

# Stereo Review

SEPTEMBER 1967 • 60 CENTS

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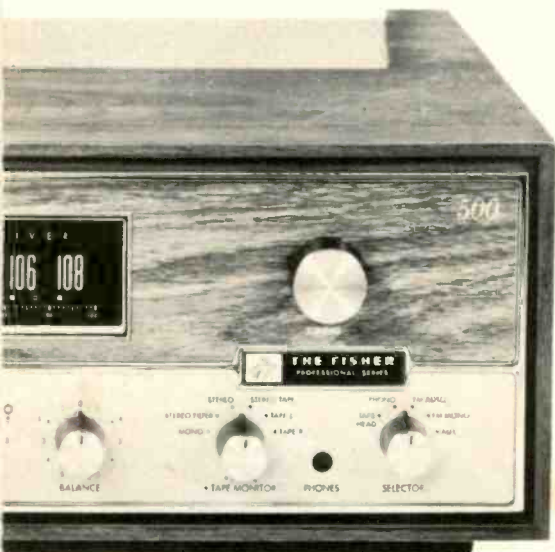
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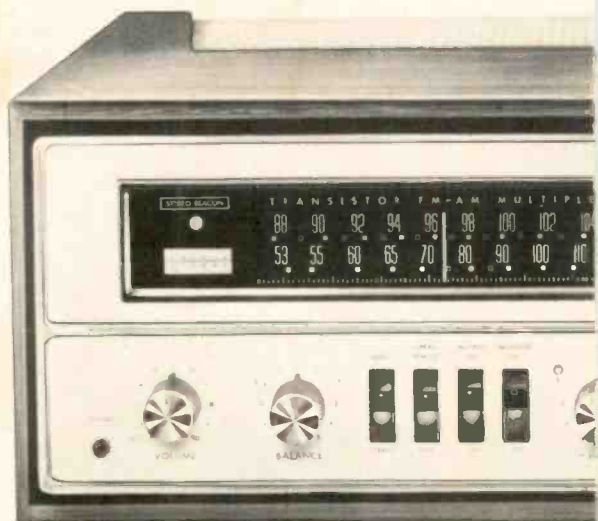
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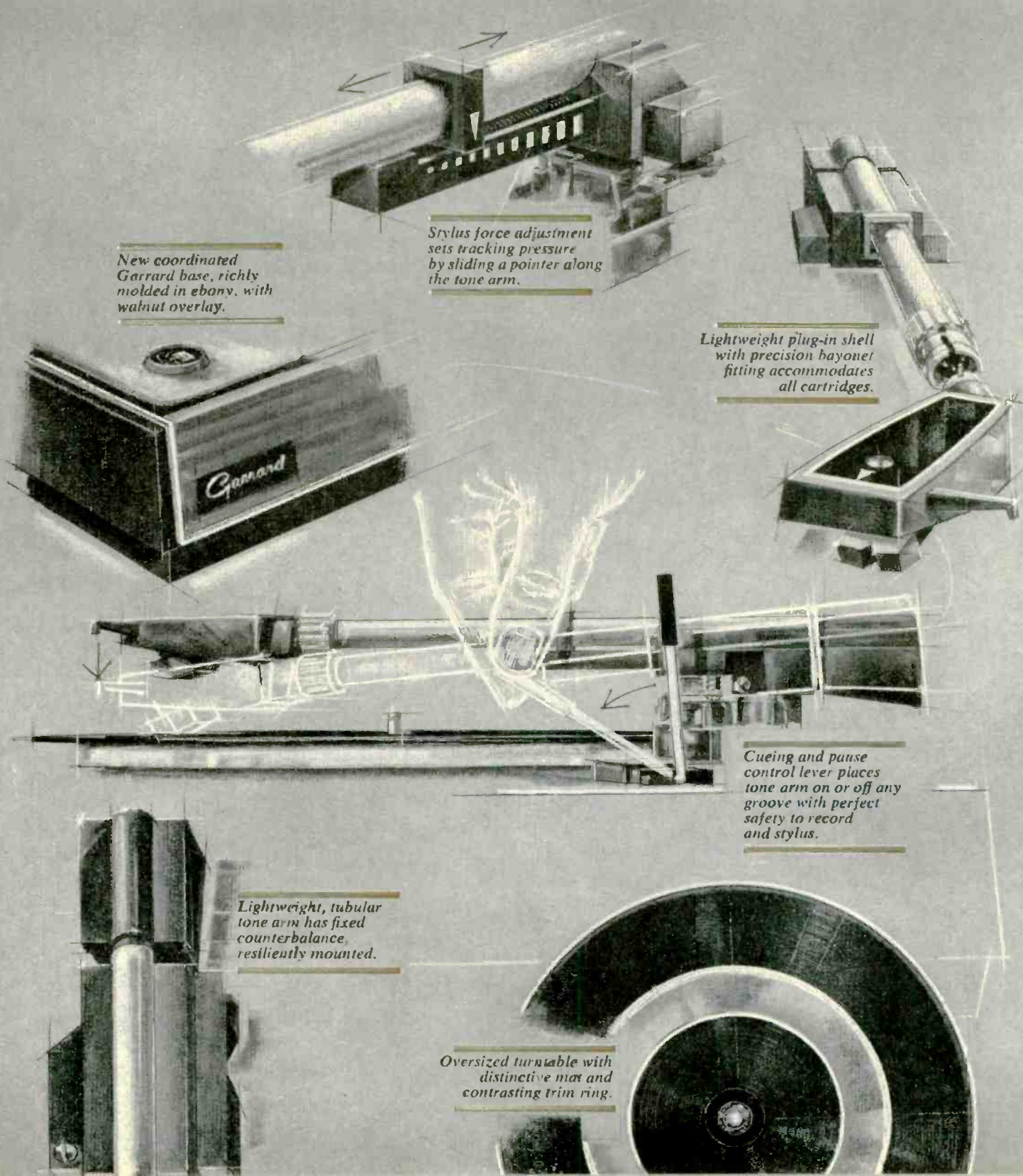
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# HiFi/Stereo Review

SEPTEMBER 1967 • VOLUME 19 • NUMBER 3

## THE MUSIC

### GOING ON RECORD

*A preview of this fall's new classical releases.*.....JAMES GOODFRIEND..... **40**

### THE OPERA-BUFF'S LIBRARY

*A review of four new books on American operatic history.*.....HENRY PLEASANTS..... **48**

### THE BASIC REPERTOIRE

*Mozart's Piano Concerto No. 20, in D Minor*.....MARTIN BOOKSPAN..... **53**

### A BASIC LIBRARY OF MUSIC FOR THE BALLET

*Preferred recordings for balletomanes—and others.*...CLIVE BARNES AND WILLIAM LIVINGSTONE..... **57**

### THE CRITICS CONFESS: MY TEN FAVORITE COMPOSERS

*Our regular reviewers disclose the tenants of their musical pantheons.*..... **68**

### THE WAR ON MUSICAL POVERTY

*One man's defeats and victories while serving the cause of good music.*...ARTHUR C. MATTHEWS..... **73**

### BEST OF THE MONTH

*Reviews of outstanding new record releases.*..... **77**

## THE EQUIPMENT

### NEW PRODUCTS

*A roundup of the latest high-fidelity equipment.*..... **18**

### HI-FI Q & A

*Answers to your technical questions.*.....LARRY KLEIN..... **24**

### AUDIO BASICS

*Audio Specifications XIII: Power Ratings.*.....HANS H. FANTEL..... **28**

### TECHNICAL TALK

*AM Receivers—Part One; Hirsch-Houck laboratory reports on the Miracord PW-50 H automatic turntable, the Scott LT-112B stereo tuner kit, and the Wharfedale W20D speaker system.*.....JULIAN D. HIRSCH..... **31**

### CABINETS FOR STEREO

*A builders' and buyers' guide to component housing.*.....BERNARD NEWMAN..... **63**

### TAPE HORIZONS

*Taping Americana.*.....DRUMMOND MCINNIS..... **133**

## THE REVIEWS

CLASSICAL..... **83**

ENTERTAINMENT..... **115**

TAPE..... **129**

## THE REGULARS

EDITORIALLY SPEAKING..... **4**

LETTERS TO THE EDITOR..... **6**

ADVERTISERS' INDEX; PRODUCT INDEX..... **136**

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## EDITORIALLY SPEAKING

By William Anderson

### THE WAR ON MUSICAL POVERTY

As guest editorialist in this column for June 1966, hard-working, responsible, and conscientious critic George Jellinek, in reflecting on what the art of music means to him, volunteered that he is proud to be one of the active combatants in the War on Musical Poverty. His remark added at least one recruit to this worthy campaign—educator Arthur C. Matthews, who promptly fired off to us an account of how the battle is going on his front, and we are pleased to print his dispatch in this issue.

Mr. Matthews is the first correspondent who has ever communicated to us what we have always believed to be self-evident: that the only people who can do anything about the bad state of good music are dedicated *individuals* who are willing to take the time and the trouble to find ways of getting the message through the propaganda so efficiently disseminated by the enemy—good music is “dull,” it is “intellectual,” “un-American,” and possibly even unmanly.

In reflecting on the question and running it through the data of my own experience, however, I find myself forced to some possibly controversial conclusions. The first is that the appreciation, the love, indeed the *need* for music is a talent like any other. In no necessarily descending order, there is a talent for composing, one for performing, and one for listening, and, within each of these, many degrees of ability. There are those dilettantes and dabblers who can take music or leave it alone, those amateurs who turn to it with moderate regularity for solace or spiritual sustenance, and those few really gifted virtuoso appreciators for whom it is a central focus of life. It is from the latter, if we are lucky, that we draw our critics. Second, this talent for musical appreciation is not universal, but is the gift, at any given time, of a relatively small and random percentage of the total population. And in this I am rather Calvinist—either you are chosen, or you are not. It may be heresy to the radical egalitarians and the prophets of the cultural revolution, but although the best things in life *are* free, not everybody wants them even at that low price. Third, the talent for musical appreciation usually manifests itself at an early age, most often with the rising of the sap in adolescence. It should therefore be discovered and encouraged at that time, for it is a talent that can be, and often is, stifled, and it is disheartening to discover the many ways in which it is being done, not only by the unadulterated junk that constitutes most people's—particularly young people's—musical listening, but by educational institutions, which should know better.

Since there are exceptions to every rule, I fully expect to be on the receiving end of some rather nasty correspondence from music educators, music lovers, music haters—and perhaps even from a whole town in farthest Idaho where everybody discovered music *en masse* at the age of forty without ever hearing of John Calvin. In the meantime, George Jellinek and Arthur Matthews will get on with their work, and so will HiFi/STEREO REVIEW. The staff here labors an average of ten hours a day producing the largest (and we believe the finest) music magazine in the world: candid, down-to-earth, entertaining, authoritative, impeccably edited, beautifully illustrated, provocative, useful, humane, and taken, despite its excellence, completely for granted by its 167,181 primary readers. That is precisely as it should be—but what have *you* done for good music lately?



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## LETTERS TO THE EDITOR

### Sousa

● I read with great pleasure Richard Franko Goldman's interesting and instructive article on John Philip Sousa (July). His comments on Sousa's style and tempo in the performance of his marches stimulated my recollection of three Sousa concerts which I attended: in 1924, at Pawtucket, Rhode Island; in 1926, at Hartford, Connecticut; and in 1928, at New London, Connecticut. During the 1924 concert I particularly noted the slow and dignified tempo of *Manhattan Beach*, and the hair-raising effect of beginning the last strain softly and increasing the volume of the band by discreet increments and similarly decreasing the volume during the repeat.

I will always remember the 1924 playing of *The Gliding Girl*, and the sheets of sandpaper attached to what appeared to be heavy cardboard which the drummers held high in the air and rubbed together to simulate the sliding of shoes on the dance floor during the last strain of the piece.

To my non-professional ear, *The Stars and Stripes Forever* seems to be the apotheosis of exultation which arises from the youthful sense of invincibility over any opponent, even death. Again, to my non-professional ear, *The Gallant Seventh* is the deification of gaiety.

EARLE M. HARVEY  
Agawam, Mass.

● As a school band director, I appreciate your publication of Richard Franko Goldman's article on Sousa. However, I feel compelled to quote Sousa in his own defense against Goldman's statement that "there is no evidence that at any time in his career he deeply cared for, or understood, the great music of the past or of his own time." Sousa states in his autobiography, *Marching Along*: "My admiration for Wagner and Beethoven is profound. I played *Parsifal*—or excerpts from it—ten years before it was produced at the Metropolitan." A perusal of Sousa's concert programs shows that his musicianship ran deeper than that called for by the career of public entertainer which he chose for himself.

ERNEST ALLEN, JR.  
E. Gadsden, Ala.

● I read the article on John Philip Sousa by Richard Franko Goldman with great interest. I have always been a great admirer of Sousa. I have among my recordings a set of

marches which Sousa recorded for RCA Victor.

There are other recordings of Sousa's work which deserve mention. There is a recording by the Allentown Band, conducted by Albertus Meyers, on WFB Productions, Inc. (1401-L). Another record which I have contains a march that was not included in your discography: the Band of America conducted by Paul Lavalle on the MGM label (SE/E 3976), "The Spectacular Sound of Sousa." The march I refer to is *The New York Hippodrome March*. Another recording on RCA is by Morton Gould and his symphonic band (LSC/LM 2569).

ROLAND C. MALOTT  
Torrance, Calif.

● May I express my sincere appreciation for the superb article in the July issue on the great American composer John Philip Sousa. Probably no one would have been better able to express the genius of the man than Richard Franko Goldman, conductor of the concert band that is acknowledged the finest in the world.

May I express one note of disappointment: in all the years I have been a subscriber to your magazine, I have yet to see a review by one of your critics of any album of great American band music. If the record companies would wake up to the fact that some of his lesser-known music is as much or more appealing than what has been recorded by everyone over and over again, they would not only make money but would serve the American public.

EDWARD A. GREENE  
Baldwin, N.Y.

● One correction to Richard Franko Goldman's article on John Philip Sousa: the composer died in Reading, Pennsylvania, where he was to be guest conductor not of a high-school band, as Mr. Goldman says, but at the eightieth-anniversary concert of the professional Ringgold Band.

Mrs. JOHN R. BUCHER  
Pittsburgh, Pa.

### Salzman on Toscanini

● Upon reading Eric Salzman's article on Arturo Toscanini (July) I came to two conclusions: (1) Mr. Salzman has given Toscanini's recordings a "surface" listening; and  
(Continued on page 8)

HIFI/STEREO REVIEW

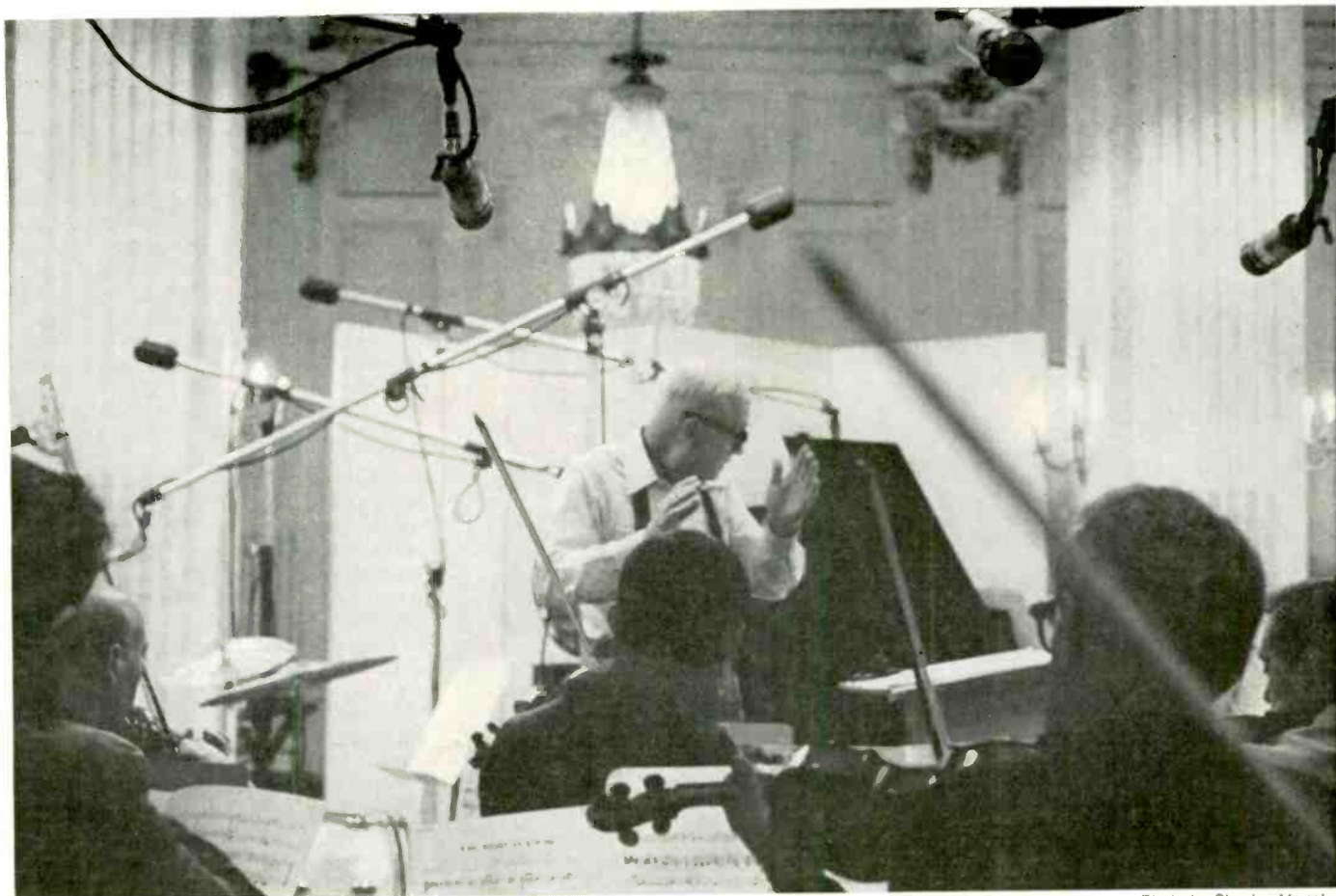


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—**AUDIO**, June, 1967  
(concluding paragraph)

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(2) he has not listened to enough of them. He has the idea that Toscanini's performances were only fast, hard-driving, and brilliant. In the article he almost entirely examines the technical, not the musical, side of Toscanini's conducting personality, hence giving a rather one-sided view.

Toscanini does not miss the poetry and structure of the Romantic symphonies, as Mr. Salzman puts it, but merely eschews expressive distortions in many of these works. Mr. Salzman says nothing of the singing quality that Toscanini could draw from his players, nor anything of the passionate intensity and drama found in so many of his performances of Beethoven, Wagner, etc.

JAMES MANISHEN  
Winnipeg, Manitoba

● I have just finished reading Eric Salzman's article "The Fear of God and Toscanini" and am thoroughly dismayed. Not because of the conclusions reached by Mr. Salzman—every critic, good or bad, must have opinions—but because of the ambiguous and arbitrary interpretations he substitutes for facts in building his nebulous hypotheses.

All conductors of note are concerned with a singing melodic line, but to imply that Toscanini neglected harmonic motion, or, worse yet, that a slowing down of tempo is necessary to denote involvement with harmonic motion, is sheer nonsense. In fact, Toscanini's famous ability to "clarify inner voices" that Mr. Salzman speaks of is the very act of clarifying and balancing harmonic and contrapuntal motion.

Of all Salzman's fantasies, the most absurd is that which attributes Toscanini's "limitations" to "a lack of contact with the creative side of the musical art." Does Mr. Salzman actually want us to believe that one must be a composer, albeit in most instances second- or third-rate, in order to be a conductor? It would be much easier to defend the opposite: that composers are so highly opinionated that they would tend to be overly subjective in interpreting the music of others. In fact, Toscanini did compose in his youth, and a manuscript of a composition for cello and orchestra turned up recently in Albany, New York. As for remaining "close to sources of creative ideals" (whatever that means), we should remember Toscanini's associations with Verdi, Puccini, Respighi, and numerous lesser luminaries.

In discussing the works recorded with the B.B.C. orchestra and later with the N.B.C., Mr. Salzman writes that "the conceptions remain the same and many interpretive details are identical." He further maintains that there is no modification of approach from one work, composer, or period to the next. If that is what Mr. Salzman hears, so be it. But many of us hear numerous subtle and interesting modifications within these conceptions. In the case of the Brahms *Tragic Overture*, we hear considerable differences. The 1937 performance with the B.B.C. is performed in the more taut, concise approach that we generally associate with Toscanini's later years, while the much more *gemütlich* 1953 performance reverts to his earlier style. In the Classical repertoire Mr. Salzman hears only "music in a fast, strict tempo," but many of us hear marvelously shaped phrases and precise rhythms sustained in tempos that permit a cohesive realization of the form.

The most unfortunate aspect of the Salzman  
(Continued on page 12)

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CIRCLE NO. 42 ON READER SERVICE CARD

man article is that a neophyte music lover may mistake his aberration for truth, and in so doing may ignore some of the great joys of recorded music.

JOHN A. CULPO  
Pittsfield, Mass.

● Eric Salzman's article on Toscanini was a most stimulating one. While I agree with Mr. Salzman's analysis of the essential Toscanini style, I would argue with his assessment of the Maestro.

Mr. Salzman scrapes away all intangible factors, he believes, and examines the Toscanini recordings on their merit alone. Yet when the intangibility in question is a negative one, he includes it. What is this business about Toscanini not being a composer? What does this have to do with his conducting? Would you ask a good waiter to be a good cook also? As a matter of fact, as long as Mr. Salzman has brought it up, I must point out that Arthur Hedley, in his book on Chopin, says: "Like most creative geniuses he was dominated by the urge to project outside himself the music that was within. His mind was in many ways sealed against external impressions. . . ."—this to explain Chopin's failure as a performer of Beethoven. In the same line of thought, Tchaikovsky utterly failed to comprehend Brahms, who utterly failed to comprehend Bruckner. So let Mr. Salzman stick to tangibles.

Furthermore, I cannot accept that the N.B.C. Symphony Orchestra has been equalled, let alone surpassed, by today's Big Three (or four or five). Show me a recording to match the razor-edged precision and incredible speed of the Toscanini-N.B.C. Beethoven Fifth and Eighth Symphonies or the Beethoven Fourth Concerto with Serkin.

ROBERT J. AARON  
Atlanta, Ga.

Mr. Salzman replies: "Not surprisingly, the Toscaniniphiles were upset by my article, but I insist that we have had one-sided views for years and that it is important at this time to try and balance the scales. Any high-school student today knows more about physics than Isaac Newton, but we still honor Newton for laying the foundations of modern science; similarly, Toscanini should be honored for laying the foundations of modern orchestral playing with its superior discipline and tone quality. Most of us would not accept every word of Newton's theology merely because he was a great scientist; so we should not be obliged to accept every note Toscanini ever recorded just because he was a great musical craftsman."

"Toscanini had many limitations. Across the top of the music he was peerless, but his single goal of 'perfection' was and is illusory and deceptive. When certain qualities of reflection and insight were required—particularly in the German-Austrian repertoire—he often missed out. I revived an old suggestion that this was owing partly to his distance from the wellsprings of creativity. Performers, whether great composers or not, ought in my opinion to have some insight into the creative process in order to 're-create' it in performance. The point is that the 'modern' concept of the interpreter as the clear vessel through which the music passes crystalline and untouched goes back largely to Toscanini and is mostly nonsense."

"In any case, I do think that the obsession  
(Continued on page 14)

CIRCLE NO. 68 ON READER SERVICE CARD →

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

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

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

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

Take our anti-skating control.

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

And that's not all.

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

a dead weight to the outside of the arm.

Okay, now for our cueing control.

The purpose of cueing is to lower a stylus to a predetermined spot on a record. Accurately and gently. If it does neither, or just one of these things, it's not cueing. It's simply doing what you could do by hand (that includes damaging a high-compliance stylus).

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

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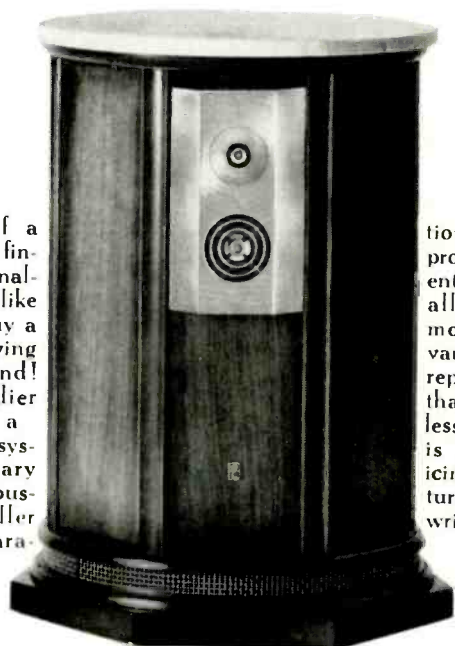
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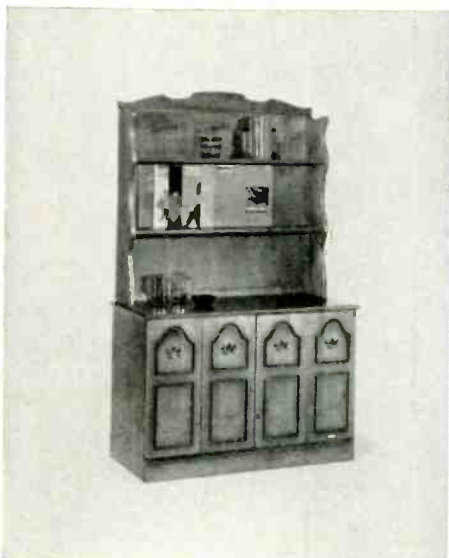
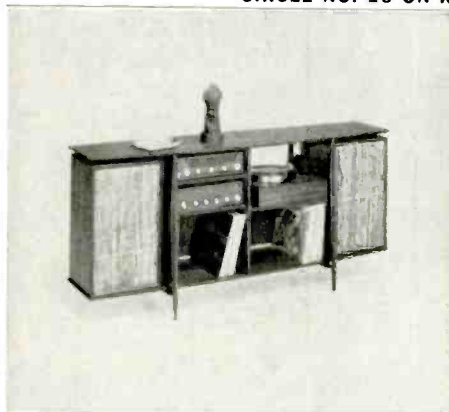
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with star performers and the neglect of the creative side of music has been a major problem in our musical culture and that Toscaninolatry is only one of its symptoms. The dictatorial and rigid Toscanini approach has been imitated by more than one generation of younger musicians, and music has often been the loser. In this as well as in other respects, the example of Toscanini has been as pervasive as it has been unfortunate. In essence, I believe that we must, while recognizing Toscanini's contribution and genius, break loose from his still overpowering hold on our musical ideals.

"As to the comparison between the N.B.C. Orchestra and the majors of today, well . . . de gustibus and all that."

● Perhaps it is unprofessional of me (as a practising critic myself), but I can't resist congratulating Eric Salzman on his perceptive and fair-minded piece, "The Fear of God—and Toscanini." It's an ironic commentary on public taste that the expression of such views can be widely regarded as sacrilegious at the same time such a great conductor as Ernest Ansermet can give two concerts in a far-from-full Philharmonic Hall. It's also indicative of the present sad state of New York newspaper criticism that a writer of Mr. Salzman's caliber should not have been snapped up by the surviving paper when the *Herald Tribune* died.

Let me cite just one example of Mr. Salzman's insight: by comparison with the usual lazy attribution of any musician's characteristic qualities to his Germanic, Viennese, Gallic, Italianate, or whatever origin, Mr. Salzman's diagnosis of the reason for Klemperer's taste for slow tempos seems to me a beautiful illustration of what real criticism should be. And about Toscanini himself he is devastatingly but never maliciously right. It's time hero worship gave place, as Mr. Salzman suggests, to real listening, balanced evaluation, and true appreciation.

BERNARD JACOBSON  
New York, N.Y.

## Marching Along

● This week I received a copy of the July issue of *HiFi/STEREO REVIEW* with 37½ measures of the third movement of Mozart's piano sonata in A Major, K. 331, reproduced on the cover.

Much to my surprise there was no lead article of any kind on Mozart's music. Why did you not select a page from the music of John Philip Sousa, since the lead article was about him?

IONA T. GREENE  
Washington, D.C.

Because, Mrs. Greene, our *Fun and Games Department* advised us that a Sousa march would be too easy for you. We chose instead the march from the *A Major Piano Sonata*, popularly known as the "Turkish," by another great composer of marches.

## FM's Problems

● In response to John Milder's remarks in the "Editorially Speaking" column (April) criticizing the current trends in FM radio, may I, as music director of an FM station, add my bit of criticism directed to the so-called "devoted" FM classical and semi-classical listener?

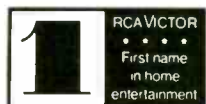
(Continued on page 16)



# Auto tapes go home

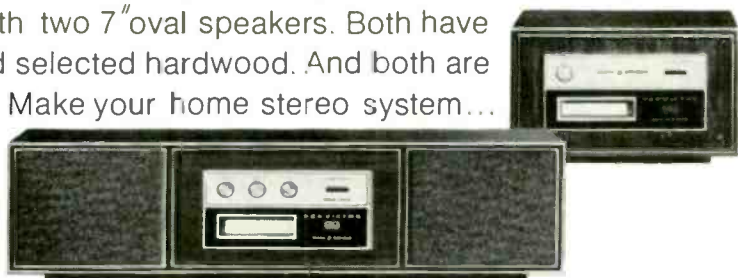


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Second, you have often demonstrated that you simply do not take the time to sit down and write to the management of a radio station when it does program something that you appreciate. We all beg for this type of response, but in a recent period of attempted "mail-pull" on a series of educational and serious music broadcasts here the response was almost nil. You may say, "Well, you just don't have any listeners!" This isn't true, because when we recently ran a promotional give-away on the same station *at the same time*, the mail was excellent!

In conclusion, don't just sit there listening and mumbling to yourself... do something! If you want to hear good music and informative educational programs on FM radio, please, please, please write to your local stations. We are in this business to please the people and make our sponsors happy, but we can't do anything unless we *know* what you want to hear!

American apathy is a much-discussed topic today. Why not start proving to the broadcasting industry that *you* are not among the apathetic, and that you do care what you hear on radio?

PAUL HEMMER, *Music Director*  
Station WDBQ-FM  
Dubuque, Ia.

### G & S

● I hope I am not too late in applauding Paul Kresh's article on Gilbert and Sullivan (February).

Savoyards in the Chicago area may like to know that this fall Northwestern University will join the ranks of major universities and colleges (Harvard, Michigan, and Oberlin, among others) with its own Gilbert and Sullivan group. Our first production, scheduled for early November, will be the two one-acts, *Trial by Jury* and *Cox and Box*. Also, if public support warrants it, there are plans for a permanent professional G & S company for Chicago.

I would welcome inquiries from anyone interested in either group.

JOHN BUSH JONES, *Director*  
Northwestern G&S Guild  
Department of English  
Northwestern Univ.  
Evanston, Ill.

### Penitent

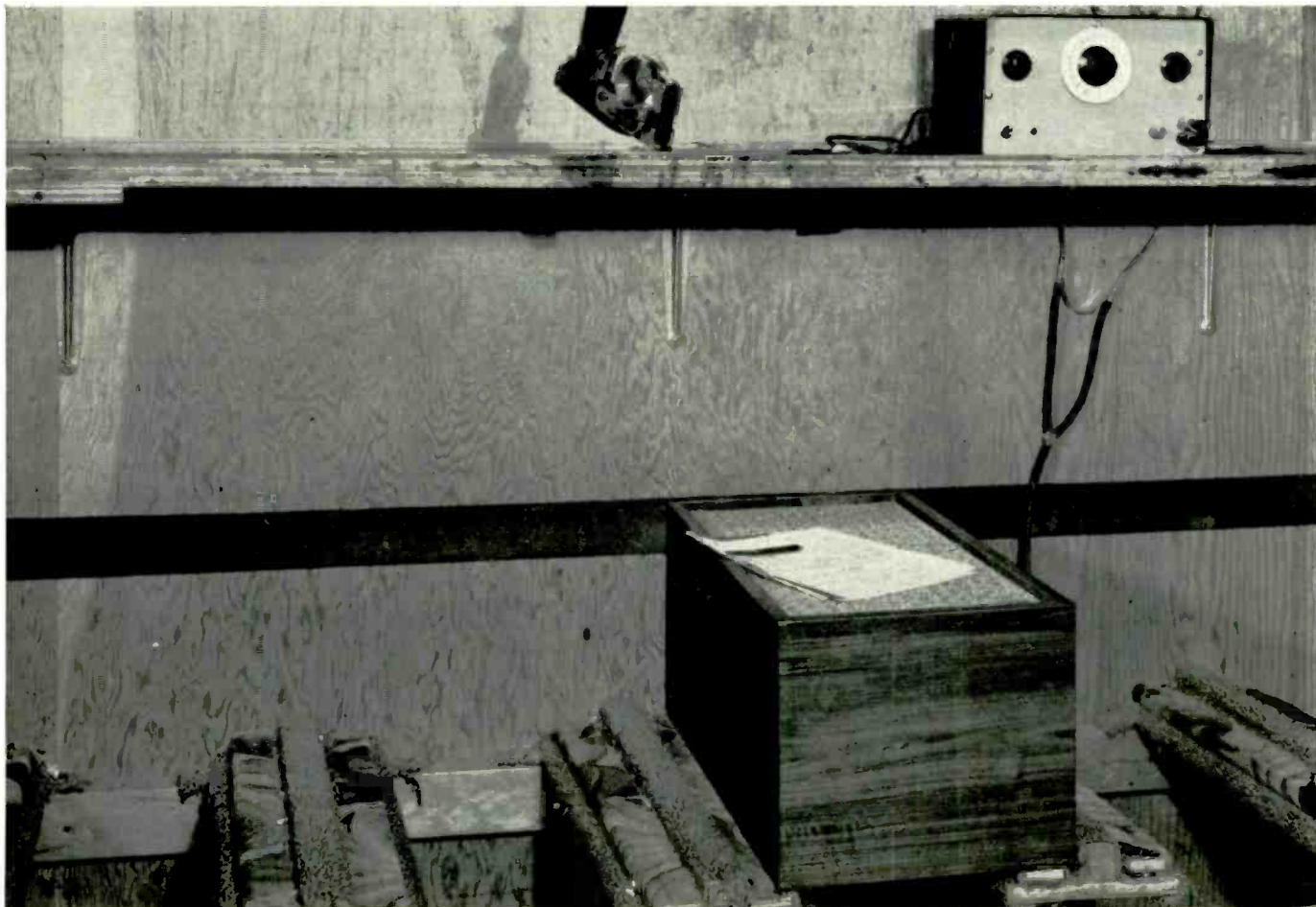
● My face is red: I'm suffering from the HiFi blues! I let my subscription lapse, thinking I could dispense with a number of magazines I was too busy to read. I found out—too late!—that HiFi/STEREO REVIEW is to a music lover what Chagall is to Mozart or blue cheese to crackers. So, please, please, forgive a repentant ex-subscriber and renew my subscription immediately, including all the back issues which have accumulated since I canceled.

Am I forgiven?

PAUL W. SAMUEL  
Dobbs Ferry, N. Y.

*The Editor replies: "I say unto you, that likewise joy shall be in heaven over one sinner that repenteth, more than over ninety and nine just persons, which need no repentance." Luke XV, 7."*

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**T**his AR-2a was bought in 1962. Three years later it developed a buzz and was returned to us under the terms of our five-year guarantee.

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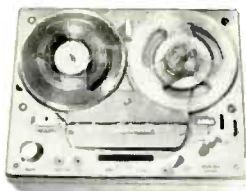
Reliability backed up by a complete guarantee is important, though certainly not enough reason to choose a particular speaker. The advanced design and superior performance of AR speakers is recognized almost universally. They have consistently been rated at the top by equipment reviews, and they are used in critical professional installations and by distinguished jazz and classical musicians.

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# NEW PRODUCTS

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● **Tandberg** has announced the Model 64X, a partially transistorized, three-speed (17/8, 33/4, 7 1/2 ips), four-track stereo tape recorder. The Model 64X has a cross-field bias head for extended frequency response at the slow tape speeds. The specifications

at 7 1/2 ips include a record/playback response of 30 to 20,000 Hz  $\pm 2$  db, a signal-to-noise ratio of 62 db, and wow and flutter better than 0.1 per cent. Record/playback frequency response at 33/4 and 17/8 are, respectively, 30 to 15,000 Hz and 40 to 9,000 Hz  $\pm 2$  db. The Model 64X measures approximately 15 1/2 x 11 1/2 x 6 3/4 inches and has a teakwood base. Price: \$549.

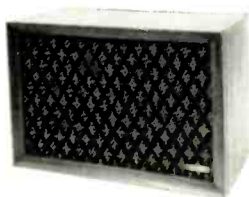
Circle 172 on reader service card

● **Telex** is producing a stereo headphone with a built-in solid-state, battery-operated stereo amplifier. Called the Amplitwin, the headphone includes a miniaturized four-stage amplifier, battery, on-off switch, and volume control, as well as high- and low-level inputs in each ear cup. The amplifier in the phones permits direct connection to turn-



tables, tape transports, or tuners for high-fidelity stereo listening. When its amplifier is switched off, the Amplitwin operates as a standard headphone with any stereo equipment that has a headphone jack. The phones have an acoustic response of 16 to 15,000 Hz and come with connecting cords and a padded storage/carrying caddy. Price: \$79.50.

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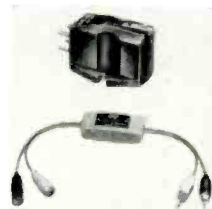
● **University's** Cantada is a three-speaker system designed for free-standing or bookshelf use. The system contains a high-compliance 12-inch woofer matched to a highly damped, tuned enclosure to provide linear bass response with only mod-

erate power requirements. The woofer has a 2-inch-diameter, long-throw voice coil and critical edge-resonance damping of the speaker cone. Crossover is at 600 Hz to an 8-inch direct-radiator mid-range closed-back driver. The upper-mid-range crossover takes place at 4,000 Hz to a Sphericon super tweeter (with 120-degree dispersion) that operates from 4,000 to 40,000 Hz and is flat within 2 db to 22,000 Hz. The Cantada has a continuously variable tweeter-level control and a two-position level switch for the mid-range. Power-handling capacity is 40 watts (integrated program material) and overall frequency response is 23 to 40,000 Hz. The Cantada's cabinet is finished in oiled walnut and is 23 1/2 inches long by 15 3/4 inches wide by 12 1/4 inches deep. Price: under \$140.

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● **RCA** has published a free forty-page catalog of eight-track cartridge releases that lists more than four hundred Stereo-8 tapes presently available. The catalog is divided into fourteen musical categories, including show tunes, jazz, opera, symphonies, spoken word, and so forth. In addition, there is a listing by performing artist.

Circle 175 on reader service card



● **Ortofon's** new SL-15 elliptical-stylus phono cartridge has reduced weight (7 grams) and dimensions that will enable it to be fitted to any manual or automatic-player tone arm. Output impedance is 2 ohms, equivalent stylus-tip mass is 0.9 milligram, and recommended stylus

pressure is 1 to 2 grams. The elliptical stylus tip is protected by a "glide" tube to prevent damage through rough handling. It has minor and major radii of 0.3 and 0.7 mil, and has a compliance of  $20 \times 10^{-8}$  cm/dyne. Stylus tracking angle is 15 degrees, channel separation is 20 to 30 db, and frequency response is 10 to 40,000 Hz. The SL-15 cartridge is available with external transformers (which plug in between the leads from the record player and the preamplifier) and without transformers for use with those preamplifiers that have sufficient gain to be driven directly from the cartridge. Price of the SL-15 with transformers is \$75; without transformers, \$60.

Circle 176 on reader service card



● **Magnetic Media**, the producers of 0.25-mil polyester recording tape, has now developed a two-hour recording tape cassette. Called Micro Media 25 C-120 Quadraplay, the Philips-type cassette is designed for recorders that use cassette loading. In addition to increased recording time, the thinner tape is said to maintain

a more intimate contact with the recording head, which provides a greater freedom from signal dropouts. The Micro Media 25 cassette contains the standard see-through tape-footage counter. Price: \$5.25.

Circle 177 on reader service card



● **Automatic Radio** is producing the Tapedeck Convertible, Model GES-6394, an eight-track stereo tape-cartridge player intended for use in cars or boats with a 12-volt negative-ground battery system.

With the addition of Automatic's "Gidget," any Fidelipac-type four-track cartridge can be played on the machine. Besides the usual volume, tone, and right-left balance controls, the GES-6394 has a front-rear balance control that permits adjustment of the volume for rear-seat passengers in automobiles. The solid-state stereo amplifier in the unit has a total power output of 10 watts and a frequency response of 50 to 15,000 Hz. The unit comes with four

(Continued on page 21)

**Electro-Voice®**  
**Stereo**  
**STARTER SET**



*sets the  
 pace in  
 component  
 home music  
 systems*

**Ey** Nowhere is the soundness of the component approach to home music better demonstrated than with the new Electro-Voice Starter Set.

The unique value of this system lies—in large part—in the modestly-priced E-V ELEVEN speaker systems. These compact basic starter units offer a most pleasant appearance and surprisingly robust performance... conclusive proof that the advantages of component reproduction need not be expensive.

But the principal unit of the Starter Set is the E-V 1177\* FM Stereo receiver... and rightly so. For the future of your stereo system rests on the ability

of this receiver to meet tomorrow's needs. Right from the start you enjoy FM stereo with remarkable clarity. Yet you can expand your musical horizons as you wish, adding any component stereo record player or tape recorder at any time.

But the Starter Set goes further, providing all the power and quality needed to accommodate the very largest—and smallest—component speakers available. If you eventually desire even finer speaker systems, they're easily added. Your E-V ELEVEN's may then be moved to a second listening location where requirements are perhaps less

critical. Nothing has been lost—nothing made obsolete.

In essence, the E-V Starter Set offers you more than the initial pleasure of fine high fidelity. It is designed to grow and change with your personal needs—and without compromising your standards of musical reproduction.

You'll be surprised at the modest initial cost of the E-V Starter Set—and at how much it offers. Take the first step toward a lifetime of musical pleasure. Write today for full details, or listen to the Starter Set at fine high fidelity showrooms everywhere.

*\*Also available with E-V 1178 AM/FM Stereo Receiver*

high fidelity speakers and systems • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

ELECTRO-VOICE, INC., Dept. 974F; 616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 18 ON READER SERVICE CARD

**Electro-Voice®**

**If you know everything  
there is to know about the new  
high fidelity components, about  
decorating with music and  
about musicology, stay out of  
New York September 21, 22, 23, 24  
and don't go anywhere near  
Los Angeles November 2, 3, 4, 5.**

The 1967 IHF Shows will be in those cities on those days. And never before have so many experts been gathered to give so many talks about so many subjects related to music in the home.

Unless you know it all, there's sure to be something new you can find out at the biggest IHF High Fidelity Music Shows of all.

**1967 New York  
High Fidelity Music Show**

Sept. 21—3:30 PM—10:00 PM  
Sept. 22—3:30 PM—10:00 PM  
Sept. 23—Noon—10:00 PM  
Sept. 24—Noon—6:00 PM

**1967 Los Angeles  
High Fidelity Music Show**

Nov. 2—4:00 PM—10:30 PM  
Nov. 3—4:00 PM—10:30 PM  
Nov. 4—Noon—10:30 PM  
Nov. 5—Noon—6:00 PM

**Schedule of N.Y. Show Seminar Events—Keep It Handy!**

Los Angeles Seminar Schedule to be announced.

**Thurs., Sept. 21, 6:30–7:30 PM**—Novice Symposium—"Introduction to Hi-Fi Components" . . . 7:30–8:30 PM—"Tape and Tape Recorders" . . . 8:30–9:30 PM—"The Classical Recording Scene."

**Fri., Sept. 22, 6:30–7:30 PM**—Novice Symposium (same as Thurs.) . . . 7:30–8:30 PM—"Cartridges, Turntables, and Changers" . . . 8:30–9:30 PM—Decor Group—Albert Herbert.

**Sat., Sept. 23, 2:00–3:00 PM**—"The Pop Scene" . . . 3:00–4:00 PM—"Amplifiers and Tuners" . . . 4:00–5:00 PM—Decor Group—Bill Leonard. . . 6:30–7:30 PM—Novice Symposium (same as Thurs.) . . . 7:30–8:30 PM—"Stereo and the Listener" . . . 8:30–9:30 PM—"The Successful Recordings."\*

**Sun., Sept. 24, 2:00–3:00 PM**—Decor Group—Vladimir Kagan. . . 3:00–4:00 PM—Novice Symposium (Same as Thurs.) . . . 4:00–5:00 PM—"The Jazz Recording Scene."\*

\*Sponsored by the National Academy of Recording Arts & Sciences (NARAS).

**Show Admission:** \$2.00. See your high fidelity dealer for special discount tickets. In New York—Statler Hilton Hotel. In Los Angeles—Ambassador Hotel.



# NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

chrome-grilled 5-inch speakers, a theft-proof mounting bracket with lock and key, and an AM-FM antenna for use with the tuner cartridges described below. List price: \$129.95.

Among the optional accessories for the tape player are an a.c. power supply that makes it possible to operate the unit on household current (list price: \$28.25) and a pair of bookshelf-size (6 x 7½ x 13 inches) two-way walnut speaker systems with acoustic-suspension woofers (list price per pair: \$29.95).

The player is shown (on page 18) with Automatic's FM tuner cartridge plugged into the slot that normally takes the tape cartridge. The tuner cartridge (which will operate only in the GES-6394 player) feeds mono FM through the tape player's amplifier. List price: \$54.95. A similar AM broadcast-band cartridge is also available. List price: \$29.95. Both cartridges have illuminated slide-rule dials and finger-edge tuning. The tuner cartridges are automatically connected to the tape player's audio system and to the car's battery and antenna when inserted.

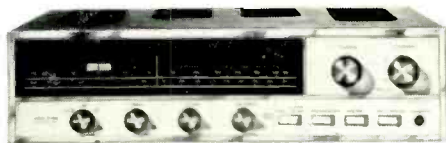
Circle 178 on reader service card



● **Sonotone** is offering a free twelve-page microphone catalog, "A Microphone for Every Purpose," that lists the twenty-four models and stereo pairs available. These include ceramic and dual-impedance, dynamic cardioid models. Each microphone model is available in several versions with various specifications, including units with matching table stands or with flexible and fixed booms. Matched units are available for stereo tape recording.

Circle 182 on reader service card

● **Sherwood's** Model S-7600-FET all-silicon transistor stereo-FM/AM receiver is rated at 80 watts music power at 4 ohms and 50 watts at 8 ohms. It has an FM sensitivity of 1.8 microvolts (IHF) and a special low-distortion linear FM detector circuit. A field-effect-transistor (FET) front-end tuning section achieves -95 db crossmodulation rejection. The Model S-7600 features automatic noise-gated stereo FM/mono switching; a stereo-indicator light; a zero-center tuning meter; a front-panel stereo-headphone jack;



and four rocker switches for selection of the tape-monitor, noise-filter, loudness-contour, and speaker-switching functions. Phono-preamplifier sensitivity is adjustable from 1.4 to 10 millivolts. Other specifications include a power bandwidth (at 1 per cent distortion) of 12 to 35,000 Hz. Sensitivity at the auxiliary input is 0.2 volt. The maximum hum and noise is -80 db (below rated output) at the high-level inputs and -60 db at the magnetic-phono input. FM signal-to-noise ratio is 70 db, capture ratio is 2.6 db, and FM distortion is less than 0.15 per cent at 100 per cent modulation. AM sensitivity is 2 microvolts and frequency bandwidth is 7,500 Hz.

The S-7600 carries a three-year parts and labor war-

ranty. Chassis size is 15½ x 12 x 4½ inches, which means that it will fit on a standard 12-inch bookshelf. Price: \$339.50. A walnut-grained leather-covered cabinet is \$9; a walnut wood cabinet is \$28.

Circle 183 on reader service card

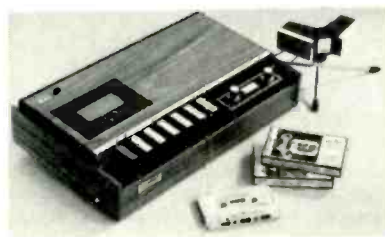


● **Empire's** new Model 2000 speaker system, dubbed the "Kitten," measures 12 inches wide, 12 inches deep, and 16½ inches high. In addition to its primary use as a speaker system, the 2000 can serve as an end table, pedestal, or seat. For these various purposes, it is available with a plain top, marble top (as the 2000M), or with a cushion (the 2000K). The

system is finished in walnut on all sides and top and has a walnut grille frame rather than a grille cloth. The enclosure houses a 10-inch high-compliance woofer with 2-inch voice coil and a direct-radiator mid-range/tweeter unit. A three-position switch adjusts high-frequency balance. Frequency response of the system is 30 to 18,000 Hz, power-handling capacity is 60 watts of integrated program material, and nominal impedance is 8 ohms. Price: with finished walnut top, \$99.50; with cushion top (shown), \$104.95; with marble top, \$109.95.

Circle 184 on reader service card

● **Ampex** has introduced a new "Micro" series of Philips cassette tape-cartridge player/recorders for home and portable use. The three models available are: the Micro 20, a portable monophonic recorder in a carrying case that measures 12½ x 8 x 2¾ inches and weighs 6 lbs. It can be operated on batteries or household current. Designed for music listening or recording anywhere, it can also be used



with an external speaker or as a tape deck with separate hi-fi components. Price: \$99.95.

The Micro 50 (shown) is a walnut-encased stereo player/recorder deck with preamplifiers designed for use with an external stereo system. Two omnidirectional microphones are included. The unit has pushbutton operation, an indexing counter, and pause and record-level controls. The Micro 50 measures 14½ x 8¾ x 3½ inches and weighs 8 lbs. Price: \$139.95.

The Micro 85 is a complete system including a walnut-encased player/recorder with built-in stereo amplifiers. Matching walnut speakers and two omnidirectional microphones are included. The Micro 85 also has balance, volume, tone, and pause controls. Dimensions and weight are essentially the same as the Micro 50. Price: \$199.95

All three units have fast-forward and rewind controls, a digital counter, and a visual metering device.

Circle 185 on reader service card



Extravagantly priced to some; a bargain to the audio perfectionist—the new Sony three-way electronic-crossover stereo system. All components and all transistors are Sony-made, Sony-engineered.

Three solid-state stereo power amplifiers are used—one for each channel. They deliver more than 300 watts of audio power with distortion low enough to be virtually unmeasurable. The solid-state electronic-crossover component operates between the stereo preamplifier section and the six power-amplifier sections, where it can perform its task of frequency separation without degrading the potential response of either the speakers or the power amplifiers. (Conventional passive capacitance/inductance crossovers commonly used between the amplifier and speakers can affect damping and stability; cause phase shifts and impedance variations.)

Each amplifier following the electronic crossover is connected to an individual driver in the speaker system. There is actually a separate woofer amplifier, a mid-range amplifier, and a tweeter amplifier for each stereo channel. Because each amplifier handles a relatively narrow band of frequencies, IM distortion is reduced to the vanishing point. The critical crossover frequency between the woofer and mid-range units can be switch-selected to 150, 250, 400 or 600 Hz; between mid and high ranges to 3, 4, 5, or 6.5 kHz. Bass-turnover and bass-boost controls contour the response of the woofers to match both room acoustics and the overall response of the mid-range and tweeter. Output-level controls for low, mid and high ranges are provided for each stereo channel. A pair of full-size Sony 3-way

speaker systems, driven (and precisely controlled) by the six amplifier channels, deliver a smooth distortion-free, wide-range frequency response.

Two program sources are included: an FM stereo tuner so sensitive that it pulls in the weakest stations, yet is absolutely insensitive to overload by strong local signals. The servo-control manual-play turntable is rated by High Fidelity magazine as having "the lowest rumble figure yet measured (-77 db)." The stable, precision-engineered arm with moving-coil cartridge is professional in every respect.

This Sony system is for the audio perfectionist. For those who wish to upgrade their system or start from scratch, these Sony components are available individually. For a delightful experience ask your Sony hi-fi dealer to demonstrate the \$2574.50 system. Free literature describes the system in detail. Sony Corporation of America, 47-47 Van Dam Street, Long Island City, New York 11101.

The Sony \$2574.50 system—TA-1120 integrated stereo amplifier, \$399.50; two TA-3120 stereo power amplifiers, \$249.50 each; TA-4300, 3-way electronic crossover, \$199.50; ST-5000W FM stereo tuner, \$399.50; TTS-3000 turntable, \$149.50; PUA-237 12-inch tone arm, \$85; VC-8E cartridge, \$65; two SS-3300 3-way speaker systems, \$349.50 each. Walnut cabinets for TA-1120 and ST-5000W, \$24.50 each; turntable base \$29.50. Prices suggested list.





**Only \$2574<sup>50</sup> (Only?)**

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Leadership presents

the **NEW**

## Computer Logic Control Pro 800 Transport



MODEL SX 824

In the league of nimble-fingered tape-handlers there exists a recurrent problem. It has been demonstrated time and again that anyone can ruin a valuable tape by absentmindedly outsmarting the interlock system of an otherwise safe tape recorder.

In answer to this problem and similar problems arising in automated and remote control applications, the CROWN Pro 800 was designed. This recorder has a computer logic system using IC's which prohibit all such destructive operations.

The CROWN computer stores the last command given it in its memory (forgetting all previous commands) and by a continuous knowledge of the operating state of the machine (motion and direction), it takes all the necessary measures and executes the command. This is all done without time-wasting delay mechanisms.

Computer Logic Control brings to you rapid error-free tape handling. It is actually impossible to accidentally break a tape. Call your CROWN dealer NOW!

### MOST PERFECT REPRODUCTION

- ☑ Performance as yet unequalled
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24

# Hi Fi Q&A



By  
**LARRY  
KLEIN**

### Speaker-Cabinet Requirements

**Q.** In the August, 1964 issue of HiFi/STEREO REVIEW are your plans for a five-cubic-foot speaker enclosure. The plans include a chart giving a recommended number of tuning holes for each range of speaker free-air resonance. I have a rather expensive speaker, and I wrote to the manufacturer to find out its free-air resonance. In the return letter, I was told that it was 25 Hz, and I was also told that when that speaker is mounted in a five-cubic-foot cabinet, the cabinet should not be operated as a bass-reflex cabinet but rather as a sealed, infinite baffle. Will your cabinet function as well as an infinite baffle enclosure? And, incidentally, what determines whether a speaker will work best in an infinite baffle or bass reflex?

RICHARD WERNER  
Lompoc, Calif.

**A.** Any well-damped and braced cabinet will serve as a sealed or "infinite" baffle as well as a ported bass-reflex enclosure.

Regarding the second part of your question, a speaker that has a fairly long voice-coil overhang, a cone suspension flexible enough to allow a reasonable amount of voice-coil excursion, and a fairly heavy moving system (to ensure a low-enough cone resonance) will work best in a small sealed cabinet. On the other hand, speakers with a high free-air resonance, tight suspension, and a short voice coil junction best in a bass-reflex cabinet. Since a home constructor is not in a position to analyze a speaker's construction (without taking it apart), it is best to follow the manufacturer's advice.

### Equipment Recommendations

**Q.** What, in your opinion, would be the best receiver I could buy in the \$300 category? Also, I would like to know what is the best stereo FM tuner priced around \$200?

GEORGE BEEKMAN  
Brooklyn, N.Y.

**A.** The letter above is typical of many received each month addressed either to me or to Julian Hirsch. Although we appreciate the confidence readers show in us by asking for our advice, and as much as we would like to be of assistance, we cannot honestly recommend a piece of high-fidelity equipment without extensive laboratory

and use tests. It would obviously be unfair to rate equipment on hearsay, manufacturer's advertising copy, personal prejudices, or on any basis other than complete, objective testing. When we undertake such testing, the review appears in these pages.

A stamped self-addressed envelope sent to me at HiFi/STEREO REVIEW, Dept. TR, One Park Avenue, New York, N. Y. 10016 will bring you a listing of the equipment reports printed in the past five years. (Most issues later than 1963 are available for 75¢ each from Ziff-Davis Service Division, Dept. BCHF, 595 Broadway, New York, N. Y. 10012.)

### Tape-Head vs. Tape Inputs

**Q.** I've seen a number of descriptions of amplifiers and preamplifiers that indicate that they have a tape input or a tape-head input. The differences between the two types of input have never been clear to me, in terms of what is required from the tape recorder. What are the advantages and disadvantages of the two types?

CHARLES YOUNG  
Oakland, Calif.

**A.** An input jack labeled "tape-input" on an amplifier is designed to accept the output of a tape deck—that is, a tape machine with playback preamplifiers. A jack labeled "tape-head input" is intended to accept the output signal from a tape transport, a tape-player mechanism that does not have amplifiers of any kind built in. The audio output signal of a tape deck with preamplifiers is about on the same level as that of a tuner, and it is fed into the same type of high-level amplifier input. An amplifier's tape-head input, on the other hand, has many of the same characteristics as its magnetic phono cartridge input. The tape-head input circuit must provide frequency equalization—adjustment to the NAB standard playback response curve—as well as a large amount of amplification. High gain is required because the signal-voltage output of a tape head is somewhat lower than that of the average magnetic cartridge. The equalization circuit compensates for the specific characteristics of the tape machine's playback head and complements the NAB equalization applied to the prerecorded tape. The amplifier's tape-head input circuit

(Continued on page 26)

# For The Man Who Wants The World's Most Advanced Stereo Receiver But Refuses To Build It Himself...



## The HEATHKIT® AR-15 Now Comes Fully Assembled

**Great News For The Non-Kit Audiophile!** Until now the only way you could get the world's most advanced stereo receiver was to build it yourself... the famous Heathkit AR-15. Now you can buy it completely factory assembled and tested, ready to deliver an uncomparable 150 watts of music power the moment after you open the carton. Just add two speakers and enjoy.



**World's Most Sophisticated Features** What makes the AR-15 the world's most advanced stereo receiver? Features like integrated circuits and crystal filters in the IF amplifier section. The two IC's provide hard limiting, excellent temperature stability and increased reliability. Each IC is the size of a tiny transistor, yet contains 10 transistors, 11 resistors and 7 diodes. The crystal filters (another first in high fidelity with Heath) replace the usual transformers and provide an ideally shaped bandpass with steep skirts that offer a degree of adjacent channel selectivity not possible with conventional IF transformers. And since there are no coils, no alignment or adjustment is ever needed.

**World's Most Sensitive FM Tuner** The special-design field effect transistor FM tuner consisting of cascode 2-stage FET RF amplifiers and an FET mixer for high



overload capability, excellent cross modulation and image rejection... and it's exclusive with Heath. The completely shielded tuner has a 4-gang variable capacitor and 6 tuned circuits for a selectivity of 70 db even the most adverse conditions. IHF sensitivity is 1.8 uv or better and harmonic and inter-modulation distortion are both 0.5% or less.



**World's Most Powerful Stereo Amplifier Section** The astounding 150 watts music power (100 watts RMS) at  $\pm 1$  from 6 to 50,000 Hz is made possible by 4 conservatively rated, individually heat-sinked and protected output transistors powered by unusually large power transformer and filter capacitor.

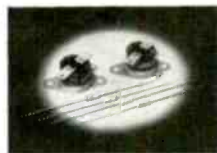


**"Black Magic" Panel Lighting**

When not in use, the AR-15 remains quiet and well-mannered... its majestic midnight face unmarred by any dial or scale markings. And when you're ready for the finest in stereo listening, a simple touch of the power switch and presto!... the "black magic" panel lights up with an extended slide-rule dial for easy tuning and instant identification of all controls.

**Positive Circuit Protection**

You don't have to worry about damage from overloads or short circuits of any duration thanks to the 4 Zener diodes and 2 thermal circuit breakers that protect the driver and output transistors. A special Hi-Temp indicator shows when the thermal breakers have opened.



**Other Features Include** all-silicon transistor circuitry, stereo only switch, loudness switch for full response listening even at low levels, two calibrated tuning meters (signal strength & center tune), noise-operated squelch to hush between-station noise before you hear it, stereo threshold control, adjustable phase control for for best stereo, plus many other state-of-the-art advances.

**But Don't Take Our Word For It.** Read what Julian D. Hirsch says about the AR-15 in May 1967 issue of *Hi-Fi/Stereo Review*. Or Publisher C. G. McProud in May 1967 issue of *Audio*. Or the May 1967 issue of *Electronics World*.

Yes, you can still build an AR-15 as good as we do with the kit version @ \$329.95. For full details & specifications, send for the New FREE Heathkit Catalog. Just mail the coupon below.

**Assembled ARW-15, (less cab.), 34 lbs... \$499.50**

**Kit AR-15 (less cab.), 34 lbs..... \$329.95**

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HF-204

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# We re-invented tape recording

Norelco introduced the Compact Cassette in the United States. Then we introduced machines to play it on.

First came the 'Carry-Corder'® '150'—the first cassette machine. (Now it's the world's most popular tape recorder.) Then came the first two home cassette recorders—the monaural '350' and the stereo '450'.

Now we've added a *fourth* first—the new portable '175'—the first monaural cassette portable with a big speaker. And there are

more firsts in the making.

Our re-inventions make up a complete line of cassette recorders you can choose from. They all record on blank cassettes. (Only the Norelco cassette has a lifetime warranty.) And they all play back the new pre-recorded cassettes you've heard about.

Take a look at our re-inventions. Either for yourself or for a gift. We have the first and finest line of cassette recorders. We should. We re-invented tape recording in the first place.



**Norelco**

the re-inventor of tape recording

North American Philips Company, Inc., High Fidelity Products Department,  
100 East 42nd Street, New York, N.Y. 10017

CIRCLE NO. 48 ON READER SERVICE CARD

accomplishes both of these tasks, and some of the better tape-head circuits even have a control to adjust their frequency characteristics to the NAB curve at various tape-playback speeds.

Obviously, the need for special tape-head equalization circuits (which differ from those used for phono equalization) and perhaps additional amplifying stages can increase the price of a pre-amplifier. In any case, it is difficult to achieve a precise match to the high-frequency response characteristics of the playback head (which vary somewhat from manufacturer to manufacturer) and in addition supply equalization for all a tape transport's possible speeds.

The sole advantage of having the tape-head input in the amplifier is related to total system cost. The tape transport can be manufactured with no electronics whatsoever and, like a turntable, can simply be plugged into the amplifier for use as a playback machine. This approach was a lot more valid in the days when tape-recorder preamplifiers required tubes and a fairly heavy-duty power supply. Now, with transistors, the cost of adding playback (and record) preamplifiers to a basic tape transport has come down considerably. Therefore the playback transport without electronics no longer makes much sense—economically or technically—for the manufacturer or the audiophile.

## Speaker Balance

**Q.** After a long struggle to find the reason for my having to operate the balance control on my preamplifier at the 3 o'clock position, I managed to trace the difficulty to the speakers rather than the amplifier or preamplifier, which I had assumed were at fault. It turned out that a readjustment of the mid-range control on one of my speakers enabled me to operate my preamplifier with its balance control centered. What would account for this?

DENNIS FURBUSH  
Flushing, N.Y.

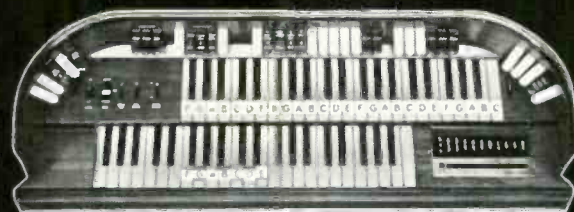
**A.** Most of the frequencies that contribute to the ear's perception of the "loudness" of a sound are in the mid-range. (You can check this yourself by noticing the minimal effect on the overall loudness of music that occurs when you turn your bass or treble controls up or down.) Hence, any control that is designed to establish the relative loudness of the mid-frequencies in a speaker system will also necessarily influence its relative "efficiency."

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!

# NEW Heathkit®/Thomas "Paramount" Transistor Theatre Organ



Kit TO-67  
**\$995.00**



**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.

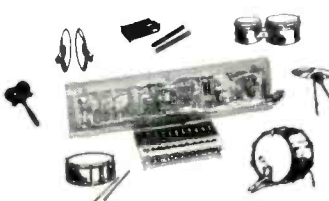
**15 Manual Voices; 4 Pedal Voices . . .** all at the flip of a tab. For solo work . . . diapason 16', bass clarinet 16', trumpet 16', English horn 8', oboe 8', violin 8' and tibia 16', 8', 5 1/2', 4'. For accompaniment . . . diapason 8', saxophone 8', French horn 8', oboe horn 8' and cello 8'. And now,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

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## SPECIFICATIONS XIII: POWER RATINGS

**M**EASUREMENT is fundamental to all science and engineering. Hence, the first order of business in any technical enterprise is to define the standards and insist on adherence to them. Incredibly, this has been done poorly, if at all, in some vital aspects of audio. For example, there are no less than four different ways of measuring amplifier power output (wattage) in current use. So widely divergent are these "yardsticks" that the same amplifier may test out at more than 100 watts by one method and less than 20 by another. The confusion stems mainly from some manufacturers' apparently irrepressible eagerness to make their products seem more powerful—at least in the ads—than those of their competitors.

In an effort to avert the threatening chaos, the Institute of High Fidelity has established a measurement standard for audio amplifiers in hopes of assuring a reasonable correspondence between the wattage ratings of the various manufacturers. Measurements taken in accordance with these standards are usually identified by the letters IHF either before or after the wattage ratings. Most manufacturers within the component-oriented group of the audio industry abide more or less by IHF rules, and advertising claims in this magazine usually have some relationship to standards.

Even so, these ratings are equivocal, for the IHF rules don't specify at what level of distortion the power measurements must be made. For example, a specification might read: "20 watts (IHF) per channel at 1 per cent distortion," but the same amplifier might yield a larger wattage figure at 2 per cent distortion. Hence some manufacturers might be tempted to conduct their measurements under those more lenient conditions. In short, you cannot directly compare IHF wattage ratings unless they are specified for the same amount of distortion. And even then, many manufacturers are unaware of, or choose to ignore, the fact that the IHF standard specifies how to measure *both* music and sine-wave power. If the type of measurement is not stated, assume that the rating is in music power.

Still another subterfuge compounds the confusion. Among the large firms making ordinary radios and phonographs, fidelity is hardly the chief concern. Setting up their own rules through the Electronic Industries Association (EIA), these companies rate amplifiers not only at music power, but at a whopping 5 per cent distortion. As a result, the power claims are impressive while the sound is not.

Spelling out the differences between the many ways of measuring output power would involve sophistries beyond the grasp of most engineers and probably understandable only by salesmen. But for rough reference, here are the most commonly used yardsticks:

(1) *Continuous power* (also called sine-wave or r.m.s. power): a tough, unequivocal engineering test, swayed by neither fear nor favor. A manufacturer who rates his amplifier by continuous power puts his cards plainly on the table.

(2) *Music or dynamic power*: a fair measurement of amplifier power, yielding figures more flattering than the more rigorous sine-wave method. This test is now used by most high-fidelity manufacturers.

(3) *Peak power*: an arbitrary figure obtained, in effect, by doubling continuous or music-power ratings to inflate the amplifier's rating.

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- |  |  |  |  |  |   |   |                                  |   |   |  |  |   |  |  |  |  |   |  |  |  |   |  |   |  |  |  |  |   |                                    |   |  |   |
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Clary<br>Lassetter's<br>Likis Stereo Center<br>Mobile<br>Electronic World<br>Montgomery<br>Bellus Hess<br>Tuscaloosa<br>Audio House | <b>ARIZONA</b><br>Phoenix<br>Audio Specialists | <b>CALIFORNIA</b><br>All White Front Stores<br>Artesia<br>Carson Electronics<br>Bakersfield<br>Bakersfield Audio<br>Berkeley<br>Cal Hi Fi<br>Pacific Electronics<br>Zackit Corp.<br>Covina<br>Hi Fi Covina<br>Culver City<br>Hi Fi Matic<br>Hollywood<br>Hollywood Electronics<br>Inglewood<br>Inglewood Electronics<br>Laguna Beach<br>Music Systems<br>Lakewood<br>Cal Fi<br>Los Angeles<br>Flights<br>S & N Camera<br>Warsco Sales<br>Mountainview<br>Cal Hi Fi<br>Modesto<br>Pacific Electronics<br>Oakland<br>Fidelity Sound<br>Fisher Electronics<br>Waynes Sound Accent<br>Orange<br>Fidelity Sound<br>Pasadena<br>High Fidelity House<br>Redlands<br>Sound Room<br>Sacramento<br>Cal Hi Fi<br>Lafayette Radio<br>Lombard Electronics<br>San Francisco<br>Bay Listening Post<br>Hal Cox<br>Eber Electronics<br>House of Sound<br>McDaniels Hi Fi<br>San Francisco Radio<br>Skinner Hirsch and Kaye<br>Starway to Sound<br>San Jose<br>Electro Sound<br>Guement Electronics<br>United Radio & TV<br>Santa Ana<br>Hi Fi Associates<br>Santa Barbara<br>Skyline Electronics<br>Santa Monica<br>Sane & Insane<br>Santa Rosa<br>Golden Ear<br>Torrance<br>Signal Electronics<br>Vallejo<br>Boyd-Wonn<br>Westwood<br>Bel Air Camera<br>Whittier<br>Hi Fi Haven<br>Oxbow Electronics | <b>COLORADO</b><br>Denver<br>GEM<br>Howard Sound | <b>CONNECTICUT</b><br>Fairfield<br>Bader TV<br>Hamden<br>Lafayette Radio<br>New Haven<br>Audio Den<br>Norwalk<br>Arrow Electronics<br>Stamford<br>Atlantic Electronics<br>Trumbull<br>E. J. Korvette<br>West Hartford<br>Lafayette Radio<br>Westport<br>Beck and Quint | <b>DISTRICT OF COLUMBIA</b><br>Custom Hi Fi<br>Glen's Audio Annex | <b>FLORIDA</b><br>Jacksonville<br>Hi Fi Service Center<br>Parts Unlimited<br>Miami<br>Electronic Equipment<br>Freedman Sound<br>Orlando<br>Electronic Wholesalers<br>Lafayette Radio<br>Olson Electronics<br>Sarasota<br>Audio Fidelity | <b>GEORGIA</b><br>Atlanta<br>GEX | <b>HAWAII</b><br>Honolulu<br>Audio Center Ltd.<br>Hawaii Camera | <b>ILLINOIS</b><br>Chicago<br>All E. J. Korvette<br>Allied Radio<br>Musicraft | <b>IOWA</b><br>Sioux City<br>Bellus Hess | <b>INDIANA</b><br>Fort Wayne<br>Maxwell Radio<br>Indianapolis<br>Van Sickle Radio<br>South Bend<br>Al Smith's Record Bar | <b>KANSAS</b><br>Overland Park<br>Village Hi Fi | <b>LOUISIANA</b><br>All Sterling Electronics<br>Lake Charles<br>Sylvan's Sound Service<br>Shreveport<br>Koeblamy Sales | <b>MAINE</b><br>Augusta<br>Corner Music & Book | <b>MARYLAND</b><br>Baltimore<br>All E. J. 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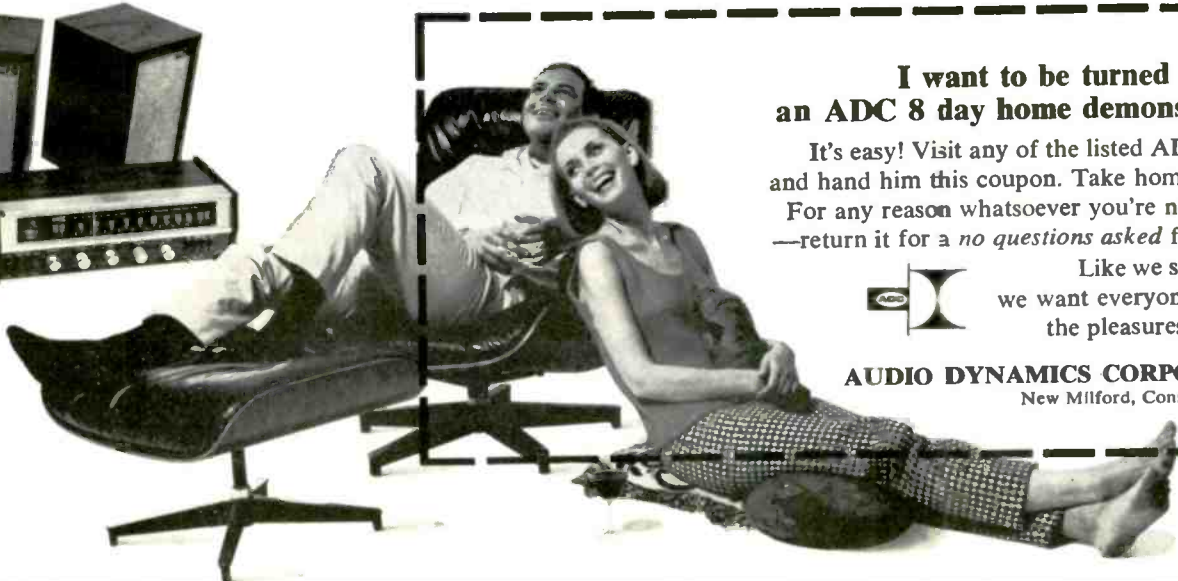
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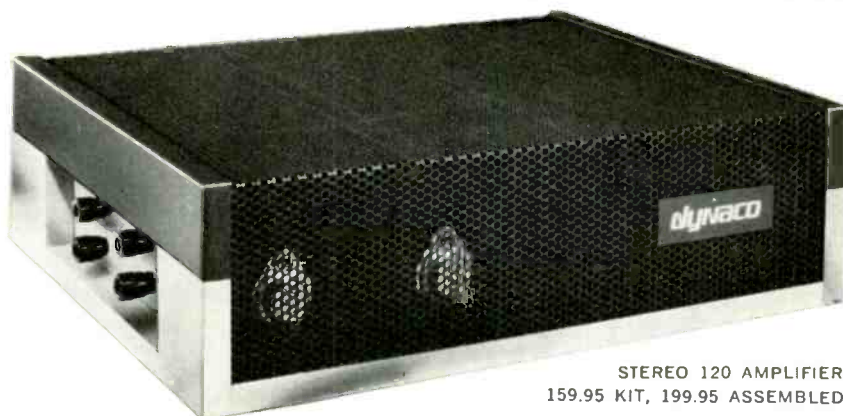
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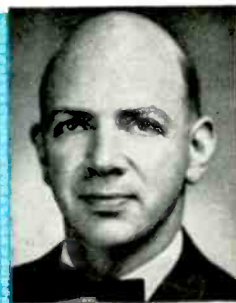
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# TECHNICAL TALK

By JULIAN D. HIRSCH



● **AM RECEIVERS—PART I:** I have received a number of letters prompted by my column in the May issue, which dealt with the technical problems of AM reception. Most of the writers complain about the poor performance of modern AM tuners, as compared with older AM receivers of pre-World War II vintage. Another criticism is of the apparent lack of standards for rating AM-tuner performance.

As for the first complaint, there can be little question of its validity. Before FM and TV were developed, AM broadcasting was the sole means of mass communication (excepting the press, of course). Competition in the market place resulted in the appearance of many excellent radios. Outside of metropolitan areas, listeners depended on distant stations, and reception over ranges of 100 miles by day and thousands of miles by night was common.

High-fidelity reception, as we now know it, was rare. Most stations did not transmit audio frequencies higher than a few thousand hertz, but the lack of high frequencies caused few complaints. Much more disturbing to the listeners were the adjacent-channel whistles, spurious responses, and the ever-present fading. The fading effect is probably the chief obstacle to listenable AM reception over long distances.

Anyone who has listened to AM broadcasts at night has noticed the repeated fading of most signals outside of local range. Ordinary fading can be minimized by good automatic gain control (AGC) in the receiver. For real effectiveness, this requires that the set have several radio-frequency (r.f.) and intermediate-frequency (i.f.) amplifying stages—the more the better. The rudimentary AM tuners in most modern hi-fi component tuners and receivers often have only one i.f. stage and sometimes no r.f. stages, resulting in minimal AGC action. Anyone judging an AM receiver should check to see if the audio level varies widely from station to station. If it does, this means that the AGC is not effective. If a receiver has poor AGC, it is reasonable to assume that its sensitivity is also poor. This is probably more meaningful information to the average consumer than a page full of sensitivity figures.

*Selective fading* is the ultimate drawback to good AM quality outside of local ranges. This is the distortion often

heard on short-wave broadcasts and long-range night-time broadcasts on the AM band. It often destroys the intelligibility of speech, to say nothing of what it does to musical quality. Selective fading is the result of multipath reception, which also causes distortion in FM reception. Unfortunately, there is nothing that can be done at the receiver to correct for selective fading, short of erecting two widely spaced antennas and using two receivers with summed outputs. *Diversity reception*, as this is known, is widely used in commercial point-to-point communications, but is obviously not practical for the home listener.

AM reception is in many ways very different from FM reception. For example, insufficient bandwidth in an FM tuner increases its distortion but has no effect on its frequency response. On the other hand, insufficient AM bandwidth may actually reduce distortion but will simultaneously attenuate its high-frequency response. If an FM receiver has poor adjacent-channel selectivity, one may experience interference from another station on the next channel. However, in many areas, stations are widely spaced on the band, and even if they are not, it is often possible to rotate a directional FM antenna to reject the interfering station. The AM listener does not have this option. If the receiver bandwidth exceeds 20 kHz (which is required for a 10-kHz frequency response), he will

unquestionably hear a 10-kHz whistle from adjacent-channel signals at night, when stations from distant areas become audible. In some cases, there will also be "splatter" from the modulation of the interfering station.

The better AM tuners (and tuner sections in receivers) include a

whistle filter (this was rarely found in pre-war AM receivers, whose bandwidth was narrow enough to reject the whistle). An ideal whistle filter sharply discriminates against 10 kHz, allowing all other frequencies to pass through to the audio stages. Practical filters have a finite bandwidth, and many of them begin to roll off the frequency response above 5 kHz. I have encountered some very good ones which reject a band of frequencies only a few hundred hertz wide, centered on 10 kHz, thus allowing the full frequency range up to 15 kHz to be heard. This sort of filter is, naturally, costlier than the usual variety.

(Continued overleaf)

## REVIEWED THIS MONTH



**Miracord PW-50H Turntable**  
**Scott LT-112B Tuner Kit**  
**Wharfedale W20D Speaker System**

Those of us who are used to only FM reception may tend to forget the matter of noise—the major advantage of FM over AM. Even the best AM receiver is inherently noisier than an FM receiver. Noise can be reduced only by limiting bandwidth (which sacrifices high-frequency response) or by increasing the signal level at the detector of the receiver. On any given station, a receiver with several i.f. and r.f. amplifier stages will generally give quieter reception than one with fewer stages.

An obvious means of improving signal strength is to use a good antenna. Most modern AM tuners use a built-in ferrite-rod antenna, which works well with nearby stations. However, for really good results, a broadcast-

band antenna should be at least 100 feet long and as high as possible. Few of us have the space or desire to erect a long-wire antenna, which was once as common a sight around the countryside as TV antennas are today.

A long-wire antenna and a good receiver will make AM reception practical over a range of hundreds of miles, even by day. Unfortunately, it will probably compound the problems of reception after dark, when stations from all over the country will compete strongly with local stations. This is one reason why very simple, basic AM receivers with ferrite antennas continue to be popular with many people. Such units lack the ability to pick up distant stations—and the interference caused by them.

## ≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

### MIRACORD PW-50H AUTOMATIC TURNTABLE



● THE Miracord PW-50H automatic turntable has the distinction of being one of the most expensive units of its type presently available. Because of this, we might expect the PW-50H to be something special, and it is.

The Miracord PW-50H does not look like an automatic turntable. With its short manual-play spindle inserted in the full-size (12-inch) balanced aluminum turntable, there is little to suggest any kinship to the familiar record changer. The four-speed PW-50H is driven by a Papst hysteresis-synchronous motor. The selected speed marking appears in an illuminated window on the control panel, which also contains the four pushbutton controls that have become identified with Miracord record players. These buttons operate with low finger pressure and impressive smoothness, which makes it possible to actuate them without jarring the tone arm even at a 1-gram tracking force.

Probably the easiest way to use the PW-50H is to insert the short single-play spindle, place a record on the turntable, and press the button corresponding to the record diameter (7, 10, or 12 inches). The motor starts, the arm moves to the lead-in groove, and the record plays. At its end the arm returns automatically to its rest, and the motor shuts off. The STOP button can be used at any time to return the arm to its rest, or the arm can be lifted off the record manually. When the motor shuts off, a brake brings the platter to a fast stop.

If you do not wish to play a record from the beginning, merely pick up the arm by its comfortably shaped finger lift and position it on the desired part of the record. The motor starts when the arm is lifted. Nothing could be simpler. An additional nicety is the provision for repeated playing of a single record. If the short spindle is installed in an inverted position, the record will repeat indefinitely until the STOP button is pressed or the arm is returned manually to its rest.

For automatic play of a stack of up to ten records of the same size, the automatic spindle is used. Operation is otherwise identical to the single-play automatic mode. A convenient feature is the ability to replay a record on the turntable without dropping the next record. This is done

by merely pressing the STOP button. The automatic spindle must be removed to take the records off the turntable.

To us, one of the most impressive features of the Miracord PW-50H is the degree of simplification of installation and adjustment. All areas of doubt have been eliminated, and we were able to unpack and mount the turntable, install the cartridge, make all necessary adjustments, and have the system in operation in less time than was required for any other record player we have used.

For example, the cartridge is mounted on a plastic slide which pulls out of the enclosing shell. The flat slide makes it possible to install any cartridge without fumbling, dropping hardware, or any of the usual hazards of this sort of activity. The connecting leads on the slide (with attached clips, of course) are plainly marked as to channel and polarity. The built-in overhang-adjustment system is easily the best we have seen. A pointed post on the motor-board is pulled up near the stylus, and a screwdriver adjustment on the cartridge shell moves the entire cartridge until the stylus just touches the point. This assures minimum tracking error with any cartridge.

The damped arm counterweight is adjusted by a knurled thumbwheel via a rack-and-pinion mechanism. No tools are needed, and the point of balance is shown unambiguously by the moving index line near the zero-calibration mark on the tracking-force scale. We have not found the indicated balance point on most tone arms to be sufficiently accurate for use with modern cartridges, unless a separate, accurate stylus-force gauge is used to verify the setting of the stylus-force scale. The Miracord PW-50H is an exception to this rule.

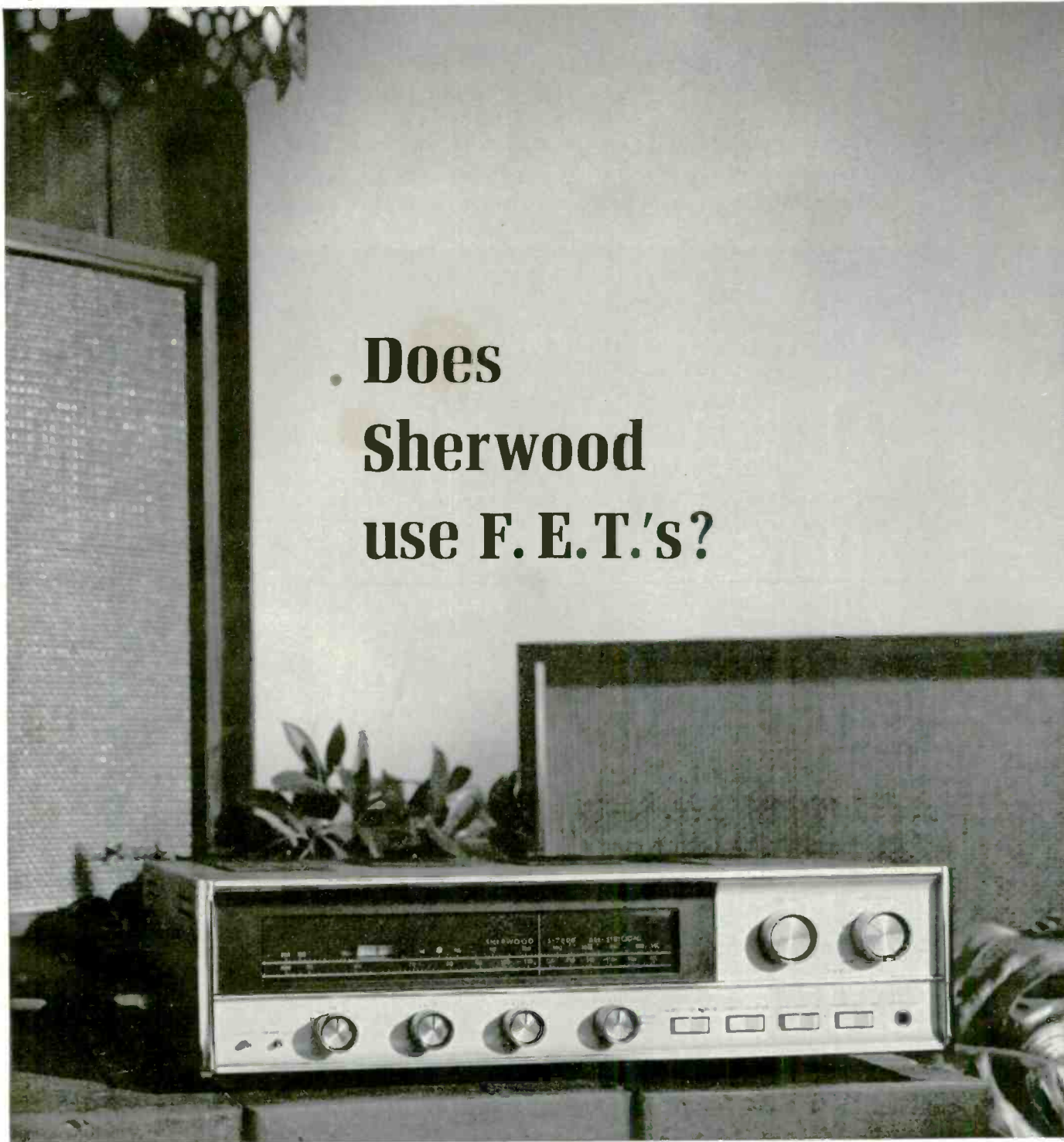
The PW-50H has an anti-skating force adjustment, with a dial calibrated from 1 to 6 grams to match the setting of the tracking-force dial. There is also a cueing lever that raises the stylus gently from the record, and when released, lowers it equally gently into precisely the same groove that it left. The entire player rests on four springs when installed on its base. The springs are filled with foam rubber for damping purposes and are quite effective in isolating the PW-50H from external shock and vibration.

Our laboratory tests of the Miracord PW-50H showed it to have exceptionally low wow and flutter. Never having measured lower figures, we cannot be sure how much was the residual wow of our test record. The flutter was 0.02 per cent on all four speeds, and wow ranged from 0.025 per cent at 78 rpm to 0.04 at 16 $\frac{2}{3}$  rpm—truly negligible at all speeds.

*(Continued on page 36)*

COMPARE THESE NEW SHERWOOD S-7800-FET FEATURES AND SPECS! ALL-SILICON RELIABILITY. INSTAMATIC OUTPUT OVERLOAD PROTECTION CIRCUITRY. NOISE-THRESHOLD-GATED AUTOMATIC FM STEREO/MONO SWITCHING. FM STEREO LIGHT. ZERO-CENTER TUNING METER. FRONT-PANEL FM INTERCHANNEL HUSH ADJUSTMENT. MONO/STEREO SWITCH AND STEREO HEADPHONE JACK. ROCKER-ACTION SWITCHES FOR TAPE MONITOR, NOISE-FILTER, MAIN AND REMOTE SPEAKERS DISCONNECT. MUSIC POWER 140 WATTS (4 DHMS) @ 0.6% HARM DISTORTION. IM DISTORTION 0.1% @ 10 WATTS OR LESS. POWER BANDWIDTH 12-35,000 CPS. PHONO SENS. 1.8 MV. HUM AND NOISE (PHONO) -70 DB. FM SENS. (IHF) 1.8  $\mu$ V FOR 30 DB QUIETING. FM SIGNAL-TO-NOISE 70 DB. FM CAPTURE RATIO: 2.4 DB. FM CROSS-MODULATION REJECTION -95DB. DRIFT = .01%. AM SENS. 2.0  $\mu$ V. AM BANDWIDTH 7.5 KC. 45 SILICON TRANSISTORS PLUS 16 SILICON DIODES AND RECTIFIERS. SIZE: 16 1/2 X 14 IN. DP.

# 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. 9R

CIRCLE NO. 57 ON READER SERVICE CARD

# Who sets out to spend \$500 to

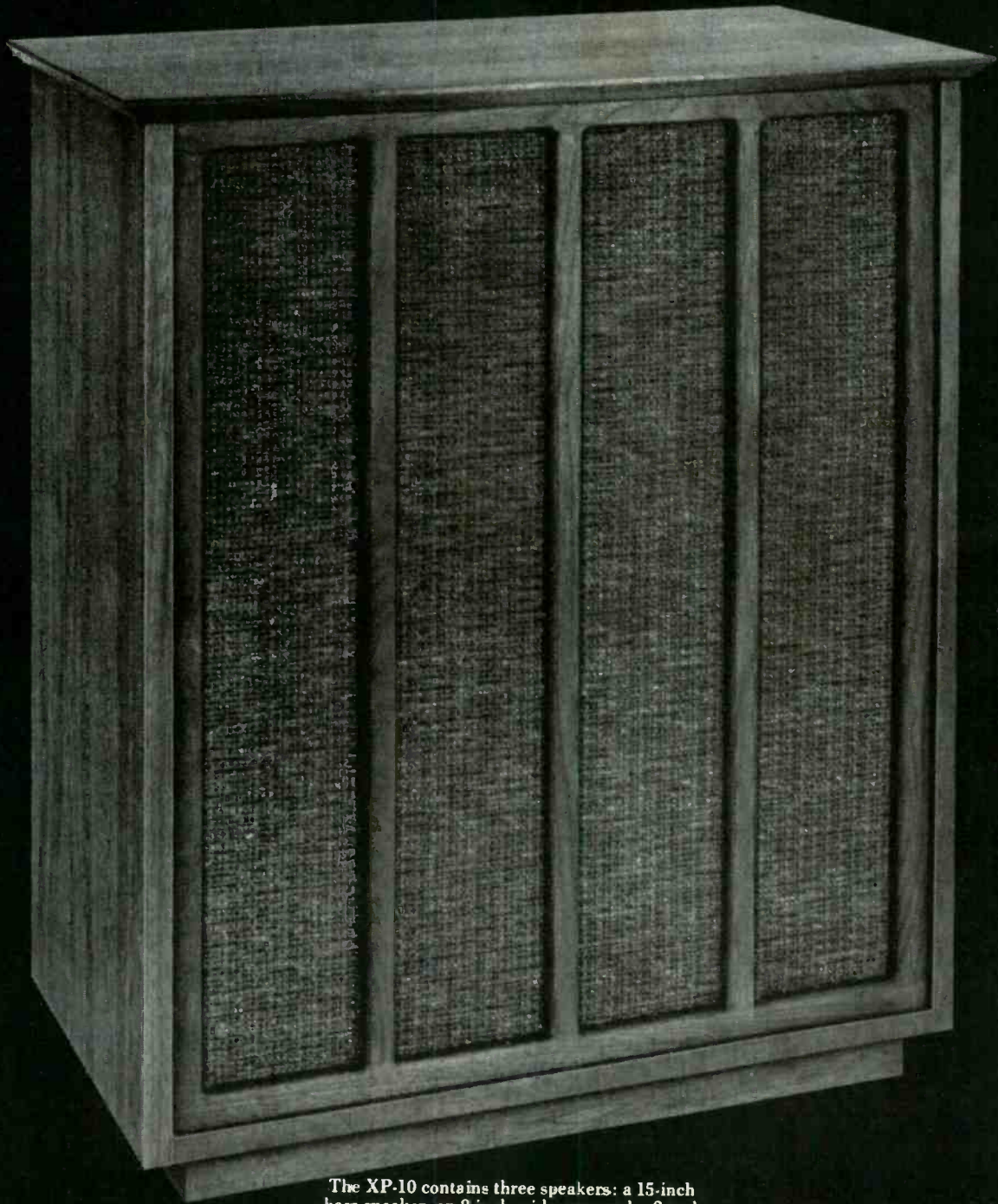
With all the excellent \$100 to \$200 speaker systems these days, you might not expect anybody to plan on spending more than \$400 for his system's two speakers.

Yet, here we are turning out XP-10's (\$500 the pair) and XP-15's (\$600 the pair)—and selling every one of them. To somebody.

Perhaps people like yourself are comparing

our top two Fishers with speakers in a lower price range, and finding a difference *worth* an extra \$100 or so.

It wouldn't surprise us. The 4-way XP-15 is the finest speaker system we know how to make. Priced at \$299.50, the XP-15 has been favorably compared with the world's costliest loudspeakers—speakers costing two or three times \$299.50.



The XP-10 contains three speakers: a 15-inch bass speaker, an 8-inch mid-range and a 2-inch soft-dome tweeter. Mid-range and treble may be adjusted for ideal sound in any location. 30½" x 24¾" x 14¾" deep. \$249.50.

# \$600 for a pair of speakers?

And the XP-10, priced at \$249.50, is unquestionably the ultimate 3-way. Despite its relatively compact size and uncomplicated engineering, it is capable of delivering undistorted sound to rival large theater systems.

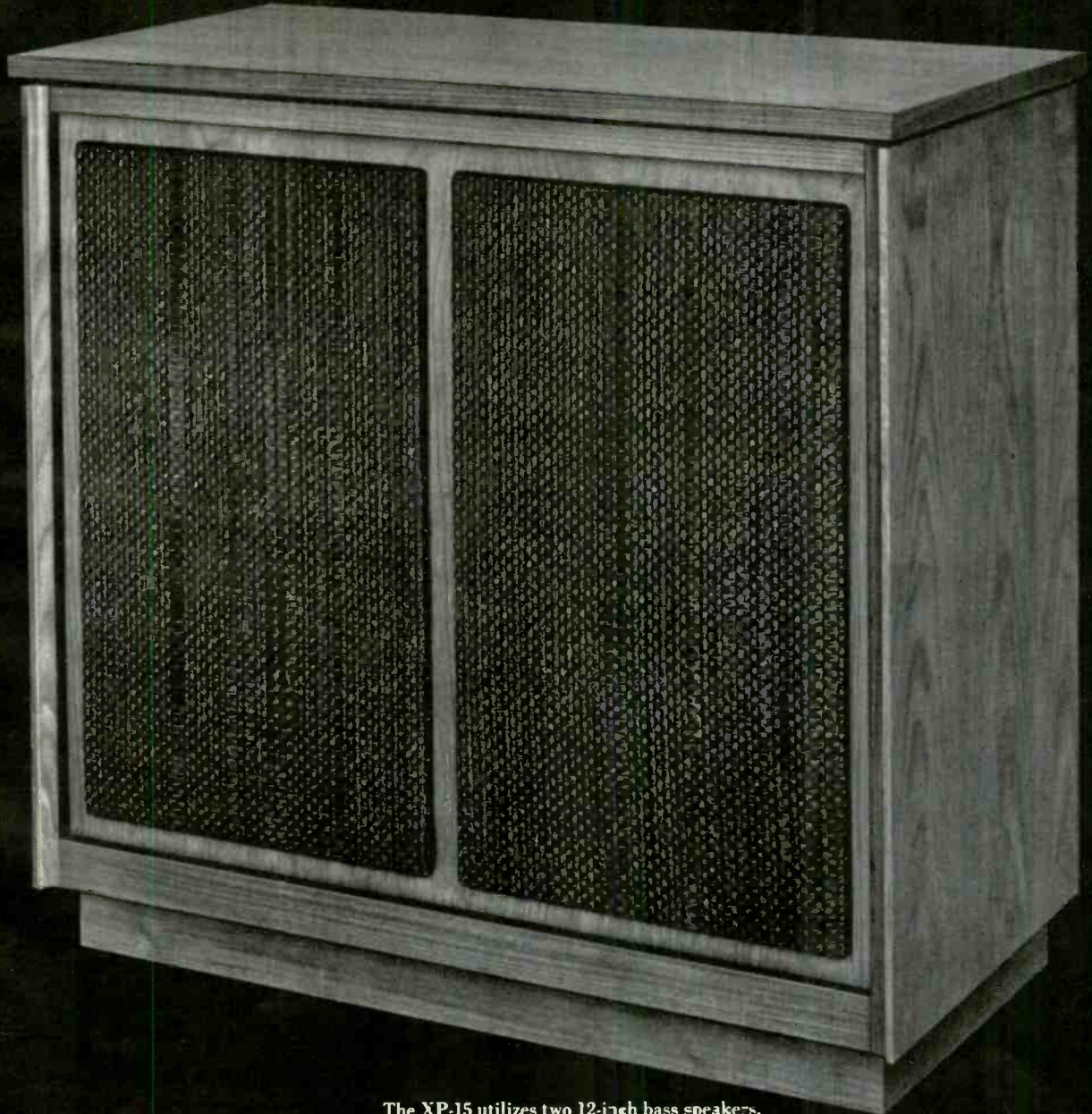
That's why, even if \$500 to \$600 is out of your price range, we urge you to listen to a pair of either the XP-10's or the XP-15's, if only to use them as

a standard of comparison.

And who can tell . . . maybe you'll listen, and you'll like what you hear. Some of our best customers may have started out just that way.

## The Fisher

(For more information, plus free Handbook, use coupon on magazine's front cover flap.)



The XP-15 utilizes two 12-inch bass speakers, two 6-inch lower mid-range speakers, two 5-inch upper mid-range speakers and a 1½-inch soft-dome treble speaker, for a total of seven drivers in all. Three separate balance switches are provided. 27" x 27" x 14" deep. \$299.50.

The combined vertical and lateral rumble (unweighted) was  $-34$  db, and with vertical components canceled out it was  $-38$  db. These are excellent figures, and the rumble was totally inaudible at any tolerable playing level.

The tracking-force dial calibration was accurate within about 0.2 gram. When set to read 1 gram, the actual force was 1.15 grams, acceptably close to the intended value. The tracking error of the arm was less than 0.5 degree per inch for record radii between 2.5 and 6 inches. We did find that the anti-skating dial had to be set somewhat higher than indicated by the instructions for minimum distortion. This has been our experience with most such devices, and in practice the reduction of distortion is so small as to be insignificant in any case.

Our PW-50 was mounted on the Miracord PCB-50W Power Control Base. This handsome wooden base has an auxiliary power outlet controlled by the motor switch of the PW-50. When using a solid-state amplifier, with its

virtually instant turn-on, record playing is reduced to ultimate simplicity. When the turntable motor goes on, so does the amplifier, and after each play the amplifier switches off. A rocker switch on the front of the base turns the amplifier on independently of the turntable for listening to other program sources. A neon pilot lamp shows when the outlet is energized.

It should be obvious from this report that the designers of the Miracord PW-50H have incorporated practically every feature one could desire into this unit. Their efforts have been highly successful, since everything works just as it was meant to. An added bonus is that the PW-50 looks as handsome as its performance sounds—it would be a shame to hide it from view. The Miracord PW-50H costs \$149.50. The PCB-50W Power Control Base is \$22.50 in oiled walnut, or \$29.50 in rosewood. Other bases and plastic covers are also available at lower prices.

**For more information, circle 187 on reader service card**

### SCOTT LT-112B FM STEREO TUNER KIT



● The Scott LT-112B stereo FM tuner kit is an up-dated, substantially improved version of their LT-112, which we reviewed a couple of years ago and found to be an exceptionally fine unit in all respects. Lest anyone wonder how substantial improvements could be made in an already excellent product, let us hasten to explain that the LT-112B doesn't sound any better than its predecessor, it is no more stable, nor is it likely to pull in any more stations than the LT-112. The improvements are rather in the nature of technical refinements which make the LT-112B an even better value than the LT-112 was in its day. (The "-1" suffix used with the very latest models of the LT-112B signifies only a change in the face-plate styling.)

The LT-112B tuner, sold only in kit form, is an all-solid-state design with a field-effect-transistor (FET) front-end tuning section similar to that used in other current Scott tuners and receivers. The sensitivity is improved from 2.2 microvolts (in the LT-112) to 1.9 microvolts, and cross-modulation rejection has been improved from 80 db to 90 db. The i.f. section is unchanged, having three amplifier stages, two limiters, a ratio detector, and an AGC detector. The time-division type of stereo multiplex demodulator has also been retained.

The LT-112B's electronic interstation-noise muting circuit operates smoothly, with no "thump" and only a bare-

ly noticeable noise burst when tuning on or off a station. The muting can be switched in or out by the mode-selector switch, and can be used in either mono or stereo. Stereo switching is, as before, automatic, with a panel signal light indicating reception of a stereo broadcast. A switchable subchannel filter reduces noise in stereo reception at the expense of a slight reduction in high-frequency channel separation. There is also a separate switchable noise filter that attenuates the high frequencies but does not affect stereo separation.

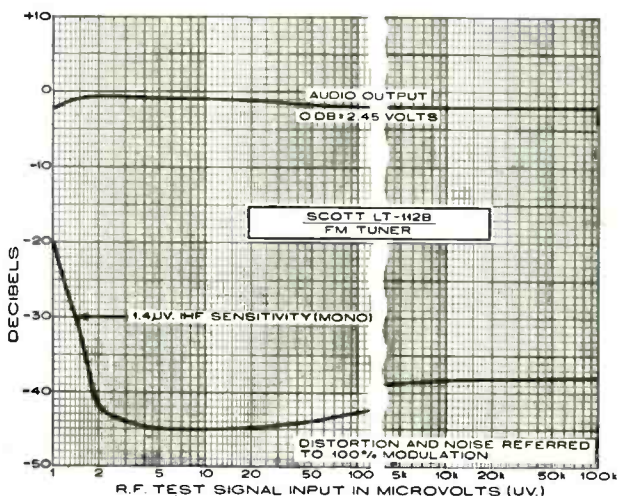
The tuning meter has four separate switch-selected functions. After completion of the kit, the meter is used as an indicator for the alignment procedure. Normally, it serves to indicate signal strength, zero-center tuning, or multipath distortion. The signal-strength mode is used for proper antenna orientation and coarse station tuning. The zero-center mode (center-channel tuning) permits precise tuning and hence lowest distortion and best separation, and the multipath indication allows the listener to adjust his antenna to minimize reception of reflected signals.

With the front-panel switch in the MULTIPATH position, the meter-amplifier circuit is set up to allow it to respond to rapid fluctuations in signal strength as well as to its average value. If multipath distortion is present, the meter deflects downward during modulation. The antenna is rotated to minimize this variation, which assures lowest distortion. The multipath indication is helpful in adjusting indoor rabbit-ear antennas as well as roof-mounted units with rotators.

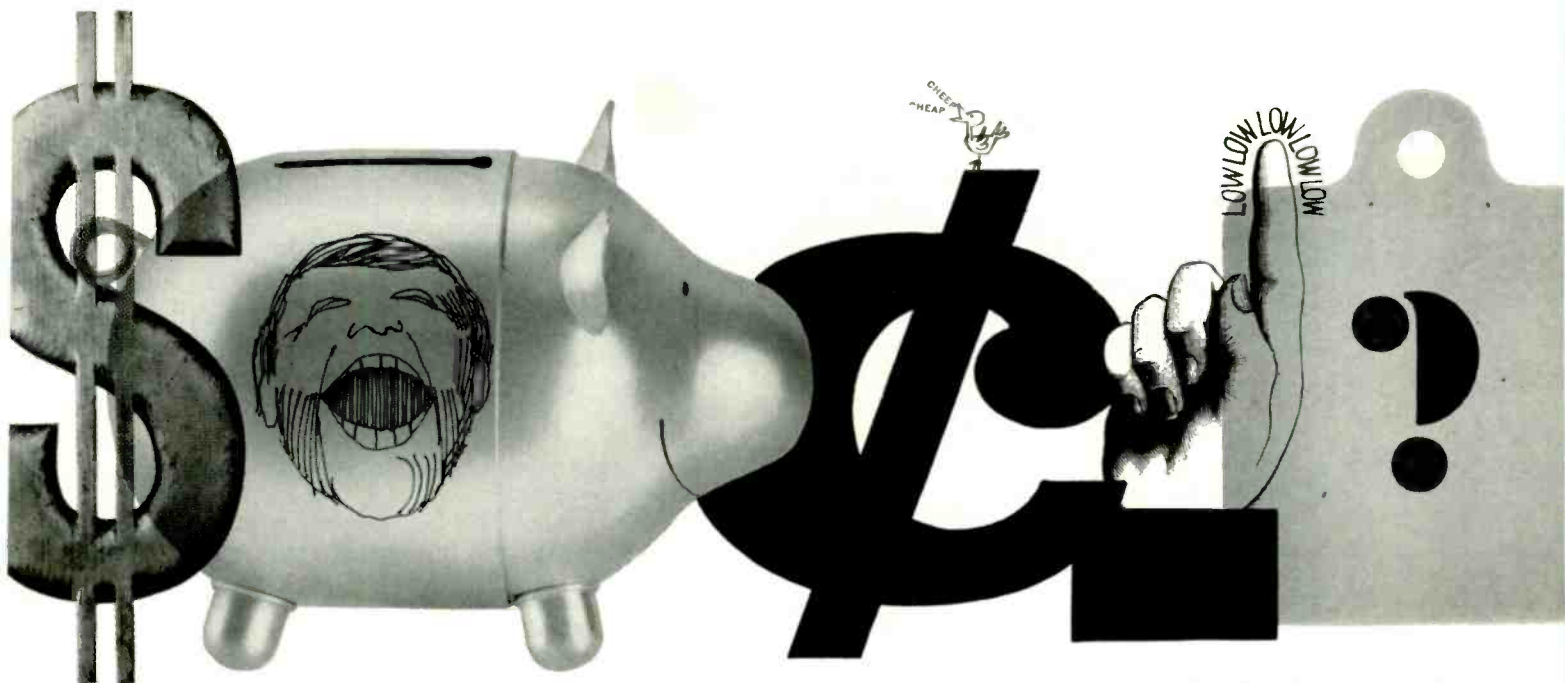
An interesting and useful feature of the LT-112B is the provision of a pair of special output jacks for connection to the vertical and horizontal inputs of an external oscilloscope for multipath-distortion indication. Cathode-ray tuning indicators are available built-in or as accessories for a few very expensive tuners, and we have found them to be a valuable aid in antenna orientation and in identifying the sources of distortion occasionally heard on FM broadcasts. While most users will have little interest in such a feature, anyone with a service oscilloscope of adequate sensitivity can verify and diagnose multipath-distortion effects without modification of the LT-112B.

We measured the IHF sensitivity of the Scott LT-112B tuner as 1.4 microvolts, which certainly makes it one of the most sensitive tuners we have encountered. Changes in input signal level slightly affected the tuning point for minimum distortion, but it was always quite low. Limiting was virtually perfect, with no change in audio output with test signals from about 1.4 to 100,000 microvolts. Stereo separation was better than 30 db from 40 to 6,000

*(Continued on page 38)*



## What makes a loudspeaker a bargain?



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

We don't agree.

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

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

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

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

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

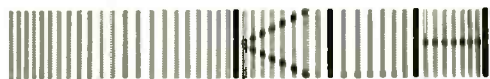
If you buy a Model Twenty-Two, you almost certainly won't be tempted to trade up next year to one of our more expensive systems. That doesn't disturb us at all. We would

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

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

For more information on the Model Twenty-Two, please write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. H3.

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



CIRCLE NO. 38 ON READER SERVICE CARD

Hz, and 12 db at 15,000 Hz. Frequency response was +2, -4 db from 30 to 15,000 Hz. The slight high-frequency rolloff that became apparent at 15,000 Hz is the result of a very effective filtering of the outputs to remove the 19-kHz and 38-kHz multiplex frequencies from the audio outputs. Whistles and other noises in tape recordings of stereo broadcasts will never be a problem with the LT-112B.

The LT-112B, to no one's surprise, performed as well "on the air" as on the test bench. Tuning was very smooth and noncritical. There was no trace of cross modulation from strong alternate-channel signals, and just about every signal heard, both stereo and mono, was of excellent, listenable quality.

HIFI/STEREO REVIEW's kit builder reports that the construction manual deserves special mention. Each step of the construction process is illustrated in color and actual

size. All parts are packaged by assembly groups, and the circuit boards are prewired and aligned. The six or seven hours it takes to build the kit are devoted largely to mechanical assembly, with a small amount of power-supply and control wiring.

The section of the manual dealing with the theory and operation of the circuits of the LT-112B is outstanding. We cannot recall having seen such a complex subject explained with such clarity, yet without loss of technical accuracy. It is worth reading even if you do not plan to build the tuner!

The Scott LT-112B kit is a real buy at \$189.95 and it would be hard to surpass its performance at any price. A factory-wired tuner, the 312-C, that is identical (except for lack of an alignment position on the meter switch) is available for \$294.95.

*For more information, circle 188 on reader service card*

### WHARFEDALE W20D SPEAKER SYSTEM



● Most so-called "bookshelf" speaker systems are simply too large and heavy to be accommodated on any normal bookshelf. It is not surprising, therefore, to find a group of very small speaker systems making their appearance. All of these are scaled to fit on any shelf which might normally be used to hold books—in fact, some of them would serve nicely as bookends and are not much larger than a couple of volumes. With the small size has come, inevitably, a somewhat reduced performance at the low-frequency end of the spectrum and, by way of compensation, a lower price tag.

The new Wharfedale W20D occupies only about 2/3 of a cubic foot, measuring 14 x 9 3/4 x 8 1/2 inches. Within the oiled walnut enclosure is an 8-inch high-compliance woofer and a 3-inch dome-radiator tweeter. A control on the rear of the enclosure permits adjustment of the tweeter's output level over a wide range. The crossover frequency is in the vicinity of 2,000 Hz, and the speaker's nominal impedance is between 4 and 8 ohms.

We measured the Wharfedale W20D with the speaker mounted on a shelf in a typical position on a room wall. Response curves were taken at eight different microphone positions in the room and were averaged to obtain a single composite frequency-response curve. Above 400 Hz, the frequency response was very flat and smooth, with no irregularities greater than 3 db in amplitude. The output above 5,000 Hz rose smoothly, with the tweeter level set at maximum. This portion of the spectrum can be made as flat as desired with the level control on the speaker. Below 400 Hz, output fell off somewhat and then rose to a broad peak of about 6 db in the 100-Hz region. It fell at a

12-db-per-octave rate below 100 Hz, but was down only 5 db at 50 Hz relative to the mid-range level.

The harmonic distortion (taken at a 1-watt level) was remarkably low for a speaker of this size, rising from 2 per cent at 90 Hz to 5 per cent at 65 Hz. This tiny speaker system has a truly usable response down to about 50 Hz, a range usually reserved for systems of twice its cubic volume or more.

Tone-burst tests were made throughout the audio range, with the microphone close to the speaker to reduce room-reflection effects. The tone-burst response was uniformly good, with no severe ringing or distortion of the burst envelope at any frequency.

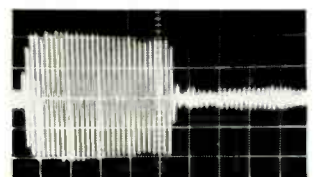
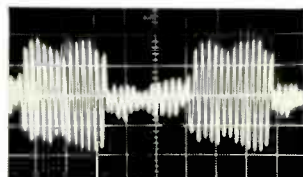
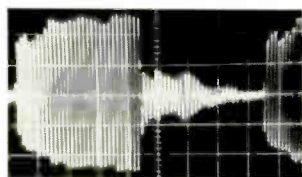
The Wharfedale W20D has moderate efficiency, making it suitable for use with any amplifier rated at 20 watts or more output. We would not suggest using it with budget-price amplifiers of less than 10 watts output since it thrives on relatively high drive levels. In listening tests, we drove it with a high-quality 40-watt transistor amplifier, and it was able to handle the full output without audible signs of distress.

Because of the 100-Hz peak, the W20D gives an illusion of even more bass than it actually delivers. Male voices take on a slight coloration from the low-frequency rise, but naturalness is not seriously affected. On music, no coloration is apparent. The rest of the spectrum is reproduced with an ease and smoothness that are surprising in a speaker system of the modest size and price of the W20D. In our listening rooms, we obtained the best balance with the tweeter level considerably cut back.

While a speaker of the price and size of the W20D should not be judged by the same sonic standards applied to larger and costlier systems, it comes out quite well in such a comparison. It may not convince the listener that he is in the concert hall, but a pair will fill a good-sized living room with very clean, listenable music when driven by any of a number of good moderate-price receivers. The freedom from harmonic and transient distortion which our tests revealed undoubtedly is responsible for the satisfying performance of the system. The Wharfedale W20D sells for \$49.95.

*For more information, circle 189 on reader service card*

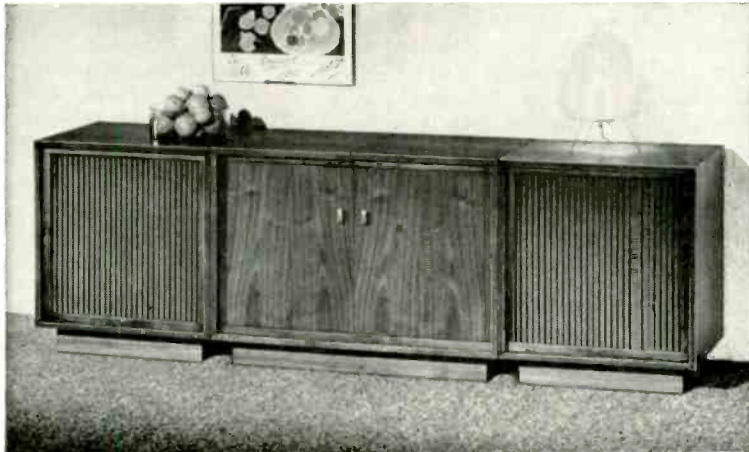
*Tone-burst photos of the W20D's performance at three different frequencies (l. to r., 760 Hz, 2.5 kHz, 6.2 kHz). Excellent response shown is typical of the speaker's quality throughout the audio range.*





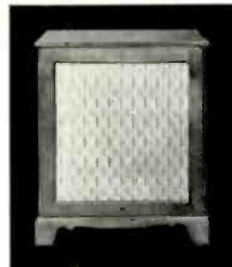
# Big Sound Beauty

The "bigness" of all the music, not just loudness, and the elegance of beautifully-made cabinets — that is the Bozak way. Only "big" speaker systems, Bozak systems, can surround you with full sound at all volume levels. But sound perfection alone — a Bozak trademark for nearly twenty years — no longer fits the total concept of modern living. Today's speaker systems must enchant the most critical eye as well as satisfy the most discriminating ear. This blend of "bigness" in sound and artistry in appearance reaches true fulfillment only in Bozak. See your nearest quality dealer, or write directly.

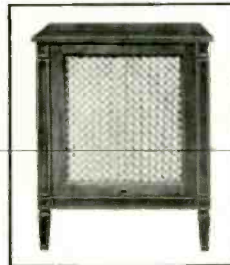


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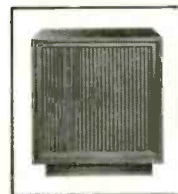
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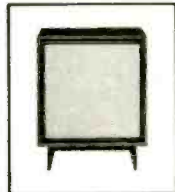
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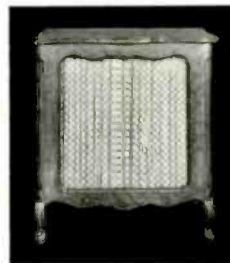
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# GOING ON RECORD

By JAMES GOODFRIEND



SEPTEMBER once again brings us to that time when the record companies, who have been somewhat shy during the summer months, bring forth the tangible results of those ideas that have been gestating in their studios and conference rooms for the last year or so. Now is the time when everyone finds that someone else has swiped his most precious a-&-r idea, when the same "hole" in the catalog is about to be filled by three companies at the same time, when the tentative release in the past of a single symphony or concerto by a recording artist is now followed by the electrifying, history-making, convention-defying, and totally unexpected news that that same artist will now release *all* the symphonies, or *all* the concertos, as the case may be. In short, nothing is really very different from what it was last year at this time, or the year before, or the year before that. There will be some excellent recordings of music that is badly needed,

some excellent recordings of music already too well represented, some bargain releases, some cute new ideas, and a host of mediocre to adequate material, what might be called the potatoes of the meat-and-potatoes catalog.

The following listing of records to come this fall cannot really be either complete or completely accurate. Some companies are more secretive than others about their forthcoming releases (and some are simply more forgetful), and the necessity for being able to make a sudden switch is woven into the basic fabric of the record industry. Most of the records listed here, however, should be available commercially before Christmas. The list is extensive in its size and the variety of its repertoire; but whether you find it exciting or not is going to be a matter of very personal opinion.

Couplings are not indicated except where they are by the same composer. Performers, where known, are given.

- **ADAM DE LA HALLE:** *Le jeu de Robin et Marion*, Early Music Quartet (TELEFUNKEN).
- **BACH, C.P.E.:** *Double Concertos*, Leonhardt (TELEFUNKEN); *Sinfonias*, Jones (NONESUCH).
- **BACH, J.C.:** *Double Concertos*, Leonhardt (TELEFUNKEN).
- **BACH, J.S.:** *Cantatas 26 & 106*, Richter (DGG ARCHIVE); *Cantatas 55 & 189*, Richter (DGG ARCHIVE); *Cantatas 161 & 169*, Hamari, Sándor (QUALITON); *Cantata 198*, Watts (TELEFUNKEN); *St. Matthew Passion*, Jochum, Giebel (PHILIPS); *Motets*, Thomas (DGG ARCHIVE); *Orchestral Suites*, Concentus Musicus (TELEFUNKEN); *2 Harpsichord Concertos*, Tatrai (QUALITON); *2 & 3 Harpsichord Concertos*, Leonhardt (TELEFUNKEN); *Violin & 2-Violin Concertos*, Concentus Musicus (TELEFUNKEN); *Organ Music (complete)*, Rogg, Volume 1 (EPIC); *Organ Music*, Krumbach (TELEFUNKEN); *Violin Sonatas*, Grumiaux, Sartori (PHILIPS); *Cello Sonatas*, Greenhouse, Makas (WESTMINSTER); *Starker, Sebok* (MERCURY); *Violin Sonatas & Partitas*, Ricci (DECCA); *Chromatic Fantasy, Italian Concerto, Partita 5*, Weissenberg (ANGEL); *Partitas 2 & 6*, Fuller (NONESUCH).
- **BACH, W.F.:** *Concerto for Two Harpsichords, in F*, Tatrai (QUALITON).
- **BARTÓK:** *Viola Concerto*; *Violin Concerto No. 1*, Menuhin, Dorati (ANGEL); *Violin Concertos Nos. 1 & 2*; *Rhapsodies Nos. 1 & 2*, Gertler (CROSSROADS); *Violin Duos*, Suk & Gertler (CROSSROADS); *Sonata for 2 Pianos & Percussion*; *Contrasts*, Tusa,

- Antal, Kovaks (QUALITON); *Quartets Nos. 3 & 5*, Prague (ARTIA); *Out of Doors*; *Sonata*; *Suite*, Lee (NONESUCH).
- **BEETHOVEN:** *Cantata on the Death of Franz Josef*, Crespín, Schippers (COLUMBIA); *Drinking Songs*, White (PROJECT 3); *Symphonies 3, 5, 7*, Furtwängler (SERAPHIM); *Symphony No. 4*, Schmidt-Isserstedt (LONDON); *Symphony No. 7*, Leinsdorf (RCA VICTOR); *Violin Concerto*, Ferras (DEUTSCHE GRAMMOPHON); *Piano Concerto No. 1*, Eschenbach (DEUTSCHE GRAMMOPHON); *Quartet No. 9*, Smetana Quartet (PARLIAMENT); *Quartet No. 15*, Yale Quartet (VANGUARD); *Piano Sonatas (complete)*, First Volumes, Hungerford (VANGUARD); *Piano Sonatas 23 & 27*; *Variations in C Minor*, Moravec (CONNOISSEUR SOCIETY).
- **BELLINI:** *Beatrice di Tenda*, Sutherland (LONDON).
- **BERG:** *Violin Concerto* (ODYSSEY).
- **BERLIOZ:** *L'Enfance du Christ*, de los Angeles, Cluytens (ANGEL); *Symphonie fantastique*, Prêtre (RCA VICTOR, Ozawa, Toronto Sym., COLUMBIA).
- **BERWALD:** *Symphony No. 5*, "Singular," Rudolf, Cincinnati Sym. (DECCA).
- **BIBER:** *String Sonatas*, Rifkin (NONESUCH).
- **BLOCH:** *Israel Symphony*, Abravanel (VANGUARD); *Schelomo*, Nelsova (VANGUARD); *Fournier* (DEUTSCHE GRAMMOPHON).
- **BOCCHERINI:** *Cello Concerto in B-flat*, du Pré, Barenboim (ANGEL).
- **BOITO:** *Mefistofele (highlights)*, Ghiaurov, Varviso (LONDON).

- **BORODIN:** *Prince Igor (highlights)*, Christoff (SERAPHIM).
- **BRAHMS:** *Requiem*, Ansermet (LONDON); *Motets*, Whikehart (LYRICHORD); *Alto Rhapsody*, Arkhipova (MERCURY); *Piano Concerto No. 1*, Malcuzyński (SERAPHIM); *Piano Concerto No. 2*, Arrau (SERAPHIM); *Clarinet Sonatas*, Wright, Goldsmith (CROSSROADS); *Handel Variations*; *Paganini Variations*, Anievas (SERAPHIM); *Paganini Variations*; *Ballades*, Wild (VANGUARD).
- **BRITTEN:** *Phantasy Quartet*, Lucarelli (LYRICHORD).
- **BRUCKNER:** *Five Unaccompanied Motets*, Pitz (ANGEL); *Symphony No. 3*, Jochum (DEUTSCHE GRAMMOPHON); *Symphony No. 5*, Klemperer (ANGEL); *Symphony No. 9*, Schuricht (SERAPHIM), Maa-zel (PHILIPS).
- **CARISSIMI:** *Jephtha*; *Judicium Extremum*, Somary, Amor Artis (DECCA).
- **CAVALLI:** *Opera Excerpts*, Harper, Cuénod, Leppard (ANGEL).
- **CHAUSSON:** *Chanson perpetuelle*, Baker, Melos Ensemble (L'OISEAU-LYRE).
- **CHOPIN:** *Nocturnes*, Rubinstein (RCA VICTOR); *Sonata in B Minor*, Argerich (DEUTSCHE GRAMMOPHON).
- **CLEMENTI:** *Trios*, Bolzano Trio (WESTMINSTER).
- **COPLAND:** *Billy the Kid*; *Rodeo*; *Fantasia*, Johanos, Dallas Sym. (TURNABOUT).
- **CORIGLIANO, J., JR.:** *Violin Sonata*, Corigliano, Votapek (CRI).
- **COWELL:** *Variations for Orchestra*; *Synchrony*, Strickland (CRI).
- **DIAMOND:** *Romeo & Juliet*, Krenz (CRI).
- **DEBUSSY:** *Quartet*, Quartetto Italiano (PHILIPS); *Piano Music (complete)*, W. Haas (WORLD SERIES).
- **DELAGE:** *4 Poèmes hindous*, Baker, Melos Ensemble (L'OISEAU-LYRE).
- **DUNSTABLE:** *Sacred Music*, Ruhland, Munich Capella (TELEFUNKEN).
- **DVORÁK:** *Symphony No. 6*, Ančerl (CROSSROADS); *Symphony No. 9*, Haitink (PHILIPS); *Quintet in G*, Dvořák Quartet (CROSSROADS); *Quartet in D Minor*, Op. 34, Smetana Quartet (PARLIAMENT).
- **ELGAR:** *Cello Concerto*, Fournier (DEUTSCHE GRAMMOPHON).
- **FAURÉ:** *Ballade*; *Pelléas & Mélisande Suite*, Devetzi, Baudo (NONESUCH).
- **FRICKER:** *Symphony No. 1* (CRI).
- **GABRIELI:** *Brass & Choral Music*, Stevens (ANGEL).
- **GIORDANO:** *Andrea Chenier*, Gigli, Caniglia (SERAPHIM); *Fedora* (CETRA).
- **GLINKA:** *Ruslan & Ludmilla*, Bolshoi, Kondrashin (ULTRAPHONE).
- **GRIEG:** *Piano Concerto*, Lipatti (ODYSSEY).
- **HANDEL:** *Hercules*, Forrester, Stich-Randall, Priestman (RCA VICTOR); *Arias*, Popp (ANGEL); *F. Robinson*, St. Martin's Academy (ARGO).
- **HAYDN, J.:** *Seasons*, Janowitz, Boehm (DEUTSCHE GRAMMOPHON); *Symphonies Nos. 55 & 59*, Tatrai (QUALITON); *Symphony No. 85*, G.L. Jochum (MONITOR); *Symphonies 80 & 90*; *Sinfonia Concertante*, Vaughan (RCA VICTOR); *Trumpet Concerto*, St. Martin's Academy (ARGO); *Cello Concerto*, du Pré, Barenboim (ANGEL); *Hoelscher*, G.L. Jochum (MONITOR); *Quartets (complete)*, Dekany Quartet, Vol. 6

(Continued on page 42)

# Introducing the Harman-Kardon Nocturne Five-Twenty. Unquestionably the best stereo receiver we have ever built.



The Five-Twenty isn't the most expensive stereo receiver we make.

But on a performance to power to styling to cost basis, we think it's the best.

Our more expensive receiver has somewhat more power and several additional features. If you need the extra power and the extra features and you don't mind the extra cost, it may be just the receiver for you. (It's called the Nocturne Seven-Twenty.)

If not, consider the Five-Twenty. The Five-Twenty has the power to drive any speaker, regardless of impedance or efficiency; the sound quality to please the most critical ear; the styling to please the most critical eye; all the features that most listeners require; and a surprisingly low price. We believe that the Nocturne Five-Twenty delivers a

degree of excellence never before attainable at such a modest price.

The Five-Twenty is a complete, solid state control center with a powerful 70-watt stereo amplifier and FM/FM stereo tuner that delivers astonishingly clear broadcast reception. The most advanced integrated micro-circuits are employed for absolute reliability and unsurpassed performance. Ultra-wide frequency response, well beyond the range of hearing, guarantees flawless, distortion-free sound quality with extraordinary clarity and spaciousness.

The Five-Twenty can drive low-efficiency speakers to full output, without strain or potential damage to the output devices. In fact, it can handle four low-efficiency speaker systems simultaneously.

Listen to it at your dealer soon. We think you'll be overwhelmed

by its sound.

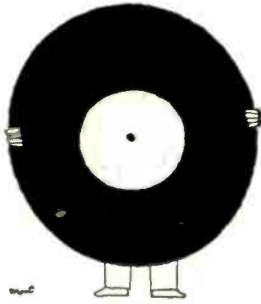
And astonished by its price. If you're interested in AM, listen to the Nocturne Five-Thirty. It's the Five-Twenty *plus* a radically new kind of AM; the best AM we've ever made. The Five-Thirty employs a MOSFET front-end and separate AM board with its own I.F. strip.

The Nocturne Five-Twenty for FM. The Nocturne Five-Thirty for FM and AM. Whichever one you choose you'll get nothing but our best. They're at your Harman-Kardon dealer now.

For more information, write Harman-Kardon, Inc., Box H3, Plainview, New York 11803.

**harman kardon**

A subsidiary of Jervis Corporation



## GOING ON RECORD

(Continued from page 40)

(VOX); *Quartets from Op. 9, 50, 55, 71*, Edinburgh Quartet (MONITOR).  
 • HAYDN, M.: *Horn Concerto*, St. Martin's Academy (ARGO).  
 • HINDEMITH: *Flute Sonata*, Bruderhans (ARTIA).  
 • HOIBY: *Piano Concerto*, Atkins, Strickland (CRI).  
 • IVES: *String Quartets 1 & 2*, Juilliard (COLUMBIA).  
 • JANÁČEK: *Makropoulos Affair* (EPIC); *Choral Cantatas* (CROSSROADS); *Violin Sonata*, Druian (WORLD SERIES).  
 • KABALEVSKY: *Regulem*, Kabalevsky (ANGEL).  
 • KADOSA: *Quartet No. 3*; *Songs*, Tatrai, Sziklay (QUALITON).  
 • KÁLMÁN: *Circus Princess*, Brody (QUALITON).  
 • KODÁLY: *Psalmus Hungaricus*, Markevitch (MERCURY); *Choral Works*, Kodály Children's Choir (QUALITON); *Concerto for Orchestra*; *Dances*, Ormandy (COLUMBIA); *Piano Music*, Zempléni (QUALITON).  
 • LANGLAIS: *Organ Music*, Noehren (LYRICHORD).  
 • LASSUS: *St. Matthew Passion*, Grischkat (DOVER); *Madrigals & Motets*, Grischkat (DOVER).  
 • LISZT: *Requiem*, Ferencsik (QUALITON); *Années de pèlerinage*, Lewenthal (RCA VICTOR); *Valses, Polonaises & Hungarian Portraits*, Farnadi (WESTMINSTER).  
 • LORTZING: *Zar & Zimmerman* (ANGEL).  
 • LUTOSLAWSKI: *Concerto for Orchestra*; *Funeral Music*; *Venetian Games*, Rowicki, Warsaw Phil. (PHILIPS).  
 • MAHLER: *Das Lied von der Erde*, Haefliger, Merriman, Van Beinum (WORLD SERIES); *Songs of a Wayfarer*, Heynis, Van Beinum (WORLD SERIES); *Symphonies (complete)*, Bernstein (COLUMBIA); *Symphony No. 2*, Abravanel (VANGUARD);

*Symphony No. 9*, Klemperer (ANGEL); Kubelik (DEUTSCHE GRAMMOPHON).  
 • MARTINU: *Flute Sonata*, Bryan Duo (LYRICHORD); *String Sextet*; *Piano Quintet*, Prague Quartet (PARLIAMENT); *Quartet No. 4*, Smetana Quartet (PARLIAMENT).  
 • MEDTNER: *Piano Works*, Pratt (EVEREST).  
 • MENDELSSOHN: *Symphony No. 5*, Rudolf (DECCA); *Chamber Music (complete)*, Vol. 6, Bel Arte Trio (VOX); *Piano Trios*, Beaux Arts Trio (WORLD SERIES).  
 • MILHAUD: *Aspen Serenade*; *String Septet*, Milhaud (EVEREST).  
 • MONTEVERDI: *Vespro della Beata Vergine*, Stevens (VANGUARD); *Madrigals*, Soloists, Leppard (L'OISEAU-LYRE); *Vocal Works*, Harper, Cuénod, Leppard (ANGEL).  
 • MOZART: *Don Giovanni*, Nilsson, Fischer-Dieskau, Boehm (DEUTSCHE GRAMMOPHON), London, Moralt (WORLD SERIES); *Il Re Pastore*, Grist, Popp, Vaughan (RCA VICTOR); *Coronation Mass*, Stader, Fricisay (DEUTSCHE GRAMMOPHON); *Exsultate, jubilate*, Stader (DEUTSCHE GRAMMOPHON), Popp (ANGEL); *Missa Brevis*, K. 259, Grossman (PHILIPS); *Motets*, Grossman (PHILIPS), Raugel (EVEREST); *Arias*, Spoorenberg, St. Martin's Academy (ARGO); *Scatological Canons* (EPIC); *Symphonies Nos. 38 & 39*, Maazel (PHILIPS); *Symphonies Nos. 39 & 40*, Bernstein (COLUMBIA); *Piano Concertos Nos. 9 & 12*, Fou Ts'ong (WESTMINSTER); *Concertos Nos. 13 & 19*, Anda (DEUTSCHE GRAMMOPHON); *Concertos Nos. 20 & 23*, Barenboim (ANGEL); *Divertimentos K. 136 & 287*, Menuhin, Bath Orch. (ANGEL); *Piano Quartets*, Szell, Budapest Quartet (ODYSSEY); *String Quartets Nos. 14 & 15*, Allegri Quartet (WESTMINSTER); *Violin Sonatas (15)*, Szigeti, Horszowski, Szell (VANGUARD); *Violin Sonatas*, Kovacs, Bacher (DOVER); *Piano Sonatas K. 457 & 570*; *Fantasia K. 475*, Moravec (CONNOISSEUR SOCIETY).  
 • NIELSEN: *Symphony No. 6*, Landau, Westchester Sym. (TURNABOUT); *Clarinet Concerto*; *Flute Concerto*, Drucker, Baker, Bernstein (COLUMBIA).  
 • OBRECHT: *Missa Sub Tuum Presidium*; *Missa Mi Mi*, Capella Lipsiensis (DGG ARCHIVE).  
 • ORFF: *Catulli Carmina*, Ormandy (COLUMBIA); *Oedipus*, Stolze, Varnay, Kubelik (DEUTSCHE GRAMMOPHON).  
 • PAISIELLO: *Barber of Seville* (EVEREST).  
 • PARTCH: *And on the 7th Day*; *Petals Fell in Petaluma*, Partch, Gate 5 Ensemble (CRI).

• PETRASSI: *Concerto No. 5 for Orchestra* (LONDON).  
 • PORTER: *Harpichord Concerto*, Pleasants, Krenz (CRI).  
 • POULENC: *Flute Sonata*, Bryan Duo (LYRICHORD); *Songs*, Souzay (PHILIPS).  
 • PROKOFIEV: *Cinderella*, Rozhdestvensky (ULTRAPHONE); *Scythian Suite*; *Prodigal Son*, Ansermet (LONDON).  
 • PUCCINI: *Madama Butterfly*, Scotto, Bergonzi, Barbirolli (ANGEL).  
 • PURCELL: *Consort Music*, Leonhardt (TELEFUNKEN).  
 • RACHMANINOFF: *Etudes tableaux*, Op. 33 & 39, Webster (DOVER).  
 • RAMEAU: *Harpichord Music (complete)*, Malcolm (ARGO).  
 • RAVEL: *Chansons madécasses*; *3 Poèmes de Mallarmé*, Baker, Melos Ensemble (L'OISEAU-LYRE); *Quartet*, Quartetto Italiano (PHILIPS); *La Valse (piano version)*; *Valses nobles et sentimentales*; *Gaspard de la Nuit*, R. Laredo (CONNOISSEUR SOCIETY).  
 • RIEGGER: *Fantasia & Fugue for Orchestra & Organ*, Krenz (CRI).  
 • RIMSKY-KORSAKOV: *May Night*, Bolshoi, Nebolsin (ULTRAPHONE); *Scheherazade*, Karajan (DEUTSCHE GRAMMOPHON).  
 • ROSSINI: *String Sonatas Nos. 1, 3, 5, 6*, St. Martin's Academy (ARGO); *Overtures*, Szell (COLUMBIA).  
 • SCHOENBERG: *Pierrot Lunaire*, Boulez (EVEREST); *Serenade*, Boulez (EVEREST); *Chamber Symphony*; *3 Orchestral Pieces*, Boulez (EVEREST); *Choral Music*, G. Smith Singers (EVEREST); *Violin Concerto* (ODYSSEY).  
 • SCHUBERT: *Part Songs*, Elizabethan Singers (ARGO); *Lieder*, J. King (RCA VICTOR); *Symphonies Nos. 1 & 3*, G.L. Jochum (MONITOR); "Trout" Quintet, Melos Ensemble (ANGEL); *Quartet No. 13*, Fine Arts Quartet (CONCERT DISC); *Quartets Nos. 9 & 13*, Amadeus Quartet (DEUTSCHE GRAMMOPHON); *Trio*, Op. 99; *Nocturno*, Suk Trio (CROSSROADS).  
 • SCHUMANN: *Piano Concerto*, Lipatti (ODYSSEY); *Piano Quintet*; *Quartets Nos. 1-3*, Eschenbach, Droic Quartet (DEUTSCHE GRAMMOPHON); *Fantasia*; *Symphonic Etudes*, Brendel (VANGUARD); *Piano Music*, Haskil (WORLD SERIES).  
 • SCHÜTZ: *Christmas Oratorio*; *Musikalsche Exequien*, Ehmman (VANGUARD EVERYMAN); *Italian Madrigals*, Rilling (NONE-SUCH).  
 • SESSIONS: *Violin Concerto*, Zukofsky, Schuller (CRI).  
 • SHOSTAKOVICH: *Symphony No. 5*, Skrowaczewski (WORLD SERIES); *Symphony No. 10*, Karajan (DEUTSCHE GRAMMOPHON); *Mitropoulos* (ODYSSEY); *Symphony No. 13*, Kondrashin (EVEREST).  
 • SIBELIUS: *Symphonies Nos. 5 & 7*, Barbirolli (ANGEL); *Violin Concerto*, Oistrakh, Rozhdestvensky (MELODIYA/ANGEL).  
 • SMITH, R.: *Piano Concerto No. 2*, Krenz (CRI).  
 • SPONTINI: *La Vestale* (CETRA).  
 • STOCKHAUSEN: *Piano Music (complete)*, Kontarsky (COLUMBIA).  
 • STRADELLA: *Trios*, Bolzano Trio (WESTMINSTER).  
 • STRANG, G.: *Concerto for Cello*, *Woodwinds*, & *Piano*, Rejto, Strang (CRI).  
 • STRAUSS, R.: *Elektra*, Nilsson, Resnik, Collier, Solti (LONDON); *Bourgeois Gentleman*, Maazel (LONDON); *Rosenkavalier*

### NOW AVAILABLE—A VALUABLE REFERENCE FOR THE RECORD COLLECTOR Martin Bookspan's BASIC REPERTOIRE REVISED AND UPDATED FOR 1967

For the fourth consecutive year, HiFi/STEREO REVIEW is making available to its readers, in handy booklet form, reprints of critic Martin Bookspan's reevaluation of all recordings so far covered in his regular "Basic Repertoire" column.

Mr. Bookspan, announcer and intermission commentator for WQXR network broadcasts of the Boston Symphony and consultant in the arts program of the Rockefeller Foundation, examines ninety-two major musical works, involving literally hundreds of recordings on both disc and tape. Your FREE copy is waiting for you—just circle number 179 on the Reader Service Card on page 9 of this issue.



(Continued on page 46)

# Many people buy Harman-Kardon Nocturne Receivers.

# And lots of people buy Dual 1009SK's.



## So we figured...

Logic can be beautiful. Take our new SC-7 for instance. We've combined a superb 60-watt AM/FM Nocturne solid-state stereo receiver with a professional automatic turntable in a handsome walnut enclosure. What could be more logical? Or beautiful? Here is a component-quality receiver/turntable that delivers ultra-wide frequency response for flawless sound quality and extraordinary clarity and spaciousness. And the SC-7 offers a distinct technical advantage over separate components because we've carefully matched and pretested each component for

you. Nothing is left to chance. Every SC-7 is carefully balanced to perform at maximum efficiency without hum, or extraneous noise.

With the SC-7, you can use big speakers, little speakers, expensive speakers or economy speakers. The SC-7 will drive *any* speaker, regardless of size, impedance or efficiency. In fact, *it can drive four speakers at once.*

The SC-7 employs a MOSFET front end that provides significantly better performance than any other transistor or FET. Newly designed integrated micro-circuits in the I.F.

strip produce superb multiplex performance with extraordinary stereo separation and noise rejection. Ultra-sensitive AM (with MOSFET front-end) delivers crystal-clear broadcasting without noise or fading.

See the SC-7 at your Harman-Kardon dealer now. You'll find its performance is greater than the sum of its parts.

And its price is less.

For more information, write Harman-Kardon, Inc., Box H2, Plainview, New York 11803.

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# 9 sound reasons for choosing Scott 68

## 1. Integrated Circuit IF Strip for More Stations with Less Noise:

Scott Integrated Circuits, first in the high fidelity industry, are used in Scott's new FM IF strip, the part of the

receiver which separates the station you want both from other stations and from noise and interference. Because of reduction in individual circuit size, Scott's new Integrated Circuit IF strip incorporates 20 transistors, 4 times as many as before. The results . . . weak and distant stations that you never could hear before will now come in loud and clear. And, because of the inherent stability of Scott Integrated Circuits, you can count on this outstanding level of performance for many, many years to come.



**2. Field Effect Transistors . . . to receive more stations more clearly:** Scott was first to take advantage of the tremendous potential of these devices, hitherto used only in esoteric military and aerospace applications. Basically, the Scott-patented FET front end permits design of nearly perfect FM and AM tuners . . . free from cross-modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise. Because Scott tuners are inherently drift-free, no performance-reducing AFC circuits are required. So important is this development to the entire electronics industry that Texas Instruments arranged to have Scott engineers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible. Similarly, Scott FET AM tuner circuitry incorporates Automatic Variable Bandwidth, a unique feature which automatically adjusts tuner bandwidth for the quality



of the incoming signal. In addition, the new Scott Signal Sentinel (Automatic Gain Control) increases tuner sensitivity when incoming signal strength decreases, and improves cross-modulation (rejection) when signals get stronger.

This resistance to overload is the reason that no local-distant switch is found on any Scott tuner or receiver. The remarkable Scott tuner designs can handle weak distant stations even in the presence of strong local signals. Only inferior receivers require the use of a local-distant switch to make them effective in the presence of strong local signals. This device greatly reduces sensitivity to weak, distant signals.

Only Scott tuners and receivers are designed for use with 72 ohm coaxial antenna inputs, as well as for 300 ohm twin-lead home installations. Both uses require no further modifications. 72 ohm coaxial antenna lead is used exclusively in professional applications, where Scott tuners are the first choice, as well as in home installations in exceptionally difficult reception areas. Inferior tuners require use of matching balun transformers for hookup, which is detrimental to tuner sensitivity.

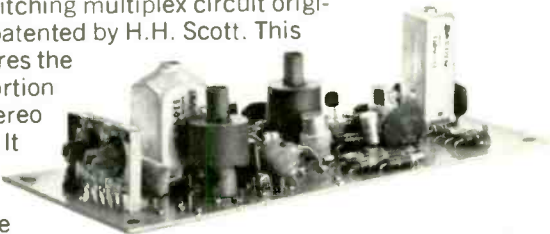


**3. Silicon output transistors for effortless, instantaneous power:** Transistors are made of either silicon or germanium. There is no question about the greater effectiveness of silicon in an amplifier's output stage . . . silicon output transistors are more rugged, more reliable, and have superior high frequency performance capabilities. Closely allied to the use of silicon output transistors is the use of heavy heat sinks mounting the power output transistors, in amplifiers rated at 50 or more watts per channel. Only with lower-powered amplifiers is adequate transistor cooling afforded by the chassis itself. When heavy heat sinks are omitted in a powerful amplifier in order to reduce costs, long life and service-free operation are endangered.

**4. State-of-the-art direct coupled circuitry:** In the days of

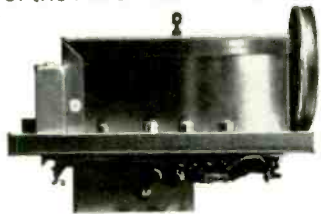
vacuum tube amplifiers, large and heavy output transformers were an indication of a better amplifier. In today's transistor amplifiers, however, audio transformers, which include both output and driver transformers, should not be present. One of the great potential advantages of transistor over tube circuits is freedom from the distortion inherent in most audio transformers. It is unlikely that you will find any good modern transistor amplifier employing output or driver transformers.

**5. Series-gate, time-switching multiplex circuitry for maximum separation:** The best stereo tuners incorporate the time-switching multiplex circuit originated and patented by H.H. Scott. This circuit insures the lowest distortion and best stereo separation. It also minimizes interference



from the background music signals an FM stereo station is permitted to broadcast in addition to its stereo programs.

**6. Silver-plated front end for maximum sensitivity:** Silver is the best conductor known . . . and, only by silver-plating the critical front end portion of the FM or AM tuner can you achieve maximum tuner sensitivity with virtually no cross-modulation. In addition, silver is far more resistant to corrosion than copper, the second best conductor. The use of Field Effect Transistors in Scott front ends further highlights the importance of silver-plating, since FET's are so long-lived that only silver-plated parts can offer corresponding longevity.

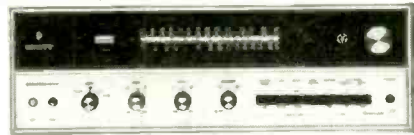


**7. Controlled Impedance speakers to derive the best performance from your solid-state components:** Today's technically advanced solid-state amplifiers and receivers, unlike their vacuum tube predecessors, give best performance over a narrow range of speaker impedance. And only Scott, the top name in solid-state components,

has designed speakers perfectly matched to the needs of solid-state components. In Scott's Controlled Impedance speakers, impedance range is deliberately controlled by integrated engineering development of both speakers and crossover to match the capabilities of your solid-state components. Scott amplifiers or receivers make any speaker sound better. Scott Controlled Impedance speakers make your Scott amplifier or receiver sound best!

**8. Adequate control features**

*add to your enjoyment:* Superior sound is the only reason for high fidelity's existence. And the control features built into a stereo component are your only way of obtaining that character of sound which suits your listening tastes and individual room acoustics. Scott gives you all the controls you need to adjust the sound to your particular requirements . . . complete input facilities for all program sources; special filters to remove unwanted sounds such as record scratch or tape hiss; separate bass, treble, and volume controls; controls that make it possible for you to simulate stereophonic sound on your older monophonic recordings; balance control to correct for differences in volume between channels; special muting controls to eliminate noises between stations . . . all these and so many more are incorporated in Scott components to make your listening more enjoyable.



**9. The manufacturer's reputation is your strongest guarantee:** A last, but vital consideration is the manufacturer's record and reputation for innovation, quality, and service. In investigating this, particularly evaluate the engineering reputation of the firm, its record of responsibility to the consumer, and contributions to the development of the industry . . . all part of true mastery in the stereo high fidelity component field.

*These pages are part of Scott's information-packed 1968 stereo guide and catalog. For your advance copy, fresh off the press, circle Reader Service Number.*

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Scott  
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systems**



*Scott . . . where innovation is a tradition*

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CIRCLE NO. 100 ON READER SERVICE CARD

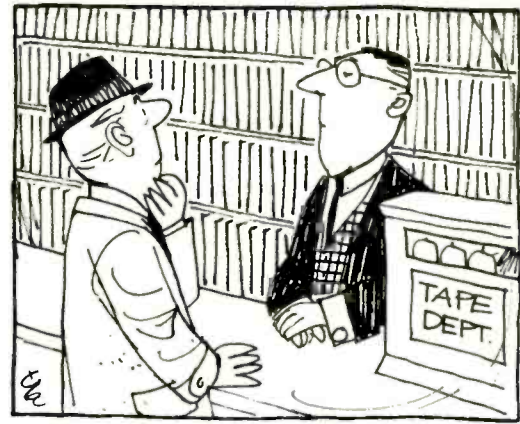
## GOING ON RECORD

(Continued from page 42)

- Duets*, Della Casa & Rothenberger (ANGEL); *Lieder*, J. King (RCA VICTOR).
- **STRAVINSKY**: *Renard*; *Concertino*; *Symphonies of Wind Instruments*, Boulez (EVEREST); *Oedipus Rex*, Ančerl (TURNABOUT); *Orpheus*; *Symphony in Three Movements*, Davis (PHILIPS).
  - **TCHAIKOVSKY**: *Queen of Spades* (MELODIYA/ANGEL); *Mazeppa*, Bolshoi (ULTRAPHONE); *The Enchantress*, Moscow, Samosud (ULTRAPHONE); *Swan Lake* (complete), Abravanel (VANGUARD EVERYMAN); *Symphonies* (complete), Dorati (MERCURY); *Symphonies Nos. 4 & 5*, Karajan (DEUTSCHE GRAMMOPHON); *Symphony No. 6*, Kondrashin (MELODIYA/ANGEL); *Trio, Op. 50*, (MELODIYA/ANGEL).
  - **TELEMANN**: *Suite in F Minor*, Brüggem, Concentus Musicus (TELEFUNKEN); *Suite, "The Prostitute"*; *Concerto for 2 Flutes, 2 Oboes*; *Concerto for 3 Trumpets, 2 Oboes*, Esterhazy Orch., Blum (VANGUARD).
  - **THORNE, F.**: *Burlesque Overture*; *Rhapsodic Variations for Piano & Orchestra*, Thorne, Strickland (CRI).
  - **TOURNEMIRE**: *Organ Music*, Duruflé (WESTMINSTER).
  - **VERDI**: *La Traviata*, Caballé, Bergonzi, Prêtre (RCA VICTOR); *Ernani* (CETRA); *Otello* (CETRA); *Nabucco* (CETRA); *Quattro Pezzi Sacri*, Brooks, Waldman (DECCA); *Arias*, Caballé (RCA VICTOR).
  - **VIERNE**: *Organ Music*, Duruflé (WESTMINSTER).
  - **VIVALDI**: *Mandolin Concertos*; *Viola d'Amore Concertos*, Gberman (ODYSSEY).
  - **WAGNER**: *Tristan & Isolde*, Traubel, Melchior (ODYSSEY); *Wesendonck Lieder*, Flagstad (SERAPHIM); *Arias*, Janowitz (DEUTSCHE GRAMMOPHON).
  - **WEBER**: *Arias*, Janowitz (DEUTSCHE GRAMMOPHON).
  - **ZELENKA**: *Suite in F*; *Sinfonia à 8*, Jenkins (DECCA).

### Recitals and Collections

- **CALLAS**: *Operatic Recital* (EVEREST).
- **EIGHTEENTH-CENTURY VOCAL MUSIC**: Beardslee, Musica Viva, Bolle (MONITOR).
- **GARDEN**: *Operatic Recital* (ODYSSEY).
- **GERMAN RENAISSANCE MUSIC**: Stevens (DOVER).
- **GOBBI**: *Operatic Recital* (SERAPHIM).
- **LUDWIG, C.**: *Lieder Recital* (ANGEL).
- **MOORE, G.**: *Farewell Concert with Schwarzkopf, de los Angeles, and Fischer-Dieskau* (ANGEL).
- **PORTUGAL'S GOLDEN AGE**: *Harpsichord, orchestral, choral, and organ music* (four records) (MERCURY).
- **PRICE**: *Prima Donna, Vol. 2* (RCA VICTOR).
- **RENAISSANCE QUARTET**: Volume 2 (PROJECT 3).
- **RIVERSIDE SINGERS**: *English, Portuguese, & Spanish Madrigals* (PROJECT 3).
- **SCHWARZKOPF**: *Operatic Recital* (ANGEL).
- **STICH-RANDALL**: *Operatic Recital* (WESTMINSTER).
- **SULIOTIS**: *Operatic Recital* (LONDON).
- **TREIGLE**: *Operatic Recital* (WESTMINSTER).
- **WHITE**: *Drinking Songs* (PROJECT 3).



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

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

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

**Acetate** gives you economy. It's not as rugged as Mylar; but professional recording studios prefer it and use it almost exclusively. You may prefer it too. **Mylar\*** gives you mileage. It survives for years even in deserts

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

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

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

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

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

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



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

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

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

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

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

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Scene from Carl Nielsen's opera Saul and David

BOOK REVIEW

## THE OPERA-BUFF'S LIBRARY

By HENRY PLEASANTS

THE writing of American operatic history has suddenly become epidemic. Within the past few months we have had Quaintance Eaton's *The Boston Opera Company*; John F. Cone's *Manhattan Opera Company*; Ronald Davis' *Opera in Chicago*; and a fourth, updated edition of Irving Kolodin's *The Metropolitan Opera*.

All this is a bit overwhelming, but enormously valuable, and not just as a reservoir for researchers. To the non-professional opera-goer—and opera listener—it brings an improved perspective of the history of opera in the United States. The towering prominence of the Metropolitan in our largest city, and the fact that in the early days of recording so many Metropolitan artists recorded for Victor have tended to obscure the considerable accomplishments of other cities and other singers.

Chicago has been the principal sufferer, followed by San Francisco, Philadelphia, and New Orleans. One has only to recall the names of singers associated with Chicago in the eras of Harold F. McCormick (1910-1922) and Samuel Insull (1922-1932) to get the flavor of the exceptional, the exotic, and the glamorous. Among them were Cyrena van Gordon, Rosa Raisa, Florence Macbeth, Myrna Sharlow, Edith Mason, Amelita Galli-Curci, Riccardo Stracciari, Vanni Marcoux, Lucien Muratore, Claire Dux, Claudia Muzio, Eva Turner, and, of course, Mary Garden, who, as "Directa" in 1921-1922, ran up a deficit of \$1,100,000. And there was an often exotic repertoire tailored to the specialties of these singers.

Far more recently, beginning with the establishment of the Chicago Lyric Opera in

1954, the city has enjoyed a memorable operatic splurge built around such names as Callas, Tebaldi, Simionato, Stignani, Nilsson, del Monaco, di Stefano, Rossi-Lemeni, and Gobbi, many of whom appeared in Chicago well before their ultimate arrival in New York.

In *Opera in Chicago*, Ronald Davis tells the story with relish, if in rather pedestrian prose. The fragments of political background and society and fashion notes hardly support the subtitle, "A Social and Cultural History 1850-1965." And the chapter headings, all quotations from nursery rhymes ("A Cat Came Fiddling out of the Barn") are a disaster, telling us nothing about the content and suggesting a flippancy that is not, fortunately, characteristic of the book.

The story of Hammerstein's Manhattan Opera House is one of the legends of operatic history, and John F. Cone has served it conscientiously and well in *Manhattan Opera Company*, giving due but appropriately restrained attention to the central figure, who was, of course, Hammerstein himself. Oscar Hammerstein, taking on the mighty Metropolitan single-handedly, was a Jack who came close, in those seasons between 1906 and 1910, to bringing the Giant down. Again, the names bring back the flavor—Melba, Garden, Gerville-Réache, Bonci, Renaud, Tetrazzini, McCormack, Sammarco. And so does the repertoire—*Salome*, *Thais*, *Pelléas et Mélisande*, *Le Jongleur de Notre Dame*, and *Hérodiade*.

Mr. Cone's book is admirably researched and documented, nicely illustrated, and professionally indexed. His cast listings are complete (Mr. Davis gives only the principals), and his error quotient low.

When Hammerstein had had his fling, it was Henry Russell's turn to play Jack the Giant-Killer. His Giant was not the Metropolitan, but Boston itself. The battle began with the opening of the new Boston Opera House in the 1909-1910 season, and ended, for Russell, in bankruptcy in 1915. Max Rabinoff picked up the pieces, and dropped them in 1917.

(Continued on page 50)

*The Boston Opera Company*, by Quaintance Eaton; Appleton-Century, New York, \$8.95.

*Manhattan Opera Company*, by John F. Cone; University of Oklahoma Press, Norman, Okla. \$6.95.

*Opera in Chicago*, by Ronald Davis; Appleton-Century, New York, \$12.95.

*The Metropolitan Opera*, by Irving Kolodin; Alfred A. Knopf, New York, \$15.00.



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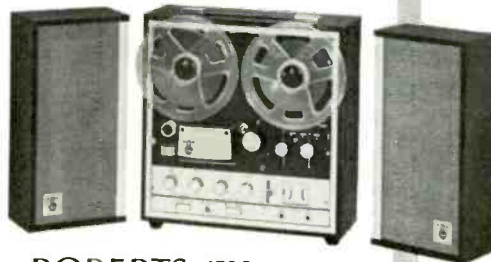
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Most of the singers who lent their names and their glamour to the Boston seasons were more intimately and more famously associated with other houses, allowing exceptions for Alice Nielson, Florencio Constantino, George Baklanoff, and Edoardo Ferrari-Fontana. The Boston era, therefore, lacks the indigenous character that so distinguished the Manhattan and the Chicago ventures.

The great figure was Henry Russell, a flamboyant impresario of most un-Bostonian background, character, demeanor, and *curriculum vitae*. Quaintance Eaton's *The Boston Opera Company* is a lively, well informed, and wholly delightful account of this improbable episode. Cast lists and illustrations are appended.

**I**RVING KOLODIN's book, *The Metropolitan Opera*, has long been justly admired both as history and as a reference source. It is a monumental compilation, well organized—if overladen with not always consequential detail—very well edited, and handsomely produced. And yet I read the new and updated edition from cover to cover with ever mounting distaste.

This has nothing to do with Mr. Kolodin's scholarship, which is immaculate, but rather with his attitudes and opinions, which are not. In my journey through the book I noted down the descriptive adjectives that kept occurring to me: captious, acerb, acidulous, caustic, churlish, bilious, abrasive, censorious, and so forth. Mr. Kolodin calls his book a *candid* history, to be sure, but candor is not always a virtue. He is continually sitting in judgment—on society, on management, on conductors and singers, and even on his fellow critics. And his judgment is not charitable. Much of it is just plain mean, particularly his eagerness to expose the disasters of unimportant singers.

He is, of course, an experienced and able critic, but he has been only one of many in New York. In the earlier chapters he presents a cross section of critical reaction, but dating from the 1930's, when he became active as a critic, and the assessments are largely his own. In a book that is called a history this is presumptuous.

The book is marred, too, by cute writing, bad puns, and tortured and tasteless word play; for example, "... two Happy Shades (Ombre Felici). This arrangement doubled shadiness while having felicity." And "Of the '48' [productions] in this season (well-tempered or otherwise)..."

Certain themes are common to all four books. The critics are forever complaining about repertoire, although of scores of novelties hardly a half dozen have been spared their scorn. There is a similar refrain about the star system, although the burden of operatic history is that the only thing wrong with the star system is its abuse. And everywhere and always—money!

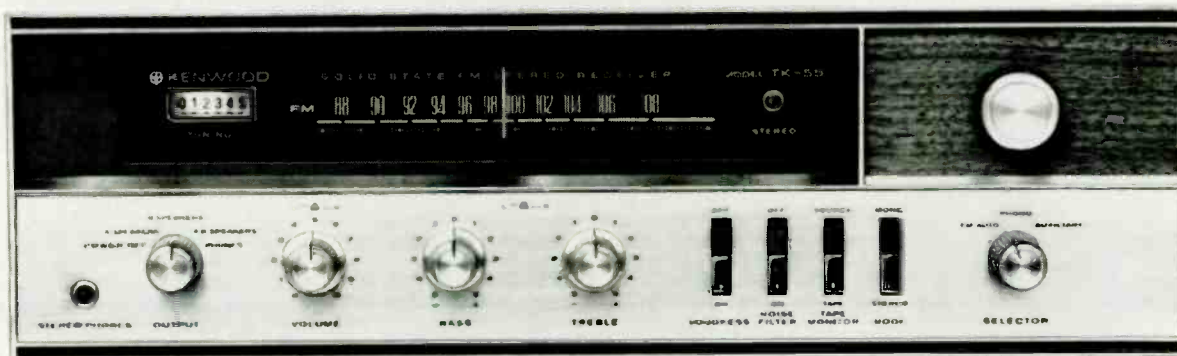
Mr. Kolodin quotes Rudolf Bing's answer when asked if he had come any nearer to solving the problem of maintaining high performance standards. "Oh," said Bing, "that is simple. Merely a matter of money." Mr. Bing, characteristically, could not resist the brightly ironic over-simplification. But if money alone cannot solve the artistic problems of opera, it must be admitted that they are insoluble without it. And opera historians of the future will find themselves, I think, even more concerned than our present authors are with—money!

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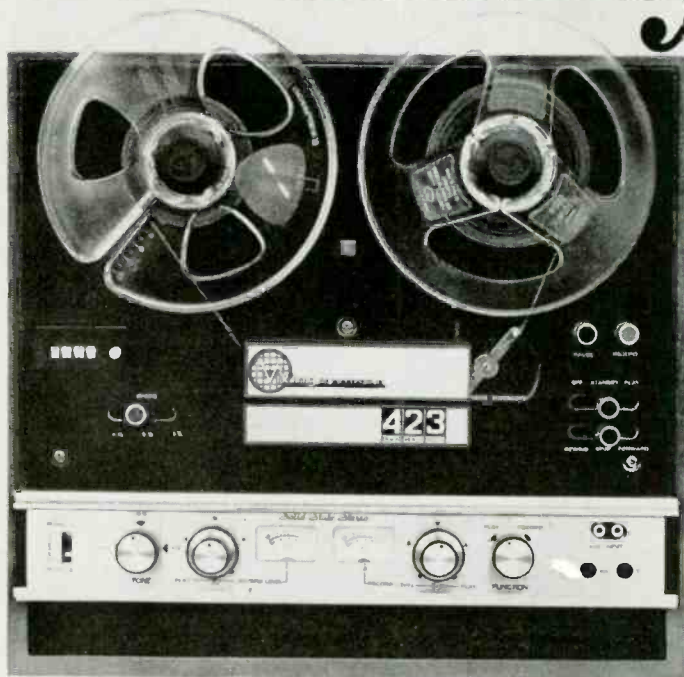
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## MOZART'S

*Piano Concerto No. 20, in D Minor*

**D**URING the last half of the eighteenth century the city of Vienna had already asserted her primacy as the world capital of the performing arts—a position she was to hold for a century and a half. Vienna hummed throughout the year with concert, operatic, and theatrical activity, drawing to the city the leading figures from all those spheres of endeavor.

As rich and varied as Vienna's normal concert life was, it was intensified during the Lenten season because the theaters remained closed. Enterprising concert managers and performers saved their biggest and most important attractions for the Lenten period, when sizable audiences could be counted on for patronage. One of the busiest of Vienna's Lenten-time musicians during the early 1780's was Wolfgang Amadeus Mozart. It was not unusual for Mozart to give a concert every week, at which at least one new work of his would be performed. It was at one such concert, in February 1785, that he played the first performance of his Piano Concerto No. 20, in D Minor.

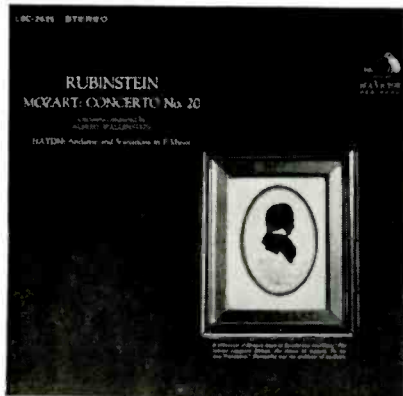
The composer's father, Leopold, was spending some time in Vienna during that period visiting his son and daughter-in-law. After the first performance of the Concerto, Leopold wrote glowingly to his daughter Marianne:

"A great number of persons of rank were assembled. The concert was incomparable, the orchestra most excellent. In addition to the symphonies, a female singer from the Italian theater sang two arias, and then came the magnificent new clavier concerto by Wolfgang."

Leopold Mozart had additional reasons for parental pride during that sojourn. One evening none other than the great Franz Josef Haydn came to the Mozart residence on the Schulerstrasse to play first violin in three new string quartets Mozart had recently completed and dedicated to Haydn. After the session Haydn turned to the elder Mozart and said: "I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by name. He has taste and apart from that the greatest science in composition."

Had Haydn been present in Vienna at the time of the first performance of Mozart's D Minor Piano Concerto, his admiration for the younger man would doubtless have been increased. The *Sturm und Drang* of the concerto is to be found in much of Haydn's own work, and it certainly points the way toward the storm-tossed, impassioned music of the nineteenth century.

Only two of Mozart's concertos for solo piano are in a minor key: the D Minor (K. 466) and the C Minor



Mozart's Piano Concerto in D Minor (K. 466) is played with surging passion by Artur Rubinstein (RCA Victor stereo) and by the late Clara Haskil (Epic stereo); Rubinstein has the better orchestral accompaniment, thanks to conductor Alfred Wallenstein. Denis Matthews' budget-price recording (Vanguard Everyman stereo) is also one of the finest.

(K. 491). The key of D Minor called forth from Mozart some of his most anguished and deeply felt music—witness this concerto, the String Quartet in D Minor (K. 421), and the opera *Don Giovanni*. As was to happen a couple of years later in *Don Giovanni*, the Piano Concerto ends in the sunshine blaze of D Major, thus capping the whole in a transcendental burst of radiant joy.

The D Minor is one of no fewer than fifteen piano concertos that Mozart composed between the years 1782 and 1786. The half dozen that were ushered in by the D Minor Concerto are among the sovereign creations of Western civilization. In the words of C. M. Girdlestone in his authoritative and exhaustive labor of love, *Mozart and His Piano Concertos* (University of Oklahoma Press, 1952), the concertos of 1785-86 belong "at the summit of Mozart's concertos. One cannot make a selection, even a small one, of what is most valuable and most characteristic in his production, of what is most living and most his own, without bringing in every concerto of these two years. With as much right as his three great symphonies, his finest quartets and quintets, his best operas, his C Minor and *Requiem* Masses, the Concerto in D Minor and the five that follow it may claim to represent him at his highest point of creative power."

There was a time, not too many years ago, when the D Minor Concerto was not a Mozart piano concerto but *the* Mozart piano concerto, which is to say that it alone among the composer's prodigious output in the form had made a place for itself in the active concert repertoire. The D Minor has now been joined by at least half a dozen of its companions as contemporary pianists have expanded the boundaries of the "basic repertoire." In the repertoire of recorded music the D Minor continues to be the most recorded of the Mozart piano concertos; a recent Schwann catalog listing shows no fewer than sixteen different recordings of the score, eleven of them in stereo/mono versions. Since none of the five available pre-stereo recordings evidences any markedly superior interpretational insights, we can direct all our attention to the stereo/mono performances.

Among these, five stand out in my estimation as being

especially worthy: Haebler-Melles (Vox 511010, 11010); Haskil-Markevitch (Epic BC 1143, LC 3798); Matthews-Swarowsky (Vanguard Everyman S 142, 142); Rubinstein-Wallenstein (RCA Victor LSC/LM 2635); and Serkin-Szell (Columbia MS 6534, ML 5934). The young Austrian pianist Ingrid Haebler recorded a whole slew of the Mozart concertos for Vox some years ago; now she seems to have embarked upon a project of recording all of them for Philips. Her Vox recording of the D Minor Concerto reveals her as an artist of poetic sensitivity and vibrant response to drama. The Clara Haskil-Igor Markevitch performance was the third recording of this work made by the extraordinary Rumanian-born pianist. Both she and Artur Rubinstein underline the surging passion of the music; Rubinstein benefits from a smoother-sounding recording and a more precisely integrated orchestral performance. Denis Matthews, one of the most under-rated pianists of our time, performs the D Minor Concerto in a bold and forthright manner, with a broad line and careful dynamic balance. Rudolf Serkin delivers an unusually satisfying account of the score; gone is the hysteria that marked an earlier recording he made of the music, and it is replaced by a polished poise that gives his reading a new dimension of subtlety, particularly in the slow movement.

Of the five outstanding recordings, I have no hesitation in recommending Matthews' performance as the best among the low-price versions and one of the best available at any price. After repeated listenings to the other four, I come away with an inclination toward Rubinstein's performance: it is strong, sensitive, and secure, a deeply satisfying listening experience.

Tape buffs have available to them four different performances of the Concerto: two by the late Clara Haskil (Epic EC 820 and Mercury C 90413), another by Lili Kraus (Epic E3C 850, 3¾ ips—included in Volume One of her complete traversal of the Mozart piano concertos), and the Rubinstein-Wallenstein performance cited above (RCA Victor FTC 2182). Again, it is the Rubinstein version that I would award pride of place; coupled with it is a fine performance by Rubinstein of Mozart's Piano Concerto No. 17, in G Major (K. 453).

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



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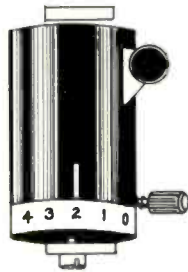
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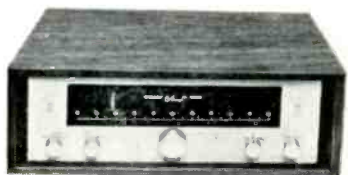
matically returns and securely locks in this cradle to protect it and keep it from movement. This is the low-mass tubular aluminum pick-up arm . . . perfectly counter-balanced both horizontally and vertically to make it less susceptible to external shock. Of course, there are many other quality features on the BSR McDonald, just as you would find on other fine turntables that sell for \$74.50 and higher. The big difference is that the BSR McDonald 500 sells for much less. Now are you interested? . . . Write us for free literature . . . or see it at your nearest dealer.



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# *A Basic Library of Music for the Ballet*

By *CLIVE BARNES* and *WILLIAM LIVINGSTONE*

ONE DAY, now many years ago, a distinguished music critic visited the University of Oxford to give a lecture on the art of ballet. This worthy gentleman gazed thoughtfully at his audience, stroked his beard (it was a time when critics who were both worthy and gentlemen always wore beards), and offered, as his considered opinion, that ballet was an art, like kissing, best enjoyed with the eyes closed and the heart open. It is, of course, a damnable lie, but it does serve to bring us to the subject of ballet music.

Ballet music is not only as old as ballet, but indeed it may be older than any other music. It is probable that

the first music arose from the rhythms of the dance. Man first walked, then fought, then danced, and then discovered music. However, in trying to establish a basic record library of ballet music we felt, rightly or wrongly, that anthropological research was out of place. We hasten to add that this is because we are horridly opposed to research rather than opposed to anthropology, which, in its place, can be wholly. But we decided to provide music to enjoy rather than drum-beats to study. This, then, has been our first criterion—music to enjoy.

Of course, in making our recommendations we have tried to give at least an idea of the historical develop-





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The oldest ballet in the international repertoire is *La Fille mal gardée*. In the scene at left, from Act I of a recent production by the American Ballet Theatre, Enrique Martinez appears as Madame Simone with Lupe Serrano as Lise and Royes Fernandez as Colin. Right, Fredbjorn Bjornsson is Dr. Coppélius and Solveig Østergaard is Swanilda in *Coppélia* at the Danish Royal Theater.

ment of ballet music, but at the same time we have had to bear in mind that this was not a collection of ballets to be seen, but rather of music to be savored, like kisses, with the eyes closed. Where we have drawn guide lines is in our determination to include only music written specifically for the ballet. You will soon note, however, that like the best lawmakers we only make rules to provide for the necessary exceptions. Yes, you will, perhaps to our eternal shame, but surely also to our eternal good sense, find *Les Sylphides* here. Yes, you will find *Gaité Parisienne*: indeed—ultimate horror—you will even find *Graduation Ball*. Well, gentle reader, we couldn't help it—for one thing we were trying to please you, and for another we were trying to offer a song-bird's-eye-view of the art of ballet, and these works were, after all, especially *arranged* for ballet. Where we have been absolutely resolute is in music originally written for other purposes, but carried off complete to be raped by the choreographer (though often with beneficial results). So, if you are looking for Bizet's *Symphony in C*, look no further—it is not here.

One other consideration has governed our choices. Naturally we have been looking for the "best available version," to use that convenient professional tag of record reviewers. In this context "best" is a variable quantity, for we have had to judge both musical values and recording quality. We are prepared to go to the stake maintaining that Antal Dorati's recordings of the three great Tchaikovsky ballet classics are musically the best, but they are now rather old and sound a bit faded. Since they were recorded monophonically and their stereo versions are artificial, it would be unrealistic to make these our first choices, and we have, therefore, taken into

account record collectors' wishes for up-to-date sonics.

**HÉROLD:** *La Fille mal gardée* (excerpts). Orchestra of the Royal Opera House, Covent Garden, John Lanchbery cond. LONDON (S) 6252, (M) 9321 \$5.79.

This happens to be both the oldest and the youngest score in our collection. *La Fille mal gardée*, which is one of the oldest ballets in the world, was first produced in Bordeaux in 1786. For this an unknown, and unremembered, hand put together a collection of folk tunes and popular songs of the period. In 1828 the ballet was given a new score by Louis Joseph Ferdinand Hérold, then a few years later some pirated arias from Donizetti were counted in, and another composer (Peter Ludwig Hertel) had a go at it even later.

The American Ballet Theatre and the City Center Joffrey Ballet use the Hertel music, but when the British Royal Ballet wished to mount *La Fille mal gardée*, the company's chief conductor, John Lanchbery, did an enormous amount of research and emerged with the present score. Described as "by Ferdinand Hérold," it includes such joys as the Donizetti borrowings and quite a lot of Mr. Lanchbery himself. The results are a pure, pastoral delight.

It is unfortunate that the entire ballet has not been recorded, but meanwhile these excerpts, conducted authoritatively by Lanchbery himself, give a very fair and fascinating sampling.

**ADAM:** *Giselle*. London Symphony Orchestra, Anatole Fistouleri cond. MERCURY (S) SR2 9011, (M) OL2 111 two discs \$11.58.

If one wished to single out the most popular ballet of all time, one's choice would almost automatically light

upon *Giselle*, a work that has been around since 1841, when it was the brainchild of the poet Théophile Gautier. He based its story (vengeful spirits of betrayed girls who dance young men to their untimely deaths) on a passage from Heinrich Heine. The choreography was originally credited to Jean Coralli, but undoubtedly the great Jules Perrot, whose wife Carlotta Grisi was the first to dance the title role of *Giselle*, had a great deal to do with it.

The music is by Adolph Adam, a retiring man whose principal claim to fame is *Giselle*, and a remarkable claim it has proved to be. There is nothing profound in this music, but if charm can ever be called palpable, then it is in *Giselle*.

*Giselle* has not fared remarkably well with the record companies. Perhaps the best recorded version was the one by the great Bolshoi Ballet conductor Yuri Fayer, with the Royal Opera House Orchestra (Angel 3583, two discs). But this is not a stereo recording, and all things considered, we have chosen the Mercury version conducted by Anatole Fistoulari. It has the virtues of being brightly recorded and played with an idiomatic feel for the ballet itself. Presumably no one who is not interested in it as a dance work would buy *Giselle*, and this performance, like the more expansive one of Fayer, is sufficiently idiomatic to keep ballet fans from wincing.

**DELIBES:** *Coppélia*. Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON (S) CSA 2201, (M) CMA 7210 two discs \$11.58.

Léo Delibes is an enormously important figure in the history of ballet music. His scores for *Coppélia* and *Sylvia*, musically and dramatically far more sophisticated than any that had preceded them, had a symphonic quality that was new to the medium. These works inspired Tchaikovsky in writing his ballet music, and

*An enduring classic. Swan Lake is in the repertoire of most great ballet companies. Here Kirsten Simone, prima ballerina of the Royal Danish Ballet, appears as Odette, Queen of the Swans.*



DANISH INFORMATION OFFICE

Delibes is ranked with Tchaikovsky and Stravinsky as a member of the triumvirate of great ballet composers. *Sylvia* has its partisans, but we have chosen *Coppélia* because on the whole it is better music. It is sweet without being cloying, and few ballet scores indeed are more engaging or more beguiling.

The recommendation for a record library proved easy, but not especially rewarding. Undoubtedly the best is the London version by Ernest Ansermet (it is the only complete one), but there will be some who might find Ansermet's way with Delibes a little too genteel for their tastes. (He makes it all sound rather like salon music.) Such malcontents will mourn the deletion from the catalog of the old Antal Dorati recording on Mercury, and their mourning will do no good whatsoever. All that remains of this masterly performance is a suite of excerpts that takes up one side of Mercury 90328/50328.

**TCHAIKOVSKY:** *Swan Lake*. Orchestre de la Suisse Romande, Ernest Ansermet cond. LONDON (S) 2204, (M) 7201 two discs \$11.58.

**TCHAIKOVSKY:** *The Sleeping Beauty*. Philharmonia Orchestra, George Weldon cond. ANGEL (S) 3579, (M) 3579 two discs \$11.58.

**TCHAIKOVSKY:** *The Nutcracker*. London Symphony Orchestra, Antal Dorati cond. MERCURY (S) SR 2 9013, (M) OL 2 113 two discs \$11.58.

Tchaikovsky is the father, mother, and favorite cousin of ballet music. Probably more ballets have been set to his symphonic music than to any other composer's—even one of his operas, *Eugene Onegin*, was transformed into a ballet by no less than one of the world's leading choreographers, John Cranko. Choreographers and dancers love Tchaikovsky because his music naturally dances. How strange that soon after the debacle of his *Swan Lake* when it was first given in Moscow in 1867 we find a morose Tchaikovsky writing from Vienna to his patroness, Mme. von Meck, to the effect that he had just heard Delibes' *Sylvia* and that: "I will never write ballet music so good as that." Well, Tchaikovsky was wrong.

Today, almost wherever ballet is given, these three great Tchaikovsky classics rule the roost. Musically many of the performing versions are corrupt—and, indeed, so are most recordings. Who, for example, remembers that the music for the famous *Black Swan pas de deux* in the third act of *Swan Lake* has been taken in part from the first act, while Odile's solo is nothing but an orchestrated piano solo that originally had nothing at all to do with *Swan Lake*? Who, for that matter, remembers that the male solo in this same *pas de deux* originally contained a fantastically difficult solo violin part plus a coda, in place of the now familiar version (orchestrated by Riccardo Drigo) which we tend to think of as authentic?

Within the last ten to fifteen years the Tchaikovsky scores have been scrupulously edited by musicologists in both Russia and the United States, and as a result we

can now take a quite different view of the composer's intentions and achievements. However, the only recordings—as far as we know—to take full cognizance of this research are those conducted by Antal Dorati for Mercury. Back in the mono days he recorded all three of the great Tchaikovsky ballets with the Minneapolis Symphony Orchestra, and these brilliant and authentic performances, though sonically a little long in the tooth, are still available as a complete set on six discs (Mercury SR6 9014, OL6 114).

But having already taken up-to-date sound as one of our criteria, we felt compelled to seek more recent recordings, even though they might not be so complete or musicologically authentic. Fortunately, Dorati has nearly duplicated his earlier performance of *The Nutcracker* in a splendid stereo recording with the London Symphony Orchestra, and that is clearly our first choice. For *Swan Lake* we have chosen Ansermet's London version (almost by default) for its recording quality. For *The Sleeping Beauty* our choice is George Weldon on Angel, who conveys the right sense of pomp and circumstance and also something of the music's mystery. Bargain hunters will get good value from Richmond's budget *Swan Lake* (42003) and *Sleeping Beauty* (42001), engaging performances conducted by Anatole Fistoulari, and available in mono only.

**CHOPIN:** *Les Sylphides*. Philharmonia Orchestra, Charles Mackerras cond. ANGEL Ⓢ 35833, Ⓜ 35833 \$5.79.

There comes a time in the life of any well-brought-up, decently oriented balletomane when he comes to hate (with a certain cordiality) *Les Sylphides*. It has happened to both of us, but it may be a passing phase—after all, it has only lasted some ten years or so. On the other hand, few ballet repertoires—and certainly no record library of ballet music—would be complete without *Les Sylphides*.

*Michel Fokine's "white ballet" Les Sylphides evokes the mood of the Romantic works of the mid-nineteenth century. The score is an orchestration of piano works by Chopin. This scene shows the current production of Les Sylphides by the British Royal Ballet.*



S. HUROK

It may be merely a coincidence, but our first choice, Charles Mackerras on Angel, happens to have on the flip side Ponchielli's *Dance of the Hours* (for Allen Sherman lovers) and the Meyerbeer/Constant Lambert *Les Palmeurs* (for Frederick Ashton lovers). In fairness, the recording of *Les Sylphides*, unmannered and sensitive, is also to be commended. Other *Sylphides* we liked included, notably, Peter Maag's for London (with Delibes' *La Source* on the back and a smashing picture of Alicia Markova on the cover) and Karajan's very Romantic performance for Deutsche Grammophon.

**STRAVINSKY:** *The Firebird*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA Ⓢ MS 6328, Ⓜ ML 5728 \$5.79.

**STRAVINSKY:** *Petrouchka*. Boston Symphony Orchestra, Pierre Monteux cond. RCA VICTOR Ⓢ LSC 2376, Ⓜ LM 2376 \$5.79.

**STRAVINSKY:** *Apollo*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA Ⓢ MS 6646, Ⓜ ML 6046 \$5.79.

**STRAVINSKY:** *Agon*. Los Angeles Festival Symphony, Igor Stravinsky cond. COLUMBIA Ⓢ MS 6022, Ⓜ ML 5215 \$5.79.

Igor Stravinsky has straddled twentieth-century ballet like a colossus. He started many years ago with Diaghilev, and may even now be composing another ballet for Balanchine's New York City company. He started with the holy fire of Russia in his belly, and he has ended in the cool computer abstractions of the space age. And all through this he has given generously to the dance. To represent Stravinsky we have picked four works: *The Firebird*, which was his very first ballet score; *Petrouchka*, which is surely one of his greatest; *Apollo*, which opened the portals to a whole new world of neo-classic ballet; and, finally, *Agon*, the first and perhaps the most immediately accessible of his later ballet scores.

*The Firebird* is to be found in two distinct orchestrations. The first is the richer, and it is this one that Stravinsky himself conducts for Columbia. Stravinsky, in



WALTER E. OWEN



AMERICAN BALLET THEATRE

Stravinsky's first ballet score, *The Firebird*, is still one of his most popular works in this medium. At left are Maria Tallchief and Francisco Moncion, of the New York City Ballet, as the *Firebird* and Prince Ivan. Dancers of the American Ballet Theatre are shown at right in a scene from that company's production of *Fancy Free*, Jerome Robbins' witty ballet about three sailors on shore leave.

our humble opinion, is not invariably the best interpreter of his own music, but here he achieves a great performance, and the recording engineers have done it full justice.

Stravinsky has also recorded *Petrouchka*, but our choice has fallen upon the rather richer—more “balletic,” if you like—performance given by Pierre Monteux. Monteux was perhaps the greatest interpreter of early Stravinsky, and this superbly vivid recording remains as a memento of that wonderful collaboration.

For both *Apollo* and *Agon* we select Stravinsky himself. *Apollo* has the enormous advantage of being coupled on this disc with another great Stravinsky ballet score (*Orpheus*), and no one has ever quite captured the special wit and acerbities of *Agon* like Stravinsky himself. This is quite simply wonderful music wonderfully played.

**FALLA: *The Three-Cornered Hat*.** Victoria de los Angeles (soprano); Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. ANGEL © S 36235, Ⓜ 36235 \$5.79.

The Diaghilev ballet produced some of the historic scores of our century. Among them, of course, was Falla's *The Three-Cornered Hat*. For some time the Russians themselves (Rimsky-Korsakov, for example) had been flirting with Spanish music—but here, from the first shouts of ¡Ole! and the first shy click of castanets was the genuine article: Spain and the Spanish dance.

There are two excellent recordings. One of us who before this article knew only one (the Ansermet recording on London with Teresa Berganza in the solo) unhesitatingly plumped for that. His colleague (who knew both) played him the Frühbeck de Burgos recording, with Victoria de los Angeles, and he at once changed his mind. Somehow, the Angel recording has more of the heat—even the dust—of Spain about it, and the

voice of de los Angeles, floating innocent and disconsolate on the morning air, has a rare beauty. Its very timbre stays with one like the off-chance remembrance of a woman's perfume.

**PROKOFIEV: *Cinderella*.** Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky cond. MELODIYA/ANGEL © SRB 4102, Ⓜ RB 4102 two discs \$11.59.

Sergei Prokofiev has been abominably treated by our record companies. There is, for example, not a single recording of *The Prodigal Son* extant, and indeed we cannot offhand recall one in the past (though one is coming this fall on the London label). His full-length ballets *Romeo and Juliet* (once the subject of a complete recording by Rozhdestvensky and now deleted) and *The Stone Flower* are represented only in excerpts. But now at last we have a Soviet recording of *Cinderella*, just issued by Melodiya/Angel, played by the Moscow Radio Symphony conducted by Rozhdestvensky. To collectors once leery of Soviet recordings, we must stress that these are among the best-engineered discs we have encountered from the Soviet Union, and the performance is as masterly as one would expect from a great conductor who happens to be married to a Bolshoi ballerina. Now, how about a new and complete *Romeo and Juliet*?

**ROSSINI-RESPIGHI: *La Boutique fantasque*.** Israel Philharmonic, Georg Solti cond. LONDON © STS 15005 \$2.49.

Rossini was that rarity among composers—one who knew when he had had enough. Toward the end of his thirties he gave up most of his formal, official composing, and wrote party pieces for his friends. But what party pieces they were! Inspired by Diaghilev, the Italian composer Ottorino Respighi collected a number of these pieces and from them constructed one of the loveliest ballet scores ever composed, *La Boutique fantasque*.

This has had many, many recordings, but the one that we particularly favor is that by Georg Solti. Solti, of course, is known as a conductor of opera, not ballet. But his theatricality shines through here, and this is a performance that seems to breathe the dust of the theater as if it were oxygen. A lovely performance, and a stereo recording which, although not new, is still more than adequate. It is coupled with Paul Dukas' *The Sorcerer's Apprentice*.

**OFFENBACH:** *Gaité Parisienne*. Philharmonia Orchestra, Herbert von Karajan cond. ANGEL Ⓢ 35607, Ⓜ 35607 \$5.79.

Offenbach never wrote ballet music, yet he really never wrote anything else. It was Manuel Rosenthal who collected and orchestrated some of Offenbach's most delicious operetta melodies for Leonide Massine's ballet *Gaité Parisienne*. The music, with its can-can and its barcarolle, has always been popular—perhaps partly because it conveys so well the foreigner's concept of the spirit of Paris.

There is no real doubt of the best recording here—it is the one by Herbert von Karajan, who is to be commended for conducting Offenbach with the attention he would give to Beethoven. There is such care for dynamics, such brilliance, such attack, and, finally, such integrity. The ballet music from Rossini's *William Tell* and Gounod's *Faust* fills out the disc.

**STRAUSS:** *Graduation Ball*. Minneapolis Symphony Orchestra, Antal Dorati cond. MERCURY Ⓢ 90016, Ⓜ 50152 \$5.79.

*Graduation Ball* first saw the light of day in Australia in 1940, and it has never looked back. It was a ballet by David Lichine, but the music, taken from the waltzes and polkas of the Strauss family, was arranged and orchestrated by Antal Dorati, then conductor of the Original Ballet Russe. It is a lovely score, effervescent the whole dance through. Not unexpectedly, the best recording has been provided by Dorati himself. With ballet music Dorati really lets himself go—he seems to have complete authority. It is only surprising that he conducted ballet for such a short period in his career. The record also contains a good performance of *Gaité Parisienne*.

**COPLAND:** *Billy the Kid; Rodeo*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA Ⓢ MS 6175, Ⓜ ML 5575 \$5.79.

These are two ballet scores as American as apple pie, and if we may mix metaphors, both sit tall in the saddle. Aaron Copland has taken our popular music and made of it a national musical idiom. These are his two most popular ballet scores (*Appalachian Spring* is perhaps musically their superior), and their "home, home on the range" jazziness is as enormously appealing as their musical virtues are rewarding. Leonard Bernstein combines both suites on a Columbia record, and this is our recommen-

dation. Bernstein plays this music as if the composer's ink were still wet on the page and as if there were excitement in the discovery of every bar.

**BERNSTEIN:** *Fancy Free*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA Ⓢ MS 6677, Ⓜ ML 6077 \$5.79.

And then we have Mr. Bernstein himself with *Fancy Free*. This is a ballet about three sailors on shore leave in Manhattan. It burst on the unsuspecting world in 1944, and it made the Ballet Theatre company famous (or, at least, *more* famous), it made the choreographer Jerome Robbins famous, it made the designer Oliver Smith famous, and perhaps most of all, it made the composer Leonard Bernstein famous. Few before him had used jazzy elements with such insouciance and authority. From the first taut bounce *Fancy Free* had it made. For the recording? What else but Mr. Bernstein's own very exciting version—and as a bonus you get three dance episodes from *On the Town*, the musical Bernstein and Robbins developed from *Fancy Free*.

**RICHARD BONYNGE:** *The Art of the Prima Ballerina*. Minkus: *La Bayadère: Grand pas de deux; Don Quixote: Grand pas de deux*. Drigo: *Harlequin's Millions: Pas de trois*. Rossini: *William Tell: La Tyrolienne*. Adam: *Giselle: Danse des vignerons. Pas seul, Peasant pas de deux. Grand adage and variations*. Lovenskjoeld: *La Sylphide: Scène de la Sylphide*. Tchaikovsky: *Swan Lake: Grand pas de deux (The Black Swan); The Sleeping Beauty: Bluebird Pas de deux; The Nutcracker: Grand pas de deux*. Donizetti: *La Favorita: Ballet music*. Trad. (arr. O'Turner): *Bolevo 1830*. Pugni: *Pas de quatre*. London Symphony Orchestra, Richard Bonyngé cond. LONDON Ⓢ 2213, Ⓜ 7213 two discs \$11.58.

**RICHARD BONYNGE:** *Pas de deux*. Minkus: *Paquita: Pas de deux*. Pugni-Drigo: *Esmeralda: Pas de deux*. Auber: *Grand pas classique*. Helsted: *Flower Festival in Genzano: Pas de deux*. Drigo: *Le Corsaire: Pas de deux*. London Symphony Orchestra, Richard Bonyngé cond. LONDON Ⓢ 6418, Ⓜ 9418 \$5.79.

In selecting this record library of ballet music we have borne in mind that many readers may be more interested in ballet music than ballet itself, and that is their privilege. Thinking them wrong is ours. Now, however, we would like to recommend a couple of albums for the dyed-in-the-wool ballet-lovers, who do not necessarily think that Minkus stinks or that Drigo is dreadful.

For you lost souls we have chosen two London collections conducted by Richard Bonyngé, called "The Art of the Prima Ballerina" and "Pas de deux." Here you will find the *Don Quixote pas de deux*, the *pas de deux* from *Le Corsaire*, excerpts from the Danish *La Sylphide* and *Flower Festival in Genzano*, and much much more. We love it all, and if you have not heard these records, let us suggest that you give them a try.

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*Clive Barnes, dance and drama critic for the New York Times, came to the United States in 1965 following a distinguished writing career in England. His latest book is Dance Scene: USA, in which he supplied the text for Jack Mitchell's photographs. William Livingstone is Managing Editor of HiFi/STEREO REVIEW.*





Royal System's "Calo" units are Danish imports designed by Poul Cadovius. The teakwood wall unit shown accommodates stereo components in a drop-door cabinet (center) with the speakers at left and right above.

# CABINETS FOR STEREO

A BUILDERS' AND BUYERS' GUIDE TO HI-FI COMPONENT HOUSING

By **BERNARD NEWMAN**

COMPONENT high-fidelity equipment has been around long enough now that its particular virtues are less and less in need of explanation for the general public and probably not at all for readers of this magazine. In keeping with the growth of the industry, many books and innumerable magazine articles have been written that amply cover all anyone need know about choosing, using, and maintaining audio equipment from program source to loudspeaker. Yet, for many component buyers—particularly new converts—there remains at least one problem to which no easy solution is offered: how best to house the diverse equipment, electronic and mechanical, that makes up the typical home-music system. Far from being the least of one's worries, proper installation requires a number of critical decisions that can have a direct bearing on full enjoyment of component high-fidelity equipment.

Anyone setting out to find his own best solution to the hi-fi housing problem soon discovers that it has two distinct but interrelated aspects: the technical and the aesthetic. It is necessary to take into consideration not only how the individual components will function in a given housing, but also how well the finished unit will fit in with an existing home-decorating scheme. Paradoxically, the complications involved in properly hous-

ing components would almost seem to give the lie to what is usually claimed to be their prime virtue—unrivalled flexibility of placement and use. This virtue remains unswayed, however, if we remember that there are many possible solutions and the problem really lies in making choices among them.

Let us first bring a little logical order into the decision-making process by categorizing the various equipment-housing possibilities from the aesthetic point of view.

- *Free-Standing Cabinet:* The vertical or horizontal "console" is perhaps the most generally accepted method of housing components. In many ways it is also one of the simplest and most versatile. So many equipment cabinets are made in so many different sizes, shapes, styles, and finishes that there are probably few requirements and tastes that cannot be accommodated. In this category, in addition to the ready-mades, you will find a number of kits and prefabricated knock-down (KD) units.

- *Adaptive Housing:* A conventional piece of furniture (usually an antique such as an armoire, dry sink, or break-front) can be adapted to house high-fidelity components. Where equipment is to be used in a room with period furniture, this kind of installation might well be the logical choice. However, as will be explained below, considerable structural alteration may sometimes be required to make such furniture work properly, particularly if it is not strong enough to bear the weight of the audio equipment.

- *Storage Wall or Room Divider:* This approach is

fast becoming a favorite with many hi-fi enthusiasts. Not only will it accommodate all the various bits and pieces that make up the home music system, but it also provides space for books, records, television, art objects, and the like. It is particularly suited to small apartments or listening rooms that are a little short on floor space.

- *Hidden Installations:* Equipment can be concealed in an existing closet or cupboard. This approach is most often employed when decor or space considerations do not permit other solutions.

- *Bookshelves:* Unquestionably the simplest and most basic method for solving the hi-fi housing problem. More and more units—including speakers and receivers—can be accommodated on shelves only 12 inches deep. A bookshelf arrangement has an inherent flexibility which can be very attractive, and not the least of its virtues is its economy.

Obviously, the decision as to which of the above approaches to use depends on a number of diverse factors—available space, budget considerations, and, most important, one's personal notions about just what sort of arrangement strikes the best compromise between the functional and the aesthetic.

SETTING style considerations aside for the moment, let us next examine the matter from the standpoint of the equipment itself, covering the purely functional considerations that must be taken into account whatever kind of housing is used. According to Jerry Joseph of Toujay Designs of New York, a leading designer of high-fidel-

ity cabinets, the prospective buyer (or builder) should carefully consider the following:

- *Function:* The cabinet must be so designed that it is easy to operate the controls on all equipment. If you have to kneel as if in prayer every time you change a record, thread a tape, or tune a station, the designer hasn't done his job well.

- *Construction:* The cabinet should be well braced and solidly constructed in order to sustain the weight (frequently as much as two or three hundred pounds) of equipment and records. In addition to this requirement of simple strength, it is also advisable that the cabinet be supported by a substantial base rather than by spindly legs. And it is further suggested that, if possible, the whole unit be mounted on casters to facilitate movement and for convenience in equipment change or servicing.

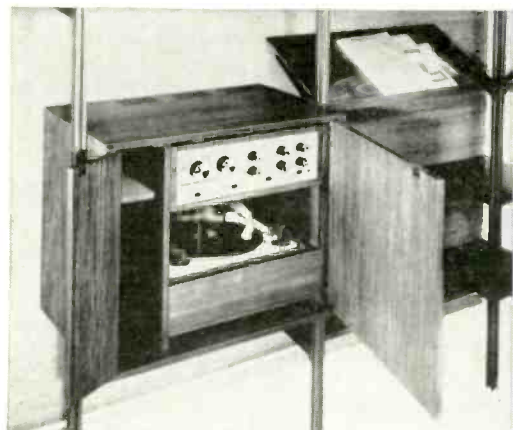
- *Utility:* If the equipment is panel-mounted, the panels should be replaceable as units so that if you change or update your system, you will be able to do so easily and at minimum expense. As a corollary, the cabinet should be large enough to allow for subsequent additions and improvements in equipment.

- *Acoustic Isolation:* Although great strides have been made by a number of record-player manufacturers in isolating their turntables from the effects of external shock and acoustic vibration, an equipment cabinet that is meant to include speakers should have some means of isolating the speakers or speaker compartment from the other equipment.

Needless to say, these four basics of good cabinet design (function, construction, utility, and vibration iso-



*Davrick's Riviera Model 800 (above) is typical of the Spanish styling available in many cabinets. Closeup at right is of the Omni wall-system module specifically designed for housing hi-fi components.*



*The Toujay Tower achieves a maximum of utility when open, becomes fine furniture when closed.*



lation) should also be observed by the do-it-yourselfer who sets out to design his own cabinet, and this includes not only the person considering one of the many hi-fi furniture kits currently available (see boxed list of manufacturers), but also those who are starting completely from scratch. It should be pointed out, however, that the do-it-yourselfer must deal with certain problems the purchaser of a ready-made cabinet avoids.

Before sitting down at your drawing board, it is advisable that you first look at and study as much audio furniture as you can. In this way you will acquire a "feel" for how it ought to go, plus some idea of the many design options that are open to you. You should start with the interior layout of the cabinet and decide where you want to place the various components. This will in turn determine the position of partitions, bracing, and shelves. Finally, unless you are a fine craftsman with a good deal of construction experience, you had better stick to simple contemporary design rather than attempt something in traditional or period styles.

The most common mistake made by the neophyte furniture designer is likely to be one of proportion—often a cabinet design will look fine on paper, but end up looking like some kind of walnut sales counter or outside footlocker when placed in a living room. There are, however, some simple guidelines that will help the builder avoid this particular pitfall. According to Mr.

Joseph of Toujay, the rules of good design dictate that a horizontal cabinet should not exceed 32 inches in height. A vertical cabinet will usually look best if its width does not exceed 30 inches. If the unit is 6 feet or less in length, its depth should not exceed 20 inches. Longer cabinets—up to eight feet in length—should not be more than 22 inches deep. Cabinet doors should not exceed 19 inches in width (doors wider than 19 inches are very difficult to hang properly and tend to sag). As a rule, sliding doors rather than hinged ones are preferred for home construction because they are easier to fit and will work even if all edges are not absolutely true. If you intend to employ a lift top in your design, be certain to use a sturdy hinge and some sort of spring or fixed supporting device to avoid the guillotine effect of a heavy cabinet top falling down on your fingers. Sound construction practices such as gluing and screwing or doweling all joints should be followed.

**A**SSUMING that you have selected your audio equipment and designed and built (or selected and purchased) the equipment cabinet, what do you do now? You simply put everything together and settle back to a long and happy life together, right? Well, not really; it is surprisingly easy to go wrong at just this point. According to audio specialists, proper installation is essential to long-term, trouble-free operation of components. It would



*Modern Norsk-Design Scandinavian cabinet with built-in speaker enclosures (left) contrasts with Altec's Flamenco ensemble (lower left), which includes separate A-7 speaker systems styled to match the equipment enclosure. Knight's KN-1540K kit (below) has adjustable equipment shelves (plus a dress panel for mounting) and a lift-top phono compartment.*



seem to be a simple matter, for example, to measure the various components in a system and arrange compartments or areas to accommodate them. However, consideration must be given to the potential problems of hum induction and excessive heat. Positioning the turntable or changer immediately above or below a stereo power amplifier can easily induce hum in a sensitive phono cartridge. Attempts to make installations overly compact often create heat-dissipation problems as well. It is true that, with the advent of cool-running transistor equipment, hi-fi ventilation requirements were considerably simplified, but the truth of the matter is that transistor amplifiers

and receivers *do* heat up somewhat, and the question of adequate cool-air flow cannot be ignored. The instructions accompanying your equipment are usually quite explicit (and conservative) on the subject of ventilation requirements. And, of course, you should consider the use of a hi-fi cooling fan if space seems a little constricted for adequate ventilation.

A somewhat oversize cabinet will not only minimize heat problems, but has other advantages as well—consider the possibility of obsolescence and the almost irresistible desire on the part of most hi-fi enthusiasts to make periodic equipment changes. Needless to say, a more

*Heath's factory-assembled cabinet (left) has a lift-top compartment plus room for a large tape recorder. Speakers are separate.*

*Audio Originals' room divider (below) has a record-display shelf on top, accommodates component audio equipment in the bottom.*



*Bozak's contemporary-style cabinet (above) matches the enclosures of several Bozak speaker systems. Lafayette's Criterion III cabinet (below) has matching speaker enclosures available. The units may be purchased separately. Compact Rockford cabinet at right holds panel-mounted receiver below, turntable above.*



commodious housing permits alterations without tears. In addition, you may want to add a tape recorder or tape-cartridge player at some future time. If you make allowances for these contingencies now, you are not likely to run into trouble later.

A poorly isolated turntable is another possible source of trouble. Today's pickups and tone arms are marvels of mechanical ingenuity and operate at very light tracking forces, often a gram or two. This renders them particularly susceptible to external shock and acoustic feedback. Rigid cabinet construction helps guard against these insidious distortion producers. In addition, make sure not only to use the mounting springs or rubber shock mounts supplied by the turntable manufacturer, but to use them exactly as the instructions indicate. The designers of the better turntables have put a great deal of thought into making their products as immune as possible to shock and vibration, and it would be foolish to negate their efforts through improper installation.

The question of speakers and their relation to equipment-cabinet design deserves special consideration. If your decor and room size permit, best results are usually



*Furn-a-Kit Model 8436, although not designed specifically as an enclosure for audio components, easily accommodates equipment and is available in kit form for do-it-yourself enthusiasts.*

achieved by using some reputable make of separate speaker system rather than by installing your own raw (unboxed) speakers in the console cabinet. Not only can separate speaker systems be located in the room for best stereo effect, but they will probably have better sound as well.

It is frequently possible to achieve fine sonic results by using the speaker enclosures that come with your cabinet simply as decorative "shells" to hold ready-made bookshelf-size speaker systems. If you do, make sure that the woofer and tweeter openings behind the grille cloth in the speaker systems are unobstructed by the front panel of the outer "shell" enclosure—you may have to enlarge the existing speaker-opening cutouts in the outer enclosure to prevent a muffled effect.

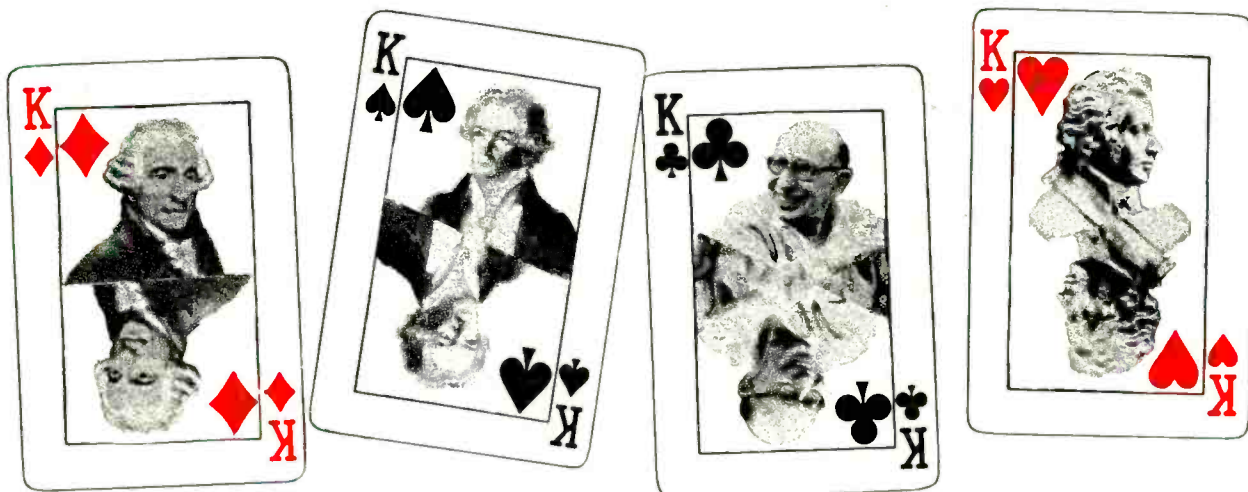
The worst thing you can do is simply to mount raw speakers in your console or other cabinet without proper adjustment of the acoustic properties of the cabinet. Bass-reflex cabinets with a general-purpose port are definitely *not* recommended and will frequently turn a potentially good-sounding raw loudspeaker into a booming, muddy horror. Write to the manufacturer of the raw loudspeaker you are considering using in your cabinet and ask him what his recommendations are for enclosure volume, damping material, and port size.

We have come a long way from the early days of high fidelity, and there is no longer any valid reason for a hi-fi system to resemble either an electronic rat's nest or a science-fiction laboratory. Equipment manufacturers have long striven not only for sonic excellence, but for attractive appearance as well, and your components deserve a well-designed cabinet that befits their quality.

*Bernard Newman is a free-lance writer on many subjects, a professional photographer, and a long-time hi-fi enthusiast whose articles have appeared in many of the nation's leading magazines.*

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## THE CRITICS CONFESS: MY TEN

Some forty years ago, a literary magazine's idea of fun was to ask a number of prominent writers and critics to submit a list of their ten least-favorite great writers, and the fireworks that ensued make entertaining reading even today. Music critics too need an occasional opportunity not only to throw rocks at a few established heroes, but to bring out of hiding for a moment their closely guarded loves. We have therefore asked our regular reviewers, scholars and connoisseurs all, to tell us this month who it is they love, and, next month, who they hate, let balanced evaluation and objectivity fall where they may.

—Music Editor

### GEORGE JELLINEK

MY LIST of ten favorite composers reveals no iconoclastic views, but it does show the strong influence of the two main areas of my musical interests—the voice and the violin. It so happens that all ten composers that I have listed were sympathetic human beings, though the composer I admire most for his human qualities—Béla Bartók—does not appear on my list. He is not the only one I had to omit with great reluctance; I could supply another list of ten with names almost equally esteemed. But here are my top ten:

1. *Giuseppe Verdi*
2. *Wolfgang Amadeus Mozart*
3. *Franz Schubert*
4. *Ludwig van Beethoven*
5. *Antonín Dvořák*
6. *Bedřich Smetana*
7. *Christoph Willibald von Gluck*
8. *Hector Berlioz*
9. *Felix Mendelssohn*
10. *Giuseppe Tartini*

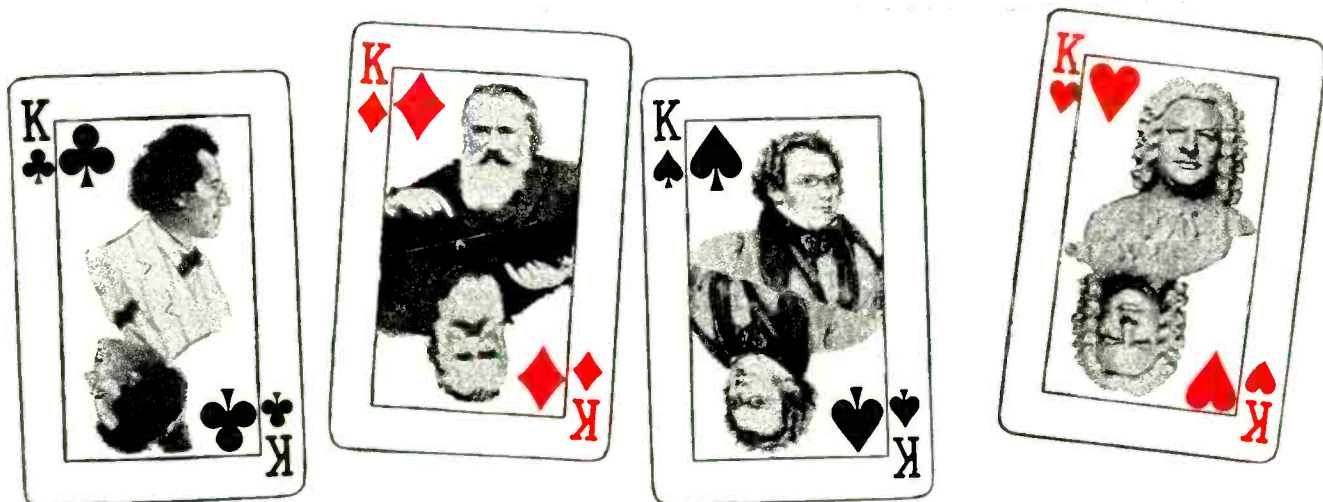
The first four names hardly call for explanation, and if Dvořák, who created so many exquisite things in all musical forms, isn't on everyone's "favorite" list, he ought to be. Smetana, for his unflinching capacity to brighten my spirit (*The Bartered Bride*) or move me to tears (Quartet in E minor), would make my list even if he had written nothing else. Gluck has my eternal gratitude for rescuing opera from chaos and setting it on the right track. Berlioz I regard as a formidable island, as close to having neither predecessors nor followers as anyone in music, and I am forever in Mendelssohn's debt for his blessed clarity and for the sunny optimism that radiates from his music. Tartini's presence on the list is symbolic of my deep affection for the eighteenth-century Italian violin school. Aside from being fascinated by this semi-legendary figure, I hold Tartini in great respect because he kept his productivity within reasonable bounds, unlike his equally gifted but extravagantly prolific (and less discriminating) contemporaries.

### WILLIAM FLANAGAN

NOT long ago, I was the guest of a sensitive, intelligent college professor whose layman's awe and love of music were of the sort to leave any professional more than a little sheepish. Since he at least knew of my work as a composer and, as a reader of this magazine, specifically knew my critical writings, he acted on the natural

impulse—with the completest courtesy—to pick my brain.

I'm afraid his questions were more enlightening to me than my answers were to him. How did I compare Karajan with Bernstein? I answered that comparisons could not be made in the overall sense that he intended the question. I find Bernstein internationally unrivaled as a



# FAVORITE COMPOSERS

conductor of much of the twentieth-century repertoire—just as many felt Walter's Brahms and Mahler unbeatable, Beecham's Mozart unsurpassable, Toscanini's Beethoven the final word.

I gave him the only answer I could: since I know of no one who conducts Stravinsky's *Le Sacre* more brilliantly than Bernstein (Karajan's recording is a nightmare), and since, on the other hand, Karajan's performance of Bartók's *Music for Strings, Percussion, and Celesta* is the finest I have heard, one can only discuss such matters on the basis of a similar comparative technique. Assuming catholicity of musical taste, one cannot realistically have a "favorite" conductor.

And so it is with "favorite" composers, although the problem *here* is complicated by the very special view that composers take of other composers. I can concede the timeless greatness of Bach, even as I admit that Stravinsky

and Copland—neither of whom I regard as even relatively "great"—have done more to spark my *own* creative abilities. Similarly, one might be highly susceptible to one period—or even manifestation—of a composer's work, and cordially dislike others.

Admiration, respect, even emotional response aside, there is an ultimate compliment that one composer can pay another, resulting from the curiously poignant moment when the aural-emotional response is so immediate and personal that the thought immediately forms: "I wish I had written that." I am second to no man in my response to the power and grandeur of Beethoven's *Eroica*, and any composer would envy its towering position in musical history. Still, though it is a vastly minor work by comparison, I would rather have composed the closing chorus of Ravel's *L'Enfant et les sortilèges*. With this prelude, then, here are my favorite composers.

1. *Wolfgang Amadeus Mozart*. There is more Mozart that is *tiresomely* perfect than our musicological image-makers allow us to consider. But such works as the G Minor Quintet, the "Jupiter" Symphony, and, above all, *Don Giovanni* are the ultimate in creative mystery.

2. *Igor Stravinsky*. I see increasingly little point to most of Stravinsky's work since *Agon*, but *Firebird*, *Petroushka*, and *Le Sacre du printemps* are works of instant genius that no amount of familiarity can dim. And for forty-some years, after the last of those three, there was scarcely a boring moment. Among the high points: *Symphony of Psalms*, *Oedipus Rex*, *Perséphone*, *Orpheus*, *Symphony in Three Movements*, *Apollon Musagète*—all of them apparently untarnishable.

3. *Maurice Ravel*. I respond not so much to the blockbusters that the great public loves best, but instead to such works as

*Chansons madécasses*, *Ma Mère l'Oye*, *L'Enfant et les sortilèges*, *Shéhérazade*, *Le Tombeau de Couperin*, and the *Valses nobles et sentimentales*.

4. *Gustav Mahler*. If I am not so appalled by the bombast of much of Mahler's music as many musicians (it's at least never boring), it isn't much to my taste either. But few works in all music move me as much as *Kinder- und Jugendlieder*, *Das Lied von der Erde*, or *Songs of a Wayfarer*.

5. *Francis Poulenc*. As a composer clearly partial to vocal music, I can think of too many of Poulenc's vocal works—large and small—that turn me green with envy.

6. *Claude Debussy*. For all of the claims made for either Schoenberg or Stravinsky, Debussy remains for me the most uncannily original composer of all the "moderns." Simply think back in time, look and listen around, and imagine the *Prélude à l'après-midi d'un faune* in 1894 or *La Mer* in 1905!

7. *Benjamin Britten*. I admire all of Britten's vocal music, but I can think of few things in opera that I would rather have written than the title character's mad scene in *Peter Grimes*.

8. *Alban Berg*. There are no other modern operas with the consistent, bludgeoning power of *Wozzeck* and *Lulu*.

9. *Hans Werner Henze*. This young German's alchemical melding of apparently opposite contemporary technical developments into a highly personal, lyric eclecticism has been a revelation to me. And if he could be considered too young and new a composer for a list such as this—I have so far been most affected by his opera, *Elegy for Young Lovers*—it is possible that I might have had the same doubts about Britten, who was even younger and newer when *Peter Grimes* first appeared.

10. *William Flanagan*. I'd be lying if I didn't say so.

I HEARTILY detest that insidious attitude, so prevalent today, that insists upon the accepted and objective "greatness" of an art work as a prerequisite to anyone's personally liking it. I also sorely regret, particularly among amateurs of music, the relative absence today of such succinct and meaningful phrases as "I love it," and "I hate it," and their replacement by the impersonal and, at best, inaccurate "It's great," "It's terrible," "It isn't really music." There is an unquestionable connection between the intrinsic quality of a work (as it might be estimated by experts and connoisseurs) and its appeal, but that connection is nothing so simple as a direct ratio. The greatest of composers does not get across in the same way to everyone, and the poorest may still strike a specific and electrifying spark in some. For myself, I can sit through hours of the ballads of Karl Loewe—who is, certainly, a minor composer—with ease and enjoyment,

while the prospect of an evening with *Traviata* gives me the creepy crawlies.

My selection of ten favorite composers, then (there could be many more), is no attempt to rearrange any established musical hierarchy, nor is it even based on the relative importance of composers, as I understand it, in the musical past and present. It comprises these names solely because in the music of each of these composers I have found something that is tremendously important and appealing to me. Ten is, of course, an arbitrary number and I would have liked to include additionally at least Monteverdi, Ives, and Poulenc, among the less established names. My prerogative, as music editor, of seeing the lists of other contributors to this informal symposium first, however, has shown me that these composers' rights to a place in the musical pantheon are admirably defended elsewhere.

1. *Guillaume Dufay*. In his secular music, at least, and in addition to the expressive lyricism of his melodies and his contrapuntal niceties, I find a strong distillation of what courtly life was all about in renaissance Burgundy, and I like it.

2. *Heinrich Ignaz Franz von Biber*. A ceaseless experimenter, a connoisseur of subtleties of tone color, and a master at balancing line and mass, Biber directed his virtuosic gifts as a violinist toward expressive ends. He is the only composer I know able to make a piece for violin and continuo seem like a religious question or affirmation; his sonatas are pilgrimages to a final cadence.

3. *Johann Sebastian Bach*. All musicians return at last to Bach. I doubted it for a time, but I doubt it no longer. If, when I die, there is one tiny prelude, one chorale that I have not explored, I think my life will have been the poorer for it.

4. *Franz Schubert*. I find his lyricism exalting, his harmonic turns continually exciting, his drama awesome, and his sense of humanity terrifyingly real. But more than all that, no music has ever so conveyed to me a sound of love as Schubert's.

5. *Gabriel Fauré*. There is a tenderness here, a certain specific emotional pitch that I find nowhere else except in those occasional pieces (Debussy's *En bateau*, for example) that sound as if they were composed by Fauré. His music is said to be without personality; I never have any trouble finding it.

6. *Claude Debussy*. I consider him one of the very greatest composers of all, but that is somewhat beside the point here. He had a personal and radically new way of sensing things, and he acquired or invented the necessary means of conveying musically his sense of the world. Since his world was vast, so is his music. I find it has affected my view of the most commonplace of musical devices, and of the most ordinary of trees.

7. *Richard Strauss*. I cannot like him without reservations. His operas seem to me to be all twenty minutes too long, and I can easily dispense with most of his tone poems and concerted works. But how I wish I could have written *September* (from the Four Last Songs), or shared his exultation as he first notated the Silver Rose scene of *Rosenkavalier*, the sonnet of *Ca-*

*priccio*, or the final scene of his *Daphne!*

8. *Erik Satie*. I take him very seriously. The titles and the performance instructions are funny, but the music usually not so. Satie's is very likely the least sentimental music ever written, and it has always seemed to me to be the message of a brilliant and curious intelligence alive and observant in a world of things frozen into immobility where time as we know it no longer exists.

9. *Gösta Nystroem*. Nystroem is a contemporary (albeit conservative) Swedish composer, not very well known here, whose music I discovered relatively early in my tasting days. I find it intensely lyrical, rather melancholy, and expressive of a certain sense of vastness that I get from no other music. I have not lost my taste for it.

10. *Peter Warlock*. I can defend Warlock objectively on several grounds (his exquisite and natural setting of the English language is primary), but I prefer to list him simply as a personal taste. Many of his songs are among my favorites in any language, and I find his *Curlew* to be among the most gloomily beautiful pieces of music I know.

## IGOR KIPNIS

HAVING been challenged to prepare a single list of my ten favorite composers, I must admit that I would prefer making three such lists: one for the obvious all-time greats (whom I admire as much as anyone), a second selection devoted only to Baroque composers (again, a fairly obvious assemblage), and, finally, a specialized group containing names for whom I either like to propagandize or whose music I simply enjoy for its ability to relax me after excesses of Baroque activity. Since there would be nothing particularly unexpected about the first two lists, I'll concentrate on the third. The first five are composers of the seventeenth and eighteenth

centuries whose music is perhaps not as well known as it should be; the second five represent the escape-from-the-field category.

1. *Carl Philipp Emanuel Bach*
2. *Wilhelm Friedemann Bach*
3. *Joseph Bodin de Boismortier*
4. *Johann Joseph Fux*
5. *Henry Purcell*
6. *Johannes Brahms*
7. *Frédéric Chopin*
8. *Felix Mendelssohn*
9. *Maurice Ravel*
10. *Sergei Rachmaninoff*



THE criteria of choice exercised in setting down a list of one's "favorite" or "unfavorite" composers must of necessity reveal one's own attitude toward the listening experience.

For myself, I demand of music, be it of the serious or the entertainment variety, an affirmation of the process of feeling and a stimulus for the mind in terms of its inherent seeking-out of order in the total life experience. Any music that can meet these requirements under conditions of repeated hearing stands high in my book. Any music that in effect denies the synthesis of feeling and order, whether through imbalance of one element over the other, or simply through aiming at nothing beyond

the hedonistic, provokes in me an immediate feeling of rejection: *'raus mit dem Baggage!*—turn off that awful garbage!

In setting down the following list of ten "favorites" among the composing fraternity, I have deliberately left out the Three B's, Haydn, Mozart, and Schubert for the simple reason that the finest works of these masters are for me the very stuff of life as far as any steady listening diet goes. Deeply committed as I am to the ten "favorites" named below, I do not think that I could subsist on them for the remainder of my earthly existence to the exclusion of Bach, Beethoven, Brahms, Haydn, Mozart and Schubert.

1. *Claudio Monteverdi*. What Beethoven was to the nineteenth century, Monteverdi was to earlier times, a summing up and a vision of the future, a creator whose output ranged from the grandeur of the six-part *Magnificat* to the profound pathos and humanity of the *Lagrima d'amante* madrigal sequence and the later operas.

2. *Henry Purcell*. The short-lived British genius produced music full of the juices, joy, and sorrow of life. Whether highly formal or freely lyric in idiom, the sense of life-force in Purcell's music is irresistible.

3. *Modest Moussorgsky*. The Russian prober of human souls—in opera and above all in song—gives us back our humanity in all its variety: grotesque, comic, ecstatic, tragic.

4. *Gustav Mahler*. For Mahler, a "symphony must be like the world," and indeed, he did put the whole world, ours and his, into his symphonies and song-cycles—they are by turns gigantic murals and intense statements of inner feeling. Musical

substance that, in other hands, might have been insufferable, Mahler at his best redeems through amazing rhetorical flair and rhythmic vitality.

5. *Jean Sibelius*. My bias here is a purely personal one, conditioned by intimate knowledge of a part of the world I find so much like Scandinavia—the Penobscot Bay coast of Maine. The Finnish master's late symphonies and his *Tapiola* are intimately associated for me with the sights, sounds, and feelings of that place.

6. *Carl Nielsen*. A great yea-sayer and a fine architect in tones, the best pages of his symphonies stand among the most effective cures I know for the deadly sin of world-weariness.

7. *Leoš Janáček*. The elemental vitality of this Moravian composer's speech-rhythm-based music I find irresistible, most especially in the *Glagolitic Mass* and the *Sinfonietta*.

8. *Béla Bartók*. In performing the miracle of synthesizing perfectly a regional Magyar musical utterance with the main-

stream of classical tradition, Bartók produced, in the six quartets and the *Music for Strings, Percussion, and Celesta*, a flawless synthesis of steel-strong form and poignant content as well.

9. *Ralph Vaughan Williams*. The fierce caring of Milton and the mysticism of Blake stand united in the finest work of Vaughan Williams. We have the sublime visions of the Tallis *Fantasia*, the "Pastoral" and the Fifth symphonies, side-by-side with the terrors and bitter defiance of the Fourth and Sixth symphonies. My own Anglo-American roots are stirred to their depths by any first-rate reading of a Vaughan Williams work.

10. *Charles Ives*. Again the reasons for response are purely personal, having to do with my own New England Yankee background, a fascination with Ives himself and his views, and a delight in how he achieves through *orderly* musical means the James Joycean sense of everything going on in a life experience at any given moment.

PAUL KRESH

TO MAKE UP a list of the "ten best" or "ten worst" composers out of the vast accumulation of musical works in our archives would be an exercise of the sheerest arrogance for a mere mortal, whose ears are inevitably conditioned by his training and the temperament of his time. Choosing one's personal favorites, on the other hand, is an innocent (if embarrassing) pastime. It is embarrassing because frequently the moment of greatest irritation with a particular musical style or personality seems in my case to occur shortly before a complete transformation of attitude, and there I would be on record spouting a predilection or a prejudice I no longer held. I find also that the associations with a particular piece—where I have heard it and when, and whether I was in love at the time—tend to influence my judgment of

it out of all proportion to what may be its intrinsic merit.

Usually on summer vacations I take along a tiny phonograph and a careful of "favorite" records, and I go through agonizing conflicts trying to choose the sort of program I think will please my own ears for a couple of weeks. (I enjoy musical comedy, am notoriously fond of Gilbert and Sullivan, and like folk music when it is sung by John Jacob Niles, but somehow these things never get into the case.) By the time I get to my destination, my mood has changed, and I can't understand why I should have overloaded the agenda with so much Debussy, or Chopin, or whatever. I find myself mulling over this assignment in much the same state of self-discord, but here—for the moment, anyhow—are my ten favorites.

1. *Ludwig van Beethoven*. His symphonies offer me courage, his quartets reflection, his sonatas adventure, his concertos

nobility and delight. He asserts the triumph of life over death and negation; Edna St. Vincent Millay says it perfectly in a sonnet:

while Beethoven plays, "the spiteful and the stingy and the rude sleep like the scullions in the fairy-tale."

2. *Claude Debussy*. His music for me is a kind of almost physical therapy, yet his most gossamer effects are sustained by hidden supports of steel, and unlike his dazzling *confrère* Maurice Ravel, he "wears" wonderfully through many rehearsals. (I alternate his music with a bit of Delius, for a change of flavor.)

3. *Igor Stravinsky*. The wit and bite of his music seem to me to refute all in life that is spineless and sentimental and hypocritical, to cleanse the air of cant and rhetoric.

4. *Wolfgang Amadeus Mozart*. He is a recently acquired taste; for years his musical language was for me only an exasperating, endless tinkle. Now I find what most people already knew: that his choral works ascend to the purest reaches of heaven, his

orchestral pieces are radiant beyond analysis, and his chamber music is the most serene and civilized in our heritage.

5. *Jean Sibelius*. I revel in his craggy tone poems and rejoice amid the breath-taking sound-scapes of his symphonies—with the extra excitement of a little blushing guilt at knowing that I am being, alas, unfashionable.

6. *George Gershwin*. His melodies transcend the technical limitations of his "serious" scores in an idiom that seems to speak to me personally of moods and yearnings and exuberances so familiar that I do not know where the music ends and I begin.

7. *Franz Schubert*. His music is the morning of a day in early spring, and sometimes so lyrical and pure that it seems as though the birds had confided in him

and given him the essential secret of song.

8. *Johann Sebastian Bach*. Here is the pure metal of musical communication cleansed of all its dross, appealing at once to the intellect and the profoundest reaches of emotion.

9. *William Walton*. Together with his countrymen Benjamin Britten and Ralph Vaughan Williams, he serenades me in a tone that is comfortable and comforting, and his music seems to assure me that much of what I think I know is worth knowing.

10. *Arnold Schoenberg*. He represents to me the trek to the very barricades, investigating the frontiers of musical possibility, yet he never leaves his heart at home when his mind goes venturing. I like to go along.

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## ERIC SALZMAN

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My favorite composers, just like everyone else's, are Handel, Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Verdi, Wagner, and Brahms. The fact that everyone has the same favorite composers probably only points to the smallness of our musical culture, with

its certified masterpieces neatly packaged and beautifully gift-wrapped for the trade. Therefore, here is another Top Ten, obvious choices all, but not quite yet enshrined and sanctified, and thus still capable of being discovered, re-discovered, and actually listened to.

1. *Josquin des Prés*. The greatest master of the Renaissance, the Leonardo of music, etc. etc. If I had more space, I would also throw in Machaut, the greatest master of medieval music; Dufay, the first genius of the early Flemish Renaissance; plus one or two of the sixteenth-century Italians and maybe even an Englishman or two.

2. *Claudio Monteverdi*. The great composer of the early Baroque from whom all things flow. Monteverdi did not invent opera, the modern orchestra, figured bass, modern tonal harmony and tonal form, the virtuoso aria, tone color and expressive ornamentation, or chromatic harmony, but the development of these ideas inevitably traces back in a line that, sooner or later, leads us to some masterwork or other by Claudio Monteverdi.

3. *Frédéric Chopin*. Monteverdi to Chopin may seem like a big leap, but there are many interesting parallels between the two. Chopin is not at all as obvious as he may seem. What Gesualdo, Marenzio, Monteverdi, and others did for chromatic harmony at the end of the sixteenth century, Chopin did in the early part of the nineteenth. Chopin's range was, of course, small in some ways, but within it he was an absolute master and one of the most original composers who ever lived. He is also one of the most persistently misunderstood, with the result that his stock is rather low at present.

4. *Gustav Mahler*. Mahler's reputation is comparatively high these days, but he is still something of a cult object. Perhaps the reason for his vitality and importance today is that he was the first (along with Ives) to try to express in a single vision great varieties of opposing and contradictory experience. Mahler was the last great composer of the tonal tradition, but he was

also, in the above sense, a "modern" man torn by and expressing some of the torments, joys, and anguishes that we undergo daily.

5. *Claude Debussy*. Another obvious choice? Not at all. As long as Debussy remains The Founder of the Impressionist School and Early Movie Music he will be listened to as a kind of superior Muzak. Debussy became the first composer to free himself from the all-embracing Italian-German tonal tradition and to integrate all of the elements of musical experience—tone color, fluid rhythm, and dynamics, as well as harmony and melody—into a single organic idea in which no element is really separable from any other. This was, after all, one of the great musical discoveries, and it was accomplished through the most refined and meaningful kind of creative synthesis.

6. *Modest Moussorgsky*. Another original and another subverter of Central European tradition, Moussorgsky drew on native sources and often did not bother to shape them up to the usual text-book requirements. Rimsky and others tried to prettify the "crudities." Moussorgsky does better without such corrections.

7. *Igor Stravinsky*. Again not so obvious a choice, because Stravinsky is still, to most people, the composer of *Firebird* and that other ballet that caused such a scandal. But he is also the composer of *L'Histoire du soldat*, and any number of other perfectly extraordinary masterpieces which take us from Old Russia to neo-classicism and neo-tonality and to twelve-tone and serialism—all with a vitality, a significance, and a capacity for renewal unmatched in this century even by, say, Picasso.

8. *Arnold Schoenberg*. More talked about than played, Schoenberg is still heart-

ily disliked by practically everyone; by the conservatives for being too radical, too dissonant, too cerebral, and too unbeautiful; by the radicals for being too conservative, too traditional, too Freudian, too romantic-expressive. Schoenberg was, in fact, bound to the great tradition, and his music will without a doubt eventually enter the repertoire of the Establishment (as Webern's will not)—because that is where it belongs and because it is a translation of the best and most profound parts of our musical tradition into twentieth-century terms.

9. *Charles Ives*. Ives had the largest vision of anybody ever, and, whether he succeeded or failed in his attempts to transform it into creative reconstruction (he usually succeeded), that is enough to make him relevant and exciting today. Nothing in human experience was alien to Ives, and that was something new in art. All of his music is like one big unending piece out of which actual performable entities had to be (and still are being) detached. We could do with more of his kind of beautiful madness.

10. *Edgard Varèse*. The vision of Ives became, in one sense, a total reality only with the development of electronics and tape (ironically enough, just about the only aspect of modern music not anticipated by Ives). The man who envisioned the new means for a new music many years ago and then lived long enough to become their first master was Varèse. His vision of music as a series of sonorous objects set in a kind of new, imagined space (sometimes literally in 360-degree stereo), reflecting the sounds of the modern, industrial world, and using the materials and means of modern technology and science, makes for a kind of poetry of modern urban life.



# THE WAR ON MUSICAL POVERTY

A LATTER-DAY DON QUIXOTE HAS FOUND A WAY  
TO TAKE UP ARMS AGAINST MUSICAL KNOW-NOTHINGISM

By ARTHUR C. MATTHEWS

I DON'T KNOW whether this is the proper place to register, but I'd like to volunteer for the war on musical poverty declared in the pages of *HiFi/STEREO REVIEW* some time back by contributing editor George Jellinek. I'd like to take up the cudgel, or baton, or bow, or whatever arms one uses in this war, and drive musical ignorance out. And I wouldn't fight only in slum areas, but in suburban sprawls as well. I might even take a whack at the White House. But I think the decisive battle will be fought in our schools and colleges, for the

principal enemy, as I see it, is the so-called "music-appreciation" course.

Years ago, I've heard tell, students came from homes where music abounded. Those who went to college sang barber-shop quartets and part-songs in their dormitory rooms. Now all they do is play the radio—loud. And unless a student is already musically educated, his years in college, in most cases, don't help at all. I've been surprised and shocked to discover just how deep is the musical poverty of our colleges, and even more shocked to

learn how ill-chosen are the weapons the colleges use to fight it.

What else can we expect of today's pre-college youngsters? They've been brainwashed for years by bunches of boobs who sound like screaming *castrati* and who expatiate on the agonies of unrequited love against a deafening background of pounding rhythm. Every radio station on their dials demands complete loyalty from its listeners, and feeds them just what every other one feeds them. Some so-called "good-music" stations have the same narrow approach, and a great many "middle of the road" stations program tasteless "background" pap served up by whining strings. Then there are country-and-western stations, and—well, you'll find a station for every taste, or lack of it. Yet fewer and fewer stations expose a listener to a variety of the best music from all ages and genres. They give the public what it wants (because it hasn't heard anything else and therefore can't want anything else). And of course, every teen-ager knows instinctively that anything created prior to two weeks ago can't be very good because . . . well, because it isn't NOW.

But if those in their early teens are hopeless musical cripples, don't they get better by the time they reach college? Won't a music-appreciation course set them firmly on the road to a love of good music? Don't be silly. Music-appreciation courses are even more mind-numbing and taste-narrowing than listening to our radio stations. Prove it? Let me tell you about Jim, Lenny, and Fred, three college students whom, at various moments in the course of my teaching career, I have tried to convert to the side of good music.



JIM was a reasonably intelligent boy. As far as I followed his college career, he was always on the dean's list, which means he had a B average or better. He took the courses required of him, including a year of music appreciation. He came to college with a handicap, however. His parents were from "the old country." We often hear about the high level of culture in Europe . . . you know, every small town has an opera house, and the whole population attends performances in a body. Don't you believe it. So Jim had developed no taste for music at home. When I met him, he was at the age where he needed heroes, and the Beatles had become those heroes. He had made his room into a pin-up shrine. He knew

that the objects of his affection were able to conquer the world, even the adult world. Lennon and McCartney write pleasant tunes, I agree, but Jim listened to nothing else. "Well," I thought, "perhaps his music-appreciation course might help."

When he was about halfway through the course, I got a telephone call: would I help him pass a test?

"Sure," I said, "what's the music you're studying?"

"Haydn's 'Drumroll' Symphony, the '*Pathétique*' Sonata of Beethoven, Britten's *Young Person's Guide to the Orchestra*, and Tchaikovsky's *Romeo and Juliet*."

Not bad, I thought to myself, I'd enjoy hearing those pieces with Jim. I was mistaken. Nobody was going to enjoy anything. Somehow the word "appreciation" had confused me, but it had not confused the teacher of the course. For the examination, Jim had to identify each instrument family in the *Young Person's Guide*. We listened to it.

"Is that an oboe or a clarinet?"

"Oboe?"

"Sorry, that's a clarinet . . . not quite so nasal and a little more raspy."

"Oh, well . . . play it again." And so we went, bit by bit, through Britten's piece.

Then we turned to Haydn. Jim got the drum-roll right—after all, Ringo plays one of those. But he had to distinguish one movement from another (always a great help to appreciation). So I had to teach him time signatures. Finally he could tell which was which. Now, I like Haydn. I've heard a great many of his symphonies, and I've yet to find one not worth hearing. But even I got fed up with the "Drumroll" in fits and starts.

I won't bore you with an account of our agonies with the "Friar Lawrence theme" and the "Montague and Capulet theme" of *Romeo and Juliet*. Suffice it to say that I suffered with Jim through several evenings of "appreciation." He passed the test, but under trying circumstances. The teacher, clever soul, had recorded fifteen-second bits of music, complete with the distortion added by his portable tape recorder. For each bit he was able to think of a question that really added to his students' enjoyment of the music—such questions as:

1. Who is the composer of this excerpt?
2. Give a physical description of the major instrument playing this segment.
3. Show how this theme fits into the overall structure of the music.
4. What key is this selection in? (The tape recorder ran slow, by the way, although this was a "memory" question.)

Jim withdrew further into his Beatle-shell, and I didn't blame him.

To meet the requirements of the course, we also had to go to two live concerts. (I say "we" because I had now become a student in the course at second hand.) Our

first concert was assigned. It was a free performance by a union symphony orchestra, a group of evidently semi-retired musicians who had given long and faithful service to a cause apparently unrelated to music. They'd even been able to rehearse a little before the program.

The concert took place in a high-school auditorium that had been redecorated with tons of acoustic tile. Even so, the sound of the rather ragged string playing didn't blend well. I'd played a recording of Handel's *Water Music* for Jim just before the concert. I'm glad I did: he might not have recognized it when the orchestra launched into it. I had a little trouble myself. Brahms' Third Symphony made up the rest of the program for a restless audience, most of whom were students in Jim's class. (The teacher had written the evening's program notes, which had a dry and typically pedantic tone.) There was a constant rustling as students shifted their books from one knee to another and wished they could go out for a smoke. A couple of musical snobs in front of us commented loudly on the poor quality of the orchestra. I suffered in silence.

Jim kept asking, "Was that the last movement?"

"Can't you count?"

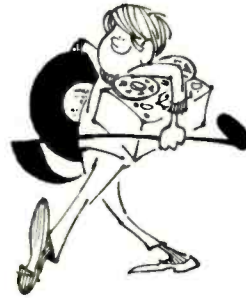
"I keep hoping I've made a mistake."

That was disaster number two. Number three was a concert which the student was allowed to choose for himself (with the approval of Herr Doktor, of course). Here was a chance, I first thought, to pull the irons out of the fire—or ice, rather. "Let's see . . . a pops concert on Saturday night, 'An Evening with George Gershwin.' Might be fun." Wrong again. Spoil Sport did his worst. "I don't think that concert has enough musical content to merit your attention," he told Jim. Who was I to argue with a Ph.D. whose sole purpose in life is to make his students pay for what he had to suffer when he took his degree?

We ended up at Handel's *Messiah*, all two hours of it. Now I like *Messiah*, but I didn't when I was young, as I remember: the "Hallelujah" Chorus is a rouser, of course, but two hours is a bit much to ask of a fellow whose previous musical experience has been two-minute thunderclaps of sound separated by two-minute volleys of hard-sell commercials. Besides, the musical forces, while adequate, were hardly appealing to the eye: a hundred extra-wide ladies in white tulle dresses, tuxedoed gentlemen who were equally wide and balding, and a soprano who beat all of the ladies in size and was probably bald as well. Through it all, Jim read a booklet on the Beach Boys which he had found in a record shop we stopped at before the concert. I tried to look enlightened and thrilled, and managed to stay awake. Still, the concert did have "musical interest," and was "approved." I would have liked to say, "Jim, this is really good music. I'm sorry you have to hear it under these circumstances. Would you like to leave?" I kept quiet instead.

Jim continued to read. After it was all over, he said to me, "You know, I don't have any of the Beach Boys' stuff. They're not as good as the Beatles, of course, but I'll probably get one of their records—just for contrast."

End of this bout. Winner: Dr. Spoil Sport. Loser: all music except the Beatles'.



ANOTHER school, another student. Lenny was having trouble. He'd already flunked music appreciation twice. He just couldn't get through the examinations. Among the ordeals he couldn't endure was the Mendelssohn Violin Concerto.

"It bores me. Every time I go to the listening room and put it on, I get restless after a couple of minutes. I can't tell one movement from another."

I wasn't going to be trapped this time. "Forget Mendelssohn. Let's just listen to some music."

"What about passing?"

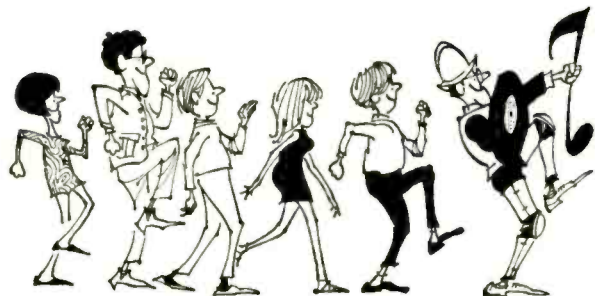
"You've flunked it twice already . . . why not one more time?"

So we began to listen to music, first as a background as we talked. Then, if Lenny liked what he heard, he'd take the tape home. All semester he took music home with him, a wide variety of it. And as his tastes grew he became interested in his music-appreciation course, and finally passed it.

Recently Lenny visited me. He took home two early Haydn symphonies, "The Swingle Singers Go Baroque," Spanish zarzuela music, Holst's *Planets*, and Ahmad Jamal's "Happy Moods." He's not afraid to try something new. He was saved from the depredations of the music-appreciation course.

It was immediately apparent to me that I had stumbled on something in the educational way, and something that runs counter to any system of teaching musical appreciation that I know of. Theorists in the field (there are some) will tell you that it can't (perhaps they mean shouldn't) be done my way, that you have to be systematic, that students have to learn about *all* periods of music, that they have to be able to identify specific pieces, and that they must, above all, be tested on all these pointless facts to prove that they have learned to "appreciate." But the trouble with this mass-production, cookie-cutter method is that it doesn't work, and my person-to-person one does. (Continued overleaf)

Someone once said of the great American teacher Mark Hopkins that "education is simply a matter of Mark Hopkins on one end of a log and a student on the other." Remembering this, and inspired by my success with Lenny, I resolved to use the same tactics the very next chance I got.



FRED was a different case. He wasn't taking a course. He didn't have much use for music, either, but he did have an open mind. One summer Fred and some of the neighborhood boys, aged fifteen or sixteen, used to visit me to listen to my hi-fi set and to talk. One day I put on Beethoven's *Battle Symphony*—hardly his best music, and certainly not a piece the knowing would include in a music-appreciation course of any academic stature. But the boys loved it. Every afternoon for about two weeks thereafter the boys would drop by, and we would listen to the *Battle Symphony*. Then it was "Fifty Guitars Go South of the Border"—I must have heard *Guadalajara* a hundred times that summer. Then it was the *Nutcracker* Suite.

Finally Fred was a convert. I plied him with Mozart, Handel, a ballet, a symphony, a concerto. He saved his money and bought a tape recorder, then took my tapes home and listened to them. He had intended to buy a car, but decided on an FM radio instead. He was hooked. I'm still trying to get some of my tapes back. Every time he brings back five he borrows five more.

"What do you think I'd like?"

"Well, have you tried the Gabrieli *Canzoni*? That Rachmaninoff symphony there is good, too." The Gabrieli didn't take, but Rachmaninoff is now definitely "in."

What is missing from my method? Compulsion—"you *must* take a music-appreciation course, you *must* listen to thus-and-so, you *must* know who wrote it, you *must* be able to pick out the instruments of the orchestra," and so forth. If you want young people to develop a taste for good music, I say give them a tape recorder and a supply of tapes containing all sorts of music. Urge them to listen to music as they go about their tasks at home. Don't ask them to memorize anything. Let the music soak into the unconscious. Eventually they will start discriminating the good from the bad. I think it works. Come to think of it, that is how I grew to know and enjoy music myself. I used to listen to the radio cas-

ually, back in the days when every radio station played a variety of music. One day I heard Ravel's *Bolero*. It bears some similarity to a popular song, of course: endless repetition of the tune, with a strong rhythm underlying it. I liked it—"classical music isn't so bad," I thought to myself. I pestered my father for a phonograph, and I bought some records (78's). What were they? (Any music-appreciation teacher who is still reading should prepare himself for another blow.) They were Prokofiev's *Classical Symphony*, Tchaikovsky's *Swan Lake*, Arthur Fiedler and the Boston Pops' *Gaîté Parisienne*, and Khachaturian's *Gayne Ballet Suite*. I listened to these records almost every day. Then I found a local station that had an hour-long classical "concert" in the afternoon. Some of the stuff didn't appeal to me, but I listened anyway, just in case something I liked better might be played. More and more kinds of music became familiar to me. And nobody forced me—my parents were sensible enough to tolerate my musical interests without trying to direct them.

And I was lucky at college: a charmingly disorganized matron lady with unorthodox tastes taught the compulsory music-appreciation course. She had no status on the faculty—she was hired to teach piano and music appreciation. But there were no "musts." She didn't *push* so hard. Then long-playing discs made their appearance. My first purchase was George Szell and the Budapest Quartet playing Mozart piano quintets. So began a lifetime's avocation.

Did I learn to tell one movement of a symphony from another? I did, as I became interested, but not because I was forced to. Did my musical tastes expand? Yes, but no one told me I *must* like this and *must not* like that, as Dr. Spoil Sport had told Jim. His experience was unfortunate, and I wasn't able to help. But Lenny and Fred are doing nicely, thank you—still barrowing my tapes.

Recently I encountered other neighborhood children (different neighborhood now) who were looking at my FM antenna.

"What's that?" one of them asked.

"An FM antenna. I'm picking up music from a hundred miles away."

"We can only get one station in this crummy town."

"Yeah, and all they play is commercials," another piped up.

"Want to hear some music?" I asked.

And so the cycle started again. Maybe the method will work with young people you know. After all, if you love music, why not help others to do so too?

But keep them out of those music-depreciation courses.

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*Arthur C. Matthews, who teaches playwriting, technical writing, and theater at Minnesota's Bemidji State College, is at work on a government grant to improve undergraduate instruction.*

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



## CLASSICAL

### VICTORIA DE LOS ANGELES' FRENCH SONGBOOK

*A difficult repertoire remarkably sung in the Spanish soprano's latest recital for Angel*

VICTORIA DE LOS ANGELES is one of those singers with wide experience on the operatic stage who has nonetheless continued to maintain an unsullied rapport with intimate vocal forms. Angel's new recorded recital of French art songs by Debussy, Ravel, Hahn, and Fauré brings us the singer at her very best, in a repertoire in which she has few feminine peers, and I have little hesitation in declaring it to be one of the very best records of its sort currently available.

The recital program is a difficult one, mainly because Miss de los Angeles has devoted the larger part of it to Claude Debussy, a composer whose songs are so elusive stylistically that the dearth of singers who can make them work is no mystery. Most singers fail by going to one or the other of two extremes: either they rob the music of its profile and character by whispering and sighing it into a heavily perfumed haze, or they give it "form" and "drama" by treating it as if it were *lied*.

Miss de los Angeles almost consistently finds the happy middle ground. The Impressionistic *ambiance* is indeed retained, but along with it, her vocal line has elegance, shape, and an almost classical purity and understatement. At the same time, her attention to the textual and linear subtlety of this music is of the sort that one usually looks for only in such a singer as Gérard Souzay. *Trois Chansons de Bilitis*, the earlier set of *Fêtes Galantes*, and *Noël des Enfants qui n'ont plus de maisons* are, in sum, beautifully done. But, more specifically, it has been a long time since I have

heard a singer who so clearly defines *La Chevelure* not so much as an erotic love song, but as the mysterious, slightly chilling dream symbol that the poem is and that the music so magically underlines. And Debussy's setting of his own poem, *Noël des Enfants*, as a sort of sing-song, but rueful, plaintive, petulant—even ironic—childish protest has been caught with spooky accuracy by the soprano.

The Maurice Ravel songs are remarkably sung, too. *Chants populaires*, a group of four songs, evokes Spanish, French, Italian, and Jewish folk materials, in turn. And, of course, the common error here is to sing each as if its composer were Spanish, French, Italian, and Jewish, respectively. Miss de los Angeles comes out way ahead here, too, because even as she recognizes and

projects the color of the ethnic sources, she never lets us forget that she is singing French music.

The two songs by Reynaldo Hahn (1875-1947) are far less distinguished as musical material, but the singer projects them with such taste that one almost forgets the obviousness and sentimentality of the music at its worst. The Fauré songs are exquisitely sung—particularly the lovely *Tristesse*, to which Miss de los Angeles brings a striking restless anxiety, and *Les Roses d'Isphahan*, which is sung with the essence of vocal purity and sensitivity.

The singer's voice I judge to have darkened somewhat in recent years, and I rather suspect that it is a little heavier. Better reason, then, to admire her apparent effortlessness in floating a



VICTORIA DE LOS ANGELES  
*Classical purity and understatement*

phrase and bringing to French song the sort of non-vibrato sound that so suits the sung articulation of the language and its characteristic prosody.

Gonzalo Soriano's work at the piano is admirable, and Angel has provided first-rate recorded sound and stereo treatment. Altogether, the record is a must for *aficionados* of this repertoire. *William Flanagan*

**VICTORIA DE LOS ANGELES.** Debussy: *Trois Chansons de Bilitis; Fêtes Galantes; Noël des Enfants qui n'ont plus de maisons.* Ravel: *Chants populaires.* Hahn: *Trois Jours de vendanges; Le Rossignol des lilas.* Fauré: *Tristesse; Toujours; Au Bord de l'eau; Les Roses d'Ispahan.* Victoria de los Angeles (soprano), Gonzalo Soriano (piano). ANGEL Ⓢ S36406, Ⓜ 36406 \$5.79.

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## A FRESH APPROACH FOR DEBUSSY PIANO WORKS

*Spontaneous and individual interpretations presented by a pianist of the first rank*

WITH each succeeding album, Czech pianist Ivan Moravec demonstrates anew that he is an interpreter of the first rank. Whether in Beethoven, Franck, or Chopin, he manages to perform his chosen repertoire in a manner that seems completely fresh, spontaneous, improvisatory. With works off the beaten path, this ability seems perhaps less unusual, but when it comes to the standard pieces—a thrice-familiar Chopin nocturne or the Beethoven "Moonlight" Sonata—Moravec is able to achieve performances that many more famous pianists do not always deliver. That he recreates this music without recourse to extravagant flights of fancy and uncalled-for exaggerations makes him even more distinctive. Moravec's readings always appear to emerge from the music itself; there are deviations from the score, to be sure, but they are logical ones which are at one with Moravec's strongly personal conception. Above all, he is a Romantic, and one cannot object to his individualisms so long as they make sense, the proper character of the music is projected, and the music holds together.

Nowhere is this more true than in Moravec's latest album, a Debussy recital. A major portion of the disc—*La Cathédrale engloutie, Clair de lune*, and most of the *Children's Corner Suite*—is ultra-familiar repertoire. But one would swear that one is hearing these pieces for the first time; though Moravec is individualistic in his playing of them, he does not distort. Perhaps part of the charm of the performances is his method of understating: *Doctor Gradus* is not tossed off as a virtuoso display; *Golliwog's Cake-walk* is rather leisurely in tempo, pleasantly humor-

ous, and certainly the antithesis of the cute encore it sometimes sounds like; *Clair de lune* is simply spontaneous and exquisite. Moravec does not always underplay his big technique, however. In *Feux d'artifice*, the pianistic fireworks crackle all over the keyboard; the dynamic control revealed in this piece is uncanny.

Then there are the purely musical considerations: for example, *The Sunken Cathedral* here properly has only one climax in the middle, not the two many pianists seem to find in it. Finally, there is that intangible atmosphere with which, like a skilled impressionistic painter, Moravec invests the music. Not everyone will agree with his ideas, but it is impossible not to admire his extraordinary pianism here.

I must also mention the quality of the piano reproduction, which is startlingly beautiful. A new Baldwin was used for all but *La Terrasse des audiences au clair de lune* (which was recorded in Prague—the rest was recorded in New York), and the warmth and sonority of this instrument should prove an object lesson for those who insist that the art of piano building has declined.

*Igor Kipnis*

**DEBUSSY:** *Preludes, Book I: No. 4, Les Sons et les parfums tournent dans l'air du soir; No. 5, Les Collines d'Anacapri; No. 10, La Cathédrale engloutie. Preludes, Book II: No. 7, La Terrasse des audiences au clair de lune; No. 12, Feux d'artifice. Children's Corner Suite. Suite Bergamasque: Clair de lune.* Ivan Moravec (piano). CONNOISSEUR SOCIETY Ⓢ CS 1866 \$5.79, Ⓜ CM 1866\* \$4.79.

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## ENTERTAINMENT

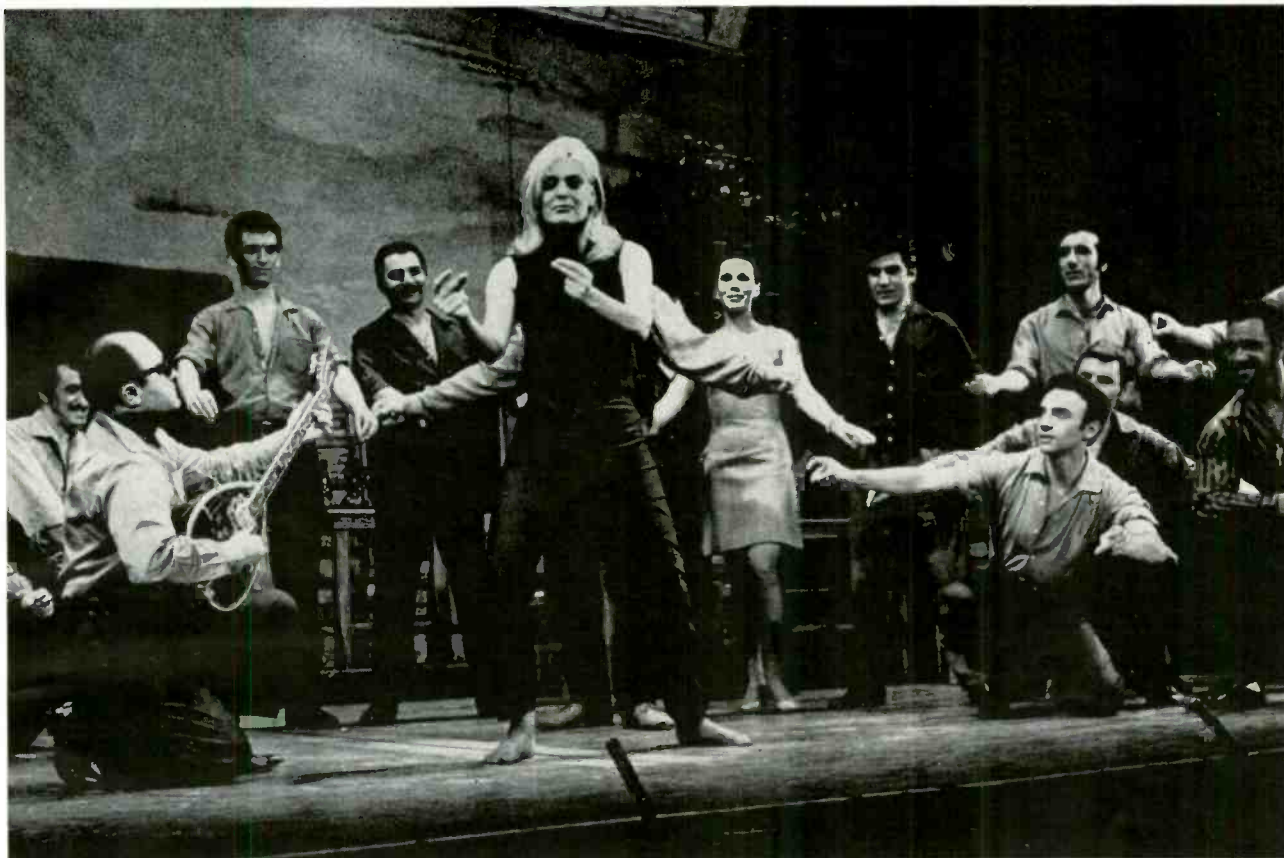
### MELINA MERCOURI'S "ILLYA DARLING"

*The incomparable "Never on Sunday" girl steals the show in United Artists' original-cast album*

YEARS from now, after we're all dead and gone, they'll still be talking about Melina Mercouri. They'll talk, because in an age full of plastic people, she was the real thing. She brought pride and distinction to her country at a time when it had been almost forgotten, then reached out and broke the heart of the rest of the world with the brooding brilliance of her Technicolor smile. In Greece, when she appeared in public, they left their olives and their goats to riot in the streets.

Now, in *Illya Darling*, the Broadway musical version of her film classic *Never on Sunday*, Americans are getting their first close-up of the woman called Mercouri—and they like what they see. They threw roses on the stage on opening night and she threw them right back. They





MELINA MERCOURI: *Not to have witnessed her magic first-hand is to be a little poor in life.*

clapped to the rhythms of the bouzouki, they stood on the tops of their seats and cheered until after the lights came on, and, clamoring for more, they followed her to the Paradise Greek Restaurant in New York (no Sardi's for this girl) where armed policemen held them off with guns as they threw bottles at the walls and danced on the broken glass until four in the morning.

Not to have witnessed her magic first-hand is to be a little poor in life, but now everyone can at least get a pretty good facsimile in U.A.'s original-cast recording of Melina's show. What the world has fallen in love with is a Greek goddess—svelte, fiery, delicious, and ethereal—transplanted right smack into the middle of the twentieth century. Melina throws her golden hair back, offers her butterscotch-tan throat to the spotlights, grins her wall-to-wall grin that could cause a revolution if she so desired, and sings the Greek songs with her heart as well as her lungs, and the result is devastating. She has been provided with a score by Manos Hadjidakis which has not been handled well by American lyricist Joe Darion, but it doesn't matter. Melina's capable arms nonetheless embrace each song lovingly and drop the lyrics into your lap in Cinemascope and stereophonic sound.

*Love, Love, Love* is mesmerizing. It is a song about sex, but never before has the subject seemed so healthy. Melina breathes the first *love* through her nostrils as

though she is sniffing Fabergé for the first time, purrs the second *love* like an unpredictable, half-tamed cheetah, then hits the third *love* on the head with a satin tuning fork. Goose-pimple time. Then she roars into *Never on Sunday*, flooding the heart with profound emotion while the bouzouki players throb their way to glory in the background. Then, on the second chorus, while the entire cast sings its heart out, Melina can be heard (listen closely, because the sound is exciting) talking, laughing her cement-mixer laugh, and crying "*Héla, béla!*" behind the music. There is simply no way to fully assess the musical power in this woman's voice, because she sings according to the way life is treating her that day. This warmth and this total reality, coupled with an unattainable out-of-reach quality that has made her a legend in her own time, is the stuff Melina is made of. What you hear is what you see—the total of what she ate the night before, what she bought at Bloomingdale's, what she knows about love and life. It's more than one recording can hold.

The trouble with this album is the same thing that ails the show. When Melina is not around, forget it. Orson Bean (yes, yes, the one on *To Tell the Truth*) can't sing at all, and his songs are a waste of good space. Despo, another throaty Greek with a heart as big as her bosom, sings one show-stopper called *I'll Never Lay Down Anymore*, but it lacks the visual assist that makes it so success-

ful on stage and seems a waste of a great comic talent on record. The instrumental portions of the album, featuring the world-renowned bouzouki artist-composer Harry Lemonopoulos, are brilliant tributes to a country whose musical heritage is richer and lusher than its soil.

But fortunately Melina is almost always around, drowning her surroundings with the magic of her own special world. Her voice, like her smile, transcends the limits of geographical boundaries and stage prosceniums. But why say more? Anyone who hasn't already rushed out to buy this stunning collection isn't really interested in what greatness is all about anyway. *Rex Reed*

**ILLYA DARLING** (Manos Hadjidakis-Joe Darion). Original-cast recording. Melina Mercouri, Orson Bean, Despo, Nikos Kourkoulos, Tito Vandis, and others (vocals); chorus and orchestra, Karen Gustafson cond. UNITED ARTISTS © UAS 9901, ® UAL 8901\* \$6.79.

## JAZZ

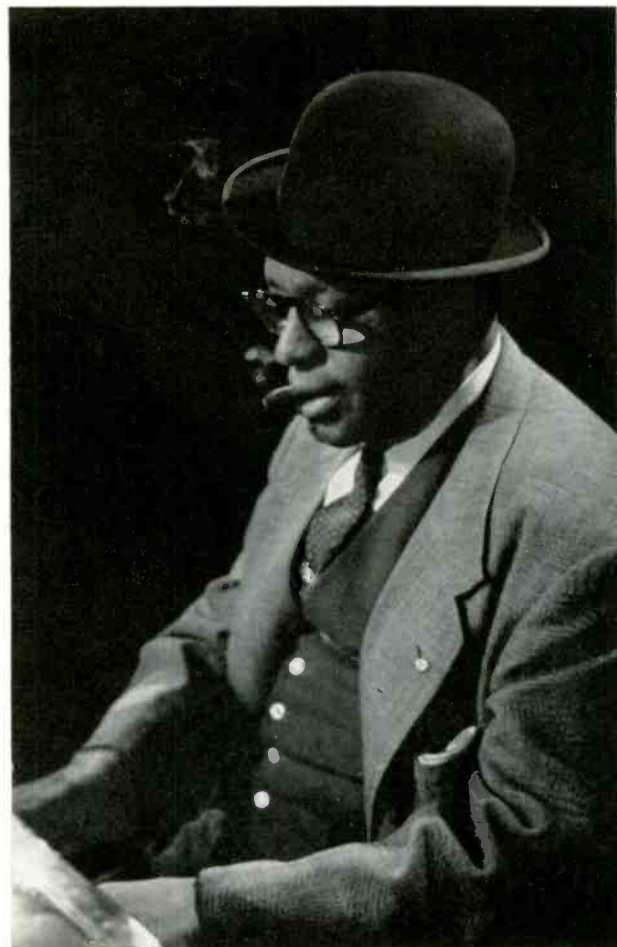
### A HAPPY MEETING WITH WILLIE "THE LION" SMITH

*Don Ewell and "The Lion" collaborate in a robust four-hand tribute to the stride piano style*

THE sweepingly orchestral "Harlem piano" style, with its striding élan and graceful melodic curves, is disappearing as its venerable practitioners die out. But Willie "The Lion" Smith is still around with his boldly patterned vests, jutting cigar, and ebullient spirit. "The Lion's" best recording in recent years is Exclusive Records' new "Grand Piano," the result of a happy meeting in Toronto between that picaresque figure and Don Ewell, a devoted traditionalist who was not born to this piano manner, but who has absorbed its essence.

In a Toronto studio, "The Lion" and Ewell combined their considerable forces in a program that required only one retake, so consonant were their styles and moods. With occasional, hoarsely appreciative chuckles and encouragements from Smith, the music pours out—long, rolling rhythms; solid but never thick harmonies; and soaring melodic variations.

The songs are all standards, but in these four hands they take on fresh colors and turn in unexpected directions. It is always difficult to verbalize about music, and I doubt if I can convey more than a fraction of the sheer pleasure to be savored in these seemingly casual but really artfully crafted duets. This is not manufactured nostalgia; this is the way these two men still live music. They share a delight in strong melodies made for rollicking variations

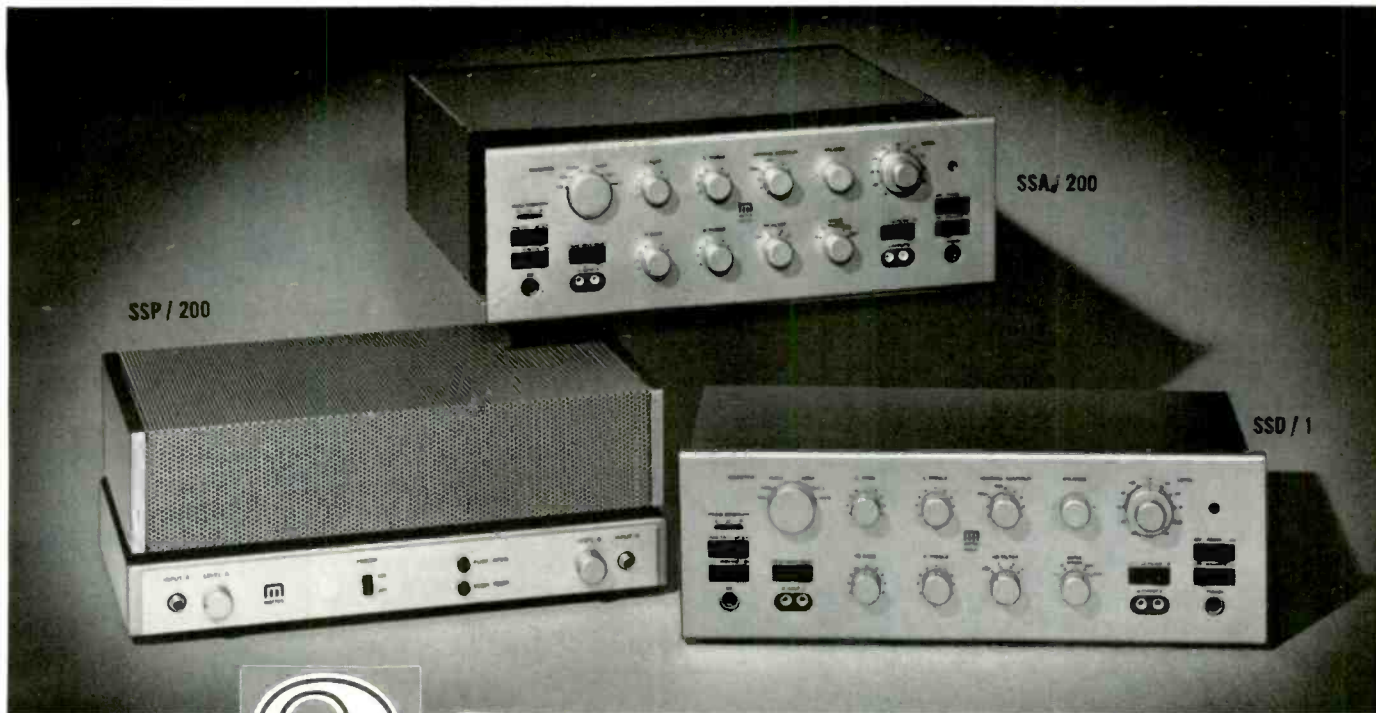


WILLIE "THE LION" SMITH  
*Still going strong*

just as they share an acute, playful sense of time that can make rhythms seem to turn somersaults and turn corners while the basic pulse breathes easily and steadily. And above all they share a respect and love for that robust, two-handed pianistic lineage which was shaped by wandering "ticklers" along the Eastern Seaboard and later took classic form in the playing of Luckey Roberts, James P. Johnson, Fats Waller, and the indomitable "Lion" himself.

This is the kind of album that can only be produced by someone who feels an urgent need to get it down while he can—not for profit, but for its own value—because there is, alas, no mass audience for a piano style that has not been modish for a very long time. In this case, it is Patrick Scott who is responsible for a recording that should take a permanent place in the collection of anyone seriously concerned with jazz piano. *Nat Hentoff*

**WILLIE "THE LION" SMITH AND DON EWELL:** *Grand Piano*. Willie "The Lion" Smith, Don Ewell (pianos). *A Porter's Love Song to a Chambermaid; Just You, Just Me; You Took Advantage of Me*; and seven others. EXCLUSIVE RECORDS (32 Orchard Park Drive, West Hill, Ontario, Canada) © S 501, ® M 501\* \$5.00.



now  
there  
are

3

fine **MATTES** products  
all solid state . . . all outstanding

SSD/1

Here in a remarkably compact unit is an all solid-state preamplifier providing unparalleled flexibility and precision as a stereo control center. Accepts all inputs, including microphone, tape head, magnetic phono, tuner, three auxiliaries, tape head and tape monitor. Front and rear input selector switch. Individual channel 9-position switches for Bass and Treble boost and cut with 24 dB upward and downward range at 20 Hz and 20,000 Hz. Stepped level control with vernier fine adjustment. Continuous Hearing Contour (loudness) and Balance Controls. 4-position HF Filter from flat to 14, 22 and 33 dB down at

20,000 Hz. LF Filter, 3 dB down at 45 Hz; 35 dB down at 10 Hz. Equalizations: RIAA and LP phono record; Tape Head 3¾ and 7½ ips. All controls completely independent of all others. Magnetic phono sensitivity switch. Speaker mute switch. Headphone amplifier permits listening without power amplifier. Rated output, 1 volt (2.5 volts max.). Extremely low noise and distortion. May be used with any suitable power amplifier. Front panel, 14¾" by 4¾". Case depth, 8½". Pale gold finish. For complete specifications, write for brochure. \$350. (Walnut cabinet extra).

SSP/200

This is the basic 200-watt Sharma circuit solid-state stereo amplifier for use with separate preamplifiers or other input systems. Provides two 100-watt channels with 1 volt sensitivity for full rated output. Has front and back inputs with individual potentiometer controls for each channel. Has 4, 8/16 ohm settings, plus reduced-power TEST position on rear switch. Draws only 25 watts from 50-60 cycle line at no signal input and 300 watts at moments of maximum

power output due to the very high efficiency of the Sharma circuit, resulting in an ultracool, compact assembly. IM distortion less than 0.1% at rated output. New electronic protective circuit for extreme reliability. Overall dimensions: 14¾" wide, 9¾" deep, 5¾" high. For other specifications, ask for free descriptive bulletin. \$425. Rack adaptor kit (19" by 7") \$39.50.

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vide control of function and frequency response with precision and flexibility never before available. (See SSD/1 for a brief description of control features). Power output is 200 watts at less than 0.1% IM distortion. Remarkably cool operation affords complete flexibility in mounting location. Front panel, 14¾" by 4¾". Case depth 13". Pale gold finish. Write for descriptive brochure. \$675. (Walnut cabinet extra).

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MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY

CIRCLE NO. 45 ON READER SERVICE CARD

SEPTEMBER 1967

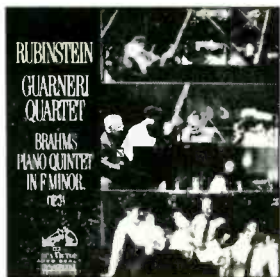
81

# NEW RECORDS IN REVIEW

Here's the first modern recording of Puccini's beautiful but rarely performed "La Rondine."



Puccini's only light opera is also one of his most melodious. The role of Magda fits Anna Moffo like a glove. Daniele Barione is an ideal Ruggero and Graziella Sciutti a delightful Lisette. Other roles are sung by Piero De Palma, Mario Sereni and Mario Basiola, Jr. Francesco Molinari-Pradelli conducts the RCA Italiana Opera Orchestra and Chorus. Absolutely complete. 2 L.P.s and libretto.\*



The beginning of a historic musical collaboration! Artur Rubinstein joins the Guarneri Quartet in one of the great quintets of the chamber music literature: Brahms Piano Quintet in F Minor. And the combination is dazzling. This is the first of an important series—a recording that every Rubinstein collector, Guarneri Quartet admirer and chamber music lover will want to own.\*

A monumental achievement by the Boston Symphony Orchestra under Erich Leinsdorf: Mahler's Symphony No. 3, one of the composer's most gigantic works. Featuring Shirley Verrett, mezzo-soprano soloist, this 6-movement symphony celebrates various aspects of love. This new recording adds further luster to the



Bostonians' reputation as leading Mahler exponents. 2 L.P.s.\*



Look who's sitting in with the Boston Pops: Stan Getz! Recorded at Tanglewood, this album features new works and new arrangements by some of the country's leading composers. Featured is a new work written especially for Getz — "Tanglewood Concerto." A must for jazz, pop and "Pops" fans.

Here's the second solo recording by John Browning for RCA Victor Red Seal and it features music for which he has a special affinity: 19th-century Romantic. The Beethoven Sonata No. 31 is one of the composer's subtlest, most profound works and the Symphonic Etudes by Schumann afford Browning the opportunity to display his acclaimed virtuoso technique.\*



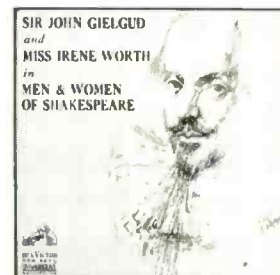
A magnificent recording by Julian Bream of guitar music of our time. Includes a new work written by Benjamin Britten especially for Bream: "Nocturnal." After proving himself master of guitar music from every

other period, Bream now conquers the modern repertoire.

Hanne-Lore Kuhse, one of Europe's leading sopranos, is heard here singing lieder by Schubert, Wolf, Brahms and Dvořák.



The performances are models of expressive singing. She's the first artist to be permitted to leave East Berlin for foreign appearances, and this new American recording is sure to add to her growing list of admirers.\*



Sir John Gielgud and Irene Worth, two of the world's outstanding classical actors, in a fascinating cross section of the men and women in Shakespeare's plays. Includes the Balcony Scene from Romeo and Juliet and the Murder of Duncan from Macbeth.\*



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CIRCLE NO. 53 ON READER SERVICE CARD

HIFI/STEREO REVIEW



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

**BEETHOVEN:** *Rondo in B-flat for Piano and Orchestra* (see **MOZART:** *Piano Concerto No. 20*)

## RECORDING OF SPECIAL MERIT

**BRAHMS:** *Variations on a Theme by Haydn, Op. 56a; Tragic Overture, Op. 81; Academic Festival Overture, Op. 80.* Cleveland Orchestra, George Szell cond. COLUMBIA (S) MS 6965, (M) ML 6365\* \$5.79.

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

Since those qualities in Brahms that are most generally admired are the ones I like least—the “solidity,” the “mellowness,” the “philosophical” attitudinizing of the music—I am not entirely sure that the perfect Brahmsian will admire Szell’s rather snappy, clean-textured performances of these works as much as I do. Brahms the Old Philosopher has been politely escorted from his arm chair and taken out for a brisk walk and airing.

I think you’ll notice it particularly in Szell’s performance of the *Tragic Overture*. David Hall’s sleeve annotation quotes Walter Niemann, a Brahms biographer, in a sort of convoluted defense of the work: its “tragic quality,” according to Niemann, is “. . . not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called ‘dead places.’” Now I’ve always found the piece a terrible bore because of those “unearthly silences,” and as far as I’m concerned the piece is a study in musical embalment. If Szell does not share my opinion, he has nonetheless given the piece the most mobile, sensible, and (for me) painless interpretation I have ever heard.

The *Academic Festival Overture* is good, clean, light-hearted fun, and I’ve always loved it. Szell’s way with it is of just the right weight and, at appropriate moments, surprisingly warm and lyrical. For my own taste, the lines of variational demarcation are a little too pronounced in his reading of *Variations on a Theme by Haydn*, but there is a compensating lucidity of texture that I find revelatory.

It is by now a cliché even to comment on the brilliance of Cleveland’s orchestra, but it

requires more restraint than I possess to avoid it after listening to one of their releases. The recorded sound is of the first order, and the stereo treatment is quite intelligent. *W. F.*

## RECORDING OF SPECIAL MERIT

**BUSONI:** *Sonatas Nos. 1 and 2 for Violin and Piano, Op. 29 and 36a.* Hyman Bress (violin), Bengt Johnsson (piano).

CLAIRE MILLER-YOUNG



HYMAN BRESS

*Brings to life neglected Busoni sonatas*

L'OISEAU-LYRE (S) SOL 296, (M) OL 296\* \$5.79.

Performance: **Intense**  
Recording: **All right**  
Stereo Quality: **Not kind to piano**

The continuing fascination with Ferruccio Busoni is easy to understand: he was one of the great virtuosos of the old school, profoundly preoccupied not merely with pianism but with music, an Italian of Latin temperament but with Northern science and depth, a creator as well as an interpreter, a profound teacher and intellectual influence, a late Romantic who performed Schoenberg, explored dissonance, and prophesied the coming revolutions of twentieth-century music. All this makes Busoni still a name to conjure with. But, alas, attempts to re-establish his music have met with only limited success. The history of European music contains several remarkably similar cases of Italian *émigrés* to the North—Piccini, Cherubini, Spontini, perhaps even Menotti—who radiated im-

mense influence in their day but whose actual creative achievement has not survived the passage of time very well.

Nevertheless there are works of Busoni that really do not deserve their fate, and among these I would include the Second Violin Sonata. Echoes of Brahms flit through both of these sonatas, but, whereas in the first (written in the early Nineties) Brahms’ personality is dominant, the second (dating from just before the turn of the century) is of a far more original and independent turn of mind. It has a single arch, with a slow, expressive exposition, a fast, very Italianate *tarentella* which develops a first-movement theme, and then a final Andante which transforms another first-movement idea into a Bach chorale as the basis for a massive set of chameleon-like variations that make up a good two-thirds of the work.

Hyman Bress, who, for reasons that do not seem to me to be entirely adequate, has always been unmercifully drubbed by the New York newspaper critics, continues here his adventurous and capably performed recorded excursions through the byways of the late Romantic and modern literature. His piano colleague is good, but the piano comes off second-best in the reproduction; it has a kind of distant basic sound with a close-up, ringing resonance, a dinning of the upper partials that I found very disturbing but which might not ring out in quite the same way in another listening room. Nothing is obscured, however, and the violin is more than adequately reproduced. *E. S.*

**CHOPIN:** *Mazurkas (complete).* Artur Schnabel (piano). RCA VICTOR (S) LSC 6177, (M) LM 6177 three discs \$17.37.

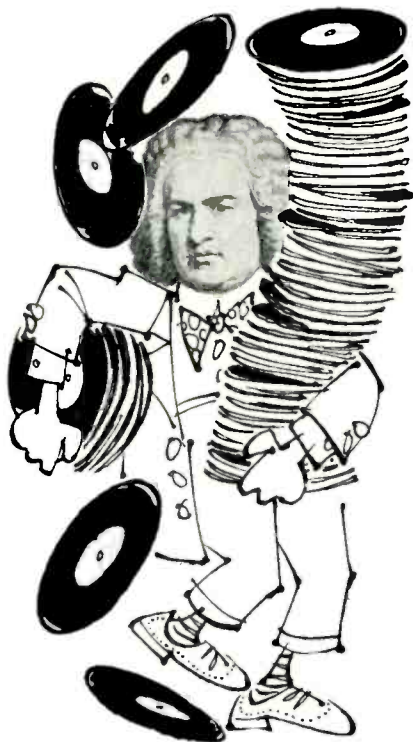
Performance: **Debatable**  
Recording: **Excellent**  
Stereo Quality: **Helpful**

I suppose it is presumptuous of me to argue about Chopin with one of the two most famous living pianists, a musician who has been a world-famous Chopinist for most of this century, and a man born in Poland at a date that is, in fact, closer in time to the composition of these pieces than it is to my own entry into this world. Nevertheless, swallowing hard, invoking my deep love of Chopin and claiming to have some insight gained through knowledge and study of the music, I hasten to cry out, “No, no; all wrong, all wrong.” Rubinstein plays this music casually and carelessly, and he has undoubtedly played much of it this way for fifty or more years, so that it is today a studied and mannered kind of carelessness. This has nothing to do with *rubato*. Chopin must be played with *rubato*, but *rubato*

### Explanation of symbols:

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

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means stealing from a tempo, and Rubinstein sometimes hardly establishes a meaningful tempo long enough to steal from it. This is, however stylized, dance music in its origins; it must have a pulse, however elastic. A *Presto, ma non troppo* becomes a *Presto assai*, not a whirl of skirts and dancing feet but a lurching, mad gallop. Again and again, the pianist stretches the first or second beat in his *rubato*, and the third beat is lightly brushed off. But it is the accented third, often clearly marked by Chopin as such, that gives the characteristic shape to the Mazurka pulse; it must be leaned into, even stretched. We know from contemporary accounts that Chopin often lingered over this third beat so much as to give the impression of four beats to the bar instead of three. Rubinstein's choices of where to take liberties are entirely arbitrary. In the very first Mazurka (which is already probably too fast to start with and is full of dropped back-beat accents) Rubinstein takes liberties right off the bat and then plays the first phrases identically. But Chopin clearly marks *rubato* at the point where the first phrase is repeated—to make a kind of variant of the gently flowing melancholy theme. This expressive meaning is entirely missed, just as the *ritenu- to* that follows is misunderstood ("holding back" as opposed to *rallentando* or *ritardando*, or "slowing up"). Thus he thunders into the half-phrase when he should be holding back, and slows it up at the end when he should be holding steady. Everything is done by whim, by intuition, and somehow nearly every intuition is wrong.

No matter how much I protest, I am going to be called a pedant for making these criticisms. But I would like to insist that it is Rubinstein who is being mannered and precious and even pedantic. What I am advocating is a much deeper, richer, more penetrating and expressive style which is in fact based on a deeper study and understanding of this music. Rubinstein flits across the surface of this music without a pang or a thought for its deeper values. I certainly do not mean to claim that these performances are, to the last note, butchered. Quite the contrary; they are full of elegant pianism produced by a man who is, without a doubt, a great master of the keyboard. Some of the performances are really quite spectacular; some of them even work quite brilliantly. But it is just because every note in these performances will be taken as a direct line to Chopin himself that it is so necessary to insist on their extraordinary vagaries and shortcomings. There will be those who disagree, of course, but in view of the universal acclaim and worship that invariably accompany every action and accomplishment of great men like Rubinstein, I think it is only right that another view be heard; the unwary and the unsuspecting should at least be forewarned and given a chance to make up their own minds. Anyway, a nice recording job by RCA. E. S.

DEBUSSY: *Preludes, Book 1 (excerpts); Miscellaneous Piano Works* (see Best of the Month, page 78)

RECORDING OF SPECIAL MERIT  
GRÉTRY: *L'Epreuve Villageoise: Ouverture. La Caravane du Caire; Chaconne, Minuet, and Tambourin. Céphale et Procris: Ballet des Nymphes de Diane; Tambourin.* RAMEAU: *Le Temple de la*  
(Continued on page 86)

# BERNSTEIN · BOULEZ GOULD · ORMANDY · OZAWA SERKIN · STERN STRAVINSKY · SZELL · ZORINA

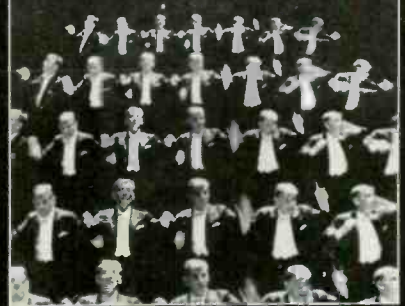
**ISAAC STERN**  
EUGENE ORMANDY  
THE PHILADELPHIA  
ORCHESTRA  
**LALO:** SYMPHONIE  
ESPAGNOLE  
**BRUCH:** VIOLIN  
CONCERTO NO. 1



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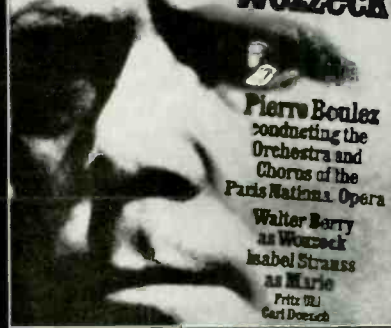
**Prokofiev: Symphony No. 5**  
Leonard Bernstein New York Philharmonic



**Glenn Gould / Bach**  
Three Keyboard Concertos  
No. 3 in D Major / No. 5 in F Minor  
No. 7 in G Minor  
**Vladimir Golschmann, Conductor**  
The Columbia Symphony Orchestra



**Alban Berg**  
**Wozzeck**  
2 RECORD SET  
**Pierre Boulez**  
conducting the  
Orchestra and  
Chorus of the  
Paris Matinee Opera  
**Walter Berry**  
as Wozzeck  
**Isabel Strass**  
as Marie  
Fritz Ull  
Carl Doenzsch



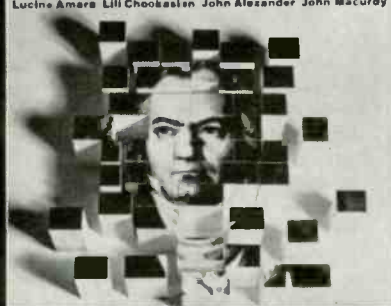
FIRST RECORDING IN ENGLISH  
**HONEGGER**  
**JOAN OF ARC**  
AT THE STAKE  
**VERA ZORINA**  
AS JOAN  
**ALEC CLUNES** AS  
BROTHER DOMINIC  
**SEIJI OZAWA**  
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THE LONDON  
SYMPHONY  
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AND  
CHORUS  
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Lucine Amara Lili Chookasian John Alexander John Macurdy



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THE CLEVELAND  
ORCHESTRA  
**BRAHMS PIANO**  
CONCERTO NO. 2  
IN B-FLAT



**George Szell**  
The Cleveland Orchestra  
Incidental Music  
Schubert  
**Rosamunde**  
Mendelssohn  
A Midsummer Night's Dream



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**TCHAIKOVSKY: SYMPHONY NO. 4 IN F MINOR**  
Berlin Philharmonic/Herbert von Karajan. Stereo 139 017

**HANDEL: CONCERTI GROSSI, OP. 6, NOS. 5, 10, & 12**  
Berlin Philharmonic/Herbert von Karajan. Stereo 139 012

**BRUCKNER: SYMPHONY NO. 2 IN C MINOR**  
(1877 Version)  
Bavarian Radio Symphony/Eugen Jochum. Stereo 139 132

**TELEMANN & HANDEL: TRUMPET CONCERTOS**  
Maurice André, trumpet. Munich Bach Orchestra/Karl Richter. Stereo 136 517

**NICANOR ZABALETA, Harp PAUL KUENTZ Chamber Orch.**  
A basic collection of harp music: Handel, Ravel, Debussy, & Albrechtsberger. Stereo 139 304

**DON COSSACK CHOIR/MID-NIGHT IN MOSCOW**  
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*Gloire: Suite of Instrumental Music.* English Chamber Orchestra, Raymond Leppard harpsichord and cond. L'OISEAU-LYRE (S) SOL 297, (M) OL 297\* \$5.79.

Performance: Sparkling  
Recording: Excellent  
Stereo Quality: Very fine

The earlier music here, a suite derived from Rameau's 1745 stage spectacle *Le Temple de la Gloire*, which celebrated the French military victory at Fontenoy, consists of a typical assortment of dances and character pieces. The music is brilliant and delightful; I suggest sampling such sections as the *Gavottes en musette* or the *Loure* if you are not easily convinced. The second side is devoted to a suite of ballet music derived from three operas by André Grétry, who was twenty-three years old when Rameau died. Those familiar with Felix Mottl's nineteenth-century orchestration of a *Céphale et Procris* suite will be interested to hear this music performed in proper late eighteenth-century style; this side, too, is most enjoyable. The English Chamber Orchestra plays with enormous gusto (in the festive Chaconne from Grétry's *La Caravane du Caire* of 1783, in particular) and a splendid feeling of gracefulness. Raymond Leppard understands the stylistic requirements of both scores, and he secures just the right crispness from his ensemble. Perhaps because of his involvement in conducting, however, he tends to be rather reticent with his harpsichord continuo, most especially in the Grétry; what he does play, though, is first-rate. The recorded sound is excellent. I. K.

**HAMILTON: Sinfonia for Two Orchestras** (see ORR)

**HAYDN: Mass No. 9, in D Minor ("Nelson").** Maria Stader (soprano); Claudia Hellmann (alto); Ernst Haefliger (tenor); Victor von Halem (bass); Budapest Choir and Hungarian State Orchestra, János Ferencsik cond. DEUTSCHE GRAMMOPHON (S) SLPM 139195, (M) LPM 39195\* \$5.79.

Performance: Vigorous  
Recording: Generally good  
Stereo Quality: Good

On first hearing Haydn's fiery "Nelson" Mass in this new recording, I was singularly impressed by the full-blooded rhythmic vitality and tonal body of the Budapest Chorus, though somewhat less so by the female soloists (Mme. Stader sounded under distinct strain in the famous opening solo of the *Gloria*).

However, on bringing out the London King's College Choir recording for comparison, I felt almost as though I were listening to an entirely different work. Not only were the King's College acoustics brighter and more reverberant, but boys' voices were used, and the organ was given more prominence than in the Ferencsik version where added wind parts are substituted at various points. Furthermore, the all-important trumpets have been relegated to the background in Ferencsik's performance.

I think it would be fair to say that the difference between the David Willcocks-King's College Choir approach to the "Nelson" Mass and that of Ferencsik is that the former is a bit raw, but intensely vital and authentic, and the latter is vigorous, more

pleasant in sound, but closer to the early nineteenth-century symphonic manner than to the Austrian Baroque. I find the London recording with its unblended sound a more exciting experience (the female soloists are in better form, too), but on its own aesthetic terms the DGG stands up respectably enough. D. H.

**HAYDN: The Seven Last Words of Christ on the Cross.** I Solisti de Zagreb, Antonio Janigro conductor. VANGUARD (S) VSD 71164 \$5.79, (M) VRS 1164 \$4.79.

**HAYDN: The Seven Last Words of Christ on the Cross.** Little Orchestra of London, Leslie Jones conductor. NONESUCH (S) H 71154, (M) H 1154 \$2.50.

Next Month in

## HiFi/Stereo Review

A Basic Library of  
MUSIC FOR PIANO

A 101st Birthday Tribute to  
ERIK SATIE

The Critics Confess:  
MY LEAST-FAVORITE  
COMPOSERS

PLUS  
The Experts Discuss  
FM ANTENNA PROBLEMS

Performance: Janigro for intensity  
Recording: Both resonant  
Stereo Quality: Nonesuch more directional

In 1785 or 1786 (scholarly opinion does not seem to have decided), Haydn received a strange commission: to provide instrumental music for a solemn Good Friday ceremony at the Cathedral of Cadiz in Spain. The requirements were specific: seven instrumental adagios, ten minutes apiece, to accompany intervals of prayer following the pronouncement of the seven last words (really sentences) spoken by Jesus, according to Gospel. Although Haydn did not quite meet the specified length, he achieved the almost impossible task of creating seven consecutive but contrasting slow movements of such sustained, poignant, and sublime classical beauty that one is scarcely aware of the passage of time. Amazingly enough, this completely introspective music achieved almost immediate popularity, and Haydn himself prepared or authorized oratorio, string-quartet, and other versions; but the orchestral score is the original.

It is curious that the quartet and choral versions should be more familiar than the original, and it is odd that two recorded (Continued on page 88)



## AUSTRIA

OSTERREICHISCHE MUSIKZEITSCHRIFT: *Der ideale Plattenspieler*

"Einen idealen Plattenspieler wird es nie geben . . . ist indessen seit einigen Jahren ein fast idealer Plattenspieler auf dem Markt . . . Es handelt sich um den Acoustic Research-Plattenspieler. Im Verlauf des letzten Jahres sind dann zwei europäische Geräte auf den Markt gekommen, die dem amerikanischen Vorbild stark 'nachempfunden' sind.

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It is expected that this design will slowly take over.

# 3 foreign reports on the **AR**<sup>INC.</sup> turntable

## FRANCE

MUSICA DISQUES: *Platine Tourne-Disque Acoustic Research*

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"Bien des tourne-disques dits 'professionnels' sont loin de posséder des pareilles qualités."

Its performance places it ahead of all similar products. Our tests revealed no rumble and a total absence of acoustic feedback.

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versions of the original should turn up simultaneously (neither, by the way, corresponding in every detail to the presumably authentic version in the Haydn complete edition). Neither performance is ideal, but both are better than passable. Nonesuch obviously provides the better bargain, and the intrinsic quality of individual playing (London freedom) is possibly better, but I prefer Janigro for several reasons. In spite of the title, the Little Orchestra of London must be a pick-up group, and the playing never achieves real cohesion. The Zagreb players produce vigorous, sometimes rough, overwrought results, but at least there is a controlling conception which has genuine intensity and expression. Both conductors take up the slack by pushing things right along—Janigro, who is substituting intensity and passion for re-

fection, does this even more than Jones. The orchestral proportions in both cases are about right, but neither man, I feel, really catches the right phrase and dynamic shape: Janigro makes the more interesting and expressive phrases, but they often sound like applied routines rather than, as they should, discoveries about the music. Both recordings have what a friend of mine calls icky echo—on both mono and stereo. (Even granting that the music was produced for a presumably echoey cathedral, the abundance of reverberation does not *aid* the music.) The English recording is a little less resonant and the stereo version is more directional. The Vanguard recording, mono and stereo, has presence; the excessive reverb is especially intrusive in the stereo version. This is a case in which I prefer the mono sound. *E. S.*

#### RECORDING OF SPECIAL MERIT

**HOLST: *The Planets*.** New Philharmonia Orchestra, Sir Adrian Boult cond. ANGEL Ⓢ S 36420, Ⓜ 36420\* \$5.79.

Performance: **Idiomatic**  
Recording: **Top-notch**  
Stereo Quality: **Splendid**

Sir Adrian Boult gave the world premiere of Gustav Holst's "astrologic-cinematic" suite *The Planets* in the fall of 1918, and this is the fourth time he has recorded it. Those of us with long memories will not soon forget the stunning impact made by Sir Adrian's wartime HMV 78's with the BBC Symphony Orchestra. For me this still remains the finest performance of them all. Neither the 1953 New Promenade Orchestra taping, nor that of 1962 with the Vienna State Opera Orchestra (both issued by Westminster), matched that 1945 reading. But, this time around, Sir Adrian—with a handsome helping hand from the EMI-Angel engineers—has come very close to matching his earlier achievement.

The *Mars* movement has never sounded more terrifying and relentless; *Venus* is indeed a thing of beauty; *Mercury* skitters about with all the elusiveness with which his name is associated; *Jupiter* is splendidly robust and virile; the great and terrible orchestral outcry at the climax of *Saturn* and the serene coda which follows are both superbly handled. Only in *Uranus, the Magician* do I find Boult somewhat less than convincing—the pace is a bit slack here, though the great organ *glissando* at the climax does, indeed, make its full effect. The mystic *Neptune* finale with its ethereal wordless chorus is a wonder of exquisitely contrived sonority, and one realizes the debt that Vaughan Williams owes to this episode for the finale of his remarkable Sixth Symphony.

As far as I am concerned, neither the currently available Sargent recordings nor that by Karajan (for all the good sound by London) can be classed with this one. Angel, not always consistent in its engineering quality, has come up with one of the finest sonic achievements in its catalog here: there is brilliance, body, detail, and fine stereophonic illusion, which is just the thing Holst's gorgeously colored score needs. *D. H.*

**JANÁČEK: *String Quartet No. 1; String Quartet No. 2.*** Smetana Quartet. PARLIAMENT Ⓢ PLPS 626, Ⓜ PLP 626 \$2.50.

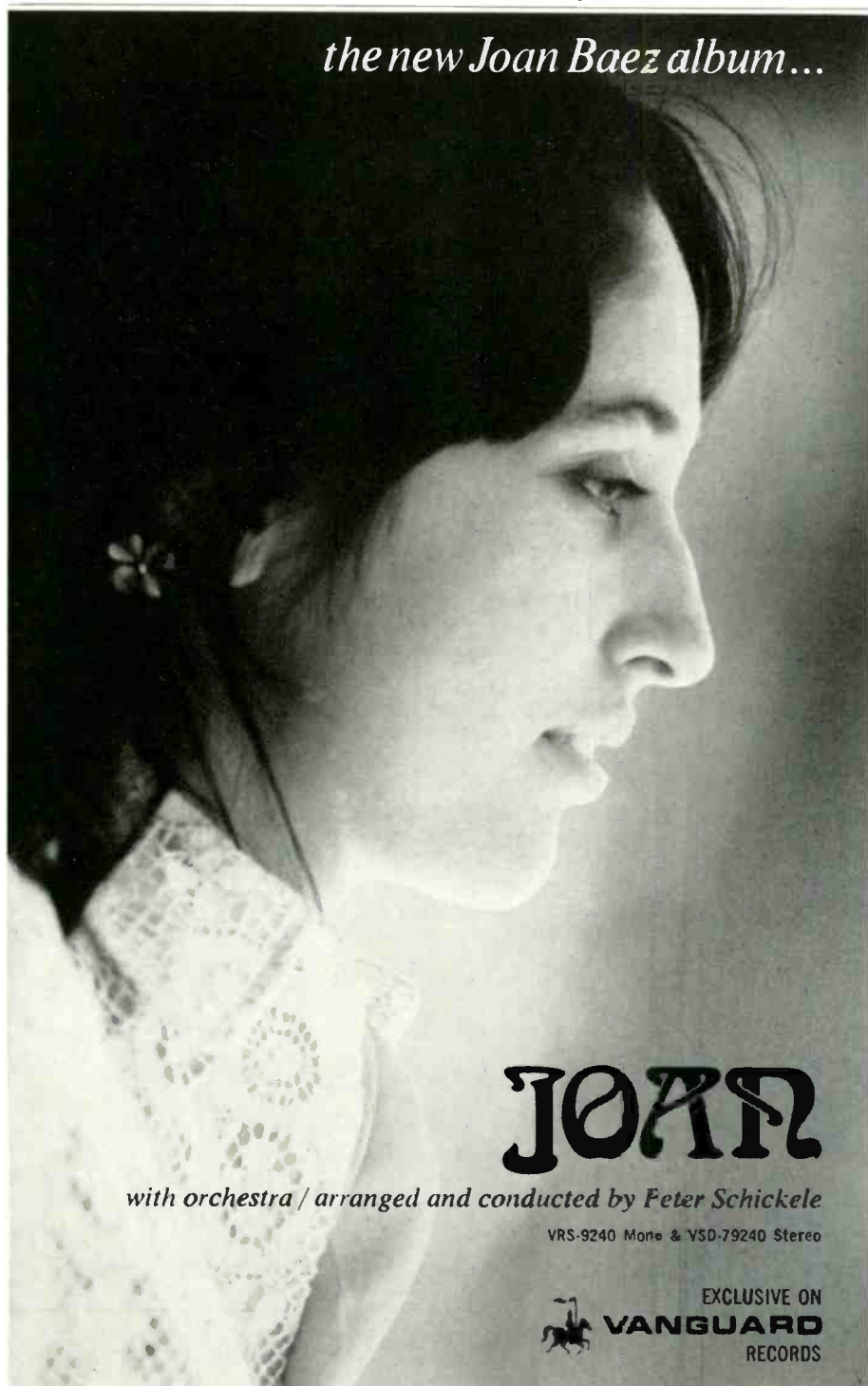
Performance: **Sensitive**  
Recording: **Good**  
Stereo Quality: **Good**

No one could feel more rewarded by the Janáček resurgence ("discovery" is perhaps a better word) than the present writer, because the composer's music is of the highest quality—full of vitality all the way from the period when he was contemporary with his compatriot Dvořák until the time of his death in 1928, when the modernist movement was well under way.

Furthermore, he climbed onto no bandwagons during his long career, but merely kept a shrewd, quietly absorbing eye on what all of the big guns were doing, allowing, in his later years, that which was both new and interesting to *him* to make itself subtly and personally felt in his work. Like Verdi,

(Continued on page 92)

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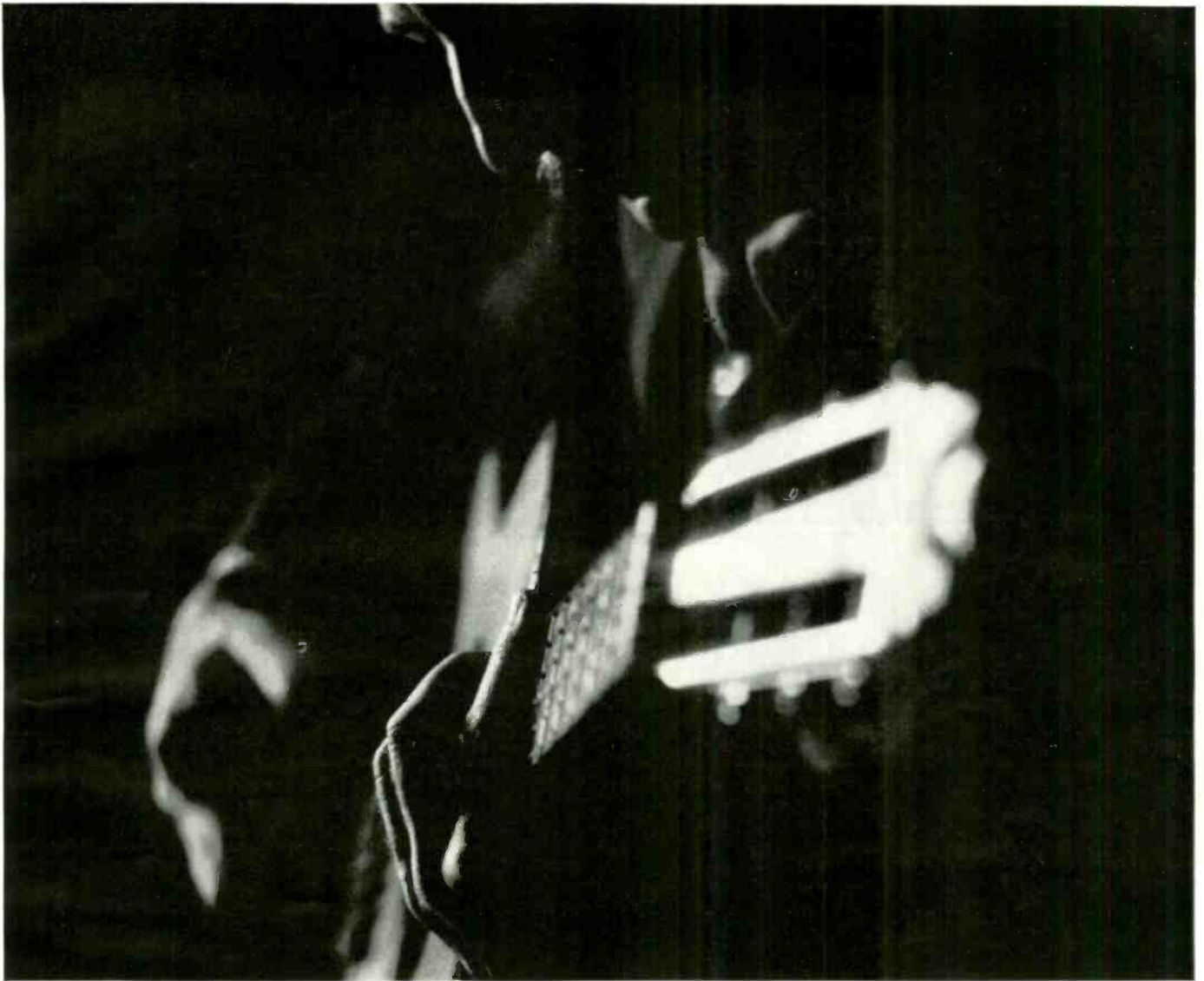
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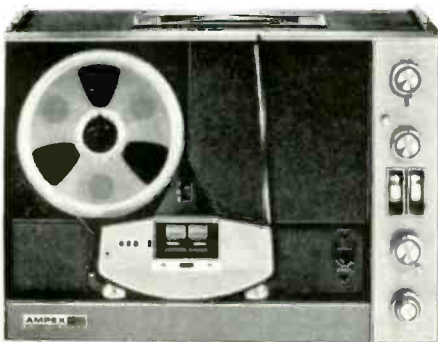


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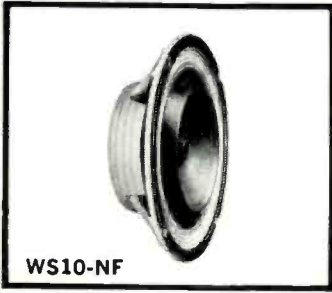
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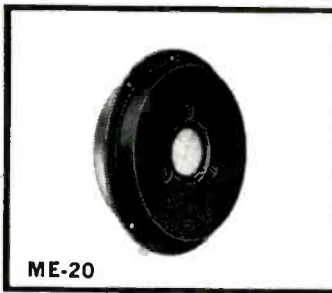
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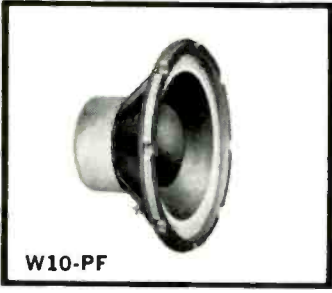
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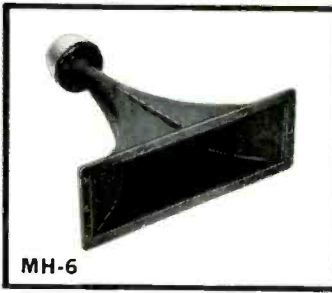


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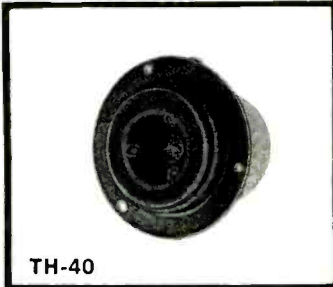
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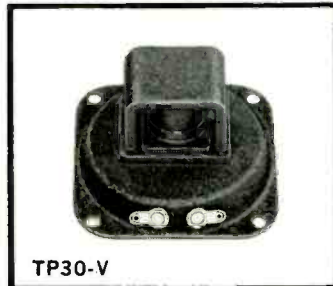


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Fauré, and Vaughan Williams, he lived to a great age with no discernible weakening of his creative powers.

The two quartets performed here are lyrical, modest of expressive gesture, and yet introspective and moving. The First Quartet (1923) makes use of the musical materials of a now lost piano trio. The Second Quartet (1928) was composed in less than three weeks during the last year of the composer's life; its structural plan is extraordinarily personal, its lyricism fluent and expressive.

Since I am something less than an authority on the performance style of this music, I find it difficult to make a choice between Crossroads' recording and this one from Parliament. If the former has a slight edge in my affection, it may be only because it was my first contact with the music. But it *does* seem to me that Crossroads has the advantage where recorded sound and stereo are concerned. Both releases go at a bargain \$2.50 retail cost.

W. F.

**LORTZING:** *Zar und Zimmerman (excerpts)*. Dietrich Fischer-Dieskau (baritone), Peter the First; Friedrich Lenz (tenor), Peter Ivanov; Karl Christian Kohn (bass), Van Bett; Ingeborg Hallstein (soprano), Marie; Fritz Wunderlich (tenor), Marquis. Bavarian Radio Choir; Bamberg Symphony Orchestra, Hans Gierster cond. DEUTSCHE GRAMMOPHON © 136432, (M) 36432\* \$5.79.

Performance: Very good  
Recording: Good  
Stereo Quality: Good

The pleasant and utterly harmless music of Albert Lortzing pours out of the German record mills in a generous stream, which is hardly surprising in the light of a recent survey that ranked this minor master ahead of Richard Wagner and Richard Strauss in number of operatic performances in German-speaking areas. *Zar und Zimmermann* is probably Lortzing's best. It is a light-hearted comic opera set forth with skill and charm, the kind of musical entertainment in which Lortzing was surpassed by Auber, Donizetti, and Sullivan, but surely by no other German composer.

There is a complete stereo version of this opera on the imported Odeon label (with Erika Köth, Nicolai Gedda, and Gottlob Frick in the leading roles), and it is wholeheartedly recommended to those with a preference for completeness. Otherwise, the present disc of highlights will be eminently satisfactory. It is more representative of the opera than the earlier sampling on London (OS 25768), for it includes, in addition to London's excerpts, the Overture, the delightful choral ensemble "*Lasst ruhen die Arbeit*," and the duet "*Darf eine niedre Magd es wagen*."

The cast is excellent. Karl Christian Kohn has the juiciest part and the most effective scenes, and his work would be hard to improve on. Ingeborg Hallstein's Marie is gay, charming, and prettily sung. Wunderlich and Fischer-Dieskau sing one aria apiece and appear in some ensembles. The tenor is at his polished best, but the baritone somewhat below his best form, mainly owing to a tendency to over-interpret and over-intellect-

ualize where straightforward singing would be quite sufficient. DGG was remiss in not providing the texts and translations, but otherwise this is a very enjoyable disc. G. J.

**MARTINU:** *Symphony No. 4; Tre Ricercari for Chamber Orchestra*. Czech Philharmonic Orchestra, Martin Turnovsky cond. PARLIAMENT © PLPS 621, (M) PLP 621\* \$2.50.

Performance: Convincing  
Recording: Good  
Stereo Quality: Okay

Taken in its sum, the music of Czech composer Bohuslav Martinu (d. 1959) is of a cast whose—what is the phrase?—"stylistic orientation" does not normally attract me much. Its origins are Central European conservatism: like Dvořák, Czech with a dash of Brahms. Furthermore, the bulk of his more accomplished output pushes the word "conservative" to its inner limits. His musical vocabulary was, for the most part, one that would have seemed merely a little eccentric (not in the *least* incomprehensible) to either Dvořák or Brahms. And finally, listen intently as one will, there is little of the special "personal" sound to his work that alone makes a conservative acceptable in this day and age.

These are the reasons, I suspect, that after a spurt of popularity and recognition during the Forties, Martinu's music has rather fallen by the wayside in the last fifteen years or so. Still, in spite of my own prejudices, I find that his Symphony No. 4—quite like the

(Continued on page 98)

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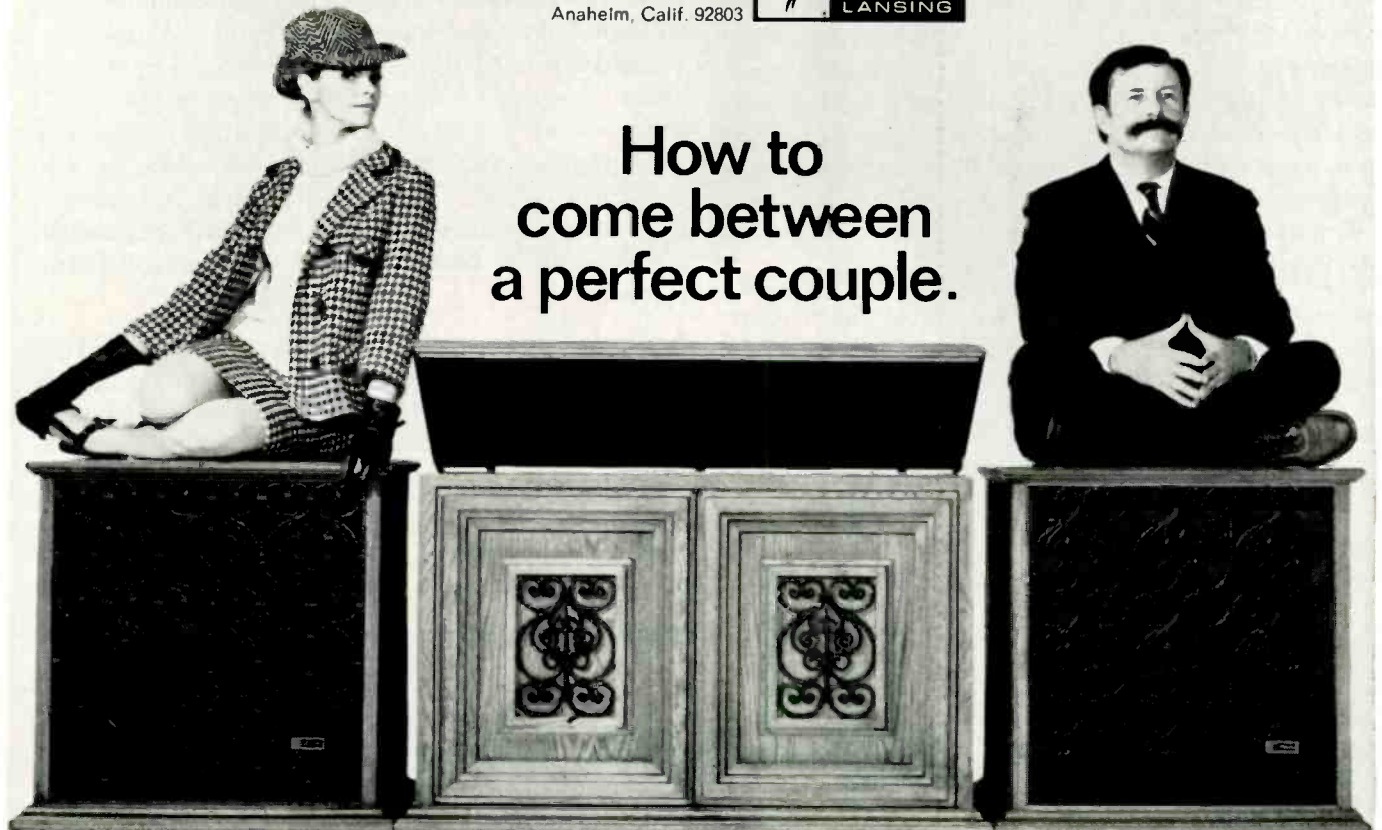
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JOHANNES BRAHMS: Symphony No. 1 in C Minor, Op. 68. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76001)

JOSEPH HAYDN: Symphony No. 100 in G Major ("Military")/Symphony No. 103 in E Flat Major ("Drum Roll"). Orchestra of London. LESLIE JONES, Conductor (C-75002)

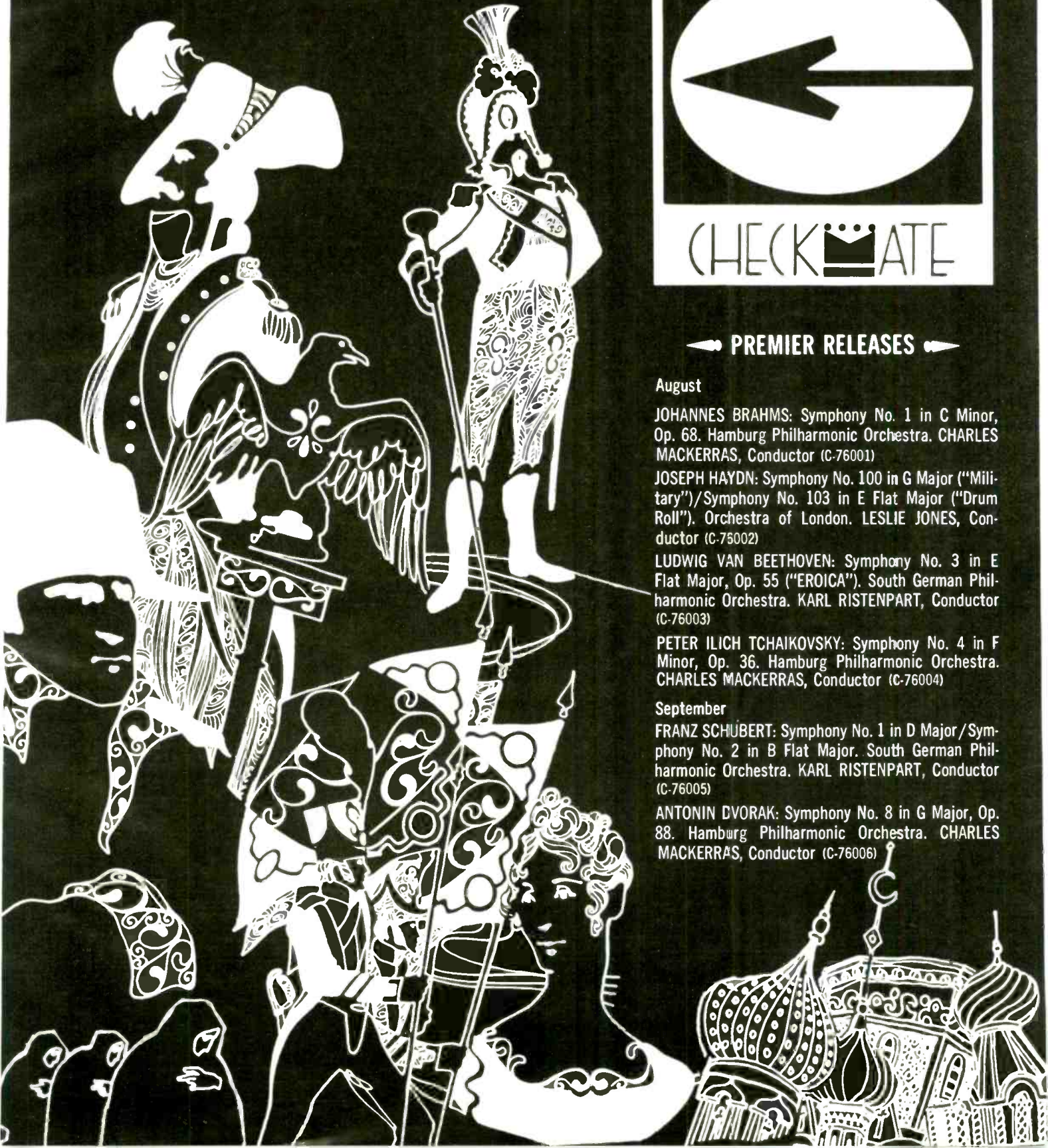
LUDWIG VAN BEETHOVEN: Symphony No. 3 in E Flat Major, Op. 55 ("EROICA"). South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76003)

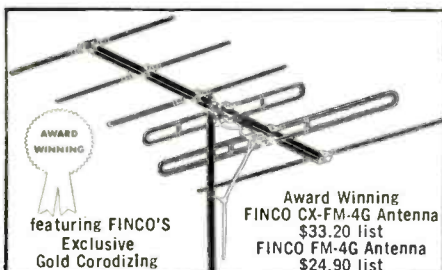
PETER ILICH TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76004)

September

FRANZ SCHÜBERT: Symphony No. 1 in D Major/Symphony No. 2 in B Flat Major. South German Philharmonic Orchestra. KARL RISTENPART, Conductor (C-76005)

ANTONIN DVORAK: Symphony No. 8 in G Major, Op. 88. Hamburg Philharmonic Orchestra. CHARLES MACKERRAS, Conductor (C-76006)





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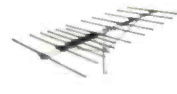
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Fifth (recorded by Louisville), which crossed my desk a few months ago—is an irresistible work. And I can't really tell you why I find it so without sounding like a very mixed-up music critic.

The craft is, of course, without flaw, although I suppose the work could be charged with a certain formal academicism. Still, for all the echoes of Mendelssohn, Dvořák, Brahms, and others, there is a lovely warmth and spontaneity to the music. Its overall symphonic gesture is not without academic pretension, but a curious modesty and lyrical charm dwells within the work, and I'm afraid that I'll have to admit that it gets to me.

*Tre Ricercari* for chamber orchestra are rather more severely textured works, less outgoing, more studied as musical texture. They are, nonetheless, diverting and unpretentious, and they make pleasant encores.

Since I hadn't heard the Symphony in fifteen years or so, and had no access to a score for this review, I shall simply say that Turnovsky's reading sounds lucid, unaffected, and perfectly believable. Parliament's recorded sound is good enough, although there are occasional dead spots, and the stereo treatment is satisfactory. W. F.

MASCAGNI: *Cavalleria rusticana*. Mario del Monaco (tenor), Turiddu; Elena Suliotis (soprano), Santuzza; Anna di Stasio (mezzo-soprano), Lucia; Tito Gobbi (baritone), Alfio; Stefania Malagù (mezzo-soprano), Lola. Orchestra e Coro di Roma, Silvio Varviso cond. VERDI: *Un ballo in maschera: Ecco Porvido campo . . . Ma dall'arido stelo. La forza del destino: Pace, pace, mio Dio*. PONCHIELLI: *La Gioconda: Suicidio!* Elena Suliotis (soprano); Orchestra di Roma, Silvio Varviso cond. LONDON Ⓢ OSA 1266, Ⓜ A 4266 two discs \$11.58.

MASCAGNI: *Cavalleria rusticana*. Beniamino Gigli (tenor), Turiddu; Lina Bruna Rasa (soprano), Santuzza; Giulietta Simionato (mezzo-soprano), Lucia; Gino Bechi (baritone), Alfio; Maria Marcucci (mezzo-soprano), Lola. Orchestra and Chorus of Teatro alla Scala, Milan, Pietro Mascagni cond. POPULAR ITALIAN SONGS: *Anema e core; Ninna nanna; Papavere e papere; Notte d'o core; O grande sommo Iddio*. Beniamino Gigli (tenor); orchestra, Enrico Sivieri and Stanford Robinson cond. SERAPHIM Ⓜ IB 6008 two discs \$4.98.

Performance: London vital but uneven;  
Seraphim just uneven  
Recording: London excellent,  
Seraphim fair  
Stereo Quality: Excellent (London)

With these two sets, the number of recorded *Cavallerias* in the current catalog reaches ten, and three of them feature Mario del Monaco as Turiddu. Though I consider this an instance of excessive generosity, perhaps the tenor justifies London's confidence with his robust and passionate performance here. Unfortunately, many will find his singing hard-toned and unremittingly loud (rendered even louder by added reverberation). His predilection for *fortissimi* seems to have had an effect on Tito Gobbi, too: the baritone's contribution lacks the richness of nuance we are accustomed to hearing from this artist. And he discloses surprising uncertainties of intonation in "*Il cavallo scalpita*."

Elena Suliotis, on the other hand, con-

firms the powerful impression she made upon me in her recorded debut, London's *Nabucco*. In her first scene, with the defiant phrase "*No, l'han visto in paese*", she achieves the intensity that makes her Santuzza an exciting figure to the end. Her singing has no unusual tonal beauty, and expressive nuances are glossed over in some spots, but her performance comes across as bold, strikingly intense, and yet securely musical. She is no less impressive in the Verdi and Ponchielli arias on side four, in which she does some sensitive *piano* singing and displays a smooth command of a rich and exceptionally well-supported chest register. This artist should make musical headlines!

Silvio Varviso's overall leadership is eminently right in spirit—this is a very well-paced reading of an opera that is often damaged by sluggish tempos. There are several ragged spots, however—rhythmic unstead-



BOHUSLAV MARTINU

*His Fourth Symphony an irresistible work*

ness in "*Il cavallo scalpita*," and a hurried, tentative-sounding "*Viva il vino spumeggiante*." The chorus and orchestra perform competently, if not with a high degree of polish, and the engineering is outstanding.

The Seraphim set restores to circulation a historical 1940 recording which showed Pietro Mascagni to be not a very effective interpreter of his own score. (He was actually a very good conductor in his prime, but he was seventy-six at the time of this recording.) Lingering lovingly over phrases, Mascagni requires twelve minutes longer for the performance than Varviso does, and the effects of his lethargy are damaging beyond redemption. It is too bad, because fifty-year-old Beniamino Gigli was a far more satisfying Turiddu than than fiftyish Mario del Monaco is now, and Gino Bechi was a virtually flawless Alfio. Lina Bruna Rasa was a dramatically sound but vocally undistinguished Santuzza; in the role of Mamma Lucia the young Giulietta Simionato was competent but did not show many signs of her future greatness. The *Siciliana*, in which Gigli sounds heavy and strained, was dubbed in several years later. Little of that strain is evident, however, in the five popular Italian songs on side four, which Gigli recorded when he was past sixty. Flaws notwithstanding, the performance has a legitimate historical interest

(Continued on page 100)

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**MOZART: Piano Concertos: No. 13, in C Major (K. 415); No. 14, in E-flat (K. 449); No. 15, in B-flat (K. 450); No. 16, in D Major (K. 451); No. 21, in C Major (K. 467); No. 27, in B-flat (K. 595).** Lili Kraus (piano); Vienna Festival Orchestra, Stephen Simon cond. EPIC © BSC 162, © SC 6062 three discs \$17.37.

Performance: Pianistically good; orchestrally so-so

Recording: Spotty  
Stereo Quality: Will do

**MOZART: Piano Concertos: No. 14, in E-flat (K. 449); No. 24, in C Minor (K. 491).** Géza Anda (piano and conductor); Salzburg Mozarteum Camerata Academica. DEUTSCHE GRAMMOPHON © SLPM 139196, © LPM 39196\* \$5.79.

Performance: Taut  
Recording: Good  
Stereo Quality: Good

**MOZART: Piano Concertos: No. 13, in C Major (K. 415); No. 20, in D Minor (K. 466).** Vasso Devetzi (piano); Moscow Chamber Orchestra, Rudolf Barshai cond. PATHÉ © ASDF 889 \$5.79.

Performance: Cool  
Recording: Good enough  
Stereo Quality: Good

**MOZART: Piano Concerto No. 20, in D Minor (K. 466).** BEETHOVEN: *Rondo, in B-flat, for Piano and Orchestra.* Alfred Brendel (piano); Vienna Volksoper Orchestra, Wilfried Boettcher and Heinz Wallberg cond. TURNABOUT © TV 34095S, © TV 4095\* \$2.50.

Performance: Warm and manly  
Recording: Generally good  
Stereo Quality: Good enough

**MOZART: Piano Concertos: No. 25, in C Major (K. 503); No. 27, in B-flat (K. 595).** Alfred Brendel (piano); Vienna Pro Musica, Vienna Volksoper Orchestras, Paul Angerer cond. TURNABOUT © TV 34129S, © TV 4129 \$2.50.

Performance: Rather loose-limbed  
Recording: K.503 all right; K.595 cavernous  
Stereo Quality: Mostly all right

Lili Kraus, whose reputation as one of the finest interpreters of the Viennese keyboard classics dates back to her pre-War British Parlophone recordings, has now completed for Epic, in four three-disc albums, her traversal of the twenty-five Mozart concertos for solo piano and orchestra (those designated No. 7 and No. 10 are for three and two pianos, respectively).

I have been of the opinion for many years that Mozart's finest instrumental creations, other than the six string quartets dedicated to Haydn, were the piano concertos from Nos. 14 through 27; they offer a superb amalgam of the symphonic and the operatic aspect of Mozart's creativity, and in seemingly limitless variation of emphasis. For this reason, I always hope for orchestral performance of the utmost vitality, polish, and warmth when listening to Mozart piano concertos, in the concert hall or on recordings.

Unhappily, it is in the orchestral department that the Lili Kraus series falls down. This is especially noticeable in the big sym-

phonic pieces such as K. 467, in C Major. In the K. 450 B-flat Concerto, the strings sound very weak, although the woodwinds are very effective. The sound of the whole is rather dead, acoustically speaking. On the other hand, certain items in the new Kraus set come off beautifully in every department. K. 451, in D Major, gets a brilliant reading, and both orchestral playing and sound are up to snuff here. The same holds for the rococo, elegant K. 415, in C Major. Perhaps the most interesting and convincing thing in the whole Kraus set is the last of the concertos—K. 527, in B-flat, which is performed as intimate chamber music, and very much to the music's benefit, I feel, for I have never found the "big" symphonic approach right for this work.

Vasso Devetzi, with Rudolf Barshai and the Moscow Chamber Orchestra, cannot match the elegance and lyrical fluidity of Kraus in the K. 415 concerto. Her playing



VOX PRODUCTIONS

ALFRED BRENDEL  
*Style and brilliance in Mozart concertos*

seems cold and labored by comparison. Nor is the reading of the celebrated and somberly dramatic K. 466, in D Minor, in the same league as those by Serkin-Szell or Rubinstein-Wallenstein.

Géza Anda, doubling as soloist and conductor, continues his series with the Salzburg Camerata Academica here. His taut, rather small-scaled approach comes off well in the K. 449 E-flat Concerto, and it makes a sharp contrast to the more elegantly lyrical reading of Lili Kraus. Anda has decidedly the better recording, especially with respect to orchestral presence. One could ask, however, for a more expansive view of the great K. 491, in C Minor, which I still feel gets most properly what it is due in the Rubinstein-Krips recording on the RCA Victor label (LSC/LM 2635).

Alfred Brendel's Turnabout issue of the D Minor Concerto (K. 466), coupled with an early and entertaining Beethoven Rondo in B-flat, appears to be a first release, but his performances of the K. 595, in B-flat, and the splendid K. 503, in C Major, date from 1960 and 1963 Vox originals, respectively. Brendel takes a broad and manly view of the D Minor, and if the recorded sound is lacking a bit in sparkle, the performance as a whole is a good one and stands as a first-rate buy at the \$2.50 price.

The other Turnabout release is worth having at \$2.50 for Brendel's brilliant and sturdy work in the C Major (K. 503), but the second side, troubled by over-reverberant sound, is a disappointment when heard next to Lili Kraus' lovely performance. D. H.

**ORR: Symphony in One Movement.** MUSGRAVE: *Triptych for Tenor and Orchestra.* HAMILTON: *Sinfonia for Two Orchestras.* Duncan Robertson (tenor); Scottish National Orchestra, Alexander Gibson cond. ODEON © ASD 2279, © ALP 2279\* \$5.79.

Performance: Apparently felicitous  
Recording: Good  
Stereo Quality: Good

While I don't imagine many of us have given much thought to what composers are up to in Scotland, this new release would seem to suggest that they are up to a great deal. The only composer of the three represented here with whom I am in the least familiar is Iain Hamilton (b. 1922). His *Sinfonia for Two Orchestras* is a twelve-tonish work of very obvious skill, a good deal of ingenuity and inventiveness, and, on occasion, considerable power.

I am even more taken by the *Triptych for Tenor and Orchestra* by Thea Musgrave (b. 1928). The piece is composed in a sharply profiled and rather free twelve-tone idiom, but the music has a distinctly personal (as opposed to international) feeling about it. The composer (a lady) writes compellingly for the human voice and uses the orchestra sensitively and colorfully—the work has a distinctly theatrical flair.

Robin Orr (b. 1909) composes in a traditionally tonal style. I've listened high and low, as it were, for any mark of personality where his *Symphony in One Movement* is concerned. The piece is a study in rhythmic inanimation and, for all of its brooding solemnity, I find no trace of stylistic distinction. It doesn't even sound like anyone else, except possibly Sibelius and/or Kodály, the latter of whom he studied with.

The performances seem to do justice to the works, and both recorded sound and stereo are more than satisfactory. W. F.

**PONCHIELLI: La Gioconda: "Suicidio!"** (see MASCAGNI)

#### RECORDING OF SPECIAL MERIT

**PROKOFIEV: Symphony No. 3; Scythian Suite (Ala and Lolly).** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR © LSC 2934, © LM 2934\* \$5.79.

Performance: Spectacular  
Recording: Brilliant  
Stereo Quality: Excellent

Prokofiev's Symphony No. 3 (1929) is a parallel in his catalog to Hindemith's Symphony "Mathis der Maler." Just as the musical materials for the latter were drawn from an opera, so the Prokofiev Third is derived from the opera *The Flaming Angel* (1922-1925), which, after apparently conclusive rejection, was withdrawn by the composer in 1927. Within two years, however, its materials were recast in the form of the Third Symphony, which was given its first performance in 1929 by Monteux in Paris.

(Continued on page 104)

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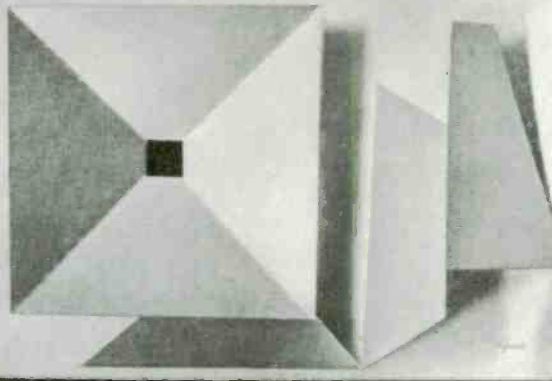
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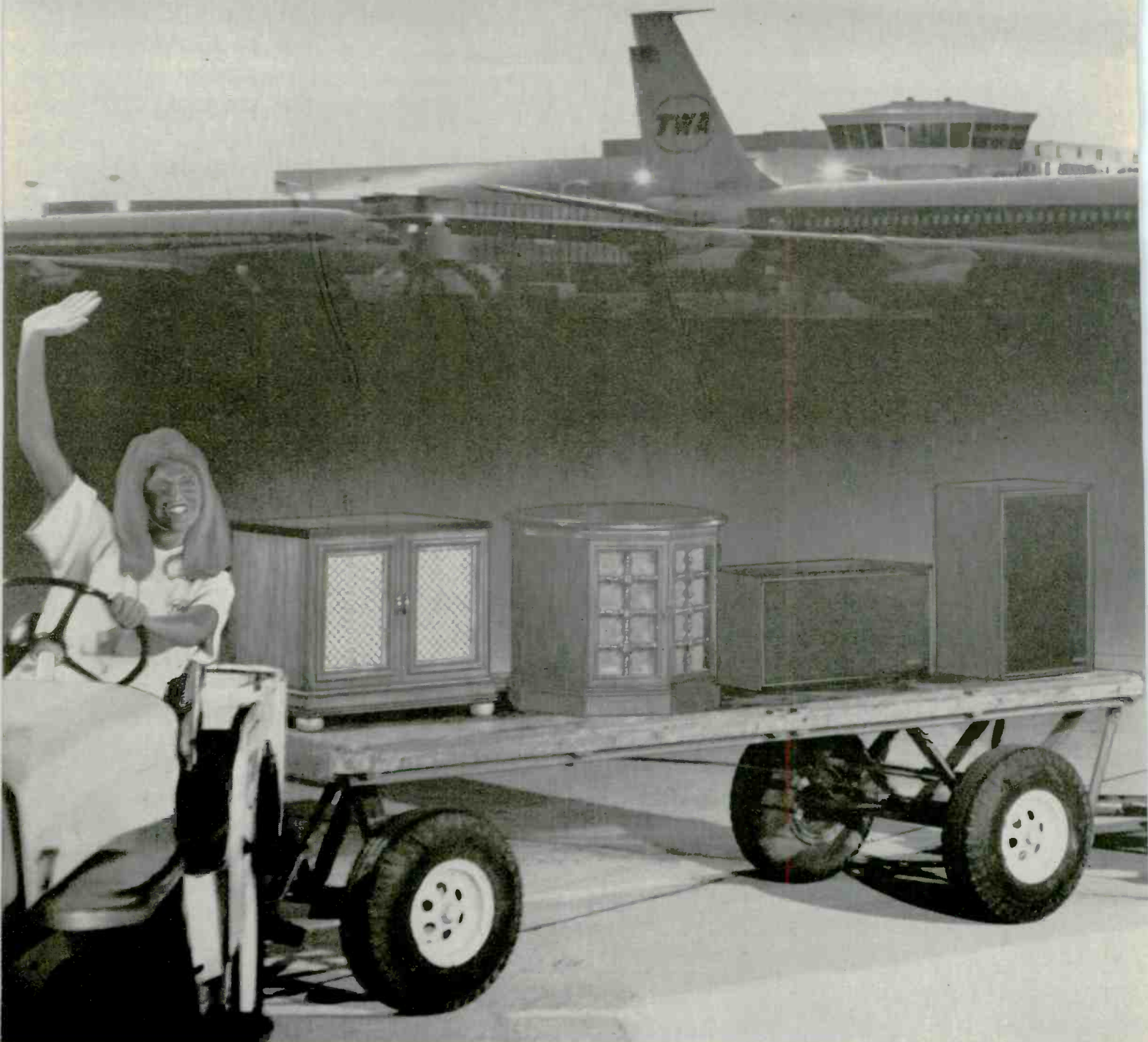
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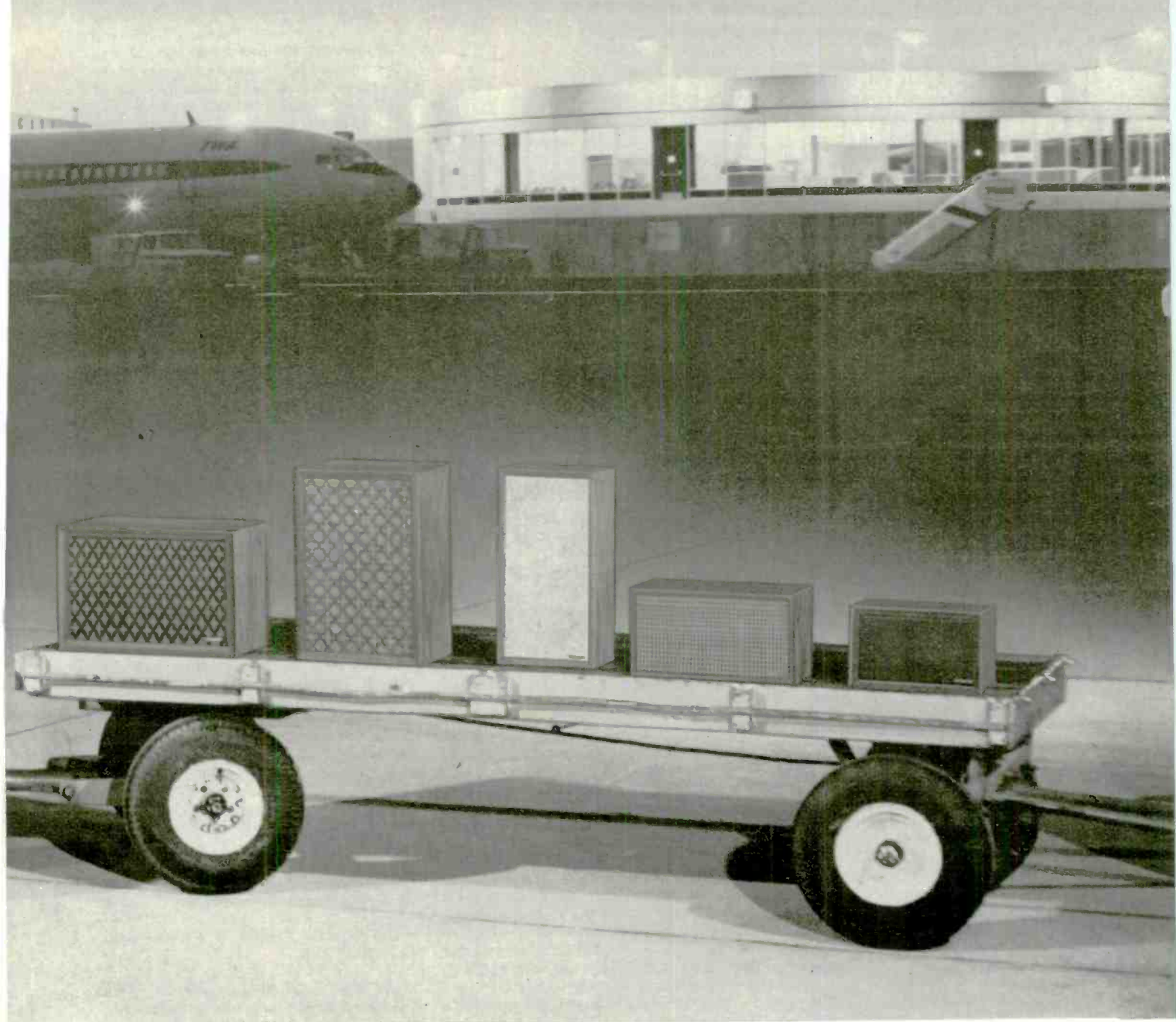
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Whereas the Hindemith work is so successful a reworking of older materials that the symphony is widely regarded to be his masterpiece (I am startled to observe that this once so popular contemporary work is now represented in the Schwann catalog by only two recordings!), the Russian composer's Third, compared to his more characteristic work in the form, might give rise to some suspicion if one were unaware of its origins. The normally concise formal plans give way here to shapes that are less cleanly defined, although not of significantly more pronounced subtlety or complexity. While I'm certain that it all works on paper, the score seems to require some explanation for its continuity other than a purely analytical one. Obviously, it is its relationship to the dramatic events of the opera.

This apart, it's an uncommonly interesting and powerful work. It broods relentlessly, reaches climaxes of hair-raising power, and its musical ideas—even if Prokofiev hasn't quite succeeded in casting them into classical forms—are as compelling as any to be found in the composer's work.

The grinding, assaulting, and powerful *Scythian Suite* (1914) is, if not ubiquitous in public performance or recording, a rather better known commodity, if for no other reason than its having been the work that established Prokofiev as a new *enfant terrible* and, in that day, a rival to Stravinsky's position as high man on the totem pole of Russian neo-primitivism. For all of its precocity and (I do not say this disparagingly) entertainment value, one sees it today rather as a precursor of the more normal, neo-Romantic direction that Prokofiev's music would ultimately take. As a rival to *Le Sacre du printemps*, it is nowhere.

Although neither of these works is extensively represented on recordings (Abravanel's Third and Dorati's *Scythian* are the only likely competition) it is no victory by default that Leinsdorf has won here. His performances are spectacular. A conductor of a somewhat Central-European intellectual bent, he is doing a complete Prokofiev series for RCA Victor that shows him to be a little suppressive of the outsized neo-Romanticism of the later works, but considerably happier with the challenge of a work like the Third or the Sixth—neither of which yields its secrets easily.

Every so often, the tasteless enthusiasm with which RCA Victor promotes its own product—aided and abetted by its usually distinguished roster of annotators—rubs me so sharply the wrong way that I find myself lengthening (and sometimes dulling the enthusiastic tone of) a review in complaint. I suppose that Louis Biancolli is entitled to his opinion that Prokofiev is "a master of masters" (nothing in his remarks suggests that his meaning is limited even to "contemporary masters"), even though I have never heard even a remote suggestion of this made by any other informed observer. But where facts are involved, if Victor's annotators can't cool it a little, their editors might get a hold of themselves. . . . *The Flaming Angel* is now established as a modern masterpiece, and the Third Symphony has found its way into the world repertory of classics." Baloney! The facts: the only opera composed since World War I even suspected of being so "established" (by the common consent that the word implies) is Berg's *Wozzeck*, and the majority of those

who subscribe to the world's opera houses would give you a fierce argument about that; and the only Prokofiev symphonies for which such a claim might reasonably be made are the "Classical" Symphony and the Fifth; the Third is infrequently enough performed to be regarded (when it is) as a revival item.

Victor's recorded sound is superb, and the stereo treatment generates excitement of its own. W. F.

#### RECORDING OF SPECIAL MERIT

**RACHMANINOFF: *Symphony No. 1, in D Minor, Op. 13.*** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA S MS 6986, (M) ML 6386\* \$5.79.

Performance: **Powerful**  
Recording: **Gorgeous**  
Stereo Quality: **Splendid**



EUGENE ORMANDY  
A gorgeous reading of Rachmaninoff's First

**RACHMANINOFF: *Symphonic Dances, Op. 45; Vocalise, Op. 34, No. 14 (Orchestral Version).*** Dallas Symphony Orchestra, Donald Johanos cond. TURNABOUT S TV 34145S, (M) TV 34145\* \$2.50.

Performance: **Tight-knit**  
Recording: **Close-miked**  
Stereo Quality: **Highly effective**

The fiasco of the first performance of his D Minor Symphony in 1897 sent the twenty-four-year-old Sergei Rachmaninoff into such a state of depression that he was unable to compose for another three years. The work was never again heard during Rachmaninoff's lifetime, but it was reconstructed during World War II from orchestral parts at the Leningrad Conservatory and given its second performance in Moscow in the fall of 1945. Eugene Ormandy and the Philadelphia Orchestra played the work for the first time in the United States on March 19, 1948. Far from being an inferior work—although constructional seams do show here and there—the First Symphony displays Rachmaninoff's symphonic manner in full and highly dramatic bloom. The structure does not sprawl, as in the Second Symphony, and the themes have more distinction than those of the Third. Based in part on Russian liturgical chant and unified by a motto that opens each of its four movements, it is a thoroughly

stirring piece, well worthy of regular performance, and of the splendid recording it receives here (three short-lived recordings of it have appeared previously, on Mercury, Urania, and the Russian MK label). The Ormandy-Philadelphia performance is gorgeous in its tonal beauty and irresistible in its kinetic impact. The recorded sound does the musicians superb justice.

The last of Rachmaninoff's works were the *Symphonic Dances*, completed late in 1940 and performed the following January by Eugene Ormandy and the Philadelphia Orchestra, to whom the score was dedicated. The critical reaction was cool, but interest in this curiously moving set has persisted in a quiet way among both conductors and public. At one point the composer considered titling the three movements *Morning, Noon, and Night*. Save for the use of solo saxophone in the first movement, the musical speech of the *Symphonic Dances* differs little from that of the First Symphony. Yet this score, too, carries a peculiar power and poignancy. The tone is elegiac, at times macabre (Rachmaninoff's *Dies Irae* motto crops up here, as it does in the First Symphony, *Isle of the Dead*, and the Paganini Rhapsody). Fascinating, too, are the quotations from the composer's earlier works—one from the First Symphony at the end of the opening movement, and bits of the Vesper Mass toward the end of the finale.

The Dallas Symphony Orchestra has not been heard on discs for almost twenty years, not since Antal Dorati conducted it in a number of recordings for RCA Victor. Its debut under Donald Johanos on the Turnabout label shows a well-disciplined and rhythmically vital ensemble; predictably, it is not quite the equal of the Philadelphia Orchestra, which has also recorded the *Symphonic Dances*. Johanos' performance is taut, and a special effort has been made to bring out the wealth of inner voices in the score. This is further emphasized by the close miking employed by engineer David B. Hancock, and by the somewhat dead acoustic of the McFarlin Auditorium, where the recording was made.

It would give me the greatest of pleasure to say that this recorded performance of the *Symphonic Dances*, and of the lovely *Vocalise* used as a filler, was up to that of the Philadelphia Orchestra, or that the recorded sound was as suitable to the music as that of the excellent Everest recording of the *Dances* by the late Sir Eugene Goossens; but this is simply not the case. All concerned with the Dallas project deserve praise for their effort, but among currently available disc versions of the *Symphonic Dances*, I lean toward the Goossens performance—it spreads the music over two sides and gives it necessary elbow room in tempo and phrasing. And the quality of recorded sound on the Everest disc is decidedly superior to its competitors. D. H.

**RAMEAU: *Le Temple de Gloire—Suite*** (see GRÉTRY)

**SCHUBERT: *Die Zauberharfe (D. 644): Overture; Larghetto; Chorus of Genii; Overture to Act III; Melodrama behind the Scenes; Andantino and Final Chorus. Rosamunde (D. 797): Ballet Music I and II; Entr'acte I; Romance—Der Vollmond strahlt.*** Lucia Popp (soprano); Naples Orchestra and Chorus, Denis Vaughan cond. (Continued on page 106)



**BEETHOVEN:** Symphony No. 3 in E Flat, "Eroica" William Steinberg, The Pittsburgh Symphony Orch. **PC-4036**



**BERLIOZ:** Symphonie Fantastique: Antal Dorati, The Minneapolis Symphony Orch. **PC-4040**



**BEETHOVEN:** Violin Concerto in D Major, Nathan Milstein, Violin. William Steinberg, The Pittsburgh Symphony Orch. **PC-4037**



**MOZART:** Requiem: Rudolf Kempe, The Berlin Philharmonic, Choir of St. Hedwigs. **PC-4039**



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Performance: Pleasing  
Recording: Good  
Stereo Quality: Good

As an appendix to Denis Vaughan's complete Schubert symphony cycle with the Naples Orchestra, released some months ago, we now get a sampling of some of Schubert's loveliest incidental music. The plays for which it was written have long gone into the limbo of forgotten things, but the melodies linger on—especially those of *Rosamunde* and of the *Zauberharfe* Overture (more often associated in concert with the *Rosamunde* score). The present performances of these more familiar pieces will not displace those in the complete *Rosamunde* discs of Bernard Haitink or Maurice Abravanel, though it must be said that Lucia Popp's rendering of the lovely Romance is magical indeed. The ensemble work of the Naples Orchestra in the famous Overture is something less than immaculate. In Mr. Vaughan's favor, however, is the lovely wind-string balance and sonority achieved in the dramatic Entr'acte I.

What makes this disc worthy of more than passing consideration is that it marks the first recording of a half-dozen excerpts from the *Zauberharfe* music, and every one of them is a charmer. The two choruses have a sweet tranquility about them comparable to the slow movements of the earlier Schubert piano sonatas, while the Act III Overture has a fine Magyar tinge and rhythmic pulse. The recorded sound is first-rate. *D. H.*

#### RECORDINGS OF SPECIAL MERIT

**SCHÜTZ: *Kleine geistliche Konzerte, Book 1 (complete).*** Maria Friesenhausen, Rosemarie Adam, Adele Stolte, and Gundula Bernat-Klein (sopranos); Emmy Lissen, Eva Bornemann, and Frauke Haasemann (contraltos); Johannes Hoefflin, Hans Joachim Rotzsch, and Rolf Bössow (tenors); Wilhelm Pommerien, Carl-Heinz Müller and Johannes Kortendiek (basses); Arno Schönstedt (harpichord and organ); Walter Gerwig (lute); Westphalian Choral Ensemble and Instrumentalists, Wilhelm Ehmann cond. NONESUCH © HB 73012, ® HB 3102 two discs \$5.00.

**SCHÜTZ: *Nine Concertos from Symphonias Sacrae, Book 1 (1629): Fili mi Absalon; Venite ad me; Buccinate in nomenia tuba and Jubilate Deo; O quam tu pulchra es and Veni de Libano; In te, Domine, speravi; Anima mea liquefacta est and Adjuro vos, filiae Jerusalem.*** Margret Reuter-Edzart (contralto); Kurt Huber and Wilfrid Jochims (tenors); Wilhelm Pommerien (bass); Martin Galling (harpichord); instrumentalists, Helmuth Rilling cond. NONESUCH © H 71160, ® H 1160 \$2.50.

Performance: Stylish and stirring  
Recording: Excellent  
Stereo Quality: Fine

The twenty-four little sacred concertos heard here made up the first of two such volumes, and were published in 1636. Although Schütz had composed a number of works calling for larger and grander forces, in these concertos he restricted himself to only a handful of performers and continuo, a result

perhaps of the ravages of the Thirty Years War, which had sadly depleted the resources of the chapels of his country. But the power of Schütz's writing, concentrated and lacking in virtuosic vocal display, is astonishing.

If these works represent an older, resigned Schütz, the first book of *Symphonias Sacrae* (1629), from which nine vocal concertos are presented in the second Nonesuch recording here, reveals the composer at an earlier phase of his career under the strong and excited influence of Monteverdi. The scoring is more elaborate, *Fili mi Absalon* (one of the most memorable of the gems in the set), for instance, involving bass voice, four trombones, and continuo. While these are never massive pieces, the music is of great grandeur.

Both sets of performances are exceptionally well done; not all the singers are ideal as singers, but every participant, vocalists, instrumentalists, and conductor, seems to have an unusual affinity for both Schütz and the content of his chosen texts. Thus the *affect* of these words is most perfectly carried out. One begins to understand just why Heinrich Schütz, even in music of slight scoring and narrow dimensions, is such a towering figure in music. Nonesuch's reproduction (both items come from the German firm of Bärenreiter) is first-rate in all respects. The presentation of notes, texts, and translations, particularly in the case of the two-record album, is unusually thoroughgoing. *I. K.*

**STRAVINSKY: *Symphony in E-flat, Op. 1.*** Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA © MS 6989, ® MI 6389 \$5.79.

Performance: The composer's own  
Recording: Fine  
Stereo Quality: Very good

Until receiving this record, I had never heard a performance of Stravinsky's *Symphony in E-flat* (1905-1907) which was completed when he was twenty-five and a student of Rimsky-Korsakov. Now that I *have* heard it, I am here to tell you that it's a shocker. Not because of its boldness, mind you, but because it is the sort of work that most composers of Stravinsky's fame would withdraw in embarrassment—leaving its "discovery" and performance to those who survive. Not to confuse the musicological record, simply to spare personal pain.

About the only overall thing to be said in the work's behalf is that its orchestration is both brilliant and precocious. Otherwise, it is mostly painful and boring. It comes in part out of the Russian nationalist tradition, but the basis for Stravinsky's longtime hang-up on Tchaikovsky becomes revealingly clear here. The second movement is a scherzo that Stravinsky's predecessor might have ripped off for a brilliant moment in *Swan Lake*, or something, in nothing flat—except that he would probably have found a good tune to go with it. The ensuing and endless slow movement, excepting a few bars of disparately dissonant part-writing, is straight Tchaikovsky; its opening subject, as a matter of fact, is out of the last movement of the B Minor Symphony.

Although the Finale is essentially one of those big Russian festival numbers, there are a couple of episodic references to Wagner's *Ring*, and a few bars that, if you stretch your charity, could be said to presage *The Fire-bird* (1910).

(Continued on page 108)

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Bastianini); Il Tabarro—O Luigi! Luigi! (with Mario  
del Monaco); Tosca—Senti, l'ora é vicina (with Mario  
del Monaco); Madama Butterfly—Bimba degli occhi  
(with Carlo Bergonzi). Cilea: Adriana Lecouvreur—  
Ma dunque, e vero (with Mario del Monaco)  
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It isn't my wish to flog to death a student work by the most distinguished composer alive today. What startles me so about the Symphony in E-flat, primarily, is that it contains scarcely a hint of the composer's personality (and twenty-five isn't all *that* young). Over and above that, given its Tchaikovskian-Rimsky-etc. *ambiance*, the tunes are alarmingly third-rate. I've never understood those who say that after Stravinsky deserted the quotation of Russian musical folklore that characterized the three early ballets, he showed himself wanting in first-rate melodic invention. I still find the accusation false. But the Symphony in E-flat makes it appear that neo-classic stylization was a successful substitute crutch for melodic invention. In the *Romantic* sense of the "born" melodist—Tchaikovsky will do handsomely as an example here—Stravinsky's early Symphony makes a pretty poor case for his ever having been one.

As for the absence of any presaging of Stravinsky's uniquely personal style, loath as I am to admit it, there are more premonitions of Things to Come to be found amid the post-Wagnerian gestures of Schoenberg's *Verklärte Nacht* (composed when he was twenty-five), and far more of the same in the *Gurre-Lieder* which was begun a couple of years later.

In Columbia's sleeve annotation, Stravinsky recalls the first performance of the Symphony with an anecdote. "The only bad omen was Glazunov, who came to me afterwards, saying, 'Very nice, very nice.'" The barb is a neat one coming from the composer of *Le Sacre du printemps* or *The Symphony of Psalms*. Coming from the man who chose to conduct and record this performance of the Symphony in E-flat, one cringes a bit at his intolerance of a composer who could do the sort of thing this symphony attempts far better than he.

I'll not argue the performance except to suggest that Stravinsky, today, seems to have no more aptitude for conducting music of this sort than, in 1904, he had for writing it. The recorded sound and stereo are excellent. But, in sum, I can recommend the work only to those who are dangerously curious. W. F.

VERDI: *Arias from Un ballo in maschera and La forza del destino* (see MASCAGNI)

### COLLECTIONS

VICTORIA DE LOS ANGELES: *French Song Recital* (see Best of the Month, page 77)

### RECORDING OF SPECIAL MERIT

BAUERN-, TANZ-, UND STRASSEN-LIEDER IN DEUTSCHLAND UM 1500 (Peasant, Dance, and Street Songs in Germany circa 1500). Senfl: *Esbett ein biderman ein weib; Ich stund an einem morgen; Es taget vor dem Wald* (duet and quodlibet versions with anonymous "Es warb ein schöner jüngling"); *Ich weiss nit was er ihr verbiess; Im maien; Im Bad wöl wir recht frölich sein; Ich armes megdlein klag mich ser. Mahu; Es gieng ein wolgezogner knecht. Stoltzer: Enlawbet ist der walde*. And thirteen anonymous pieces. Nigel Rogers (tenor); Karl Heinz Klein (baritone); Instrumentalists of the Studio der Frühen Mucsik (Munich), Thomas Binkley cond. TELEFUNKEN  
(Continued on page 110)

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Performance: **Delightfully bawdy**  
Recording: **Superior**  
Stereo Quality: **Excellent**

Look at almost any Bruegel painting of cavorting peasants, and you'll get an almost perfect impression of what kind of music is contained in this scintillating collection. The program is delightfully varied, not only in its types of songs (bawdy, humorous, drinking songs and love ditties), but also in the manner of presentation: a splendid assortment of Renaissance instruments for the accompaniments and a well-trained quartet of vocal soloists. Thomas Binkley, who heads the Studio der Frühen Musik (the Early Music Studio of Munich), has an amazing knack for putting together a program of this sort, as I have discovered from his other excellent Telefunken albums. The groundwork—the editing of original manuscripts and early printed editions—is extremely scholarly; the end result, however, is anything but stuffy, especially when presented with as much imagination, animation, gaiety, and down-to-earth humor as one hears here. You may not want to play a good portion of the disc for your German-speaking grandmother, but if you want to experience the genuine flavor of the music of the people in early sixteenth-century Germany, don't miss this album. The reproduction is superb, and both German texts and English translations are provided.

I. K.

**MARIO LANZA SINGS HIS FAVORITE ARIAS.** Verdi: *Rigoletto: La donna è mobile; Questa o quella. Aida: Celeste Aida.* Puccini: *Tosca: Recondita armonia; E lucevan le stelle. La Bohème: Che gelida manina.* Leoncavallo: *La Bohème: Testa adorata.* Paggiacci: *Un tal gioco.* Giordano: *Andrea Chénier: Come un bel dì di maggio; Un dì all'azzurro spazio.* Donizetti: *L'elisir d'amore: Una furtiva lagrima.* Ponchielli: *La Gioconda: Cielo e mar.* Mario Lanza (tenor); orchestra, Ray Sinatra cond. RCA VICTOR (S) LSC 2932, (M) LM 2932\* \$5.79.

Performance: **Lanza's best**  
Recording: **Fairly good**  
Stereo Quality: **Artificial**

These performances are drawn from the late tenor's radio appearances in 1951 and 1952, and, if I read correctly between the liner notes, they are released at the instigation of the international Lanza fan clubs. Undoubtedly, some of these arias have already appeared in different Lanza renditions, because miraculously, there are some twenty of his discs in the catalog!

The present collection, however, may be the best of the lot. To be sure, Mario Lanza—doomed to a life of fame and riches through records, films, and television—never benefited from the artistic discipline of regular operatic performances. Here too, rough diamond as ever, he is not always square on pitch, and he is over-vehement nearly all the time and not above some vulgar touches. But the voice rings out with a splendid youthful strength and an Italianate roundness from top to bottom. And his singing does not lack the appropriate dramatic projection, though of tonal shadings there are only suggestions. "Celeste Aida," with its explosive line and ill-judged *parlando*, is below the level of the rest of the selections; in

many others, he compares not too unfavorably with highly touted operatic specialists.

The voice quality varies in the different selections, and there are indications of too much echo and other tampering. The orchestral accompaniments are no more than adequate. But the disc offers a true documentation of a singer with prodigious if undisciplined talent who might have become America's greatest tenor.

G. J.

#### RECORDING OF SPECIAL MERIT

**GERALD MOORE:** *The Art of Gerald Moore.* Haydn: *The Sailor's Song* (Elisabeth Schumann, soprano). Mendelssohn: *Greeting, Op. 63* (Isobel Baillie, soprano, and Kathleen Ferrier, contralto). Bizet: *Chanson d'avril* (Maggie Teyte, soprano). Wolf: *Lebewohl* (Karl Erb, tenor); *Storchensbotschaft* (Marta Fuchs, soprano). Granados: *El mirar de la maja* (Victoria de los Angeles, soprano). Liszt: *Ob! quand je dors*



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Performance: **Masterly**  
Recording: **Good**

The work of the accompanist is neither unsung nor unappreciated. It is merely ungrateful, for it calls for self-effacement, a quality that runs counter to a performer's makeup. Critics are certainly aware of the accompanist's significance, and like to compliment their function by elevating it to the status of "collaboration." Yet the limitations are undeniable: a superior vocalist may triumph with mediocre accompaniment, but no amount of accompanying brilliance can compensate for mediocre singing. By its own definition, then, the art of the accompanist is an art of severely controlled virtuosity. Com-

plete self-effacement is undesirable, but so is over-assertiveness. The ideal accompanist must be able to create a delicate balance between these extremes, displaying the full wealth of his art without overstepping the bounds of his frustrating position. In our time, no one has practiced this subtle art with greater success than a stocky, versatile and erudite Englishman named Gerald Moore.

In a career that began in 1922, Moore has collaborated with two generations of front-rank performers. Seraphim's unique tribute contains fifteen examples, recorded between 1936 and 1960, and covers an extensive range of vocal literature. Since Moore himself assisted in selecting the program, he also deserves praise for its diversity and welcome inclusion of selections that are otherwise hard to come by. It isn't every day that we hear a song by Verdi, or a delightful (and highly successful) effort by Haydn to sound ethnically British, or such clear-cut evidence of Sir Arthur Sullivan's indebtedness to Mendelssohn as this particular *Greeting*. The contributions of Schumann, Baillie, Ferrier, De los Angeles, Seefried, Fuchs, Fischer-Dieskau, Schwarzkopf, and Ludwig are outstanding. The others are heard in characteristically strong, if not flawless, interpretations. Only the somewhat unsteady singing of Heddle Nash seems outclassed in this august company.

But let us not fall into the usual trap by overlooking the pianist; remember that this is a disc where the accompanist is the star. Note then Gerald Moore's perfect attunement to the rollicking music of the *Sailor's Song*, his uncanny musical "translations" of the lines "He careless whistles to the gale" and "rattling ropes and rolling seas." Admire the unrelenting animation he provides for *Auf der Bruck*, and the airy lightness with which he captures the mocking quality of Verdi's *Stornello* more faithfully than Gatti's weighted singing does. And observe the plasticity in the rhythmic figures under the vocal line in the Granados song. To do justice to the last item, you may have to overlook Victoria de los Angeles' sensuous singing, which is rather difficult. As I was saying, accompanying is ungrateful work.

G. J.

#### PIANO MUSIC OF LATIN AMERICA.

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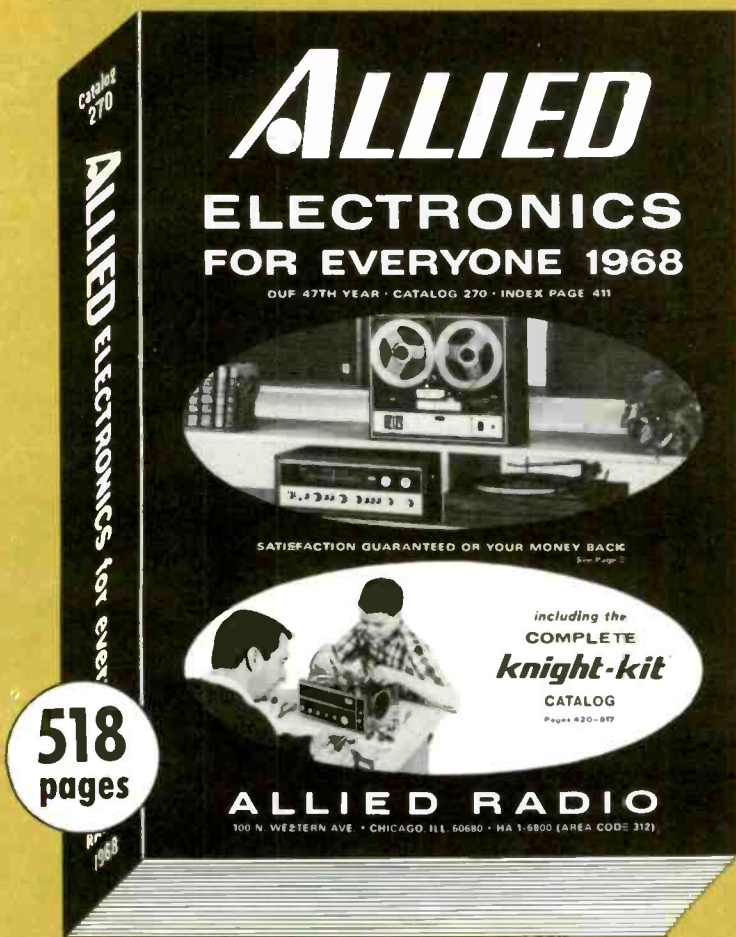
Performance: **Satisfactory**  
Recording: **Okay**  
Stereo Quality: **Good**

Since the longest work on this program is a thoroughly characteristic work by a thoroughly French composer, Darius Milhaud, I find myself somewhat annoyed by the glib overall mistitling of this release as "Music of Latin America." And I might add, furthermore, that Milhaud's is the most tiresome piece (let's forget Lecuona's *Malagueña* altogether, please!) on the recital. Its best

(Continued on page 113)



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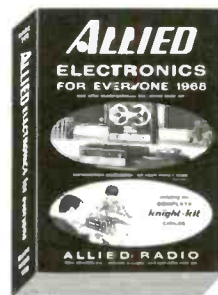
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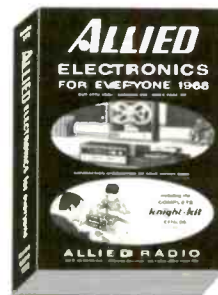
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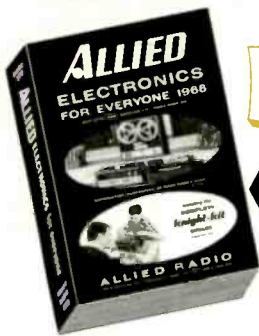
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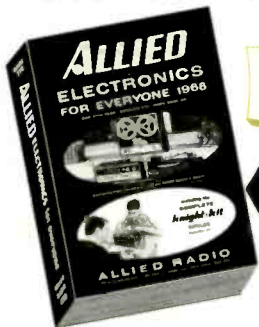
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moments are as good as anything you will hear on the record. But *Saudades do Brasil* is one of this composer's works in which the obsessive use of polytonal chord combinations is exacerbating.

Apart from that, the Crossroads release gives modestly worthwhile pleasure. The two Villa-Lobos works are charming: *Chóros No. 5* is big-lined, lyrical, and lush, and I am totally unable to resist its candid schmaltziness. The vignettes from *The Baby's Family*, moreover, are charmingly (and intentionally) naive and sweet. Pinto's *Scenas Infantis* is another kiddy suite, and it, too, is evocative and sensitive.

Guarnieri's *Dansa Brasileira* is a pert, lilting little piece, ingeniously thought out for the piano, while Tosar's *Danza* is an attractive, brilliant show piece. The first of the excerpts from Herrarte's Six Sketches is, I am afraid, a little sentimental, but the other two are entertaining enough, as are the pieces by Mendoza-Nava and Viana. (Let's forget Lecuona's *La Comparso* too, please!)

Milgrim's playing is honest and musicianly, but, granting that much of this music tends to resemble itself, no matter who the composer is, I think the pianist might have done more to characterize the varying musical personalities represented. Recorded sound is a little dull, but serviceable. *W. F.*

### RECORDING OF SPECIAL MERIT

**JANOS STARKER:** *Italian Cello Sonatas*. Boccherini (ed. Piatti): *Sonata No. 6 in A Major: Adagio and Allegro*. Corelli (arr. Lindner): *Sonata in D Minor, Op. 3, No. 8*. Locatelli (arr. Piatti): *Sonata in D Major, Op. 3, Nos. 6 & 12*. Vivaldi (ed. Piatti): *Sonata in E Major, Op. 8, No. 10*. Vivaldi: *Sonata No. 5, in E Minor*. Janos Starker (cello); Stephen Swedish (piano). MERCURY © SR 90460, Ⓜ MG 50460 \$5.79.

Performance: Nineteenth-century in style,  
but magnificent

Recording: Excellent  
Stereo Quality: Wide separation

In the case of both the works originally written for cello (Vivaldi and Boccherini) and the arrangements from violin sonatas here, the editions are all thoroughly nineteenth-century in style: harmonies, phrasing, ornaments, and even notes have been changed liberally. And like the style of the editions, the style of the performance belongs to the last century. This does not mean, however, that the playing is not enjoyable on those terms: in fact, even if the two movements from the sixth Boccherini sonata, for instance, bear little relation to the original, Starker's playing of them is so extraordinary that it warrants purchase of the album. Technically and tonally, Starker is in magnificent form throughout the entire disc, and the recording, very wide-spread in stereo, is first-rate.

In spite of the fact that these pieces all sound like *hors d'oeuvres* served up at the beginning of a recital—charming but insignificant—the quality of the cello playing makes the recital outstanding. *I. K.*



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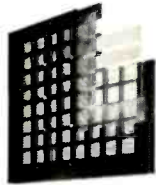
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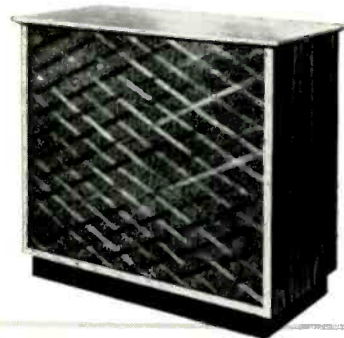


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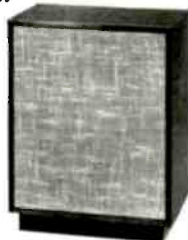
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

**AMANDA AMBROSE:** *Amanda*. Amanda Ambrose (vocals); unidentified rhythm accompaniment. *Feelin' Good*; *The Joker*; *Who Can I Turn To?*; *I Feel Pretty*; *Why Did I Choose You?*; *Day Tripper*; *More*; *Yesterday*; and four others. DUNWICH Ⓢ \$668, Ⓜ 668\* \$4.79.

Performance: Too strenuous  
Recording: Good  
Stereo Quality: Good

If this disc is any indication, Amanda Ambrose will soon have a complete vocal collapse. Seldom have I heard any singer so misuse her vocal equipment. In Miss Ambrose's case, it isn't much to begin with, so a word to the wise should be more than sufficient. She is so hoarse, so uneasy in her reach for the heights her limited range refuses to grant her with ease, and so garbled, that most of the time it sounds as if the girl has a throat full of phlegm. I wouldn't mind this if Miss Ambrose would ever really let herself swing. But on an up-tempo song such as *I Feel Pretty*, when things threaten to jump, she crushes her arrangement with far-out vocal pyrotechnics.

On the plus side, I must relay that Miss Ambrose has marvelous taste. Although she is barely able to make most of the notes without strangling herself, I am happy she included Oscar Brown, Jr.'s hippy *While I Am Still Young*. And she is the only singer I've heard besides Streisand who has the good taste to sing *Why Did I Choose You?*, a song from the brilliant, neglected, and never-recorded score of *The Yearling*, a Broadway show which closed too fast for the public to discover its lush music. Miss Ambrose threatens almost to destroy the song with the unremitting hysteria of her phrasing and her inability to hit more than half the notes, but at least she attempts it. And she seems to have a great deal of personality in these "in-person" bands, recorded at the Mother Blues in Chicago. Perhaps the clue to understanding her lies in seeing her perform. But many more bouts with her voice in the condition it seems to be in here, and Amanda Ambrose is going to finish her career before it gets off the ground. My suggestion is that she take out insurance before doing any more singing. R. R.

**THE BLUESBUSTERS:** *Wings of a Dove*. The Bluesbusters (vocals); the Dragonaires

(instrumentals). *Behold*; *How Sweet It Is*; *Wings of a Dove*; *Donna*; *I Don't Know*; *Soon You'll Be Gone*; *Wide Awake in a Dream*; *Oh Baby*; and four others. UNITED ARTISTS Ⓢ UNS 15505, Ⓜ UN 14505\* \$4.79.

Performance: Fun  
Recording: Good  
Stereo Quality: Good

I don't know why I always try to look for the one factor in every rock-and-roll group which sets that group apart from all the others. If I were really honest, I'd have to admit that most of them sound exactly alike



GERARDE NEUVILLE  
GEORGES CHELON  
*A young master of the chanson*

anyway. But with the Bluesbusters there is a distinct originality that immediately identifies them. They are two Caribbean singers who combine the fruity flavors of Jamaican folk songs with the funky rock beat of pop music. The result is light, airy, and entertaining, and about as hard to imagine as it is to write about. Don't think about it. Just listen and enjoy. Most of the numbers here are composed by the duo, and none of them ever say anything. The emphasis is on putting on a good show-bizzy show, which the Bluesbusters have been doing for the tourists for the past eight years. The title tune, *Wings of a Dove*, is the most musical thing in the disc, and it bears absolutely no relation to Henry James. R. R.

### RECORDING OF SPECIAL MERIT

**GEORGES CHELON.** Georges Chelon (vocals); orchestra, Lucien Lavoute cond.

*Morte-Saison*; *Demain*; *Encore un mot*; *Creve Misere*; *Comme on dit*; and seven others. PATHÉ Ⓜ STX 223 \$4.79.

Performance: Excellent  
Recording: Excellent

If anyone is beginning to suspect that the only singers I really like are those from deep in the heart of Afghanistan singing, preferably, in a language other than English, let me say right now that it is only the crumbling of the reviewing cookie that has led me to recommend so many foreign singers of late. And I might add that it is a general rule that only the best artists of each foreign country get their discs released in the U.S.

The latest import under consideration is Georges Chelon, and he is superlatively good. Singing a program of songs he wrote and composed, Chelon proves himself to be a young master of the *chanson*, with his feet firmly planted in the French tradition but his performances and style completely in the contemporary idiom. *Comme on dit* and *15-20 et Plus* are particular gems, but I doubt that you will find anything here you don't like. The arrangements, uncredited, are as superb as the songs are. *Je me suis flippe*. P. R.

**CLIFTON CHENIER:** *Bon Ton Roulet*. Clifton Chenier (vocals, accordion), Morris Chenier (violin); unidentified small combo. *Frog Legs*; *Long Toes*; *Ma Negresse*; *Jolie Blonde*; and eight others. ARHOLIE Ⓜ F1031 \$4.98.

Performance: Exuberant  
Recording: Good

Clifton Chenier is the best-known performer of Zydeco, a music of the Louisiana-Texas Gulf Coast. It is a music, as producer Chris Strachwitz notes, that combines "traditional Acadian, or Cajun, music and elements of rhythm and blues, jazz, and Negro popular music in general." Essentially good-time dance music, Zydeco is characterized by an infectious beat and tangy colors. An engaging but not outstanding singer, Chenier is much more impressive as a hotly swinging accordionist. Considering Arhoolie's past performance, I'm surprised at the absence of full personnel information. N. H.

**LES COMPAGNONS DE LA CHANSON:** *Lara's Theme*. Les Compagnons de la Chanson (vocals); orchestra. *Le Sous-marin vert*; *La Chanson de Lara*; *Jour de fête en Louisiane*; and seven others. COLUMBIA Ⓢ CS 9446, Ⓜ CL 2646\* \$4.79.

Performance: Disappointing  
Recording: Echoey  
Stereo Quality: Fair

(Continued on next page)

#### Explanation of symbols:

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

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116

I am beginning to suspect that the names Maurice Chevalier and Charles Aznavour no longer refer to individuals but to whole departments within the French Bureau of Culture. It seems to me that they appear, either singly or together, on the jacket of almost every new album featuring French talent that is released here. Chevalier quotations even appear on albums of French songs performed by American singers. Aznavour and Chevalier are both represented on the back of this new Compagnons release, and my suspicions have only deepened as to the actual authorship of such lines as "... they form a group that carries the most magnificent songs of France to every corner of the world" (credited to Chevalier), and "they are proof-times-nine that the French music hall tradition can be enjoyed throughout the world" (from Aznavour). The message about the world-wide appeal of things French is hardly subliminal. Perhaps it is time for our own masters of subtlety, the CIA, to respond in like fashion. Maybe all of the foreign releases of Elvis Presley albums and The Monkees (watch that double "e," fellows) should have tributes to the power of American music credited to such luminaries as Barbra (be careful about that invisible "a," men) Streisand and Frank Sinatra.

As a one-time admirer of Les Compagnons de la Chanson, I'm sorry to report that this specimen of their current work, even if it had been adorned with Brigitte Bardot's unlisted telephone number, would still be a major disappointment to me. Recorded "live" (which means that the sound is, of course, dead) at the Bobino in Paris, they sound shrill, forced, and (I never thought it would happen) dated. They laugh and kid around quite a bit, but I fear there is only a negligible amount of real pleasure in performing, at least that is apparent to this listener. It all sounds mechanical, over-rehearsed, and over-performed.

*Lava's Theme*, for example, is a song I would have thought the Compagnons would be able to do to perfection. Instead it is a loud and jangly affair. Attempts at humor such as *Les Perruques*, an eight-minute burlesque of a chamber-music recital, have only fitful glimmers of any real fun. Their bid for a younger-generation appeal with something like *Le Sous-marin vert* (*The Green Submarine*—it underwent a color change crossing the Channel) verges on the embarrassing. Nothing, I would have thought, could have destroyed the immortality of their performance of *Les Trois Cloches*. But while it is measurably their best number on this recording, it too skirts perilously close to the edge of musical iambic pentameter, so strong is the impression they give of singing it for the thousandth time.

The nine-member Les Compagnons de la Chanson has been performing for almost twenty-five years. I think that it is imperative that, before another year goes by, they subject themselves to a searching reappraisal. What was so splendid once can surely be so again. P. R.

### RECORDING OF SPECIAL MERIT

**THE CYRKLE:** *Neon*. The Cyrkle (vocals); brass, string, and woodwind players from the International Brotherhood of Brindles Makers Marching Band and Chowder Society. *The Visit*; *Two Rooms*; *It Doesn't Matter Anymore*; *Problem Child*; *Our Love*

*Affair's in Question*; and six others. COLUMBIA © CS 9432, ® CL 2632 \$4.79.

Performance: Surprisingly deft  
Recording: Good  
Stereo Quality: Good

Sitting through a playback of The Cyrkle's first disc last year was such an agonizing experience that I faced listening to "Neon," their new one, with the kind of dread usually felt before dental appointments or the firing of servants who have children to support. I was pleasantly surprised. The Cyrkle has improved so greatly that it shows signs of becoming one of the best pop groups on the scene.

Most of what has been learned seems to stem from listening to Simon and Garfunkel, and the evidence for such an assumption is never clearer than in Paul Simon's *I Wish You Could Be Here*, a lazy "reading-the-Sunday-papers-when-your-mind-is-on-someone-far-away" kind of song. It's the best thing on the record. The Cyrkle's vision has expanded, the material has become more three-dimensional, and as a group it is singing better than ever. I've rarely heard any group demonstrate such lovely precision within the subtle bounds of taste as The Cyrkle pours out in a beautiful song called *The Visit*. The sound they are developing is definitive and pungent. By ditching the psychedelic nonsense of their earlier disc, they sound more progressive, and cleverer, than ever. This is a well-rehearsed and highly professional disc, well worth your attention.

R. R.

### RECORDING OF SPECIAL MERIT

**HILDEGARD KNEF:** *The New Knef*. Hildegard Knef (vocals), Gunther Noris (piano); jazz accompaniment. "Silk Stockings" Medley; *Yesterday*; and thirteen others. LONDON © SW 99426, ® TW 91426\* \$4.79.

Performance: Haunting  
Recording: Excellent  
Stereo Quality: Excellent

How lucky we all are that Hildegard Knef (Neff on this side of the Atlantic) is recording again. Although I have never seen her perform in person, I feel duty-bound to sound a few trumpets for the lady for the benefit of those who still think of her only as the mysterious German girl who seduced Gregory Peck in *The Snows of Kilimanjaro*. Miss Knef is a superb actress, a remarkable *chanteuse*, and a devastating *femme fatale* who, in Germany, is more popular than Dietrich. She sounds very much like Dietrich (a comparison she must detest, since she is sexy and German like Dietrich but much younger and much more beautiful) and also like(!) Humphrey Bogart. Ella Fitzgerald calls her "the greatest singer in the world without a voice." A funny description, if one accepts the implied postulate that a pretty voice makes a good singer, but not an accurate one. Miss Knef pours into her rusty vibrato (cooled several degrees below wine-cellar level) more passion, more feeling, and more drama than Ella has ever done. Listen to her jazzy reading of Cole Porter's *Without Love*: bliss identified. This song, part of a "Silk Stockings" medley, and the Lennon-McCartney *Yesterday* (chillingly beautiful) are the only songs performed in  
(Continued on page 118)

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English on these sides, which were captured "live" during Miss Knief's triumphant German tour of a year ago. She handles English as if she is wrapping the words in parchment paper: her voice crackles and pops and slips into a euphoric softness within the course of one sentence. The stereo separation is unusually distinct for a "live" recording, and Miss Knief's backing, led by German pianist Gunther Noris, is exciting without being distracting.

This is a sad, happy, moving, hard, sophisticated, lilting program of songs performed by a woman who truly deserves the title *chanteuse*. I recommend it with the greatest enthusiasm. R. R.

**THE PEANUT BUTTER CONSPIRACY:** *The Peanut Butter Conspiracy Is Spreading*. The Peanut Butter Conspiracy (vocals and accompaniment). *It's a Happening Thing; Then Came Love; Twice is Life; Second-Hand Man; The Market Place; The Moss Up Till Now; You Should Know*; and four others. COLUMBIA © CS 9454, (M) CL 2654 \$4.79.

Performance: Colorful  
Recording: Good  
Stereo Quality: Good

This group of four moronic-looking bearded creatures and one girl who sings like a nine-year-old *castrato* have a name that has been bandied about freely in the kind of hip circles in which I don't move. They are very solemn, they imitate The Mamas and Papas too much, and they do not slay me—but their songs are slightly unusual and they put them over with maximum intensity. They look creepy and sound creepy, so quite obviously they are going to be successful.

The liner notes, by Lawrence Dietz, try hard to make The Peanut Butter Conspiracy sound less bizarre than it looks ("The reporter just sits there, everything is cracking apart just a bit, because he is suddenly seeing that people like the Peanut Butter Conspiracy may be where it's really at; and he is thinking: I wonder, if I let my hair grow . . . that's it, I'll let my hair grow, and then it won't be too late for me. . . .") But Mr. Dietz's charity, summoned for the occasion (and, one suspects, not entirely disinterestedly), doesn't help much. Except for *Then Came Love*, which is truly haunting and beautiful, with some full-bodied and lyrical harmony, the songs and the performing of them are pretty atrocious. Even listening to just one side at a time, I came away with a splitting headache that not even a double dose of Excedrin would take away. The Peanut Butter Conspiracy is spreading . . . like typhus. R. R.

**ROBIE PORTER:** *The Heart of the Matter*. Robie Porter (vocals); orchestra, Peter Matz and Don Sebesky cond. and arr. *It's All Right with Me; Smile; The Ballad of the Sad Young Men; Am I Blue?*; and seven others. MGM RECORDS © S 4458, (M) E 4458 \$4.79.

Performance: New(ly) minted  
Recording: Good  
Stereo Quality: Good

If you understand how easily I can get along in life without the recordings of Anthony Newley, then you may safely conjecture my feelings about Robie Porter, who offers a strangled imitation of Newley in this collec-

tion called "The Heart of the Matter." (If, by the way, the titles of Graham Greene novels are to be so gratuitously used—no song of that title appears in this album—then for this one I think *The Potting Shed* or *A Burnt-Out Case* might have been more appropriate.) Sounding rather as if he is singing out of the wrong end of a megaphone, monumentally oblivious to the meaning of his material (*It's All Right with Me* will surely stand as a classic of vacuous interpretation) and with a phrasing disability that has, fortunately, been granted to few, Robie Porter stands on the brink of a career that could easily eclipse that of Robert Goulet, Pat Boone, Tony Tanner, and the chap who makes such a din singing *bowubn Free!* Porter's almost-five-minute rendition of *The Ballad of the Sad Young Men* (can't understand why that one wasn't saved for another Greene-inspired album, one called *May We*



HILDEGARD KNEF  
*Sad, happy, moving, sophisticated*

*Borrow Your Husband?*) is doleful enough to send all of them straight to a showing of *A Man and a Woman*—with dates.

The liner notes make a great to-do about this being middle-of-the-road music sung by "one of the new breed of middle-of-the-road singers." These same liner notes inform us that the whole enterprise is, so help me, A Concert House Production Produced by Lew Futterman. Mr. Futterman also provided the liner notes (*The Power and the Glory?*). P. R.

**ANDRÉ PREVIN:** *All Alone*. André Previn (piano). *More Than You Know; Everything Happens to Me; You Are Too Beautiful; Angel Eyes; Remember Me?*; and seven others. RCA VICTOR © LSP 3806, (M) LPM 3806 \$4.79.

Performance: Brut  
Recording: Excellent  
Stereo Quality: Excellent

The concept of this album, according to the liner notes, was unusual. Previn puts it this way: "Why don't I have the sheet music of maybe a hundred great standards lying on the piano. I'll make one take of a tune, and if it doesn't seem to work, I'll simply move right along to another number. It'll be the first take or nothing." It was to be a test of Previn's ability to create spontaneously.

"André Previn All Alone" is ample proof that Previn is equal to the challenge. It is an impressive display of pianistic and arranging gifts. However, since the album is also by its nature something of a virtuoso stunt, its interest may be a bit limited. The repertoire borders on the "cocktail-music" category. Previn's piano performances of popular music have always seemed to me to have a touch of the abstract about them, but his dryness here never lapses into the almost patronizing intellectuality it has unfortunately had on past occasions. I particularly like *Yesterdays* and *You Are Too Beautiful*. The recorded sound is startlingly spacious. "André Previn All Alone" is a creditable job by all concerned—but not an album you are likely to feel strongly about one way or the other. P. R.

**HERBERT REHBEIN:** *Love After Midnight*. Herbert Rehbein and his orchestra. *Yesterday; Lady; A Gypsy in Manhattan; It's Only Love*; and eight others. DECCA © DL 74847, (M) DL 48-7 \$4.79.

Performance: Palm Court  
Recording: Good  
Stereo Quality: Very good

According to the liner notes, Herbert Rehbein is "a musician of considerable stature in Europe, where he was born and raised. . . ." That phrase has a certain muffled ring to it, just as do the tempo identifications under several of the songs. "Instrumental Fox Trot Violin Solo by Herbert Rehbein" appears fairly frequently, as does "Instrumental Fox Trot Trumpet Solo by Fred Moch." Lest there be any doubt about what sort of album this is, how does the title "A Gypsy in Manhattan" grab you?

"Love After Midnight" is potted palm, dusty portiers, and *thé dansant* all the way. It is, I suppose, the same kind of music that used to be performed in the lobby of any hotel with *luxe* pretensions throughout Central Europe. You know, the type where over in one corner Conrad Veidt was practicing the latest tango steps with Ilona Massey while trying to signal with his monocle to Ida Lupino, who was over in the other corner disguised as a maid, and Helmut Dantine, dressed in a Gestapo uniform, glared suspiciously at everyone and finally announced, "You are all unter arrest!"

And the band played on. P. R.

**MARTY ROBBINS:** *My Kind of Country*. Marty Robbins (vocals). *Sixteen Weeks; Seconds to Remember; Another Lost Weekend; Nine-Tenths of the Law; Hello Heartache; One Window, Four Walls*; and five others. COLUMBIA © CS 9445, (M) CL 2645\* \$4.79.

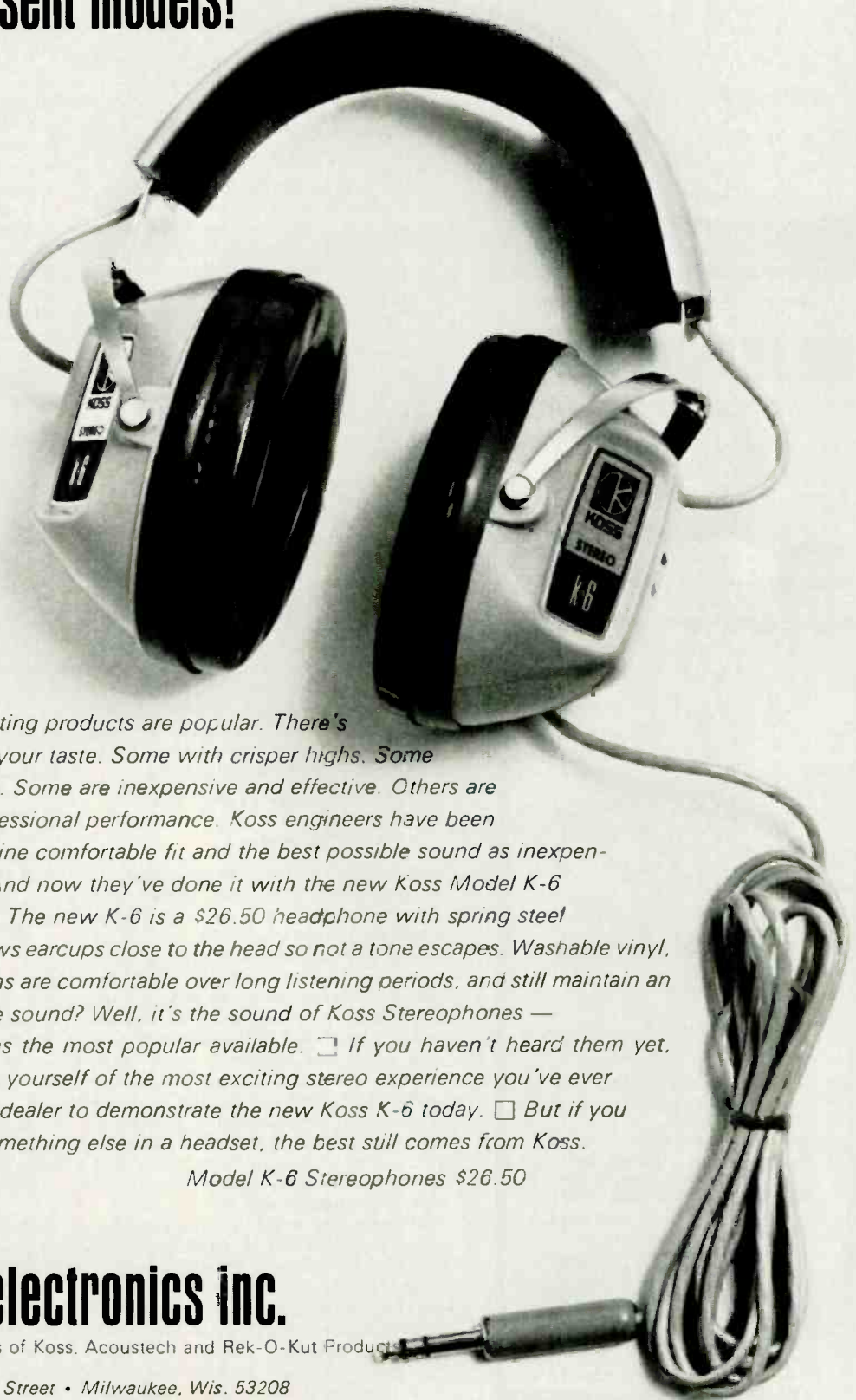
Performance: Standard  
Recording: Good  
Stereo Quality: Good

This is an uninteresting, but thoroughly polished, hillbilly collection by one of the champs of the country-and-western world. There is nothing very complicated about Marty Robbins. He is exactly what he is; he pretends to be nothing more. I like him for that, but I wouldn't exactly stand in line waiting for the record shop to open in order to plunk down my money, either. This group of rather pedestrian tunes will add no new dimensions to the vistas of anguish

(Continued on page 120)



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inside the hillbilly heart ("Hello heartaches, I should have known you'd come my way/ Since she left me, all my dreams have gone astray"). Nor will it add to the followers of Marty Robbins any new converts seeking unconventional approaches to the old established Bluegrass forms. But country-and-western fans, who like Marty Robbins the way he is, won't mind its blandness. R. R.

**SEVEN PLAYERS:** *West Digs East—Dig?* The Seven Players (instrumentals). *Zorba the Greek; The Mirage; The Nomad; Avia Minor; The Sultan's Dream; Shirshka-bob;* and four others. AUDIO FIDELITY  AFSD 6166,  AFLP 2166 \$4.79.



Performance: Eastern-Western

Recording: Good

Stereo Quality: Otrusive

It seems that columnist Earl Wilson's son wrote seven tunes in one week for this enterprise, and poppa was mighty proud. Personally, I don't understand what took the boy so long. In his own words, "This music is an attempt to join together two distinctively different styles . . . the subtle melodious qualities of the East and the strong, rock rhythms of the West. The result is, hopefully, a new and exciting sound." Hopefully. To these insensitive ears, the sound was about as subtle as a cooch dance and as melodious as a blow to the head. In fact, even after turning down the volume several notches in sheer self-defense, I was still unable to distinguish one number from another. I liked the titles, though: *The Carefree Camel, Sphinxette, The Sultan's Dream.* A whole week? P. K.

### RECORDING OF SPECIAL MERIT

**FRANCIS ALBERT SINATRA AND ANTONIO CARLOS JOBIM.** Claus Ogerman, arranger and conductor. *Girl from Ipanema; Dindi; Change Partners; Quiet Nights; How Insensitive; I Concentrate on You; Meditation; Once I Loved;* and two others. REPRISE  FS 1021,  1021\* \$4.79.

Performance: Sinatra's best in years

Recording: Good

Stereo Quality: Good



Francis Albert Sinatra continues to be one of the most unpredictable men in show business. He can cruise along on the low tide of mediocrity for years, grind out one drab collection of forgettable show tunes after another, and suddenly—just when you have written the bad review to end all bad reviews and hits you over the heart with something so brilliant, so groovy, and so special that you have to throw out all your pre-conceived ideas about the Sinatra voice, the Sinatra image, the Sinatra ego, and the Sinatra pretentiousness. This disc—undoubtedly the finest he has recorded since he left Capitol for his own label—makes up for all Sinatra mistakes in the past.

If for no other reason, this disc would be a classic simply because it contains the greatest version of *I Concentrate on You* ever recorded by anybody anywhere. Sinatra's phrasing, intonation, and delivery are so unbelievably great on this song that I can't even discuss his performance sanely. *Girl from Ipanema*, with some gorgeous duo vocal work featuring Sinatra in English and Jobim in Portuguese, is another collector's item.

When I excitedly played the whole thing for a pretty hip friend, he said "Sinatra sounds like he's falling asleep." Precisely. That's the way he has always sounded best. Relaxed. Cool. Cigarette in hand, late at night, with his eyes closed and no Clan meetings to rush off to. But he has been too busy playing Senior Hipster Citizen and turning out dreadful rock pap with souped-up, sound-alike Billy May-Nelson Riddle arrangements to take himself or his music seriously in recent years. True Sinatra buffs have been lamenting his decline ever since he gave up singing for swinging.

A few months ago I wrote a diatribe against his "in person" date at the Sands, calling his style "moldy." It was. But in this recording with the great Jobim, he proves me wrong again. I haven't heard singing like this since he stayed up all night in Los Angeles' Capitol Tower singing for an audience of early-morning scrub ladies leaning on their mops, casually turning the whole experience into his greatest album, "In the Wee Small Hours." That same quality seeps through this recording like vanilla ice cream through a sieve: Jobim's boyish fingers gently caressing clusters of musical ideas on his fragrant guitar, his voice occasionally joining in on the lyrics from some remote corner of the studio; soft, sensitive arrangements by Claus Ogerman, a bright up-and-coming conductor who seems to have hit on the right formula for combining taste with commercial marketability; and the never-before-equalled sound of Sinatra actually *thinking* on record.

No ring-a-ding-ding here. No dirty jokes from Dean or Joey or Sammy in the background to speed things along and break up Sinatra's concentration. Just sheer, beautiful, gutsy, straight-from-the-soul singing. I've been rough on Sinatra in the past, but this is a recording so rare, special, and lovely that I have indigestion from eating crow. R. R.

**BOB THIELE:** *Thoroughly Modern Bob Thiele.* Bob Thiele and His Happy Times Orchestra; with Teresa Brewer, Steve Allen, and The Happy Girls (vocals). *Thoroughly Modern Millie; Charleston; Jimmy; Betty Coed; Changes; San; Japanese Sandman; Whispering;* and four others. ABC  605,  605\* \$4.79.

Performance: Ingratiating half the time

Recording: Good

Stereo Quality: Good

The roaring Twenties are enjoying a revival now in the sales of raccoon coats and college pennants, Charleston requests in discotheques, movies such as *Thoroughly Modern Millie*, and even in the use made of that period's music by some of the current rock groups—The Mamas and The Papas in particular. It isn't surprising: today is an age of non-involvement unequalled by any other except perhaps the Twenties.

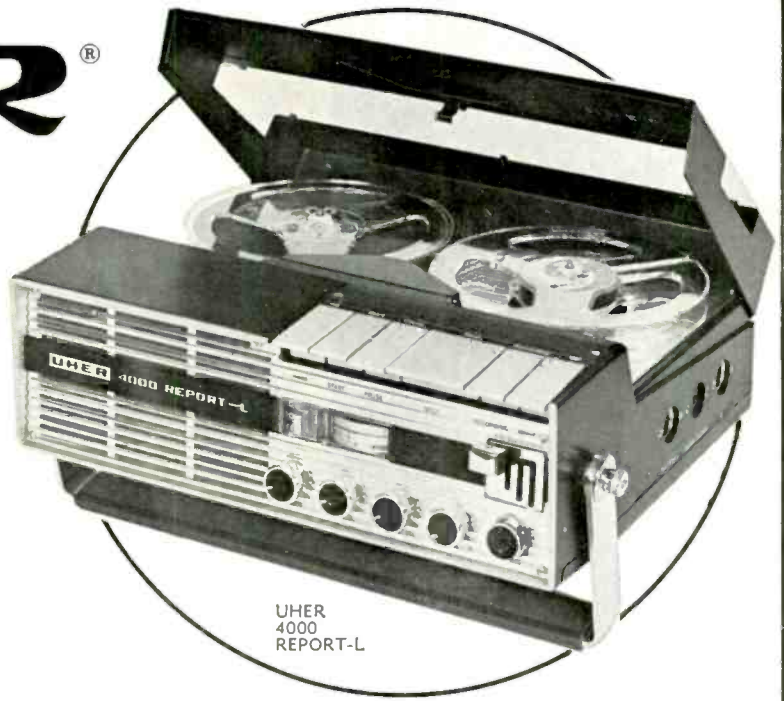
This collection of Twenties material (with a few recent additions—songs from the already mentioned film *Millie*) is carefree, uninvolved, kicky, and not out to prove anything, so it demonstrates ably the focus of the period it represents. Bob Thiele has assembled some fine jazzmen in his restoration of the past (including some arrangements taken right from the old Paul Whiteman sides), among them Jimmy McPartland, Milt Hinton, Urbie Green, and Pee Wee Russell.

(Continued on page 122)

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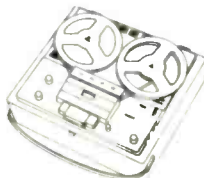
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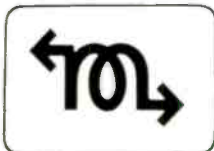


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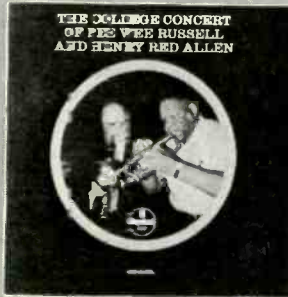
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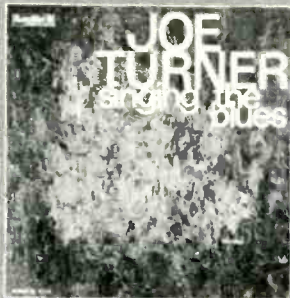
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CIRCLE NO. 35 ON READER SERVICE CARD 122

When they blow their little charts right off the music stands with their own hot air on songs like Rudy Vallee's *Betty Coed* and the old *Sugar Blues* (remember, Granny?), the collection has a pleasant, albeit unexciting, ring. But when Thiele sends Teresa Brewer and Steve Allen into the fray to soup things up with vocal renditions of Twenties songs, the whole experiment turns into a mess. Allen's silly version of *I'm Just a Fag-bond Lover* lies there in the middle of side two like a lump of rancid meat, and his *Barnacle Bill the Sailor* demonstrates no humor, no point of view, and no vocal ability. Teresa Brewer is, unfortunately, Teresa Brewer—tone-deaf and about as representative of the Roaring Twenties as a female astronaut in a Rudi Gernreich space suit. R. R.

**GENO WASHINGTON AND THE RAM JAM BAND:** *Hand Clappin' Foot Stompin' Fanky-Butt . . . Live!* Unidentified Hammond organ, tenor and baritone saxophones, bass, guitars, drums. *Ride Your Pony; Hold On; Respect; Michael;* and nine others. KAPP (M) KL 1515 \$3.79.

Performance: Dreadful  
Recording: Good

All the notes tell us is that Geno Washington and the Ram Jam Band perform in England and that this is their first album. The music—to use that word very loosely—is an unremitting blur of frenetic mediocrity. This is the reduction of rock-and-roll to its lowest common denominator and is, as far as I can recall, the worst record I've ever had to review for this magazine, and I started with the first issue. In every respect—rhythm, melody, and harmony—these automatons are devoid of the slightest musical interest. Maybe it's a visual act. Maybe they perform upside down. N. H.

**GLENN YARBROUGH:** *For Emily, Whenever I May Find Her.* Glenn Yarbrough (vocals); orchestra. George Tipton and Perry Bodkin, Jr. arr. *For Emily; Golden Under the Sun; Everybody's Wrong; The French Girl; Tomorrow Is a Long Time; Gently Have Beside Me; Worry Is a Rockin' Chair;* and four others. RCA VICTOR (S) LSP 3801, (M) LPM 3801\* \$4.79.

Performance: Over-amplified  
Recording: Fair  
Stereo Quality: Fair

Glenn Yarbrough might sing rather well, but you will never know it from this disc. The sound is distorted, the guitar accompaniment is so over-amplified that it often drowns out his voice entirely, and the stereo recording is very muddy. Everything about this record sounds as though Mr. Yarbrough stood on top of a mountain while someone captured the echo down in the valley with a tape recorder and played the effect back through another echo chamber. The result is eerie and baffling, and it is impossible to hear the lyrics. Otherwise, Yarbrough's voice is pleasant, though too soft in spots for the protest music he is trying to sell. His voice seems composed almost entirely of boys-choir tremolo which is often downright unflatteringly feminine in projection. The material is quite good, notably Buffy Sainte-Marie's *Until It's Time for You to Go* and the title tune, by Paul Simon (of Simon and Garfunkel). R. R.

## JAZZ



**CURTIS AMY:** *Mustang.* Curtis Amy (tenor and soprano saxophones), Leroy Cooper (baritone saxophone), Jimmy Owens (trumpet, flugelhorn), Carl Lynch (guitar), Kenny Barron (piano), Bruno Carr (drums), Edgar Willis (bass), Eva Harris (vocals on *Please Send Me Someone to Love*). *Mustang; Shaker Heights; Enjo; Old Devil Moon;*



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*Please Send Me Someone to Love.* VERVE (S) V6 8684, (M) V 8684\* \$5.79.

Performance: Undistinctive  
Recording: Good  
Stereo Quality: Very good

Curtis Amy and his associates swing hard in what is essentially a hard bop idiom, heavily laced with blues textures and feeling. But the horn soloists are not sufficiently inventive to make this collection in any way memorable. Eva Harris' one vocal, with its quasi-gospel cadences, makes me wish there had been more of her in the set. The instrumentalists are all skillful enough, but their stories have been heard many times before. N. H.

### RECORDING OF SPECIAL MERIT

**DUKE ELLINGTON:** *Johnny Come Lately.* Ivie Anderson and Joya Sherrill (vocals); Duke Ellington Band. *C Jam Blues; Moon Mist; Someone; Kissing Bug; Riff Staccato; Prelude to a Kiss; Caravan; Mood to Be Wooed; Johnny Come Lately; Hayfoot, Strawfoot;* and six others. RCA VICTOR (M) LPV 541 \$5.79.

Performance: Tried and true  
Recording: Good, considering

Collectors of jazz classics can rejoice: RCA

Victor has released another of its fine Vintage Series albums of hard-to-find collectors' items. This one features the Duke Ellington band in the World War II period, when jazz was trying to regain its foothold. And the recent death of Ellington's long-time friend and arranger Billy Strayhorn makes the many Strayhorn items on this disc all the more moving to hear again.

Perhaps best exemplifying the troubled war period is *Kissing Bug*, a light Avalon Ballroom type of song sung here by Joya Sherrill. The muted-trumpet work by Ray Nance and Rex Stewart on *Sherman Shuffle* is interesting for period flavor, and there is some easy, relaxed Ellington piano on a 1945 recording of *Prelude to a Kiss*. *Hayfoot, Strawfoot* is a brilliant tribute to vocalist Ivie Anderson, who makes her last recorded appearance with the band on a 1942 recording here. It's a good opportunity for those who have never heard Ivie to dig her at her best. And *A Slip of the Lip Can Sink a Ship* is a piece of camp memorabilia about wartime Mata Haris that evokes visions of a Betty Hutton musical. Wonderful stuff.

The mono transfer of the old 78's is remarkably sound and distinct considering the underprivileged recording conditions of those days: big bands assembled in drafty ballrooms with inferior mike setups. Congratulations to Mike Lipskin, who produced this reissue. RCA's Vintage Series is doing a great service for record collectors, and this is one of the best releases to date. R.R.

**JOHNNY HODGES:** *Blue Notes*. Johnny Hodges (alto saxophone); Snooky Young and Ernie Royal (trumpets); Tony Studd (bass trombone); Frank Wess, Jerome Richardson, Jimmy Hamilton, Don Ashworth, and Danny Banks (reeds); Hank Jones (piano); Kenny Burrell and Eric Gale (guitar); Bob Cranshaw and George Duvivier (bass); Joe Venuto (vibraphone); Buddy Lucas (harmonica). *Rent City*; *Broad Walk*; *L. B. Blues*; *Sneakin' up on You*; and five others. VERVE (S) V6 8680, (M) V 8680\* \$5.79.

Performance: Hodges is magisterial  
Recording: Very good  
Stereo Quality: Good

Johnny Hodges, the nightingale of the Ellington band, is heard in a different setting here. Aside from Jimmy Hamilton, none of Johnny Hodges' colleagues from the Ellington forces are present. Instead he is supported by New York studio musicians, nearly all of whom have extensive jazz backgrounds. The serviceable but hardly challenging arrangements are by Jimmy Jones. Hodges displays his usual combination of leashed power and sensuous serenity. He moves with gliding ease through ballads, swingers, blues, and a Latin-tinged piece. It's all satisfying and beguiling, and yet I expect the Hodges-led albums that will endure are mainly those that are extensions of the Ellington vernacular. No one writes so aptly for Hodges as Ellington, and it is in the Ellington context (small combo or large band) that Hodges' qualities are most effectively realized. As Ellington alumnus Clark Terry once pointed out, this happens to most Ellington sidemen who stay with Duke a long time—in other settings they sound as if something's missing. N. H.

**RUTH OLAY:** *Soul in the Night*. Ruth Olay (vocals), Herb Ellis (guitar), Ray

Brown (bass), Victor Feldman (piano and vibes); Al Hendrickson (guitar). *Street of Dreams*; *I Loves You Porgy*; *Rockin' Chair*; *Willow Weep for Me*; *God Bless the Child*; *All Yours*; and six others. ABC (S) 573S, (M) 573\* \$4.79.

Performance: Ice-cold and derivative  
Recording: Good  
Stereo Quality: Good

The liner notes on this disc keep insisting that Ruth Olay's is the voice of the night. Nonsense. If anything, this set sounds as though it was recorded at twelve noon on a lunch break. Miss Olay has been singing in clubs and on records for years, slowly polishing her style. But the style she has polished is, to me, distinctly boring. This is the first disc I've heard of hers in some time, and it seems that in the interim she has apparently been so busy listening to old Billie Holiday and Lee Wiley records (she even admits on the back of the album cover that they are two of her favorite singers) that she has lost what individuality she ever had.

In all honesty, I must admit that she does not have the kind of sound that appeals to me. She is all ice water, all trembling vibratos, all feminine flutter. (Anita O'Day can, on the other hand, sing with a white hat and gloves on and stab you to the core of your hard little heart. I don't mean to put down femininity.) In Miss Olay's approach to jazz there is none of the richness, none of the ragged-edged I've-been-there quality, none of the exhausted, late-night, too-many-scotches sounds great jazz singers can muster out of their own surroundings. It seems to me that if she is going to sing jazz, dig jazz, and copy the phrasing of instrumental jazz musicians, then she must let her hair down and throw out the Marian the Librarian control that she exerts over her material here.

On the back, Miss Olay states: "Ten years ago I couldn't have made this album. I couldn't have made these lyrics mean anything because I hadn't lived them yet." The material, good as it is, still says nothing to me in Ruth Olay's interpretation. Perhaps she still has some living to do that she doesn't know about. R. R.

#### RECORDING OF SPECIAL MERIT

**HORACE SILVER:** *The Jody Grind*. Horace Silver (piano), Woody Shaw (trumpet), Tyrone Washington (tenor saxophone), Larry Ridley (bass), Roger Humphries (drums), James Spaulding (alto saxophone, flute). *The Jody Grind*; *Mary Lou*; *Mexican Hip Dance*; *Blue Silver*; *Grease Piece*; *Dimples*. BLUE NOTE (S) 84250, (M) 4250\* \$5.79.

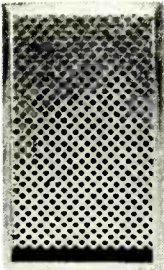
Performance: Crisp, hard-driving  
Recording: Excellent  
Stereo Quality: First-rate

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cess and no note could be other than it is. Silver has been criticized on occasion because the range of his imagination, particularly in terms of mood, is rather narrow. To be sure, he is not nearly so varied and richly inventive as Ellington, nor are his materials so deeply evocative as Monk's. But Silver has created a language that is unquestionably his, and he has remained true to it. That is no small accomplishment. N. H.

**WILLIE "THE LION" SMITH and DON EWELL:** *Grand Piano* (see Best of the Month, page 80)

### RECORDING OF SPECIAL MERIT

**BIG MAMA THORNTON/THE CHICAGO BLUES BAND:** *Big Mama the Queen at Monterey*. Big Mama Thornton (vocals), Otis Spann (piano), James Cotton (harmonica), Dirty Red (guitar), Francis Clay (drums). *Black Rat; Bumble Bee; Gimme a Penny; Looking the World Over; Life Goes On; My Love*; and four others. ARHOOLIE (M) F 1032 \$4.98.

Performance: Super-charged  
Recording Quality: Fair

Willie Mae "Big Mama" Thornton is a blues singer *extraordinaire*, with the bulk to pour out a voice of astonishing power and the ability to control the hurricanes she blows up. A minister's daughter from Montgomery, Alabama, who left home singing the blues, ended up stopping the show in Sammy's Hot Harlem Review, and recorded *Hound Dog* before Elvis Presley ever heard of the tune. Big Mama is probably the greatest blues singer today. She is carrying on the tradition of Lizzie Miles, Bessie Smith, and Memphis Minnie and adding a bit of rock-and-roll on the side of the platter. "I never sang pop. What do I want to go out there and try to be like Ella Fitzgerald for?" says Big Mama. Thank goodness. She is an original. She sings louder than any mike could amplify an ordinary voice, and she stopped the show at last year's Monterey Jazz Festival by being just herself. Now, on this recording released by a record company in Berkeley, California, she breaks new ground on discs—by being herself some more.

There's a gritty quality to the recording, and the review copy was so full of scratches that I missed some of Big Mama's salty-dog phrasing. Maybe you'll be luckier. What I did catch, though, was a gleeful and joyous program of "down-home" singing poured straight from the heart of a woman who has been there and knows what she's talking about. All of the songs are marvelous fun, but my own favorite is her chunky rendition of *Black Rat*. It's all about a big fat Negro woman who is hot on the trail of her boy friend who walked out after she paid all his doctor bills, and it is surely one of the nastiest songs ever written. R. R.

**CHICK WEBB:** *Stompin' at the Savoy*. Chick Webb (drums), Ella Fitzgerald and Taft Jordan (vocals); various instrumental combinations. *Blue Minor; My Melancholy Baby; If Dreams Come True; Night Wind*; and eight others. COLUMBIA (M) CL 2639 \$4.79.

Performance: Spirited  
Recording: Competent to good

First issued from 1934 to 1936 on the Co-

lumbia, Okeh, Melotone, and Brunswick labels, the original recordings that make up this Chick Webb retrospective are both orchestral and small-combo sides with Taft Jordan and Teddy Wilson. The small-group numbers include some sidemen from the Webb band, and apparently were added because the Columbia archives don't contain enough full-orchestra material to fill an album. The best of Webb is on Decca, and it's unfortunate that Milt Gabler of that company has not yet assembled a reissue package which would do justice to the doughty drummer and his invigorating band. However, there is substance on these earlier tracks, particularly in the solos by the gruff trombonist Sandy Williams and the Armstrong-influenced trumpeter Taft Jordan. On one track, the Ella Fitzgerald of thirty-one years ago sings *My Melancholy Baby* with charming directness. N. H.



BIG MAMA THORNTON  
Salty "down-home" blues singing

### RECORDING OF SPECIAL MERIT

**VALDO WILLIAMS:** *New Advanced Jazz*. Valdo Williams (piano), Reggie Johnson (bass), Stu Martin (drums). *Desert Fox; Bad Manners; Move Faster; The Conqueror*. SAVOY (M) MG 12188 \$4.98.

Performance: Powerful, personal  
Recording: Good

Valdo Williams is a pianist of explosive energy, precise technique, structural imagination, and rhythmic ingenuity who unaccountably has received small attention and even smaller working opportunities. Hopefully, if this record is widely enough distributed, Williams may finally get a chance to find his audience. The four originals on this disc encompass a broad range of moods, and are developed through fascinating interplay between Williams and his expert colleagues (this is far more than a set by a pianist with rhythm accompaniment). Although Williams is exploratory in terms of frequent changes of meter, unpredictable harmonies, and intricate lines, he is not easily categorized into any of the current jazz bags. He is, in fact, quite his own man, and his long-deserved first album ought to lead to many more. N. H.

## FOLK



### RECORDING OF SPECIAL MERIT

**ESTHER AND ABI OFARIM:** *Sing! Sing Hallelujah; Canario; Bonnie Boat; Lonesome Traveller; Empty Pockets Blues; Tomorrow Is a Long Time*; and four others. PHILIPS (S) PHS 600232, (M) PHM 200232\* \$4.79.

Performance: Virile  
Recording: Excellent  
Stereo Quality: Excellent

I don't know a thing about Esther and Abi Ofarim. I knew even less after reading the ridiculous liner notes, which are in the form of blank verse ("Ofarim are fawns, yearling deer/stepping to the water's edge thirsty for more than water/and they put their voices together/and their voices could also call forth the ecstasy and make them one with the desert and the sea and the wind. . . ." and like that). But I am now a fan of Esther and Abi Ofarim. They are simply marvelous. They sing in every style imaginable and manage to swing with precision, style, and grace. I suppose they really consider themselves in the folk bag, but they are too special to be saddled with a label. On Pete Seeger's *Empty Pockets Blues*, for example, they harmonize with a gutsy sweetness that would make Ma Rainey proud. Esther has a really powerful voice and Abi caresses his guitar as if he was stroking a cat. Together, they inject fresh insight into folk music. Separately, they make individual comments on modern music which stir, amuse, and involve. It simply is not possible to listen to them without becoming involved. I can't recommend too highly your getting acquainted with them. R. R.

### RECORDING OF SPECIAL MERIT

**AMALIA RODRIGUES:** *Folk Songs of Portugal*. Amalia Rodrigues (vocals); orchestra. *Tirana; Don Solidon; Mane Chine; Rapariga Tola Tola*; and eight others. CAPITOL (S) ST 10438, (M) T 10438\* \$4.79.

Performance: Great  
Recording: Distorted  
Stereo Quality: Unfortunate

This newest release by the great Amalia Rodrigues is a change of pace in that she deserts the *fado*—that compellingly fatalistic, often somber and quite inimitable Portuguese song form—for a program of Portuguese folk songs. This repertoire, while less awesomely impressive as material for Rodrigues, is nonetheless a pleasant and welcome surprise. I don't think that anyone at this late date need say much more about what a superb and unique artist Amalia Rodrigues is; therefore I will limit myself to telling you that in this album she offers twelve songs, ravishingly sung and drenched with her per-

forming magic. If indeed it were not magic, I might be more helpful in explaining to you just what Rodrigues is able to do with her songs. Unfortunately one has to hear for oneself. For the uninitiated, I suggest "Fado and Flamenco Favorites" (Angel 65039). It is a truly memorable recording.

The songs here are relatively uncomplicated and always entertaining. Most particularly I liked *Rapariga Tola Tola (Foolish, Foolish Girl)*, *Rosa Tirana (Rose the Tyrant)* and *Trevo (Clover)*. I have no complaint with anything Rodrigues does, but I do have a few about the way Capitol has produced this album. First, why no translations, or even brief resumés of the songs? It seems a pity to limit this album to those who speak Portuguese, which seems to be its almost inevitable fate. Second, Capitol's (and everyone else's) "stereo enhancement" efforts are a nuisance. In their attempt to update what most assuredly does not need updating, Capitol has produced a harsh and brittle recording, one that in places actually interferes with enjoyment of the performances. P. R.

### RECORDING OF SPECIAL MERIT

**THE ROMEROS:** *World of Flamenco*. Celedonio, Pepe, Celin, and Angelo Romero (guitars); Maria Victoria (vocals); Raul Martin, Angel Martin, Isabel Martin, Maria Victoria (percussion). *Sevillanas; Zapateado; La Guitarra; Farrucas*; and fourteen others. MERCURY (S) SR2 9120, (M) OL2 120\* two discs \$8.16.

Performance: Intense  
Recording: Excellent  
Stereo Quality: Very good

Celedonio Romero and his three sons, all guitarists, join with singer Maria Victoria and a high-spirited *jaleo* (dancers, clappers, finger-snappers, castanet-sizzlers) in a broad and deep cross-section of flamenco. In addition, Celedonio Romero reads four dark poems by Federico Garcia Lorca which illuminate the rhythms of life and loss in Andalusia. As Henrietta Yurchenco writes in her exemplary jacket notes, the Romeros, although they are Andalusian, are not gypsies; their flamenco "is more classical in feeling, but no less sensitive, fiery, and brilliant in true Andalusian style." This is a carefully prepared, beautifully engineered, incisively executed program that should appeal to both flamenco apprentices and *aficionados*. N. H.

### RECORDING OF SPECIAL MERIT

**THE WATERSONS:** *Frost and Fire*. The Waterson (vocals). *Jolly Old Hawk; The Holly Bears a Berry; Christmas Is Now Drawing Near at Hand; Wassail Song*; and ten others. ELEKTRA (S) EKS 7321 \$5.79, (M) EKL 321\* \$4.79.

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

Subtitled "A Calendar of Ceremonial Folk Songs," this album is a fascinating exploration of British communal folk-music roots. "The common people," the exemplary but unsigned notes point out, "had their rites of propitiation and triumph, older than the rituals of the Church and closer bound to their daily lives. This record takes us through a year's calendar, displaying songs that accompanied these ceremonies, season by sea-

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son." The three men and one woman who recreate these ceremonies have a densely distinctive quality of ensemble sound and movement which recalls the otherwise quite different Staple Singers in American gospel music. They sing with gravity and yet with vividness. Resourceful mixers of colors, they are also rhythmically skilled, as is evidenced by the fact that although all these performances are *a cappella*, the time never falters. Unusually instructive (thanks to the detailed notes, "Frost & Fire" is also uncommonly moving in its cadences and shades of feeling from centuries long gone. N. H.

**DOC WATSON:** *Home Again!* Doc Watson (vocals and guitar), Merle Watson (guitar), Russ Savakus (string bass). *Winter's Night; Childhood Play; Matty Groves; Rain Crow Bill; Victory Rag; Froggie Went a Courtin'; Georgie; Sing Song Kitty; Old Man Below; Down in the Valley to Pray; Katie Morey;* and three others. VANGUARD Ⓢ VSD 79239 \$5.79, Ⓜ VRS 9239 \$4.79.

Performance: Durable  
Recording: Good  
Stereo Quality: Good

With each new recording, Doc Watson seems to gain maturity as a singer and skill as a guitarist. This latest from Vanguard's folk library reveals the blind North Carolina Musician in a pure folk groove, with less emphasis on rock-and-roll and hillbilly. He sounds more like Burl Ives than ever before. On a song like *Pretty Sara*, singing *a cappella* is a serious mistake, but when he lets go with simple songs requiring strong story lines, like the Elizabethan ballad *Matty Groves*, he makes an important contribution to the folk idiom. I still like his solo guitar work best, and his groovy treatment of Maybelle Carter's *Victory Rag*, a one-minute, forty-four-second instrumental opus on side two, is worth the price of the disc. Simplicity is Doc Watson's keynote. He does not overwhelm you with technique, but rather lets you explore along with his powerful hands. Listening to him can be an interesting experience, like discovering something new and wonderful about life without ever leaving your own back porch. R. R.

### COLLECTIONS

**JUGS, WASHBOARD AND KAZOOS.** Dixieland Jug Blowers, Memphis Jug Band, Five Harmaniacs, Tiny Parham and His Musicians, Washboard Rhythm Kings. *Don't Give All the Lard Away; Southern Shout; Coney Island Washboard; Pepper Steak;* and twelve others. RCA VICTOR Ⓜ LPV 540 \$5.79.

Performance: Ebullient  
Recording: Adequate to good

A cross-section of recordings by jug and washboard bands from 1926 to 1932, this reissue will be of most interest to pop music antiquarians and to current jug-band aficionados who are curious about where their antic musical pleasures came from. There are occasional touches of jazz—Johnny Dodds on one track by the Dixieland Jug Blowers, Tiny Parham's combo, and the energetic Washboard Rhythm Kings—but the emphasis is on high-spirited playfulness in an idiom that drew on folk roots and contemporary novelty songs. There are knowledgeable notes by Herb Shultz. N. H.



## THEATER • FILMS

### RECORDING OF SPECIAL MERIT

**GILBERT AND SULLIVAN:** *The Sorcerer.* D'Oyly Carte Opera Company. John Reed, Jean Allister, Ann Hood, Alan Styler, Donald Adams, David Palmer, Valerie Masterson, Christene Palmer, Stanley Riley (soloists); chorus, James Walker chorus master; Royal Philharmonic Orchestra, Isidore Godfrey cond. LONDON Ⓢ OSA 1264, Ⓜ A 4264\* two discs \$11.58.

Performance: Ensorcelling  
Recording: Excellent  
Stereo Quality: Resounding

This first of the full-length comic operas by the masters has never ranked in popularity with such favorites as *The Mikado*, *Patience*, and *H.M.S. Pinafore*, and the D'Oyly Carte has not seen fit to bring a production of it to our shores in years. Yet it remains one of the most charming and entertaining operettas ever written. Launched at the Opera Comique in London in 1877, two years after the success of the first Gilbert and Sullivan collaboration on the one-act curtain-raiser *Trial by Jury*, *The Sorcerer* introduces that lovable charlatan John Wellington Wells, who raises havoc with an entire country village by introducing a generous portion of his Patent Oxy-Hydrogen Love-at-first-sight Philtre into the tea at a local banquet. Each of the villagers thereupon falls in love with the first member of the opposite sex he sees.

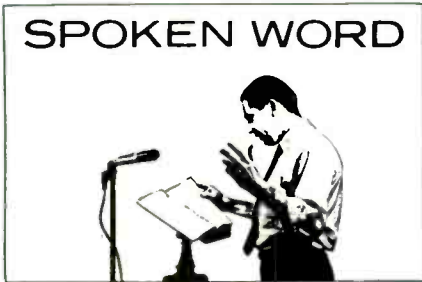
A new stereo recording of the piece by the D'Oyly Carte was long overdue. This one will disappoint those connoisseurs who demand that their Mr. Wells come on with all the scampish and spurious airs Peter Pratt brought to the role in London's earlier (mono) recording, because John Reed does not. I do not think this fault is fatal, however. For one thing, Mr. Reed takes hold with increasing competence as he goes along, and by the time he is romping through his famous duet about the family vault with Lady Sangazure, he is more than satisfactory. As for the rest of the cast, Valerie Masterson as the lovely Aline, Christene Palmer as Lady Sangazure, Alan Styler as Dr. Daly (the vicar with an ear trumpet), and Donald Adams as Sir Marmaduke Point-dextre are in every way the equal of their predecessors in the earlier album.

The sound of the chorus is especially invigorating in the stereo version when those appetizing lines about "the eggs and the ham and the strawberry jam" are tossed back and forth. Best of all, there is the Royal Philharmonic, lending incredible luster to the Schubertian melodies and their scintillating instrumentation, while conductor Godfrey keeps the tempos exactly right and the style appropriate. P. K.

**ILLYA DARLING** (see Best of the Month, page 78)



## SPOKEN WORD



**ROBERT BOLT:** *A Man for All Seasons*. Original sound-track recording. Paul Scofield, Wendy Hiller, Leo McKern, Orson Welles, and Susannah York (performers); Fred Zinnemann (director). RCA VICTOR Ⓜ two discs VDM 116 \$9.58.

Performance: **Noble**  
Recording: **Excellent**

Unless you've already seen the movie, it's a struggle to get your bearings amid all the bustle and shifting action in the early passages of this soundtrack, and once you do, the suspicion may dawn on you that just possibly the whole thing is an over-elaborate, portentous, and sanctimonious bore. The listener is expected to identify compassionately with the hero, Sir Thomas More, who refuses to approve King Henry VIII's marriage to Anne Boleyn and winds up in jail for his recalcitrance. Yet we know virtually nothing about Sir Thomas and his family. Instead of insights into the humanity of the Mores, we get a lot of beautifully composed rhetoric on the morality of allegiance to conscience versus king in speeches magnificently read by Paul Scofield as the stubborn More, Wendy Hiller as the wife whose one human impulse seems to be to bring some home-made custard to his cell when he is languishing, Leo McKern as Thomas Cromwell, and, most fleetingly, Orson Welles as the cynical Cardinal Wolsey. It's all quite eloquent, but as abstract and ponderous as a slow game of chess, so that even when More is convicted of high treason for his loyalty to his conscience, he is still so vaguely established as a private person that it's rather hard to care. *A Man for All Seasons*, when it's all over, has dealt expertly with principles, but doesn't seem really to have been about a man. *P. K.*

**THE ENTERTAINERS:** *Pubs, Pearlies and Pints*. The Entertainers (Kim Cordell, George Hitchens, Rex Jamieson, Tommy Pudding, Rod Sparrow, Bob the Tray, Celia Hunt, Kerri Lane, Tony Rayne, Hughie Diamond, Ida Barr, Sulky Gowers). LONDON Ⓢ SW 99436, Ⓜ TW 91436\* \$4.79.

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

In its grotesque way this is a reasonably amusing album. Supposedly intended as a re-creation of an evening of jollity at Waterman's Arms, an East London pub (also supposedly recorded completely "live"—but I doubt it), it offers through the subdued roar of the customers and the clanging of an omnipresent cash register a program that includes such items as Kim Cordell (also known as "Cannonball Kim") singing in a voice of pure brass, Rex Jamieson doing an occasionally funny female impersonation of a bedraggled old sot named Mrs. Shufflewick,

Hughie Diamond performing a medley of Scots songs in an insufferably thick burr, and finally Ida Barr who actually had a long career in the heyday of the British music halls. At eighty-three. Miss Barr, as you would expect, lacks a certain vitality, but she does project a rather vivid impression of what the music halls must have been like. Most of the rest of the entertainment is, I fear, for those who find Sammy's Bowery Follies the last word in hilarity. *P. R.*

**OGDEN NASH:** *Everybody Knows the Trouble I've Seen*. Ogden Nash (reader). RCA VICTOR Ⓜ VDM 114 \$5.79.

Performance: **Relaxed and refreshing**  
Recording: **Excellent**

"In 1929," the poet reports in his notes for this welcome album of his latest wares, "I realized that my poetry was more ludicrous than beautiful, and thought it wise to laugh at myself before being laughed at. Since then I have operated behind a protective mask of literate illiteracy which has trapped a few readers into wondering who's loony now, I or me, or they or them. The verses in this album are nearly all new, and I chose them because I am nearly all old."

Old Mr. Nash may be, but tiresome he is not. This is his third full-length album (he did one for Caedmon and one for Music Library called "Glady Steel's the Show"), and it contains no less than three dozen verses featuring his wry and witty observations on the passing scene. The latest grist for his exceedingly fine-grinding mill includes such topics as "crypto-somniacs" who watch their mates and give the lie next day to claims of sleepless nights; overfriendly bankers; and rodents who indulge in "mouse-to-mouse resuscitation." A few of these poems are already anthologized—like the one about the terrors of waiting for verdicts from doctors and income tax accountants, and another on the hypocrisy of the rich who are always saying how poor they are and that they don't enjoy their money anyhow—but it is good to hear them aloud. *P. K.*

**POETRY PROGRAMS FOR CHILDREN, Volume One.** (Poems by Edward Lear, Christina Rossetti, Robert Louis Stevenson, Hilda Conkling, Eleanor Farjeon, Alfred Lord Tennyson, Matthew Arnold, William Shakespeare, and others.) Elinor Basescu (reader-narrator). CMS Ⓜ 506 \$4.98.

Performance: **Benign**  
Recording: **Good**

The CMS series of children's records has placed a high premium on taste and a high degree of confidence in the intelligence of the young, and this porridge of popular poetry is no exception. The program ranges from limericks by Edward Lear and that well-known versifier Anonymous to ballads by Tennyson and Longfellow—and even a bit of Shakespeare.

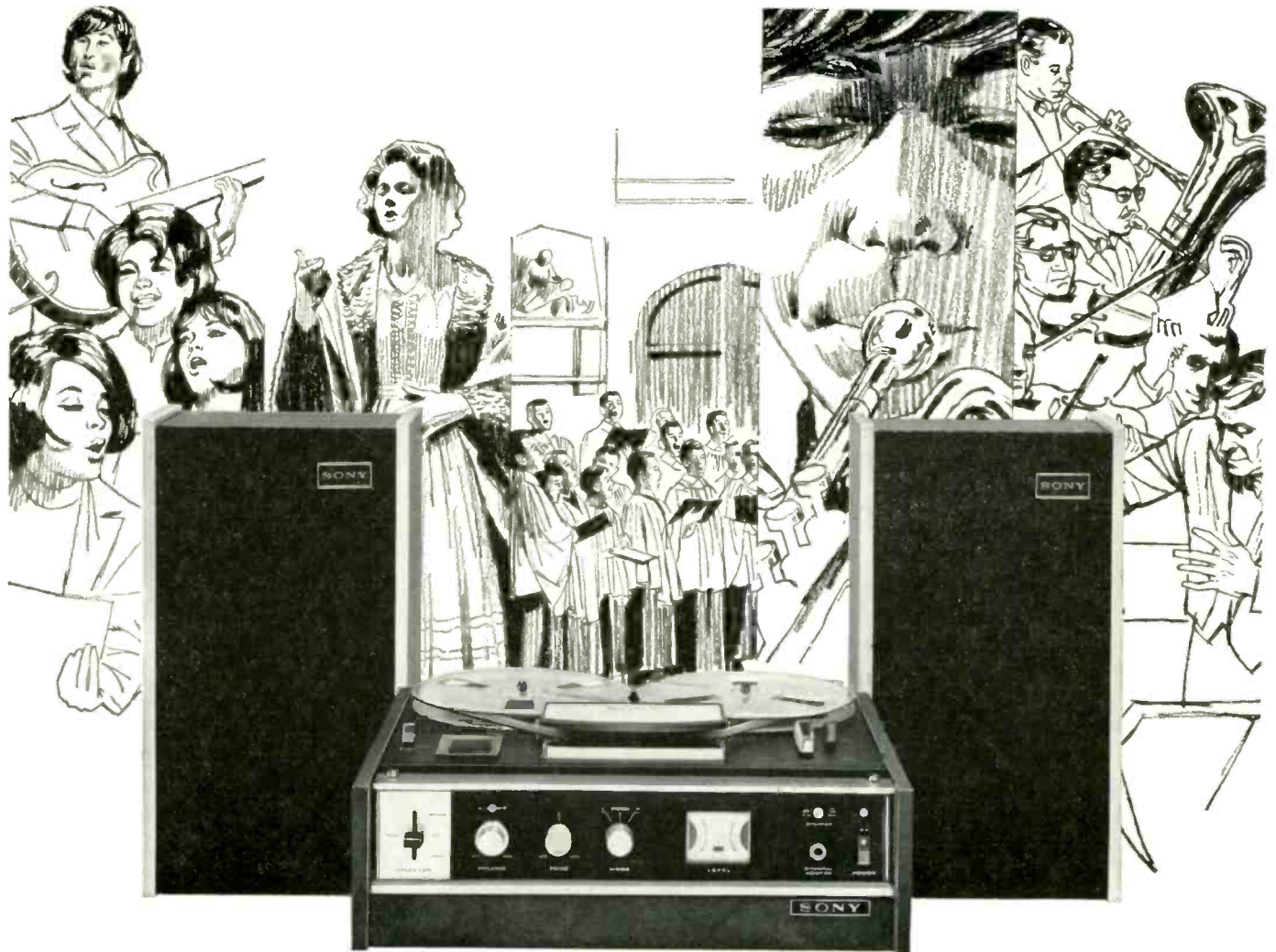
Miss Basescu brings to her task considerable experience in reading to children in schools, hospitals, and libraries as well as an impressive list of acting credits. Her manner is gentle, and she introduces each poem with a bit of comment and explanation likely to heighten the young listener's interest. I must confess that Miss Basescu's perceptive way with its rhythms and locutions made even "Hiawatha's Childhood" sound intriguing. Texts are included. *P. K.*

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# HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# STEREO TAPE

Reviewed by DAVID HALL • NAT HENTOFF • IGOR KIPNIS  
 REX REED • PETER REILLY • ERIC SALZMAN

**C. P. E. BACH: *Magnificat in D Major* (Wq. 215).** Adele Stolte (soprano); Hertha Töpfer (contralto); Ernst Haefliger (tenor); Barry McDaniel (baritone); Civic Choir of Hamburg; NDR Symphony Orchestra, Hamburg, Adolf Detel cond. DEUTSCHE GRAMMOPHON ARCHIVE © ARC 3267 \$7.95.

Performance: **Competent**  
 Recording: **Good**  
 Stereo Quality: **All right**  
 Speed and Playing Time: 7½ ips; 45' 7"

As I pointed out about a year ago in reviewing the disc version of the Archive recording of C. P. E. Bach's *Magnificat*, the score itself (written before the younger Bach's father died) has some points of similarity with the *Magnificat* of J. S. Bach but many more differences. The primary stylistic changes, the *galant* aspects of the score, are not as effectively brought out in this performance as they should have been. Tempos are fast, and not always gracious, while the soloists are also not entirely ideal (even the best, Haefliger, seems to have had an off day). The disc suffered from a lack of transparency of sound, especially at the end of the second side, which is an involved and jubilant chorus. The tape version is far better in this respect, although the high end still lacks clarity. Furthermore, the tape processing has robbed the recording of some fullness in the bass. A text leaflet with translation is enclosed. I. K.

## RECORDING OF SPECIAL MERIT

**DONIZETTI: *Lucrezia Borgia*.** Montserrat Caballé (soprano), Lucrezia; Ezio Flagello (bass), Alfonso; Alfredo Kraus (tenor), Gennaro; Shirley Verrett (mezzo-soprano), Orsini; Giuseppe Baratti (tenor), Rustighello; Robert El Hage (bass), Astolfo; other soloists; RCA Italiana Opera Orchestra and Chorus, Jonel Perlea cond. RCA VICTOR © TR38001 \$17.95.

Performance: **Compelling**  
 Recording: **Very good**  
 Stereo Quality: **Not spectacular**  
 Speed and Playing Time: 3¾ ips; 134' 42"

As an operatic production, this album must be counted a success, not least because of the efforts of Montserrat Caballé in the title role. All the other principals are in good voice as well, and the performance has a lot of dramatic and vocal eloquence.

Caballé, of course, is the mainstay, and although her portrayal of the morally ambivalent Lucrezia is temperamentally rather placid, it is impossible not to be affected by the lovely sounds she emits. The final *cabaletta*, after the death of Lucrezia's son, also affords this outstanding singer some opportunities for vocal display, and she acquits herself quite stunningly.

Finally, it must be noted that Jonel Perlea holds his forces together very well and effectively conveys both the gracefulness and the dramatic vigor of the score. Regarding the recording, this is one of the first to be issued by RCA Victor in 3¾ ips, and the results are



MONTSERRAT CABALLÉ  
*Vocally stunning as Lucrezia Borgia*

surprisingly good. Disc and tape versions are more closely matched than with many tapes of this speed, the only obvious exception being a slightly thicker, less open sound in the massed ensembles and some slight loss of highs (i.e., cymbals are clearer and have more presence on the disc set). Stereo is only moderately well used for suggestion of movement or depth. The disc-version libretto can be obtained at no charge by sending the usual postcard. I. K.

**SCHUBERT: *String Quintet in C, Op. 163* (D. 956); *String Trio in B-flat* (D. 471).** Vienna Philharmonic Quartet, Richard Harand (cello). LONDON I.C.L. © 80183 \$7.95.

Performance: **Not impressive**  
 Recording: **Lacks presence**  
 Stereo Quality: **Limited**  
 Speed and Playing Time: 7½ ips; 51' 25"

I was brought up on the old Vienna Konzerthaus version of this piece, and I suppose I expected something similar here: warm, rich, *echt Wienerisch mit Schlag*. Instead this is a rather delicate, reticent reading that only gets going in the Scherzo and is really effective only in the finale (Willi Boskovsky, the first violinist of the group, is a specialist in the lighter side of Viennese music, and that turns out to be apropos here). The shortcomings are emphasized by the sound which, in this tape version, lacks presence; also the relatively low levels force the tape to be played at a volume that brings up hiss. The Trio is not the better known complete B-flat String Trio (itself not to be confused with the B-flat Piano Trio) but a youthful fragment, a *Triosatz* of adolescent charm. The string style is here actually quite suitable, and this performance works better, by and large, than that of the Quinlet does. E. S.

**STRAUSS: *Don Quixote, Op. 35*.** Pierre Fournier (cello); Giusto Cappone (viola); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © DGGC 9009 \$7.95.

Performance: **Brilliant**  
 Recording: **Sumptuous**  
 Stereo Quality: **Not enough separation**  
 Speed and Playing Time: 7½ ips; 44' 15"

*Don Quixote*, written in 1897, is the last but one of the nineteenth-century tone poems with which Strauss began his career as a composer. It is also easily the best in terms of inventiveness, a virtuoso but organic use of the orchestra, play of ideas, big shape and meaningful expressive detail. It is in *Don Quixote* (and virtually only *Don Quixote*) that the relationship between Strauss and Mahler—so often referred to and so often repudiated—is really apparent.

This is a stunning, if not exactly profound, version. It leans a bit toward the sort of Hollywood production the Germans are always so scornfully accusing us of turning out. Fournier is at his best, Capponi an excellent Sancho Panza. There are things I don't like: the purely theatrical effect of some of the ritards and tempo changes, the ugly tone of the oboes, a certain impatience, an anxious desire to push everything for maximum effect. Nevertheless, one doesn't say no very easily to a performance like this, and its effect comes through without loss on the tape. The DGG sound has less *ambiance* and greater clarity than usual, but I think the failure to separate the solo viola and the cello (and the first and second violins as well) is a major mistake. After all, that is at least in part what stereo is for;

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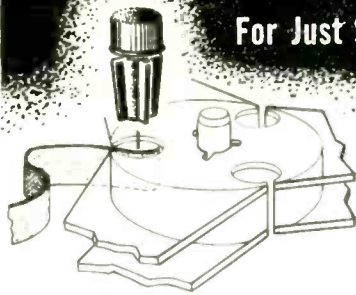
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Strauss built such antiphonies into the score, and there is no excuse for overlooking a chance to make such essential points when the means for making them are there. E. S.

### RECORDING OF SPECIAL MERIT

**TCHAIKOVSKY:** *Violin Concerto in D Major, Op. 35.* Igor Oistrakh (violin); Moscow Philharmonic Orchestra, David Oistrakh cond. MELODIYA/ANGEL © ZS 40009 \$7.98.

Performance: **Splendid**  
Recording: **Excellent**  
Stereo Quality: **First-rate**  
Speed and Playing Time: **7½ ips; 33' 52"**

It is common to speak of the younger Oistrakh as a considerably less appealing and less commanding figure than his father. In the case of the present performance, no apologies need be made for him. From all standpoints, this is excellent fiddling. The violinist here displays a faultless technique, a beautifully warm tone, a decided flair for brilliance in the appropriate spots (the cadenza is a stunner), and a marvelously idiomatic (for this score) *Russian* temperament. I found his interpretation extremely enjoyable. Oistrakh père provides a thoroughly competent and loving accompaniment that is perfectly satisfying even if it does not have the authority of one of the big-name conductors. Angel's Soviet recording is much brighter on tape than in the disc version, but the latter has a far fuller bass. With a stiff bass boost, however, the tape is startlingly good and superior, I think, to the occasionally muddy disc. I. K.

### RECORDING OF SPECIAL MERIT

**WAGNER:** *Die Walküre: Ride of the Valkyries; Siegfried: Forest Murmurs; Das Rheingold: Entrance of the Gods into Valhalla; Die Götterdämmerung: Siegfried's Rhine Journey; Siegfried's Funeral Music.* London Symphony Orchestra, Leopold Stokowski cond. LONDON © LCI 75016 \$7.95.

Performance: **Rich and vital**  
Recording: **Handsome**  
Stereo Quality: **A-1**  
Speed and Playing Time: **7½ ips; 45' 56"**

Almost the first symphonic records I ever owned, some thirty-five years ago, were the pair of 1929 Victor discs of the Stokowski-Philadelphia performance of Wagner's *Rienzi* Overture, with the orchestral finale of *Die Götterdämmerung* as filler. I remember as vividly as though it were yesterday how overwhelmed I was by the immense power and vitality of the performance (Stokowski was not fussing with tempos in those days), not to speak of the tonal opulence of the orchestral playing.

I find that the same amazing vitality and much the same beauty of orchestral sonority comes through in far more transparent textures in this London Phase 4 tape done nearly forty years later. In short, it represents Stokowski at his very best—young in spirit, unfussy, and immensely communicative. It is when we get away from the snippets of *Die Walküre*, *Das Rheingold*, and *Siegfried* (superbly played though they are) and into the extended and epic *Götterdämmerung* excerpts that the full measure of Stokowski's Wagnerian interpretation can be taken. He

wisely sticks to Wagner's original somber ending of the *Rhine Journey*, with its statement of the Rhinegold motive in the minor key, and begins the *Funeral Music* at the moment of Hagen's treacherous spear thrust. The result, both as effective editing and musical performance, is powerfully moving, gaining substantially in impact by virtue of its dramatic continuity.

The London Symphony players are in top form all the way, and most of all, I am grateful that the London Phase 4 engineering staff has seen fit to avoid the stereo gimmickry that has marred some of their other efforts. The stereo illusion here is wholly natural, and the recorded sound as a whole has body, a sense of depth, and transparency. This is one of the best Wagner tapes around. D. H.

### ENTERTAINMENT

**STAN GETZ:** *Stan Getz with Guest Artist Laurindo Almeida.* Stan Getz (tenor saxophone); Laurindo Almeida (guitar);



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**OTIS REDDING**  
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George Duvivier (bass); Edison Machado, José Sorrez, David Bailey (drums); Luiz Pargo, José Paulo (Latin rhythm). *Young Lady; Outra Vez; Winter Moon; Do What You Do, Do; Samba's Samba; Maracatu-Too.* VERVE © VSTC 362 \$7.95.

Performance: **Sinuously lyrical**  
Recording: **Very good**  
Stereo Quality: **Excellent**  
Speed and Playing Time: **7½ ips; 32' 18"**

Stan Getz and Laurindo Almeida are a well-matched team, particularly in a program, as here, of Latin-colored jazz. Both are at ease in spinning melodic variations; both have a subtle ear for exactly apt harmonies; and both are at their inventive best in the medium tempos that prevail in this set. The rhythm accompaniment is appropriately supple, and the quality of sound is first-rate. My only reservation is that, as skillful as the music-making is, there is a sameness of mood over the total playing time. But for certain occasions, this would make very attractive background music. N. H.

**JOE HARRIOTT:** *Indo-Jazz Suite.* Joe Harriott (alto saxophone), Kenny Wheeler

(trumpet), Pat Smythe (piano), Coleridge Goode (bass), Allan Ganley (drums), John Mayer (violin), Chris Taylor (flute), Diwan Motihar (sitar), Chandrahas Paiganka (tambura), Keshan Sathe (tabla). *Overture; Contrasts; Raga Megha; Raga Gaud-Saranga.* ATLANTIC Ⓢ ALC 1465 \$7.95.

Performance: **More jazz than Indo**  
 Recording: **Superb**  
 Stereo Quality: **Very good**  
 Speed and Playing Time: **7½ ips; 35' 15"**

A double quintet—one playing jazz and the other playing Indian music—is directed by John Mayer in what purports to be a blending of these traditions. It is not. On the first side particularly, the Indian music is used essentially for decorative effect. More interweaving of cultures takes place on the second side, but the union still sounds artificial. It should be noted, however, that Joe Harriott's jazz playing in this set is among his most impressive on record so far. He has disciplined his passion and power and merits a wider audience in America. *N. H.*

**OTIS REDDING:** *The Dictionary of Soul.* Otis Redding (vocals) and unidentified instrumental accompaniment. *I'm Sick Y'All; Sweet Lorene; Ton of Joy; Love Have Mercy;* and eight others. VOLT VLX Ⓢ 415 \$5.95.

Performance: **Fervent**  
 Recording: **Good**  
 Stereo Quality: **Very good**  
 Speed and Playing Time: **3¾ ips; 35' 38"**

A secular sermonizer, Otis Redding comes out of the hard-core rhythm-and-blues tradition which, in turn, has its roots, in part, in Negro church music. His insistently thrusting passion gets wearying after a time, but if you take him two or three numbers at a stretch, he can shake you, if not startle you. One surprise here is Redding's transmutation of *Tennessee Waltz* into a throbbing, gospel-like plaint. One mistake is *Try a Little Tenderness*, during which passion overflows and becomes bathos. *N. H.*

**THE TROGGS:** *Wild Thing.* The Troggs: Reg Presley (vocals), Chris Britton (guitar), Peter Staples (bass), and Ronnie Bond (drums). *Wild Thing; I Just Sing; Hi Hi Hazel; Lost Girl; Evil;* and seven others. FONTANA Ⓢ FTX 67556 \$5.95.

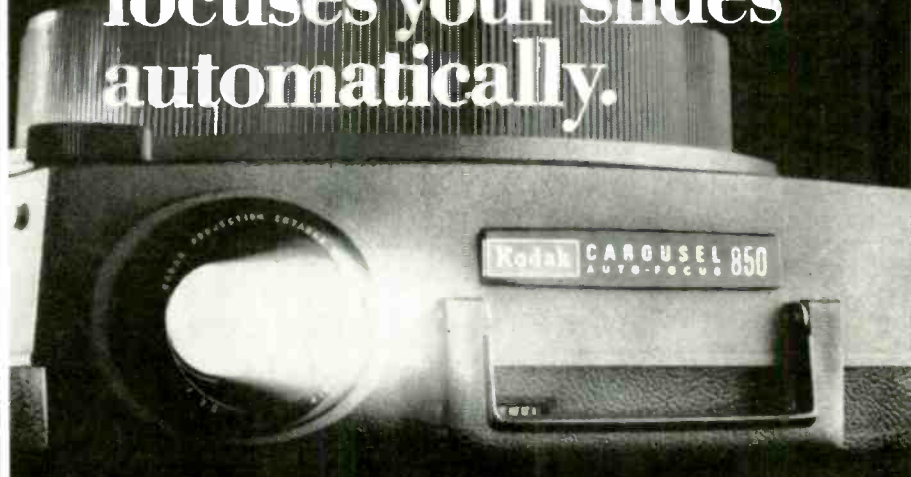
Performance: **Fair**  
 Recording: **Good**  
 Stereo Quality: **Good**  
 Speed and Playing Time: **3¾ ips; 30' 30"**

The Troggs (from troglodyte) are a fairly popular English group with one big hit to their credit, *Wild Thing* (pronounced "Wahld Theng"). Many of their songs, such as *When I'm with You* and *Your Love*, are banal but amiable enough and relatively inoffensive. There are, however, a couple of ringers thrown in here, such as *From Home* and *Hi Hi Hazel*, which have a leering adolescent-hip quality that reminds me of the Rolling Stones.

It is unfortunate that the lesser English groups often don't seem to realize that it was, in a large measure, smut that killed off the great music halls in Britain. I think there is some danger of certain groups doing the same thing to the rock scene. *P. R.*

(Continued on next page)

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## THEATER MUSIC

ANNIE GET YOUR GUN (Herbert and Dorothy Fields-Irving Berlin). Original-cast recording of the Music Theatre of Lincoln Center production. Ethel Merman, Bruce Yarnell, Benay Venuta, Jerry Orbach; orchestra and chorus, Franz Allers cond. *There's No Business like Show Business*; *Moonshine Lullaby*; *I'm an Indian Too*; *Anything You Can Do*; *The Girl That I Marry*; and twelve others. RCA VICTOR Ⓢ TO3 1002 \$8.95.

Performance: Betty Hutton song 'em better  
Recording: Excellent  
Stereo Quality: Excellent  
Speed and Playing Time: 3 3/4 ips; 47'33"

At the risk of being exiled to a kiosk in far Siberia, I'd like to suggest that Ethel Merman is finally (vocally speaking) over the hill. Having taken a giant step without asking "May I?", I may as well go further and suggest that I have never considered her either a very good interpreter of Irving Berlin's songs or a very believable Annie Oakley in *Annie Get Your Gun*. Mama Rose, I believe; Annie, never. She was too old to play a teenage hillbilly when the original production was unveiled, and she is certainly much too old now. But in the summer of 1966 a decision was made—by the commercial entrepreneurs who put on Lincoln Center's annual summer-stock musicals to lure the theatrically undemanding summer tourists who still believe New York is a Summer Festival—to bring back *The Merm* in a newly refurbished *Annie* complete with a revamped script and a brand-new song to out-do *Anything You Can Do*. The production, which made money as long as the tourists lasted but went bankrupt when it was moved to Broadway in the fall, is now available on this loud RCA Victor tape as living testimony to the first sentence of this review.

All the wonderful Berlin songs are here except *Who Do You Love, I Hope?*, which was eliminated in the revival. Bruce Yarnell, the new Frank Butler, sounds remarkably like Howard Keel in the movie version, and Benay Venuta (from both the original and movie versions) is on hand as Dolly. The orchestrations are full for a summer group, and the chorus knocks itself out on the production numbers. But this recording suffers the same fate as the show: a terminal case of Ethel-itis. The lady doesn't sing, she yells. Her voice these days is clearly not up to the range imposed by the material, but she doesn't even try to cover up her inadequacies. She simply out-shouts everybody within ear range and attacks songs she can't sing by hitting them below the belt. She hasn't a clue how to handle a love song, *Moonshine Lullaby* is taken at an impossible pace that obscures its bluesy quality, and *I Got Lost in His Arms* gets lost in her larynx.

The best thing about the revival was Berlin's new duet, *An Old Fashioned Wedding*. A showstopper onstage, its excitement and the audience's demand for extra verses—which Merman always seemed able to pull out of a hat without batting an eyelash—are lost in this strangely bland arrangement which she sings too close to the mike, drowning out her partner.

For an interesting comparison, consider Betty Hutton's recordings from the soundtrack of the MGM movie. For my money, she was the definitive Annie. R. R.

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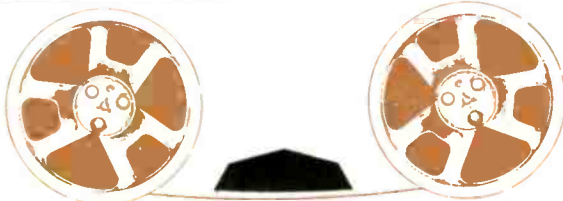
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HiFi/STEREO REVIEW



# TAPE HORIZONS

By DRUMMOND McINNIS

## TAPING AMERICANA

ONCE upon a time, steam engines, trolley cars, and ferryboats were as common as traffic jams and smog are today. If you had suggested to anybody twenty-five years ago that the day would come when they'd all be gone, you would have been laughed at. Most people in the early 1940's thought of trolley bells and the wheezing of steam engines as necessary evils, and ferry foghorns as a nuisance to be put up with. Recently, when I heard that the last of the Hudson River ferries would shortly discontinue operation and that the historic Jersey City terminal of the Central Rail Road of New Jersey would close its gates forever, I made a mental note to take one last trip on that ferry and to document the ride on tape.

One thing all such events have in common is the crowd that turns up on the final days of service—people who haven't ridden the ferry in years, but remember it from their youth; old-timers who remember the days when the ferries ran every few minutes, jammed with cars, trucks, and passengers; and a collection of rail fans and camera buffs who, like myself, are reluctant to see any romantic relic disappear.

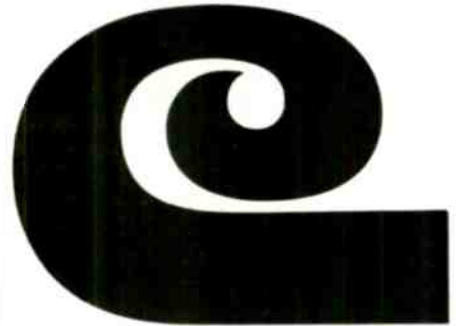
While you're waiting for the boat (or train or trolley), talk to some of these people and record them. I found an old-timer who could remember when the limousines used to pull up with passengers for the B & O's deluxe Capitol Limited to Washington and Chicago. There was another man, accompanied by his grandson, who told me that he had seen the New York skyline for the first time from the deck of one of these ferries.

The gates open, and you move on board for the ride across the river. There are the sounds of loading—people walking and talking, cars and trucks thumping onto the deck. Once loaded, there's the dockhand's whistle, the rattle of the closing gate, the clank of chains as they're cast off, and the chug of the engines. There are sounds en route, as well. There's water slapping the prow, gulls crying overhead, and perhaps the whistle of a passing steamer. All of them belong on your tape. (Incidentally, don't be afraid to "ride" the microphone gain control in this kind of recording. You're not trying for concert-hall realism here.)

All too soon, the engines slow down, stop, then reverse as the ferry slides into its slip. Usually, too, there's the groan of pilings as the ship slides along them. Then a deckhand swings over the gate and jumps to the ramp for the chains which tether the boat. Spying my recorder, one of the dockhands flashed a wide grin and spun the hand-carved capstan which tightens the lines. There was a clanking of chain and a squeaking of taut rope. "That what you're after?" he asked.

As the last of the passengers and the crew walked up the ramp, gates clanged behind us. The captain, walking with members of his crew immediately behind me, made the final comment for my taped record. "Well," he said wistfully, "that's that."

(This column, by the way, is usually based on my tape experiences, or those of friends and colleagues, but if you have developed any special techniques or new uses for tape that will broaden the tape horizons of other readers, I would be happy to hear about them.)



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**SCOTCH RECORDING TAPES.** Stereo Tapes. Catalog 5¢. Tower, Lafayette Hill, Pa. 19444.

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## CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
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**SCOTCH RECORDING TAPE**, lowest prices. **TAPE CENTER**, 398 National Press Bldg., Wash., D.C. 20004.

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## HI FI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
35	ABC Record Corp.	122	37	Kenwood Electronics, Inc.	51
1	Acoustic Research, Inc.	17	38	KLH Research & Development Corp.	37
2	Acoustic Research, Inc.	87		KLH Research & Development Corp.	123, 125, 127
3	Allied Radio	111, 112	39	Koss/Rek-D-Kut	119
5	Altec Lansing Corporation	95	40	Lafayette Radio Electronics	93, 94
75	Ampex Corporation (Pre-Recorded Tape)	109		London Records	108
6	Ampex Corporation (Tape Recorders)	89	42	Magnecord	12
7	Audio Devices, Inc.	46, 47	43	Marantz, Inc.	56
4	Audio Dynamics Corporation	28, 29	44	Martel Electronics	121
8	Audio Drignals	14	45	Mattes Electronics Inc.	81
	Audio Unlimited	132		Minnesota MInng & Mfg., Co. (3M Co.)	117
73	Benjamin Electronic Sound Corp.	107	46	McIntosh Laboratory Inc.	116
	Bozak, R. T.	39	47	Neshaminy Electronic Corp.	114
103	British Industries—Garrard	2	48	Norelco High Fidelity Products Division	26
9	BSR (USA) Ltd., McDonald Division	55	41	Pickering & Company, Inc.	3rd Cover
10	Carston Studios	132	72	Pickwick Records	105
11	Celenese Plastics Company	133	49	Pioneer Electronics Corporation	8
26	Checkmate Records	96, 97	50	Project 3	7
12	Citadel Record Club	5	51	Rabsons—57th Street, Inc.	126
13	Columbia Records	85	52	RCA Sales Corp.	15
14	Command Records	101	53	RCA Victor Records	82
15	Computron—BASF Tape	49	54	Radio Shack Corp.	132
16	Crown International	24	55	Rheem Roberts	50
17	Defa Electronics Corp.	133	56	Sansul Electric Co., Ltd.	99
20	Delwyn	92	100	Scott, Inc., H. H.	44, 45
22	Deutsche Grammophon (DGG)	86	57	Sherwood Electronic Laboratories, Inc.	33
23	Dressner	130	59	Shure Brothers, Inc.	6, 113
68	Dual	13	60	Sony Corporation of America	22, 23
24	Dynaco, Inc.	30, 106	61	Sony/Superscope, Inc.	128
25	Eastman Kodak Company	131	62	Sound Reproduction, Inc.	124
18	Electro-Voice, Inc.	19	63	Stereo-Parti	120
19	Electro-Voice, Inc.	4th Cover	64	Tang Speakers	124
27	Elpa Marketing Industries, Inc.	16	65	Telex	48
28	Empire Scientific Corp.	14	66	Toujay Designs	126
29	Finny Company, The	98	74	Turnex Company	130
21	Fisher Radio Corporation	2nd Cover, 1, 34, 35	44	Uher by Martel	121
30	Harman-Kardon, Inc.	41	67	uniClub, Inc.	11
31	Harman-Kardon, Inc.	43	68	United Audio	13
32	Heath Company	25, 27	69	University Sound	102, 103
33	Hi-Fidelity Center	120	70	Vanguard Records	88
	Institute of High Fidelity, Inc.	20	71	Viking of Minneapolis, Inc.	52
47	JansZen Loudspeakers	114			
36	Jensen Manufacturing Company	90, 91			
Classified Advertising		134, 135			

## HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS
Accessories	91, 92, 120, 130, 135, 4th Cover
Amplification Systems	30, 56, 81, 106
Antennas, FM	98
Cabinets	14, 126
Cartridges	113, 3rd Cover
Catalogs	111, 112, 116
Headphones	48, 119
Microphones	4th Cover
Music Systems	22, 23
Organ Kits	27
Projectors, Movie	131

CLASSIFICATION	PAGE NUMBERS
Receivers, Stereo	2nd Cover
	8, 19, 25, 29, 33, 41, 43, 44, 45, 51, 81, 99, 123, 125, 127, 4th Cover
Records	7, 82, 85, 86, 88, 96, 97, 101, 105, 108, 122
Record Clubs	5, 11
Speakers and Speaker Systems	14, 17, 19, 29, 34, 35, 37, 39, 90, 91, 95, 102, 103, 114, 124, 4th Cover
Styli	6
Tapes, Prerecorded	109, 110
Tapes, Recording	46, 47, 49, 117, 133
Tape Recorders and Decks	12, 15, 16, 26, 50, 52, 89, 121, 128
Tuners	2nd Cover, 30, 56, 4th Cover
Turntables and Changers	2, 13, 16, 43, 55, 56, 87, 107



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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

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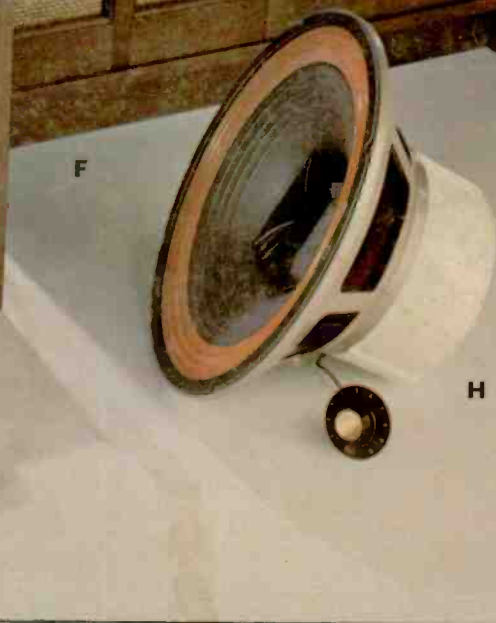
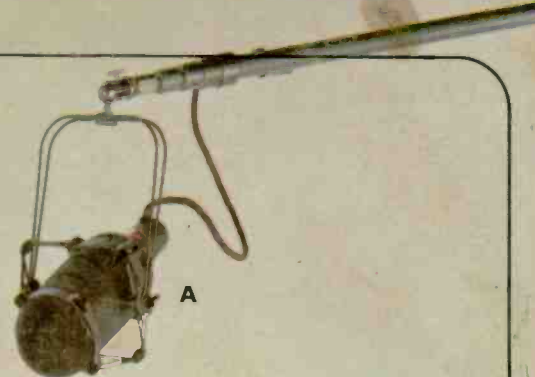
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CIRCLE NO. 19 ON READER SERVICE CARD

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HOW TO SOLVE ROOM ACOUSTICS PROBLEMS

# HiFi/Stereo Review

OCTOBER 1966 • 60 CENTS

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 components by Scott, the world's foremost manufacturer of stereo equip-  
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 hehe circuitry. Your choice depends largely on your  
 y. location and listening habits. If you are in a  
 nd poor reception area, or if most of your favor-  
 lif-ite stations are located far from your home,  
 es, then the 312C, with its greater sensitivity  
 T and selectivity, would be your logical choice.  
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 H . . . Here is the best tuner on the market  
 regardless of price . . . includes switched 3-  
 olf- position meter for signal strength, zero-  
 he center tuning, or multipath indication. Inter-  
 ott station Muting Control effects complete quiet  
 or- between FM stations. **J** Scott 315 Solid-State  
 er, FM Stereo Tuner . . . Most of the features  
 be found on much more expensive Scott compo-  
 . . nents are here for you to enjoy in this eco-  
 in- nomical tuner, including sub-channel inter-  
 ex- ference filter, stereo indicating light, and  
 With the introduction of its new solid-state

kits, Scott has once again applied the latest  
 advanced techniques to make kit build-  
 ing even easier, the results more profes-  
 sional. All critical circuitry has been placed  
 on rugged pre-wired, pre-aligned, pre-tested  
 printed circuit boards. **J** LK-60 120-Watt  
 Stereo Amplifier . . . The LK-60 is kit-  
 brother to the superb factory-wired Scott  
 260 amplifier: includes all the features of the  
 260, plus exclusive Fail-Safe circuitry which  
 tells you if you've made a wiring error. **H**  
 LT-112 FM Broadcast Monitor Tuner . . . This  
 magnificent tuner takes but an after-  
 noon to assemble, costs much less than the  
 312C, its factory-wired counterpart. No spe-  
 cial test equipment is required to bring this  
 tuner to full factory performance specifica-  
 tions. Two fine budget priced Scottkits (not  
 illustrated) are also available . . . the LK-72B  
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 specifically designed to fulfill the stringent  
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 pabilities. Grille cloth may be changed to  
 match room decor. **N** S-11 . . . A full three-  
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 suspension enclosure makes the S-11 an all-  
 time value. **O** S-12 . . . Utilizing massive  
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 full response is unsurpassed. Removable  
 grille frame allows use of a wide range of  
 decorator fabrics to match home decor.