Discontinuation of mono discs has many advantages: manufacturers can eliminate extra mixing, pressing, and jacket operations; dealers need not worry over how to balance the mono/stereo stock of each release; and buyers who have not already done so will be nicely started out on conversion to stereo.

England's EMI (parent company of Angel/Capitol) is the first to grasp this bull by the horns: as of July, their classical releases in England will be in stereo only, with the decision on popular discs to come later. It is a sensible first step: exact figures in this area are hard to come by, but most experts agree that classical-disc sales are now preponderantly stereo anyway. And what do you want to bet that EMI will now find it possible to add a few firsts to the catalog rather than spend extra time and money on mono duplications of the stereo repertoire?

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- Lightly Latin/Perry Como in Italy — Perry Como TP3-5006
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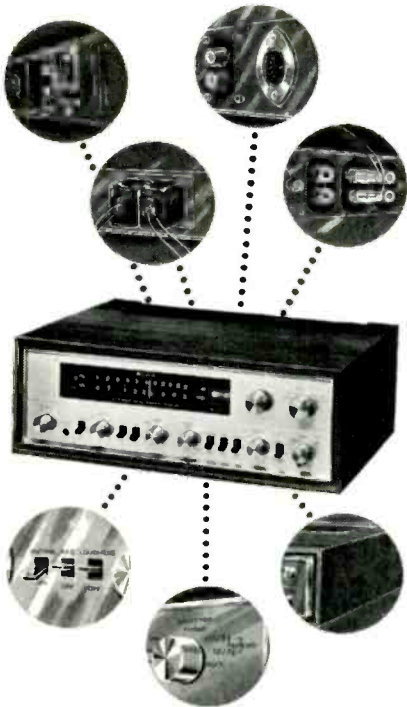
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- The Easy Way/The Last Word in Lonesome — Eddy Arnold TP3-5017
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- The Glenn Miller Carnegie Hall Concert/Glenn Miller Concert — Glenn Miller and His Orchestra TP3-5020
- Annie Get Your Gun — The Original Cast Recording — Music Theater of Lincoln Center Production — Ethel Merman TO3-1002
- I Do! I Do! — The Original Broadway Cast Recording — Mary Martin, Robert Preston TO3-1003
- Concerto No. 1 in D Minor, Op. 15 (Brahms) — Rubinstein; Leinsdorf, Boston Symphony Orchestra
- Concerto No. 2 in B-Flat, Op. 83 (Brahms) — Rubinstein; Krips, RCA Victor Symphony Orchestra TR3-5001
- The Student Prince/The Vagabond King — Marlo Lanza TR3-5002
- An Evening at the “Pops” — Fiedler, Boston Pops Orchestra TR3-5003
- Great Moments from Grand Opera — Variety Pack TR3-5005
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CIRCLE NO. 38 ON READER SERVICE CARD



LETTERS TO THE EDITOR

Tape Talk

● Congratulations! It's about time someone caught on to stereo cartridge tapes! Frank Peters' article in your March issue was wonderful. I especially enjoyed it because I'm a stereo record buff turned cartridge buff. My only gripe is that the performances on cartridge tapes are so often interrupted; I'm one of those purists Mr. Peters mentioned. But I really enjoy music, and I think stereo cartridge tapes are going to be the thing to have for all stereo and music fans.

MIKE J. MARTIN
Columbia, Pa.

● I read your March issue on tape recorders with interest, and was glad to see, at the conclusion of Herman Burstein's article on self-reversing tape recorders, that I am not alone in wondering why tape-recorder manufacturers do not wake up and produce quality machines that will reverse themselves through all four mono tracks.

A large part of the material one wants to record in the home is apt to be suited to monophonic recording. It would be a waste of tape to make stereo recordings of many of the older records one wants to preserve, or music broadcast monophonically on the radio, or the majority of home conversations and skits.

Since quality self-reversing tape recorders are usually in the \$500 price range, it seems foolish for manufacturers to skimp the few dollars it would take to offer mono as well as stereo self-reversal. The first one that does offer it will have me and many others as potential customers.

STEPHEN F. SCHULTHEIS
Santa Barbara, Calif.

● Because I spend what I consider to be a substantial sum on prerecorded tapes, I have a few grievances that I would like to voice.

First: why, since the price of a tape is so much higher than its disc counterpart, must purchasers of complete operas on London/Ampex settle for those really miserable little booklets patronizingly referred to as librettos? For less money, disc purchasers get a large, clearly readable booklet with beautiful photos, informative text, and a beautiful layout. Some criticize the Angel people for including a postcard to be mailed requesting the "real article," but I, for one, prefer waiting a few weeks for a really gorgeous

Angel libretto to settling for one of those little things stuffed into other tape boxes.

Second, when is Caedmon going to release its really marvelous catalog of spoken-word treasures on tape? Three and three-quarters ips is now a readily accepted speed for music, and for speech it is a natural.

Last, but not least, a pox on those companies who insist on releasing lieder recitals on tape without benefit of texts!

WALTER KLUS
Philadelphia, Pa.

The Hidden Handel

● Yes, it is "scarcely credible," as H. C. Robbins Landon writes concerning Handel's *Alexander's Feast* ("Music's St. Cecilia," April), that there is but one recording of this splendid work. Very few works (and I own about 3,000 LP's) have provided me with as much exhilaration as this one has. It is fortunate that the performance is on the same level as the music.

Alas, the same can not be said of the only "complete" renderings of *Julius Caesar* and *Solomon*, which are ghastly travesties of the original masterpieces. Reasonably authentic recordings of these works are long past due. Still another *Messiah* makes me boil with anger when such wrongs need to be righted. I wish to add my voice to the many who are pleading for more recorded Handel—the still unknown bulk of operas and not a few oratorios. Many fine ones slumber while we are deluged with relative trivia or another recording of a warhorse.

JAMES R. STEEL, JR.
Abington, Pa.

G & S

● We should like to add our cheers for the charming article by Paul Kresh on Gilbert and Sullivan (February). He may be pleased to know that, over the past sixteen years, there has developed to the southwest of Boston a cult of addicts who share his convictions. Their nucleus is our organization, the Neponset Choral Society, which is now preparing its annual presentation of a G & S classic. This year it is *The Sorcerer*. Should Mr. Kresh be within convenient distance to succumb to his weakness, we would be delighted to welcome him.

With this performance, we will have brought our total of different operettas to
(Continued on page 10)

CIRCLE NO. 56 ON READER SERVICE CARD →

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

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LEONARD W. WEAVER, *Director*
Neponset Choral Society
East Walpole, Mass.

● Warm congratulations on "Confessions of a Gilbert and Sullivan Addict." It is sparkling and informative—and makes almost as good reading as do the immortal works of Gilbert himself. All it needs is Sir Arthur's music (and that, of course, as all addicts know, runs through our heads at any hour of the day or night). I don't know when I've enjoyed an article more.

TAY HOHOFF
New York, N. Y.

● Like Paul Kresh, my husband and myself are addicts. We too have stretched our necks around the pillars in the Jan Hus House basement, have risked life and limb in a very tawdry sector of San Francisco to view a really splendid rendition of *Patience*, have sought out G & S in Boston and in the mid-West, and have gone the route of the high-school attempts. One of the better recordings we cherish was given us by an East Indian who was addicted in Delhi. We are saving your article and have framed the cover of the *kabuki* players.

ALICE WESCHKE
Rockville, Md.

Mr. Kresh thanks Mr. Weaver for his kind invitation; he also thanks Mr. Hohoff, Mrs. Weschke, and the hundreds of other readers who wrote to express their appreciation of his G & S article. Unfortunately, his initial resolution to answer all of them personally proved unrealistic, and he has asked the editors to express his gratitude for the warm response.

Are Records Musical?

● My wife and I appreciate your generally excellent reviews; both of us enjoy those of the music, and I those of the equipment. It is refreshing to find a group of editors and critics who not yet have succumbed to the common critic's disease—misanthropy. To remain skeptical without giving in to cynicism in this age of the big sneer is indeed admirable.

In particular, I read with interest the debate between Hans Keller and Yehudi Menuhin centering on the question, "Are records really musical?" (February). There is one fact which should in part determine one's answer to this question but which seems generally to be overlooked or at least seriously neglected, to wit: many really have no live option in their listening choice. Some of us are unfortunately far removed from any concert stage and simply are not in possession of means adequate to justify traveling a hundred or more miles for a concert very often. So the question of whether or not a recorded rendition of *Messiah* is as "musical" as the finest performance is beside the point, for it certainly better presents Handel's masterpiece than does the local church organist with imported string quartet and a chorus garnered from local choirs.

EDMON L. ROWELL, JR.
Critz, Va.

(Continued on page 12)

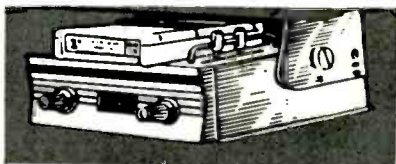
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Chicago, Illinois 60605

Dear Mr. President:

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—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—

TOTAL CLUB PRICE \$ _____

() I would like 4-track: Handling Fee: .25

() I would like 8-track: Lifetime membership fee: 5.00

Total: _____

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To some of you, buying a Dual automatic turntable may pose somewhat of a problem. Not that it was our intention to create one.

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A Dual.

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Dual

1010A, \$69.50

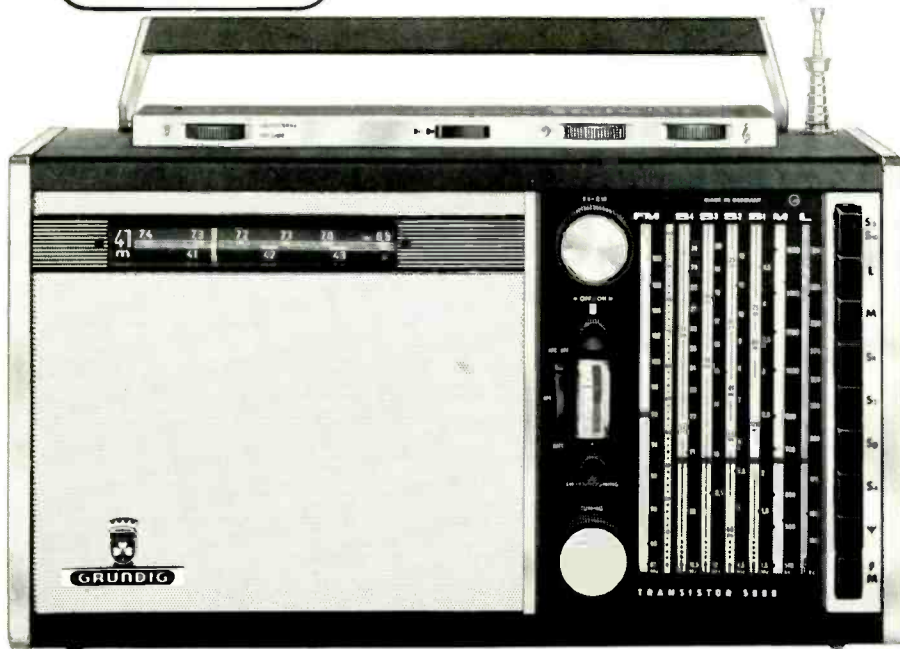
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S-67B

CITADEL RECORD CLUB

CIRCLE NO. 11 ON READER SERVICE CARD

● I found the article "Are Records Musical?" less interesting for the points of disagreement between Messrs. Hans Keller and Yehudi Menuhin than for their "far-reaching agreement" concerning the decline of amateur musicianship in general and amateur chamber music in particular. While I do not take issue with their opinion of the lack of skilled amateurs, I think Mr. Keller is on the wrong track in blaming this lack on the phonograph. The most proficient and enthusiastic amateurs I've known were serious audiophiles as well, yet opportunities to play always took precedence over opportunities to listen.

The real problem is that the professional-music fraternity is unwilling to allow the amateur musician to regain the place he held in serious music till the late nineteenth century. Everyone is to fall into one of two mutually exclusive categories: professional musicians or listeners. The amateur musician is left to practice his skills in frosty isolation from the mainstream of musical practice. (Records make this isolation *seem* somewhat less acute, at least.) Music educators reserve their time and facilities for the aspiring professionals. Union rules limit even more stringently the already limited number of public performances. Young composers address their chamber works to their professional colleagues, heedless of the amateur's technical limitations.

It is encouraging to find Mr. Menuhin and Mr. Keller concerned with this problem. But until their concern is generally shared by the rest of their profession, the situation will persist, phonograph or no phonograph.

WILLIAM F. LONG
East Lansing, Mich.

Plaints about Plugs

● I always look forward to Julian Hirsch's "Technical Talk" in *HiFi/STEREO REVIEW*, and I was especially pleased with the observations in the March issue, "Some Bones to Pick." I would like to add my own "bones" regarding the input connections on many amplifiers and preamplifiers—at least on the ones that I have had. The trouble is that these inputs are located entirely too close together, and it is almost impossible to insert the newer phono-input plugs into them. Most of the newer plugs are covered with a convenient and certainly more durable "handle" of rubber or plastic, and I find I must shave them down on the sides in order to insert them. This is also true of the input connections on my tape recorder, which have an interior made of formica or some similar substance that will readily crumble if a plug is forced into them.

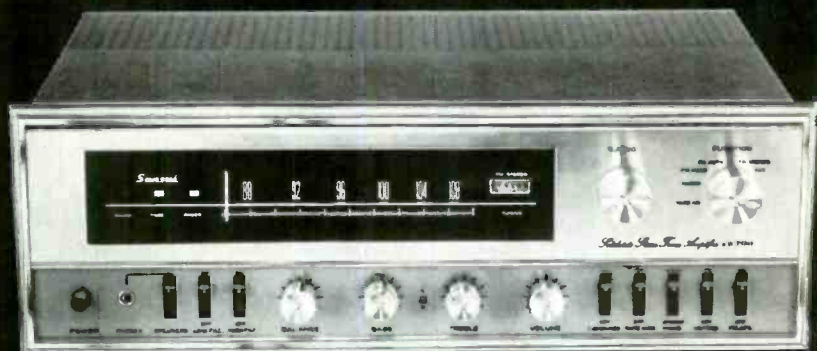
WILLIAM S. NOCE, CAPT., CHC, USN
FPO New York, N. Y.

Classical Market

● In the classical recordings field (or possibly any other, for that matter), supply creates demand, and not *vice versa*. If the record-buying public has discovered Charles Ives and Carl Nielsen it is because conductors such as Leonard Bernstein and Leopold Stokowski are secure enough to risk recording works that seemed, not too long ago, like deranged whims in recording circles. And if I own stereo versions of only the Eighth and the Ninth Symphonies of Vaughan Williams, it is because those are the only ones to be had

(Continued on page 14)

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in that medium. I suppose I should be happy that the other seven are available at all. But that isn't enough. With great reproducing equipment and recording techniques, I want more. I believe that a sizable minority craves to hear what lies outside the standard recorded fare.

THOMAS LEE WINSTON, PVT., USA
Ft. Wood, Mo.

Yardumian

● After reading Mr. Arthur Pierce's letter in your April issue, I felt it was time that someone stand up for Richard Yardumian. I happen to be a big Yardumian fan, and so, naturally, I do not like to see him denigrated before my eyes. I will agree that this composer's music is not supercharged, like Varèse's or Khachaturian's, but I also believe it has a great deal of merit. Underneath the rather reserved exterior lie some profoundly moving experiences if one wishes to look for them; they aren't easily apparent. May I make the plea that listeners not mistake a restrained piece of music for a boring one?

C. C. ROUSE
Baltimore, Md.

Contra Critics

● After reading Mr. Shea's letter praising George Jellinek for his opera reviews (March), I read Mr. Jellinek's favorable review, in the same issue, of the horrid new *Don Giovanni*, with its stodgy conducting and its inadequate performances of all the roles with the exception of Leporello and Elvira, and possibly *Giovanni*.

Furthermore, the prejudice shown by your contributing editors Martin Bookspan and Eric Salzman toward Herbert von Karajan is totally uncalled for. Never have these gentlemen found even the slightest merit in Karajan's performances. This is especially crucial in Mr. Bookspan's "Basic Repertoire" series. As far as that series is concerned, one of the great musical personalities of our era does not exist—except for a brief comment in the *Der Rosenkavalier* review of several years ago.

Which, I suppose, goes to prove that one must make up one's own mind, and the less attention paid to critics the better.

LAWRENCE KING
Champaign, Ill.

Mr. King should feel better after reading George Jellinek's review of Karajan's new recording of Die Walküre in this issue, page 59.

Stereo Enhancement

● I have enjoyed reading Larry Klein's Q & A column for some time, and use many of the suggestions in my part-time custom stereo business. I am, however, also concerned with word usage, and I would like to point out that you cannot say "stereo enhancement" in referring to reprocessing of mono recordings to stereo. "Enhance" means to increase, and you cannot increase something that was not present in the first place. The proper words are "rechannel" or "reprocess."

I am pleased, though, that you are careful about using the word "monophonic." The word "monaural" does not belong in the field of audio and should be completely eliminated from its vocabulary. Monaural is never correct (unless you are talking about

(Continued on page 16)

This



KLH* Model Five
Dimensions: 26" x 13 1/4" x 11 1/2" deep.
Impedance: 8 Ohms
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musical instruments sound like themselves, with the precise octave-to-octave musical balance for which all KLH speakers are known.

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a one-eared person or someone deaf in, or listening with, one ear).

PHILIP N. BRIDGES
Ashton, Md.

Re Reed

● When I read the rave review by Rex Reed of Liza Minnelli's new album "There Is a Time" (March), my curiosity was aroused and I immediately bought the album. After listening to it over a dozen times, I can see why Mr. Reed had to play it ten times before he could calm down enough to review it. This is unquestionably one of the most exciting performances I've ever heard on records. I've played the album for family and friends, and they are equally enthusiastic.

I look forward to great things from Miss Minnelli, and I want to thank Rex Reed for

his excellent full-page article, which was directly responsible for my buying the disc.

BARRY BROOKS
Winthrop, Mass.

● Rex Reed's piece on Liza Minnelli seemed genuinely heartfelt. One revealing comment was the statement that one wants to reach out and take care of Liza, and one couldn't imagine anyone wanting to take care of Barbra Streisand.

He's right. And that's why Liza can never share Streisand's throne. Notice the tendency, when speaking about Barbra Streisand, simply to refer to her by her last name. One can never imagine Liza Minnelli being referred to simply as Minnelli.

Only performers who project great independence can possess thrones. Royalty takes

care of; they are not taken care of. The performer who commands awe above affection reigns. No one wants to cuddle Sinatra, and he's not doing badly. Those who are most often called by their last names are the select few who have reached the highest pinnacle.

T. GOUGH
New York, N. Y.

● Thanks to Rex Reed for his wonderful review of Liza Minnelli's new album "There Is a Time." I agree with him on every count. Like her mother, Judy Garland, Miss Liza is a winner!

WALTER LONGCRE
Wills Point, Tex.

● I would like to thank Rex Reed for his wonderful review of Chad Mitchell's new album, "Chad Mitchell Himself" (March). I recently purchased the album, and I think it is an excellent one. Now that Chad is on his own, he has the chance to broaden his selection of songs, and I feel, as Mr. Reed does, that Chad Mitchell will become the entertainer for all seasons.

VENETTA MARQUIS
Phoenix, Ariz.

● In his review of Mel Tormé's new album "Right Now" (February), Rex Reed throws the man the usual bouquets that I'm sure Tormé is tired of getting: "singer's singer," etc. But then he gives Tormé the gas about taking mediocre arranging verbatim from other albums. I agree that such pilfering usually taints hit-collection albums—but in this case it is an asset, for we can compare singers. I ask Mr. Reed to listen to *Walk On By* again: Tormé's phrasing, intonation, and perfect vibrato make Dionne Warwick's version sound like an also-ran.

Someday, somewhere, somebody is going to write a perceptive article about why one of the most perfect singers in the business never really achieved the popularity he so richly deserved.

RANDY SEYBOLD
Austin, Tex.

● Rex Reed shows he knows his stuff when he recommends "Cabaret" (March). It is one of the most refreshing show albums that I have ever become acquainted with.

ROBERT E. DECKMAN
Los Angeles, Cal.

Taste and Numbers

● Your music and record reviews must be by a person who is trying to promote opera and long-haired productions away beyond one's capacity to absorb. It may be a social status among a certain type of social group, but the sale of such items is a small percentage of the total record business.

I long have been a record lover, and I have a few records of this type that I was hooked on in record clubs, but I never played a single one of them more than once, and some I never played all the way through.

If you can't hum it or whistle it, it is not worth playing, nor listening to. There are many records that could be reviewed with a lot of interest, that are in the listening group most of us enjoy, and I am hoping that HiFi/STEREO REVIEW will give us reviews that we can enjoy reading, and build our desire to buy regular listening records.

L. E. WINFIELD
Mattoon, Ill.

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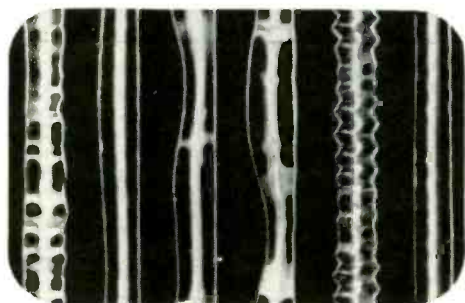
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The photomicrograph above portrays an errant, hard-to-track castanet sound in an otherwise conservatively modulated recording. The somewhat more heavily modulated grooves shown below are an exhilarating combination of flutes and maracas with a low frequency rhythm complement from a recording cut at sufficiently high velocity to deliver precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio. Neither situation is a rarity, far from it. They are the very essence of today's highest fidelity recordings. But when played with an ordinary "good" quality cartridge, the stylus invariably loses contact with these demanding grooves—the casta-

nets sound raspy, while the flute and maracas sound fuzzy, leaden, and "torn apart." Increasing tracking weight to force the stylus to stay in the groove will literally shave off the groove walls. Only the High Trackability V-15 Type II Super-Track® cartridge will consistently and effectively track all the grooves in today's recordings at record-saving less-than-one-gram pressure... even with cymbals, orchestral bells, and other difficult to track instruments. It will preserve the fidelity and reduce distortion from all your records, old and new. Not so surprisingly, every independent expert and authority who tested the Super Track agrees.



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ortion is less than 0.2 per cent for all power levels up to 20 watts. The amplifier uses silicon transistors and printed-circuit modular construction. The SA 30-30 measures only $1\frac{3}{4}$ x 8 x 19 inches, and it can be mounted in a standard relay rack or in the carrying case of the Crown tape recorders. Price for rack-mounting unit, \$199; with black cover (as shown) for shelf installation, \$215.

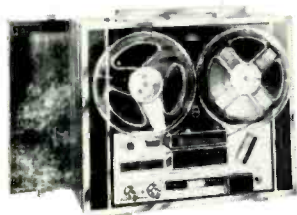
Circle 171 on reader service card



● **Sonotone's** dual-impedance CDM80 cardioid microphone can be adjusted by the user (by switching cable connections at the microphone) to operate at either 50,000 ohms or 200 ohms impedance—balanced or unbalanced. At 50,000 ohms impedance, sensitivity is -59 db at 1,000 Hz; at 200-ohm impedance, sensitivity is -83 db at 1,000 Hz. Frequency response is 80 to 10,000 Hz and rejection of unwanted sound at the rear of the microphone is 16 to 20 db.

To eliminate voice "popping," the CDM80 incorporates an acoustical wind-blast screen that permits close miking. The CDM80 is equipped with a large on-off switch, and the brushed-chrome case measures $5\frac{1}{4}$ inches high by $1\frac{1}{4}$ inches in diameter (at top). Designed for rugged use, the microphone has a diaphragm made of polyester film, and the complete cartridge is mounted in a rubber sleeve that protects against physical shock. Price: \$43.50.

Circle 172 on reader service card



● **Lafayette's** Model RK-880 two-speed, four-track stereo tape recorder is completely transistorized and incorporates a number of features usually found only on higher-priced tape decks. The use of three heads provides

off-the-tape monitoring facilities plus sound-on-sound and sound-with-sound. In addition, this machine enables the user to adjust playback and record equalization and bias current from the front panel, thus permitting accurate matching of tape-oxide characteristics to achieve the optimum combination of extended frequency response, low distortion, and high signal-to-noise ratio. Other features include a front-panel, low-impedance headphone jack, direct recording from a magnetic-phono cartridge, two VU meters (which work in both the record and playback modes), a digital tape counter with zero-reset button, and a four-pole hysteresis-synchronous motor.

Specifications include a frequency response of 30 to 22,000 Hz at $7\frac{1}{2}$ ips, and 40 to 12,000 Hz at $3\frac{3}{4}$ ips, both at ± 3 db. Wow and flutter are less than 0.15 per cent at

$7\frac{1}{2}$ ips and less than 0.25 per cent at $3\frac{3}{4}$ ips. The signal-to-noise ratio is better than 53 db. The bias and erase frequency is 96 kHz, and the bias can be varied from 0.3 to 1.5 ma. Crosstalk is better than 60 db. Playback equalization of 50, 70, 90, and 140 microseconds is available. The size of the RK-880 in its portable case is 16 x 8 x $11\frac{3}{4}$ inches. Price: \$249.95.

Circle 173 on reader service card



● **Utah** is producing a loudspeaker, the Model C5FC, especially designed for installation in automobiles as part of a stereo tape system. The new speaker is intended to upgrade present systems or be included as part of the original tape-player installation. This 5-inch round speaker has a 5.5-ounce barium-ferrite magnet, and its total depth is less than 2 inches, which permits easy installation in car doors. A moisture-resistant cone prolongs speaker life. The finish is baked-on blue enamel. Impedance is 8 ohms, and power-handling capacity on program material is 10 watts. List price: \$7.50.

Circle 174 on reader service card



● **Ortronics** has announced the introduction of a continuous-loop magnetic-tape magazine, the Cousino Audio Vendor Model 1510, designed especially for operation on small, battery-operated portable tape recorders. The Model 1510 Audio Vendor, which measures $2\frac{5}{8}$ inches in diameter, will work on standard reel-to-reel tape recorders that normally use three-inch reels or larger. Playing time (at $1\frac{7}{8}$ -ips tape speed) before repeating is ten minutes. The unit fits the feed reel spindle of most recorders. The continuous-loop tape magazine can be used for music, language study, repetitive drill, exhibit sound effects, sales messages, and other similar applications. Price: \$4.75.

Circle 175 on reader service card



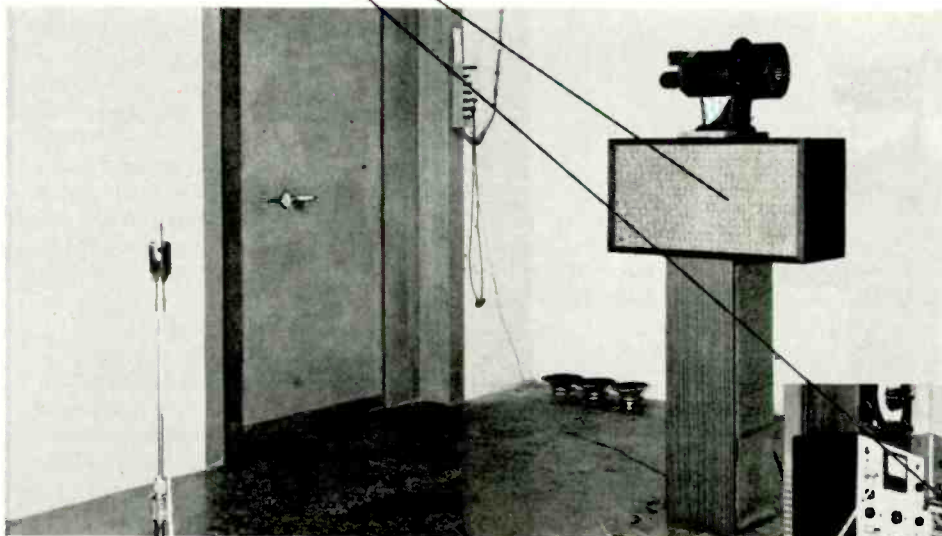
● **Audio Devices** is producing blank four- and eight-track continuous-loop tape cartridges designed for those machines that will record on the Fidelipac and Lear Jet Stereo-8 cartridges. The blank Audiopak/4 cartridge, which contains 300 feet of special lubricated tape, is priced at \$4.15. The Audiopak/8 contains 150 feet of tape and is priced at \$3.85. Both models come with a protective sleeve that includes an instruction booklet and two pressure-sensitive labels.

Circle 176 on reader service card

● **Gotham Audio** is importing the physically redesigned Beyer professional DT-48s headphones and accessories. The new phones are improved in both user comfort and convenience of connection. The electrical specifications of the phones are unchanged. The overall frequency response of the phones (16 to 18,000 Hz) is adjusted so that the auditory impression of the frequency range is essentially

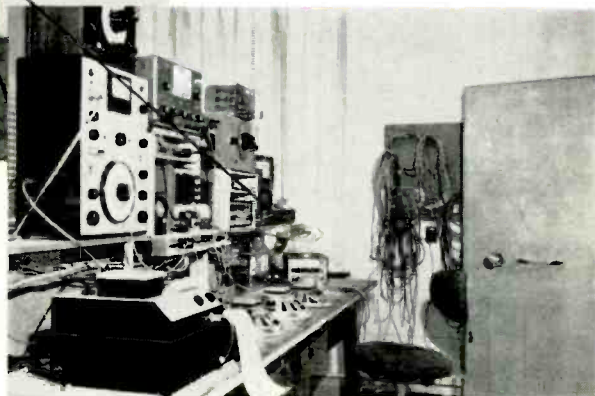
(Continued on page 22)

AR^{INC.} *speakers and turntables*
are used as laboratory measurement
standards—



COURTESY PERMA-POWER CO.

Reverberant test chamber and associated laboratory test bench of the Perma-Power Company of Chicago, manufacturer of instrument amplifiers and sound-reinforcement systems. The AR-2a* speaker on the pedestal is used as a distortion standard to calibrate chamber characteristics. This test facility, described in a recent paper by Daniel Queen in the *Journal of the AES*, employs only laboratory-grade equipment. (Note the AR turntable on the test bench.)



but they
were designed
for music.



COURTESY WABC-FM

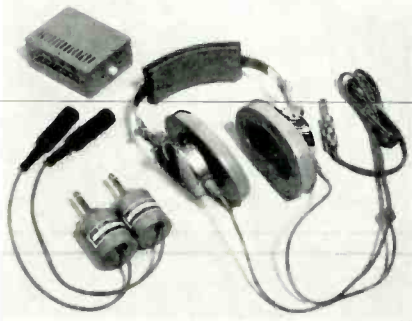


Offices of the Vice President and General Manager, and of the Program Director of radio station WABC-FM in New York City. AR-2a* speakers and AR turntables are used throughout WABC's offices to monitor broadcasts and to check records. WABC executives must hear an accurate version of their broadcast signal; they cannot afford to use reproducing equipment that adds coloration of its own.

NEW PRODUCTS

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flat from about 40 to 15,000 Hz. The DT-48s has an impedance of 5 ohms per phone and can be driven from the standard earphone jacks or the speaker terminals of any amplifier. The signal power required is 5 millivolts; maximum power is 0.4 watt. The phones weigh 12 ounces,



and the ear cushions are removable by the user for washing or replacement. The phones are guaranteed for five years. Price: \$85. Accessories available include a speaker/phones switchover unit (\$7.75) and plug-in matching transformers (\$17.40 each) for using the DT-48s with low-impedance (600-ohm) lines.

Circle 177 on reader service card



● **Wen** offers a free, four-page, illustrated catalog that describes its line of "goof-proof" single-post soldering guns. Intended for the electronics hobbyist and kit builder, the catalog describes the "slim-line" single-post Model 75, a 25- to 100-watt (\$4.95)

"pistol" designed for the beginner and hobbyist; the Model 222 "Hot-Rod" medium-range soldering gun (\$7.95), which has interchangeable tips and delivers 25 to 200 watts, for the professional and home craftsman; and the Model 450, a heavy-duty gun (\$13.95) with a heat range from 25 watts up to 450 watts. All three guns have a built-in spotlight and a trigger switch for instant heat. Models 222 and 450 are also available in molded-plastic carrying cases with such accessories as interchangeable tips for three separate heat ranges.

Circle 178 on reader service card



● **University** is producing the Mini-Ette, a small-size (15 x 9½ x 6 inches) two-way speaker system that fits comfortably on a bookshelf of normal depth. Designed primarily to be used in pairs as the main speakers in small systems, Mini-Ettes can also be used as extension speakers

elsewhere in the home. The Mini-Ette has a frequency response from 40 Hz to beyond audibility, a power-handling capacity of 20 watts on program material, and a nominal impedance of 8 ohms. The system includes a 6½-inch high-compliance woofer in a sealed air-suspension compartment and a 3½-inch cone tweeter. A 6 db per octave network provides a 2,000-Hz crossover. Price: \$49.50.

Circle 182 on reader service card



● **Audio Originals** is offering the Model 101D, a new room-divider component storage center. Finished in satin walnut in contemporary style, the divider is 60 inches high, 43½ inches wide, and 17 inches deep. The bottom equipment-cabinet section provides a pull-out changer/turntable shelf on the right and a

component-mounting area, with an adjustable shelf, on the left. The interior of each equipment-housing compartment is 19¾ inches wide, 13 inches high, and 15½ inches deep. Price: \$144.50.

Circle 183 on reader service card



● **Nortronics** is producing a kit, the WR-30, to convert the new mono Wollensak and Revere transistorized tape recorders from half-track to full-track recording. The conversion kit

consists of a full-track erase head and a full-track record/playback head mounted on a brass plate to permit full-track recording that is compatible with studio-type tape transports. The all-metal erase head has a double gap for complete erasure, while the record/playback head has a laminated core and a very narrow gap for optimum high-frequency performance. The WR-30 fits the new 1500SS and 1400AV Wollensak recorders as well as the older T1500 models. Price: \$57.

Circle 184 on reader service card

● **Meister Manufacturing** is marketing 7-inch aluminum take-up reels. They are available in anodized gold



and natural aluminum colors and will fit any recorder that will take a 7-inch reel. The reels are guaranteed against warping. Price (for either color): \$2.98.

Circle 185 on reader service card

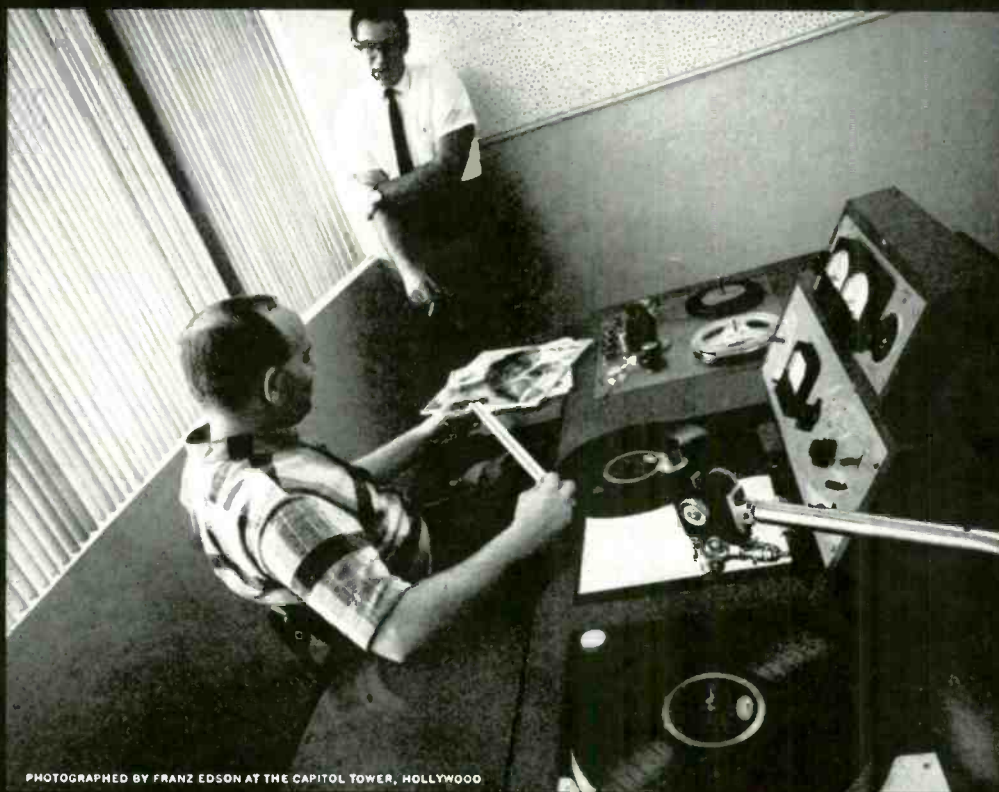


● **KLH's** Model Twenty-Two is a two-way speaker system which uses an eight-inch acoustic-suspension driver for low frequencies and a two-inch direct radiator for the mid- and high-frequency ranges. Its oiled walnut cabinet measures 18 inches high by 10¼ inches wide by 7½ inches deep, and it is finished on all four sides to permit vertical or horizontal placement. The impedance of the system

is 8 ohms, and it can be used with amplifiers of 12 watts of power per channel or higher. KLH guarantees that any two Model Twenty-Two's will match within 1½ db over the entire frequency range. Price: \$54.95.

Circle 186 on reader service card

When engineers get together,
the conversation turns to pickups.



PHOTOGRAPHED BY FRANZ EDSON AT THE CAPITOL TOWER, HOLLYWOOD

It's an irresistible topic.

Especially since Stanton came out with the 581 Calibration Standard.

That's an engineer's pickup, if there ever was one.

Beautiful curve—within 1 db from 20 to 10,000 Hz, 2 db from 10,000 to 20,000 Hz

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to take advantage of low-mass tone arms. And, of course, the "Longhair" brush to clean the groove ahead of the stylus. No wonder engineers use the Stanton 581

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24

Hi Fi Q&A



By
LARRY
KLEIN

Tone-Arm Length

Q. I intend to buy either a 12-inch or a 16-inch tone arm for use with my turntable. What are the pros and cons of each length?

CHARLES DAVIS
Oswego, N.Y.

A. *The description "16-inch arm" does not mean that the arm itself is 16 inches long, but rather that it can be used to play 16-inch transcription discs. And unless you'll be playing such discs, there is no real advantage in using the longer tone arm. As a matter of fact, because of its necessarily higher mass and moment of inertia, a longer tone arm is frequently less stable than a shorter one. The difference in tracking error between two well-designed arms of slightly differing lengths will not be significant.*

Circuit Design and Performance

Q. I am interested in buying an FM tuner and have always thought that a good tuner has at least four i.f. stages. Yet highly respected brands with fine performance specifications seem to have no more than three i.f. stages. Am I right about the stages needed?

ANDRE C. DE PORRY
Charlottesville, Va.

A. *The number of i.f. stages in a tuner (like the number of drivers in a loudspeaker system or the number of motors in a tape transport) should not be an overriding consideration when evaluating the merits of a component. The audio consumer should be concerned with performance specifications (and their realization), not the particular path chosen by the audio designer to achieve those specifications. In regard to speaker systems, for example, I don't care whether the drivers and their suspensions are made out of one or a dozen pairs of old overshoes—what concerns me is the fidelity of the sound that comes out of the system. When I am impressed by the performance of a component, then, and only then, do I become interested in the specific design approach employed.*

Speaker Flutter

Q. I have a pair of stereo speaker systems whose grille cloths are removable. The other day I was playing a record with the grille cloth off one speaker and noticed that the woofer cone was fluttering violently whenever the stylus was in the record groove. The

cone movement is apparently not producing any sound, and the movement has nothing to do with the music coming from the speaker. Is this sort of thing normal for a compact speaker system, and if not, what can I do to eliminate it?

ROBERT TYLER
Waukegan, Ill.

A. *Assuming that, as you say, the woofer-cone movement is independent of the musical program material, it must be caused by some defect in your setup. The cone movement, although not audible as sound because of its very low frequency, may be taxing your amplifier's low-frequency power reserve and may also be causing a type of intermodulation distortion and driving your speaker into non-linearity.*

As far as the cause is concerned, such speaker flutter can result from turntable rumble or amplifier instability. The simplest way to check both units would be to substitute another one for each and see which eliminates the problem.

Phono-Cartridge Life

Q. I have frequently wondered what the expected life of a phono cartridge is. Is there any rule of thumb that can be applied to a cartridge, or does it vary from model to model?

PAUL MILLER
Sunnyvale, Calif.

A. *I expect that the life of a cartridge exceeds the length of time you will want to use it. By this I do not mean to imply that cartridges, like clothes, go out of style but rather that by the time the diamond stylus is worn out (particularly with the lighter-tracking cartridges) a new cartridge will be available (from the same manufacturer) that is audibly superior to the old one. This is not a matter of built-in technical obsolescence, but simply an indication of how fast-moving the cartridge-design field is. The only rule of thumb I know of is to check the manufacturer's literature. If a cartridge has been replaced by a later model, the odds are very great that the later model is an improved one.*

Sonic Bad Days

Q. I have recently upgraded my hi-fi installation, replacing every component with a new model that has been favorably reviewed in your magazine. I am quite pleased with the quality of

(Continued on page 26)

CIRCLE NO. 48 ON READER SERVICE CARD →

Chances are that many of your favorite FM stations are not the ones closest to where you live. Their signals are a bit weaker and subject to blanketing by stronger signals from a nearby station. Thus, all the advantages of a high-priced, highly sensitive tuner can go down the drain if performance on weak stations is marred by interference from strong local signals.

The new Sony FM stereo tuner is highly sensitive (2 microvolts) so that it can pull in the weakest stations. For all its sensitivity, the ST-5000W is unusually insensitive to cross-modulation. An ingenious new cadmium-sulfide (CdS) bandpass RF attenuator prevents cross-modulation caused by weak stations being blanketed by strong signals. This automatic and continuously variable attenuator reacts appropriately to the strength of the signal coming down the antenna lead and simultaneously refuses to pass any signal outside the FM band.

There's so much to recommend the ST-5000W. 45 transistors and 30 diodes are employed—Sony transistors. Double-tuning IF transformers at all 8 stages of the IF sec-

tion reject spurious signals and noise. A 5-gang, high-precision, silver-plated tuning capacitor contributes to excellent selectivity and accurate tuning. The slide-rule dial, probably the longest and most accurate used in any tuner, is absolutely linear. When you dial 96.3, you're on 96.3. And the center of any channel can be pinpointed visually with the tuning meter. Another meter helps adjust the antenna for maximum signal pick-up. A stereo switch automatically selects the correct mode—stereo or mono. There's also a foolproof stereo indicator light. An adjustable CdS muting switch suppresses interstation noise, but not weak stations. A hi-blend switch assures good stereo reception, even on stations with weak, noisy signals. An AFC circuit can be switched in under extreme operating conditions.

Hear why the sensitive Sony ST-5000W is so insensitive. Tune it in at your favorite dealer. The supreme pleasure of owning this fine instrument is well worth \$399.50. (Suggested list.) For details write: Sony Corporation of America,

SONY® Dept. H., 47-47 Van Dam Street, Long Island City, N.Y. 11101.

How can such a sensitive FM stereo tuner be so insensitive? Tune in and find out.



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sound I am now getting, but one thing troubles me: like my old installation, the new one has an occasional bad day on which a familiar record just does not sound quite as good as it usually does. The problem disappears by itself. What causes this? Could it be fluctuation in the line voltage? Do components get tired and need an occasional day of rest? Or does human hearing have its bad days?

E. DAKIN
South Bend, Ind.

A. *If I were a doctor, I would tell you that there's a lot of that going around and to take (or give your installation) ten grains of aspirin, get a good night's sleep, and call me tomorrow if things aren't better. It happens that there is a lot of that going around, and the question of what causes these temporarily difficult hi-fi days remains a minor mystery. It is not likely that your a.c. line voltage is fluctuating enough to cause this kind of problem. It has been suggested that atmospheric conditions might be the cause, and it would be interesting to see whether there is any correlation between poor performance on a given system and low barometric pressure or high atmospheric humidity.*

In any case, we still have the question of whether the basic reason for the audibly poor performance resides objectively in the equipment or subjectively in the listener. And if it does originate in the listener, is it a psychological or physiological phenomenon? If it is the equipment that is at fault, then two or more trained listeners should be able to agree on the objective existence of the problem. However, if the problem resides in the listener's head (in the ear or brain), then we have a somewhat more complicated matter to resolve—and off-hand I can't think of how, except perhaps to attempt to correlate the periods of poor performance with special environmental conditions.

If your hearing were truly not functioning normally, you should, with concentration, notice it during conversation as well as when listening to music.

One last thought on the subject—many a case of short-lived distortion has been traced to accumulation of debris on the stylus tip. Particularly when discs have been treated with a spray, a hard, almost microscopic glob will form on the tip, and it cannot be easily brushed off. A Q-tip moistened with alcohol and applied gently will clean the tip and eliminate that problem, at least.

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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AMERICA'S FIRST CHOICE IN TAPE RECORDERS
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28



AUDIO BASICS

by HANS H. FANTELE

SPECIFICATIONS X: FM TUNERS

SENSITIVITY, as I indicated last month, is not the be-all and end-all in estimating the total merit of a tuner. In most critical reception areas, where the incoming signals have ample strength, satisfactory tuner performance hinges on other qualities which, oddly enough, are rarely considered by the prospective buyer. Among them: AM rejection, selectivity, and capture ratio.

AM rejection describes the tuner's ability to squelch electrical interference, whether it is atmospheric static or man-made electrical noise. Many manufacturers now list AM rejection among the FM tuner specs, and as a rough guide one should assume that an AM rejection rating of -35 db or better will give satisfactory results in most situations.

Selectivity, often overlooked in tuner specifications, can be important both in urban and rural locations. Selectivity refers to the tuner's ability to keep separate any stations that are close together on the dial. If you live in areas where only a small number of FM stations are within receiving range and they happen to be widely spaced out across the dial, selectivity is obviously not a problem. But in some metropolitan and suburban regions the FM band is getting so crowded that selectivity is essential. A tuner with a selectivity of 45 db or more will spare you the annoyance of overlapping signals.

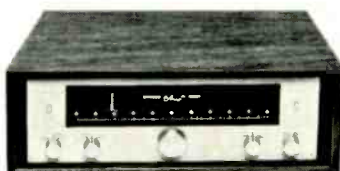
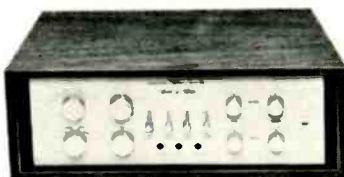
Cross-modulation rejection is a specification related to sensitivity. It refers to the tuner's ability to accommodate r.f.-input signals with a wide range of signal strengths. In non-technical language, it describes the tuner's resistance to being swamped by a strong signal from a nearby station. If this happens, the tuner's input stage "cross-modulates" and the strong station appears at several points on the dial, often blanking out other stations. A tuner with a cross-modulation rejection of 80 db or thereabouts is not likely to run into that kind of trouble even if you live within a stone's throw of the transmitter. Moreover, recent improvements in transistor antenna-input circuits and the use of field-effect transistors make tuners better able to cope with excessively strong signals.

Capture ratio is a term that is often misunderstood. If two signals come in on the same dial frequency, the tuner should "capture" the stronger one clearly and suppress the weaker one. The capture ratio tells how much stronger one of the two conflicting signals must be to bring about this complete separation; hence, the lower the number, the better the performance. For example, a capture ratio of 4 db is considered adequate, and a ratio of 2 db is excellent. (It means that one station need be only 2 db stronger than the other to override interference from it.)

Formerly, capture ratio was important only to FM listeners living between two cities that each had FM stations operating on the same frequency and reaching the listener's location with approximately the same strength. But now, with stereo, capture ratio performs an added function in addition to separating conflicting stations on the same channel. It helps reject multipath signals, which in FM correspond to ghost images in TV. Good capture ratio thus contributes to the clarity of stereo reception and to the maintenance of proper stereo separation, unencumbered by the vagaries of signal reflection from the surrounding terrain.



Marantz components are too good for most people.

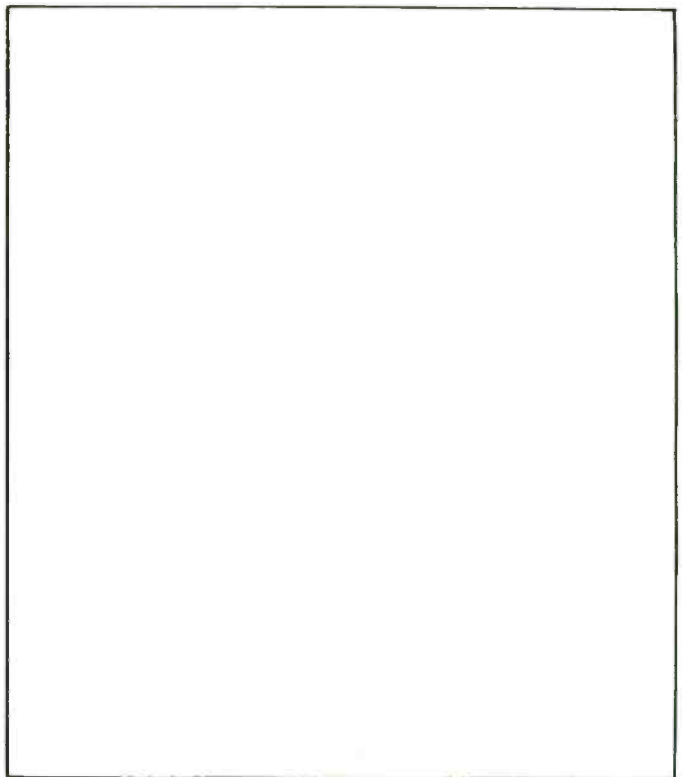


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The Marantz components illustrated, top to bottom: SLT-12 Straight-Line Tracking Playback System • Model 15 solid-state 120-watt Stereo Power Amplifier • Model 7T solid-state Stereo Pre-amplifier Console • Model 10B Stereo FM Tuner

CIRCLE NO. 34 ON READER SERVICE CARD



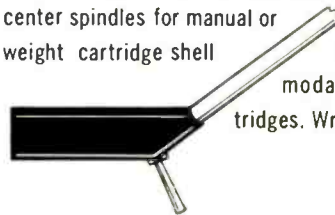
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protective feature. The low mass tubular aluminum tone arm is perfectly balanced both horizontally and vertically and is supported on virtually frictionless ball bearings to assure sensitive and accurate tracking. Other quality features include a 4-pole motor that is dynamically balanced, resiliently mounted and hum-shielded . . . interchangeable center spindles for manual or automatic selection . . . a lightweight cartridge shell with fingerlift that will accommodate most mono or stereo cartridges. Write for details and nearest dealer.



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TECHNICAL TALK

By JULIAN D. HIRSCH



● AMPLIFIER-DISTORTION MEASUREMENTS—

PART I: Paradoxical though it may seem, the distortion of an amplifier is most difficult to measure at *both* extremes of its power-output range. In the power range between 1 watt and a few decibels below its maximum power, a typical high-fidelity amplifier presents no measurement problems. At very low power outputs, noise and hum may affect the measured distortion, while prolonged operation near the clipping (or overload) level frequently results in nonrepeatable measurements and sometimes damages the amplifier.

Let us first define the basic procedure and terminology of distortion measurement. *Harmonic distortion* is the generation of frequency components at integral multiples of the input frequency. For example, a 1,000-Hz input signal fed to a non-distorting amplifier will produce an output only at a frequency of 1,000 Hz. If the amplifier is less than perfect (and all are, to some extent), the output will contain traces of the second and third harmonic frequencies of 2,000 and 3,000 Hz, in addition to the fundamental 1,000-Hz signal. Higher-order harmonics, if present, are usually at a much lower signal level than the second and third harmonics.

The measurement process consists of feeding a low-distortion test signal to the amplifier under test and then measuring its total output. The harmonic analyzer is adjusted to suppress the fundamental test signal in the amplifier's output. The remaining signal is read on a meter as a percentage of the original input signal. A number of commercial harmonic-distortion analyzers are available, all of which contain the necessary tuning, switching, and metering circuits for measurements in the range (from 20 to 20,000 Hz) covered by the instruments.

The distortion measured by such an instrument contains all the harmonics, plus any noise and hum that may be present in the output signal. In other words, everything present in the output signal, other than the fundamental frequency component, is lumped in a single meter reading as *distortion*.

Unfortunately, every amplifier adds a certain amount of noise (either subsonic "flicker" or hiss, as well as hum) to the signal passing through it. Consider a hypo-

thetical audio amplifier whose noise level is 70 db below its full power of 30 watts. In this case, the noise power output is 3 microwatts. If the distortion at 30 watts is 0.3 per cent (or -50 db), the distortion power is 300 microwatts, far larger than the noise. A distortion measurement can therefore be made at this level with good accuracy, unaffected by noise and hum.

Suppose that at an output of 0.1 watt (a typical listening level), the distortion is still 0.3 per cent. The distortion power in this case is only 1 microwatt. When this is added to the 3 microwatts of noise, the meter indicates a distortion level of about 0.6 per cent. In this example, if the contribution of the noise is ignored, an error of about 100 per cent can be introduced into the distortion measurement. Many amplifiers are not as good as the one used for the example above, and hence much larger measurement errors can be expected in such cases.

Distortion analyzers have provision for examining the distortion component on an oscilloscope. An experienced eye can easily distinguish between true harmonic distortion and noise, hum, or any other masking signal. The oscilloscope also helps one to determine whether the distortion is predominantly second or third harmonic, or both. It is a virtual necessity in measuring harmonic distortion and analyzing the significance of the reading.

The preceding discussion is predicated on the use of a perfect, distortionless signal source. Any distortion present in the input test signal will appear in the output as well, in addition to the distortion generated by the amplifier. Ideally, the test signal should have less than one-tenth as much dis-

tortion as the amplifier being tested. In practice, a reasonably valid measurement can be made if the signal has one-fifth as much distortion as the amplifier.

Many amplifiers nowadays have distortion levels of 0.2 per cent or less under most conditions, and figures under 0.1 per cent are not uncommon. It would seem, therefore, that a generator whose distortion exceeds 0.02 per cent is unsuitable for testing a good modern amplifier. The generators with very low distortion are quite expensive and are used chiefly in precision a.c. measurements in calibration laboratories. Furthermore, the distortion analyzer itself introduces some distortion

REVIEWED THIS MONTH



Dynaco Stereo 120 Amplifier
KLH Model Twelve Speaker System
Shure M-68 Microphone Mixer

into the measurement, usually between 0.03 per cent and 0.05 per cent.

Inexpensive harmonic-distortion analyzers and audio generators, such as those made by Eico and Heath, have residual distortion as low as 0.06 per cent. Although this limits accurate measurements of distortion to values over 0.3 per cent, it does not preclude their effective use in measurements at lower levels. When we obtain distortion readings between 0.06 and 0.1 per cent, we recognize that the amplifier's distortion is, at most, comparable to that of the test equipment. When this occurs, we do not become unduly concerned, but merely report the fact that our instruments are not capable of measuring the true amplifier distortion.

Sometimes a manufacturer who has devoted great ef-

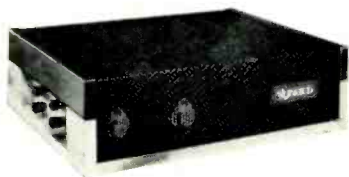
fort to reducing his distortion to the vanishing point (and has had to design special test equipment to measure it) is disturbed by the fact that our equipment cannot provide reliable measurements much below 0.1 per cent. I sympathize with him, but I have never seen it seriously suggested that a reduction of distortion from 0.2 per cent to 0.02 per cent has the slightest effect on the audible performance of an amplifier. Any amplifier which is too good for us to measure accurately is *very* good indeed, and higher praise would require an immoderate use of superlatives on our part.

In a subsequent column, I will comment further on the significance of distortion at very low and very high power levels, and on the peculiar problems of high-level distortion measurements.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

**DYNACO
STEREO 120
POWER AMPLIFIER**



● OVER the past decade, Dyna amplifiers have achieved an enviable reputation for uncompromised quality at bargain prices. Either in the form of easy-to-build kits or as factory-wired models, the Dyna units have consistently matched or surpassed the performance of competitive models costing far more.

As we see it, the "secret" of Dynaco's success has been in their refusal to incorporate gadgets or passing fads into their products. Sound engineering practice, combined with deceptively simple yet highly effective circuit design, has characterized every Dyna product we have tested over the years.

It has been obvious for some time now that transistors have gone beyond the fad stage. Dyna was understandably reluctant to release a transistorized amplifier until they were sure it could at least match the performance of their vacuum-tube models. They have unquestionably achieved that goal in the new Stereo 120 power amplifier. The Stereo 120 is rated at 60 watts per channel continuous output (both channels driven) with less than 0.25 per cent distortion between 20 and 20,000 Hz. These specifications are slightly better than those of a *pair* of the very popular vacuum-tube Mark III Dyna amplifiers, except that the Stereo 120 is considerably smaller, lighter, and cooler than *one* Mark III.

Practically all of the weaknesses of early transistor designs have been eliminated from the Stereo 120. It has practically unmeasurable distortion at almost any power below maximum output. It is completely stable under any conceivable load or drive condition. The transistors are nearly immune to damage from overdriving or short-circuited output leads. The Stereo 120 has no controls or adjustments, internal or external, except its power switch. An electronic delay prevents the turn-on "thump" experienced with some solid-state amplifiers.

The input impedance of the Dyna Stereo 120 is 100,000

ohms, which is high enough for it to be driven by most preamplifiers, including current models of the Dyna PAS-2X, PAS-3X, and the soon-to-be-released solid-state PAS-4. A simple modification of older Dyna preamplifiers will permit them to operate with the Stereo 120.

Although the Stereo 120 is rated for 8-ohm loads, it will drive 4-ohm loads with no diminution of power, and will deliver nearly 40 watts to 16-ohm loads. Large amounts of a.c. and d.c. feedback are used to reduce distortion and (more important) to make the amplifier meet its specifications without the use of specially selected transistors. A patented protective circuit limits the maximum current that can be drawn by the output transistors (under short-circuit conditions) to a safe value. A similar circuit protects the power supply against short circuits. The power supply is regulated to insure full output-power capabilities with line voltages from 100 to 130 volts. (Most amplifiers lose an appreciable portion of their available power if the line voltage falls below 120 volts.) Another advantage of the Stereo 120's very effective power-supply regulation is that it provides essentially the same power rating by continuous-power measurement or by the so-called "music-power" rating method.

HiFi/STEREO REVIEW's kit builder, who built the unit for this test, reports that the construction manual for the Stereo 120 is in the Dyna tradition of clear, straightforward, step-by-step procedures. The three circuit boards that comprise the right- and left-channel driver stages and the power-supply circuits are prewired (and pretested), which makes possible a total assembly time of about five hours for the kit. The protective circuit in the power supply practically eliminates any possibility of damage resulting from wiring errors.

In our laboratory tests, we found the distortion of the Dyna Stereo 120 to be literally unmeasurable with our instruments under most conditions below full-power operation. This is no reflection on the test instruments, which have a residual distortion of about 0.06 per cent, but is rather to the credit of the Stereo 120. At a full 60 watts per channel, the distortion was under 0.1 per cent from 30 to 7,000 Hz, rising to 1 per cent at 20 Hz and to 0.2 per cent at 20,000 Hz. At lower powers it was under 0.1 per cent from 20 to 10,000 Hz, reaching 0.13 per cent at 20,000 Hz with 30 watts output. (Continued on page 34)

NEW Heathkit®/Thomas "Paramount" Transistor Theatre Organ



Kit TO-67
\$995⁰⁰



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.

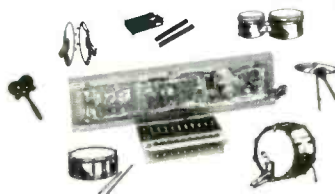
15 Manual Voices; 4 Pedal Voices . . . all at the flip of a tab. For solo work . . . diapason 16', bass clarinet 16', trumpet 16', English horn 8', oboe 8', violin 8' and tibia 16', 8', 5 1/2', 4'. For accompaniment . . . diapason 8', saxophone 8', French horn 8', oboe horn 8' and cello 8'. And now, *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.

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Other Professional Features Include two 44-note keyboards, 28 notes of electronic chimes, 13-note bass pedals, keyboard and pedal sustain, reverb, selective repeat percussion to produce realistic xylophone, mandolin and marimba sounds; selective attack percussion; manual balance; timbre mellow to emphasize the warm character of orchestral voices; variable vibrato; pedal percussion and volume; expression pedal; stereo headset outlet and 5-year warranty on plug-in tone generators. Liberal credit available, too. Get all the details by sending for your **FREE** Heathkit Catalog!

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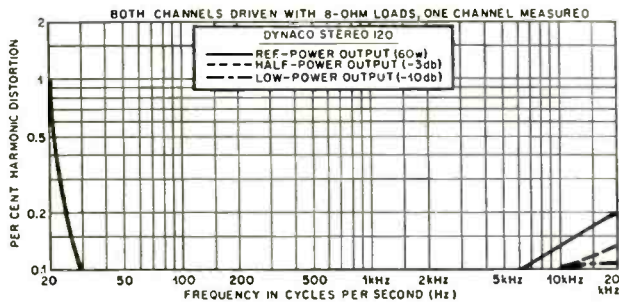


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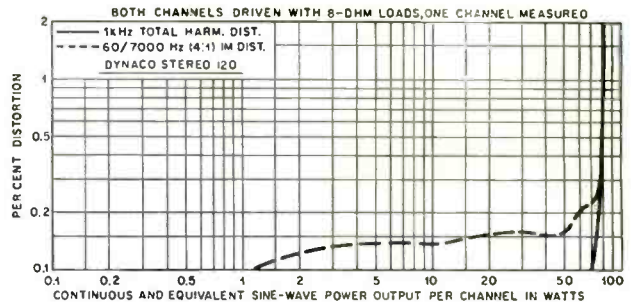
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At 1,000 Hz, harmonic distortion was under 0.1 per cent from 0.1 watt to 70 watts. Intermodulation distortion was under 0.1 per cent below 1 watt and reached 0.2 per cent at 60 watts. The frequency response was perfectly flat, as indicated by our meters, from 20 to 20,000 Hz. Hum and noise with an open input were 80 db below 10 watts, or 88 db below 60 watts. An input signal of 0.7 volt will drive the Stereo 120 to 10 watts per channel, more than enough for any normal listening situation.

We checked the maximum power, at the point where the waveform became clipped, into different load resistances. At 4 ohms, the output was a staggering 90 watts, although this could not be maintained for long and actually corresponds to the often-used "music-power" output rating. At 8 ohms, the clipping level was 66 watts, and at 16 ohms it was 37.5 watts.

As a test of the protective circuits, we drove the amplifier to full power and short-circuited the speaker-output ter-

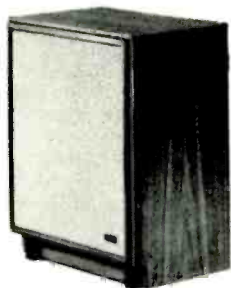


minals. One sample of the Stereo 120 withstood such brutal treatment indefinitely; another, after several such shorts, blew out one channel. This sort of test is, of course, not really representative of the conditions encountered in use. At less than full power output, both samples of the Stereo 120 were unaffected by short circuits of any duration.

We agree with Dyna's own appraisal of the Stereo 120. Its sound quality is easily equal to, though not better than, a pair of Mark III amplifiers. Considering that the Mark III is widely accepted as being one of the finest power amplifiers ever produced for home use, this is a noteworthy achievement. Comparing the sonic quality of the Stereo 120 with that of any other premium transistor amplifier would be a difficult and probably fruitless endeavor. However, we can state that we have never heard an amplifier that sounded better. The Dyna Stereo 120 kit costs \$159.95. It is also available factory-wired for \$199.95.

For more information, circle 187 on reader service card

KLH MODEL TWELVE SPEAKER SYSTEM



● WE HAVE observed that the products of any one speaker manufacturer tend to have a basic similarity in sound character. This is to be expected, since the designer's "taste" in sound or his personal philosophy of speaker design will inevitably be expressed, for better or for worse, in his creations. In respect to KLH's speakers, we have always found them to be especially clean, open-sounding units with outstanding transient response. As one progresses from the least expensive to the most expensive KLH models, the improvements are largely in the bass region and power-handling ability. The new top-of-the-line Model Twelve, in addition to following this trend, has an exceptional mid-range and high-end plus several other noteworthy features.

The KLH Model Twelve is a full-size floor system with no pretensions to compactness. It measures 29 x 22¼ x 15 inches and weighs some 85 pounds. The cabinet houses a single 12-inch woofer, two 3-inch mid-range cone speakers, and a single 1¾-inch tweeter. The nominal crossover points are 500 and 4,000 Hz, and the nominal impedance is 8 ohms. Although the acoustic-suspension principle is employed in the Model Twelve, the relatively large enclosure permits moderately high efficiency to be attained. KLH rates the system as suitable for use with amplifier powers of 25 watts or higher, and our tests confirm this.

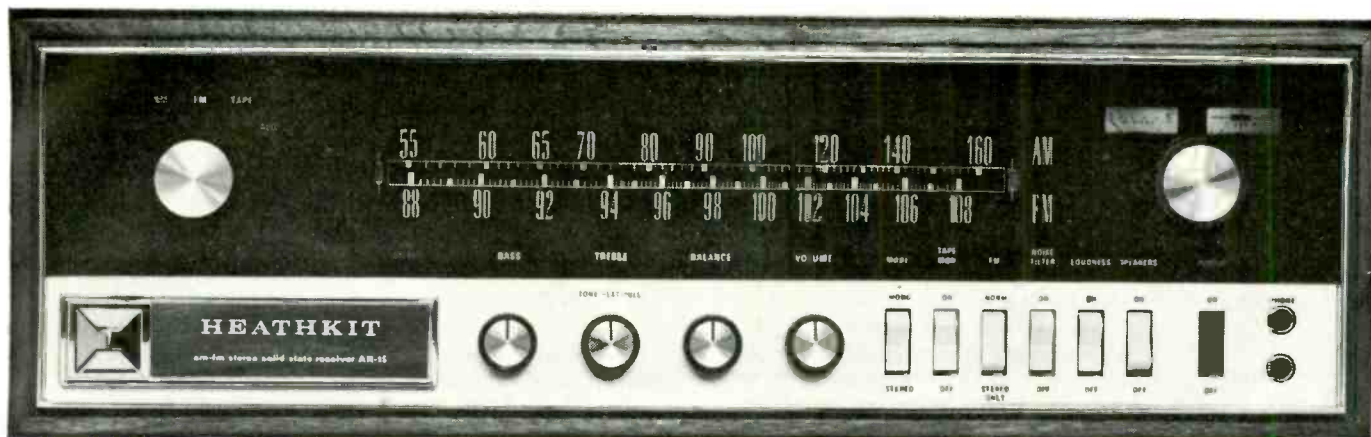
Part of the KLH Model Twelve system is a unique contour-control box. This is a compact (9 x 10 x 2½ inches) walnut-finished box that contains the crossover-network components, plus four switches that permit a limited control of the system's overall musical balance in segments of about one and one-half octaves. The frequency ranges affected by the contour switches are 300-800 Hz, 800-2,500 Hz, 2,500-7,000 Hz, and 7,000-20,000 Hz. The low-bass response is left fixed as a reference. Each control permits a slight boost or cut (2 to 3 db) of the indicated frequency band. Anyone operating the switches casually might not detect any change in sound character. However, listening to broad-band noise, such as FM interstation hiss, clearly reveals the effect of the contouring. This feature gives the discriminating listener the opportunity to tailor the system response to his own situation, in a manner not possible with conventional speaker-level controls or amplifier tone controls.

Recognizing that the subtle effects of the contour control can be best appreciated from the normal listening position, KLH has provided a 40-foot, four-wire cable to connect the contour-control unit to the speaker system. The controls can be located in the listening area, where the speaker response can be adjusted as desired. If this type of installation is inconvenient, the control unit can be mounted on the rear of the speaker enclosure, where it is held by Velcro hook-and-pile strips. An 18-inch cable is provided for interconnection of the units when so installed.

In accordance with our usual practice, we measured the response of the KLH Model Twelve at eight different points in the listening room. The averaged data show an overall response of about ±5 db from 30 to 15,000 Hz (the upper limit of our microphone calibration), with all contour controls in the flat position. The response curve is free of sharp irregularities, and its general contour sug-

(Continued on page 36)

World's Most Advanced Stereo Receiver...

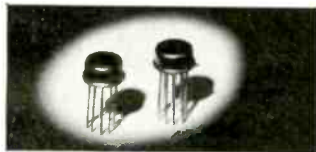


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A touch of the power switch and presto! . . . The black magic panel lights up with a slide-rule dial for easy tuning, and instant identification of all controls.



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.



Crystal Filters . . . two are used in the IF amplifier to replace the usual transformers . . . Heath hi-fi exclusive. Provide near-perfect bandpass characteristics, (70 db selectivity) yet no adjustment is ever needed!

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 (Stereo):** 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 1,400 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.

The New Heathkit AR-15 . . . Crowning Achievement Of The World's Most Experienced Solid-State Audio Engineers! There's nothing like it anywhere in the transistor stereo market place. Besides the use of space-age integrated circuits and exclusive crystal filters in the IF section, it boasts other "state-of-the-art" features like these:

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.

Positive Circuit Protection . . . four Zener diodes and two thermal circuit breakers protect the driver and output transistors from overloads and short circuits of any duration.

Field Effect Transistor FM Tuner . . . cascode 2-stage FET RF amplifiers and an FET mixer provide high overload capability, excellent cross modulation and image rejection. Sensitivity 1.8 uv. Features a 4-gang variable capacitor and 6 tuned circuits for extreme selectivity under the most adverse conditions. Completely shielded . . . completely assembled for best performance.

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.

Tone-Flat Switch . . . bypasses tone control circuit for completely flat response.

Automatic FM Squelch . . . noise and AFC operated to hush between-station noise before you hear it.

Stereo Only Switch . . . silences all mono when you wish to listen to stereo broadcasts only. An added tuning convenience!

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


Massive Power Supply . . . for low heat and superior regulation — electrostatic and magnetic shielding for lowest hum and noise.

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.

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JUNE 1967

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35

Does Sherwood use F.E.T.'s?



Did you think because Sherwood makes such beautiful receivers we would neglect Field-Effect-Transistor circuitry? The new Sherwood ALL-SILICON Model S-7800-FET FM/AM 140-Watt Receiver shown above has been specially designed for urban strong-signal locations.* This ALL-SILICON receiver offers unexcelled FM reception in areas where powerful local stations can interfere with the reception of distant and weaker stations. The Model S-7800-FET also features two separate front-panel rocker switches for multiple speaker installations throughout your home. Write for a complimentary copy of the new Multiple-Speaker Installation manual.

*Specially-selected Field-Effect Transistors in RF and Mixer stages of S-7800-FET improve cross-modulation rejection almost 10 times (20 db)

S-7800-FET 140-watt FM-AM ALL-SILICON Receiver
\$409.50 for custom mounting
\$418.50 in walnut leatherette case
\$437.50 in hand-rubbed walnut cabinet



Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 6R

JUNE 1967

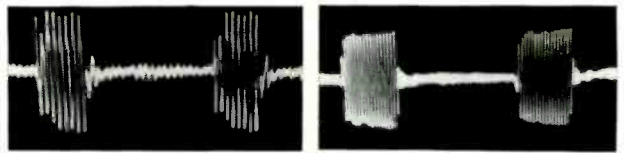
CIRCLE NO. 45 ON READER SERVICE CARD

37

gests that the response can be adjusted so that it is substantially flatter in any given room.

In any case, we consider the numerical-response data on a speaker such as this to be trivial. The important thing is its sound, which we can unhesitatingly describe as superb. The KLH Model Twelve has an airy, open quality which we have heard only rarely in years of listening critically to loudspeakers. There is an effortless, natural quality and a freedom from coloration that together place this speaker, in our opinion, among the handful of truly outstanding speakers we have heard over the years.

The tone-burst measurements of the KLH Model Twelve confirmed what we already knew—that it has excellent transient response and no signs of sustained ringing or spurious output. Its low-frequency harmonic distortion at a 1-watt drive level is under 2 per cent down to about 55 Hz, and hits 10 per cent at about 30 Hz. The Model Twelve's bass response has been tailored to balance the middle and high frequencies and does not have the over-



The excellent tone-burst responses at high and low frequencies confirm the Model Twelve's superior listening characteristics.

whelming quality that one might expect from a speaker of its size. However, the Twelve is certainly in no way deficient in the bass—including the very lowest frequencies.

The KLH Model Twelve sells for \$275. Even if you are not in the market for a speaker of its size and price, do, if you have an opportunity, listen to it carefully. Exposure to the sound of this speaker system can provide a valuable reference for judging lesser products, a category that includes most of the systems currently available.

For more information, circle 188 on reader service card

SHURE M-68 MICROPHONE MIXER



● ANYONE who has tried to make a live tape recording of a singer with an instrumental accompaniment knows how difficult it is to achieve a balance in level between the voice and the instrument—particularly if the amount of amplification applied to each can't be controlled. For the advanced tape-recordist, the need to use and control several microphones simultaneously presents a difficult problem. Those relatively few recorders that do permit the mixing and control of independent high- and low-level inputs (such as the tape-output jack on a preamplifier and a microphone) seldom have the flexibility to accommodate two or more microphones. Experienced recordists therefore have come to rely on devices called mixers.

Shure's M-68 a.c.-operated microphone mixer is a versatile, moderately priced unit that bridges the gap between the low-priced, relatively inflexible passive mixers and the expensive professional models. The Shure mixer accommodates up to four microphones, plus a high-level auxiliary

source such as a second tape-recorder or tuner. Each input has its own volume control, and a master volume control regulates the overall output. There is no interaction between the input controls. The microphone input jacks are professional-type Cannon connectors and are located at the rear of the mixer. A standard phono jack is used for the high-level auxiliary input. Three output levels are provided: low impedance (50 to 250 ohms) and high impedance (33,000 ohms) through a Cannon connector, and a high-level, high-impedance output through a phono jack. The high-level output jack is intended to be connected to the auxiliary input of a tape recorder or amplifier. There is also a 28-volt d.c. jack that can be used either to power the M-68 mixer from a battery supply or to provide power (from the M-68) to Shure's Model A68P magnetic phono-cartridge preamplifier.

Adjacent to each microphone input and the microphone output is a slide switch that converts them from low to high impedance. The voltage gain in the high-impedance setting is one-tenth of that in the low-impedance setting.

The maximum output level before clipping occurs is rated at 60 millivolts for low-impedance microphones, 0.85 volt for high-impedance microphones, and 4 volts for the high-impedance auxiliary input. The rated frequency response is ± 2 db from 30 to 20,000 Hz.

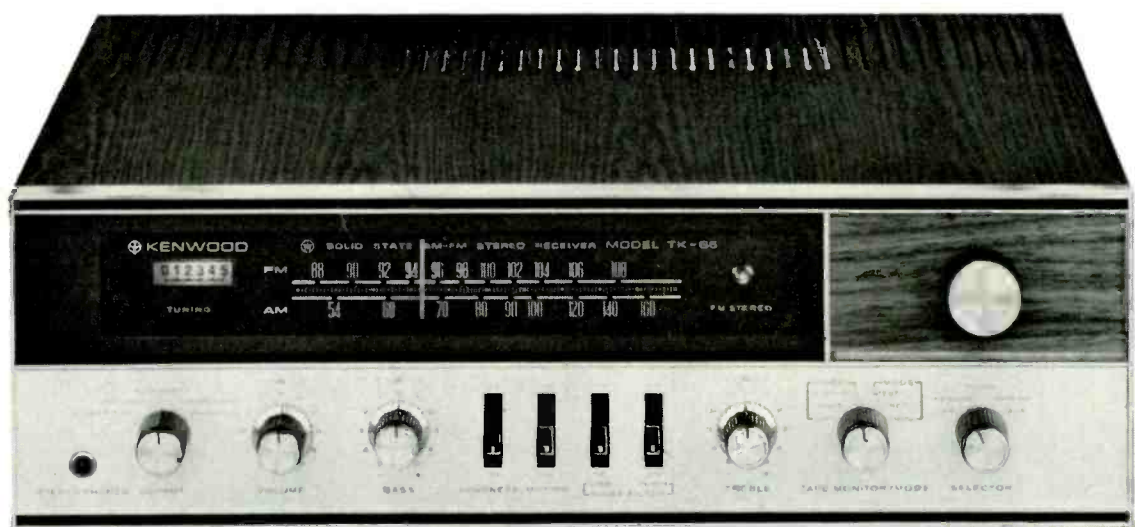
Our measurements on this microphone mixer confirmed the manufacturer's excellent ratings in all respects. On the low-impedance inputs, the frequency response was down only 3 db at 30 Hz and down 1 db at 20,000 Hz. At the high-impedance input, the response was ± 0.5 db from 20



the price is the same \$239.95
(as the former model TK-60)

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KENWOOD TK-66



60 watts • AM/FM Solid State FET* Stereo Receiver

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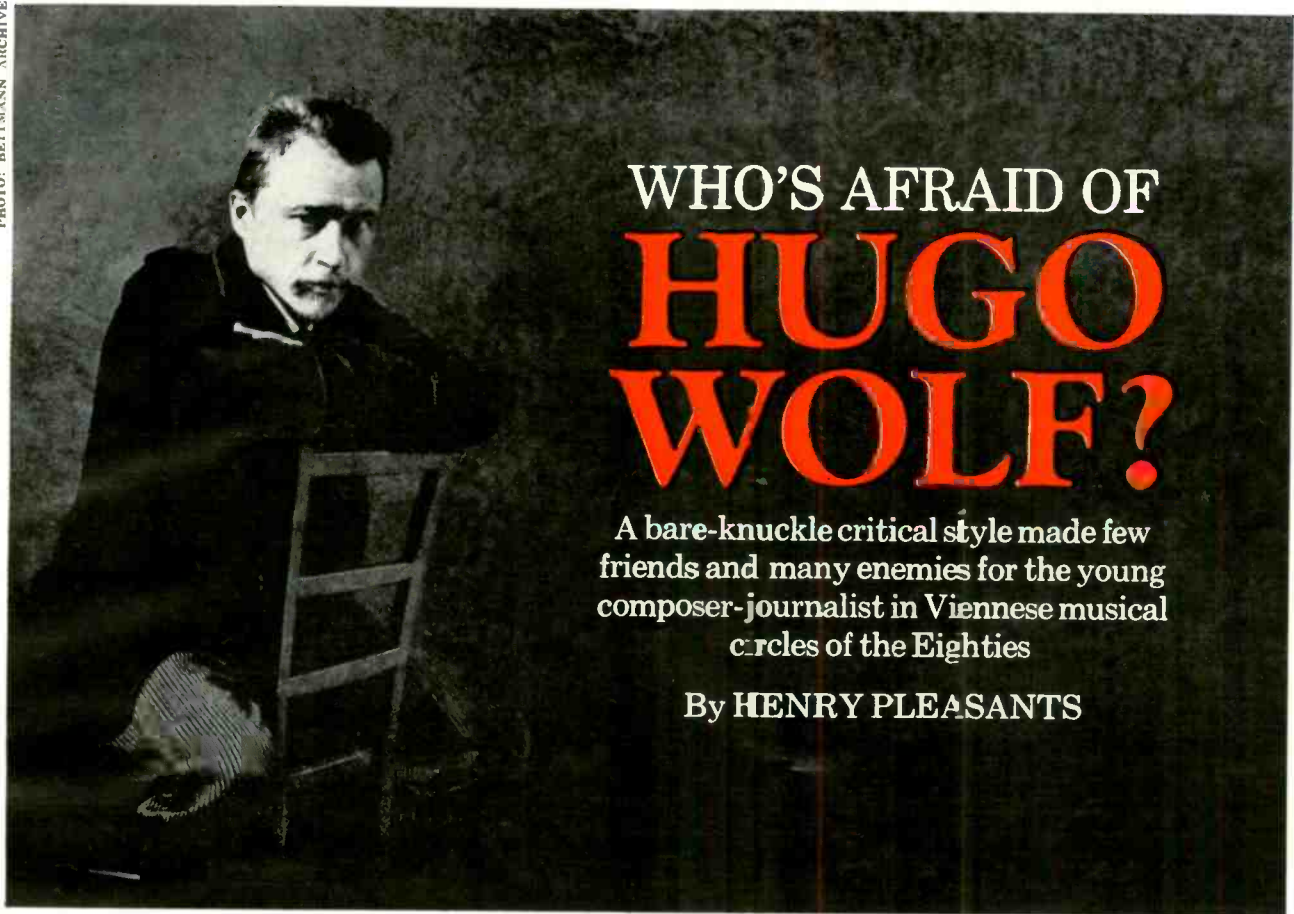


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HIFI/STEREO REVIEW



WHO'S AFRAID OF HUGO WOLF?

A bare-knuckle critical style made few friends and many enemies for the young composer-journalist in Viennese musical circles of the Eighties

By HENRY PLEASANTS

THEY called him "the wild Wolf," and this Wolf was, indeed, pretty wild. Hugo Wolf, that is, whose name will be associated forever with those of Schubert, Schumann, Brahms, and Richard Strauss among the greatest composers of the German lied.

But it was not Wolf's lieder that inspired the epithet. It was his prose. From January, 1884, until April, 1887, Hugo Wolf was the music critic of a Vienna journal called the *Salonblatt*. He was twenty-four when he took the job and twenty-eight when he gave it up—or was constrained to leave. Although he is remembered elsewhere only as a composer, his performance as a critic lives on as a legend in the memories of the Viennese musical public.

And it was the stuff of which legends are made, like David and Goliath, or Daniel in the lion's den—except that Wolf, as a latter-day Daniel, pulled the lions' tails. The den was a very Imperial Vienna, and the lions that populated and governed it musically were Johannes Brahms; the critics Eduard Hanslick, Brahms' prophet, and Max Kalbeck, his biographer; Hans Richter, who was musical director of the Imperial Court Opera, conductor of the Vienna Philharmonic and also conductor of the Society of Friends of Music; and Arnold Rosé, who, as concertmaster of the Philharmonic, had founded (1883) the Rosé Quartet, one of the most famous and

long-lived string quartets in the history of chamber music.

It was not as if this David, or Daniel, had any *Wunderkind* accomplishments or precocious achievements as a composer to support his effrontery in dismissing the lions as indolent jackasses and their admirers as lazy sycophants. He was the son of an obscure Styrian tanner. His education, both literary and musical, was deficient. He had left prematurely, or been kicked out of, every school he attended, including the Vienna Conservatory of Music. And his sole credential as a professional musician was an engagement as assistant conductor of the provincial opera at Salzburg, to which his violent temper and unruly tongue had put an end in just two months.

That was in the winter of 1881-1882. Afterwards he earned a living of a sort in Vienna as an accompanist and private teacher, thanks to the efforts of well-to-do friends and sponsors. Despite his impatience with society and his unprepossessing appearance—he was just over five feet tall—Wolf had charm, and there were, initially at least, those who could condone his social *faux pas*. But by the winter of 1883-1884, he had managed to estrange most of them, and his situation was desperate. It was at this point that one of the last of his influential friends arranged for his employment by the *Salonblatt*.

Nothing could have been more incongruous. Frank Walker, Wolf's biographer, describes the *Salonblatt* as

the "mirror of Viennese society. . . . With its portraits of the nobility, its accounts of the season's balls, reviews of sport, and guidance to the vagaries of feminine taste, it was digested every Sunday by all fashionables and would-be fashionables in the city." As Ernest Newman put it, Wolf's performance in the pages of this journal suggested "the entry of a howling dervish into a boudoir."

It was not just his way of pouncing upon unwary *débutants* or finishing off aging lions. Vienna probably enjoyed a malicious chuckle when it read that Fräulein Jenny Broch, "when it comes to miaowing, can hold her own with any house cat," or that Theodor Wachtel's singing was "indistinguishable from that of a tom cat of modest vocal endowment whose tail has been accidentally caught beneath the pedal," or that the reputable Herr Theodor Reichmann "sang pretty badly, made a mess of the ballad and was stoutly supported therein by the accompanist." Other critics, particularly young critics, have indulged in that kind of cutting witticism at the expense of small fry. But Wolf buried his fangs in more fearsome prey. He was anti-Establishment through and through, the angry young man of music, as Robert Schumann had been in the 1830's when, as founder of *Die neue Zeitschrift für Musik*, he led his imaginary *Davidshändler* into battle against the Philistines.

But Wolf's militancy was more quixotic. Schumann had been up against nothing more formidable than the fashionable piano virtuosity of Thalberg, Herz, and Kalkbrenner and the epidemic of variations on popular operatic airs, vapid études, and salon pieces inspired by that virtuosity. And his espousal of Chopin, Mendelssohn, and Brahms was quickly vindicated by their success. Fifty years later Schumann's *Davidshändler*, or their descendants, looked suspiciously like Philistines to the disciples of Wagner and Liszt; and in Brahms, as their Goliath, and in Hanslick, as their scribe, they had able champions. Wolf, as an evangelist of the "music of the future," took them on single-handed, and in Vienna, the citadel of reaction.

Wolf's missionary zeal in behalf of Berlioz, Liszt, Wagner, and ultimately Bruckner led him into tactical blunders. His praise of Liszt's symphonic poems was too exuberant, his disparagement of Brahms too severe. And so he is remembered as the man who said that "there is more intelligence and sensibility in a single cymbal crash in a work of Liszt's than in all of Brahms' symphonies and serenades put together." Which is too bad. Like Hanslick, he shouted in the heat of battle, and the foolish things he said at the top of his voice—as was also the case with Hanslick—drowned out the perceptive observations he made when he had his wits about him.

Wolf's work as a critic never achieved Hanslick's professional standard either as commentary or as literature. Nor can I agree even with critic Ernest Newman that his was "the best collection of musical criticism ever put to-

gether by a great composer." But he was, like Schumann, a musician's critic, and the best of his work was distinguished from that of the true professional critic by the composer-craftsman's special insight. It is reflected in this excerpt from an early discussion of contemporary chamber music:

It is the skillful exploitation of technique, not the compelling musical thought, that prompts our modern composers to write chamber music. That is why their adagios are so flat, so contrived, so labored—poverty of invention, with a bored grimace, smirking at us through playful archness. . . .

The modern composer is most secure in scherzos and finales. He needs only to be a proficient contrapuntist and to shuffle the voices into a vari-colored compote. He is taken immediately for a professional. Intricate inversions, school-masterly transitions, and always a dainty fugato—or even a fugue! The public reacts to that sort of thing with awe and respect: two, three or four themes—if no more can be accommodated—piled up, burst asunder, reassembled and put to flight again!

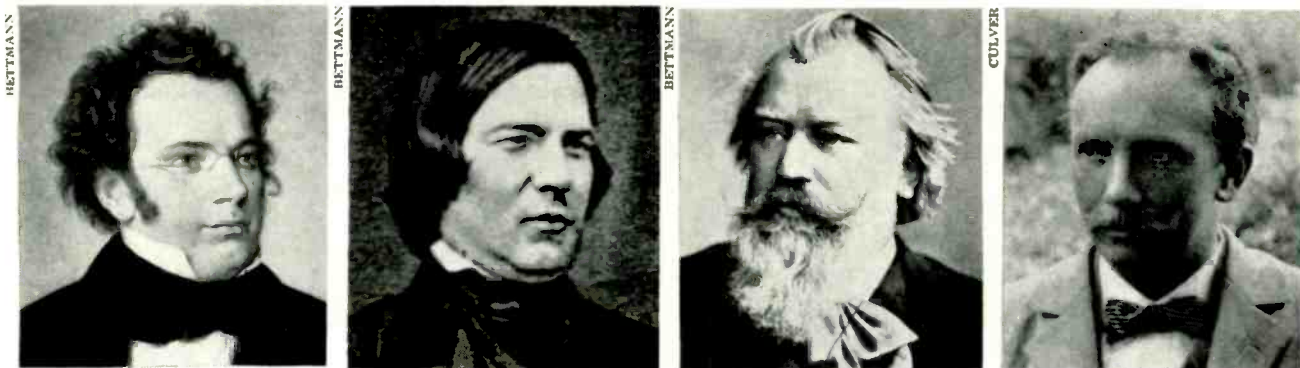
ONE senses the craftsman as well as the combatant in Wolf's comments on Brahms, although the combatant is, unhappily, the more conspicuous, especially in his reviews of the Third and Fourth Symphonies. He rather liked Brahms' chamber music, notably the Sextet in G, and he was unrestrained in his admiration of the Alto Rhapsody and the song *Von ewiger Liebe*. But in Brahms the symphonist he saw the standard-bearer of reaction, a pretender to Beethoven's throne, bent on quashing the claims of Wagner and Liszt. This view of Brahms inspired the fanciful imagery of Wolf's review of the Symphony No. 3:

As a symphony of Dr. Johannes Brahms a conscientious, respectable enough job; as the symphony of a second Beethoven an utter failure! For what we must require of a second Beethoven is precisely that element which is totally wanting in Brahms: originality. . . .

Schumann, Chopin, Berlioz, Liszt, the leaders of the post-Beethoven musical revolution (Schumann thought he had found the Messiah in—Brahms!), seem to have left no impression upon him; and he was either blind or feigned blindness as the eyes of an astonished mankind opened wide and overflowed with tears in the glare of Wagner's radiant genius as Wagner, like Napoleon, borne on the waves of the revolution, commanded the flood into new channels, created order and accomplished deeds that will remain forever vivid in the memory of all men.

But this man, who has written three symphonies, and probably intends to follow these with another six, can remain untouched and unmoved by such an apparition, for he is only a leftover of old remains, not a living organism in the mainstream of the time. . . .

A bit rough, certainly, but not all wrong, either. As Newman put it, "Brahms was a greater composer than Liszt; but nothing significant has come out of the school of Brahms, while nine-tenths of the life of modern music is derived from the school of Liszt and Wagner." New-



Most students of the art of the German lied agree that the Big Five composers in this uniquely beautiful song form are Hugo Wolf and (l. to r.) Franz Schubert, Robert Schumann, Johannes Brahms, and Richard Strauss. Other enthusiasts, however, insist that we leave room in the pantheon for a few more—Karl Loewe (1796-1867), Robert Franz (1815-1892), Yrjö Kilpinen (1892-1959), and . . .

man was writing in 1912, but it reads well enough today. In this sense Wolf was correct. But so was Hanslick. Wagner and Liszt were in the mainstream, as Wolf would be in the brief period of his maturity as a composer; but this mainstream, as Hanslick foresaw, would disappear in the desert of atonality.

The early performances of Bruckner's symphonies in Vienna found Wolf and Hanslick taking predictable positions. Hanslick's hostility to Bruckner inspired disparagement hardly less excessive than Wolf's disparagement of Brahms. But both men could be perceptive in advocacy, and Wolf's first assessment of Bruckner, based on a two-piano performance of one of the symphonies, can hold its own as criticism against Hanslick's extraordinarily sensitive appreciation of Brahms:

It is a certain want of intelligence that makes Bruckner's symphonies, for all their originality, grandeur, power, imagination and invention, so difficult to grasp. There is always and everywhere the will, the gallant assault—but no satisfaction, no artistic resolution. Hence the formlessness of his works, the seeming extravagance of the exposition. Bruckner wrestles with the idea, but he lacks the courage to come to the point and then, fully in the clear as to his intentions, get on with it.

NOT all of Wolf's criticism dealt with such momentous matters as the course of Western music. He had to comment too on the everyday events of musical life in Vienna. Not surprisingly, for a man destined to make his mark as a composer of vocal music, he was partial to opera. He was very good—and very hard—on singers, and what he had to say about them throws an instructive light on his objectives as a song writer and on his expectations of the singer as an interpreter.

Concern for characterization underlies his every observation. He insisted that singers be good actors, that sound and gesture be harmonious and mutually complementary. Voice for voice's sake was intolerable, as we learn from this comment on an Italian company's performance of Rossini's *William Tell*:

An Italian singer will relate the most shattering occurrence with unexampled composure if there is no high B or C in prospect. But let the composer provide suitable oppor-

tunity for laryngeal exercise, and the most commonplace situation will inspire the same singer to demonstrations of excitement and agitation more or less farcical depending upon the vocal display involved. . . . Our German singers may be anything but actors (granting some exceptions), but they still harbor, thanks to Richard Wagner's healing influence, a spark of artistic intelligence, sobriety, and sentiment.

The most explicit exposition of Wolf's operatic philosophy as it concerned the singer's responsibility is contained in a review of Rosa Papier in the role of Elisabeth in *Tannhäuser*:

The effect of her singing upon anyone listening with eyes closed will be utterly convincing. But one also has the feeling from time to time that it is all a farce. The singer, in opera, should be inseparable from the actor, and neither should be accorded the slightest priority over the other. Lovely, ample, mellifluous, bell-like, crystal-clear voices—and voices described by any other of the usual adjectives—may be granted only a secondary place in assessing the ability of opera singers. Only those who are equally at home in the arts of interpretation and representation may be thought of as fully accomplished. Not that we have anything against lovely voices. On the contrary! Just so long as the lovely voice is used as a means to an end, to enhance the musical expression, or to give it a certain coloration!

Even from artists entirely and successfully sympathetic with this point of view Wolf often demanded more than they could give—or noted, with due respect, the source and nature of their failing. He was hearing some of the greatest Wagnerian artists who ever lived—Amalie Materna, Therese Malten, Rosa Sucher, Lilli Lehmann, and Heinrich Vogl—and his observations are among the most acute in the literature of Wagner criticism. Of Lilli Lehmann's *Isolde*, for example, he says:

Lehmann's *Isolde* is half man, half woman, which is about as wrong as wrong can be. The poet's *Isolde* is all woman, passionately in love with Tristan, by him rejected, denied, affronted, and scorned. Now no woman is more feminine than when she is in love, and *Isolde* is in love from the rise of the curtain on the first act until the *Liebeshod*. . . . Lehmann's *Isolde* seems ever to be asking herself: "Am I still a queen? Should I not be ashamed to be a queen and yet to love—and not to be loved in return?" Whereupon she strikes a commanding attitude and an-

nounces, with utter satisfaction: "Yes, I am a queen, every inch a queen!" She who portrays Isolde may confront Tristan's heartless defiance with the woman scorned, but not with the princess offended.

My favorite among all Wolf's notices, however, both as criticism and as literature, is his review of a Beethoven recital by Hans von Bülow, one of those performances that Bülow called a *Beethovenvortrag*, or Beethoven lecture. Bülow was a compulsive talker, famous for his impromptu oratory as well as for his playing, and he had a caustic tongue. On this occasion, apparently, he was under police constraint to keep his mouth shut. Wolf, after having some fun with Bülow's suffering as an involuntary Papageno, observes that "this dainty Mephistopheles does not seem to hit it off happily with the police," and continues:

Nor, unfortunately, does he hit it off happily with Beethoven. The living Beethoven, especially, frightens him. And so, in order to get at him at all he simply kills him. And now begins his true vocation as a Beethoven player. The corpse is carefully dissected, every organ pursued through its subtlest ramifications, the entrails examined with the rapt attention of a haruspex. The anatomy lesson runs its course. The Beethoven thus revealed, however, all carved and sawed, belongs in the conservatory, not in the recital hall, just as art exhibitions are meant for pictures, not for skeletons and models of arms and legs. . . .

Not all of Wolf's criticism was as good as this. Intemperance was his severest shortcoming, and it made him his own worst enemy. Describing the unfriendly reception of Liszt's *Mephisto* Waltz at a Vienna Philharmonic concert, and blaming the public's hostility on the influence of the critics, Wolf could say:

Thus the public reacts to a new work not from the immediate experience of the work itself, but first from the newspaper review, available as an intellectual and abdominal stimulant for a few pennies, the quality and efficacy guaranteed by a familiar label. Go, go to a chemist, I say, and buy yourselves a *nux vomica* or some other emetic. The effect, in the end, is the same, and you spare yourselves the price of a ticket. And that such a public, the contemptuous tool of a contemptuous press, should preside as judges over the works of a genius! An idle mob that enters the concert hall as it would a toy shop, that makes of mankind's noblest works a trivial entertainment; and, when that fails, turns away disdainfully from the work of art and, with patrician decorum—hisses! Pfui, pfui! And once again: Pfui!

Such explosions were not rare—against the public, against institutions, and against individuals. They reflect a nervous agitation probably explicable as a forecast of the mental instability that would so tragically shorten Wolf's career. They certainly blemished, and they probably shortened, the career of a remarkably acute critic.

They retarded his career as a composer, too. Wolf was, after all, attacking the very people to whom he must look for *entrée* to Viennese musical life, and it was not long before he tasted the fruits of his impertinence. His early

Quartet in D Minor was rewarded with a note from the Rosés, who had played it through and "unanimously resolved to leave the work for you with the doorkeeper of the Court Opera House."

And when the Philharmonic played his symphonic poem *Penthesilea* at a rehearsal on October 15, 1886, the result was, in Wolf's words:

. . . Babel itself! Afterwards there was resounding laughter on the part of the orchestra, and then [Hans] Richter addressed them. "Gentlemen," he said, "I should not have let the piece be played to the end, but I wanted to see for myself the man who dares to write in such a way about *Meister Brahm*s."

Wolf's performance and experiences as a critic reflect problems common to both young critics and composer-critics. Young critics tend to be impatient with inadequacy, scornful of moderation, and reluctant to learn that inadequacy's exposure does not lead instantly to correction—or to the humble abdication of the Establishment. Composer-critics are vulnerable to retribution, possibly susceptible to flattery, and almost inevitably given to special pleading.

AMONG the composer-critics, Wolf had most in common with Hector Berlioz, who was of similarly impatient and volcanic disposition, and whose career as a composer was inhibited, in Paris at least, as the result of hostility engendered by his pen. Schumann was more realistic. There was a certain dignity in his role as evangelist for a reverent appreciation of great music, primarily German, of course. And he was fortunate in having his evangelism become fashionable—in Germany. Virgil Thomson, in our own time, had some fun with the Establishment during his tenure as critic for the *New York Herald Tribune*; but as a composer he was himself already established, and his performance was neither so outrageous nor so bold as it seemed—engagingly impudent, but hardly defiant. The avant-grade, in his time, was well on the way to becoming the *académie* that it is today. And one must, in any case, question the propriety of his view of the critic, *vis-à-vis* the contemporary composer, as a member of "a conspiracy to defend the faith."

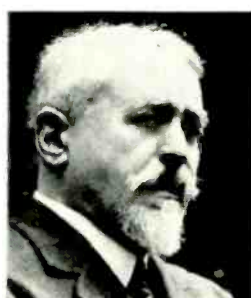
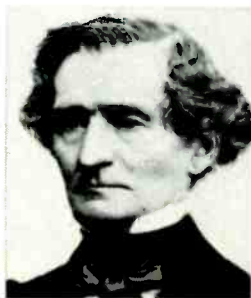
There is no record of why Hugo Wolf's criticisms suddenly ceased to appear in the *Salonblatt* in April of 1887. It is astonishing, in view of his addiction to invective and vituperation, that they appeared for as long as they did. Probably readers were more amused, at first, by his outbursts than outraged or enlightened by his insights. One assumes that, after the novelty wore off, the readers of the *Salonblatt* grew tired of being told—or of hearing their idols told—to go to hell.

Henry Pleasants, HiFi/STEREO REVIEW's London Editor, is presently translating the critical writings of Hugo Wolf, as he has done previously for critics Robert Schumann and Eduard Hanslick.

COMPOSERS AND CRITICS

THE old saw "those who can, do; those who can't, criticize" has never been true in music. Music is a field that seems inevitably to inspire criticism in those who produce it, and the idea that composers are too single-mindedly preoccupied with building something not to be able to take a few minutes to tear something else down is patently a false one. Even the greatest composers have given us occasional choice witticisms about other people's music, and more than one of them has made a reputation for himself as a professional evaluator of the musical scene about him. Composers bring to the job of critic a special sensitivity born of working the same clay themselves. They also bring a quite remarkable courage, the courage of a man who is well aware that in criticizing another he may be cutting his own throat. Eight composer-critics are pictured below. —James Goodfriend

Music critic of the *Journal des Débats* from 1835, **Hector Berlioz** contributed to several other musical publications. His *Memoirs, Evenings in the Orchestra*, and other collected writings contain what is still some of the juiciest criticism in music history. In his spare time, he also managed to write the *Symphonie fantastique*, *Faust*, and a few other trifles.



The quantity of **Paul Dukas'** collected critical works is in direct contrast to the scarcity of his music, but the quality of both is consistently high. Regular reviewer for three publications and contributor to a half-dozen more, he covered the Parisian musical scene like a rug. He also wrote some fine music, his opera *Ariane et Barbe-Bleue* and his ballet, *La Péri*, for example.

Robert Schumann, the well-known editor of the *Neue Zeitschrift für Musik*, was a regular contributor, under several pseudonyms, to the critical literature of his day. His judgments are still quoted, and his felicitous phrases are often used without credit. Luckily, his critical labors did not keep him from producing *Dichterliebe*, the *Fantasia*, and more.



Virgil Thomson trod the critical path early, writing for *Vanity Fair* and the *Boston Transcript* before becoming music critic of the *New York Herald Tribune*. His witty coverage of the *New York* and world musical scene there was one of the delights of the time, not rivalled since. He also wrote *Four Saints in Three Acts* and some of our very best film scores.

For over three years, as music critic of the *Wiener Salonblatt*, **Hugo Wolf** brought that fashionable weekly to the attention of a far wider intellectual range of readers than ever the publisher dreamed. Wolf made a name for himself in Viennese musical circles, but the name wasn't a nice one, and the acceptance of his music was delayed by his opinions of others'.



William Flanagan, whose critiques are well known to readers of *HiFi/STEREO REVIEW* and the late *New York Herald Tribune*, contributes also to *Notes*, *Partisan Review*, and the *Musical Quarterly*. Composer of some of the most graceful of contemporary vocal music, he is currently working on commissions for the *New York City Opera*, the *Clarian Concerts Society*, and others.

A noted contributor to *La Revue Blanche*, *Gil Blas*, and *La Revue S.I.M.*, a selection of whose critical writings was published under the name *Monsieur Croche*, the *Dilettante Hater*. **Claude Debussy** was among the most poetic and the most pungent of critics (Grieg: "A pink bon-bon filled with snow"). He also composed *La Mer*, the *Préludes*, and *Pelléas et Mélisande*.



Well known as a music critic for the *New York Times* and the *Herald Tribune*, and currently reviewing for *HiFi/STEREO REVIEW*, **Eric Salzman** also teaches at *New York's Queens College*, and is author of a book in print and several in progress. His vocal and instrumental compositions are regularly performed here and in many other countries throughout the world.

PHOTO: GREEK NATIONAL TOURIST OFFICE

Stark against the Grecian sky and a landscape of rugged mountains, these ravaged columns are part of the remains of a temple at Delphi. Pilgrims came from all over Greece to consult the Delphic Oracle—among them Orestes, who was instructed to slay his mother Clytemnestra and her lover Aegisthus—and this dramatic site at the foot of Mount Parnassus on a ledge overlooking deep valleys may well have convinced the ancients that here they could learn the will of the gods.



OPERATIC GREECE

A musical pilgrimage

By FLORENCE STEVENSON

THE civilization of ancient Greece has for centuries inspired writers to produce ecstatic poems and prose. For me the most felicitous artistic tributes to the glory of Greece are found in music, particularly in opera—Greek legends and literature provide ideal librettos for a medium that thrives on outrage, tears, and tribulation.

When operas set in Greece—works such as *Orfeo ed Euridice*, *Medea*, *Elektra*, and *Oedipus Rex*—are presented on the stages of the world, designers rarely depart from the scenery that supposedly signifies Greece: columns. Electra raves in front of columns, Medea's impassioned agonies usually find her clutching columns, Orfeo's melodies echo through column-studded glades, and Alcestis mourns in a columned temple. Yet Homer praised the wine-dark seas and other Attic glories, while in their tragedies Aeschylus, Sophocles, and Euripides extolled steep cliffs and rocks, storm-battered crags, golden light, and rich-pastured meads. Therefore, when I went last summer to Greece to attend the Athens Festival, I hoped to discover something more than the thicket of columns we usually associate with the Greece of ancient times,

and I made arrangements to visit some of the places in which the operas were actually set and from whence the legends grew.

Naxos and Crete

The island of Naxos is associated with Ariadne, whose legend has been set to music by composers from Monteverdi (1608) to Milhaud (1928), but Richard Strauss' *Ariadne auf Naxos* is the version most often performed. Certainly the story of the princess of Knossos, who betrayed her family to save her lover Theseus only to be, in turn, betrayed by him and abandoned on lonely Naxos, contains all the ingredients of tragedy. The island itself adds another dimension of excitement to the tale.

The largest of the island group that includes Milo and Paros, Naxos rises yellow-green from the dark-blue Aegean Sea. On one side, its stretch of harbor is shaded by a sloping hill on which, gleaming salt-white against the radiant sky, is a slanted arch, all that remains of a temple to Apollo. It is easily accessible, and walking along the jagged shore, past a line of small white-washed shops, by empty fishing boats and poles from which

octopuses are suspended to dry, you arrive rather quickly at the ruin-crested slope. In another few minutes you can reach the summit, where amidst the thistles, poppies, and wild oats lie great fallen blocks of ravaged marble and a broken floor. As you stand there, harried by a rough wet wind, a sense of Ariadne's desolation steals over you. Turning from the ruins and gazing downwards, you see snarling waters plunging against the rocky crevices of the cliff and, in your mind's eye, envision her despair as, bereft of the parents who had cherished her, and cast aside by the man she had loved, she stared at the bleak stretch of shore and the turbulent sea.

Before Ariadne went to Naxos, she dwelt on another island, Crete. Here, thanks to the patient labors of the British archeologist Sir Arthur Evans, her home, the palace of Knossos, has been excavated and partially restored. It is located near Heraklion, the largest city of Crete. Like much of Greece, Heraklion is a mixture of East and West, bearing traces of ancient, medieval, and modern conquests. In ancient times it was peopled by Minoans, who were subdued and absorbed by warriors from Mycenae, a city on the mainland; in more recent times it was ruled first by the Venetian republic, and then during four unhappy centuries it was occupied by Turkey.

Crete is the setting of Mozart's *Idomeneo*. It is the story of the king of Crete, who, on returning from the Trojan War, promises the sea god Poseidon that in return for a safe voyage he will sacrifice the first living thing he meets when he lands at home. This turns out to be his son, who according to the myth was duly sacrificed, but Mozart's version ends happily nonetheless.

Cretans still proudly recount the myth that Zeus, the ruler of the gods, was born in the Dictaen Cave in Eastern Crete. Zeus figures directly or indirectly in many operas, but they are usually set on the mainland. In Offenbach's *Orphée aux Enfers*, for example, he appears in his lofty home on Mount Olympus.

In this detail from a Greek vase (about 480 B.C.), Oedipus confronts the riddling sphinx. The Oedipus story has found operatic expression in works by Enesco, Leoncavallo, and Stravinsky.



BETTMANN ARCHIVE

Eleusis-Athens

The story of Orpheus brings to mind the Mouth of Hell (or Hades), which is outside the city gates of Athens in a district called Eleusis, now dominated by a large cement factory. The sacred way is still there, and so is the triangular cavity in the rocks called Pluto's Cave—supposedly the egress through which Pluto made his way into the sunlight to find Persephone, daughter of the goddess Ceres. Impressed by her golden beauty, he abducted the nymph to cheer his gloomy halls. (Stravinsky has written an opera, *Perséphone*, on the subject.) It was here, too, that Eurydice came, following her husband Orpheus back to life, until his fatal glance banished her once more to Hades—a story which formed the basis of many operas, most notably Gluck's *Orfeo ed Euridice*.

In Athens itself there are, of course, the world's most celebrated antiquities. The familiarity resulting from years of studying pictures of them does not lessen the excitement of that moment when suddenly you glance up and see before you that high and crumbling hill crowned by the Acropolis and the Parthenon.

Below the hill is the theater of Dionysus where, in the Golden Age, spectators witnessed the first performances of *Oedipus*, *Antigone*, and other tragedies. The centuries have been unkind to it too; it is a place of headless statues, shattered rounds of seats, fallen columns, encroaching cypresses, and great chunks and tiny pebbles of the marble that once made those vanished palaces and those mighty sculptured figures. Only in the museums can you see the nymphs, satyrs, gods, and goddesses in their artful gossamer stone draperies or in their unadorned beauty, but it is pleasant to consider that they were pure and shining in verdant blossoming shrubbery when Theseus and his Amazon queen Hippolyta awaited the wedding masque, described so aptly in Shakespeare's *Midsummer Night's Dream*, and set so tunefully by Benjamin Britten.

Aulis, Thessaly, Olympus

The antiquities of Athens are marvelously preserved compared with those of Aulis, where Agamemnon, who figures in such operas as Gluck's *Iphigenia in Aulis* and, indirectly, in *Elektra*, was ordered to sacrifice his daughter to the winds. In the course of a northward journey to Mount Olympus, my guide indicated a pair of hills separated by a shallow span of blue-green water. "That," she said casually, "is the Aegean Gulf, where Agamemnon and his fleet set sail for Troy." A second later, she added, "And here is Aulis." Where? All that her finger pointed to were long brown furrows filled with wild oats, and then, suddenly, I saw it—a small patch of land guarded by rusty barbed-wire fences behind which I could see an assortment of broken walls.

Further foraging revealed portions of a Roman bath, the product of a later period, and, a few yards away, the

stones that supposedly were the foundation of the very temple where shrinking Iphigenia was led to die. There is still a bit of the altar where she lay and from which she was so fortuitously rescued by the goddess Artemis, who made her a priestess of her temple in Tauris (Gluck's *Iphigenia in Tauris*). In those days, Aulis was a seaport, and though the waters now lie miles away, tiny sea shells can still be found in that dry, dusty soil.

On the same route that stretches from Athens to Olympus is the fertile plain of Thessaly. Admetus (married to Alcestis, heroine of Gluck's opera *Alceste*) was the King of Thessaly. Here, in some leafy glade, stood the palace where the monarch played host to Hercules. The hero repaid his hospitality by wrestling with Death and saving the soul of Alcestis, who had agreed to die to spare her ailing husband.

Further north is Mount Olympus' cloud-capped peak. The mountain, 9,000 feet high, seems even mightier when seen from the village of Platimon, over which it towers. On a June afternoon, I sat in a small cafe, breathing in the odor of frying fish and watching the sinking sun approach Olympus. At the left, the Aegean Sea lapped gently at the rocky shore. In the gathering twilight, the calm sea, which had been incredibly blue, deepened to the hue of a silver mirror faintly tinged with pink, while the great round sun, shorn of its blinding rays, reached Olympus. And in the twinkling of an eye, it simply disappeared. It was easy to understand why the ancient Greeks envisioned gods and goddesses dwelling behind Olympus' cloudy curtains or saw fauns, satyrs, and nymphs clustering in the shady forests or beside willow-hung streams. It was on these slopes that the nymph Daphne was wooed by Apollo and ultimately was turned into a laurel tree, a tale retold in Richard Strauss' opera *Daphne*.

If myths and legends seemed to live in the woods near Olympus, Delphi, which I visited on the way back to Athens, yielded an even richer harvest. It was at Delphi that the famed oracle purported to transmit the prophetic words of Apollo. It was this same oracle who warned Laius, king of Thebes, that he would be killed by his own son, a prophecy he took so seriously that he hurried home, seized his hapless infant son, pierced the boy's feet, and ordered that he be left to die on the mountain top. The child, Oedipus, rescued from this fate by a kindly shepherd and raised in a neighboring city by a king and queen he believed to be his parents, heard from the Delphic oracle that he would kill his father and marry his mother. Years later he unwittingly fulfilled the prophecy.

Near Delphi, you pass the deep narrow valley where Oedipus met Laius, argued with him, and killed him, without knowing the old man was his father. The sight of that valley arouses an even greater sympathy for the unhappy Oedipus. It is such a hot and thirsty strip of land and he, half-mad with rage and fear, must have been driving his

OPERATIC GREECE ON RECORDS A selective discography

- CHARPENTIER, M.-A.:** *Médée (excerpts)*. Bou-langer Ensembles. DECCA 9678.
- CHERUBINI:** *Medea*. Callas, Serafin, La Scala. MERCURY SR 39000, OL 3104.
- GLANVILLE-HICKS:** *Nausicaa (selections)*. Stratas, Modenos, Ruhl, Surinach, Athens Symphony. CRI 175.
- GLUCK:** *Orfeo ed Euridice*. Forrester, Stich-Randall, Mackerras, Vienna State Opera Orchestra. BACH GUILD BGS 70686/7, BG 686/7.
- HANDEL:** *Acis and Galatea*. Sutherland, Pears, Boulton. OISEAU-LYRE 60011/2, 50179/80.
- HAYDN:** *Orfeo ed Euridice*. Handt, Hellwig, Swarowsky, Vienna State Opera. VOX OPBX 193.
- MONTEVERDI:** *Orfeo*. Krebs, Guilleaume, Wenzinger. DEUTSCHE GRAMMOPHON ARCHIVE ARC 3035/6. *Il Ritorno di Ulisse in patria*. Fahberg, Bence, Ewerhart, Santini Chamber Orchestra. VOX SDLBX 5211, DLBX 211.
- MOZART:** *Idomeneo, Re di Creta*. Lewis, Jurinac, Simoneau, Pritchard, Glyndebourne Festival Orchestra. ANGEL 3574.
- OFFENBACH:** *La Belle Hélène*. Leibowitz, Paris Philharmonic. RENAISSANCE SX 206. *Orpheus in Hades (selections)*. Bronhill, Weaving, Faris, Sadler's Wells Theater. ANGEL S 35903.
- ORFF:** *Antigone*. Borkh, Alexander, Haefliger, Leitner, Bavarian Radio Symphony. DEUTSCHE GRAMMOPHON 138717/8/9.
- RAMEAU:** *Diane et Actéon; Orphée*. Verlooy, Grehling, Koch, Ewerhart. DEUTSCHE GRAMMOPHON ARCHIVE 73123.
- STRAUSS, R.:** *Ariadne auf Naxos*. Schwarzkopf, Schock, Karajan. ANGEL 3532. *Elektra*. Borkh, Schech, Madeira, Fischer-Dieskau, Böhm. DEUTSCHE GRAMMOPHON 138690/1, 18690/1. *Daphne*. Gueden, Little, Streich, King, Wunderlich, Schöffler, Böhm, Vienna Symphony Orchestra. DEUTSCHE GRAMMOPHON 138956/7, 18956/7.
- STRAVINSKY:** *Oedipus Rex*. Shirley, Verrett, Gramm, Reardon, Stravinsky, Washington Opera Society. COLUMBIA MS 6472, ML 5872. *Perséphone*. Zorina, Molese, Stravinsky, Columbia Symphony Orchestra. COLUMBIA MS 6919, ML 6319.

horses headlong over that rough pitted earth under the incandescent sun when he met and slew his father.

Finally, you reach Mount Parnassus, still lightly powdered with snow, and it is here that holy Delphi nestles. At that height, the wind blows strongly and incessantly, shrieking like a pack of furies. I visited Delphi at twilight. When I finally reached the sacred groves, I felt that the gods of Greece still dwelt within those shadowy glades. Despite all the Christian shrines that dot the roadways, despite all the churches with their austere Byzantine saints, the pagan gods must, I think, still linger



LOUIS MELANCON, N.Y.



METROPOLITAN OPERA ASSN.

MERCURY RECORDS



Among the many contemporary singers who have given outstanding performances in Greek roles are (top left) Nicolai Gedda as Admetus and Eileen Farrell as Alcestis in Gluck's *Alceste*; (left) Leonie Rysanek as Chrysothemis and Birgit Nilsson as Elektra in Richard Strauss' *Elektra*; and (above) the Greek-American soprano Maria Callas in the title role of Cherubini's *Medea*.

on the broken altars, waiting, yearning for worshipers who have been dust for twenty centuries.

Thebes, Corinth, Mycenae

After the mystic experience of Delphi, it was disappointing to discover that the site upon which the ravaging Sphinx had waited to expound her riddles was merely another large wheat field. Thebes (the setting for Stravinsky's *Oedipus Rex*), where Laius ruled and where poor Jocasta made her disastrous second marriage, is only a village, stripped of all but a very few of its antiquities.

Corinth and Mycenae proved more rewarding. Corinth is the setting of Cherubini's *Medea*. There the usual mud-stained walls and temples still stand, and although many of these bear the impress of a later Roman occupation, there is yet Glauce's fountain, said to be the spot where this miserable princess, beloved of Jason, plunged after donning the poisoned robe given to her by the hero's vengeful witch-wife Medea.

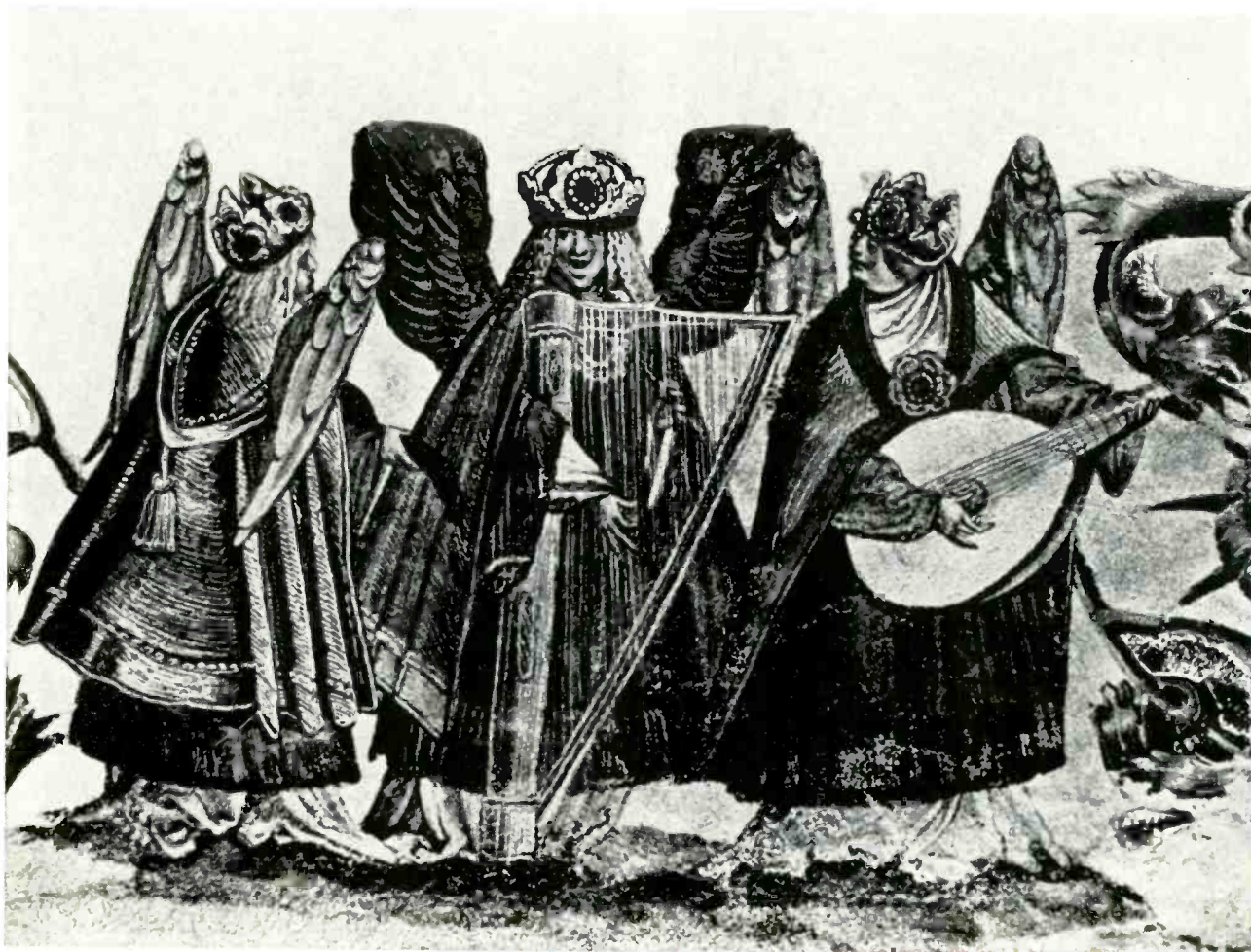
One of the last sites I visited was Mycenae, the setting for Strauss' *Elektra*. It was excavated by the German archeologist Heinrich Schliemann, who thought that in baring the citadel and its neighboring mammoth beehive tombs he had discovered the home and final resting places of Agamemnon and his ill-starred family.

"Agamemnon's Palace" lies atop a high hill over a desolate plain; in the distance are misty blue mountains,

and closer loom barren slopes rough with clumps of dusty grey-green grass. The palace is surrounded by shattered circular walls where, long ago, citizens built their small houses to shelter beneath the all-protecting stronghold of their king. Most of the stones that paved the road leading to the palace are gone, and there is little trace of the portico where the maddened Elektra lingered and where she met her long-lost brother Orestes, who dashed into that great palace to find and slay his mother, the faithless Clytemnestra, and her lover Aegisthus.

There are still many classical columns in Greece. As for the fallen palaces, the wooded glades, the yellowed fields, the great mountains, the amazing azure waters, the flowering trees and bright roses, perhaps it is as well that set designers make no attempt to depict them, for no mere brush could ever achieve their actual splendor. The composers, who have been inspired by myths and legends, were not, after all, striving for authenticity, but rather for the spirit of the country, which they must have felt through the medium of its literature. Having visited the land, you are aware that the music it has inspired best celebrates, extols, and maintains the imperishable essence of Greece.

Florence Stevenson is a free-lance writer whose articles on music (especially opera) and travel appear regularly in several national magazines. She is a contributing editor to Opera News.



HARP AND LUTE PLAYERS: FROM THE LITOMERICE BREVARY. 1320

THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS—PART ONE

By MARTIN BOOKSPAN

IT WAS in the November, 1958, issue of this magazine that the "Basic Repertoire" series began. The biggest news in the record world in that autumn was the disc debut of a young American pianist who, only a few months earlier, had captured the fancy of the nation by winning first prize in the Tchaikovsky International Competition in Moscow. Naturally, Van Cliburn selected the Tchaikovsky B-flat Minor Piano Concerto for his first recording; it was one of the works he had played so successfully in the process of winning the competition. And so, equally naturally, I selected the Tchaikovsky concerto as the first item to be covered in my survey of the recordings of the "Basic Repertoire." Now, more than eight years (and two Tchaikovsky Competitions) later, it appears that some kind of mystical cyclic form has been at work, for in this early summer of 1967 some of the most genuine and intense excitement in the field

of recorded serious music has been generated by the almost simultaneous release of two new recordings of the Tchaikovsky concerto played by the first- and second-prize winners in the 1966 Tchaikovsky Competition, Grigory Sokolov and Misha Dichter.

In December of 1959, I inaugurated my annual updatings of, and second thoughts on, my choices—a reevaluation of the available recorded performances of each work in the Basic Repertoire in light of new versions that appeared since I had last considered the piece. This month and next I shall be engaged in the ninth such reevaluation. At this point it might be well to repeat the two fundamental precepts that have governed my procedure in this series:

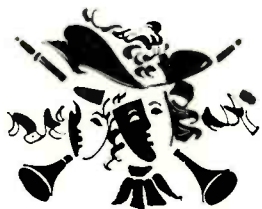
(1) Only recorded performances that are readily available in record shops throughout the country are considered in these monthly comparisons. If a performance

of extraordinary merit is available only by subscription—for example, Fritz Reiner's recording of Brahms' Fourth Symphony, contained in *The Reader's Digest* "Treasury of Great Music"—the special circumstances are mentioned. The Schwann catalog and supplementary catalog of imported records have been my sources for determining the general retail-store availability of discs; similarly, the Harrison catalog has served as my guide to the available tape performances.

(2) The judgments offered necessarily reflect the subjective tastes of one observer. I feel that the performing musician holds a kind of sacred trust: he must distill a musical masterpiece through his own psyche and experience, and yet reveal it to us as a timeless and universal truth. Therefore I am not so much concerned with a note-perfect projection of the printed score as with a direct and passionate communication between performer and listener. It is this elusive quality that is such a rare experience in the music-making of our time—even rarer, perhaps, in the recording studio than on the concert platform.

So much for philosophizing; now, on to the ninth annual updatings and second thoughts.

Bach: Brandenburg Concertos—Several new complete sets of the Brandenburgs have been released during the past twelve months, including budget-price versions on the Turnabout, World Series, and Nonesuch labels. My previously preferred set, with Rudolf Baumgartner and the Lucerne Festival Strings (Deutsche Grammophon Archive ARC 73156/7, 3156/7), is now seriously challenged by the very stylish performances of the Saar Chamber Orchestra conducted by Karl Ristenpart (Nonesuch 73006, 3006—two discs) and the Ars Rediviva Ensemble from



Czechoslovakia conducted by Milan Munclinger (Crossroads 22 26 0004, 22 26 0003—two discs). Both of these carry price tags considerably less than that of the DGG Archive set. Of the four available tape performances, the best all around continues to be Klemperer's (Angel Y2S 3627, 3¾ ips), though the Scherchen versions (Westminster T 151, two reels) have individual moments of greater conviction and insight.

Bach: Chaconne in D Minor—Here the situation remains unchanged from last year's updatings: Sziget's performance (Vanguard Bach Guild 627/8/9), contained in his complete set of Bach's Sonatas and Partitas for Unaccompanied Violin, continues to lead the field. There is still no performance of this music available for enthusiasts of the tape medium.



Bach: Magnificat—Again no change from last year: the joyous reading conducted by Bernstein (Columbia MS 6375, ML 5775) is my first choice. The DGG Archive performance conducted by Karl Richter (C 3197) is now the only one listed in the tape catalog; it does not have the exuberance of the Bernstein reading, but it is a worthy representation of the score nonetheless.

Bartók: Concerto for Orchestra—Rehearing the many available recordings has elevated several of them in my estimation. Along with the Leinsdorf performance (RCA Victor LSC/LM 2643; tape FTC 2130), which has been my recommendation until now, room should also be made at the top for the performances by Bernstein (Columbia MS 6140, ML 5471) and Solti (London CS 6469, CM 9469). Of the several low-price versions available, Reiner's (RCA Victor VICS/VIC 1110) is unique for its elemental power and poetry.

Beethoven: Piano Concerto No. 3—The recent collaboration between Rubinstein and Leinsdorf (RCA Victor LSC/LM 2947) is a solid contender, but Fleisher and Szell (Epic BC 1138, LC 3790; tape EC 828) remain my first choice, with a strong nod too in the direction of Barenboim and Somogyi (Westminster WST 17078, XWN 19078). Among the various budget-price versions, my first choice is Solomon's (Seraphim S 60019, 60019) with the Philharmonia Orchestra conducted by Herbert Menges.

Beethoven: Piano Concerto No. 4—The choice here is between the Olympian serenity of Rubinstein-Leinsdorf (RCA Victor LSC/LM 2848) and the dramatic introspection of Moravec-Turnovsky (Connoisseur Society CS/C 163). Both versions nose out such seasoned competitors as Fleisher-Szell (Epic BC 1137, LC 3789; tape EC 807) and Serkin-Ormandy (Columbia MS 6745, ML 6145; tape MQ 737). The Serkin-Toscanini performance (RCA Victor LM 2797) is harsh-sounding and hard-driven. Of interest to Gieseking admirers may be the recent release of a stereo account of his performance, with Alceo Galliera conducting the Philharmonia Orchestra (Odeon SMC 91481); to my ears, it is unduly mannered. Of the five available tapes, the Fleisher is the most nearly satisfying to me.

Beethoven: Piano Concerto No. 5 ("Emperor")—New since last year is an idiosyncratic but fascinating performance by Glenn Gould with Leopold Stokowski conducting the American Symphony (Columbia MS 6888, ML 6288), and a stereo release of a fine performance by Gieseking and Galliera (Odeon SMC 91458). The Serkin-Bernstein recording (Columbia MS 6366, ML 5766) nevertheless retains its hold on my affections as the most vital and dynamic performance currently available. It is also the best of the available tapes (Columbia MQ 489).



Beethoven: Piano Sonata No. 14 ("Moonlight")—Here again the two most recommendable disc versions are those by Moravec (Connoisseur Society CS/C 1566) and Rubinstein (RCA Victor LSC/LM 2654), with Serkin's (Columbia MQ 582) the choice for tape fanciers.

Beethoven: Symphony No. 2—There has been no new release since my evaluation of a few months ago. Among an unusually rich collection of fine recorded performances, I find most satisfying those by Ansermet (London CS 6184, CM 9044; tape K 80057), Beecham (Angel S 35509, 35509), Klemperer (Angel S 35658, 35658; tape version is included in a set of the Nine, Y8S 3619, 3¾ ips), and Walter (Columbia MS 6078, ML 5398), with Ferencsik's (Parliament S 156, 156) and Monteux's (RCA Victrola VICS/VIC 1170) outstanding among the low-price versions.

Beethoven: Symphony No. 3 ("Eroica")—Two extremely worthy new performances have appeared during the past twelve months. Bernstein's with the New York Philharmonic (Columbia MS 6774, ML 6174; tape MQ 775) and Schmidt-Isserstedt's with the Vienna Philharmonic (London CS 6483, CM 9483). Bernstein gives one of the great performances of his career, and his is the version I now prefer above all others.

Beethoven: Symphony No. 4—As with the Second Symphony, several exceptionally good performances are available, among them Ansermet's (London CS 6070, CM 9255; tape K 80057), Klemperer's (Angel S 35661, 35661; tape version in the set of the Nine noted above, Y8S 3619), Ormandy's (included in Columbia D7S 745, D7L 345, a set containing all the Beethoven symphonies), Szell's (Epic BC 1264, LC 3864; tape version included in a set of the Nine complete, E7C 846, 3¾ ips), and Walter's (Columbia MS 6055, ML 5365; tape MQ 369). In the low-price field the performance conducted by Monteux (RCA Victrola VICS/VIC 1102) is outstanding.

Beethoven: Symphony No. 5—As was the case last year, Kleiber's (Richmond 19105) is the finest of all the recorded statements of this score despite its now rather primitive sonic reproduction. I continue to favor Reiner's white-hot performance (RCA Victor LSC/LM 2343; tape FTC 2032) among stereo-mono versions.

Beethoven: Symphony No. 6 ("Pastoral")—Bruno Walter's account of this symphony (Columbia MS 6012, ML 5284; tape MQ 370) remains unchallenged. In the low-price field the honors go to the Monteux performance (RCA Victrola VICS/VIC 1070).

Beethoven: Symphony No. 7—Again it is an electrifying account by Bruno Walter (Columbia MS 6082, ML 5404) that sweeps the field, though several other very good performances exist—those by Bernstein (Columbia MS 6112, ML 5438), Steinberg (Command 11014 SD, 11014), and Stokowski (United Artists 8003, 7003). On tape the most satisfying accounts for me are those by Ansermet (London K 80052) and Steinberg (Command C 11014). Of the low-price disc versions it is again a Monteux performance (RCA Victrola VICS/VIC 1061) that I would single out.

Beethoven: Symphony No. 9—To my recommendations of last year—the performances by Reiner (RCA Victor LSC/LM 6096; tape FTC 3005) and Furtwängler (Odeon S 90115/6)—I would now add the fine single-disc account by Schmidt-Isserstedt (London CS 1159, CM 4159; tape 90121) with the Vienna Philharmonic and a superb quartet of vocal soloists headed by Joan Sutherland and Marilyn Horne.

Beethoven: Trio in B-flat ("Archduke")—Several worthy new releases have appeared in the past year, but none challenges the stupendous performance by Isaac Stern, Leonard Rose, and Eugene Istomin (Columbia MS 6819, ML 6219). There is still no "Archduke" performance available for the tape collector.

Beethoven: Violin Concerto—The recent Menuhin-Klemperer recording (Angel S 36369, 36369) adds another fine performance to a long list of distinguished ones. Among them my favorites are those by Francescatti and Walter (Columbia MS 6263, ML 5663; tape MQ 409), Stern and Bernstein (Columbia MS 6093, ML 5415), and Szeryng and Schmidt-Isserstedt (Mercury SR 39017, OL 3117—a three-record set given over to Szeryng's performances of violin concertos by Prokofiev, Sibelius, and Tchaikovsky).

Berlioz: Harold in Italy—The recent Melodiya/Angel release of a performance conducted by David Oistrakh with Rudolf Barshai as viola soloist (S 40001, 40001) does not alter the picture: the best of the available discs are



those by Munch and Primrose (RCA Victor LSC/LM 2228) and Bernstein and Lincer (Columbia MS 6358, ML 5758). The Davis-Menuhin performance (Angel ZS 36123), a pretty lifeless one, is the only available tape version.

Berlioz: Symphonie fantastique—At long last a performance has come along that can challenge Munch's recording (RCA Victor LSC/LM 2608), which for half a dozen years was my recommendation. The new number-one choice for me is the performance by the London Sym-

phony Orchestra conducted by Colin Davis (Philips SR 900101, MG 500101). This *Fantastique* is as vibrant and sensitive as Davis' above-mentioned *Harold in Italy* is soporific. The Munch performance (RCA Victor FTC 2113) remains the most recommendable of the tape versions.

Bizet: *Symphony in C*—Ansermet's (London CS 6208, CM 9277; tape L 80090) continues to carry the day.

Brahms: *Piano Concerto No. 1*—The recent Rubinstein-Leinsdorf recording (RCA Victor LSC/LM 2917) does not displace the Curzon-Szell reading (London CS 6329, CM 9329; tape L 80126) from the first position in my affections.

Brahms: *Piano Concerto No. 2*—The Serkin-Ormandy account (Columbia MS 6156, ML 5491; tape MQ 357) is still my favorite, with Rubinstein and Krips (RCA Victor LSC/LM 2296) not far behind. In the low-price field, the Gilels-Reiner performance (RCA Victrola VICS/VIC 1026) has unusual merit.

Brahms: *Double Concerto for Violin and Cello*—I continue to prefer the Francescatti-Fournier account with Bruno Walter conducting (Columbia MS 6158, ML 5493). Tape fans still have only one version available to them: Schneiderhan and Starker, with Fricsay conducting (Deutsche Grammophon C 8753). In the low-price disc field, the Campoli-Navarra-Barbirolli performance (Vanguard Everyman 136SD, 136) is especially fine.

Brahms: *Symphony No. 1*—After a rather mannered reading of the first movement, the new Szell-Cleveland Orchestra performance (contained in Columbia D3S 758,



D3L 358, given over to Szell-Cleveland performances of all the Brahms symphonies) blossoms out into a truly noble and uniquely satisfying account of this symphony. This is now my first choice among all the available performances, displacing the version conducted by Klemperer (Angel S 35481, 35481) which now sounds faded. Bruno Walter's (Columbia MQ 337) is the recommended tape choice.

Brahms: *Symphony No. 2*—The new Szell version in Columbia D3S 758, D3L 358) can be added to the many previously recommendable performances: Klemperer (Angel S 35532, 35532); Monteux with the London Symphony (Philips 900035, 500035); Kertész (London CS 6435, CM 9435); Steinberg (Command 11002 SD, 11002; tape C 11002); or Walter (Columbia MS 6173, ML 5573; tape MQ 373). My own favorite among them all continues to be the budget-price Monteux performance with the Vienna Philharmonic Orchestra (RCA Victrola VICS/VIC 1055).

Brahms: *Symphony No. 3*—Despite recent performances conducted by Bernstein (Columbia MS 6909, ML 6309) and Leinsdorf (RCA Victor LSC/LM 2936), it is the Szell-Cleveland orchestra account (Columbia MS 6685, ML 6085) that I find most deeply satisfying. The tape of the Steinberg performance (Command C 11015) seems the choice in that medium.

Brahms: *Symphony No. 4*—With a nostalgic nod in the direction of the reissued Koussevitzky performance (RCA Victor LM 2902), I now select the new Szell version (included in Columbia D3S 758, D3L 358) as my number-one choice. In an uncanny way Szell succeeds in producing a performance as provocative as Klemperer's (Angel S 35546, 35546) yet as impetuous as Toscanini's (RCA Victor LM 1713, mono only). Barbirolli's is an excellent low-price alternative (Vanguard Everyman 183SD, 183), and Walter's (Columbia MQ 323) will continue to lead the tape field until Szell's performance is released in that medium.

Brahms: *Violin Concerto*—The Oistrakh-Klemperer performance (Angel S 35836, 35836) is the one I prefer, but I can recommend the Szeryng-Monteux version (RCA Victrola VICS/VIC 1028) to price-conscious buyers. Tape collectors are directed to either Heifetz-Reiner (RCA Victor FTC 2151) or Stern-Ormandy (Columbia MQ 374).

Bruckner: *Symphony No. 7*—Klemperer (Angel S 3626, 3626—two discs), Solti (London 2216, 7216—two discs), or Walter (Columbia M2S 690, M2L 290) are the recommendations here, with the single-disc Rosbaud performance (Turnabout 34083, 4083) a good bet in the low-price field. No tape performance is listed in the current catalog.

Bruckner: *Symphony No. 9*—Furtwängler's (Deutsche Grammophon 18854, mono only) is number one for me despite deficient sound reproduction. Those seeking the last word in recorded sound and a generally fine performance are directed to the account conducted by Mehta (London CS 6462, CM 9462; tape L 80170).

Chopin: *Waltzes*—Rubinstein's complete set (RCA Victor LSC/LM 2726) is still my preference, but a stimulating new release by Jeanne-Marie Darré has recently been added to the catalog (Vanguard VSD 71163, VRS 1163). A tape of Rubinstein's performances (FTC 2169) is a catalog dropout, so Slenczynska's (Decca ST 74-10017) is the only one now available.

Copland: *Rodeo* and *Billy the Kid*—The Bernstein performances (Columbia MS 6175, ML 5575; tape MQ 397) are gems of vibrant excitement and color.





Debussy: *Ibéria*—Ansermet's (London CS 6225, CM 9293) most satisfies me among recordings of all three of Debussy's orchestral *Images*, with Reiner's (RCA Victrola VICS/VIC 1025) the best of the recordings of *Ibéria* only (and priced low, too). The Ansermet performance is also available, coupled with works by Stravinsky and Ravel, on tape (London L 80085).

Debussy: *La Mer*—The Giulini recording (Angel S 35977, 35977) maintains first place for me, and the later of Ansermet's stereo recordings of the score (London CS 6437, CM 9437; tape L 80178) runs a very close second. Either Barbirolli (Vanguard Everyman 177SD, 177) or Munch (RCA Victrola VICS/VIC 1041) should satisfy the price-conscious.

Dvořák: *Cello Concerto*—No new releases have appeared in the last year. Thus I continue to favor the Rose-Ormandy (Columbia MS 6714, ML 6114) and Starker-Dorati performances (Mercury SR 90303, MG 50303; tape ST 90303) among the stereo-mono versions. But do not overlook the 1937 performance by Pablo Casals with George Szell conducting the Czech Philharmonic Orchestra (Angel COLH 30)—one of the glories of recorded music.

Dvořák: *Symphony No. 7 in D Minor*—This one is a toss-up between Kertész (London CS 6402, CM 9402), Monteux (RCA Victor LSC/LM 2489, a recent catalog cut-out), and Szell (Epic BC 1111, LC 3748; tape EC 823; the latter is also included in Epic's disc and tape collections of Szell-Cleveland Orchestra performances of Dvořák's Seventh, Eighth, and Ninth Symphonies).

Dvořák: *Symphony No. 8 in G*—Several conductors have evidenced a special feeling for this magical score on recordings—among them Kertész, Kubelik, Munch, Szell, and Walter. My own preference continues to be the budget-price Barbirolli performance (Vanguard Everyman 133SD, 133), but any one of those already named should prove deeply satisfying. Tape fans are directed to either the Kertész (London K 80133) or Szell (Epic EC 806) performance.

Dvořák: *Symphony No. 9 in E Minor* ("From the New World")—The temporarily withdrawn Toscanini performance (RCA Victor LM 1778) is due for reissue later this year in the budget-price Victrola line. It is worth waiting for. It is one of the finest of Toscanini's recordings, a marvel of coiled tension and vitality. In the meantime my own favorites among currently available recordings are those by Bernstein (Columbia MS 6393, ML 5793), Kertész (London CS 6228, CM 9295; tape L 80120, or K 80133 with the performance of the Eighth mentioned above), Szell (Epic BC 1026, LC 3575; tape E3C 843) and Walter (Columbia MS 6066, ML 5384; tape MQ 339). In the bud-

get line there is a respectable recording by Sir John Barbirolli and the Hallé Orchestra (Vanguard Everyman 182SD, 182).

Elgar: *Enigma Variations*—The classic Toscanini performance (RCA Victor LM 1725) has now been withdrawn; I hope it is scheduled for early reissue on the low-price Victrola label. Until then, the Barbirolli-Hallé Orchestra performance (Vanguard Everyman 184SD, 184) is the disc version I prefer, with the more recent and less vital Barbirolli-Philharmonia Orchestra performance the current choice on tape (Angel Y2S 3668)—the listed tape (Vanguard C 1915) of the Barbirolli-Hallé Orchestra performance has never reached me for evaluation.

Franck: *Violin and Piano Sonata*—Morini and Firkusny (Decca 710038, 10038) are my first choice, with Stern-Zakin (Columbia MS 6139, ML 5470) not far behind. There is no tape version listed in the current catalog.

Franck: *Symphony in D Minor*—The performance by Pierre Monteux and the Chicago Symphony Orchestra (RCA Victor LSC/LM 2514; tape FTC 2092) remains, for me, unchallenged.

Gershwin: *An American in Paris*—Bernstein (Columbia MS 6091, ML 5413; tape MQ 322) and Fiedler (RCA Victor LSC/LM 2367; tape FTC 2004) are my choices.

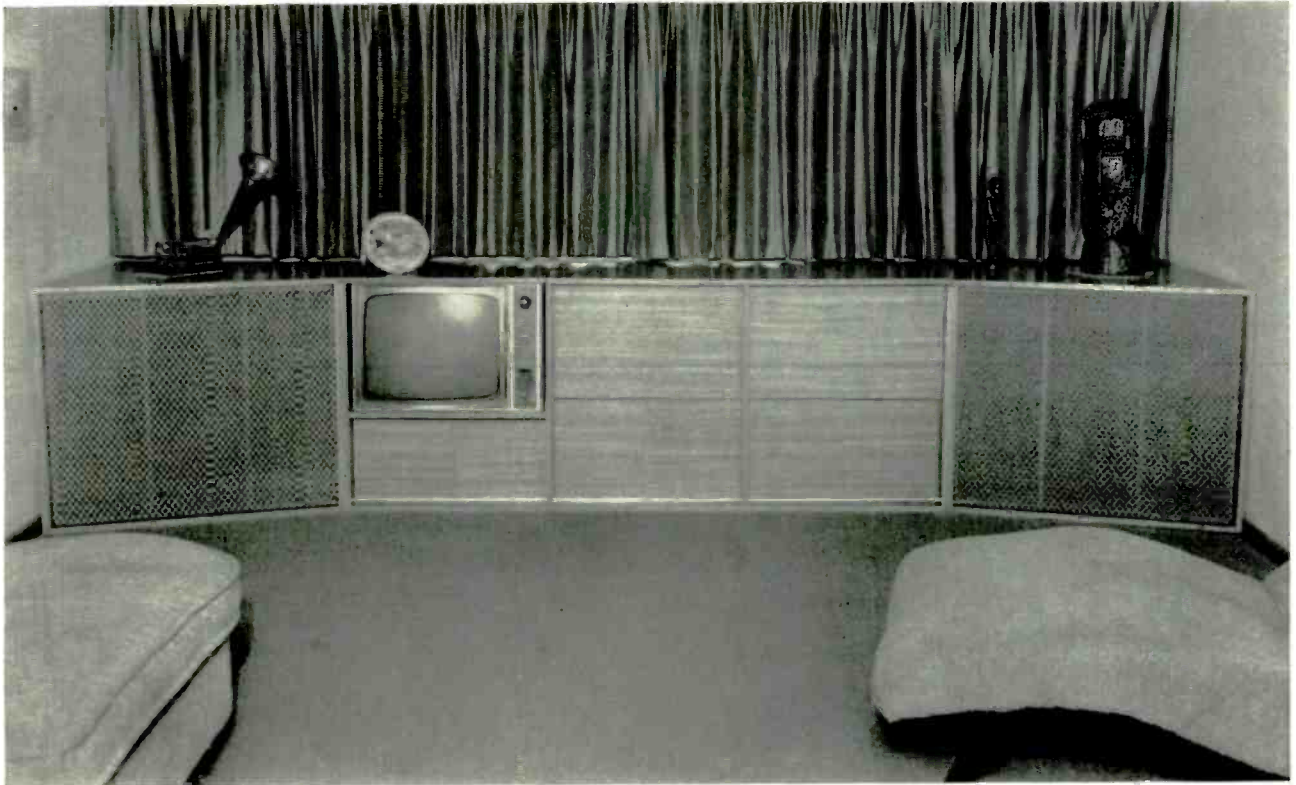
Gershwin: *Piano Concerto in F*—The team of Earl Wild and Arthur Fiedler (RCA Victor LSC/LM 2586; tape FTC 2101) delivers a highly-charged performance; two Andrés, Previn and Kostelanetz (Columbia CS 8286, CL 1495), are less frenzied. Either approach is valid.

Grieg: *Piano Concerto in A Minor*—A strong new entry has recently been added to the lists: Gina Bachauer, with George Weldon conducting the Royal Philharmonic Orchestra (Seraphim S 60032, 60032), but my preference remains the Rubinstein performance (RCA Victor LSC/LM 2566; tape FTC 2100). Among older recordings, Lipatiti's (Columbia ML 4525) is still worth seeking out.

Handel: *Messiah*—One of the most dramatic developments in the recordings arena in recent months has been the appearance of two extraordinary performances of this much-abused score, one conducted by Colin Davis (Philips PHS 3-992, PHM 3-592) and the other by Charles Mackerras (Angel S 3705, 3705). Both amount to major restorations of Handel's intentions, with Mackerras scoring higher for historical and stylistic authenticity, Davis for recorded sound and choice of vocal soloists. Neither version is yet available on tape, though chances are that the Mackerras soon will be.

Handel: *The Water Music*—Menuhin holds first place in my affections among the recorded versions of the complete score (Angel S 36173, 36173; tape Y2S 36279, 3¾ ips), with an interesting budget-price performance conducted by Pierre Boulez (Nonesuch 71127, 1127). The Szell-London Symphony performance (London CS 6236, CM 9305; tape L 80089) is my choice among recordings of the suite arranged by Sir Hamilton Harty.

Martin Bookspan's updatings and second thoughts on the "Basic Repertoire" will be concluded in the July issue.



INSTALLATION OF THE MONTH

WALL-TO-WALL STEREO

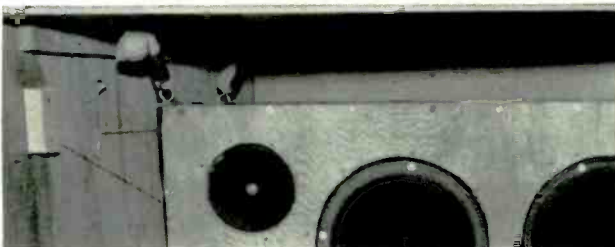
LEWIS R. STAUFFER of Danville, Pennsylvania, is a teacher of special education in a local senior high school where he specializes in working with mentally retarded adolescents. The cabinet of his system was constructed under his direction by two of his students, using fir plywood and plastic-laminate veneer. A novel feature of the setup is the way Mr. Stauffer has mounted

the two Utah Electronics speaker systems installed at the ends of his wall-to-wall cabinet. Concealed behind the grille cloth are two Heritage III speaker systems designed with the help of a Utah engineer. Both systems are spring-suspended (see photo below left) within the enclosure, effectively removing the possibility of acoustic feedback.

The electronic equipment shown in the top inset at left includes a Heathkit AA-141A preamplifier, a Sherwood FM-3000V tuner, and a Rek-O-Kut LP743 turntable with an ESL tone arm and GE VR1000-3 cartridge. The four-track stereo tape recorder is a Sony Model 250A. The small control box to the right of the turntable controls a CDE antenna rotor, and the small control knob to the right of the preamplifier adjusts the level of a four-way Jensen speaker system used as a center channel.

Other equipment and accessories not visible include a Heathkit AJ-53 AM tuner, a Heathkit AA-121 stereo power amplifier, a Telechron timer clock that serves as the power-control center for the entire system, plus assorted splicers, erasers, and so forth.

Mr. Stauffer lives with his wife and two teen-age daughters on a 150-acre farm. The whole family uses the installation, and their tastes in music range from jazz, pops, and Latin to the Baroque. —L.K.



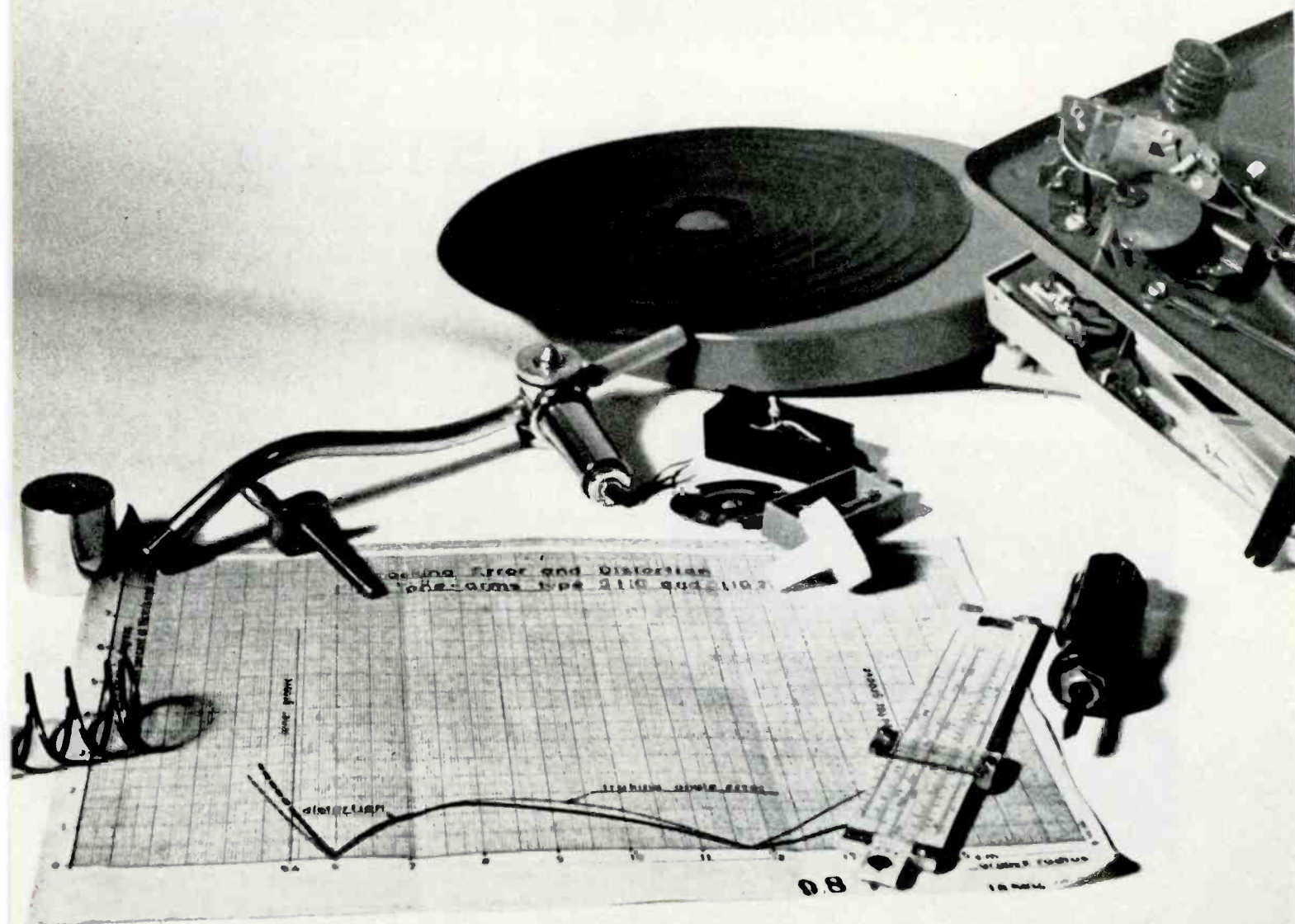
The Engineers Have Their Say About TURNTABLES AND TONE ARMS

By PETER SUTHEIM and LARRY KLEIN

AS LONG AS the field of audio remains as much an art as it is a science, enthusiasts may expect to discover technical controversy at almost every turn. Turntables and tone arms are no exceptions, and though they may seem to generate less discussion than the perhaps more glamorous loudspeakers and solid-state circuits, they are nonetheless under constant scrutiny by their designers. The conflicting theories, claims, and counterclaims that result come about not so much be-

cause of a deliberate muddying of the waters by manufacturers seeking a sales advantage, but rather because of the many different—and honestly held—opinions about the best way to make a record player.

In an effort to clarify for its readers the major areas of dispute, HiFi/STEREO REVIEW conducted a survey among the chief technical personnel of turntable and tone-arm manufacturers, including also our own Julian Hirsch. Our questions were designed not to get yes or



no answers, but to draw out fact, opinion, and even emotion—engineers are people too. The results that follow, distilled from over one hundred pages of technical comment, do not arrange themselves into any list of Easy Answers to Tough Questions. Legitimate differences of opinion remain just that. But we have been able, with the help of our technical panel, to sort out which matters are worth serious further attention, which are spurious, which are dead horses, and which may become subjects of even hotter debate in the future.—*Ed.*

TURNTABLES

● **What type of motor and drive system do you use, and why do you prefer it to other systems?**

Engineering preference in turntable motors seems to have settled on variations of just two major types of drive: (1) inside-rim drive using an idler, (2) belt drive, or a combination of both. Alfred M. Zuckerman of Benjamin Electronic Sound (Miracord) gave two reasons for using the idler drive: first, with a massive turntable platter and an idler of properly compounded rubber, there is good filtering of minor speed variations (flutter) in the motor. (He also pointed out that such flutter is common to all types of drive motors.) Second, the idler drive permits effective turntable braking when required in the operating cycle. Both Julian Gorski (Dual) and Edmund W. Mortimer (Garrard) stressed the simplicity and reliability of the idler system, Mortimer adding that wear on a rubber idler is negligible, so it rarely needs to be changed, unlike the drive elements of some other systems.

Thorens turntables use two different kinds of drive, explained Robert Thorens. "For our four-speed, adjustable-speed models we use two-step speed reduction that consists of a belt, a separate stepped pulley, and a low-speed idler wheel. For a two-speed model we use a long belt between the pulley on a double-motor shaft and a heavy flywheel beneath the turntable platter. That system allows the best performance-to-price ratio for a turntable of simple design."

These remarks seem to put Thorens pretty firmly in the belt-drive camp, although its use of the belt is not quite the same as in some other machines, such as Empire's, which uses direct belt drive to the turntable platter. Herb Horowitz of Empire feels (as does Dr. S. Mabuchi of Sony) that a belt is the best way to isolate the record from motor vibration. Edgar Villchur of Acoustic Research feels that belt drive is "the easiest type to control for motor-noise isolation, and is especially good for low wow and flutter." Edward S. Miller of Sherwood, whose changer is expected to appear late this summer, takes much the same position: "We have found that only a belt rim-driven table provides the isolation from motor noise necessary for low rumble."

Opinions were a bit less clear-cut on the matter of the

motors themselves. Record-changing turntables, in general, need huskier motors than those used with manually operated tone arms; hence, the makers of changers now on the market use induction or hysteresis motors capable of relatively high torque. Zuckerman of Benjamin/Miracord favors the hysteresis-synchronous motor for its ability to run always in synchronism with the a.c. power-line frequency (like an electric clock). "In addition," says Zuckerman, "the hysteresis motor has an extremely low stray electromagnetic field, thus reducing motor-hum pickup by the cartridge." Horowitz of Empire calls the hysteresis-synchronous motor "ideal for eliminating rumble and wow and flutter."

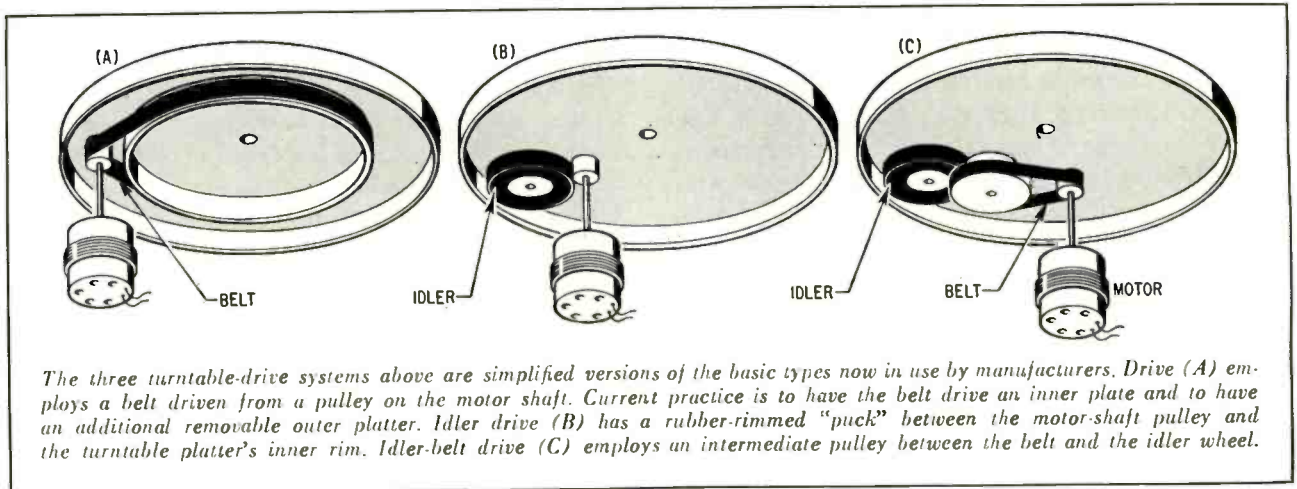
Mortimer (Garrard) and Gorski (Dual) stand by their variants of the induction motor. Mortimer cited its reliability and consistency of performance over long periods of use, but added that, in view of the time and research being devoted to motor design, we may see a complete breakthrough in this area in the near future.

Thorens uses two types of motor in its different models. A four-pole induction motor is preferred for the variable-speed drive models, and for their two-speed non-variable model the company uses two low-speed, low-power synchronous motors on a single shaft "to maintain the nominal speed without introducing the vibrations associated with synchronous or hysteresis motors of higher power."

Acoustic Research and Sherwood have chosen drive systems that are quite similar. The AR turntable uses a 300-rpm, twenty-four-pole permanent-magnet synchronous motor that is inherently incapable of running off-speed. The upcoming Sherwood turntable will use a similar twelve-pole motor, and Miller comments that it has much less hum-producing a.c. field than a hys-

THE TECHNICAL PANEL

Acoustic Research, Inc.—*Edgar Villchur, President and Director of Research*
 Benjamin Electronic Sound Corp. (Miracord)—*Alfred M. Zuckerman, Chief Engineer*
 Castagna Research & Development Corp.—*John Castagna, President*
 Empire Scientific Corp.—*Herb Horowitz, President*
 Garrard Engineering Ltd.—*Edmund W. Mortimer, Chief Applications Engineer*
 Hirsch-Houck Laboratories—*Julian D. Hirsch*
 IMF Products—*Irving M. Fried, President*
 Ortofon S.A.—*K. Hagen-Oleson, President*
 Pioneer Electronics U.S.A. Corp.—*R. von Sacken, Manager of Marketing*
 Sherwood Electronic Laboratories, Inc.—*Edward S. Miller, Vice President*
 Shure Brothers Inc.—*C. Roger Anderson, Manager, Development Engineering; Bernhard Jakobs, Manager, Electromechanical Development*
 Sony Corp. of America—*Dr. S. Mabuchi, Vice President of Engineering*
 Thorens S.A.—*Robert Thorens, Consulting Engineer*
 United Audio Products, Inc.—*Julian Gorski, President*



teresis-synchronous motor. All low-speed motors have a lower rumble frequency than do high-speed units. A motor operating at 400 rpm, for example, will have its major rumble frequency at 6.66 Hz, which is far below the audible range.

The Sony turntable, according to Dr. Mabuchi, uses a low-speed (less than 300 rpm) motor powered by direct current. The low speed and the use of d.c. power reduce both the intensity and the frequency of rumble. The low speed also permits a large drive pulley to be used, with consequent large contact area and low belt tension. Changes in power-line frequency or load on the platter have no effect on the d.c. motor's speed because of a unique negative-feedback solid-state servo-control system built into the turntable. The servo system controls the d.c. voltage that powers the turntable motor.

- How can turntable manufacturers list rumble figures as low as -58 db when the best rumble-test records can go down only to about -40 db?

Each of the engineers had a different answer to this question. *HIFI/STEREO REVIEW*'s Julian Hirsch pointed out that very low rumble figures are usually arrived at by "weighting" the measured results, meaning that rumble of low frequency is not given as much weight in deriving the figures as rumble of high frequency. Hirsch feels that this method has a lot to recommend it: "The lower the rumble frequency, the less audible it will be (because of the Fletcher-Munson effect), and it should therefore be considered less significant than an equivalent amount of rumble at higher frequencies. Unfortunately, however, I know of no standard that permits comparison of the rumble specifications of the various manufacturers. I would suggest that the Institute of High Fidelity turn its attention to this matter in the near future." Hirsch added that his own Hirsch-Houck Laboratories use no weighting in measuring turntable rumble, nor do they plan to until the industry adopts a standard weighting curve: "Our rumble measurements

are based on NAB's reference standard of 1.4 cm/sec at 100 Hz, with RIAA low-frequency equalization. The Acoustic Research test record, made for their own use, is the best we have run across for this test."

A number of others agree that making comparisons between the widely different results of the diverse test methods is not now possible. Dual, for this reason, does not give rumble figures in its ads and sales literature, preferring simply to quote the results of the various test laboratories.

- How do the new automatic turntables stand up, in terms of performance and reliability, in comparison with single-play manually operated turntables?

Significantly, on this point that is currently of considerable interest to audiophiles, there were no unfavorable comments either way. Most of the makers of manual turntables did point out, however, that the greater mechanical complexity of the changers would *tend* to reduce reliability, although conceding that equivalent performance was possible with either type. Horowitz of Empire agreed with Villchur of AR that, for equivalent quality of performance, a changer would necessarily have to be more expensive than its manual counterpart.

- How helpful do you find a conductive turntable mat in reducing dust-attracting static charges on records? What do you advise to keep records clean?

Mortimer of Garrard made the strongest statement in favor of conductive mats: "Anything that can reduce the attraction of dust to a record will help in keeping records clean. Dust is a major problem with pickups that track at 1 gram or less. If the rubber mat is electrically conductive, practically all the static charge on the record is neutralized."

Most of the other respondents agreed, more or less, with Garrard's Mortimer, but R. Von Sacken of Pioneer and E. L. Childs of Elpa Marketing took exception. Childs, reporting the views of Cecil Watts, inventor of

the Dust Bug, stated: "Anti-static mats do not eliminate static. Rather, they realign the charge downward toward the dust and dirt on the mat. While this eliminates static discharge through the cartridge, it attracts the dust and dirt on the mat upward into the grooves on the underside of the record. This dirt remains on the record when it is removed from the turntable, and the static charge is still there to attract more dust from the air and from the record jacket. The only way to eliminate the static charge from a record is to disperse it by keeping the record slightly moist. Anti-static mats make the record dirtier and more difficult to clean."

As a partial answer to the persistent problem of keeping records clean, most of the experts opted for the Dust Bug or a similar device. Miller of Sherwood cited the effectiveness of the brush attached to the Stanton cartridge, and Sony's Dr. Mabuchi recommended use of a radioactive static eliminator.

● **What improvements, in your opinion, may we expect to see in turntables of the future?**

The consensus was that improvements in turntable design will lie mostly in more convenience features for the user, tighter quality control, and, eventually, lower prices without sacrificing present quality. Thorens thinks it is possible right now to achieve rumble, flutter, and wow levels below the threshold of hearing. Mortimer of Garrard predicts that "pickups and arms will become so light and sensitive that there will be no safe way to handle them manually, and mechanical handling devices of some kind will become absolutely necessary."

tone arms

● **Is a low-mass tone arm always desirable? How important is the material of which it is made?**

There was a strong consensus here: everyone agreed, with only slight qualifications, that, with today's high-compliance cartridges, low-mass tone arms are not only desirable but necessary. They also agreed that the material of which the arm is made is not in itself particularly important. The need, quite simply, is for a torsionally rigid, light-weight, non-resonant arm, and most companies have settled on thin-wall aluminum (or magnesium) tubing for their material. John Castagna (Castagna Research & Development Corporation) reported that his firm uses pre-aged aluminum originally made for military applications. Mortimer of Garrard mentioned that, although wood can be used where a very low-resonance arm is required, results almost as good can be attained with a well-designed metal arm.

Some members of the panel reacted to the word "always" in the question. According to Miracord's Zuckerman, the answer might be either yes or no: "The lower the effective mass of the arm, the lower the minimum tracking force for a given cartridge can be. On the other

hand, decreasing the effective arm mass too far could raise the resonance of the cartridge/arm system into audible range if a low-compliance cartridge is used." Anderson and Jakobs of Shure amplified this point in more detail: "The resonance that results from the interaction of the stylus compliance and the arm's mass should fall between 10 and 20 Hz, preferably nearer 10. For highly compliant cartridges, a low-mass arm is desirable. For older, low-compliance cartridges, a more massive arm is needed to achieve the desired low resonant frequency for the arm/cartridge combination." The conclusion to be drawn would therefore seem to be that as compliance increases with the evolution of cartridge design, the mass of the tone arm will have to be reduced accordingly. K. Hagen-Olesen of Ortofon feels that low-mass arms would not be desirable if records and turntables were perfect, but as of now they are an advantage—particularly when a high-compliance pickup has to trace badly warped records. Dr. Mabuchi (Sony) suggests that, considering present conditions, an arm whose effective mass can be varied makes a great deal of sense.

● **Is there any lower limit to stylus force that is imposed by arm design, as distinct from a limit imposed by the cartridge or other factors?**

This question produced a flurry of reaction. According to Hagen-Olesen of Ortofon, "Present arm designs already allow lower stylus forces than do present cartridges. Until drastic improvements have been made on other points, there is nothing to be gained from improving the tone arm." AR, Dual, and Castagna concurred, Thorens citing pivot friction and sensitivity to external vibrations as the limiting factors in stylus force. All agreed that the best arms can now trace at 0.5 gram or less, but there are no cartridges that can.

There was also general agreement that too low a stylus force is at least as damaging to records as one that is too high. Von Sacken (Pioneer) lamented some users' tendency to blame their record players for groove jumping and arm instability when poor tracing is in fact most often caused by stylus forces that are set too low for the particular cartridge being used. He blamed cartridge manufacturers, who advertise fractional-gram stylus forces that are (considering the compliance and effective tip mass of the cartridges) theoretically and demonstrably unworkable on normal records.

Shure, a manufacturer of both arms and cartridges, feels that the arm should impose no lower limit on stylus force, and that the limit should be strictly a question of cartridge dynamics. Shure's engineers added that arms without skating-force compensation cannot be used at forces as low as those that have compensation. Pivot friction and, in changers, the force required to trip the changing mechanism also figure in establishing the lower limit of force.

(Continued overleaf)

● Do you believe that anti-skating devices make a significant contribution to better performance?

Anti-skating is still a hot topic. Most of the panel felt that skating force is significant enough to be worth compensating for. Shure's engineers stated, "We have made many measurements that indicate significant improvement in tracking at low forces. We have also found that anti-skating compensation equalizes stylus wear: without it, the tip tends to wear more on the side toward the center of the record." Sony agreed, adding that the higher the compliance of the cartridge, the worse the effects of skating will be.

On the other hand, Villchur of AR is of the same opinion as Hagen-Olesen of Ortofon, who stated that the distortion caused by unequal force on the two groove walls could be eliminated by an increase in stylus force as well as by special anti-skating compensation: "The advantage of skating compensation amounts to no more than a reduction of 10 to 15 per cent in the minimum stylus force. Under these circumstances we do not think much of anti-skating devices, particularly those that have to be adjusted separately. If they are not properly adjusted they can do more harm than good." This last point bothers some of the other engineers also. Fried of IMF referred to Percy Wilson (former technical editor of London's *Gramophone*) in his reply. Most arms with skating compensation, according to Wilson, would work better if the compensation were removed. Second, over-compensation is worse than none at all. Third, a bias (skating force) compensator may raise pivot friction.

On the matter of pivot friction, Dual's Gorski pointed out that the skating force doesn't really exist, practically speaking, until the arm's pivot friction is low enough. Otherwise the friction simply cancels the skating force, and in such a case, skating-compensation devices are "just gimmicks." Von Sacken of Pioneer believes that the improvement brought about by skating compensation is minor and that, further, "an improperly adjusted or malfunctioning anti-skating device can introduce greater distortion and record wear than an uncompensated arm."

Castagna feels that the devices detract from the performance of the tone arm, Horowitz of Empire that they become meaningful only at tracking forces below 2 grams, and both Hirsch and Villchur answered the question with one word—no. Garrard's Mortimer, on the other hand, states: "Any device that improves record-player performance is significant."

● What is your approach to arm balance?

Although the panelists stressed the need for complete "balance" of tone arms in all planes, they could not agree on the terminology to use. One man's "static" balance may be identical to another's "dynamic" or "neutral" balance. Villchur pointed out that the term "dynamic balance" has been used to mean (a) the use of a counter-

weight, (b) the use of a counterweight with stylus force applied by a spring, or (c) static neutral balance horizontally and vertically. Static neutral balance (defined in its classical physical sense) is, according to Villchur, the important one: it assures that stylus force will remain constant with any amount of vertical tilt to the arm. Using dynamic balance in its strict physical meaning (maintenance of balance during acceleration, or changing velocity), Villchur stated that the forces caused by tracking a seriously off-center record with a dynamically unbalanced arm amount to a few thousandths of a gram, and so can be neglected even in systems with very low stylus forces. A tone arm that is in perfect neutral static balance in all planes should not, in theory, jump or skip under the influence of shocks applied to its pivot assembly.

Zuckerman of Miracord stressed the need for balance as a way of making perfect leveling of the player turntable less important. Thorens felt that leveling a turntable is not too difficult, and his company therefore concentrates on balancing the arm mainly to lower its sensitivity to external shock and vibration. Shure and Ortofon indicated that they are concerned with both leveling and shock and vibration aspects.

● Do you favor a spring, counterweight, or a combination of both for adjusting stylus force?

In their answers to this question most of the engineers indicated that the subject cannot be divorced from that of arm balance (see above). Most felt strongly about the need for balancing the tone arm in all planes so that it will be insensitive to external forces (including turntable tilt), and this influenced their choice of method for controlling stylus force. Dual, Empire, Garrard, Ortofon, Miracord, Sherwood, and Thorens use a counterweight to balance out the cartridge weight and then apply stylus force with some type of spring. Critics of this approach (Mabuchi of Sony, Fried of IMF, and, to some degree, the engineers at Shure Brothers), who use counterweights only, assert that a spring arrangement tends to introduce friction or that stylus force changes with stylus height (for example, when the arm on a changer is playing a stack of records or a warped record).

The weight-plus-spring adherents feel that the weight-only advocates' objections can be overcome with proper design. The Dual units, for example, use a flat spiral spring, which Gorski of Dual describes as being similar to the mainspring of a watch: "The spring's length permits the stylus force to remain virtually constant throughout the arc of the tone arm as it plays from one to ten records in a stack." AR's Villchur feels that there is no real technical issue here, that both systems can work equally well, and made his choice of a counterweight without spring purely on the basis of simplicity.

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



CLASSICAL

A PROVOCATIVE NEW APPROACH TO *DIE WALKÜRE*

Herbert von Karajan begins a recorded traversal of the "Ring" for Deutsche Grammophon

"KARAJAN'S VISION OF WAGNER" is the title of a brief essay by Walter Panofsky in Deutsche Grammophon's lavishly annotated new version of *Die Walküre*. In illuminating the artistic philosophy behind the recording, it reveals that conductor Herbert von Karajan's approach to the works of Richard Wagner has undergone a significant change in recent years: although, early in his career, he was primarily drawn to "their intoxicating richness of colour and effects, [he] . . . is now concerned above all with Wagner's polyphony. His work in Vienna successfully refuted the idea that Wagner's music had to be performed bombastically if it was to be effective. His renewed preoccupation with the 'Ring' music shows him to be following the same road with even more determination."

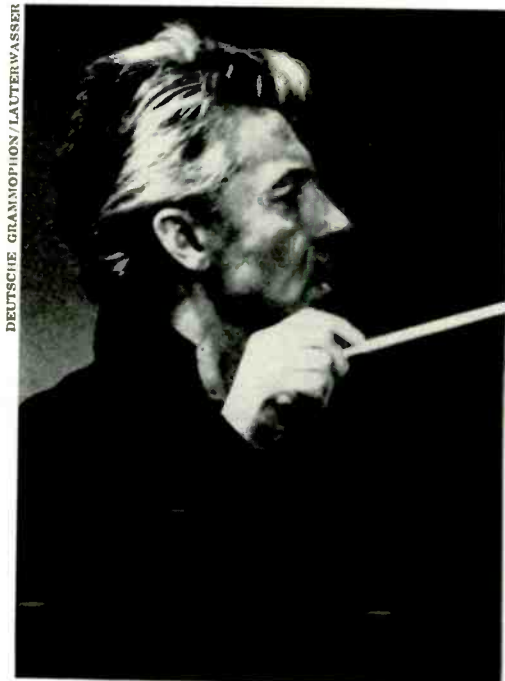
Thus, without being in the least showily eccentric, this *Walküre* is likely to challenge the preconceptions of many Wagnerians. Its main concerns are clarity of textures, a stressing of the human elements in the drama, and a sustained lyrical flow. The sonic splendors—those surging climaxes and billowing dynamic waves so vividly presented by Georg Solti in the recent recording for London Records—are understated in Karajan's analytical, lyrical, and relatively restrained conception. The end result is undoubtedly less overwhelming, yet its hold on the imagination is firm and unflinching. The validity of Karajan's "vision of Wagner" is beyond question.

And, within the framework of

that vision, the casting makes eminent sense. The principals have been chosen with primary regard for the human, rather than the heroic, elements. Régine Crespin, the admirable Sieglinde of the London set, undertakes the more dramatic role of Brünnhilde here, and does it beautifully—within the Karajan concept. Her "Hojotobo" is firm but conventional, for the penetrating strength and brilliant thrusts of Birgit Nilsson are not within her grasp. But in the contemplative passages (the Act II dialogue with Wotan and, even more notably, in the opening lines of her "War es so schmählich" in Act III) she reveals introspective nuances that give the character a tone of touching femininity seldom brought out in more traditional interpretations.

The Sieglinde of Gundula Janowitz is exquisitely sung, though somewhat less successfully characterized than the Brünnhilde. Her voice is light, almost fragile at times. There are moments when her sensitive timbre is poignantly appropriate, but in the big moments—"Du bist der Lenz" and "O behrstes Wunder"—it is lacking in weight and intensity. Josephine Veasey's Fricka is a thoroughly competent, if not outstanding, portrayal.

Jon Vickers' Siegmund, on the other hand, is an altogether superlative achievement, an irresistible blend of tenderness and heroism. The tenor is in fine voice throughout, his "Winterstürme" is strong and shaped with a fine *legato*, his phrasing of "Num weißt du, fragende Frau, warum ich Friedmund nicht heisse!" (Act I, Scene 2) is one



HERBERT VON KARAJAN
Analytical, lyrical, restrained Wagner

Conductor Herbert von Karajan rehearses the Valkyries: (l. to r.) Ingrid Steger (*Waltraute*), Barbro Ericson (*Siegrune*), Lilo Brockhaus (*Schwertleite*), Helga Jenckel (*Rossweisse*), Cvetka Ahlin (*Grimgerde*), Liselotte Rebmann (*Gerhilde*), Daniza Mastilovic (*Helmwige*), and Carlotta Ordassy (*Ortlinde*).



DEUTSCHE GRAMMOPHON/LAUTERWASSER

of those moments that haunt the memory, and his treatment of the *Todesverkündigung* scene is heart-rending. So model a hero deserves the best of enemies, of course, and that is precisely what he gets in Martti Talvela's sturdy, malevolent, and fully authoritative Hunding.

But it is in the figure of Wotan that matters of casting are put to their severest test. For all of Karajan's concentration on the human and lyrical elements, Wotan *must* remain a superhuman force, and we don't get this impression from Thomas Stewart's musicianly but somewhat undersized portrayal. When not fighting overwhelming odds, his singing is very enjoyable—the long narrative of Act II, in particular, is neatly phrased and absorbingly projected above Karajan's illuminating orchestral commentary. The voice, however, is a Wolfram-Amfortas kind of lyrical baritone, not the heroic Wotan variety, and its quality, mellow in the mid-range, becomes tight and unresonant in the higher reaches. But then, a comparison with the London set discloses the unhappy fact that Hans Hotter is not a completely satisfactory Wotan either. Hotter creates the dramatic illusion of an overwhelming presence, but his singing is frequently a trial to the ear. Stewart's singing is nearly always pleasurable, but it is not big enough to fill the *Heldenbariton* gap.

The Berlin Philharmonic is captured in this recording at its sonic peak. Deutsche Grammophon's engineering offers solid virtues and much restraint: the sound is relatively low-level, rendering some muted percussion passages almost inaudible. But the essence is captured in rich sound and clear textures, and many listeners will find (as I do) that extramusical production effects are not really necessary. This *Die Walküre*, Karajan style, is to be heard in Salzburg this summer and at the Metropolitan during the forthcoming season with virtually the same cast. It may not be to every Wagnerian's taste, but it eminently satisfies mine.

It is also, by the way, the opening gun in Deutsche Grammophon's projected traversal of the entire "Ring" cycle. London has just completed a "Ring" with the recent release of *Die Walküre* (see review in the January issue), and DGG expects to complete theirs by 1970. Plans are to have Karajan conduct all four of the operas—he will be doing them in coming seasons at both Salzburg and the Metropolitan. Savoring the excellence of this first example, we apparently have much to look forward to.

George Jellinek

© M WAGNER: *Die Walküre*. Jon Vickers (tenor), Siegmund; Martti Talvela (bass), Hunding; Thomas Stewart (baritone), Wotan; Gundula Janowitz (soprano), Sieglinde; Régine Crespin (soprano), Brünnhilde; Josephine Veasey (mezzo-soprano), Fricka; Liselotte Rebmann, Carlotta Ordassy, Daniza Mastilovic (sopranos), and Ingrid Steger, Lilo Brockhaus, Barbro Ericson, Cvetka Ahlin, Helga Jenckel (mezzo-sopranos), The Valkyries. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 139229/30/31/32/33 five discs \$28.95, 39229/30/31/32/33* \$28.95.

PIANIST STEPHEN BISHOP: A BRILLIANT DISC DEBUT

A young American artist brings reflective maturity to Beethoven sonata performances

CONSIDERING the great quantity of excellent performances of Beethoven piano music available on records today, one may, I think, be forgiven the tendency to be a bit blasé about still another recording of Sonatas

Opp. 101 and 109. That tendency will be quickly effaced, however, by listening to the beginning of either sonata on a new Seraphim release of these works performed by Stephen Bishop: one is immediately aware that this is much more than ordinary, well-schooled, technically proficient, and appropriately musical playing.

Bishop, born (1940) in the United States, a pupil of Myra Hess, and now living in England, is without question a major talent. In this, his first solo recording released in America (a previous recital disc was available on Odeon as an import), the young pianist brings to both the late Beethoven sonatas and the briefer pieces that round out the record a reflective maturity that is a rarity in performers of any age. There is no machine-gun Beethoven here, but there is a deliberation, a feeling for line and melody, a conception of graded dynamics (his pianissimo playing is exquisite), and a sensitivity that are unusually satisfying. Bishop's playing has all the warmth and color that characterized that of his renowned teacher, but he also has the power and forward drive of Schnabel and—as is clear from many individual touches—a mind of his own, his own well-conceived interpre-

STEPHEN BISHOP

Warmth and color combined with power and drive



CAPITOL RECORDS

tive ideas. It will be fascinating to watch his career develop. Seraphim's piano reproduction is satisfactory, but whether through the fault of the piano itself (whose tone is shallow and ringy in the upper register) or the microphone placement, the instrument's sound does not come up to the distinction of the performances. *Igor Kipnis*

© (M) BEETHOVEN: *Sonata No. 28, in A Major, Op. 101; Sonata No. 30, in E Major, Op. 109; Allegretto, in B Minor; Bagatelle, in C Major; Klavierstück, in B-flat Major; "Lustig-Traurig" (two little pieces in C Major and C Minor)*. Stephen Bishop (piano). SERAPHIM S 60035 \$2.49, 60035* \$2.49.

JAZZ

WOULD YOU BELIEVE COUNTRY PLUS JAZZ?

Gary Burton's new album for RCA Victor blends two traditions for a gleeful musical romp

RCA VICTOR's new "Tennessee Firebird" album is one of the most exciting, personal jazz statements in years, the product of a sensitive young musician named Gary Burton. Burton is still in his twenties, but he has already worked with Stan Getz, George Shearing, and Astrud Gilberto, and has, for the past year or two, been one of the important names to watch in jazz. Now he has produced a stunning album of music which (believe it or not) is an attempt to blend progressive jazz with the hillbilly music of Nashville and the Grand Ole Opry. I had to hear it to believe it myself, but it is certainly an album I now highly recommend to people who are not too cemented into the bind of current pop music to be moved by honesty and simplicity.

And why *shouldn't* country and jazz blend? As anyone who has ever been to Nashville knows, there is a joy and a turbulence and, yes, even a sentimentality about country music that could teach many jazz musicians a thing or two about what *soul* is. Stan Kenton recorded an album a few years ago in which he arranged big-band charts with a Western feel, incorporating the voice of Tex Ritter. It was interesting, but nobody bought it. Gary Burton may have the same trouble, but I don't think so, because his album is more basic, less complicated, and consequently more melodious. He went to Nashville, got in touch with some top jazz names and some top hillbilly musicians, and they all got together and wailed. Somebody left a mike on after one of the sessions, and they recorded that too. Out of it all comes a feeling of enthusiasm and excitement, so obviously both sides joined the project with equal fervor. The sound of the country folk ad-libbing

on their fiddles and the jazz men hooting with glee is a happy one—not many recording sessions seem to be this much fun.

As for the music itself, Burton knocks me out with a really smashing tribute to Bob Wills and his Texas Playboys, a version of *Faded Love* you've simply got to hear. And the slow, almost symphonic tone poem he makes out of Smokey Rogers' *Gone* (opening of side one) is, in my opinion, one of the best single bands of the year. Hank Williams' *I Can't Help It if I'm Still in Love with You* is a bit too esoteric for either the country or jazz tradition, as are some of Burton's own compositions (such as *Beauty Contest*, which has no place in such a collection). But for the most part, this is an educational event that also swings. It strikes a chord of reality in me that I haven't heard in music for some time, and it deserves wide exposure.

Rex Reed

© M GARY BURTON: *Tennessee Firebird*. Gary Burton (piano, vibes) with various Nashville musicians. *Gone*; *Just Like a Woman*; *Faded Love*; *Tennessee Firebird*; *I Can't Help It*; *Alone and Forsaken*; and six others. RCA VICTOR LSP 3719 \$4.79, LPM 3719* \$3.79.

MILES DAVIS: BEST RHYTHM TEAM YET

Explorations of the range and functions of the rhythm section are broadening the jazz vocabulary

THE BEST Miles Davis groups have been those with the strongest and most inventive rhythm sections. Although such important jazz figures as Philly Joe Jones, Paul Chambers, and Bill Evans are numbered among his alumni, Davis now has his most stimulating rhythm team so far—as the unflagging excitement of his new Columbia album, "Miles Smiles," demonstrates.

Young Tony Williams on drums and Ron Carter on bass are both prodigious technicians and restless—though logical—experimenters. They work together so well that they give the impression that neither could go in a direction that would surprise the other. What makes their interplay all the more fascinating in this set is that they have been recorded in such a way that the fullness of their ingenuity is continually made clear. Davis has also helped by directing that the piano be used sparingly as a rhythm instrument—although there are a number of crisp, persistently pertinent solos by Herbie Hancock.

These hosannas for the rhythm section are not meant, however, to obscure the central importance of Davis himself. He sounds particularly at ease in these sessions, and

has no problems with the demanding tempos of *Ginger Bread Boy*, *Dolores*, and *Orbits*. His solos on these whizzing tunes, moreover, are models of improvisatory composing. In *Circle*, he reveals again his unique capacity to enter into a ballad as if it were autobiography: he uses a mute here, and there is no other trumpeter in jazz who can sustain, through a mute, his quality of unsentimental and yet naked intimacy, nor his ability to keep time at once so elastic and so tightly controlled. Absorbing in different ways are Davis' performances in the searching, almost imploring *Footprints* and the complex, serpentine *Freedom Jazz Dance*.

Though tenor saxophonist Wayne Shorter does not quite reach the incandescent performance level attained by his colleagues, he is inspired by them to deliver some of his most inventive playing on records so far. Since this recording was made, Davis has added the formidable tenor saxophonist Joe Henderson to his unit, so that his next small combo album is one to look forward to with keen anticipation. This one, however, is certain to remain an important part of the Davis discography, both for the trumpeter's persistent brilliance and for the lesson by Williams and Carter in how the functions—and the dynamic range—of the jazz rhythm section are being explored and changed.

Nat Hentoff

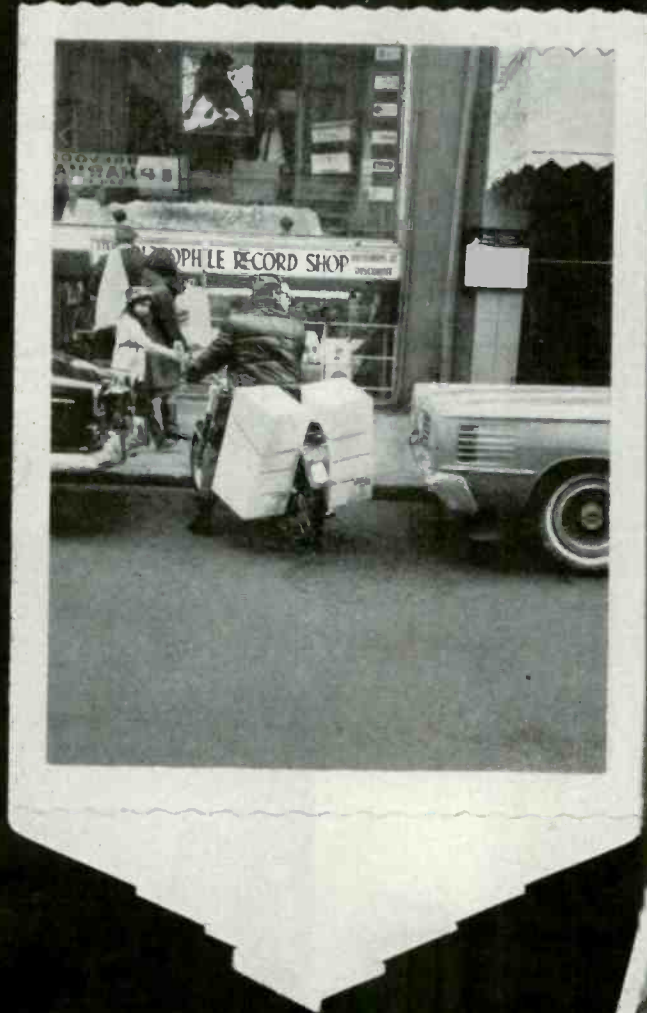
© M MILES DAVIS: *Miles Smiles*. Miles Davis (trumpet), Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums). *Orbit*; *Circle*; *Footprints*; *Dolores*; *Freedom Jazz Dance*; *Ginger Bread Boy*. COLUMBIA CS 9401 \$4.79, CL 2601 \$3.79.

MILES DAVIS
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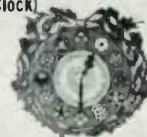
London Symphony/André Previn, conducting

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Symphonie concertante

Françaix
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CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Cantata No. 82, "Ich habe genug"; Cantata No. 169, "Gott soll allein mein Herze haben."* Janet Baker (mezzo-soprano); The Ambrosian Singers; Bath Festival Orchestra, Yehudi Menuhin cond. ANGEL S 36419 \$5.79, 36419 \$4.79.

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

This is a remarkable disc from all points of view. First of all, it proves that Cantata No. 82, heretofore considered a baritone specialty, can be equally effective when sung by a mezzo-soprano, or at least by a mezzo-soprano with the luscious tones and exquisite phrasing of Janet Baker. Along with her secure musicality and assured mastery of Baroque ornaments, Miss Baker's singing is a constant aural delight, rich and even, yet full of expressive variety. (Note the beautiful pianissimo in the final line of the aria "Schlummert ein," preceding the final *da capo*.) Michael Dobson excels in the important oboe obbligatos in the first and third arias, and the performance is captured in ideal sonic balance. My only reservation concerns the somewhat over-jaunty tempo Menuhin favors in the final "Ich freue mich auf meinen Tod," but Miss Baker manages to sustain her smooth phrasing even in these trying circumstances.

Her work is equally delightful in Cantata No. 169, but here she shares the spotlight with organist Simon Preston, whose obbligato in the title aria is absolutely brilliant. Fortunately, the voice-organ interplay is captured by the engineers in ideal prominence, yet in perfect balance with the continuo, and the results are exhilarating. Menuhin's lively tempo seems exactly right here, and the overall performance surpasses even Maureen Forrester's fine account of this joyous work on Bach Guild 70670/670. *G. J.*

Ⓢ Ⓜ BACH: *Two- and Three-Part Inventions (BWV 772/801).* George Malcolm (harpsichord). NONESUCH H 71144 \$2.50, H 1144 \$2.50.

Performance: **Knowing and attractive**
Recording: **Heavy**
Stereo Quality: **Too grandiose**

Bach's "inventions" were written as student

Explanation of symbols:

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

pieces, and student pieces they remain; that is, they are universally known to piano students and hardly known at all to concertgoers. But although these works were written for the student, they are pieces of music—and pretty good ones too. The best of them—the E Major two-part, the F Minor two- and three-part—must be classed with Bach's best and most profound work; the least of them is fashioned with incredible subtlety and skill, often disguised by a disarming charm and simplicity. Obviously this is perfectly valid and even important material for recording and listening purposes. And Mr. Malcolm is an excellent exponent of these

LONDON



GEORGE MALCOLM

A strong and expressive Bach interpreter

matters; he ornaments beautifully and his rhythmic flexibility and phrasing strength are rarely misplaced and nearly always convincing, expressive, and meaningful. On the other hand, I do not much like the sound of Mr. Malcolm's (unidentified) harpsichord; it is a big jangly instrument, quite inappropriate for these pieces (such instruments scarcely existed in the earlier part of the eighteenth century). Although Mr. Malcolm does successfully manage to keep the voices clear, the instrument and the correspondingly weighty recorded sound give an effect of complexity and grandiosity that is an unfortunate match for the sensitive draftsmanship of the music itself and its very valid interpretation. *E. S.*

RECORDING OF SPECIAL MERIT

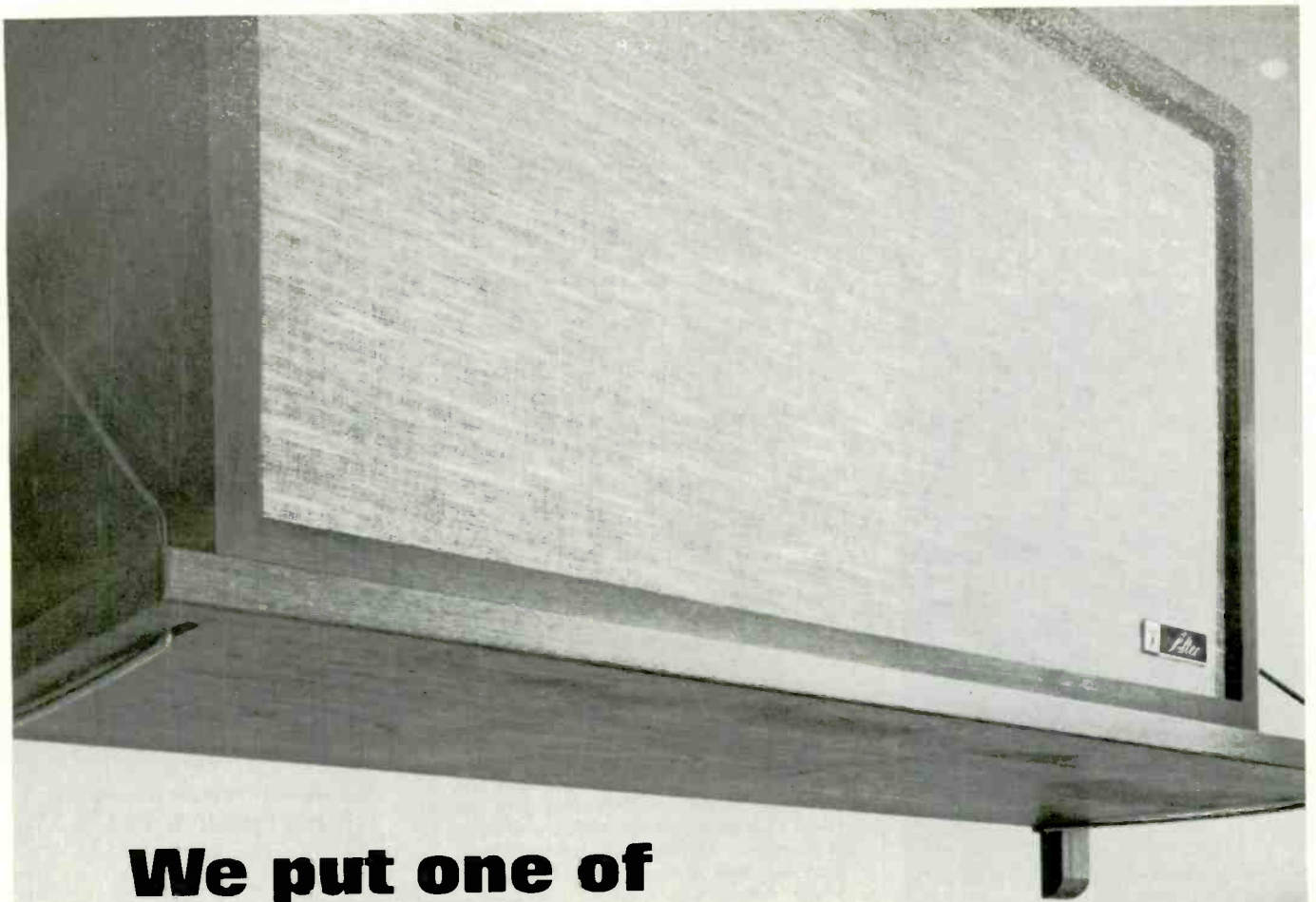
Ⓢ BEETHOVEN: *Piano Trios (complete). Trio in E-flat, Op. Posth.; Fourteen*

Variations, Op. 44; Trios, Op. 1, No. 1 in E-flat, No. 2 in G, No. 3 in C Minor; Trio in B-flat, Op. 11; Trios, Op. 70, No. 1 in D ("Geister"), No. 2 in E-flat; Trio in B-flat, Op. Posth.; Trio in B-flat, Op. No. 97 ("Archduke"); Variations on "Ich bin der Schneider Kakadu," Op. 121a. Beaux Arts Trio. WORLD SERIES PHC 4-007 four discs (compatible stereo) \$10.00.

Performance: **Good and very good**
Recording: **Attractive**
Stereo Quality: **Strings divided; piano in middle**

One usually thinks of *six* Beethoven piano trios, but, by including the youthful E-flat Trio (written in 1791 but published only after Beethoven's death), the Fourteen Variations (written in 1792 but published in 1804 as Op. 44), the Op. 11 Trio originally written for piano, cello, and clarinet, the Allegretto movement in B-flat (also published posthumously), and the "Ich bin der Schneider Kakadu" Variations, the Beaux Arts Trio tallies eleven works here, nearly all of them interesting.

Playing trios was once a very popular form of light divertissement, and the medium, far from having the ultra-serious connotations it usually labors under today, appears to have been considered suitable for home entertainment and other merry companies. By and large, aristocratic amateurs and dilettantes (the word had a *good* connotation then) played string instruments; eighteenth-century composers seem to have written piano parts for themselves and string parts for their friends, patrons, and students. And thus we have the Beethoven Trio Variations, the early, unimportant set printed as Op. 44, and the remarkable Op. 121a constructed (like the "Diabelli" Variations) on a trivial pop tune of the day. The 1791 Trio is Beethoven's earliest known work of this kind (the chronological listing above is not the actual order on the records, but is given for the convenience of those interested in following the composer's development through the medium). Unlike the Variations of a year later, it has enough character of its own to transcend its obvious origins in the works of Haydn. The Opus 1 set marks Beethoven's arrival on the musical scene: like the early quartets, these attractive works show a rather charmingly awkward mastery of eighteenth-century form and style and, of course, a great originality and intensity which is already quite individually Beethoven. The Trio Op. 11 (the substitution of the violin for original clarinet was apparently sanctioned by Beethoven) is an obvious *soirée musicale* piece with its clear intent to be charming and lively (first movement), sentimental (second movement) in the reserved style of the pe-



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LONDON

RECORDS

has preceded them ^{is} just anyone's guess. And so it goes, the record through—Glenn Gould doing whatever pops into his head and hands. Sharp insights are cheek by jowl with arbitrary, capricious improvisation. Moments of beauty and power give way to others of muddled confusion.

So far as the recorded sound goes, its considerable quality would be vastly improved if Columbia had developed a filter to relieve us of Gould's groaning, breathing, and humming. First time through, one merely thinks, "Well, there it is." But—and this is truly not Gould-baiting—in repeated listenings one can live with the recording only by accepting John Cage's theory that any accidental sound heard becomes part of the piece. W. F.

BEETHOVEN: Piano Sonatas: No. 28, in A Major, Op. 101; No. 30, in E Major, Op. 109 (see Best of the Month, page 60)

Ⓢ Ⓜ **BEETHOVEN: Symphony No. 3, in E-flat, Op. 55 ("Eroica").** Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. LONDON CS 6483 \$5.79, CM 9483* \$4.79.

Performance: Classic Mittel-europa
Recording: Good
Stereo Quality: Good

The special Mittel-europa classic quality that imbues Schmidt-Isserstedt's reading of the "Eroica" derives from the tradition of Felix Weingartner. Outlines are firmly limned; there is ample rhythmic pulse through the whole without any sense of pushing too hard; and wind sonorities are treated on a virtual par with violins and violas—as was undoubtedly the case with the orchestra of Beethoven's time. Contrary to present-day practice, Schmidt-Isserstedt does make a decided contrast in the pacing of the main sections and trio of the scherzo.

I would not call this a spine-tingling "Eroica," but it is a fine performance in a truly honorable—and sometimes seemingly forgotten—tradition, in which the music speaks for itself without benefit of conductorial "wow" technique. The London sound is bright and true-to-life, though troubled by persistent low-frequency hum. D. H.

Ⓢ Ⓜ **BEETHOVEN: Violin Concerto in D Major, Op. 61.** Yehudi Menuhin (violin); New Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36369 \$5.79, 36369* \$4.79.

Performance: A mite stodgy
Recording: Good
Stereo Quality: Good

This is Yehudi Menuhin's fourth time around with the Beethoven Violin Concerto. He made the first recording just after the Second World War with Furtwängler and the Lucerne Festival Orchestra, and the second again with Furtwängler and the Philharmonia Orchestra in 1954—the latter a performance I hope will be reissued on the Seraphim label. In 1960, Menuhin chose Constantin Silvestri as conductor for his first stereo recording of the Concerto with the Philharmonia, and now, with the *New Philharmonia*, we have the redoubtable Otto Klemperer, seemingly a good choice to help Menuhin duplicate the 1954 miracle with Furtwängler.

Alas, this performance fails to take fire,

to soar with the effortless and inspired lyrical grace that is the essence of the musical content. The Klemperer tempos are just a shade slow in the end movements, which gives a somewhat too weighty feeling to the reading as a whole for my taste. And I wonder whether Menuhin is truly at ease anywhere in this performance, except in the slow movement. Evidently there was no complete meeting of minds—and hearts—here. The recorded sound is eminently satisfactory. D. H.

BERWALD: String Quartet No. 3, in A Minor (see SIBELIUS)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **BRAHMS: Clarinet Quintet, in B Minor, Op. 115. MOZART: Duo No. 1, in G Major (K. 423).** Vladimir Riha (clari-

Next month in

HiFi/Stereo Review

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net); Smetana Quartet; Jiří Novák (violin); Milan Škampa (viola). CROSSROADS 22 16 0080 \$2.49, 22 16 0079 \$2.49.

Performance: Passionate
Recording: Spacious
Stereo Quality: Good

By any standard, this disc represents a best-buy in the chamber music field. Mr. Riha and the Smetana Quartet take quite a different view of the music from that of Gervase de Peyer and the Melos Ensemble on Angel. Surging passion rather than autumnal nostalgia is the order of the day here, and Riha's clarinet sweeps all before it in the gypsy-like improvisatory passages midway through the slow movement. One might wish for more refinement, but one could hardly ask for more vitality.

The splendid Mozart violin-viola duo, companion to K. 424 recorded on Crossroads 22 16 0015/22 16 0016, makes a splendid bonus. The recorded sound is perhaps a bit over-spacious for chamber-music intimacy, but this is a minor blemish on a clearly major display of vital musicianship. D. H.

(Continued on page 70)

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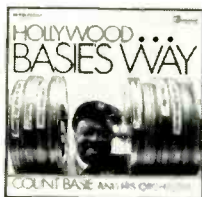
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CIRCLE NO. 12 ON READER SERVICE CARD

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BRAHMS: *Sonatas for Cello and Piano: No. 1, Op. 38; No. 2, Op. 99.* Pierre Fournier (cello); Rudolf Firkusny (piano). DEUTSCHE GRAMMOPHON SLPM 139119 \$5.79, LPM 39119* \$5.79.

Performance: Excellent

Recording: Generally attractive

Stereo Quality: Needs more separation

The Brahms cello sonatas are, like olives, an acquired taste. The pieces do turn up in cello recitals, of course; but then, cello recitals are an acquired taste, too. Nonetheless, the dark color of the cello suited Brahms' musical temperament perfectly, and the problems of the medium, far from discouraging the composer, seem to have tapped a fresh well of Romantic inspiration. The earlier sonata, written in 1866, is, in fact, quite Schumannesque in its Romantic spirit although already showing a mastery of big form that the older composer scarcely ever attained. The second sonata was composed over twenty years later, in 1887. It is at once simpler and subtler; if anything, it has an even broader and more extraordinary expressive sweep. In both, all the problems of the cello and cello music are at their most acute; the cellist needs a firm bow hand, absolutely sure tone and pitch sense, an ability to send out great soaring phrases by the dozen and to sustain not only long lines but whole structures while at the same time varying and projecting the sound of the instrument as a firm and equal counterpart to the piano with its highly developed parts. Records would seem an excellent medium for such music, but these pieces have not fared well in the catalog at all. The recording by Janos Starker has its points, but the disc at hand holds the field for the present and, most likely, for a bit of the future as well. We might get something grander, more passionate, more original from Rostropovich, but I don't think he could top Pierre Fournier for comprehension and a quiet, precise sensibility and musicianship which I find illuminating as well as expressive. Fournier has the requirements detailed above for these sonatas, and he also has the immensely able and intelligent assistance of Rudolf Firkusny. The DGG sound is pleasant, but this is one case where I would definitely have preferred more pronounced stereo-channel separation. Here the balance problem is handled by putting the cello forward; the piano is clear enough, but aurally a little further back-center. More distinct channel placing of each instrument would have better balanced the two as partners and yet have given the low-lying cello its due.

E. S.

CHOPIN: *Sonata for Cello and Piano in G Minor, Op. 65* (see KODÁLY)

RECORDING OF SPECIAL MERIT

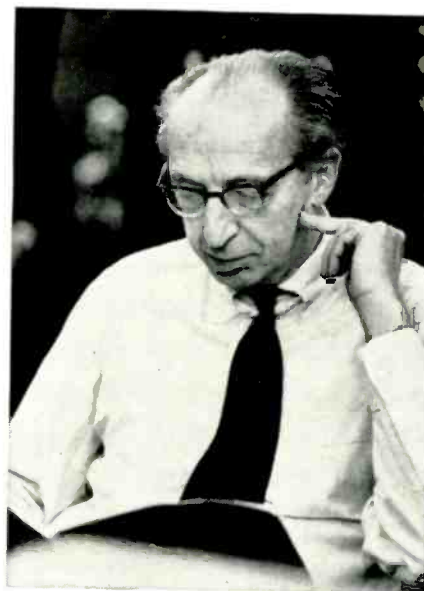
Ⓢ Ⓜ COPLAND: *Twelve Poems of Emily Dickinson.* Adele Addison (soprano), Aaron Copland (piano). *In the Beginning; Las Agachadas; Lark.* New England Conservatory Chorus, Lorna Cooke de Varon, director; Aaron Copland cond. CBS 32 11 0018 \$5.79, 32 11 0017 \$4.79.

Performance: Excellent

Recording: Dry

Stereo Quality: Effective in choral music

The Emily Dickinson songs are certainly among Aaron Copland's most exceptional creations. I say that in full knowledge of the fact that they are neither far-out enough to please the avant-garde nor really traditional enough to attract the conservatives. This is surprisingly spare and austere stuff, and its very simplicity and austerity will put many people off. Still, I think the set will make its way. First of all, these are quite original conceptions—Copland must always be separated from the Coplandites just as surely as Debussy must be distinguished from the Impressionist movie-music *pasticheurs*. These songs have the composer's best virtues: they are simple, clear, precise in every detail, and unmistakably Copland. Their very plainness of statement conceals art. The vocal parts, simple and tonal, approach the quality of folk expression without really being folksy. The piano parts consist at times of only two



AARON COPLAND

Defining the American art-song form

or three notes—but they are the right two or three notes. In a general way, the origins of this music are probably to be found in France and in Stravinsky. But the accent is American, and Copland's ideas are nowhere borrowed. Each of the songs has its own particular character (each is, by the way, dedicated to a different composer). The last song and several of the earlier settings have a precise, unpretentious meaning which is simply and cleanly defined in a few telling strokes—elegant in the best sense and expressive even in their dryness. The two or three old-time-spiritual songs just before the end have a somewhat different sort of sentiment (*Going to Heaven!*) which I find not very consistent with the rest. On the other hand, the best of the cycle practically defines the American art song as a form.

In the Beginning is an *cappella* work of considerable dimensions, a setting of verses from Genesis. It is another of those artfully simple works by Copland that contain genuine beauties of sound and invention, but it does not quite sustain its acres of text and sixteen minutes of length. And a livelier, jazzier performance might help. *Las Agachadas* is a delightful glee-club-type version of a folk song. *Lark*, written in 1938, is a lively setting of a poem by Genevieve Taggard which, with its baritone solo and choral

responses, has the character of a stylized spiritual; it is the most impressive of the three choral pieces here.

Adele Addison is the excellent and sympathetic soprano in the songs, and Copland himself gives her fine support at the keyboard. As noted above, *In the Beginning* might move along at a little quicker pace than it does, but then who am I to argue with the composer? This is an excellent chorus, and the conductor-composer does get a lot of bounce and vitality inside the phrases themselves, even when they move at deliberate speed. The recording of the songs seems a trifle drier and room-ier than necessary; the choral recording has good quality, but I heard here a high level of hiss which was not present on the other side. E. S.

DVOŘÁK: *Symphonic Variations, Op. 78* (see SMETANA)

© M GADE: *Symphony No. 1, in C Minor, Op. 5 ("On Sjolund's Fair Plains")*. Royal Danish Orchestra, Johan Hye-Knudsen cond. TURNABOUT TV 34052S \$2.50, TV 4052* \$2.50.

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

Through releases by the Turnabout and Nonesuch labels, the recorded literature of Scandinavian music has undergone a remarkable expansion in the pages of the Schwann Long-Playing Record Catalog. I have in mind particularly the music of Sweden's Franz Berwald (1796-1868) and Denmark's Niels Wilhelm Gade (1817-1890).

Gade's C Minor Symphony, like the *Oriental Overture*, is the work of a young composer—an essay in pristine Romanticism, based (in its opening) on Gade's setting of the B. S. Ingemann poem that lends the music its subtitle. Each movement is evocative of Danish poetry or folklore. The symphony is both charming and moving, and lacking in the fluent inevitability of, say, Mendelssohn's "Italian" Symphony. As a matter of fact, the closest parallel to Gade's First would seem to be Schumann's "Spring" Symphony, completed and first performed a year earlier than Gade's work.

The players of the Danish Royal Orchestra under the direction of veteran conductor Johan Hye-Knudsen give us here a most loving and communicative reading of the Gade symphony. The recorded sound is wholly satisfying, and this disc does, indeed, belong with those of the Berwald symphonies and chamber works as among the finest examples of Scandinavian music before Grieg. It is worth noting, by the way, that the Turnabout discs of Danish music (the Nielsen Fourth Symphony and Violin Concerto, the Gade symphony, the shorter works of Riisager, Gade, and Nielsen) form part of a nine-disc series, a "History of Danish Music in Sound," which will include among future issues major works of such gifted contemporary Danes as Vagn Holmboe, Niels Viggo Bentzon, and Per Nørgaard. D. H.

RECORDINGS OF SPECIAL MERIT

© M HANDEL: *Chandos Anthems, Volume I: Psalm 96, "O sing unto the Lord" (Anthem No. 4); Psalm 42, "As pants the hart" (Anthem No. 6). Volume II: Psalm 11, "In the Lord I put my trust" (Anthem*

JUNE 1967

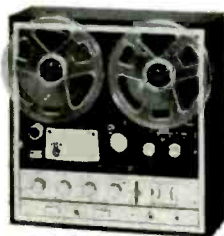
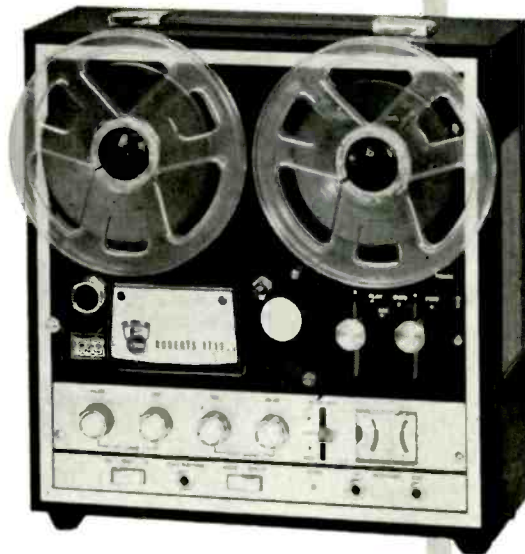


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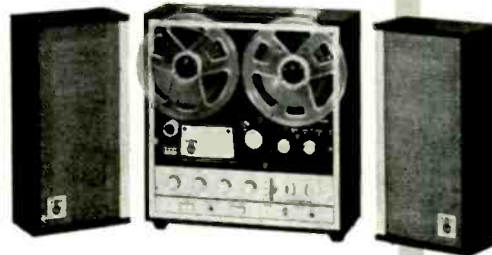
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No. 2); Psalm 51, "Have mercy upon me, O God" (Anthem No. 3). Volume III: Psalm 100, "O be joyful in the Lord" (Anthem No. 1); Psalm 145, "I will magnify Thee" (Anthem No. 5). Helen Boatwright (soprano); Charles Bressler (tenor); Jerrold Held (bass); Donald Miller (bass); instrumentalists; Collegium Musicum of Rutgers University, Alfred Mann cond. VANGUARD EVERYMAN SRV 227/228/229SD \$2.50 each, SRV 227/228/229 \$2.50 each.

Performance: Highly accomplished
Recording: Superior
Stereo Quality: Fine

During the years 1717 to 1719, when he was resident composer to the Duke of Chandos at the palace at Cannons near London, Handel wrote eleven anthems now known by the name of his benefactor as the "Chandos anthems." These are all settings of Psalms, and they exemplify a cross between the English anthems of Purcell and his contemporaries and the Latin motets to which Handel must have been exposed in Rome. The scoring involves three-part strings (no violas), three-part chorus, with two or three vocal soloists plus instrumental obbligatos, and the music—partly intimate, partly grandiose—represents the composer as a total master of his element. Handel's original performing forces were quite small, and that has been respected in the present recordings of the first six Chandos anthems, which were first released a few years ago on the imported Cantate label.

The performances, led by the Handel authority Dr. Alfred Mann, have great sincerity and capture the intimacy of the music very effectively. Not every stylistic point is honored (some cadential trills, for example, are missing), but the solo singing, as well as that of the small choir, is very accomplished, and the instrumental playing is excellent. There is naturally a more "English" sound to the Argo performances of anthems nine and eleven by the King's College Choir of Cambridge, but, overall, the Rutgers interpretations are more than worthy and not likely to be superseded for some time. The warm, well-balanced reproduction, with effective but not obtrusive stereo placement, is an added bonus. Texts are included. I. K.

Ⓢ Ⓜ HAYDN: *Symphonies Nos. 82-87* ("Paris Symphonies"). Little Orchestra of London, Leslie Jones cond. NONESUCH HC 73011 three discs \$7.50, HC 3011 \$7.50.

Performance: Disappointing
Recording: On the heavy side
Stereo Quality: Adds richness

These symphonies were commissioned by a Paris concert organization in 1785 and performed in the French capital a couple of years later with great success. As Edward Tatnall Canby points out in his liner notes, a remarkable development can be traced in these works if you (as is recommended) put them in chronological order. They move from the *Sturm und Drang* of No. 83 ("La Poule"), through *concertante* and *galant*, to the fully mature style of No. 85 ("La Reine") and the magnificent No. 86 in D.

Alas, these performances don't quite make it. The Little Orchestra of London under Leslie Jones produces a big-orchestra sound. That in itself is not an error; the Paris orchestra was said to be the largest in Europe.

Similarly, the strong emphasis on the bass and the accompanying use of an harpsichord have all kinds of historical and musical justification. Even the unrefined quality of some of the playing would not be entirely a drawback if there were readiness, so to speak, as well as roughness. In fact, the performances fail on basic and substantive points: the introductions and slow movements are heavy and fast, the minuets are leaden and slow, the first movements are shapeless, and the finales never get off the ground. Mr. Jones fails to get good bowing—either in phrasing or in articulation—out of his strings; woefully missing is a good *staccato*. He also appears to be using a poor edition; essential accents, dynamic contrasts, and even important swells and softenings are not present or at least do not come off. Ornaments are handled inconsistently, phrasing is unclear and directionless, and a con-

JAY K. HOFFMAN



CHARLES BRESSLER
A Hindemith work sung with vitality

ception of big line is missing. The rather close, thick sound helps bring out the bass (particularly in stereo) but is otherwise neither clear nor pleasant. It is, of course, perfectly simple these days to put together a very competent pick-up group and scrape through eighteenth-century music this well. But this is not enough any more; it is no service to Haydn, to music, or to anything else to turn his remarkable scores into rococo routine. E. S.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HINDEMITH: *Die Serenaden* ("Little Cantata on Romantic Texts") for Soprano, Oboe, Viola, and Cello, Op. 35; *Martinslied*, for Solo Voice and Instruments; *Sonata for Violin*, Op. 31, No. 1; *Duet for Viola and Cello*. Adele Addison (soprano); Charles Bressler (tenor); New York Chamber Soloists: Albert Fuller (harpsichord), Melvin Kaplan (oboe), Alexander Kougell (cello), Ynez Lynch (viola), Gerald Tarack (violin). NONESUCH H 71149 \$2.50, H 1149 \$2.50.

Performance: Superb
Recording: Excellent
Stereo Quality: Excellent

Although I almost hate myself for even

thinking it, much less publishing it, I come away from this new Nonesuch release devoted exclusively to Paul Hindemith's *Gebrauchsmusik* more aware of the astonishing vitality that the musicians bring to the task at hand than of the music they have performed. And this is unfair, because the pieces themselves—almost without exception—are brimful of the creative energy that characterized Hindemith's work during the Twenties and early Thirties, an energy that was, with all too few exceptions, to leave it during the years that remained before his death in 1963.

For all of its textural simplicity, *Die Serenaden*, a miniature cantata based on six German Romantic poems, holds the attention from first note to last. And its honey-dry expressive tone runs in sharp, witty contradiction to the occasionally sentimental texts. *Martinslied*, a far shorter vocal work, is set to a vaguely loony seventeenth-century text about the tragic fate of geese—to find their destinies in kitchen pots. The score, like the poem, is full of clucking and quacking, and it is difficult to imagine how anyone could find it less than entertaining.

I am substantially less taken with either the Sonata for Violin Solo or the Duet for Viola and Cello. Both works are cleanly written and attractive enough, I suppose, but with such limited instrumental resources it takes a little more musical complexity than was consistent with the composer's aesthetic purpose here to hold a surly listener's attention. Again, however, the performers do so beautifully by the material that one is almost persuaded to believe that the musical interest is actually there.

There is really no adequate praise for the musicianship that Adele Addison and Charles Bressler bring to their vocal work in *Die Serenaden* and *Martinslied*, respectively. And the recorded sound and stereo treatment that Nonesuch has provided for all the superb musicians on this disc is brilliantly effective. W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HONEGGER: *Symphony No. 5; Pastoral d'Été; Chant de la Joie; Pacific 231*. Czech Philharmonic Orchestra, Serge Baudo cond. CROSSROADS S 22 16 0078 \$2.49, 22 16 0077 \$2.49.

Performance: Vigorous
Recording: Good
Stereo Quality: Good

While it is perfectly obvious to me that there are better available recorded performances of certain of the works on this all-Honegger disc, the new Crossroads release gives us such an interesting overall view of the man's music that, at the bargain price of \$2.49, I cannot recommend it highly enough.

Ranging from the celebrated *Pacific 231*, through the lovely impressionistic *Pastorale d'Été*, to the similarly "French" *Chant de la Joie* and the more ponderous later manner—represented here by the Fifth Symphony (1952)—a composite picture emerges, one of an extremely curious and ambivalent contemporary musical figure. I say curious and ambivalent because, although Honegger is perpetually associated with the post-World War I School of Paris, there was a strong tendency towards Central European grandeur in his work. And certainly, during the final years of his life, he was beginning to give

full vent to it. The Fifth Symphony is a clear case in point: the musical techniques are, for the most part, French in origin, but the rather grim heaviness of the work, its big-gestured assertiveness and melancholia, are not in the least related to the French tradition with which he is historically associated.

Be that as it may, Crossroads has given us a provocative picture of Honegger's career, and the performances are all solid and musically. One might wish for a more sophisticated performance of *Pacific 231*, and a more sensitive and delicate one of *Pastorale d'Été*. On the other hand, Baudo and the Czech musicians have an understandably good feeling for the more gloomy rhetoric of the symphony.

The recorded sound is clean and luminous, and I have no complaint about the stereo treatment. *W. F.*

RECORDING OF SPECIAL MERIT

© (M) JOLIVET: *Concerto No. 2 for Trumpet, Brass, Piano, and Percussion; Concertino for Trumpet, Piano, and String Orchestra; Concerto for Cello and Orchestra*. Maurice André (trumpet); André Navarra (cello); Annie d'Arco (piano); Lamoureux Orchestra, André Jolivet cond. WESTMINSTER WST 17118 \$4.79, XWN 19118 \$4.79.

Performance: The composer's own
Recording: Excellent
Stereo Quality: Excellent

André Jolivet (b. 1905) is a French composer little known in this country. This is unfortunate and wasteful because I think that Americans would take to much of what he has done, given half the chance. It goes without saying, then, that I particularly welcome this excellent all-Jolivet disc—authoritatively conducted by the composer himself—from Westminster.

The first side of the release is given over to the two trumpet pieces—*Concerto* and *Concertino*—and they are both just short of being belligerently French. They are both wildly entertaining pieces, and they have a way of blasting from the speakers with the rhythmic force of machine-gun fire.

If Westminster's sleeve annotator has his dates right, it is somewhat strange to observe that the more recent of the two, the *Concerto* (1954), has patently overheard the voices of other composers to a degree that I find far less (if at all) evident in the *Concertino* (1948). For in the jazzy configurations of the *Concerto*, Stravinsky's *L'Histoire* will cross your mind, and Milhaud's *Creation du monde*. Listening to the hauntingly sensitive slow movement, I cannot believe (with reference to its deeply expressive trumpet solo line) that its composer has not heard Copland's *Quiet City*.

It may be that I am undisturbed by influences so specific because they happen to be ones I like. But I am rather more inclined to temper this confession with the suggestion that Jolivet, in both pieces, comes through as an independent personality of such assertive vigor that the music simply takes one by the force of its own appeal.

The *Concerto for Cello and Orchestra* (1962, or thereabouts) is a much more ambitious, complex affair which requires and deserves far more concentrated attention. Its musical language is more chromatically developed, its lines more expansively (rather

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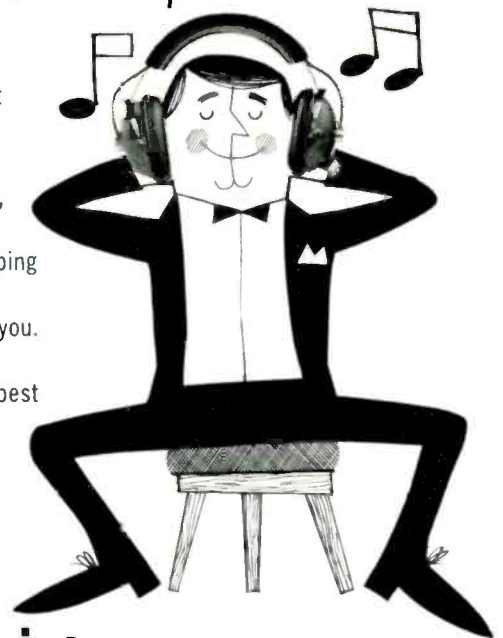
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than tunefully) profiled, its textures and orchestration methods more complicated and mettlesome. Its expressive tenor is, moreover, almost relentlessly solemn. It is an extremely impressive and moving work. It may even be an important one.

Since they are under the composer's supervision, the performances will not be questioned here. Westminster's recorded sound and stereo treatment are of the first order.

W. F.

Ⓢ Ⓜ KODÁLY: *Sonata for Cello and Piano*, Op. 4. SCHUMANN: *Adagio and Allegro in A-flat Major*, Op. 70. CHOPIN: *Sonata for Cello and Piano in G Minor*, Op. 65. Miklós Perényi (cello), Tibor Wehner (piano). QUALITON SLPX 1212 \$5.98, LPX \$5.98.

Performance: Musicianly
Recording: Good enough
Stereo Quality: Good

Miklós Perényi (b. 1948) is a Budapest-born cellist who, judging by this recorded recital, is talented, even precocious, but something less than ready for a program of this sort. Among other perfectly excusable things in a musician so young, he has not yet learned even the beginnings of what he may know five years from now about style in the most basic sense—that Kodály is not Schumann, and, perhaps somewhat more subtly, that Schumann is not Chopin.

The Chopin Sonata, in particular, is no simple piece to bring off. Its movement shapes are highly personal and require special attention to articulating careful long-spanned phrases; they furthermore are constructed so intuitively, so searchingly, that realizing them is rather like playing the later piano pieces of Debussy—miss by an inch and you've spoiled the show.

To suggest that either Perényi or, for that matter, his accompanist, Tibor Wehner, have overcome these problems is absurd. They have merely tackled them bravely, and I sense that each does not always have the clearest idea as to precisely what the other has in mind.

Both musicians fare better with the Schumann for the simple reason that it poses no such wicked problems, and it tends to come off better if played merely with some flair and virtuosity. There is an adequate supply of both here. The performance of the Kodály Sonata—a work with which I've made my first contact in this recording and have not consulted in score—seems full of gaping holes and slow-motioned to the point where, on more than one occasion, its harmonic rhythm sounds tenuous and rather badly calculated.

The recorded sound is perfectly satisfactory, although the balance seems a little heavily weighted toward the piano. The stereo effect is good enough too, although there is a little too much separation for my own taste.

W. F.

Ⓢ Ⓜ LISZT: *Années de Pèlerinage: Première Année—Suisse*. Sergio Fiorentino (piano). DOVER HCR ST 7009 \$2.00, HCR 5257 \$2.00.

Ⓢ Ⓜ LISZT: *Late Piano Music. Nuages gris; La lugubre gondola, No. 1; R. W.—Venezia; Vier kleine Klavierstücke; Elegy No. 2; Schlaflos, Frage und Antwort; Dem Andenken Petöfis; Unstern*. Sergio Fiorentino (piano). DOVER HCR ST 7010 \$2.00, HCR 5258 \$2.00.

Performance: Generally good
Recording: A little on the dull side
Stereo Quality: Cramped

Nearly fifty years separate the earliest and latest music on these Liszt discs, and over that distance we are taken from the springtime of Romanticism up through uneasy premonitions of the twentieth century. Some of these latter pieces—*Nuages gris*, *La lugubre gondola*, the Wagner epitaph, and *Unstern* ("Disaster") inspire unbelief. If there were only one or two of them, we might think there had been some error, or a hoax. But they were published early, and as a group they form a distinct, dissonant, inverted, atonal, bare, late Liszt style. The basic compositional unit is the ambiguous augmented triad and its related whole-tone

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SERGE PROKOFIEV
Three from a major opera composer

scales; but there are also free chromaticism and other dissonant structures. Most of this music is enigmatic and other-worldly—the aged great man meditating on death. Debussy, Scriabin, Bartók, even Schoenberg are foreshadowed, no doubt. But these pieces really have few antecedents and no real descendants; they are unique in musical literature and stand quite alone. The other late works are closer to Liszt's older ideas of thematic transformation and harmonic-tonal resolution.

The early Romantic period was a great age of travel books and diaries, and Liszt produced the accounts of his own sentimental journeys in tone. Curiously enough, these fresh and lyrical pieces—poised just between the simple lyricism of the Schubert *lied* and the full-blown richness of Chopin and Schumann—are not, with one or two exceptions, very well known any more. The obscurity of the late works is easy to understand; it is more surprising to discover that, with all the assorted Liszt in the catalog, the *Années de Pèlerinage* have been represented only by an old mono recording of the "second year" and assorted pieces in various collections. A complete version (three records) is due shortly, however.

Florentino has specialized in Liszt, and

there are many things to recommend his playing. I must say that certain interpretive quirks put me off—he never gets grace notes quite right, and his sense of phrasing in such important matters as Lisztian rubato upbeats seems ineffective; also, he does not succeed in hitting the top intensities with all the force and skill required. In other respects, particularly in lyric or quietly glittering piano textures, he does very well.

Neither recording is very brilliant, and the *Années* review disc had noisy surfaces. The other record was much quieter and more pleasant.

E. S.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MONTEVERDI: *Mass in Four Parts (1640); Mass in Four Parts (1651); Laudate Pueri; Ut Queant Laxis*. Michael Turner and Benjamin Odom (sopranos); Peter Birts and Robert Bishop (tenors); Gareth Keene (bass); Christopher Hogwood (harpsichord); Jonathan Bielby (organ); Strings of the Academy of St. Martin-in-the-Fields; The Choir of St. John's College, Cambridge, George Guest cond. ARGO ZRG 5494 \$5.79, RG 494* \$5.79.

Performance: First-rate
Recording: Excellent
Stereo Quality: Superior

Of the two of Monteverdi's three extant Masses presented here, the earlier one, published in 1640 but perhaps written as early as 1618, is Palestrina-like, abstract, and undramatic; the later and longer setting, published in 1651, is one of Monteverdi's most emotional creations, and a stupendous work. The two brief fillers—*Laudate Pueri*, a setting of Psalm 113, and *Ut Queant Laxis*, the hymn for Vespers on the Feast of the Birthday of St. John the Baptist—are relatively small-scale, with solo voices and instruments. All four pieces are beautifully performed here. The St. John's Choir under George Guest adopts a Continental tone production that is closer to the warmth of Italian voices than is their accustomed British tone. In a competing version of the second Mass, George Malcolm, with the Choir of the Carmelite Priory (L'Oiseau-Lyre SOL/OL 263), achieves even greater drama and passion. But the clarity and stylistic understanding of either of these performances would make them indispensable for a Monteverdi collection. Argo's recording is excellent, and the stereo placement is perfectly conceived. No texts or translations. I. K.

MOZART: *Duo No. 1, in G Major, for Violin and Viola* (see BRAHMS)

Ⓢ Ⓜ PROKOFIEV: *The Betrothal in a Monastery*. N. Korshunov (tenor), Don Jerome; J. Krutov (baritone), Ferdinand; V. Kuevchenko (soprano), Louisa; T. Yanko (contralto), Duenna; A. Mischevsky (tenor), Antonio; N. Isakova (mezzo-soprano), Clara; E. Bulavin (bass), Mendoza; others. Chorus and Orchestra of the Stanislavsky and Nemirovich-Danchenko Musical Theater, Moscow, K. Abdullayev cond. ULTRA-PHONE ULP 153/4/5 three discs \$14.37.

Ⓢ Ⓜ PROKOFIEV: *War and Peace*. R. Vasovic-Bokacevic (soprano), Natasha; Dusan Popovic (baritone), Andrei; Biserka Cvejc (mezzo-soprano), Sonya; Alexander Marinkovic (tenor), Pierre; Drago Starc

(tenor), Anatol; Djurdje Djurdjevic (bass), Kutuzov; Nikola Cvelic (bass), Napoleon; others. Vienna Kammerchor and Vienna Opera Orchestra, Werner Janssen cond. HELIODOR HS 25039 three discs \$4.98, H 25039 \$4.98.

Ⓜ PROKOFIEV: *The Story of a Real Man*. E. Kibkalo (baritone), Alexei; G. Deomidova (soprano), Olga; G. Shulpin (tenor), Mikhailo; G. Pankov (bass), Andrei; M. Reshetin (bass), Vasilii Vasilyevich; A. Eizen (bass), Commissar; A. Maslennikov (tenor), Kukushkin; K. Leonova (mezzo-soprano), Klavdiya; others. Chorus and Orchestra of the USSR Bolshoi Theatre, M. F. Ermiler cond. ULTRAPHONE ULP 147/8/9 three discs \$14.37.

Performance: Varied
Recording: Acceptable
Stereo Quality: Good (in *War and Peace*)

Serge Prokofiev's stature as a major opera composer, still somewhat beclouded at the time of his death in 1953, seems assured today, and by an odd coincidence, the last three Prokofiev operas are now featured in current record releases. All three are products of the final phase of the composer's career.

In *The Betrothal in a Monastery* (1940), the first of the three, Prokofiev cast aside the political subject matter of some of his previous operas and derived his inspiration from a genuine literary source, Sheridan's *The Duenna*. What resulted was a comic opera with an eighteenth-century Spanish subject, but an unmistakably Russian musical expression. Its libretto, by the composer's wife, is somewhat wordy and diffuse and not as witty as it perhaps could have been. Nevertheless, it gathers momentum, after a creaky beginning, and the last two acts are particularly enjoyable.

The cast is large, and the roles offer excellent opportunities for colorful characterizations. Most of these are well realized by the capable Russian ensemble, in which there is the usual prevalence of nondescript but generally non-offensive vocalists. The orchestral performance is spirited, the engineering acceptable—in all, this is an interesting, worthwhile release.

In tackling *War and Peace* (1946), Prokofiev was overmatched by the epic proportions of the Tolstoy novel. The opera's eleven episodes here (reduced from Prokofiev's original thirteen) provide, at best, an ineffective condensation of the novel's panoramic design, and the early portions—a view of peacetime Russian society—do not relate meaningfully to the later sections depicting Russia's war for survival, but the work reveals moments of lyric inspiration, some atmospheric waltz melodies, and an impressive scene involving the heroic Marshal Kutuzov. Unfortunately, it also abounds in uninspired pages, including a battle episode (Scene 7) of monumental emptiness. The Heliodor recording—a reissue of a previously available MGM set—is very attractively priced, but otherwise not particularly praiseworthy. Here, too, the orchestra performs well, but the chorus is uneven, and the singers range from the acceptable to the barely listenable. I noticed some processing flaws on the first side of my stereo review copy; otherwise, the stereo version is far superior to the unusually dull-sounding mono.

The Story of a Real Man, Prokofiev's last

opera, returns to a patriotic subject. It is based on a true story: the efforts of a Soviet flier to overcome the physical and mental scars of an amputation and to regain his pride and sense of usefulness in society. A strong and often compelling idea, it is compromised by predictable soap-opera situations and excessive flag-waving, which make it hopelessly unpalatable to Western audiences. The music is robust, colorful, and melodious without being memorable.

The recording offers a moving characterization by baritone Kibkalo in the title role, and excellent contributions by tenor Maslennikov and bass Eizen in smaller parts. Otherwise, the singing is rather average. The sound, apparently of quite recent origin, is satisfactory. The opera occupies five disc sides; the sixth is devoted to stirring

excerpts, indifferently recorded, from Rimsky-Korsakov's incomplete ballet-opera *Mlada*.

Librettos are provided with all sets. G. J.

Ⓢ Ⓜ PURCELL: *The Fairy Queen: Prelude; Rondeau; Hornpipe; Come all ye songsters; Echo; Chaconne; Night; Mystery; Secrecy; The Plaint. Don Quixote (Part II): Lads and lasses. The Mock Marriage: 'Twas within a furlong; Man is for the woman made. Timon of Athens: Love quickly is pall'd. The Indian Queen: I attempt from love's sickness to fly. Dioclesian: Sound fame; What shall I do to show? Ode on St. Cecilia's Day: 'Tis nature's voice. Abdelazer: Hornpipe; Air; Rondo Air. King Arthur: Fairest Isle. The Tempest: Aeolus' Song. Maureen Forrester (contralto); Alexander Young (tenor);*

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Martin Isepp (harpsichord); Vienna Radio Orchestra, Brian Priestman cond. WESTMINSTER WST 17113 \$4.79, XWN 19113 \$4.79.

Performance: **Disappointing**
Recording: **Very good except for balances**
Stereo Quality: **Fine**

In some ways, this collection is similar to Yehudi Menuhin's recent Purcell compilation for Angel, called "Music for the Theater." Menuhin's selections were primarily orchestral, however; this disc leans toward the solo song. In principle, this is an admirable idea, but unfortunately there are quite a few drawbacks here. Knowing that such a collection of excerpts runs the risk of being a hodgepodge, Menuhin partially offset the danger by grouping selections from the same source together as suites. In this Westminster assemblage, selections from the same work are scattered helter-skelter over the two sides. Perhaps this was done for the sake of variety of mood, voice, or key relationships; and yet the texts on the back of the jacket are printed in groups according to their dramatic source!

With the exception of nine brief orchestral sections, the material is vocal (most of the accompaniments consist only of harpsichord-and-cello continuo), and the decisions about who is to sing what seem as arbitrary as the arrangement of selections: Maureen Forrester, a contralto, has been given a number of songs that were originally for soprano voice, but so has tenor Alexander Young; and Young sings some that were intended for countertenor and might more logically have been sung by Miss Forrester. The performances are variable: Mr. Young, an Englishman, at least sounds on home ground, but his voice becomes a bit constricted at times in Purcell's demanding florid writing. Miss Forrester veers from a full-voiced operatic approach to a quaint folksong style. Neither is convincing, especially since her covered vocal production is so monotonous in color. Perhaps most distressing is the lack of true *affect*—the songs invariably sound like recital numbers, not like stage music.

The orchestral playing is in general adequate, but not ideally light, transparent, precise, and polished. The harpsichord continuo is elaborately and for the most part imaginatively realized by Martin Isepp, but the harpsichord is recorded rather too prominently (as indeed are the singers). And much as Mr. Isepp's realization represents an improvement over the block-chord kind of continuo, what one hears here is in fact sometimes mannered and distracting. A harpsichord continuo is very much like a fine seasoning; one must be aware of its presence, but it must not dominate the dish. Westminster's sonic reproduction is otherwise very fine. I. K.

Ⓢ Ⓜ REGER: *Sonatas for Unaccompanied Violin, Op. 91: No. 1, in A Minor; No. 3, in B-flat; No. 7, in A Minor*. Hyman Press (violin). DOVER HCR ST 7016 \$2.00, HCR 5267* \$2.00.

Performance: **Impressive**
Recording: **Good**
Stereo Quality: **Hard to detect**

The sleeve notes for this unusual record quote early views about Reger to the following effect: "complete lunacy, incurable mor-

bidity, and nerve-wracking perversity," "a dangerous and ruthless revolutionary," "wild," "experimentation with unusual harmonic combinations . . . that resulted in music that his contemporaries found arbitrary, irrational and ugly." All this, of course, is brought forth now in an attempt to be complementary and to raise Reger's contemporary reputation. With friends like this who needs enemies?

After reading these lines, one turns with trembling hand and pounding heart to the record player only to find the same slightly stuffy, overelaborate, intense, late Romantic, chromatic, contrapuntal neo-Baroque that one always finds *chez Reger*.

This is not to say that there is not some likable music in these sonatas. Reger is, as one would expect, always extremely skillful and sometimes imaginative and even brilliant as well. My own favorite music is in



MAX REGER

Caricature (about 1910) from the German music periodical *Die Musik*

the B-flat sonata, the least Baroque-y and the least "learned" of the three. The inevitable chaconne—it comes at the end of No. 7, the last sonata of the original Op. 91 set—is rather a bore, but even at its most dogged, it never completely succumbs to the fatal going-through-the-motions academicism that always seems to be impending. Which is to say that, at the very least, this music has its own necessity—if not always a very significant meaning.

Mr. Bress, who has something of a reputation as a modern-music performer, contributes three intense, brilliant, high-strung performances of unfamiliar and difficult—although certainly idiomatic—violin music. Lovers of the violin and of good meaty Central European repertoire will be grateful to Mr. Bress for reviving these works; certainly these excellent performances (and a good, inexpensive recording of them) go a long way toward putting Herr Doktor Professor Reger back on his feet. E. S.

Ⓢ Ⓜ RIETI: *Concertino for Five Instruments*. Chamber Players of Heilbronn. *Concerto for Cello (and 12 instruments)*. Massimo Amfiteatrof (cello); l'Orchestra Sinfonica di Roma, Nicolas Flagello cond. *Six Short Pieces; Medieval Variations*. Rob-

ert Guralnik (piano). SERENUS SRS 12013 \$5.98, SRE 1013* \$4.98.

Performance: **Sounds good**
Recording: **Good**
Stereo Quality: **Good**

Things are picking up at Serenus, and I am happy to report it. Just as I had begun to think that the very word Serenus was some sort of anagram of Flagello (rendered in a strange language, of course), the company has given us this album, "The Music of Vittorio Rieti: I."

Now, Rieti, who was born of Italian parents in Egypt in 1898, who achieved recognition in Paris during the Twenties and Thirties, and who came to live in the United States in 1940, is not the world's greatest living composer. But he is a neatly and authentically gifted musician with a winning, flawlessly crafted, and sophisticated manneristic style. Its orientation is neoclassic, although of no pronounced derivative syntax—Stravinskian or otherwise. He also can handle odd instrumental combinations with absolutely delightful authority and originality.

To take the pieces recorded here in the order of the pleasure they give me, at least, we can start from the top. The *Concertino for Five Instruments* is a fancifully scored, beautifully made, smoothly sophisticated piece that is full of amiable tunes and neat figurational detail. The *Concerto for Cello* (and twelve instruments) is pleasantly more of the same, although its expressive aura is rather more somber and its neoclassical configurations rather less originally turned and, I suspect, more deliberately evocative of some composer or other. Six *Short Pieces* are contrasting piano solos, a little *too* tidily structured, but pleasantly frivolous in almost every case. Another piano solo, *Medieval Variations*, is perhaps the piece in which the word manneristic might be replaced by the word mannered. Its uncharacteristic rhythmic lumpiness, in this composer's music, just *has* to be calculated, and it plays with classical attitudes in rather the way Prokofiev does in his *Classical Symphony*, but much less convincingly. (Here I have a hunch that pianist Guralnik's heaviness with the piece makes an issue of what might otherwise be but slightly noted.)

The performances, in general, seem to be pretty good, the recorded sound is fine, and the stereo effect is good, although the engineers seem to get a little too cute with it in the *Concertino*. W. F.

SCHUMANN: *Adagio and Allegro in A-flat* (see KODÁLY)

SCHUMANN: *Frauenliebe und Leben* (see WOLF)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SIBELIUS: *String Quartet, in D Minor, Op. 56 ("Voces intimae")*. BERWALD: *String Quartet No. 3, in A Minor (1849)*. Copenhagen String Quartet. TURNABOUT TV 34091S \$2.50, TV 4091* \$2.50.

Performance: **Inspired**
Recording: **Good**
Stereo Quality: **Good**

This is a fascinating disc, combining as it does the elusive "*Voces intimae*," the only mature chamber work to come from the pen

of Jean Sibelius, and the powerful Third Quartet by the heretofore little-known nineteenth-century Swedish symphonist Franz Berwald (1796-1868).

Though the normally reticent Sibelius indicated in his subtitle that his D Minor Quartet contained elements of highly personal and subjective expression, the use he makes of his thematic materials exhibits a remarkable blend of disciplined craft and seemingly rhapsodic rumination. An interlocking rhythmic motive binds the first and second movements together; there are also subtle motivic cross references between the three middle movements, and between the two last ones. But the purpose of these links is constructional rather than dramatic, as in the motto theme of his First Symphony. The Adagio movement, heart of the Quartet, is as eloquently lyrical as any one will find in late Sibelius. The performance of "Voces intimae" by the Copenhagen Quartet is altogether masterly, combining passionate lyricism, immense rhythmic drive, and the element of capricious fantasy that Sibelius also wrote into the music.

Although designated as Quartet No. 2 on the record jacket, Franz Berwald's A Minor Quartet is actually his third and last, dating from 1849, the end of the period in which he also produced his two finest symphonies, the *Singulière* and the *Sérieuse* (recorded on Nonesuch 71087, 7187). The music of the A Minor Quartet is cut out of the same piece of cloth, and it could perhaps be described as Northern Mendelssohn minus the padding and contrapuntal clichés. Like the symphonies, it is full of rhythmic kick.

The Copenhageners play here with immense verve and a wide range of dynamics to match the passionate line of Berwald's phrases. The recorded sound is absolutely first-rate. Put this disc down as a "sleeper."
D. H.

Ⓢ Ⓜ SMETANA: *Má Vlast (My Fatherland), Symphonic Cycle: Vyšehrad; The Moldau; Sárka; From Bohemia's Meadows and Forests; Tábor; Blaník.* DVORÁK: *Symphonic Variations, Op. 78.* Philharmonia Orchestra, Sir Malcolm Sargent cond. SERAPHIM SIB 6003 two discs \$4.98, IB 6003 \$4.98.

Performance: Straightforward
Recording: Good
Stereo Quality: Good

When it comes to conjuring up the nationalism and the legendary poetic atmosphere of the Smetana tone poems, Sir Malcolm Sargent is no match for the likes of such conducting colleagues as Talich, Kubelik, or Ančerl. The EMI engineers, however, have produced the best recorded sound yet accorded these exceedingly difficult-to-record pieces. The scoring is such that, in the two final sections, it is all but impossible to achieve a solid bass line under reverberant auditorium conditions, so EMI chose, for this 1965 recording, to use a fairly intimate but warm-toned studio, and to excellent sonic effect. Would that Sargent's performances had had the poetic intensity to take full advantage of the opportunity.

The Dvořák Variations were composed two years before the D Major Symphony (new No. 6), and display brilliantly the thirty-six-year-old composer's orchestral skill, even if stylistically they fluctuate between the Brahmsian academy and the Bo-

hemian countryside. The Sargent performance is again impressive in its skill and precision, but it takes a bit of Beecham-like flamboyance, such as is to be heard in that conductor's mono recording of some years ago, to bring the music off to best effect. At \$4.98, however, this pair of records represents excellent value.
D. H.

Ⓢ Ⓜ TCHAIKOVSKY: *Piano Concerto No. 2, in G Major, Op. 44.* Nikita Magaloff (piano); London Symphony Orchestra, Colin Davis cond. WORLD SERIES PHC 9007 (compatible stereo) \$2.50.

Performance: Somewhat slack
Recording: A bit low-level
Stereo Quality: Will do

Ⓢ Ⓜ TCHAIKOVSKY: *Piano Concerto*

No. 2, in G Major, Op. 44. Emil Gilels (piano); Leningrad Philharmonic Orchestra, Kyril Kondrashin cond. BAROQUE 2865 \$5.79, 1865 \$4.79.

Performance: Hell-for-leather
Recording: "Live" performance
Stereo Quality: So-so

Don't let a seven-minute difference in the timing of the slow movement between Gilels and Magaloff throw you. Magaloff and Davis give us here the first up-to-date recording of the Tchaikovsky G Major Concerto as originally written, without the drastic cuts in the slow movement imposed by Siloti and so published in his edition. Tchaikovsky's slow movement as he composed it emerges as a virtual triple concerto for piano, cello, and violin; while the Siloti edition lets the

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piano have most of the say. (Gary Graffman in his Columbia recording uses the Siloti slow movement, but Tchaikovsky's original end movements.)

In the light of this I wish I could say that Nikita Magaloff and Colin Davis had come up with a definitive recorded version of Tchaikovsky's "other" piano concerto, but somehow they never seem to be able to make the music catch fire. The "imperial grandeurs" of the lengthy first movement fall flat, and the finale simply lacks the "zing" to give it the wings and the *juoco* quality that it must have. The rather low-level and somewhat diffuse recorded sound is no help either.

The Gilès disc is in a class by itself—a documentation of a live performance given in Leningrad, the date and source of the master tape unspecified on label or record jacket. Wrong notes and all, this reading has all the excitement that the Magaloff-Davis recording lacks. Both discs are worth acquiring as curiosities; but as a choice for permanent library possession, I'd still stay with the Graffman-Ormandy Columbia disc. D. H.

Ⓢ Ⓜ VERDI: *Un Ballo in Maschera*. Leontyne Price (soprano), Amelia; Carlo Bergonzi (tenor), Riccardo; Robert Merrill (baritone), Renato; Shirley Verrett (mezzo-soprano), Ulrica; Reri Grist (soprano), Oscar; Ezio Flagello (bass), Samuel; Ferruccio Mazzoli (bass), Tom; Piero de Palma (tenor), a Judge; Mario Basiola Jr. (baritone), Silvano. RCA Italiana Opera Chorus and Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 6179 three discs \$17.37, LM 6179* \$14.37.

Performance: Sound but unexciting
Recording: Not RCA's best
Stereo Quality: Good

All things considered, RCA Victor's new *Un Ballo in Maschera* is superior to its two stereo competitors. Good, musicianly singing ranks high among its virtues, and I ought to make it clear from the outset that damnation is far from my mind as I begin to distribute a bouquet of faint praises.

The faintest of these go to conductor Erich Leinsdorf for turning a tale of passion, dark conspiracy, and murder into an orderly and well-mannered *coup d'état*. *Ballo* can ill afford such a bloodless treatment. Leinsdorf's musicianship and control cannot be faulted; the problem lies in his failure to come to grips with the *drama* in Verdi's music and to exact optimum achievements from his excellent cast. Also, the RCA Italiana orchestra is not up to its best level here—the woodwind playing, in particular, is quite undistinguished. And the engineering keeps the voices in a remote perspective, thereby depriving the performance of badly needed immediacy and vitality.

There is no lack of involvement in Leontyne Price's passionate and believable Amelia, and the languid pacing of the aria "*Morò ma prima in grazia*" must not be held against her. Vocally she is radiant most of the time, the exception being her occasional descents below the staff, where her tone production is inconsistent and at times disturbingly unbeautiful. Carlo Bergonzi's singing is distinguished by his customary elegance and sensitivity, with an occasional suggestion of tightness in the upper register. Robert Merrill goes through his part with the assurance resulting from many years of well prac-

ticed routine, but without much nuance, inspiration, or, for that matter, indignation.

Shirley Verrett is a sedate Ulrica with a nice vocal quality, but her habit of sliding into almost every note becomes irritating after a while. Reri Grist offers a smallish but prettily sung Oscar, and the Messrs. Flagello and Mazzoli are two dandy conspirators, but Basiola is a thick-sounding Silvano.

The reservations notwithstanding, I prefer this *Ballo* to the London set directed by Solti, where singing of comparable quality is ruined by misguided engineering, and to the vocally less distinguished La Scala production on DGG. For the best available versions we must return to the monophonic era: Toscanini's unparalleled leadership coupled with unspectacular but acceptable singing on RCA Victor LM 6112, or the outstanding vocal-dramatic achievements of Maria Callas and Tito Gobbi (and, to a lesser extent,

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WAGNER: *Die Walküre* (see Best of the Month, page 59)

RECORDINGS OF SPECIAL MERIT

Ⓢ Ⓜ WOLF: *Songs from the Romantic Poets. Sechs Lieder für eine Frauenstimme; Alte Weisen (Gottfried Keller); Sonne der Schlummerlosen (after Byron); Three Songs from "Suleika" (Goethe); Der Schäfer (Goethe)*. Elisabeth Schwarzkopf (soprano), Gerald Moore (piano). ANGEL S 36308 \$5.79, 36308 \$4.79.

Ⓢ Ⓜ WOLF: *Heiss mich nicht reden; Nur wer die Sehnsucht kennt; So lässt mich scheinen; Kennst du das Land?; Auch kleine Dinge; Mausfallen-Sprüchelein; Epiphanias*. SCHUMANN: *Frauenliebe und Leben*. Helen Watts (contralto), Geoffrey Parsons (piano). L'OISEAU LYRE SOL 293 \$5.79, OL 293* \$5.79.

Performance: Both very good
Recording: Both good
Stereo Quality: Natural balances

These two programs of Hugo Wolf songs—with an assist from Robert Schumann—neatly complement one another. Helen Watts' selections are drawn from the better-known area of the composer's output ("popular" is hardly the word to use in connection with Hugo Wolf), while Elisabeth Schwarzkopf, who has already covered the familiar ground, strikes out for more esoteric pieces.

The Schwarzkopf disc embraces almost the full range of Wolf's song-writing activity. The *Sechs Lieder* set constituted his first published work (1887) and contains the almost Schubertian *Morgentau*, written ten years earlier, when Wolf was only seventeen. His individuality was already manifest in this delightful first collection. The Goethe songs represent the mature and sophisticated art of Wolf, rewarding the listener with the un-failing forging of music and words into an inseparable unity. I find the six songs written to Gottfried Keller's poems considerably less attractive, except for the strikingly tempestuous *Das Köhlerweib ist trinken*.

Displaying her familiar interpretive mastery, Elisabeth Schwarzkopf calls into play an astonishing range of tonal shadings and evocative effects here. Vocally she is in far from her best form, straining at both extremes of her range and sometimes unable to summon the necessary breath support for these unquestionably taxing pieces. But her art is always impressive. Gerald Moore's virtuosic support provides not only a rock-like foundation for Miss Schwarzkopf but also an excitement that is occasionally missing in the vocal portions.

The Mörike song *Mausfallen-Sprüchelein*, which is heard in both recitals under review, illustrates the difference between the two singers. Miss Watts' approach to songs is considerably more restrained than Miss Schwarzkopf's. She favors a smoother vocal line, and uses subtle alterations of color but not the coy undertones, teasing inflections, gasps, and other extramusical interjections that are the familiar—and for me admirable—weapons of the Schwarzkopf arsenal. We are conscious of her interpretive inflections here, but even more so of expert and polished *singing*, with a true understanding and clear projection of the texts. Miss Watts' voice is a warm and noble instrument; it cannot fail to please, unless the listener is unregenerately committed to a more theatrical kind of interpretation—Miss Schwarzkopf's kind.

Contraltos are continually drawn to *Frauenliebe und Leben*, apparently blithely unaware of the many critics who prefer the soprano sound for the very feminine songs of the Schumann cycle. I find Helen Watts a very engaging interpreter here. She is more effective in the tragic utterances—the concluding song *Nun hast du mir den ersten Schmerz getan*, in particular—than in the songs calling for a lighter, more intimate communication. But her dusky tones never overpower the texts, and her singing remains eloquent and sensitive at all times. She, too, is blessed with an excellent accompanist, Geoffrey Parsons. G. J.

COLLECTIONS

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ALI AKBAR KHAN: *Morning and Evening Ragas*. Ustad Ali Akbar Khan (sarod), Mahapurush Misra (tabla), Anila

HIFI/STEREO REVIEW

Sinha (tamboura). CONNOISSEUR SOCIETY
CS 1766 \$5.79, CM 1766 \$4.79.

Performance: Impressive
Recording: Has presence
Stereo Quality: Widely separates sarod
and tabla

As Nat Hentoff points out in his notes for this admirable release, now that Indian music is coming into vogue it is important to remember that it is not folk music, and that playing an Indian instrument in a Western pop group does not put raga in the rock. It seems also necessary to add, for the benefit of the psychodelerists and other fans, that if you just love Indian music because it is so monotonous and hypnotic, you're missing the music altogether and hearing, with purely Western ears, those elements that the *really* tuned-in merely take for granted: the tonal and metrical frame within and out of which the music itself grows. In fact, in its own realms of rhythmic and melodic inflection, Indian music is subtle and complex, a series of never-ending changes rung upon basic musical and expressive material.

The raga, by the way, is not a scale or a theme in our sense but, like the ancient or medieval modes in the West, a kind of repertoire of melodic events—turns of phrase with a certain recognizable musical and expressive character upon which a realization is built. The *tala* is the rhythmic mode or cycle, generally arranged in irregular groups of fascinating richness. Ali Akbar Khan's notes carefully explain the rhythmic-metrical arrangements used but, since the accents do not correspond with already irregular groupings into beats and bars and since the sarod and tabla sometimes try to outdo each other in cross-rhythmic sub-divisions, these metrical schemes on paper seem (to a Western ear) theoretical rather than palpable. At any rate, the actual results are extraordinary, not for their monotonous regularity but for their complex variety.

Each side here has a single raga. Probably the easier to understand is the evening raga, partly because the basic pitch material is closer to familiar Western arrangements, and partly because the rhythmic arrangement, first in eight, then in sixteen, is easier. The morning raga on side one—considered "heroic" and unromantic—has a much more limited pitch material but is correspondingly richer in melodic decoration and inflection and in rhythm-metric intensity.

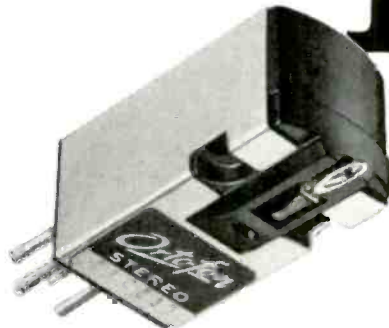
In contrast even to other Indian musicians, Ali Akbar Khan's approach seems inward, catching very slowly the more outward intensity and excitement generated initially by the tabla. Only at the moments of cumulative climax is there a real sense of physical and kinetic excitement and these develop only gradually and with great effort and care over a long span of rhythmic and melodic growth and development; even as they reach their peak, there is usually an abrupt change in meter (thus initiating a new section) or the music subsides altogether. But these climaxes are all the more meaningful because they are so hard won; they give final shape and final meaning to the stages in a pair of remarkable musical journeys. The record is well recorded and extremely worth while.

E. S.

© (M) RÉGINE CRESPIN: *Recital*, Schumann: *Liederkreis*, *Opus 39*. Fauré: *Soir*; *Le*

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CIRCLE NO. 16 ON READER SERVICE CARD

Sécret; Au bord de l'eau; Après un rêve; Clair de lune. Canteloube (Arr.): *Lo fiolairé; Lou coucut* (from *Chants d'Auvergne*). Roussel: *Coeur en péril*; Sauguet: *Berceuse créole.* Régine Crespin (soprano), John Wustman (piano). ANGEL S 36405 \$5.79, 36405 \$4.79.

Performance: **Elegant**
Recording: **Good**
Stereo Quality: **Restrained**

Régine Crespin's mastery of the German repertoire, already well documented in opera, is herewith proved in song. This fact notwithstanding, it is the French side of the present recital that is likely to be more appealing. The velvety tone and caressing coloration with which she invests the delicate Fauré songs are rare indeed—the effect in *Après un rêve* and *Clair de lune* is close to magical. The lesser known Roussel and Sauguet songs are rendered with similar charm. Both are attractive and admirably suited to Crespin's style. In the two Auvergne songs, although she displays the requisite temperament, she is a shade less convincing. In particular, the intricate tracery of *Lo fiolairé* seems to elude her.

The *Liederkreis* is sung with sensitive projection and intelligent dramatization when needed—an unexceptionable but not particularly memorable performance. The soprano is in good vocal form throughout. Her scale is admirably equalized at the low end, allowing for firmly supported and unusually resonant tones in the low register. The upper range is more uneven, and there are a few phrases in *Au bord de l'eau*, passing across the "break" into the head register, which are not done very smoothly. But this seems like quibbling over an otherwise impressive recital. The piano accompaniments by John Wustman are excellent. G. J.

Ⓢ Ⓜ GREGORIAN CHANT: *Easter Music: Excerpts from the Proper of the Mass; Antiphons and Hymns from "Antiphonale monasticum."* Benedictine Monks of the Abbey of St. Maurice and St. Maur, Clervaux, Luxembourg. WORLD SERIES PHC 9004 (compatible stereo) \$2.50.

Performance: **Sentimental**
Recording: **Excellent**
Stereo Quality: **First-rate**

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ GREGORIAN CHANT: *Graduals: Qui sedes; Omnes de Saba; Haec dies; Dirigatur. Hymns: Christe Redemptor (Christmas and All Saints' Day); Ad Coenam Agni providi. Communions: Vidimus; Videns Dominus. Offertory: Jubilate. Introits: Exsurge; Quasimodo; Spiritus Domini. Collegerunt (Palm Sunday). Alleluia (Pentecost Sunday). Requiem Mass: Subvenite. Sanctus IX.* Chorus of Monks from the Abbey of Encalcat, France. MUSIC GUILD MS 137 \$2.39, MG 137 \$2.39.

Performance: **Superb**
Recording: **Very good**
Stereo Quality: **Fine**

The excerpts from the Easter liturgy deal only with the Proper of the Mass and with hymns and antiphons from the monastic Office book. The style of singing, although obviously devout and sincere, suffers from a rather sentimental approach, not improved by the inclusion of organ harmonizations.

Some sections, such as hymns, are done in a more straightforward manner, but this choir's tendency to slow the tempo for certain key words results all too often in a saccharine effect. This does not negate the singing itself, or the quality of the voices, which are excellent, but this description should serve as a warning to those who prefer their chant in the more traditional manner. The recording is marvelously atmospheric, and the sound of the choir is beautifully reproduced. The jacket notes include a description of the selections but no texts or translations.

Music Guild's collection is a general one, devoted to highlights selected from throughout the liturgical year. The Benedictine Monks of Encalcat, whose abbey is located near Carcassonne in the southern part of France, adhere to the style of chant singing propagated by Solesmes, but to this they add a youthful manner and a vigorous, declamatory approach that presents the chant in a totally fresh, meaningful way. As a sampling of Gregorian chant, this disc is outstanding. Reproduction is very good in both mono and stereo versions, although the antiphons obviously are more impressive in stereo. The jacket gives texts and translations (with some sections unfortunately missing), but the listing of sources for the chants is not complete. There are also a few bad proof-reading errors (such as "Communication" for "Communion"). I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PILAR LORENGAR: *Operatic Recital.* Puccini: *La Bobème: Sì, mi chiamano Mimi. La Rondine: Chi il bel sogno di Doretta. Madama Butterfly: Un bel dì, vedremo. Turandot: Tu che di gel sei cinta. Gianni Schicchi: O mio babbino caro. Dvořák: Rusalka: O silver moon. Charpentier: Louise: Depuis le jour. Bizet: Carmen: Je dis, que rien ne m'épouvante. Les Pêcheurs de Perles: Comme autrefois. Massenet: Manon: Gavotte. Pilar Lorengar (soprano); Orchestra of L'Accademia di Santa Cecilia, Rome, Giuseppe Patané cond. LONDON OS 25995 \$5.79, 5995* \$4.79.*

Performance: **Affecting**
Recording: **Very good**
Stereo Quality: **Very good**

This is Pilar Lorengar's most impressive recorded achievement to date. The selections have been well chosen to illustrate her versatility as well as her uncommon interpretive gifts. The voice itself—a lyric *spinto* with ingrained dramatic qualities—has a characteristic fast vibrato which is easy to get used to and, in this recital at least, does not interfere with true intonation. In fact, it imparts warmth to her expression in an intensely personal way reminiscent of Licia Albanese. ("O mio babbino caro" illustrates the similarities between the two sopranos quite strikingly.) Miss Lorengar's range is wide and even, and her tones in the high register are radiant and effortless, including the (unwritten) high D in the final cadenza of the *Gavotte*.

The five Puccini arias are above criticism. Stimulated, perhaps, by Patané's ebullient leadership, the Charpentier-Bizet-Massenet sequence comes off in a somewhat Italianate style, but it is nonetheless ravishingly sung. In fact, the present catalog offers no superior version of "Comme autrefois" or the equally enchanting *Rusalka* air. The latter is sung in

Czech (the reference in the liner notes to the "original Czechoslovakian" is a linguistic and ethnographical inaccuracy).

Except for some stylistic points in the French repertoire and some uneasiness among the French horns, the orchestra provides an effective backdrop for the soprano's outstanding work. *G. J.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ LUTE MUSIC FROM THE ROYAL COURTS OF EUROPE. Landgrave of Hesse: *Pavan*. Molinaro: *Saltarello*; *Ballo detto "Il Conte Orlando"*; *Saltarello*; *Fantasia*. Philips: *Chromatic Pavan and Galliard*. Dowland: *Fantasia (Fancye)*; *Queen Elizabeth's Galliard*. Howett: *Fantasia*. Mudarra: *Fantasia*. Dlugoraj: *Fantasia*; *Villanelles Nos. 1 and 2*; *Finale*. Ferrabosco: *Pavan*. Newsidler: *Mein Herz hat sich*



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Performance: **Superior**
Recording: **Excellent**
Stereo Quality: **Natural**

The names of a good many of the composers represented in this collection are unfamiliar ones. For instance, there are such sixteenth-century figures as Simone Molinaro, a *maestro di cappella* at Genoa Cathedral; Gregory Howett, a Dutch lutenist; the Transylvanian-born Valentin Bakfark, who was connected with the Polish court; and another court lutenist in Poland, Albert Dlugoraj. The addition of pieces by the better known Dowland, Mudarra, Philips, and Ferrabosco helps to make this disc a continually fascinating and well-varied survey of the kind of repertoire to be heard in European court circles during the late Renaissance. There is even a *Pavan* by one actual regent, Landgrave Moritz of Hesse, who resided in Kassel.

Julian Bream's playing here is quite extraordinary; his technical skills are well revealed, as we have come to expect, but in addition to the usual brilliance there is also

a sense of ease and relaxation that have not always been apparent in some of his previous discs. His tempos are almost all extremely well chosen (a minor exception is the rather too slow *Ballo detta "Il Conte Orlando"*), and I particularly enjoyed the depth and profundity he brings to his performances of the various fantasias, which are perhaps the highlights of the collection. All in all, the playing is as fine as any Julian Bream has given us on record. The reproduction is equally successful. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MUSIC OF SHAKESPEARE'S TIME. Holborne: *Pavan, Paradizo*; *Galliard, The Sighs, Almain*; *Pavan, The Mariogolde*. Brade: *Coranto*. Campion: *Never weather-beaten sail*. Ferrabosco the Younger: *O eyes, O mortal stars*. Morley: *The Frog galliard*; *O grief! even on the bud*. Jones: *Sweet Kate*. Bartlet: *Whither runneth my sweetheart?* And others. Eileen Poulter, Patricia Clark, and Mary Thomas (sopranos); Darien Angadi (boy soprano); Rosemary Phillips (contralto); Gerald English and Wilfred Brown (tenors); Christopher Keyte (bass); David Channon and Diana Poulton (lutes); Michael Walton, Layton Ring, and the Dolmetsch Consort (recorders); Margaret Hodson (virginals); Dietrich Kessler (bass viol); viols of the Schola Cantorum Basiliensis (August Wenzinger, dir.); madrigal group, Raymond Leppard dir. NONESUCH HB 73010 two discs \$5.00, HB 3010 \$5.00.

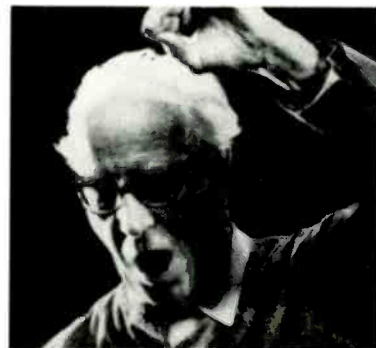
Performance: **Imaginatively conceived**
Recording: **Excellent**
Stereo Quality: **Very satisfactory**

As the program notes to this quite delightful collection point out, all the works on these two discs with but one exception (William Cornyshe's *Ab Robin*) were written during Shakespeare's lifetime. Even the earlier Cornyshe song, however, does have its associations with the bard, specifically with *Twelfth Night*, in which it is quoted. Not everything here can be connected with Shakespearean performance, although there are many such connections: Robert Johnson's *Full fathom five* and *Where the Bee sucks* for *The Tempest*, the anonymous *Willow Song* for *Othello*, and Dowland's *Come, heavy sleep*, which might have been used in *Julius Caesar*.

There is an immense variety of repertoire here, works for viol consort, recorder consort, solo virginals (Byrd's *O mistress mine* and *Sellinger's round*), songs for from one to five voices (including some solos by a boy soprano), and even a few duets for two lutes. The lutenist, Diana Poulton (who is credited with having arranged this program on the original Odeon pressings of 1963 but is not credited in the domestic Nonesuch release), has done an excellent job in organizing this material. The performances are full of verve and enthusiasm, although not all of the voices are on the same high level. The instrumental contributions, especially that of the viol consort, are splendid. This two-disc set should provide plenty of entertainment. The reproduction is highly satisfactory in both mono and stereo versions, and a well-planned and informative text leaflet has been included. *I. K.*

(Continued on page 83)

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Ⓢ Ⓜ JEANETTE SCOVOTTI: *Coloratura Arias*. Rossini: *Il Turco in Italia: Viva l'amore, viva il piacer*. Mozart: *Die Zauberflöte: Zum Leiden bin ich auserkoren; Der Hölle Rache*. Verdi: *Rigoletto: Caro nome*. Delibes: *Lakmé: Bell Song*. Donizetti: *Lucia di Lammermoor: Regnava nel silenzio... Quando rapito in estasi: Il dolce suono... Spargi d'amaro pianto (Mad Scene)*. Jeanette Scovotti (soprano); Orchestra Sinfonica di Roma, Nicolas Flagello cond. SCOPE V-002 S \$5.79, V-002* \$4.79.

Performance: Expert and enjoyable
Recording: Very good
Stereo Quality: Effective

Though this is a largely familiar program (the Rossini aria excepted), it is nonetheless very demanding, particularly for an artist's first solo recital. Jeanette Scovotti, who has developed into an internationally sought-after performer since her Metropolitan Opera debut of four years ago, acquits herself with great distinction. She uses her gleaming and well-focused tone with great skill and little apparent effort, her intonation is dependable, the heights (up to E natural) hold no terrors for her, and she handles rapid scales with clear articulation. A respectable trill and a secure, scoop-free manipulation of wide intervals are also part of her impressive technical equipment.

Miss Scovotti's rendering of Lucia's music or the Bell Song is very much on a par with today's top efforts. The hazardous passages of the Mozart arias come off a little less successfully, and her "Caro nome" is rather uninvolved dramatically, though technically accomplished. Altogether, this is a most impressive showing of a major American talent. Nicolas Flagello secures sensitive and well-played accompaniments from the Roman orchestra—the tempos are a shade too comfortable at times, but details emerge with unusual clarity. The sound is rich and effectively deployed, if at times somewhat over-reverberant. G. J.

Ⓢ Ⓜ GÉRARD SOUZAY: *A Century of French Song*. Gounod: *L'absent; Sérénade*. Chabrier: *Les cigales; Chanson pour Jeanne*. Bizet: *Chanson d'avril*. Franck: *Nocturne*. Roussel: *Le jardin mouillé; Le bachelier de Salamanque*. Poulenc: *Airs chantés: Air viif; La grenouillère; Métamorphoses: Reine des mouettes; Priez pour la paix*. Fauré: *Arpège; Prison*. Ravel: *Les grands vents venus d'outremer; Sainte; Sur l'herbe*. Leguérney: *Ma douce jeunesse est passée; A son page*. Hahn: *L'heure exquise*. Gérard Souzay (baritone); Dalton Baldwin (piano). PHILIPS PHS 900132 \$5.79, PHM 500132* \$4.79.

Performance: Expert and elegant
Recording: Adequate
Stereo Quality: Appropriate

The artist's brief accompanying notes disclaim any serious musicological approach to the present collection. His intention is simply "to remind the listener familiar with French song tradition of its quality, richness, and range." The recital succeeds admirably in its modest aim, though I cannot say that, based on this evidence, the "range" of French song literature is awe-inspiring.

In any case, many of the songs are unfamiliar to all but specialized scholars, and the exposure to this seldom-illuminated side of Chabrier and Roussel is particularly wel-

come. The former impresses with his striking individuality of expression, and the latter's *Le bachelier de Salamanque* skillfully combines lusty narrative with Impressionist imagery. The other songs offer the expected: melodious *salon* lyricism for Gounod, classic elegance for Fauré, occasional sparkling wit for Poulenc, and elusive substance for Ravel. The musical contents are at times fragile to the point of invisibility, but this may be a personal reaction. In any case, partisans of French song literature could hardly ask for a more sympathetic interpreter than Gérard Souzay, who performs these songs lovingly, convincingly, and with unerring taste and considerable dramatic expressiveness. Dalton Baldwin is, as always, an ideal collaborator. The recorded sound, however, is far from ideal; the piano tone is good, but the singer appears to be too closely microphoned, and the surface noise on the disc sent for review was simply above the level of tolerance. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ FRITZ WUNDERLICH: *Wunderlich in Vienna*. Siczynski: *Wien, Wien, nur du allein*. Benatzky: *Ich weiss auf der Wieden ein kleines Hotel; Ich muss wieder einmal in Grinzing sein*. Stolz: *In Wien gib's manch winziges Gassel; Im Prater blüh'n wieder die Bäume; Wien wird bei Nacht erst schön*. Haller: *Herr Hofrat, erinnern Sie sich noch?* J. Strauss-Weninger: *Draussen in Sievering*. Four other Viennese songs. Fritz Wunderlich (tenor); Vienna Volksoper Orchestra; Chorus of the Vienna State Opera; The Spitar-Schrammeln Group, Robert Stolz cond. HELIODOR HS 25051 \$2.49, H 25051* \$2.49.

Performance: Ideal
Recording: Good sound, fair surfaces
Stereo Quality: Widespread

Here are a dozen ingratiating songs about good wine, good times, pretty girls, and some cozy hideouts in and around Vienna—in short, the most important issues of the world so far as the Viennese are concerned. The music is light and unpretentious, and the words revolve around the premise that, while the rest of the world may be a hit or miss affair, the Good Lord (*Herrgott*) was surely at His most inspired when He created Vienna and its environs.

Though a German, not an Austrian, the late Fritz Wunderlich understood the special charm of these songs, and he knew how to put them over gracefully, with a smile in the voice, and with just the right amount of sentimentality. His singing is perfection, and he has the support of the indestructible Robert Stolz (b. 1882), a true master of the old Viennese style. Here and there I detect an attempt in the choral-orchestral backgrounds to "modernize" these charming tunes, but, fortunately, they survive the treatment. The end result is irresistible, particularly recommended to partisans of Wunderlich, Vienna, good singing, operetta, and to nostalgists in general who number impressively among this magazine's readers, to judge by some of our recent mail. G. J.

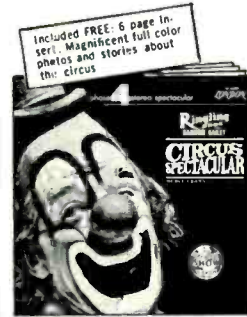


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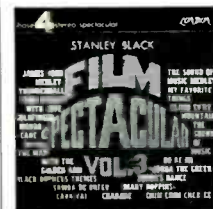
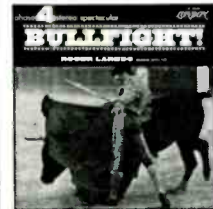
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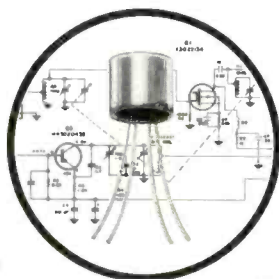
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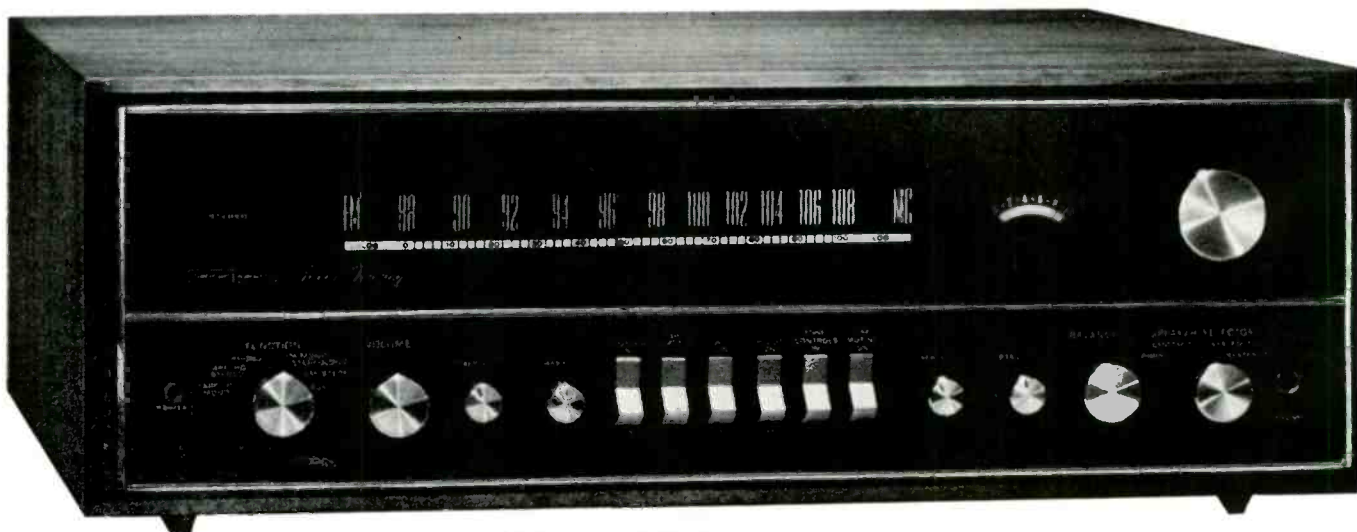
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Ⓢ Ⓜ MANNY ALBAM: *The Soul of the City*. Orchestra, Manny Albam cond. *The Children's Corner*; *Museum Piece*; *A View from the Inside*; *Riverview*; and six others. SOLID STATE SS 18009 \$5.79, SM 17009* \$4.79.

Performance: Better than the material
Recording: Excellent
Stereo Quality: First-rate

Described as "a matched set of ten sketches," "The Soul of the City" is in the worn tradition of atmospheric program music. Veteran arranger Manny Albam is technically skillful; but the conception he reveals here as a composer is undistinguished. The writing is a pastiche of predictable impressions, occasionally augmented by literal sound effects. The playing, however, is expert, both the section work and the solos of the jazz-seasoned studio musicians Hank Jones, Jerome Richardson, Joe Newman, Burt Collins, and especially Phil Woods. Also impressive as soloists are trombonist J. J. Johnson and, on one track, trumpeter Freddie Hubbard. Basically, this is a waste of superior musicians on material that is honestly crafted but without strength of style, idea, or emotion. N. H.

Ⓢ Ⓜ THE BACHELORS: *Bachelors' Girls*. The Bachelors (vocals, accompaniment). *Rosalie*; *Margie*; *Hello, Dolly!*; *Marie*; *Sweet Sue*; *Linda*; *Ida*; *Cecilia*; and four others. LONDON PS 491 \$4.79, LL 3491* \$3.79.

Performance: Easy
Recording: Good
Stereo Quality: Good

The Bachelors are no better than most of the groups coming out of London these days, but, thank goodness, they are no worse, either, and at least they seem interested in broadening their horizons. I may be wrong but I think they also sing more in tune than their mod contemporaries. In this, their fourth recording for the London catalog, they concentrate on tried-and-true songs about women and come up with some delightful surprises. Their guitar twang makes *Once in Love with Amy* sound so unusual I wouldn't be surprised to find Ray Bolger borrowing their style for his next TV appearance. And I think Cole Porter would be pleased with the Jazz-Age flavor they bring to *Rosalie*.

Explanation of symbols:

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

The Bachelors still don't really sing or play well, but on this album they give some inoffensive songs that old college try. It's worth a listen. The kids probably won't dig it—there's not a single mention of LSD on the whole record. R. R.

Ⓢ Ⓜ CLYDE BORLY: *Music in Five Dimensions*. Clyde Borly Orchestra. *Afromania*; *S.O.S.*; *Force de Frappe*; *Carioca*; *Fever*; and eight others. ATLANTIC SD 33195 \$4.79, 33195* \$3.79.

Performance: Skillful, spirited
Recording: Excellent
Stereo Quality: Superior



THE BYRDS THAT WAS: left to right, Chris Hillman, Mike Clarke (now flown), David Crosby, and Jim McGuinn

Recorded in Paris, this program veers from sonic exotica to straightforward romanticism. On the former tracks, the focus is on a variety of percussion instruments, sound effects (including bird and animal cries), Ondes Martenot waves, and the human voice. While the trickery is self-conscious, the results have more verve, wit, and imagination than most albums that specialize in sound play as an end in itself. The more conventional ballad arrangements are appropriately lyrical and lilting. According to the notes, there was no overdubbing; and in view of the rapid-fire color changes on the more exotic tracks, I express due respect for the dexterity and discipline of the unidentified musicians and engineers. However, though the revels are beguiling, I doubt this record will wear well. It's like watching a troupe of brilliant acrobats. How many times can you see the act before it turns stale? N. H.

Ⓢ Ⓜ DON BOWMAN: *Almost Live*. Don Bowman (vocals and guitar). *Jimmie Cricket*; *I Wouldn't Do It*; *Surely Not*; *John's Back in Town*; and eight others. RCA VICTOR LSP 3646* \$4.79, LPM 3646 \$3.79.

Performance: Repetitious
Recording: Good

Record companies are always imitative. I hope the success of the Geezinslaw Brothers on Capitol doesn't mean we are in for a flood of hillbilly comics making up for a total lack of talent by leaning on their drawls and telling jokes about the world of other hillbillies to the accompaniment of guitar twangs. That is all Don Bowman has going for him. A former disc jockey from Lubbock, Texas, he used to break up the city with his weather forecasts ("Fair and warmer and his orchestra") and somebody obviously thought it would be a good idea to take him to RCA's studios in Nashville, put him in front of a microphone and turn him loose. The result is pretty stagnant stuff. Bowman sings like Froggy the Gremlin on the old Big Jon and Sparky kiddie shows, and his material is painfully lacking in polish. This is the big time, Don, and we've heard it all before.

Somebody named Willie Nelson has provided liner notes which insist, "Don Bowman is a funny, funny man—and in this album you will find many opportunities to break up, double over, or split your sides." Speaking as one who is still standing upright, in one piece, I can only advise you to proceed at your own risk. R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE BYRDS: *Younger Than Yesterday*. The Byrds (vocals); orchestra. *Thoughts and Words*; *Time Between*; *Why*; *My Back Pages*; *Have You Seen Her Face*; *So You Want to Be a Rock 'n' Roll Star?*; *Everybody's Been Burned*; *Renaissance Fair*; and three others. COLUMBIA CS 9442 \$4.79, CL 2642 \$3.79.

Performance: Excellent
Recording: Superb
Stereo Quality: Excellent

Perhaps the best advice to all the sad young men of today would be, "Go West, young Werther, go West." Preferably to California, and most particularly to San Francisco and Los Angeles. For it is in those two cities that the American Romantic movement of the twentieth century is to be found in its purest form. (The American Romantics are to be distinguished from their English counterparts by their roots, which are essentially middle-class, and not like the British working-class phenomenon which started the

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whole thing.) In California, under the sunshine, the smog, and the eyes of suspicious cops, amid the coffee houses, the psychedelic shops, and the flying banners of L-O-V-E, there has come to flower a community of young people in whose benign eccentricity, gothic introspection, and melancholy joy in being mysteriously indifferent to the American work-succeed-win psychology there lies the seed of a Romantic spirit more intense than anything spawned in Europe for over one hundred years. The European Romantics of the last century had their poets, painters, and composers, but they also had their popularizers. Dumas was one, Sardou was another, Puccini still another. It is difficult today not to smile at some of the excesses of these men in their attempts to portray the Romantic personality for the general public. I am sure they provided much unintended amusement in their own day among the very people whose lives they purported to depict. Today the situation is radically different; indeed, to become one of the poets, the painters, etc., one must first be a proselytizer and a popularizer.

As popularizers the Byrds are indeed splendid. Although one of the original four, Mike Clarke, has flown the coop (a fact which the cover photograph nicely obscures with a montage of the remaining members of the group sitting-standing-falling), the three carry on in fine style. And as befits popularizers-proselytizers, their songs are, aside from being quite good, often highly revealing glimpses into their own lives as well as those of their contemporaries. *So You Want to Be a Rock 'n' Roll Star* is a humorously penetrating description of their own condition. Both this song and *C.T.A. 102* benefit from imaginative recording techniques, the former with dubbed-in teenybopper shrieks, and *C.T.A. 102* with a garbled dialogue between two spacemen heard on one speaker and the Byrds heard in greatly diminished volume on the other. The entire album shows signs of this kind of imaginative approach, in both recording and performance.

As proselytizers the Byrds are moderately effective. Take for example *Mind Gardens*, an excellent song which is also an attempt to describe the sort of trip you could never take by Greyhound. It is an eerie enough listening experience, but I remain more curious than convinced about the real value of the psychedelic plateau. It is difficult to describe the prevalent "sound" of the Byrds, and the closest I can come is to say that the beat is not overwhelming, but the use of electric guitar (sometimes in tandem with a *sitar*) to create a pulsing tension often is overwhelming. Although the Byrds are eclectic in their musical styles, I found the main influence on them to be Dylan, who of course is the *guru* of a whole musical generation. They differ from Dylan, however, in their ability to kid themselves occasionally, and that I find very refreshing.

"Younger Than Yesterday" is an enjoyable and well-made album which, if listened to closely enough, explains a good deal about what is going on around us. I recommend it heartily.

P. R.

Ⓢ Ⓜ BING CROSBY/LOUIS ARMSTRONG: *Bing and Louis*. Bing Crosby and Louis Armstrong (vocals); Billy May, cond. and arr. *Muskat Ramble*; *Sugar*; *Dardanella*; *Brother Bill*; *Let's Sing Like a Dixieland Band*; *Way Down Yonder in New*

Orleans; *Preacher*; and three others. METRO MS 591 \$1.98, M 591 \$1.98.

Performance: Old hat
Recording: Good
Stereo Quality: Fair

The voices are as familiar as a pair of old socks. I've never had any particular fondness for old socks. Of course you can't really say anything nasty about the Old Groaner, who just may end up embroidered into the design of the American flag when he dies. And how can you dismiss "Satchmo"? That would be like suggesting Kate Smith take up residence in Siberia. Still, I don't think it's exaggerating to say that Bing sounds a bit like an economy-sized Sinatra on this recording: all lungs and no heart. And Satchmo is simply all heart. There is no voice left whatsoever.

When the boys gave out with *All that Jazz* in the MGM musical *High Society* a few years ago, their single hit from the sound track became such a best-seller that they put together an entire album of the same stuff, even threw in Billy May's Dixieland beat, and added a couple of old bonehead songs like *Dardanella* just to keep Granny's feet a-tappin'. Well, the result has been re-released on MGM's budget label, souped up for stereo and packaged for people who dig their schmaltz with a pinch of corn. And a rinky-dink to you, too.

R. R.

Ⓢ Ⓜ SKEETER DAVIS: *My Heart's in the Country*. Skeeter Davis (vocals), unidentified orchestra. *My Heart's in the Country*; *Ain't Had No Lovin'*; *Think of Me*; *Foggy Mountain Top*; and eight others. RCA VICTOR LSP 3667 \$4.79, LPM 3667 \$3.79.

Performance: Heartfelt
Recording: Okay
Stereo Quality: Okay

Skeeter Davis' heart may be in the country, but she obviously spends some of her afternoons at Cartier's. Posed winsomely on the album's front cover in a gingham dress and holding a piglet (that's right, a piglet), and on the back nuzzling a horse (or is it a mule?), she also sports a jeweled watch and a ring with a rock in it that takes up a good portion of the space between knuckle and hand. Of course, jewels do not a happy country-and-western star make. As Skeeter confesses in the title song, "... Hundreds of people wait to see me every night, they beg me for my autograph, they all think I'm happy, Oh—What a laugh." What Skeeter really wants to do is to go back to that farm in Ohio, sit by the fire, and forget the miseries of stardom. Back in Ohio she has "a strange, different yearning for a farm boy named Jack." This is the only reference to Jack in the song; it set me to speculating what was so wrong with Jack that her yearning for him should be "strange" and "different." Has he run off and joined the Bureau of Internal Revenue? Is he one of Siamese twins? I think a super-star like Skeeter owes it to her public to tell us just what the hell is wrong with Jack.

Once you get past Skeeter's liner notes ("And one day I'll trade my name on a big-city marquee for my name on a rural mailbox. . .") and her initial musical saga of the horror of being rich, famous, and courted, Skeeter turns out to be a better-than-average c-&-w singer. *Ain't Had No Lovin'* and *Foggy Mountain Top* are good songs, quite

HIFI/STEREO REVIEW

well sung. But *Evil on Your Mind* is the best track on the record. Her performance is very funny here. She portrays a wife who knows her husband has "evil on (his) mind." He has been bringing her candy and flowers, has suggested that she take a long trip to visit her sister out West, and knows that he dreams of having hours run their fingers through his curly hair. Skeeter's rejoinder to all this is a growling "dream on, Baby."

I'd like to hear her do more material in this vein. Also, the next time she goes down to the farm to renew her acquaintance with the livestock, I think it would be wise to have her maid hold her jewelry—at least while the pictures are being taken. P. R.

Ⓢ Ⓜ **DOODLETOWN PIPERS:** *Here Come the Doodletown Pipers.* Doodletown Pipers (vocal group); orchestra, George Wilkins cond. *A Hard Day's Night; Blowin'*



JANIS IAN

That rare phenomenon, an original

in the Wind; Roger Miller Medley; and seven others. EPIC BN 26222 \$4.79, LN 24222 \$3.79.

Performance: **Monotonous**
Recording: **Bland**
Stereo Quality: **Adequate**

Ho-hum. This tedious-sounding group of ten men and ten women in floppy sweaters and sun-lamp smiles is the poor man's New Christy Minstrels, and listening to all ten bands of their singing on this release is easily this year's most forgettable oddball experience. They *ooo-ooo-ooo* and *doop-doop-doop* their way through everything from the Beatles to the Lara theme from *Dr. Zhivago* with the same gimmick: the men take the chorus while the girls doodle, then the girls sing while the fellas doodle. The fact that it all sounds more like the wind howling than music doesn't seem to bother anybody. On television, where they are appearing with alarming regularity these days, you can always turn down the volume. But all those *ooos* coming out of two speakers in stereo—who needs it? R. R.

Ⓢ Ⓜ **ASTRUD GILBERTO/WALTER WANDERLEY:** *A Certain Smile, a Certain Sadness.* Astrud Gilberto (vocals), Walter Wanderley Trio. *A Certain Smile, a Certain Sadness; Call Me; Nega;* and seven

others. VERVE V6 8673 \$4.79, V 8673 \$3.79.

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

The liner notes on this disc read, in part, as follows: "Listen to the bass rhythm. Does it sound familiar? You've been listening to it all your life . . . it's your own heartbeat." Ever ready to indulge in research, I obligingly put the record on the turntable, turned the bass way up, and listened to see if it were true. It is. Hearing this record with this in mind is also a very spooky experience. Maximum effect is achieved on *Call Me*—with Astrud Gilberto whining away in the background like the Mad Doctor's sinister anesthetist, it could make a good passage in a musical based on *Donovan's Brain*. Or it might make a nice sadistic party game with hypochondriacs you know. (Tell them to keep their eyes shut and then slowly sneak the speed up to 45 . . . then 78 . . . whoopee!)

Aside from its coronary beat, I didn't find much of interest here. Astrud Gilberto is not, to my way of thinking, so much a singer as a sound. At times that sound is very pleasant, particularly when she is singing in Portuguese. But in English her odd accent and sing-song delivery effectively mangle any lyric's sense. Wanderley is good, I guess, but organ players in pop music irresistibly summon up a *recherche du temps perdu* chez roller rink for me. P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **JANIS IAN:** *Janis Ian.* Janis Ian (vocals, guitar, organ, harpsichord, siren, tambourine); Artie Butler (harpsichord, piano, organ); Vinnie Bell, Al Gorgoni, and Sal de Troio (guitars); Joe Mack (bass); Artie Kaplan (flute); Buddy Saltzman (drums). *Hair of Spun Gold; I'll Give You a Stone If You'll Throw It; Society's Child;* and eight others. VERVE/FOLKWAYS FTS 3017 \$4.79, FT 3017 \$3.79.

Performance: **Impressively original**
Recording: **Very good**
Stereo Quality: **Excellent**

This bristlingly independent fifteen-year-old girl first became widely known when her single recording of *Society's Child*, the tale of an interracial love affair ended by parental and social pressure, was banned by some radio stations. Now, in her first album, she reveals compositional and performing talents that should assure her a remarkable career. As a writer, Miss Ian falls into none of the easy and fashionable protest or psychedelic bags. Her lyrics tell of the generation gap, of her fantasies, of an unloved child, of a prostitute, in imagery and cadences that are her own. Acutely perceptive, often sardonic, and yet still open to tenderness, she makes one look forward to her work at twenty and twenty-five. Her singing is firm and resilient, although occasionally there is a touch of a whine in her voice. The backgrounds by Artie Kaplan and Miss Ian are sensitively and imaginatively varied to suit the widely different contexts of her songs. I am not saying that each of these compositions is a perdurable gem, but there is so much real talent at playful work in the album that one gratefully salutes the arrival of that rare phenomenon, an original. N. H.

(Continued on next page)



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Ⓢ Ⓜ **THE KINKS:** *Face To Face*. The Kinks (vocals); orchestra. Raymond Davies and David Davies arr. *Party Line; Sunny Afternoon; Too Much on My Mind; Rainy Day in June*; and ten others. REPRISÉ RS 6228 \$4.79, R 6228 \$3.79.

Performance: Good
Recording: Excellent
Stereo Quality: Good

This is quite a good group, but it is not distinguishable in any important way from most of the other groups now around. It has a nice cooled-out sound with a harpsichord tastefully and intelligently integrated into the orchestrations, and the songs have fashionably psychedelic lyrics. There is also a good use of recording techniques with sound effects that are more than just effects, such as the thunder claps at the beginning and during the course of *Rainy Day in June*.

Sunny Afternoon, the featured song in the album, is a hymn to a lay-about that has a certain guileful charm and high spirits. The Kinks seem to me a highly professional group, but unless you happen to take to their particular brand of self-assured glossiness, I see no real reason why you should own this album.

P. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **RUBIN MITCHELL:** *Presenting Rubin Mitchell*. Rubin Mitchell (piano); Ray Ellis Orchestra, Ray Ellis cond. and arr. *My Liza Jane; Slaughter on Tenth Avenue; What Now, My Love?; Flamingo; That's All; Summer Wind; Somewhere*; and five others. CAPITOL ST 2658 \$4.79, T 2658* \$3.79.

Performance: Great versatility
Recording: Excellent
Stereo Quality: Excellent

In an overcrowded market of piano players, most of whom sound alike, along comes Rubin Mitchell, a remarkably talented musician who displays such enormous versatility and such finely honed originality in his approach that he just might become one of the electric new successes on the pop-jazz instrumental scene. Some of the material is downright sluggish, such as a rippling *Cherish*, which displays an alarming Liberace-like sound. But for the most part, he's original. You've never heard anything like the frenzy he stirs up on *Liza Jane*. It's a tribute to tap-dancer Bojangles Robinson, and it actually sounds like feet tapping away on board floors. Take note, too, of the poetry on *Flamingo*, the jazz on Fats Waller's *Jitterbug Waltz*, or the percussion effect on *Más que nada*. He even makes the piano sound like—sounds!—a guitar, in *Spanish Eyes*. The charts, by Ray Ellis, breathe a new life into familiar tunes, but I wish he had resisted the cornball chorus, which is definitely clumsy and uncalled for. Still, there's enough to rejoice in on this release.

R. R.

Ⓢ Ⓜ **RUBY MURRAY:** *Endearing Young Charms*. Ruby Murray (vocals); orchestra and chorus, Norrie Paramor cond. *Coortin' in the Kitchen; A Little Bit of Heaven; At Finnegan's Ball; Believe Me if All Those Endearing Young Charms*; and six others. CAPITOL DT 10459 \$4.79, T 10459 \$3.79.

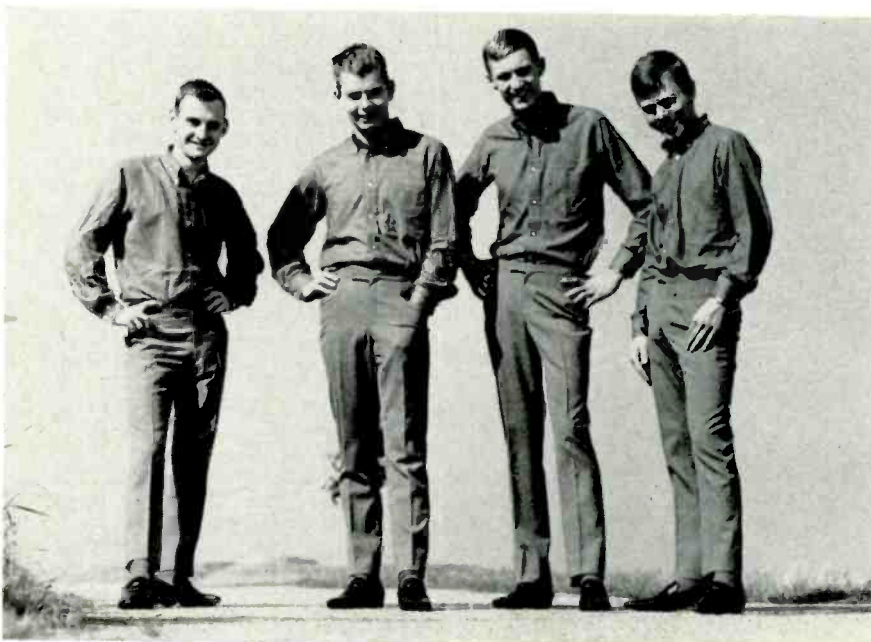
Performance: Erin-go-bah
Recording: Fair
Stereo Quality: Foggy

Listening to this record, I believe I have arrived at a new theory as to why Shaw, Wilde, and Joyce chose voluntary exile from Ireland. Could it be that Shaw had to listen to one last dreary alcoholic chorus of *Those Endearing Young Charms*, that Wilde was expected to laugh, or at least smile, at such supposed rib-ticklers as *Coortin' in the Kitchen*, that Joyce was asked to agree that *A Little Bit of Heaven* was as accurate a description of his country as his own *Dubliners*? Perhaps not, but after my own session with Ruby Murray, who sounds like a below-average American country-and-Western singer to me, I can say that they made the right move.

Miss Murray has a sweet voice, but she doesn't communicate much enthusiasm (at least to me) about her material. *Let Him Go, Let Him Tarry*, for instance, is a song I enjoy hearing sung in either of two ways:

us all on the whole time. Well, I'm waiting. Somebody has got to step up and admit that this new recording by Jim Nabors (TV's hillbilly Gomer Pyle) is a joke.

Maybe Nabors wants to clue us in on the way he sounds each morning in the shower with his mouth still full of grits from the breakfast table. He succeeds. *Swanee* is so flat (those last notes sound as though he is choking) that I thought he was trying to do a comic imitation of Judy Garland. Then came the Lara theme from *Dr. Zhivago*, and I began to get the message. Maybe some friends who had it in for him (from a rival network, perhaps?) had arranged the recording session as a practical joke. Then halfway through *Strangers in the Night*—at about the spot where he sings in Italian—I gave up. Jim Nabors thinks he can sing. Instead, he only proves that he is a much better



UNITED ARTISTS

THE NORTHERN LIGHTS: A cheerful and midnight-sunny Hootenanny style

one of the folk-pop versions, such as the delightful Evelyn Knight performance of several years ago, or sung absolutely straight with a minimum of accompaniment by a trained singer. Miss Murray often glosses over the true poetry of Irish songs, and it is, after all, the lyrics that make so many Irish songs part of our musical heritage.

P. R.

Ⓢ Ⓜ **JIM NABORS:** *Love Me With All Your Heart*. Jim Nabors (vocals); orchestra, Alan Copeland cond. *Swanee; The Impossible Dream; On a Clear Day; Strangers in the Night*; and seven others. COLUMBIA CS 9358 \$4.79, CL 2558 \$3.79.

Performance: Nasal
Recording: Good
Stereo Quality: Good

Remember a few years back when the first puzzling, laughable recording came out by Jonathan and Darlene Edwards? It featured a quavery, tone-deaf soprano who sang ballads for bridge clubs, and a cock-tail pianist who hit every fourth chord wrong. People laughed, but they weren't sure they were supposed to. Then later, when the giggles died down, Jo Stafford and Paul Weston, two of the music business' top pros, confessed they were putting

comedian than I ever suspected from watching *Gomer Pyle*. In this album he turns in the funniest vocal performance since they stopped writing movie musicals for Allan Jones.

R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **THE NORTHERN LIGHTS:** *Gabrielle*. The Northern Lights (vocals), orchestra. *Gabrielle; Bag vantar vid min Mila; I Lunden grona; Vildandens Klagen, Vid en Binag till en Byog bor den blonda Beatrice*; and others. UNITED ARTISTS UNS 15507 \$4.79, UN 14507 \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Very good

This is the new East Side group—the East Side of Sweden, that is. In "1963, a Swedish TV company," say the liner notes, "arranged a competition for amateurs. Thousands of different artists tried their luck, but only one act succeeded: The Northern Lights from Vestervik—a small town on the East Side of Sweden." According to these same notes the Northern Lights started "the Hootenanny-style in Scandinavia, and their favorite groups were

of course the Brothers Four and the Kingston Trio."

To my ears the Northern Lights sound as good or better than their own favorite groups, musically. As for their ability in interpreting lyrics, I will have to take someone else's word for it because my grasp of Swedish is limited to reading the subtitles in Ingmar Bergman films. I do hope that the "Hootenanny-style" catches on in Sweden, since as it is heard here it is a singularly cheerful and sunny sound. Of course, I think anything that mitigates my own (perhaps mistaken) impression that "Swedish" equals "gloomy" is all to the good. Now all that is needed is a pop female group (would you believe something like The Wild Strawberries?) and an indigenous teen dance (The Polar Bare? The Virgin Spring?), and Swinging Sweden will be as 1967 as the rest of the world. That should bring some comfort to the large number of people who feel that up until that moment, Sweden will continue to stay several leagues ahead of us. P. R.

© M SAM THE SHAM: *The Best of Sam the Sham and the Pharaohs*. Sam the Sham and the Pharaohs (vocals), orchestra *Woolly Bully*; *Red Hot*; *The Hair on My Chinny Chin Chin*; *Ring Dang Doo*; and eight others. MGM SE 4422 \$4.79, E 4422 \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Variable

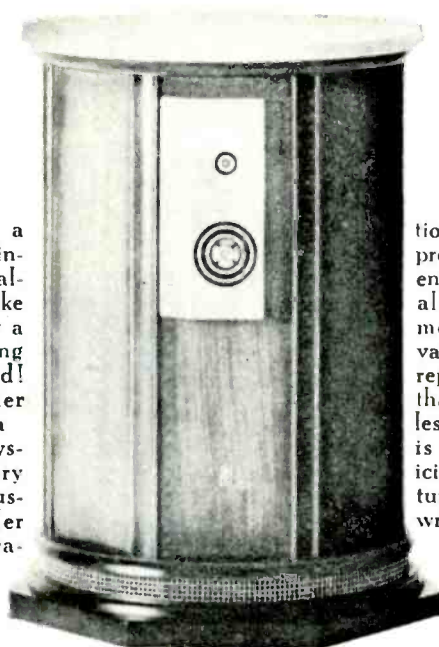
This album is worth owning if only for the pictures that adorn it. It is a flossy duo-fold job that features a front-cover full-color portrait of Sam the Sham, which must have been taken at the time he and the Pharaohs recorded *L'il Red Riding Hood*. At least I hope so, because, unless he is doing a conscious comic imitation of the Big Bad Wolf, he must get into big trouble crossing state lines. The back of the album features Sam standing under a tree with his arms up-raised while the Pharaohs race madly around him and the tree. The inside offers more pictures of Sam and his cohorts, and they all have a fine lunatic look. I might add that their music also has a fine lunatic touch right from *Woolly Bully*, a song that I spent almost one complete Long Island summer trying to escape and which I have now rather come to like, to *L'il Red Riding Hood*, another of their million sellers. This album is highly recommended to those who are convinced that the only way to succeed in life is to be on the serious side. P. R.

© JACQUELINE SHARPE: *No More War*. Jacqueline Sharpe (vocals); Walter Raim arr. CUTTY WREN CWR 101 \$5.00 (including postage and tax, from Cutty Wren Records, 108 Grand Street, White Plains, New York 10601).

Performance: Nagging
Recording: Excellent

Miss Sharpe is one of those clear-eyed, clear-voiced girls with boundless energy, a wardrobe of peasant skirts, and a whole repertory of skills (she runs the weekly radio program *Journey into Folk Song* on WNYC in New York, wrote the famous Boston subway song about the MTA, and has sung "in concerts from Socchi on the Black Sea to Leningrad"). Her songs have

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CIRCLE NO. 2 ON READER SERVICE CARD

that nagging, aphoristic, left-wing quality that harks back to the efforts of the Almanac Singers in the 1930's—but with none of the wit or good humor of their agit-prop approach. The young lady sings her bitter ballads in that tone of earnest intimacy most likely to appeal to our more militant doves, while her subjects, predictably, are atrocities in Vietnam (only those committed by our side, of course), the martyrs of the civil rights movement, the coarse behavior of American troops abroad, and other standard preoccupations of the professional progressive. Once in a while, betraying the safe monotony of her pseudo-folk idiom, Miss Sharpe will allow herself to breathe life into one of her sermons in song, as in her setting of the plea for "no more war," from the United Nations address of Pope Paul VI, and in a rather touching ballad called *Cardboard Apples*. The rest, to my taste, is sour apples, and pure propaganda. P. K.

Ⓢ Ⓜ NINA SIMONE: *High Priestess of Soul*. Nina Simone (vocals, piano), unidentified instrumental accompaniment. *I'm Gonna Leave You*; *Take Me to the Water*; *I Hold No Grudge*; *Come Ye*; and eight others. PHILIPS PHS 600219 \$4.79, PHM 200219* \$3.79.

Performance: Arresting
Recording: Good
Stereo Quality: Good

There is no one like Nina Simone. She commands attention immediately—and usually holds it—by virtue of her sensuous, cello-like voice and her imperious inner pulsation. This collection is quite heterogeneous—compositions by Chuck Berry, Duke Ellington, Oscar Brown, and herself, and subject matter ranging from religion to the transience of secular love. What keeps this from being one of Miss Simone's more incandescent albums is that the material is uneven and the arrangements insufficiently fitted to her unique characteristics. Miss Simone smoulders in a variety of ways before suddenly rising again from the ashes, and her songs should provide similarly provocative backgrounds for this phenomenon. Most of these do not. N. H.

Ⓢ Ⓜ RED SIMPSON: *Truck Drivin' Fool*. Red Simpson (vocals), unidentified instrumental accompaniment. *Diesel Smoke*; *Dangerous Curves*; *Sleeper*; *Five-by-Two*; *Truck Daddy*; and eight others. CAPITOL ST 2691 \$4.79, T 2691* \$3.79.

Performance: Lumbering
Recording: Good
Stereo Quality: Exaggerated

Mr. Simpson is an ex-truck driver whose songs about his former occupation have been so successful (in the colorful language of the liner notes they "took off like a loaded rig goin' downhill with no brakes") that he can now devote himself full-time to the high calling of creating more such compositions. These have to be heard to be believed, although the high-strung should be warned against making the experiment. The beat is loud enough to jolt your head right off your neck, the tone is invariably plaintive, and the sentimentality would have turned the stomach of Robert W. Service. Most of the ballads add up to a long list of complaints—the driver's longing for home and sleep, the dangers of the road, and a

virtually obsessive lust for a mug of that mouth-searing brew they call coffee in roadside diners. To top it off there is a heart-rending ballad dealing with "Old Sam," a decrepit geezer still un-cynical about human nature (even after being rolled by seven successive hitch-hikers), who "jackknifes a rig" to save a child looking for his lost dog (am I breaking your heart?) and is extolled in the song as the very "blueprint the Lord used to make a truck-drivin' man." I see I'm boring you. P. K.

Ⓢ Ⓜ ANDY STEWART: *I'm Off to Bonnie Scotland*. Andy Stewart (vocals). *Scotland Yet*; *I'm a Rover*; *Slainte McGrath*; *Two Drums*; and six others. EPIC BF 19048 \$4.79, LF 18048 \$3.79.

Performance: Exhausting
Recording: Vigorous
Stereo Quality: Obvious

Hoot mon, you'd swear-r-r it was the



NINA SIMONE

A sensuous and arresting individuality

ghost of Sir Harry Lauder himself a-roaring at you over the right speaker as Glasgow-born Andy Stewart sings *It's Nice to Get Up in the Morning* and a mammoth-sounding orchestra brays out an enriched accompaniment on the left. But he goes on from there, and only the hardest ears are certain to survive the whole of this hard-driving musical tour of Scotland. Those braced for the bonnie sojourn will hear the spirited *Highlandman's Umbrella*, the sentimental patriotic *Soldier Boy*, and a swaggering tribute to *The Girl from Glasgow Toon*, to be rewarded at the end with a rousing item about a forced marriage to a lass named Mary Mack. Ach, to be sure, Mr. Stewart is a bluff, lusty fellow with a hearty voice and unrelenting energy! Listeners with an effete streak, however, are likely to end up wishing for a respite in some remote, preferably sound-proof inn along the route, in order to recover their hearing and a wee dram of equilibrium. P. K.

Ⓢ Ⓜ JERRY VALE: *The Impossible Dream*. Jerry Vale (vocals); orchestra, Glenn Osser cond. *Smile*; *What Now My Love*; *Strangers in the Night*; *Gigi*; *Three Coins in the Fountain*; *More*; *My Foolish*

Heart; and four others. COLUMBIA CS 9383* \$4.79, CL 2583 \$3.79.

Performance: Boring
Recording: Good

When I first heard Jerry Vale warbling romantic persuasions to Peggy King on an old Columbia promotion disc called "Girl Meets Boy," he really sounded like the boy next door (provided, of course, you live in an Italian neighborhood). Through the years, his voice has matured, but the mellowing process has been less like ripening Chateau Lafite than fermenting Manischewitz.

Vale sings every song with unflinching colorless similarity, so that Chaplin's *Smile* sounds disturbingly like *More*; *What Now My Love* sounds exactly like *Impossible Dream*; and *Lara's Theme* from *Dr. Zhivago* sounds remarkably like *Three Coins in the Fountain*. *Strangers in the Night*, unfortunately, sounds exactly like *Strangers in the Night*, and it is a dubious credit to Vale's taste that it is included at all. In every selection he phrases so slowly that the rhythm of the song and the intention behind the lyric passages are all but stripped of significance. He seems to have little knowledge of modern music or what is happening among the new song writers. Everything about this album is an example of playing it safe. The result is smooth, boring, and lethargic, and promises to be Instant Hitsville at the old folks' homes. R. R.

Ⓢ Ⓜ IVA ZANICCHI: *Cavo Mio*. Iva Zanicchi (vocals); orchestra, Augusto Martelli cond. *Come ti vorrei*; *Cavo mio*; *Credi*; *Se*; *Mi cercherai*; *Accarezzami amore*; and six others. UNITED ARTISTS UNS 15502 \$4.79, UN 14502* \$3.79.

Performance: Wearing
Recording: Good
Stereo Quality: Good

In this package, marking the American debut of Italian singing star Iva Zanicchi, the cover promises more than the contents deliver. Miss Zanicchi is indeed quite lovely to look at. According to the jacket copy, she is not content merely to interpret a lyric vocally, "she lives it in her gestures, her body and her soul. Every part of her sings." Now there's a vision that wouldn't be hard to take. I wouldn't mind at all watching every part of Iva Zanicchi sing, if all the parts come together as well in person as they do in these photos. But, left with only the one-dimensional, earthbound aural merits of her slyle as presented on this disc, the verdict from this corner is that there must be a reason for her popularity in Italy that has nothing to do with her voice.

All of the songs are in Italian, and they all sound as though they are being choked out of one of those awful jukeboxes that crowd the trattorias on an Italian autostrada. Any motorist who has driven through Southern Italy can tell you of the horrors of these drive-in pizza joints, where you pay with your gas stamps for overpriced grappa and greasy lasagna while your ears are assaulted by hard-sell vocalists shouting Italian love songs in voices that sound exactly like Iva Zanicchi's. It's all so second-rate, so bottom-rung. Surely Italy must be producing better material than this, better singers than bosomy ladies who tremble with roaring vibrato. Miss Zanicchi sings. We learn nothing. The *vita* is there, but it's certainly not very *dolce*. R. R.

JAZZ



Ⓢ Ⓜ GEORGE BRAITH: *Extension*. George Braith (tenor, soprano, and alto saxophones), Grant Green (guitar), Billy Gardner (organ), Clarence Johnston (drums). *Nut City; Ethlyn's Love; Out Here; Extension; Sweetville; Ev'ry Time We Say Good-bye*. BLUE NOTE ST 84171 \$5.79, 4171* \$4.79.

Performance: Green excels
Recording: Very good
Stereo Quality: Excellent

This is a case of a leader being cut by his sidemen. The most authoritative soloist on the album is guitarist Green, whose acute sense of rhythmic placement remains impressive throughout his many recording appearances and assures that any session he's on will swing. Second in order of interest is organist Billy Gardner, who plays with admirable control of dynamics and an intriguing bitter-lemon sound. The leader is only ordinary on tenor saxophone, but somewhat more distinctive on soprano and alto. Braith obviously has capacity, but something seems to be holding him back—emotionally and imaginatively. It might be revealing if he were to try to let go next time. N.H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DAVE BRUBECK: *Anything Goes!* Dave Brubeck (piano), Paul Desmond (sax), Joe Morello (drums), Gene Wright (bass). *Anything Goes; Love for Sale; Night and Day; You're the Top*; and four others. COLUMBIA CS 9402 \$4.79, CL 2602 \$3.79.

Performance: Refreshing
Recording: Excellent
Stereo Quality: Excellent

The hard-driving intellectual musicality of Dave Brubeck and the sophisticated aged-in-urbane urbanity of the late Cole Porter seem a perfect match in this tribute to the great composer. I've never heard Brubeck sound so deceptively simple, nor Paul Desmond sound so deliciously lyrical. There seems to be no need for those great Porter lyrics here, for Brubeck's musical ideas get the message across without them. (*Dig Love for Sale*, with an after-hours rehearsal piano sound that quickly turns into barrelhouse.) All of Porter's cleverness is intact, nothing is sacrificed, and nothing is condescended to in an attempt to juice things up for the jazz buffs.

This is a gem of an album, inspired in its testament to Cole Porter, and inspirational to listen to. I can hardly wait for Brubeck to tackle Harold Arlen. R. R.

GARY BURTON: *Tennessee Firebird* (see Best of the Month, page 61)

MILES DAVIS: *Miles Smiles* (see Best of the Month, page 62)

Ⓢ Ⓜ ART FARMER AND THE BAROQUE ORCHESTRA: *Baroque Sketches*. Art Farmer (flugelhorn); orchestra. *Aria; Sinfonia; Alfi's Theme; Etude*; and four others. COLUMBIA CS 9388 \$4.79, CL 2588 \$3.79.

Performance: Farmer brilliant
Recording: Excellent
Stereo Quality: Superior

It was the idea of Teo Macero, who produced this album, that Art Farmer ought to be heard in a setting with a "baroque flavor." The idea was expanded, however, to include adaptations of Chopin and Albéniz as well as Bach. And for more diversity, John Lewis' *Little David's Fugue*, an excerpt from Sonny Rollins' score from the film *Alfie*, and a tune from *Sweet Charity* were also added. The question is why the album was conceived at all. I grant that arranger Benny Golson has created interesting orchestral textures—though the definition of "Baroque flavor" has been widened to the point of extreme attenuation. I grant too that the orchestra performs with impressive skill. But the result has been to graft extraneous forms and sounds onto the quintessential jazz lyricism of Art Farmer, who really doesn't need an artificial superstructure to tell his story. Farmer is superb throughout, but I expect his small-combo albums will last much longer than this factitious event. Jazz can stand on its own, just as Bach and Chopin do. I must admit, though, that there are some unusually evocative passages, most notably in the transmutation of Chopin's *Prelude in A Minor*. But even these are more in the nature of novelties than they are music with its own organic reason for being. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ STAN KENTON: *Stan Kenton Plays for Today*. Orchestra, Stan Kenton cond. *Spanish Eyes; Never on Sunday; Anna; Strangers in the Night; Yesterday; It Was a Very Good Year*; and five others. CAPITOL ST 2655 \$4.79, T 2655* \$3.79.

Performance: Volcanic
Recording: Excellent
Stereo Quality: Excellent

When hard-nosed supporters of the mumbo-jumbo passing for current NOW music point out that the great talents of sophisticated popular music and jazz are washed up, the first person they usually pick on is Stan Kenton. It's like the young Method actors' putting down Helen Hayes. Fine for their time, perhaps, but a bit passé now. Well, examine this: Stan Kenton's lessons in this new collection of pop hit songs seem to be that (1) you can teach an old dog new tricks, and (2) it takes an old pro to teach the new music, feeble as it is, how to stand up on its own legs and sound like music.

The melodies are crystal bright, never diffused in the augmentation of big-band jazz, and while the material is largely beneath the Kenton genius, he arranges it with respect, as though it had just been written by Stravinsky. All of the excitement with which he used to flood his big band is here, but the effect is achieved with fewer instruments. He uses striking shifts of tonal color, interchangeable rhythms and tempos (listen to his own piano playing the one-note-at-a-time theme from the Beatles'

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92

Michelle while a rampaging herd of bongos, timpani, congas, tambourines, and cow bells cry havoc in the background) and full-bodied brass choirs to construct unique arrangements of pop songs that make them sound years ahead of their time.

Only a genius could make *Strangers in the Night* sound like something palatable—it crops up with nauseating regularity in almost every album you pick up these days—but this is the first arrangement of it I've ever heard that I could stand for more than three bars. Kenton builds it into a driving frenzy with a muted brass section against throbbing congas, with brief respites of improvisational Kenton piano thrown in for sultry brilliance. And the old Kenton bent toward sensitive ballads turns Frank Sinatra's *It Was a Very Good Year* into a tone poem without syrupy strings by using piano and bass against an echo chamber of cascading trumpets. The effect is similar to the one created in his classic *City of Glass* suite.

Critics have devoted vast quantities of paper to writing about "the Kenton sound." Without further comment, I hasten to add that it is to his imagination and muscle that credit must go for his being able to make absurd music sound so exciting. If there is a "Kenton sound," it has never sounded better. R. R.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JAY McSHANN: *McShann's Piano*. Jay McShann (piano, vocals, celeste); Charlie Norris (guitar); Ralph Hamilton (Fender bass); Paul Gunther and Jesse Price (drums). *Yardbird Waltz*; *Moten Swing*; *Blues for an Old Cat*; *Dexter Blues*; and seven others. CAPITOL ST 2645 \$4.79, T 2645* \$3.79.

Performance: Robust and mellow
Recording: Very good
Stereo Quality: Excellent

Jay "Hootie" McShann is best known in jazz annals as the leader of the Kansas-City-based band in the 1930's and early 1940's from which Charlie Parker, among others, emerged. The focus in this session, made in August, 1966, is on McShann the pianist. Though he has never been a direction-setter, McShann is deeply grounded in the basic pre-bop piano language. Here he ranges through boogie-woogie, slow blues, an earthy waltz, gospel, and barrelhouse. He plays a consistently satisfying recital of a kind that, I think, will last long in jazz record collections. There are times when you don't want to stretch your listening capacities, but prefer instead a warmly familiar and expertly performed variety of jazz. This is an album for those times. N. H.

RECORDING OF SPECIAL MERIT

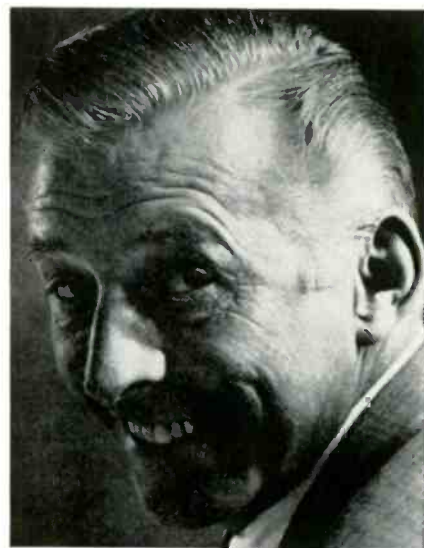
Ⓢ Ⓜ ALBERT NICHOLAS: *Albert Nicholas in Milan*. Albert Nicholas (clarinet), with Lino Patrino and his Dixieland Jazz, Milan-Riverside Band. *Wolverine Blues*; *St. James Infirmary*; *Tiger Rag*; *Royal Garden Blues*; *Savoy Blues*; and five others. ODEON QPX 8097 \$4.79.

Performance: Finger-snappy
Recording: Good

Happiness abounds in this collection of Italian-style Dixieland with American jazz

clarinetist Albert Nicholas at the helm. What a funny thought: Pops Nicholas, with his white cotton-candy hair and his old-fashioned licorice stick, panting out the chants of happy New Orleans revelers and Beale Street vagabonds with a group of pin-stripe-suited, ravioli-eating Italians. The photos on the jacket, snapped in Italy, are even funnier. They show Nicholas standing around in his faded old sweater, surrounded by admiring Italians who look like movie extras ready to do the St. Valentine's Day massacre scene from a "B" flick about the Mafia.

The results, however, are the only important consideration, and they are top—good enough, in fact, to make this the most enjoyable collection of Dixieland hits (they're all here, from Kid Ory's *Savoy Blues* to Jelly Roll Morton's *Wolverine*



STAN KENTON

The Kenton sound has never sounded better

Blues) since Satchmo's tour of Russia. It is also a remarkable tribute to the Italians, who may never get any closer to Storyville than the music they play, but who love it anyway. R. R.

Ⓢ Ⓜ SHIRLEY SCOTT: *Roll 'Em*. Shirley Scott (organ); on four tracks, orchestra, Oliver Nelson cond.; on six tracks, George Duvivier, Richard Davis (bass); Grady Tate, Ed Shaughnessy (drums). *For Dancers Only*; *Sophisticated Swing*; *Things Ain't What They Used to Be*; *Tippin' In*; *Little Brown Jug*; *Stompin' at the Savoy*; *Ain't Misbehavin'*; and three others. IMPULSE AS 9119 \$5.79, A 9119* \$4.79.

Performance: Competent
Recording: Excellent
Stereo Quality: Very good

This album is subtitled "Shirley Scott Plays the Big Bands," and all the tunes have been associated with large jazz orchestras, mostly of the past. Four tracks even include a big band, and while the arrangements are functional enough, the performances are limited in interest because none of the sidemen are allowed to solo. Miss Scott's own supple though not especially inventive playing is better heard in a trio context, and those six performances are accordingly more satisfying. Most notable is *Ain't Misbehavin'*. A pleasant album, but expendable. N. H.

HIFI/STEREO REVIEW

FOLK



RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ADISS AND CROFUT:** Steve Addiss and Bill Crofut (vocals). *Simple Gifts; A Man of Words; Innsbruck; Malaysian Flute; Sita Ram; Blues on the Ceiling; A Ballad from Vietnam*; and six others. COLUMBIA CS 9411 \$4.79, CL 2611 \$3.79.

Performance: **Stirring**
Recording: **Good**
Stereo Quality: **Good**

Addiss and Crofut are two young men who have been singing together since their school days in Vermont. Bill Crofut is Dave Brubeck's neighbor in Connecticut, a reason no doubt for this Columbia recording and for Brubeck's interesting liner notes. Whatever the reason, I am grateful for this disc recital. They are more interesting than most of their contemporaries, because the songs they sing, in a broad sense, are truly folk songs—that is, they embody the souls of all people, all eras, all ethnic groups. There is a song about Vietnam, but it is included be-

cause of its musical importance. Addiss and Crofut are not one-track-mindniks. They can turn right around and sing a medieval hymn about the Virgin Mary which Benjamin Britten used in his *Ceremony of Carols*. And *Non Nobis Domine* is a sixteenth-century English melody gussied up for two voices and accompanied by jazz bassist Willie Ruff. There's a great Woody Guthrie tune called *Mail Myself to You* that is as contemporary as a hamburger.

These are freshly-styled voices, practically Utopian in their peaceful perfection, cool and languid as a gentle brook after a rainfall. They sing songs from the French Crusades, city blues, Shaker hymns, Malaysian love songs, encompassing the human condition in terms that are new and genuine, with none of the desperate hard-sell hysteria that accompanies most of what is currently billed as folk music. R. R.

Ⓢ Ⓜ **NEW LOST CITY RAMBLERS:** *Remembrance of Things to Come*. Mike Seeger (vocals, autoharp, banjo, mandolin, guitar, violin), Tracy Schwarz (vocals, guitar, violin, spoons), John Cohen (vocals, guitar, banjo, triangle). *Lord Bateman; Black Bottom Strut; Dark and Stormy Weather; Give the Fiddler a Dram*; and fourteen others. VERVE/FOLKWAYS FTS 3018 \$4.79, FT 3018 \$3.79.

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

For this album, these three eclectic citybillies have studied in depth a rewarding variety of

sources from the Carter Family and Uncle Dave Macon & His Fruit-Jar Drinkers to an eighty-year-old folk singer in Arkansas. They know the diverse country instrumental idioms exceedingly well, and their vocals—particularly when heard together in high, close harmony—distill the spirit as well as the letter of the traditions to which they are devoted. Admittedly they synthesize and recreate, rather than make original contributions to, folk music, but judged in light of their own goals, they are a consistently pleasurable and instructive trio. Special commendation is due engineer Peter Bartók for the recording. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **MALVINA REYNOLDS:** *Sings the Truth*. Malvina Reynolds (vocals, guitar). *Little Boxes; I Don't Mind Failing; The Bloody Neat; Bitter Rain*; and nine others. COLUMBIA CS 9414 \$4.79, CL 2614 \$3.79.

Performance: **Persuasive and engaging**
Recording: **Excellent**
Stereo Quality: **Very good**

Malvina Reynolds, of Berkeley, California, has been writing songs for twenty of her sixty-six years, but has been a public performer of those songs only for the past six years. A unique force in the folk music world, her compositions have been recorded by Joan Baez, Pete Seeger, and Harry Belafonte, among others. Some of them have become anthems for the rebellious young, notably *What Have They Done to the Rain?* and *Little Boxes*. As a performer, she sounds,



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as she puts it, as if she has a semi-permanent frog in her throat. And yet she is a delight to hear because she is so honest in her feelings and so wryly skillful a singing dramatist. Her quintessential qualities as singer and composer have been best summarized as "dry intelligence, a warm heart, and a sly and ferocious humor." She goes deeper than topical protest to universal concerns and ambiguities. Not all of her songs are memorable, but *she* certainly is. For this disc, congratulations are due Columbia Records and producer John Hammond, a person who, like Miss Reynolds, has refused to let time freeze his feelings and ideas. N. H.

Ⓢ Ⓜ ROGER SPRUNG: *Grassy Licks*. Roger Sprung (banjo), Jon Sholle (lead guitar), Jody Stecher (mandolin), Gene Lowenger (violin), Larry Dunn (guitar), Mike Miller and Austin Gelzer (bass), Jackie Pack (dumbek), Gene Zimmerman (jew's-harp), Richie Barron (drums). *Greenland Fisheries; Muskrat Ramble; Eighteenth Century Drawing Room; Paddy on the Turnpike; The White Water Jig; Jingle Bells; Black Mountain Rag; The White Cockade*; and nine others. VERVE FVS 9037 \$5.79, FV 9037* \$4.79.

Performance: Skillful
Recording: Very good
Stereo Quality: Good

Roger Sprung, though not reared in Bluegrass territory, has become convincing enough in that idiom to appear with success at various Southern Bluegrass festivals. He is hardly, however, "the country's foremost propagator of Bluegrass music," as the notes insist. Among others, Flatt and Scruggs and Bill Monroe can easily contest that claim. But Sprung and his colleagues are dexterous, and play with the zest and humor essential to the Bluegrass style. Unfortunately, Sprung feels compelled to "popularize" Bluegrass further by applying the form to such inapposite tunes as *Eighteenth Century Drawing Room*, *Jingle Bells*, and *Hava Nagila*. The effect is somewhat like that of hearing Carlos Montoya play jazz: a novelty, and little more. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THE STAPLE SINGERS: *Pray On*. Roebuck Staples (vocals; guitar); Mavis, Cleo, Pervis Staples (vocals), unidentified rhythm section. *How Great Thou Art; When Was Jesus Born?; Glory, Glory, Hallelujah!; Had No Room; John Brown*; and six others. EPIC BN 26237 \$4.79, LN 24237 \$3.79.

Performance: Absorbing
Recording: Very good
Stereo Quality: Excellent

The Staple Singers are the pre-eminent gospel group in the country. Their foundation is the blues-rich guitar and voice of Roebuck Staples, the father of the other three members of the group. Their most hypnotic solo ornament is the dramatic contralto of Mavis Staples, and their collective strength and character come from the vivid, deep, dense ensemble textures they weave. A particularly notable track in this collection is *John Brown*, a penetrating tale of the destructiveness of war. It is impossible to listen casually to the Staple Singers; they draw you into the vortex of their passionate art. N. H.



THEATER • FILMS

Ⓢ Ⓜ BY JUPITER (Richard Rodgers-Lorenz Hart): Original-cast recording, 1967 production. Bob Dishy, Jackie Alloway, Sheila Sullivan, Robert Kaye, and others (vocals); chorus and orchestra, Milton Setzer cond. RCA VICTOR LSO 1137 \$5.79, LOC 1137* \$4.79.

Performance: Jouncy
Recording: Excellent
Stereo Quality: Alive

Along with *The Boys from Syracuse*, Rodgers and Hart's *By Jupiter* stems from the Greek, or neo-classical, period in the parade of musicals by this still unsurpassed team. And both ventures recently have proved their durability in first-class off-Broadway revivals. *By Jupiter*, based on Julian Thompson's once-popular play *The Warrior's Husband*, has all the elements Lorenz Hart liked to kick around in a book and lyrics: an Amazon queen with a frightened spouse, a war between aggressive ladies and a parcel of handsome Greeks, and a complete set of alternately piquant and ridiculous situations. It is the cast of the 1967 production that is heard here. Although Bob Dishy cannot hope to compete with the original performance by Ray Bolger in the 1940's as Sapiens, Hippolyta's non-hero husband, he is certainly winning enough. In addition, Jackie Alloway as Hippolyta, Sheila Sullivan as Antiope, and Robert R. Kaye as Theseus all have lovable ways and forthright, pleasant voices. The score of *By Jupiter* is not as likely to stir your pulses as often as that of *The Boys from Syracuse*, but it has its moments, and the best of them are in the second act: the graceful, hummable *Wait till You See Her*, the casual *Careless Rhapsody*, and the exuberant *Everything I've Got*. They don't make 'em like that any more. Not lately, anyhow. P. K.

Ⓢ Ⓜ CARMEN JONES (Georges Bizet-Oscar Hammerstein II). Grace Bumbry, George Webb, Ena Babb, Elizabeth Welch, Thomas Baptiste (vocals); chorus and orchestra, Kenneth Alwyn cond. HELIODOR HS 25046 \$2.49, H 25046* \$2.49.

Performance: Ladylike
Recording: Superb
Stereo Quality: Vivid

Once in the dear dead days beyond recall, when audiences could still chuckle without self-consciousness at racial stereotypes and dialect, when the lyrics of *Porgy and Bess* were accepted as believable approximations of Southern Negro speech, and a reference to his "wonderful sense of rhythm" was the highest praise you could bestow on a black performer, Oscar Hammerstein II woke up one morning with the bright idea of changing Carmen's color and shipping her from her cigarette factory in Seville to a wartime parachute factory in the Ameri-

can South. It is a tribute to the indestructibility of Bizet's score that the lady traveled as well as she did, enchanted Broadway audiences for 502 performances, and even survived a dimly literal movie treatment.

In *Carmen Jones*, first performed with an all-Negro cast in 1943, in the midst of World War II, Don José was transformed into Joe, an army corporal; Escamillo became Husky Miller the heavyweight boxer; and Micaëla turned up as Cindy Lou, the smalltown girl who's left behind as Joe slips off with Carmen to Chicago. The music was left pretty well intact, except for a spectacular production number called *Beat Out Dat Rhythm on a Drum*, based on the *Chanson bohème*, and a slick "adaptation" of the scoring for show orchestra by Robert Russell Bennett. The whole score was issued by Decca with Muriel Smith in the title role in an album that is still available but markedly dated in sound. The new production leaves out the children's chorus but

Khartoum, A Man and a Woman, Cast a Giant Shadow, Viva Maria, Dr. Zhivago, The Russians Are Coming, and A Funny Thing Happened on the Way to the Forum. Various artists and orchestras. UNITED ARTISTS UAS 6570 \$4.79, UAL 3570* \$3.79.

Performance: Searing! Sensational!
Supercolossal!

Recording: Good
Stereo Quality: Excellent

Movie-lovers waiting for the feature to start should have no trouble getting into the mood as this assortment of voluptuous, if amorphous, themes from the money-makers of recent times fills the air with ravishing and ever-so-stylish gasps of sensuous sound. From the soundtracks of epics such as *Hawaii* and *Dr. Zhivago* come the customary deep musical sighs of yearning, from *Khartoum* those oriental strains that promise brave deeds in the desert, from *Cast a Giant Shadow* a kind of nervous symphonic *hora*. But movie music is manufactured so as not to call too much attention to itself in the first place, and the nearest thing to the genuine article on this disc turns out to be a witty little sequence by composer Burt Bacharach from *After the Fox*. There's also a pleasant bonus at the end in the form of Zero Mostel singing the exuberant *Comedy Tonight* from the soundtrack of *A Funny Thing Happened on the Way to the Forum*. The rest is fudge from the same old candy machine, the kind that gets between one's musical teeth until they ache with the sticky sweetness of it all.

P. K.

RECORDING OF SPECIAL MERIT

Ⓜ THE MUSIC OF WALT DISNEY. Various artists. *Alice in Wonderland*; *Lavender Blue Dilly Dilly*; *Chim Chim Cheree*; *Winnie the Pooh*; *When You Wish upon a Star*; *Hi Ho*; and ten others. BUENA VISTA 2000 \$3.00.

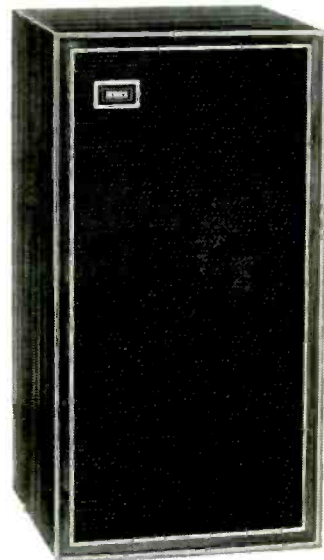
Performance: Cheery
Recording: Fair

What adult has not, at one time or another, been touched in some way by Walt Disney's remarkable world of dwarfs and witches and talking ducks? I suspect there are two kinds of Disney fans: those who admit it and those who do not. Both groups will love this collection of songs from Disney productions—produced as a memorial to the man who began the whole thing—featuring everything from the Seven Dwarfs' work song to Mary Martin singing *Lavender Blue* from *So Dear to My Heart*. Many of the songs are from the shaky sound tracks of the Thirties and Forties, so the recording quality is only as good as modern techniques can make them in the transfer from the originals. You won't notice. You'll be having too good a time listening to Uncle Remus belting out *Zip-a-Dee-Doo-Dab* in his great basso profundo or Leopold Stokowski and the Philadelphia Orchestra playing the fascinating *Chinese Dance* from *Fantasia*. Remember the voice of Ilene Woods, trembling and virginal as Cinderella, trilling *A Dream Is a Wish Your Heart Makes*? Or the mouse chorus singing its *Work Song*? Or Peter Pan finding his way to Never Never Land with the aid of *The Second Star to the Right*? They're all here, and many more.

R. R.

(Continued on next page)

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WALT DISNEY

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includes almost everything else save the incisive comedic spirit of the original. The ensemble is brisk, and the soloists are first-rate. As Cindy Lou, Ena Babb is touching, and George Webb as Joe lifts a skilled though insufficiently impassioned tenor in arias like *Dis Flower*. Elizabeth Welch is spine-tingling as the heroine's friend Frankie, especially in *Beat Out Dat Rhythm*. The chorus resounds with vigor in respectfully distinct renditions of Hammerstein's most felicitous moments in passages like *Stan' Up and Fight*, which for my money is even more apt for the music than the original Toreador Song. Only Grace Bumby in the title role refuses to let her hair down at all for the occasion, maintaining her aloof soprano with haughty elegance and no concessions to the low-down nature of the girl who "ain' de kin' of a mare dat'll stan' widout hitchin'." Still, it's a lovely mezzo-soprano.

P. K.

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SPOKEN WORD



© M SANDY BARON: *I Never Let School Interfere . . . with My Education*. Sandy Baron (performer). CAPITOL ST 2613 \$4.79, T 2613* \$3.79.

Performance: Funny
Recording: Good
Stereo Quality: Who needs it?

Only the most churlish of dropouts could fail to be amused by the ingratiating Mr. Baron as he recalls, with the aid of a couple of friends who "felt his story must be told," the experiences of his adolescence as a student in a New York high school. Smoking in the bathroom, dodging the school bully, undressing for a medical checkup, cheating on exams, and playing Romeo in the school auditorium are among the memories dealt with on side one, but things really begin to warm up when the hero describes dating his first girl. "Come on in, rapist," her father greets him, and grunts at the happy couple, "Be back at 8:15." Few will not be moved by her riposte when the young swain makes his first pass: "I don't feel that a person on a first date with another person should get that personal. . . ." Things come to a head during an interview with a terrifyingly helpful guidance counselor and an address at graduation by John Perfect, the class valedictorian. Mr. Baron, who appears in the TV series *Hey, Landlord*, has been entertaining many of us for years, from the days of *The Second City* and *The Premise* right through *That Was the Week that Was*. On his own, he is not ready as yet to compete with, say, Woody Allen, but in a special, disarming way he is certainly amusing here. P. K.

© M DONALD HALL: *A Summer in the Stomach*. Donald Hall (reader). WESTERN MICHIGAN UNIVERSITY AURAL PRESS 1004 \$5.00.

Performance: Pristine
Recording: Clear

Donald Hall works in black and white, shunning all easy, decorative, colorful imagery to fashion word-snapshots in the sharpest focus, darkly lit and of extraordinary evocative power. Yet these photographic souvenirs of ineradicable moments—a Saturday morning in January in a lonely New England kitchen; a sleepless night spent separately by restless, jealous lovers; an abandoned airfield haunted by the spirit of a dead pilot—are trick photographs transformed into more than memories by the somber imaginings of a camera eye that dreams as well as sees. Dreams and daydreams turn his pictures into events, and even the brief verses inspired by the sculpture of Henry Moore are transformed by visual magic: a pair of stone figures become a king and queen ruling "over the dark nation of themselves." The poems are read in a rich dark voice entirely free of literary mannerisms or affectation—in fact everything

about this record deserves superlatives except the title. But please, in future, oh, Western Michigan University, be generous and give us texts to help us follow the subtle maneuverings of the poetic mind. P. K.

© M O. HENRY: *Short Stories. The Ransom of Red Chief and The Cop and the Anthem*. Ugo Toppo (reader). CMS 509 \$4.98.

Performance: Bright and right
Recording: Good

CMS, one of several small companies attempting to supply literate entertainment for the young, has in the past been particularly fortunate in the casting department, and is so again this time around. There has been no ambitious scramble to engage Big-Name Stars, but the lesser-known personalities who read aloud on these records are certainly expert at it. Ugo Toppo, who, in an earlier album of this series, offered a performance of Jack London's story *To Build a Fire* that set my teeth chattering at its realism, this time takes on two deservedly popular old favorites. O. Henry has been recorded before—there is a particularly valuable collection of his tales read by Robert Donley at the 16 $\frac{2}{3}$ -rpm speed on Libraphone—but never so well as by Toppo. He builds considerable excitement out of *The Ransom of Red Chief*, the story of a kidnapping by two scalawags named Sam and Bill of a "two-legged sky-rocket of a kid" from a town in Alabama. This little redheaded monster turns out to be such a menace that the kidnappers are happy to pay ransom money to his parents to get rid of him in the end. A touching period piece set in New York at the turn of the century, *The Cop and the Anthem* summons up not only the character of the wistful hero-hum who is trying to get himself jailed for the winter, but the very flavor of the city in its Age of Innocence. Here Mr. Toppo has just the right touch of New York in his voice, and enough relish for his assignment, to take the curse off one of the corniest trick endings in the history of the short story. P. K.

RECORDING OF SPECIAL MERIT

© THE LORD IS MY SHEPHERD—*Psalms from the Old Testament*. Sir Laurence Olivier (reader). INCIDENTAL music performed by the Zemel Choir, Dudley Cohen, director. WORLD SERIES PHC 9047 (compatible stereo) \$2.50.

Performance: Ear-opening
Recording: Good
Stereo Quality: Artificially induced

Let the skeptical be forewarned: this is not just one more reading of selections from the Book of Psalms by a skilled actor. There are a number of those already in the catalog, notably the excerpts read by Judith Anderson for Caedmon and by Morris Carnovsky for Spoken Arts. Mr. Olivier has chosen a far more arresting, even startling, approach. Opening quietly with the pastoral Twenty-third Psalm ("The Lord is My Shepherd"), he carefully builds a program of increasingly passionate recitations, which unfold into full radiance with the rhapsodical outbursts of Psalm 148 ("Praise ye the Lord from the heavens; praise Him in the heights") and conclude with the finale of Psalm 150, where all instruments are summoned to join in praise of God "in

the firmament of His power." The effect is retroactive, for it is only after hearing both sides of this tour de force that the listener realizes how he has been lulled and swayed, his emotions stirred to a pitch and finally galvanized into awe by the sweeping crescendo of a masterful performance.

The power of Olivier's reading is enhanced by a musical choral tapestry woven in and out among the words to create exalted interludes from stanza to stanza. The score is chosen from traditional selections and original settings by Paul Ben-Haim and Dudley Cohen. The total effect opens a new dimension in the arid flatlands of religious recording. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ JAMES THURBER: *The Thirteen Clocks*. Lauren Bacall (reader). PATHWAYS OF SOUND 1039 and 1040 \$3.98 each.

Performance: Remarkable
Recording: Excellent

"Once upon a time, in a gloomy castle on a lonely hill where there were thirteen clocks that wouldn't go, there lived a cold, aggressive Duke, and his niece the Princess Saralinda." So begins the story of *The Thirteen Clocks*, one of three fairy tales for grownups that James Thurber, perhaps the supreme humorist, cartoonist, and comic essayist of our time, turned out in his later years. And *The Thirteen Clocks*, more than the slyer and subtler *The White Deer* which preceded it, or *The Wonderful O* which came after, is also the likeliest to appeal to actual children. For the story of the Duke who is so cold he wears gloves when he sleeps in his castle where time has stopped and life has frozen, and who schemes to turn away Saralinda's suitors so that he can keep her always to bask in her glow, is richly satisfying in the suspense and complexity of its plot as well as in the ironies and undercurrents of its spellbinding development. Lauren Bacall's reading, throughout these two long discs, is one of those miracles of the acting art in which the voice of the narrator dissolves to bring the listener into direct and total rapport with thoroughly enchanting material. This is all the more remarkable in that the voice itself, which is pitched somewhere between an alto and a baritone, is somewhat harsh and not at all anonymous. But Miss Bacall, who dedicates the records to her own three children, manages to melt right into the story and supply the right flavor for every sentence—without ever adding a single grain of saccharine. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ MARK TWAIN: *Tom Sawyer (excerpts)*. Ed Begley (reader). CAEDMON TC 1165 \$5.95.

Performance: Superb
Recording: Good

From the great saga of Southwestern boyhood in the nineteenth century, the editors of this stunning record have chosen the passages that deal with how Huck Finn and Tom are witnesses to a murder committed by Injun Joe in a cemetery and with the events that lead to the discovery of the criminal. These are excerpted from the book and woven together expertly for the maximum effect of suspense and atmosphere. Ed

Begley's name is a byword in the world of recorded readings, but it would be an insult to summarize this particular excerpt as good or even excellent. Actually the reading is uncanny—as spooky in its skill as the material itself. As the tight, lucid prose of the novel moves from the diurnal world of school and home to the eerie atmosphere of the cemetery where Huck and Tom watch the half-breed kill the doctor for whom he was supposed to dig up a corpse for use in medical research, Begley changes before your very ears into one character after another. His own personality simply melts away and leaves us among the people in the story in the murky cemetery, later at the festivities of the Fourth of July picnic, and finally, in terror, with Tom and that incredibly good-tempered girl Becky Thatcher in the cave where they are lost and narrowly escape being murdered themselves. For kids? For adults? Twain never made up his mind for what "age level" he wrote *Tom Sawyer*. I can't imagine any listener of any age failing to enjoy this narrative. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ PETER WEISS: *Reading From His Works*. Excerpts from *The Investigation*, *Marat/Sade*, *I Come Out of My Hiding Place*, and *The Leavetaking*. Peter Weiss (reader). CAEDMON TC 1131 \$5.95.

Performance: Haunting
Recording: Very good

Peter Weiss, like the novelist Eli Weisel and the poet Nelly Sachs, is one of those living ghosts whose role in the present seems to be to prod the sluggish contemporary conscience by summoning remembrances of human cruelty. Weiss is not a Jew in search of his mission, as is Weisel, but the son of a converted Catholic father and a Protestant Swiss mother, a German who left Germany in 1934 and since 1938 has pursued his literary career in Sweden. Yet his voice, like Weisel's, seems to emerge from some murky region of the dead and damned where all emotion has been purged from the human soul. To hear him read, in an English almost entirely free of a foreign accent or inflection, the description from *The Investigation* of the herding of victims into a Nazi concentration camp is an experience to freeze the blood. He also reads several passages from his play *Marat/Sade*, and here he has selected those that contrast Sade's skepticism that justice is ever possible with Marat's impassioned belief that the revolution in France will make life better for the common man. But there apparently are two Weisses—an early writer concerned with private sensibility as well as the later one who believes that art must be wedded to political commitment. Weiss Number One is beautifully represented by a full side devoted to a passage from his autobiographical book *The Leavetaking* (1960), a description of a child's first visit to a carnival almost Proustian in its meticulous evocation of atmosphere and detail. Weiss in transition, abandoning the detachment of privacy to become involved in the struggle for social change, is glimpsed through a revealing passage from his later writing called *I Come Out of My Hiding Place*. This is a haunting record, the more so in that so little it contains is either familiar or predictable. P. K.

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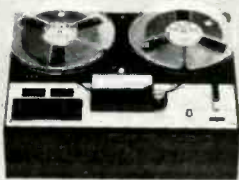
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Reviewed by WILLIAM FLANAGAN • DAVID HALL • REX REED
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RECORDING OF SPECIAL MERIT

⑤ **BEETHOVEN:** *Quartets, Op. 59, Nos. 1, 2, and 3 ("Rasoumovsky"); Quartet No. 10, in E-flat major, Op. 74 ("Harp")*. Juilliard String Quartet. EPIC E3C 849 \$11.95.

Performance: **Excellent**
Recording: **Clear and of good quality**
Stereo Quality: **Not marked**
Speed and Playing Time: **3¾ ips; 130' 26"**

Two hours and ten minutes of Beethoven here, and the tape quality is good. These are, above all, admirable performances. I do not agree with those who criticize the Juilliard players for over-precision or lack of feeling. These are not, of course, ultra-Romantic readings; but then this is not ultra-Romantic music. It is Classical art in the best and most precise meaning of that misused term. I find the Juilliard players anything but mechanical and insensitive; certainly they are never merely metronomic and never fall into the "modern" fallacy of playing only from phrase to phrase. Indeed, they are aware of, and project, some of the bigger formal ideas of this music better in many respects than the "traditional" chamber musicians—represented by, say, the Budapest players. Yet the Juilliard Quartet maintains a kind of buoyancy and ensemble articulation that is quite right for this still relatively extrovert middle-period Beethoven. There is one problem, generic to big albums and large collections: the loss or lack of certain desirable repeats.

These recordings nicely survive the transfer to 3¾ tape: the quality of the sound itself is close and clear but not dry, like that of a comfortable room, and is at a high level. The stereo effect is not particularly directional, but the voicing is certainly always clear. Since the original disc set had three records, this tape comes out according to my calculations a bit cheaper. In any case, it's a good buy. *E. S.*

⑤ **BERNSTEIN:** *The Age of Anxiety (Symphony No. 2, for Piano and Orchestra)*. Philippe Entremont (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 807 \$7.95.

Performance: **Authentic**
Recording: **Lively**
Stereo Quality: **Over-resonant**
Speed and Playing Time: **7½ ips; 36' 45"**

Explanation of symbols:

- ⑤ = stereophonic recording
- Ⓜ = monophonic recording

I am not a Let's-knock-Lennie man myself, but I can't say that I much admire *The Age of Anxiety*. I don't mind the fact that it doesn't go in sonata form (for me that's rather a plus), and I can even overlook the pretentious program—Auden disembowelled, so to speak (and, amusingly enough, somewhat censored in the version given in the program notes here). But this curiously Russian music—Shostakovich and Prokofiev with a little Copland thrown in, and, somewhere in the background, a common point of origin in Mahler—lacks exactly the one thing that Bernstein is always so careful to

This is an effective and presumably authentic performance—although one would like to have Bernstein playing the solo part, which he wrote for himself. The recording is gorgeous but vastly over-resonant. Perhaps the composer likes it that way, but it obscures some things and ruins the effect of the distant upright piano by sinking it in an acoustical haze. The recording otherwise fares well on tape except for a high hiss level. I can't close without mentioning the cover art: a kind of pop-art painting of Bernstein lighting up in a gloriously vulgar multicolored neon glow. *E. S.*



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note in the music of others: striking, individual ideas. The whole first part is a long theme and variations, sometimes tricky, sometimes trivial, mostly just a glamorous piano *concertante* showpiece. "The Dirge" has a big twelve-tone chord (!) right out of Berg; it makes an effective sound-piece, but there isn't much more to it than that. The best part of the show comes later in the funky-jazzy movement called "The Masquers," which is wry, amusing, and bitter. A fine touch comes just at the crossover to the "Epilogue" when the solo piano stops, and an upright piano distantly off in the orchestra keeps right on going. The "Epilogue" itself is grandiloquent and, I think, mostly rhetorical twaddle. Incidentally, the version here—a recent revision of the 1949 original—includes extra interludes toward the end for solo piano, which before the revision remained silent through most of the final section.

RECORDING OF SPECIAL MERIT

⑤ **MAHLER:** *Symphony No. 8, in E-flat*. Erna Sporeenberg, Gwyneth Jones, Gwennyth Annear (sopranos); Anna Reynolds, Norma Procter (altos); John Mitchinson (tenor); Vladimir Ruzdjak (baritone); Donald McIntyre (bass); Leeds Festival Chorus; London Symphony Orchestra Chorus; Orpington Junior Singers; Highgate School Boys' Choir; Finchley Children's Music Group; Hans Vollenweider (organ); London Symphony Orchestra, Leonard Bernstein cond. COLUMBIA MQ 876 \$11.95.

Performance: **Bernstein in excelsis**
Recording: **The best so far**
Stereo Quality: **Reasonably effective**
Speed and Playing Time: **7½ ips; 79' 05"**

This "Symphony of a Thousand" is nothing to attempt to play back on compact equipment. No less than the best will do full justice to this tape, for otherwise the balances in this huge sonic fresco, built around the ancient *Veni Creator Spiritus* hymn-text and the final scene of Goethe's *Faust*, Part II, simply fail to take effect. But when this tape is heard at maximum room level on the finest playback equipment, there can be no doubt that Leonard Bernstein and his soloists, multiple choruses, organ, and augmented orchestra have gotten everything that can be gotten out of this fabulous, overloaded score. The sheer kinetic impact is overwhelming.

For those who seek solid musical substance, let me say that while I find the evocative "landscape" episodes of the *Faust* movement wonderfully poetic, I would gladly sacrifice the whole of the Mahler Eighth for the refined and poignantly tragic intensity of *Das Lied von der Erde*, composed two years later in 1908. In the Eighth, huge sonorities are piled up in the first movement, but it all gets to be rather much of a muchness, despite some enormously impressive moments—as in the recapitulation of the initial *Veni Creator*

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theme about two-thirds of the way through.

The soloists and choirs do themselves proud, most notably Gwenyth Annear in her brief *Mater Gloriosa* episode in the finale, Donald McIntyre as Pater Profundus, and John Mitchinson in the demanding Doctor Marianus role. I am not sure that the musical substance of the Mahler Eighth is worth all the effort demanded, but Leonard Bernstein has set forth a strong case. I repeat that the recorded sound "works" only under the best possible playback condition under the best playback conditions possible. *D. H.*

RECORDING OF SPECIAL MERIT

⑤ **MOZART: Quintet in C Major (K. 515); Quintet in G Minor (K. 516); Quintet in D Major (K. 593); Quintet in E-flat (K. 614).** Griller String Quartet; William Primrose (viola). VANGUARD EVERYMAN VEA 1917 \$8.95.

Performance: **Expansive**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3 3/4 ips; 109' 17"**

In general, these performances of four of the Mozart quintets are as far above even an uncommon excellence of musicianship as you are likely to encounter. The approach is broad, expansive, lyrical—even somewhat romantic. The romantic aspect is not so much in deviation from tempo or phrasal mold, but rather in the very sumptuousness of the string sonority itself. But particularly in masterpieces like these, the day of thinking of Mozart as only a sunny classicist-genius is happily past.

I have a couple of things to carp about, even in these superior performances. In all but the G Minor, there is a similitude of dynamics that is not only a little palling in itself, but also minimizes the differentiation in contrasting thematic and motivic elements. Furthermore—and this is only a suspicion—I get the feeling that Primrose (who most certainly cannot be accused of a moment's up-staging) has not so much adapted his style and string sound to the Griller ensemble as he has allowed the quartet to make its adjustments to him.

Be that as it may, the performances are high-level. Vanguard's recorded sound is good, if just a shade "covered," and the stereo treatment is subtle and refined. *W. F.*

ENTERTAINMENT

⑤ **ROBERT GOULET: Robert Goulet on Broadway, Volume Two.** Robert Goulet (vocals); orchestra, Marty Manning cond. *Mame; What Is a Woman; Shalom; Impossible Dream; Cabaret; Walking Happy;* and five others. COLUMBIA CQ 882 \$7.95.

Performance: **Dull**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **7 1/2 ips; 32'**

As far as I can see, Robert Goulet has nothing going for him except a matinee-idol face, a very loud voice, a shock of coal-black hair, and a drawing-room physique that looks good in a dinner jacket. Of course, that's enough to make him a millionaire, and apparently his appearance alone sends enough women into delirium to insure his place in show business for a few more years. But none of these factors

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will ever teach Goulet how to sing. He is simply the squarest, most boring interpreter of songs since Nelson Eddy.

His voice is strong, bountiful, resonant, and best suited for Broadway theaters and summer stock tents, but it is curiously bland and unsuitable for night clubs and records. He demonstrates a remarkable ability to resist what songs try to say, so the result is often blatant and unconvincing. Listen, for instance, to the way he screams *Why Did I Fall in Love*, like a tenor trying to break a drinking glass. There is an occasional wedding of singer and song, especially on tunes like *Sbalom* which require nothing more than volume. But send him a love song like *If She Walked into My Life*, and he'll tackle it like a fullback every time. His phrasing is poor and his intonation grainy, and the arrangements on this tape are so loud they play ping-pong with his shouts. The whole affair sounds as though it's being performed by one of those men who stand up at boxing matches and sing *The Star Spangled Banner*. R. R.

⑤ **THE SANDPIPERS:** *Guantanamera*. The Sandpipers (vocals); orchestra. *Strangers in the Night*; *Carmen*; *La Mer*; *La Bamba*; *Enamorado*; and seven others. A & M AMX 117 \$5.95.

Performance: **Very good**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: **3¼ ips; 33' 16"**

The Sandpipers consists of three boys and two girls. It is a refreshing and modest group with a moderately hip and mostly pleasing sound. In *Stasera gli angeli non volano*, they won me over completely with a performance that reminded me of the incomparable Les Compagnons de la Chanson. Nothing else on the tape reaches quite that level, although *Louie, Louie*, sung in Spanish, as is *La Bamba*, comes reasonably close to that excellence. *Carmen* is saved by an imaginative orchestration by Nick Decaro, who has interpolated a few bars of Bizet in appropriate places, but the lyric, which is aimed at the teen market, is ludicrous.

The major fault here, I believe, is that A&M has tried to cover too many bases. Although in their photograph the Sandpipers look quite young, they are least effective in teen-oriented material. I should like to hear them doing more things like the aforementioned *Stasera gli angeli non volano*, or *La Mer*, which is also on this tape and done very well. Somehow they don't have a very American sound—so why push it when there are so many good French, Italian, and Spanish songs around? P. R.

RECORDING OF SPECIAL MERIT

⑤ **NANCY WILSON:** *Hello Young Lovers*; *Nancy Naturally!* Nancy Wilson (vocals); orchestra, George Shearing, Milton Raskin, and Billy May cond. and arr. *Sophisticated Lady*; *Little Girl Blue*; *Nina Never Knew*; *Since I Fell for You*; *My Babe*; *A Good Man is Hard to Find*; and eighteen others. CAPITOL Y2T 2673 \$9.98.

Performance: **Tops**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: **3¼ ips; 65' 28"**

(Continued on next page)

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One of the aspects of observing the trends in current music is the way they defeat and baffle the true artists, who must sing trash to make a living. That, more than anything else, is the reason I rejoice in the stratospheric success of Nancy Wilson. She is one of the few people on the music scene who sell records by singing with taste. While Mel Tormé and Sarah Vaughan—and yes, even Ella Fitzgerald—have sacrificed their self-respect singing gibberish clearly beneath them for a chance to hit the Top Twenty, Miss Wilson has never lowered her standards. Still she always ends up on the popularity charts.

Happily, this tape is a merger of two of her best albums, and it is even more interesting because it represents Early Nancy and New Nancy. The "Hello Young Lovers" side features a group of delicious hand-picked songs spun into a glossy cocoon by a string choir arranged by George Shearing (who even plays harpsichord on *Miss Otis Regrets*). This collection—wistful, young, tender—is notable primarily for the remarkable perception Miss Wilson shows by including a great, little-known Tommy Wolf tune called *Listen Little Girl*. Listen to the trembling vibrato held at arm's length like the sound of a tuning fork on the word "girlll"—it's almost like having Lee Wiley back. So much for what might be called the salad.

The meat and potatoes appear on side two, with Miss Wilson wailing the blues like a jaded chanteuse who has paid her dues to life. This is the jazz side, and Miss Wilson demonstrates an ability, picked up through experience, to swing from the ceiling on hard-to-sing tunes like Willie Dixon's *My Babe*. I'm convinced she can sing anything, and on this tape she sings almost everything. I can't imagine any collection without it. R. R.




FILM MUSIC

⑤ **WHAT'S UP TIGER LILY?** (Woody Allen). Original soundtrack album. The Lovin' Spoonful (vocals). *Pow*; *Gray Prison Blues*; *A Cool Million*; *Speakin' of Spoken*; *Unconscious Minnet*; *Fishin' Blues*; *Phil's Love Theme*; and five others. KAMA SUTRA KSX 8053 \$5.95.


Performance: **Undistinguished**
Recording: O.K.
Stereo Quality: **Indistinct**
Speed and Playing Time: 3¾ ips; 28' 45"

I haven't seen *What's Up Tiger Lily?* and on the basis of this tape I'm not making plans to. The music here is preceded by an arch little introduction by Lenny Maxwell and the ubiquitous Woody Allen, which describes how Allen took a Japanese Bond-type film, junked the soundtrack, and substituted one of his own, so that the characters on the screen are doing one thing but saying another perhaps completely at odds with the action. I don't know how it works in the movie house, but on the tape deck the thing is just another rock album by The Lovin' Spoonful. The best band is *Unconscious Minnet*, an instrumental with a nice blend of East-West instrumentation. You don't really need this one. Instead, go see a revival of *What's New, Pussycat?* in which Mr. Allen is very funny, and which has, as you almost certainly know, a very good title song by Burt Bacharach. P. R.

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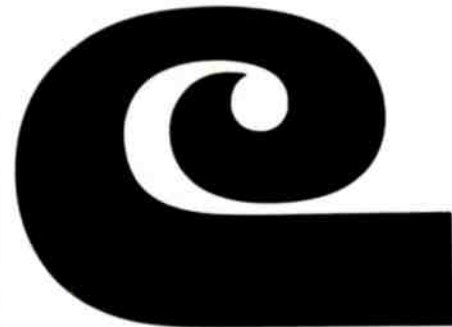
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TAPE REELS. Large quantities of reels 5" and 7" seconds. Small and large hubs. Gray and clear. Low prices. 50 minimum. Write: Dictation Products, Box 587, N. Bellmore, N.Y. 11712.

HI-FI Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HT) East 149th St., New York 10451.

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Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

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RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California 92506

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y. 10019.

CASH for your unwanted LPs. Reder, 81 Forshay Road, Monsey, New York 10952.

HARD to find collectors LPs, Like new, Lists 25¢. Records, Hillburn, New York 10931.

RENT STEREO RECORDS, \$1.00 three days. FREE offer—write DISCO-TAPE, P.O. Box 5202-HF, Sta. #4, North Hollywood, California 91604.

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INDEX to Record Reviews covers all categories—classical, jazz, pop, spoken, etc.—in eleven major periodicals including HiFi/STEREO REVIEW. 1966 edition \$1.50. Polart, 20115 Goulburn, Detroit, Mich. 48205.

RECORD COLLECTION FOR SALE—classics, jazz, country, folk, foreign. Send for lists. Hawkes, 58 Hardy Rd., Westbrook, Maine 04092.

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QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

WANTED old radio programs on tape or record. Send lists. Karl Amundsen, 5219-5th Avenue, Brooklyn, New York 11220.

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AS YOU SCAN THESE COLUMNS, more than 167,000 monthly buyers of HiFi/STEREO REVIEW are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. HiFi/STEREO REVIEW readers look to the pages of the CLASSIFIED each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records—everything they need to make their favorite special interest even better. Are they buying from you? They will, you know, if your classified advertising appears regularly in these columns. A handy order form is supplied for your use this month. To appear in the next available issue, August, on sale July 20th, forward copy and payment before June 1st closing deadline to: Hal Cymes, Classified Advertising Manager, HiFi/STEREO REVIEW, One Park Avenue, New York, N. Y. 10016.

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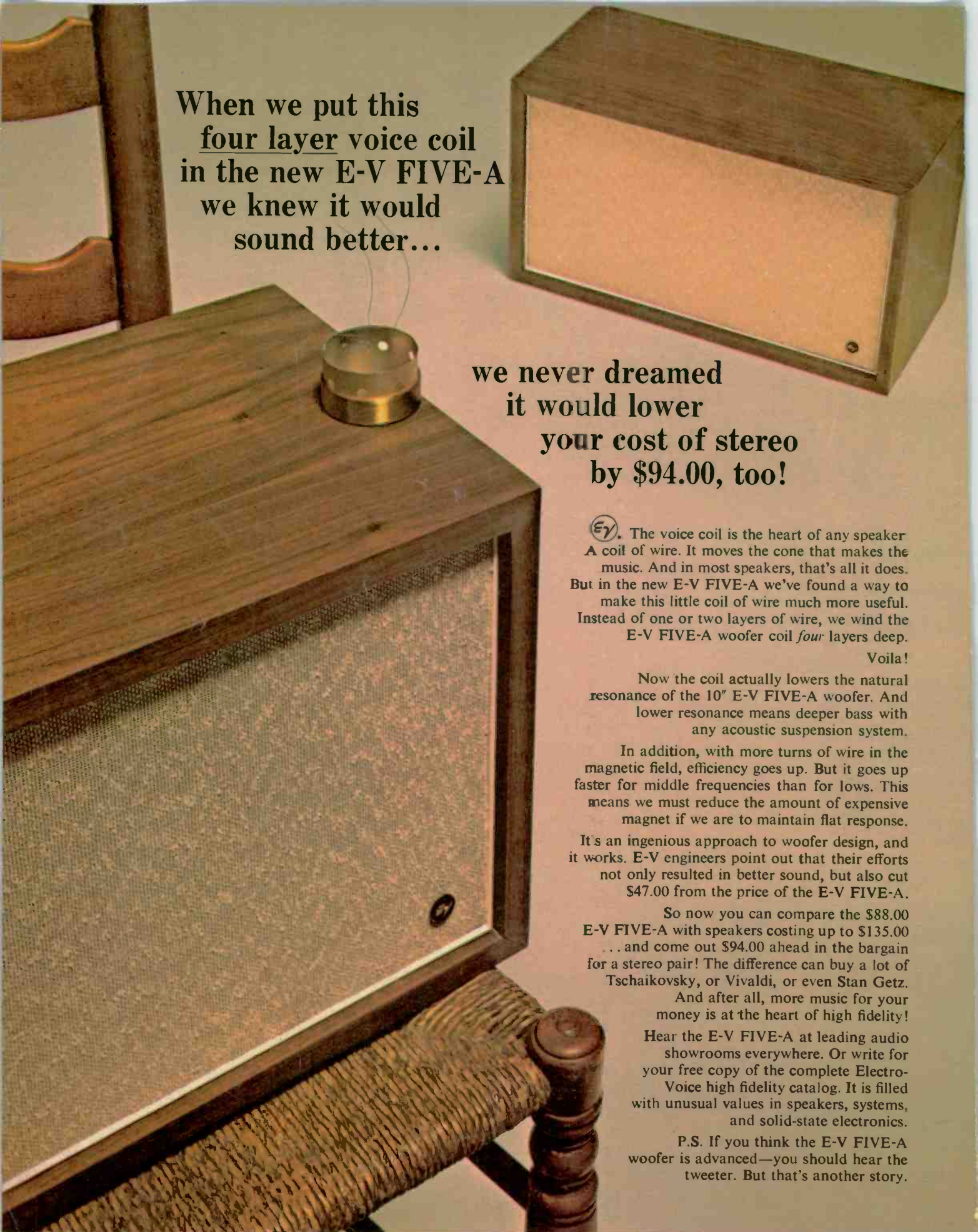
Dustamatic:

the cartridge that cleans the grooves while it plays.

The new Pickering V-15/3 Micro-Magnetic™ stereo cartridge proves that cleaner grooves combined with cleaner tracing result in cleaner sound. The built-in Dustamatic™ brush assembly automatically sweeps dust particles from the groove before the stylus gets there; and the new moving system reduces tracing distortion close to the theoretical minimum, thanks to Dynamic Coupling of the stylus tip to the groove. There are four “application engineered” Pickering V-15/3 Dustamatic models to match every possible installation, from conventional record changers to ultrasophisticated low-mass transcription arms. Prices from \$29.95 to \$44.95. For free literature complete with all details, write to Pickering & Co., Plainview, L.I., New York.

CIRCLE NO. 41 ON READER SERVICE CARD

For those who can **hear** the difference. **Pickering**



When we put this
four layer voice coil
in the new E-V FIVE-A
we knew it would
sound better...

we never dreamed
it would lower
your cost of stereo
by \$94.00, too!

(E-V) The voice coil is the heart of any speaker. A coil of wire. It moves the cone that makes the music. And in most speakers, that's all it does. But in the new E-V FIVE-A we've found a way to make this little coil of wire much more useful. Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil *four* layers deep.

Voila!

Now the coil actually lowers the natural resonance of the 10" E-V FIVE-A woofer. And lower resonance means deeper bass with any acoustic suspension system.

In addition, with more turns of wire in the magnetic field, efficiency goes up. But it goes up faster for middle frequencies than for lows. This means we must reduce the amount of expensive magnet if we are to maintain flat response.

It's an ingenious approach to woofer design, and it works. E-V engineers point out that their efforts not only resulted in better sound, but also cut \$47.00 from the price of the E-V FIVE-A.

So now you can compare the \$88.00 E-V FIVE-A with speakers costing up to \$135.00... and come out \$94.00 ahead in the bargain for a stereo pair! The difference can buy a lot of Tchaikovsky, or Vivaldi, or even Stan Getz.

And after all, more music for your money is at the heart of high fidelity!

Hear the E-V FIVE-A at leading audio showrooms everywhere. Or write for your free copy of the complete Electro-Voice high fidelity catalog. It is filled with unusual values in speakers, systems, and solid-state electronics.

P.S. If you think the E-V FIVE-A woofer is advanced—you should hear the tweeter. But that's another story.

high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

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