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Stereo Review

FEBRUARY 1969 • 60 CENTS

HOW CONSUMERS UNION TESTS LOUDSPEAKERS
**** RECORD OF THE YEAR AWARDS FOR 1968 ****
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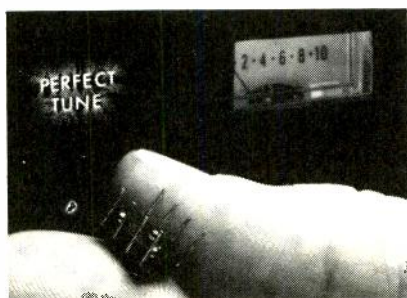
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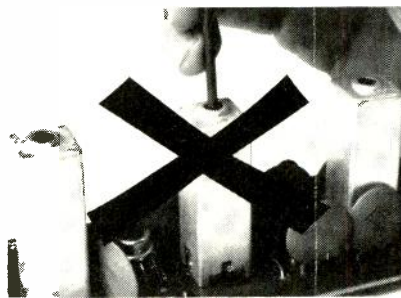
**In the
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this magazine,
you'll read about
yesterday's
receivers.....**

six remarkable technical developments make the new 100 watt Scott 342C the world's most advanced receiver.

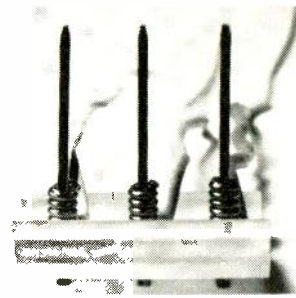
Scott once again demonstrates its famed leadership and innovation in high fidelity. Scott's new 342C incorporates a host of sophisticated solid-state devices and techniques, generated by the latest computer, aerospace, and communications theory. This is the next generation in electronics for the home . . . setting new performance standards for the high fidelity industry.



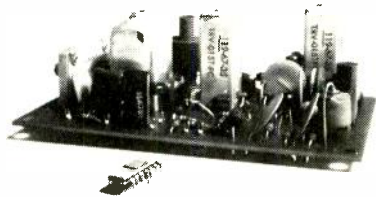
An automatic light that tells you when you're perfectly tuned: Perfectune™, Scott's new automatic tuning indicator, is actually a miniature computer . . . and is the world's most accurate and reliable tuning device. Perfectune is more accurate than a meter; it instantly senses the FM signal and tells you when you're tuned for lowest distortion and best reception. A signal strength meter is also included for orienting your antenna for best reception.



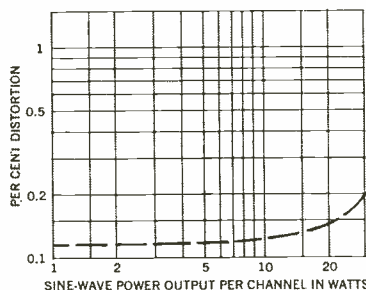
A quartz filter IF section that never needs realignment: Scott's quartz crystal lattice filter, a feature never before found in a receiver in this price range, ends IF realignment worries. Now, regardless of age or operating temperature, the tuner IF section of your receiver will never require realignment or adjustment. In addition, this costly feature gives you the extra dividends of very low distortion and incredible selectivity!



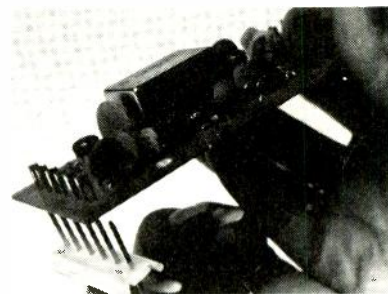
"Wire-Wrap" . . . a permanent connection technique that eliminates solder joints: For the first time in the high fidelity industry, here is a successor to the solder joint, for years the most failure-prone area of electronics assembly. The wire-wrap technique permanently bonds the electrical conductor to its terminal, and has been reliability-proven in the most stringent military and aerospace communications applications.



New IC multiplex section gives better reliability and performance in FM stereo: Scott introduces the world's first complete high fidelity multiplex section with an integrated circuit. No larger overall than a cigarette filter, this integrated circuit incorporates 40 transistors and 27 resistors. Scott's new IC multiplex is far more reliable and gives much better stereo separation than conventional printed circuit construction.



New F/C/O circuitry gives virtually distortion-free listening, even at low volume levels: Scott's new 342C incorporates Full Complementary Output, so no matter how low you adjust the volume, you still get perfect undistorted sound. And, Full Complementary Output means that maximum undistorted power is available at both 8 Ohms and 4 Ohms . . . vital when you want to connect extra speakers.



Printed circuit modules snap into main chassis: From the fast-paced world of computer electronics comes the concept of the plug-in complete circuit boards. Now, servicing, if ever necessary, can be accomplished quickly, reliably, and inexpensively. Troublesome solder connections between circuit boards are now eliminated.

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read
about
tomorrow's**



State of the art in automatic turntables.
Be critical. Motors: 3 types—2 good—1 better

The Induction Motor... most popular, least accurate. Most automatic turntables are built around induction motors. Some are given special names (usually describing their pole structure or starting torque). When well designed and manufactured, they have high starting torque... get the platter up to full speed quickly... and are relatively free from rumble. But, the rotor of the induction motor "slips" in relation to the magnetic field and varies the motor's speed with changes in power line voltage, turntable load and temperature. Under less than ideal conditions, as in your home, these speed changes can raise or lower not just the tempo, but the pitch of your recorded music.

The Synchronous Motor... correct speed, incorrect choice. At first glance, the ideal turntable motor would seem to be the conventional synchronous type. This rotor never "slips" to affect turning accuracy because it is locked in to the precise 60-cycle frequency of the power supply. Turning speed cannot vary when voltage fluctuates... when room and/or motor temperatures change... or when record loads increase. However, the conventional synchronous motor also has its drawbacks. Starting torque and running power are often too low. And, to increase the torque and power means to increase noise and rumble levels... and involves disproportionately high expense.

The Synchro-Lab Motor™... perfect speed, perfect choice. A motor that combines high starting torque and synchronous speed accuracy has obviously been needed. The Garrard Laboratories designed the Synchro-Lab Motor to meet these needs, by combining the advantages of both types of motors. This new synchronous motor reaches the correct speed instantly and locks in to the 60-cycle current... no matter how the power line voltage varies... or the temperature changes... or how many records you play at one time. For the many people whose musical senses are easily distressed by variations in pitch, the Synchro-Lab Motor will be a constant assurance of listening pleasure.

There are, of course, other benefits which stem from the Synchro-Lab Motor, notably the elimination of the need for variable controls to obtain proper speed, and of heavy turntables which tend to cause rumble through accelerated wear on the important center bearing over a period of use in your home. The Synchro-Lab Motor powers five Garrards, priced from \$57.50 to \$129.50 for the SL 95 Automatic Transcription Turntable shown above. These units incorporate other Garrard-engineered innovations such as anti-skating compensation; cueing and pause controls; highly advanced, low-mass tonearm systems. Feature-by-feature descriptions of all models are to be found in a complimentary Comparator Guide. Let us send you one. Write Garrard, Dept. AB5-9, Westbury, N.Y. 11590.

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FORMERLY HI-FI/STEREO REVIEW

Stereo Review

FEBRUARY 1969 • VOLUME 22 • NUMBER 2

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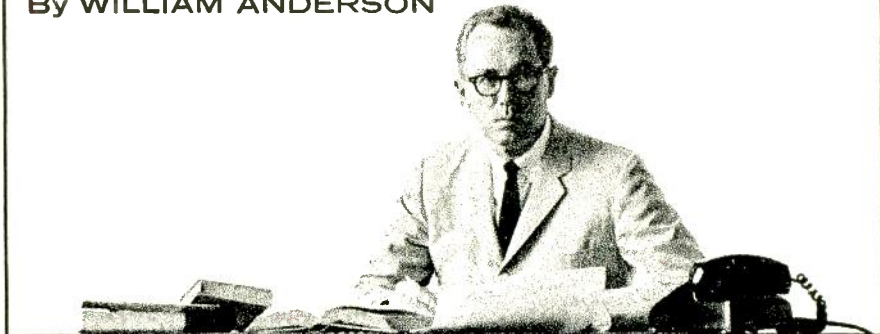
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

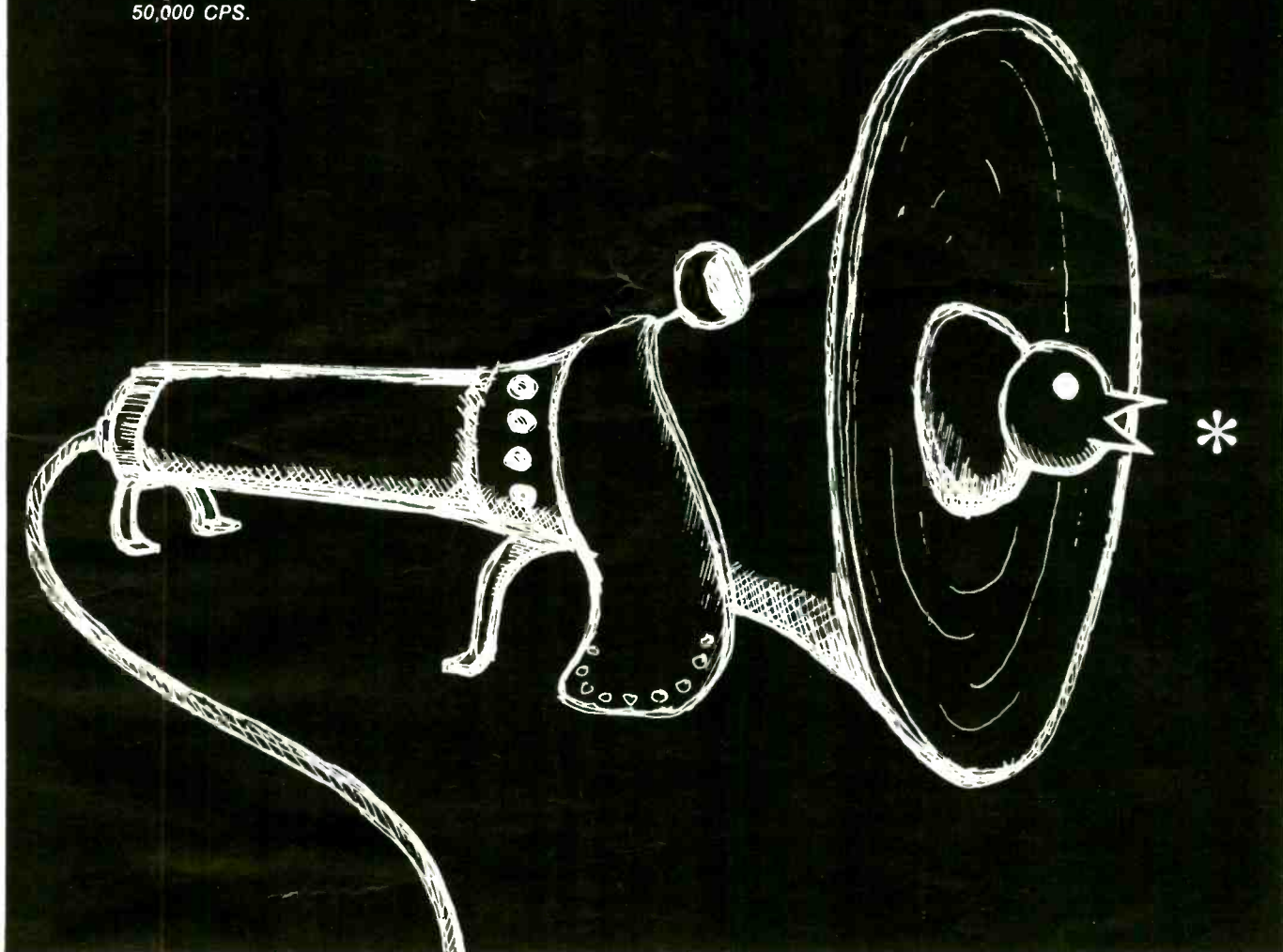
GROUP LISTENING

THE morning's mail recently brought a thoughtful letter from Mr. James Harger, a Somerville, New Jersey reader, who articulated what I believe to be a rather common difficulty: What is the answer to the problem of group listening to recorded music? Mr. Harger has twice tried to solve it with large groups—fine auditorium, excellent equipment, music selected by the audience—and failed to hold either attention or attendance at a reasonable level. And he has tried it with friends at home—again, excellent equipment, sound levels and recordings dictated by guests selected for their interest in music—only to find that the squirm threshold was reached in under half an hour. Why? Mr. Harger suggests that one of the reasons may be that he has been saddled with too many pseudo music-lovers, those who would rather die than admit they are insensitive to music. But the amateur anthropology to which I am addicted suggests some others.

As far as large groups are concerned, I can think of two explanations, one social, the other economic. There was a time, no further back than the eighteenth century, when public musical performances were anything but orderly affairs—people talked, ate, visited, walked in and out, and generally carried on. Over the years, however, we have developed a code of behavior for these occasions out of consideration not only for other members of the audience, but for the performers as well. But this code breaks down for large groups listening to recordings—whoever heard of being polite to a turntable? Then, too, we live, musically speaking, in an economy of abundance. Not only do we have many live concerts, which are both musically and socially attractive, but the ubiquity of recorded music (practically everybody has both radio and turntable) makes it possible for us to hear music at our convenience, when and where we like. A concert of recorded music might very well work where people are starved for music, but not where it can be had at the drop of a stylus or the flick of a switch.

As far as I know, Emily Post has not yet caught up with the etiquette of playing recordings for guests in the home, but my own experience has taught me a number of guidelines. First, never try it with more than one or two guests, or you will run afoul of a very powerful social priority: conversation. And the larger the group, the more risk you run of including one of those pseudo music-lovers who will white-lie him (or her) self into discomfort. You should also know your guests' musical tastes rather well, and you should be seeing them regularly enough that there is little chit-chat to catch up with. The sound level must be tuned to your guests' ears, not yours. Do not play long selections: conversational pressures will build up, and either fidgets or interruptions will result (I find that even one movement of a symphony is usually too long). Provide a little time between selections for discussion. Never play music about which you are yourself unenthusiastic: the fidgets will be yours and will inevitably communicate themselves to your guests. Provide handy ashtrays and an even handier long drink as pacifiers. Be alert for signs of boredom, and don't hesitate to cut a selection short if it begins to pall. Keep the program itself to reasonable length—an hour's music sandwiched with an hour's conversation is perhaps the limit—and you could get yourself a reputation as the perfect musical host.

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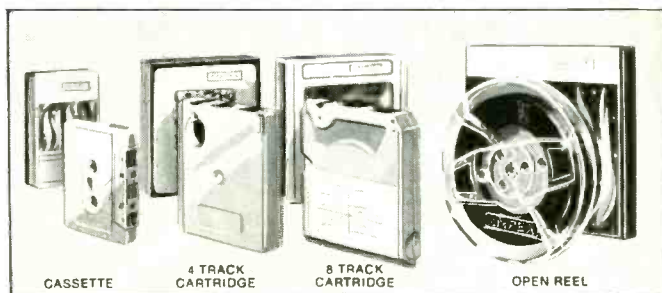


put more woof in your woofers... more tweet in your tweeters...

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LETTERS TO THE EDITOR

Gottschalk's Grave

● I was most interested in your discussion, in the December 1968 Letters to the Editor column, of Louis Moreau Gottschalk's grave, and your difficulties in locating it. Some years ago, I managed to locate the grave myself, as part of an avocational research project I have pursued on the American composer-pianist's death and reburial in Brooklyn. I hope someday soon to publish this material (including some interesting accounts of the reburial in local newspapers of the day), but meanwhile I enclose herewith one of several photographs I have taken of Gottschalk's grave site.

For the information of others, the grave is located on Lot No. 19581, sections M and N, fronting directly on the cemetery road known as Bayview Avenue, not far from the cemetery's main entrance on Fifth Avenue, just inside a little corner of the cemetery where Sixth Avenue and 24th St. meet at a right angle. The location must, a century ago, have been a splendid one, overlooking Gravesend Bay. Now the growth of the trees and the buildings along the shore obscure the view.

As you can see from my photograph, the grave monument is greatly altered from its original aspect. The engraving you printed was one published in 1880, showing the richly Victorian trappings of the statuary-topped monument surrounded by a heavy iron railing. A photograph taken about 1931 shows the grave to have lost the railing by then; and in the interval since, the statue itself has disappeared. All that remains now is the pedestal, alone and stark, with its inscriptions (on the west face, in honor of Louis Moreau Gottschalk himself; on the south face, in honor of his younger brother Edward George Gottschalk, who predeceased him and was reburied with him in 1870) weathered but still largely intelligible. Ironically, this naked vestige of Victorian mortuary excess now itself has a surprisingly moving simplicity and dignity.

JOHN W. BARKER, JR.
Madison, Wis.

Who's Got Gottschalk?

● On the evidence of his article (September), Robert Offergeld seems to be misled as to the current state of Gottschalk scholarship. Perhaps those newsmagazine articles so deplored by him ("where did they hear it?")

might have originated with writers who had delved more deeply into the subject. For Mr. Offergeld has obviously not done his homework.

There have been two catalogs of Gottschalk's music since 1880. The first was compiled by Vernon Loggins (*Where the Word Ends*, 1958), and the second by my colleague at Mansfield State College, Dr. John Doyle (*The Piano Music of Louis Moreau Gottschalk*, 1961). Doyle's work dates and locates Gottschalk's piano music and provides a thematic index. At that time (1961), Doyle was acquainted with the owner of the "newly discovered manuscripts" now being bruited about as having been lost to musicologists. His is, I believe, the first English-language work to reveal the location (Rio de Janeiro) of the recently acquired orchestral manuscripts now in the Library of the Performing Arts at Lincoln Center. These pieces were *not* lost to Gottschalk enthusiasts. Dr. C. F. Lange wrote of them in 1951, but his splendid book was not translated into English. Recent newspaper accounts of the recovery of these manuscripts do not tell the whole story.

(Continued on page 8)

Louis Moreau Gottschalk's grave in Green Wood Cemetery, Brooklyn, New York

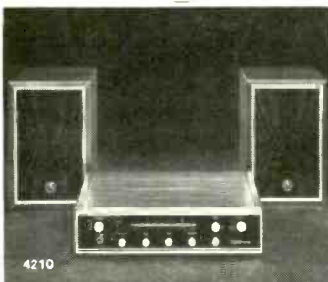


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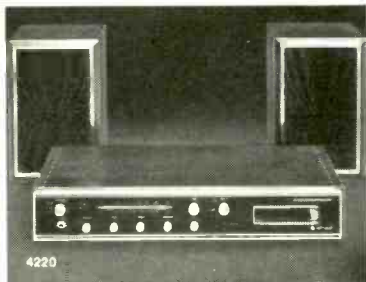
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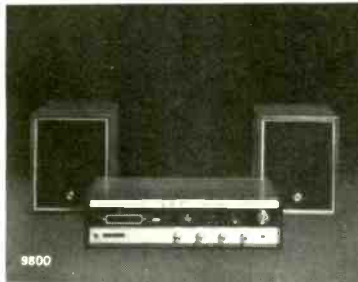
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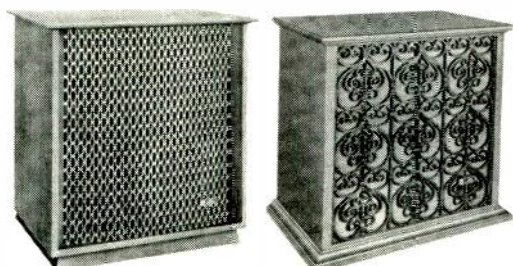
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CIRCLE NO. 3 ON READER SERVICE CARD

One is puzzled by Mr. Offergeld's ignorance. He professes admiration for Jeanne Behrend's editorship of *Notes of a Pianist*. How did he fail to notice her acknowledgement to Doyle in her bibliography? Naturally, doctoral dissertations such as Doyle's are not obtainable at your local Marboro, but their existence is well documented in sources available to even cursory researchers.

I certainly look forward with great anticipation to Mr. Offergeld's *catalogue raisonné*. And I think Doyle does, too.

WILLIAM M. GOODE
Department of Music
Mansfield State College
Mansfield, Pa.

Mr. Offergeld replies: "I sure am beholden to Mr. Goode for giving me the names and dates of all those Gottschalk scholars. I'll bet the editorial shut-ins down at STEREO REVIEW are grateful, too. I already had a couple of other names and dates that I picked up somewhere by myself, and now I can keep them all together in my little Gottschalk notebook."

"Another thing I keep in my Gottschalk notebook is a little blue call-slip from the Howard-Tilton Memorial Library in New Orleans. That is a library into which I happened to stray eighteen years ago, although living in New York at the time—and voilà! What do I do but run across a Gottschalk book! This book was by somebody named Luis Fors, who I guess was a Spaniard, and of course I couldn't read his book, it being written in Spanish and me being a country boy. But the pictures were real nice, and according to the signature on the call-slip I mentioned, somebody else named David James, who probably was not a Professor at the time but just another Gottschalk student, had run across the same book just before I did—on July 22, it says here, of the year 1950. Which I think is maybe a nice date for Mr. Goode to put in his little Gottschalk notebook, along with the date of the Hershey Kay ballet cakewalk, as a reminder of how many years it takes, and how many hands it takes, to get a revival started."

"Now if everybody, including Mr. Goode, will drop the high campus indignation for a moment, it can be stated clearly that none of these gentlemen has to date issued a catalog—repeat, catalog—of Gottschalk's published and unpublished pieces, one that, for instance, looks at a lot of attributions, including non-pianistic ones, that have been swept under the rug for a century. The Loggins "Bibliographical Note" is much less than a catalog and the Doyle depth-study is much more than one. The Loggins story obviously represents a vast and creditable amount of biographical sleuthing, but the "Note" simply appends a sketchily dated list of the published pieces—and I observe that Mr. Doyle, among others, seems to question some of its entries. On the other hand, anybody interested in propagating Gottschalk (as distinct from those who merely wish to establish a prior patent on him) is bound to be grateful for Dr. Doyle's thematic index of the piano pieces, which will be discussed and properly credited in the appropriate spot for doing that—namely, in the introduction to my catalog."

"As it happens, the catalog was suggested by a widely unnoticed remark made by Gottschalk himself. I seem to be alone in my be-

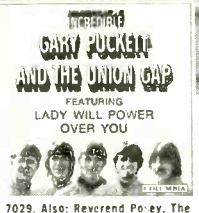
(Continued on page 10)



6479. Includes Herb Alpert's vocal hit: This Guy's In Love With You, Cabaret, etc.



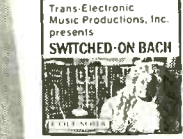
7085. Includes: Everybody Loves Somebody, Houston, Nobody's Baby Again, Bumping Around, etc.



7029. Also: Reverend Poley, The Common Cold, Now and Then, Can You Tell, Give In, 11 in all



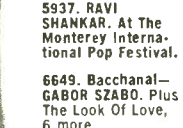
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6964. Cry Me A River, People, Second Hand Rose, many more



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6733. Realization-JOHNNY RIVERS. Summer Rain, etc.



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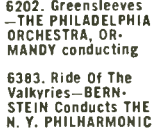
7045. Also: Little Green Apples, Feelin' Groovy, 10 in all



7035. Also: Are You Happy, Termination, My Mirage, etc.



6489. Plus: Up And At It, Georgia On My Mind, 10 in all



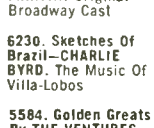
6383. Ride Of The Valkyries-BERNSTEIN Conducts THE N. Y. PHILHARMONIC



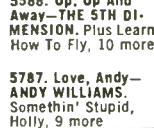
6972. Also: I Heard It Through The Grapevine, etc.



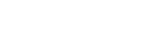
6152. Comedian's Galop, Anitra's Dance, etc.



6230. Sketches Of Brazil-CHARLIE BYRD. The Music Of Villa-Lobos



5588. Up, Up And Away-5TH DIMENSION. Plus Learn How To Fly, 10 more



5787. Love, Andy-ANDY WILLIAMS. Somethin' Stupid, Holly, 9 more



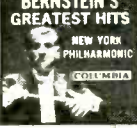
6769. Includes 6 selections from Strauss, Ligeti, Blomdahl, etc.



6558. Plus: Love Is Blue, Windy, Up, Up And Away, etc.



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7019. JIM NABORS Sings The Lord's Prayer. Plus Battle Hymn Of The Republic, 10 more



7051. Also: You Send Me, A Change, I Take What I Want, etc.



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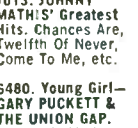
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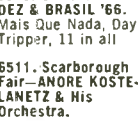
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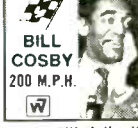
3578. SERGIO MENDES & BRASIL '66. Mais Que Nada, Day Tripper, 11 in all



3442. Parsley, Sage, Rosemary & Thyme-SIMON & GARFUNKEL



1023. I Left My Heart In San Francisco-TONY BENNETT. Smile, Candy Kisses, etc.



7084. Bill tells it like it was. Dogs And Cats, The Wife, etc.



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lief that he meant it when he said, four years before he stopped working, that he had composed 'two or three hundred pieces.' After much rummaging by me, the catalog at any rate contains some dozens of Gottschalk titles in addition to the hundred or so pieces usually credited to him.

"My principle has been a simple one. In any apparent collision between what composers say they do and what musicologists think they do (especially when they are divided by a century), I am inclined to back the composer, if only because it takes a different order of seriousness to put a piece of music together than it does to take one apart. Mr. Goode obviously has a touching faith in the rather grim divinity that bedges authoritarian scholarship. Loath as I am to unsettle that, I must really make a point here.

"When Gottschalk, at a certain moment prior to 1860, confides to a distinguished musician that he has lost the score of an opera composed by him, and proceeds to reconstitute the music of a song from this opera; when Gottschalk further, circa 1863, causes to be printed the title and a description of another opera composed by him; when finally, in 1869, Gottschalk lets it be understood by his professional intimates in Rio de Janeiro that he is at work on two operas—eventually I began to derive from all this a sneaking idea that Gottschalk probably composed some operas. I am able to maintain this peculiar delusion even though the scores of these operas, like those of many established Gottschalk pieces, have yet to be found. And I maintain it even though Dr. Lange, for example, seems to feel that these operas existed mainly as conversational nebulosities, coloric rumors magnified by 'the commentators of the epoch,' all of whom are thus seen to be oddly deficient in ordinary powers of observation and somewhat drafty of mind as well.

"I am sorry, but that sort of thing simply will not, in this case, do.

"If Mr. Goode, meanwhile, can be said to have raised any substantial issue, it is certainly one that is left unstated by him. Possibly he simply disapproves of the clear intention of my piece as written. It neither ignores nor questions anybody's scholarship—not even the dubiously omniscient kind that is affected, perhaps understandably, by the news magazines. What I did ask, and still do, is 'Where did they hear the music?' Only a fraction of Gottschalk's output has ever been available on recordings, and reading what scholars have to say about music equips nobody to execute summative judgments upon it. If Mr. Goode really wants to spread the Gottschalk gospel, he might follow my example and address himself not to writers, but directly to the public that creates the demand that turns on the packagers of our going concert repertoire.

"To be honest, I find myself rather charmed by the thought of Mr. Goode fuming away out there in Pennsylvania, outraged by my 'ignorance.' If he's 'puzzled' now, wait till he sees the catalog. I'm all for leaving a stone or two unturned for the next generation of Gottschalkians. My catalog gives a lot of dates that contradict the accepted ones, which are of course given too, and I haven't lifted a finger to resolve the horrid discords.

"And now, back to my local Marlboro."

(Continued on page 12)

CIRCLE NO. 38 ON READER SERVICE CARD



1. COLUMBIA Odyssey. Prokofiev, Romeo and Juliet Ballet Suite, Mitropoulos—New York Philharmonic.
2. COL. Ody. Barber, Knoxville "Summer of 1915", Hermit Song, Eleanor Steber, Leontyne Price.
3. COL. Odyssey. Mahler, Symphony No. 1 (with "Blumine" Movement) New Haven Symphony Orchestra—Brieff.
4. COL. Odyssey. Schubert, Unfinished Symp., Rosemunde Overture, Magnificat C Major, Vienna New Symphony.
5. COL. Odyssey. Marche Slave, Capriccio Italien, Night on Bald Mountain, Mitropoulos—New York Philharmonic.
6. COL. Ody. Vivaldi, Concertos for Woodwinds and String Orchestra. Goberman—N. Y. Sinfonietta.
7. COL. Harmony. Liberace Plays Rhapsody in Blue and Other Favorites. Liebestraum, Chopsticks.
8. COL. Harm. Norman Luboff Choir, Greensleeves, Annie Laurie, Cockles and Mussels, The Ash Grove.
9. COL. Harmony. Andre Kostelanetz, You and the Night and the Music, Night and Day, Love for Sale, others.
10. COL. Ody. Chopin Waltzes, "Valse Brillantes", "Two Four", "L'Adieu", "Minute Waltz", Dinu Lipatti.
11. COL. Ody. Mahler Symphony No. 4, Bruno Walter, Desi Haiban (sop.)—New York Philharmonic.
12. COL. Ody. Tchaikovsky, "Pathétique" Symphony, Mitropoulos and the N. Y. Philharmonic Orch.
13. COL. Ody. Prokofiev, Classical Symp., Lt. Kije Suite, Love for 3 Oranges, Goberman—Vienna New Symp.
14. COL. Harm. Aretha Franklin, Queen of Soul, Love for Sale, I Apologize, I May Never Get to Heaven.
15. COL. Harm. The Mormon Tabernacle Choir, Onward Christian Soldiers, Abide with Me, Ballad of Brotherhood.
16. COL. Harm. The Fiesta Brass, Viva Tijuana! Tijuana Taxi, Spanish Lace, A Taste of Michelle.
17. COL. Harm. Frank Sinatra, Someone to Watch Over Me, Stella by Starlight, I Love You, Nearness of You.
18. COL. Harm. Harry James Plays Songs That Sold a Million, Ruby, Bali Ha'i, Mona Lisa, Moonlightmore.
19. COL. Harm. Swing with Benny Goodman and His Orch. King Porter Stomp, Wrappin' It Up, others.
20. COL. Harm. Lawrence Welk, Vintage Champagne, Linger Awhile, Bubbles in the Wine, My Man, many others.

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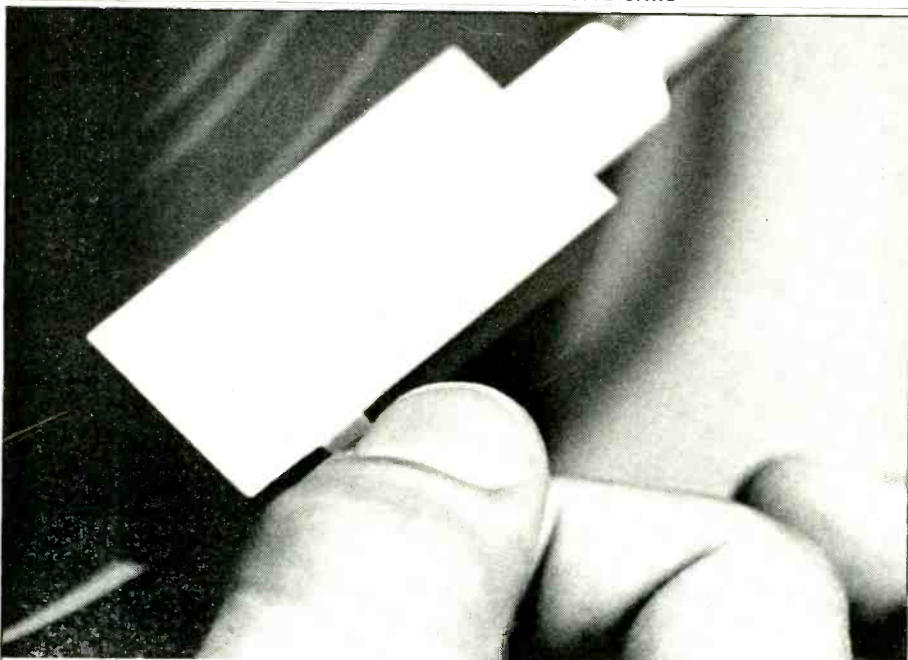
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● Thank you for dropping the corrupt "hi-fi" from your title. But why didn't you complete the job, and drop the equally corrupt "stereo"? Our language has suffered so from the use of slang and colloquialism that I would venture to say that there are people who are not aware that the term "stereo" is a bastardization of "stereophonic." Furthermore, as William Anderson indicated in his November editorial, many supposedly sophisticated music lovers do not even know what "high fidelity" really means. And that includes the "knowledgeable" salespeople in record stores.

NATHANIEL FIELDS
 New York, N. Y.

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ROBERT SCHMETTERER
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Opera Library

● I appreciated George Jellinek's "Essentials of an Opera Library" (December), although I am "addicted enough" that I no longer belong to the basic group to whom he addresses the piece.

Mr. Jellinek seems to be excessively enamored of Maria Callas. Perhaps someday we will have a decent recorded *Norma*; the Callas stereo set Mr. Jellinek recommends is badly flawed by Callas' squawking. I must also strongly object to his inclusion of the Callas *Carmen*, for me a lousy (no other word for it) travesty of the opera.

JOE BILLINGS
 Los Angeles, Cal.

● George Jellinek's article "Essentials of an Opera Library" was most interesting, but certainly not the last word on the subject. Of the twenty-five operas he chose as being basic to any collection, I quarrel with only one: Massenet's *Manon*. But why did Mr. Jellinek leave out *Il Trovatore*? Surely it is more "basic" than *Manon*, and still represented in the catalog by a most powerful performance, RCA LM 6008 with Zinka Milanov, Jussi Bjorling, and Leonard Warren.

I would like to congratulate Mr. Jellinek strongly, however, for decrying the fact that the best *Aida* ever, namely RCA LM 6122 with the same three singers, is no longer available. Please, RCA, let us have this performance on the Victrola label!

MURRAY R. STEINBART
 Winnipeg, Canada

● I enjoyed George Jellinek's review of our new *Così fan tutte* in the December issue, but I want to point out that he is in error
 (Continued on page 17)

PIONEER SX-1500T

AM-FM STEREO RECEIVER • 170 WATTS, FET AND IC'S



(The SX-1500T Price, only: \$360.) Shown with PIONEER CS-88 Speaker Systems at \$175. each.

What can we say after we've said "It's the Greatest"?

JULIAN HIRSCH, in STEREO REVIEW, said:

"If anyone doubts that moderately priced integrated stereo receivers are capable of really top-quality performance, let him examine, as we have, the specifications — and the actual performance — of the Pioneer SX-1500T. This import outperforms, both in its audio and FM aspects, most of the components we have tested in recent years. Die-hard advocates of vacuum-tube design should ponder the fact that *no* FM tuner of pre-solid-state days matched the overall performance of the SX-1500T, and only the costliest vacuum-tube amplifiers approached its high power output with such low audio distortion."

After you've heard it, we're reasonably sure what you're going to say.

Because you want a better receiver, *don't be misled*—pick the one with the optimum features at an honest price. You owe it to yourself to evaluate the SX-1500T against any other receiver on the market, regardless of price. What more can we say?

Write Pioneer for reprints of the entire reviews from *Stereo Review* and *Audio Magazine* and the name of your nearest franchised Pioneer dealer. PIONEER ELECTRONICS U.S.A. CORP., 140 Smith Street, Farmingdale, L.I., New York 11735 • (516) 694-7720

This is what AUDIO MAGAZINE had to say:

"The engineers at Pioneer must belong to the 'wide-band' response school for, although we suspected that the Pioneer Bandwidth published specification might be a misprint, it actually *does* extend from 17 Hz (they claim only 20 Hz) to 70 kHz! You'll never lack for 'highs' with this one!

If you crave lots of power and don't want to get involved with separate pream-amps and tuners, the Pioneer SX-1500T AF/FM stereo receiver certainly has enough power and enough true component features to make it very worthy of consideration at its remarkably low price of \$360.00."

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... More Value All-Ways!

BOGEN ANNOUNCES THE END OF DIAL-TWISTING.



This is the receiver that tunes itself. Touch one button to tune stations to the left; touch the other to tune to the right. Raise your finger, and the DB240 stops at the next station on the dial and locks it in perfectly—better than you can tune by hand. No knob-twiddling or meter-watching needed. Another “first” from Bogen in a receiver that anyone can afford.

Now—an all-electronic tuning system, including the dial. No dial cord to slip or tear, no gears to wear. A state-of-the-art breakthrough offers you this extra measure of precision in this price range—exclusive with Bogen.

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Manual tuning, too—with a difference: the tuning knob controls an electronic tuning circuit, not a tangle of mechanical parts. And if you leave the manual knob pre-tuned to your favorite station, that station will pop right in as soon as you switch from automatic back to manual tuning.

Electronic remote control unit provides volume controls for each channel and perfect control of balance, push-button tuning right and left, even a synchronous station-selector dial. WR-1 optional, extra.



DB 240

MANUAL TUNING



5 6 7 MAX

LEFT 3 2 1 ▲ 1 2 3 RIGHT



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The team: LSI stands for Lear Siegler, Inc. —and the latest in electronic research. Bogen stands for 36 years in pioneering sound experience. The DB240 is the result.

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Seagram's *V.O.*
The Smooth Canadian

CANADIAN WHISKY—A BLEND OF SELECTED WHISKIES. SIX YEARS OLD.
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when he says that the Angel and Deutsche Grammophon recordings are "interpretations that offer the opera complete on three discs in contrast to the four required by the present set."

Ours is the only complete *Così* on the market. There are no cuts in any of the recitatives, and no recitatives, arias, duets, or ensembles are omitted. I hate to be so sticky about this, but this is one advantage our version has over all existing competition, and I regret Mr. Jellinek did not bring it out.

RICHARD MOHR
RCA Red Seal A-8-R
New York, N.Y.

Mr. Jellinek replies: "Mr. Mohr is right. My review was incorrect on another count as well. While DGG has the opera on three discs, the Angel set, like the RCA version, takes four. It was an instance of carelessness caused by excessive reliance on memory. My memory is good for things of this sort, but it betrays me occasionally. I am sorry."

Bouquets

● Permit me a loud roar of approval for James Goodfriend's comments in the December issue about fakers in modern music.

I was also happy to see Patricia Ashley's article on Roy Harris. It was not up to her piece on Howard Hanson (June 1968), but it was very good.

ALBERT R. JOURDAN
Meriden, Conn.

● As one of America's young music critics, I would like to append to your profile on George Jellinek (December) that he, more so than any other critic—and I have read many—has served as a model to me of what music criticism should be. Though his natural "politeness" is alien to my personality, I share the deep devotion to and love for the art which never fails to come through in his writing. May I also add that his personal help to me has been invaluable. Music criticism stands a little taller because of men like George Jellinek.

LOUIS C. LEVIN, *Music Critic*
The Baltimore Magazine and
The Jeffersonian
Baltimore, Md.

Landowska

● Pardon the belatedness of this comment on Igor Kipnis' article "Wanda Landowska: An Appreciation" (September). I must say that this piece is a superb and level-headed evaluation of one of the greatest and most influential musicians of this century. I do wish, however, that Mr. Kipnis had delved into the musical relationship between Mme. Landowska and Pablo Casals. Despite the differences in their approaches to instrumentation and performance practice in the music of Bach, these two artists are cut from the same bolt of musical cloth.

Also, Mr. Kipnis is perfectly correct about the "lack of volume and carrying power" of Pleyel harpsichords, but he ought to have mentioned that the Pleyel is one of the few modern harpsichords to use crow quills in the jacks (where appropriate) instead of the synthetics found in most modern jacks.

TERI NOEL TOWE
Princeton, N. J.

Mr. Kipnis replies: "To the best of my knowledge, the Pleyel instrument has never,

from the time of its association with Landowska up to the present, used anything for plectra but very thickly cut, extremely hard leather—the kind used for making heels for shoes, as a matter of fact. Crow quills, although authentically eighteenth-century, are not very practical for the present touring harpsichordist, and modern instruments all use leather or plastic substitutes for them."

Simon the Lyricist

● It may be my imagination, but Don Heckman's review of Simon and Garfunkel's latest tape ("Bookends," November) seemed an exercise in the professional put-down. Although a few of his comments were favorable, I felt he was going out of his way to get a few jabs in against Paul Simon the lyricist. (Is D. H. a Bob Dylan fan, by any chance?)

I can't really believe he thought Simon and Garfunkel were selfishly exploiting the feelings of old people—he'd have to be pretty narrow-minded to hold such a view. To me, and many people I've talked with, the sensitivity of *Old Friends* was much more affecting because of the track of the old people's voices.

Also, Heckman implied that Simon's lyrics are questionable because of lack of imagery and directness. Good lyrics do not require imagery or directness. Frankly, I doubt that Heckman knows decent lyrics when he hears them. As a matter of fact, the celebrated Russian poet Yevgeny Yevtushenko complimented Paul Simon not only on his lyrics in general but on their imagery in particular.

HENRY PARKER
Bronx, N.Y.

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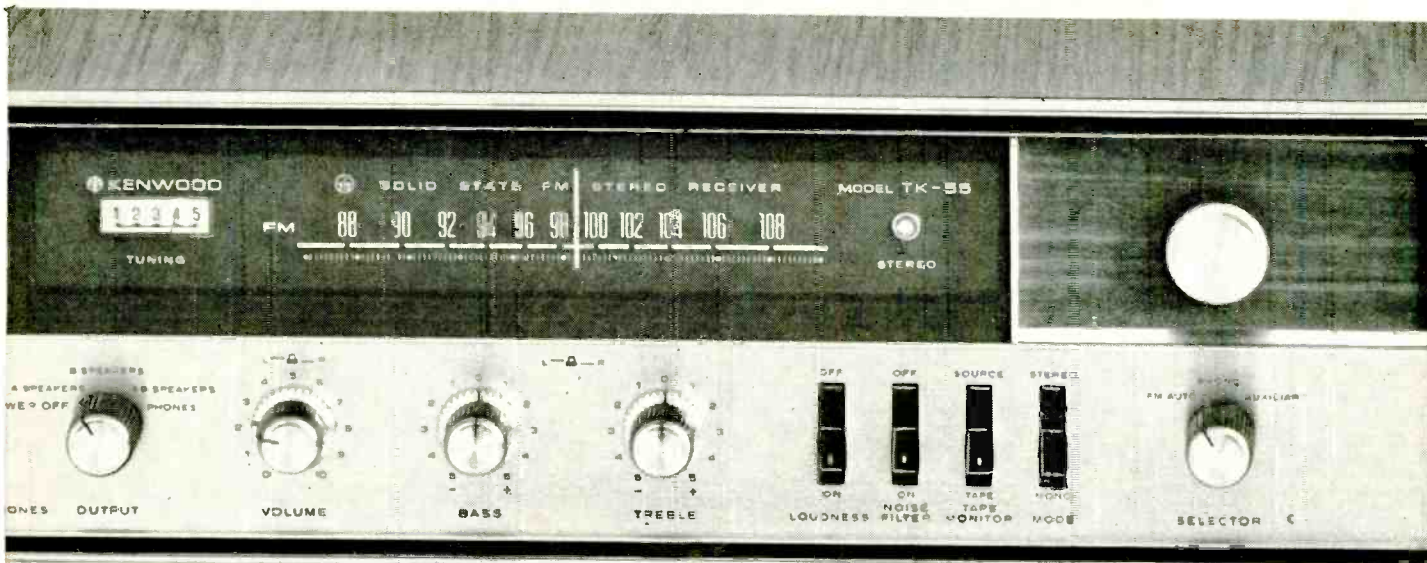
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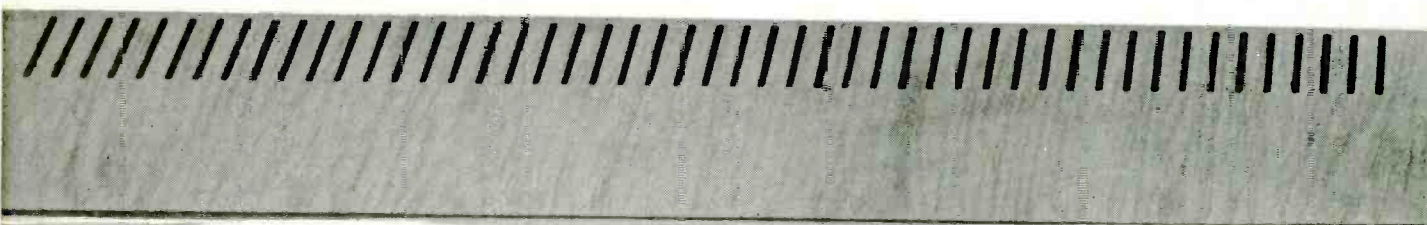
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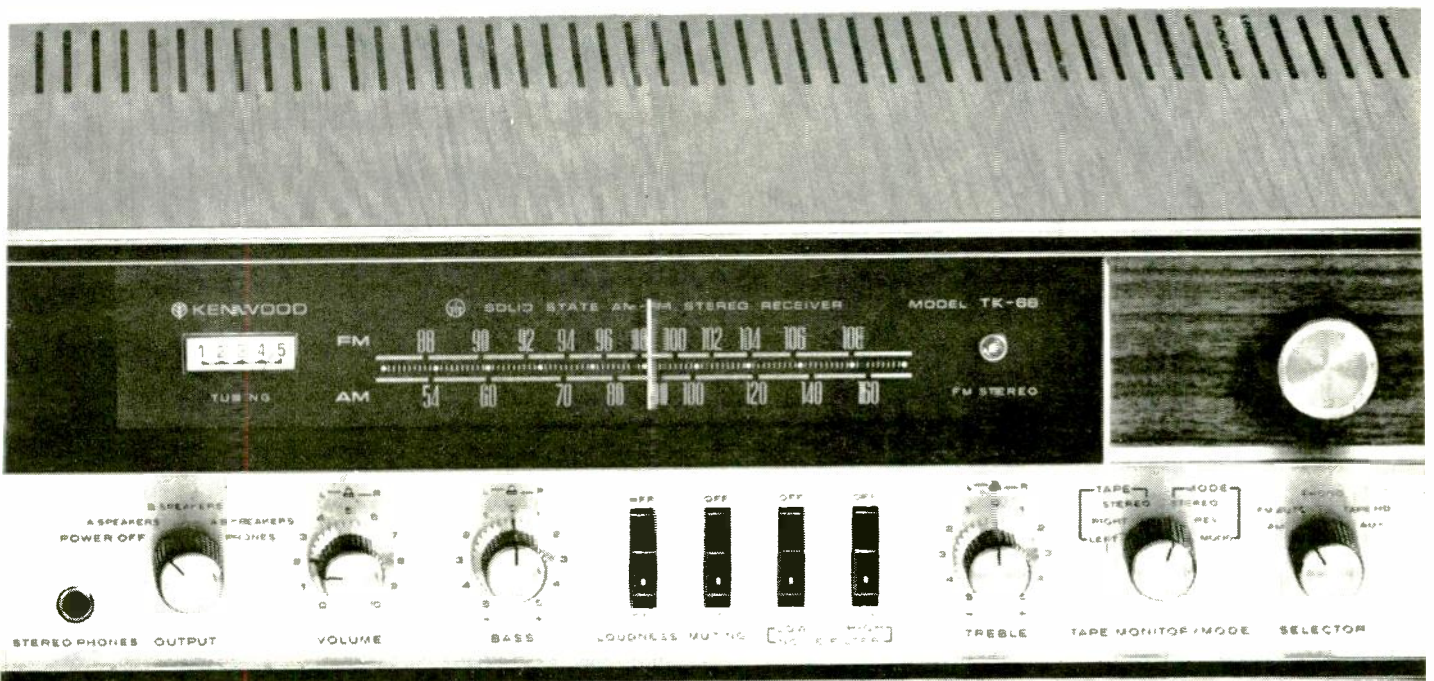
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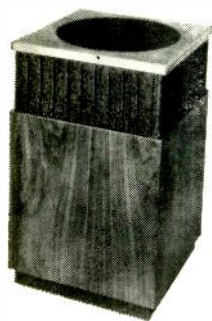


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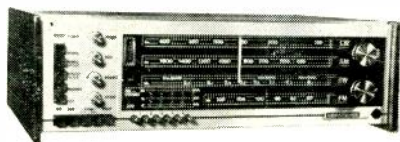


● **Harman-Kardon's** Model HK50 is an omnidirectional speaker system with a frequency response of 35 to 18,000 Hz. Both drivers, an 8-inch air-suspension woofer and a 2¼-inch tweeter, are mounted facing upward into a special conical sound reflector that provides 360-degree dispersion. The crossover frequency is 2,500 Hz, and the power-handling capacity is 40 watts. The speaker-lead connections and a tweeter-level control are

concealed beneath the enclosure, which is finished in oiled walnut on its four sides. The top has a simulated slate insert. The speaker is 18 inches high by 10¾ inches square. Price: \$95.

Circle 143 on reader service card

● **Nordmende's** Model 8001 ST is an AM/short wave/stereo FM receiver with a continuous-power output of 30 watts per channel into 8 ohms. The specifications include less than 1 per cent harmonic distortion at full output power and a frequency response of 20 to 20,000 Hz ±1 dB. The FM tuner has a sensitivity of 2.5 microvolts (IHF), a signal-to-noise ratio of 64 dB, and 36 dB separation at



1,000 Hz. The FM band can be tuned with a conventional tuning knob or with one of a bank of five pushbuttons. The controls include pushbuttons for power on/off, input selection, mono or stereo mode, high- and low-frequency filters, presence, or flat frequency response. Four knobs control volume, balance, bass, and treble. There is a stereo-broadcast indicator light, a signal-strength tuning meter, and a front-panel headphone jack. Overall dimensions of the Model 8001 ST are 19½ x 14 x 6 inches. Suggested list price: \$429.95.

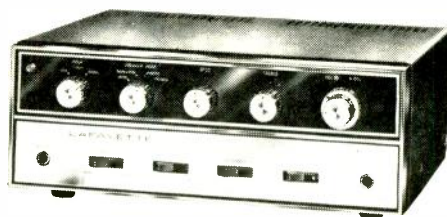
Circle 144 on reader service card

● **RCA** is offering the 224-page *Solid-State Hobby Circuits Manual* (HM-90), which contains thirty-five construction projects. The projects incorporate integrated circuits, MOSFET's, and other modern solid-state devices. The operation of each circuit is described in detail, and photographs, schematic diagrams, parts lists, and construction details are given for each project. The manual also includes sections on the theory and applications of solid-state devices and on circuit operation, construction, and troubleshooting. Among the audio projects included are an audio-frequency-operated switch, an amplifier, an oscillator, compressor, mixer, preamplifier, and line amplifier. Most of the projects can be built by beginners. Price of the paperback manual: \$1.75.

Circle 145 on reader service card

● **Lafayette** has introduced the Model LA-450T solid-state integrated amplifier rated at 50 watts music power output. The specifications include a frequency response of

20 to 20,000 Hz ±1.5 dB at 1 watt output, less than 1 per cent harmonic distortion, and signal-to-noise ratios of 53 dB at the magnetic phono inputs and 60 dB at the auxiliary inputs. The controls include a three-position input-selector switch, a four-position speaker selector, bass, treble, volume, and balance. Four rocker switches control



mono or stereo mode, high-frequency filter on/off, loudness compensation, and power. There are tape-output jacks on both the front and rear panels, and a front-panel headphone jack. The speaker outputs are fused to protect against short circuits. Overall dimensions of the amplifier are 11 x 3⅞ x 8¾ inches. Price, including a metal enclosure: \$74.95.

Circle 146 on reader service card

● **Sylvania's** Mini-Modular MM10W comprises a four-speed BSR record changer, a 16-watt IHF music power solid-state stereo amplifier, and two compact speaker systems. The specifications include a power bandwidth of 50 to 17,000 Hz and less than 2 per cent harmonic distortion



at full output power. Each speaker system uses a 4-inch full-range air-suspension driver. The controls include bass, treble, volume, and balance. Overall dimensions, including dust cover (not shown), are 10½ x 17⅞ x 7 inches. The base and the speaker enclosures (which measure 7¼ x 6⅝ x 6⅝ inches) are finished in oiled walnut. Suggested list price: \$99.95.

Circle 147 on reader service card



● **Sony** has introduced the Model 770 solid-state portable stereo tape recorder. The three-speed (7½, 3¾, and 1⅞ ips) machine has a 7-inch reel capacity and can be operated either from its own built-in rechargeable batteries or from an a.c. line. It is available in two configurations:

the 770-2, with two-track erase, record, and playback heads, plus a four-track playback head; and the 770-4, which has four-track erase, record, and playback heads, plus a two-track playback head. The recorder's specifications at 7½ ips include a frequency response of 20 to 22,000 Hz, wow and flutter of 0.09 per cent, and a signal-to-noise ratio of 62 dB. At 3¾ ips, the frequency

(Continued on page 22)

The world's most powerful, most sensitive, most versatile receiver costs \$449.95*.



The new Fisher 500-TX not only puts out more clean watts, picks up more clean stations, features better controls and provides greater convenience than any other receiver in history. It is also the biggest per-dollar value, with a price of \$449.95*

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The Fisher 500-TX delivers 190 watts into normal, 8-ohm speaker systems. Enough power to drive speakers throughout your home. And that's clean, distortion-free power. Harmonic distortion at full rated output at 1 kHz is only 0.5%. Intermodulation distortion at rated output is 0.8%.

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The tuner section of the 500-TX receiver is comparable in every respect to expensive, state-of-the-art, separate tuners.

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For a complete listing of features and specifications of the Fisher 500-TX, send for the new Fisher Handbook.

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response is 40 to 15,000 Hz; wow and flutter, 0.12 per cent.

The transport is pushbutton-controlled. Each channel has a record pushbutton, tape/source monitor switch, VU meter, and separate microphone and line record-level controls. The microphone inputs are low-impedance and use professional-type connectors. A slide switch mounted on the head cover permits selecting either the half- or the quarter-track playback head. The recorder uses Sony's SNR noise-reduction system and a "ServoControl" motor that permits adjustment of its running speed. Overall dimensions of the recorder are 16 $\frac{1}{8}$ x 5 $\frac{3}{4}$ x 16 inches, and its weight is 24 pounds. Price: \$750.

Circle 148 on reader service card



● **Bell & Howell** has introduced the Model 294 portable cassette recorder. The two-track monophonic recorder is powered by five "C" cells and has piano-key controls for all modes of operation. The record-level meter also serves as a battery-condition indicator. The recorder has an earphone output jack and input jacks for a remote-control microphone and a high-level auxiliary source. Price, including a carrying case, microphone, and earphone: \$49.95.

Circle 149 on reader service card



● **Saxton Products** has introduced the Astro-Com Guitar Broadcaster, a miniature solid-state FM transmitter that plugs directly into the output jack of an electric guitar or other musical instrument. The unit transmits on a frequency of approximately 90 MHz and has an audio frequency response of 20 to 15,000 Hz. Within its maximum range of 50 feet it can be received by any FM radio or tuner. A tuning adjustment permits varying the broadcast frequency by ± 2 MHz. The transmitter is powered by a mercury battery which has a life of about thirty hours in continuous use. Excluding the screw-on whip antenna, the device measures 3 $\frac{1}{2}$ inches long by $\frac{5}{8}$ inch in diameter. Price: \$14.95.

Circle 150 on reader service card



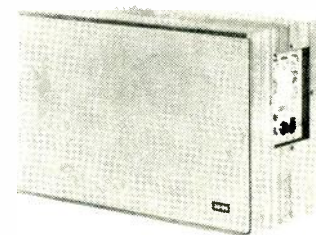
● **Teac's** Model A-20 stereo cassette deck has a frequency response of 60 to 10,000 Hz and a signal-to-noise ratio of 45 dB. Flutter and wow are less than 0.2 per cent. The deck, which is intended to be used with an external stereo amplifier and speakers, uses a hysteresis-synchronous motor and has a fast-wind time of 70 seconds for a C-60 cassette. The transport mechanism is pushbutton-operated. The other controls are power on/off and separate record- and playback-level controls for each channel. Jacks are provided for low-impedance microphones and for auxiliary inputs. There is a dual record-level meter plus an 8-ohm headphone jack and a three-digit pushbutton-reset counter. Overall dimensions of the deck are 9 $\frac{3}{4}$ x 10 x 4 $\frac{1}{4}$ inches. Price, including a stereo microphone: \$139.50.

Circle 151 on reader service card

● **Ampex** is offering free an eight-page brochure on its line of professional audio tape recorders and accessories. The brochure contains photographs, prices, and technical specifications of the products covered. Among the accessories included are microphones, speakers, and amplifiers.

Circle 152 on reader service card

● **Gotham Audio** is importing the Klein & Hummel Model OY studio monitor amplifier/speaker system. The unit comprises two built-in solid-state 30-watt amplifiers, an electronic crossover, and four speakers: a 10-inch acoustic-suspension woofer, two 3-inch mid-range cones, and a horn tweeter. The built-in amplifiers have less than 0.25 per cent harmonic distortion at 30 watts output power over



the full frequency range. Overall frequency response of the system is 30 to 20,000 Hz and the response is flat within ± 2 dB from 40 to 16,000 Hz. The controls include an input-level attenuator, four-step high- and low-frequency adjustments, and two variable high-frequency trimmers. The enclosure is available in either oiled-walnut or grey Formica and measures 19 x 12 x 9 inches. Price in either finish: \$520.

Circle 153 on reader service card



● **Pioneer** has introduced the Model CS-5 two-way compact bookshelf speaker system. An 8-inch air-suspension woofer and a 2 $\frac{1}{2}$ -inch cone tweeter are used, and the system has an impedance of 8 ohms and a frequency response of 35 to 20,000 Hz. Maximum input power is 25 watts; the crossover frequency is 2,500 Hz. The enclosure is of oiled walnut with chrome trim framing the grille cloth. The grille can be removed to permit changing the fabric or inspecting the speakers. A wall hanger is mounted on the back of the enclosure. Overall dimensions are 19 x 11 x 9 inches. Price: \$59.

Circle 154 on reader service card

● **Jensen's** free twenty-page color catalog describes its complete line of hi-fi speakers and speaker systems. The catalog includes photographs of each speaker and speaker system, technical specifications, and prices. Descriptions of Jensen crossover networks and some basic information on speaker-enclosure design are also included.

Circle 155 on reader service card

● **Shure** is offering free an eight-page illustrated catalog with specifications and prices of its complete line of phono cartridges. The catalog also covers the Shure line of tone arms, styli, and headphone amplifiers. A discussion of trackability is also included.

Circle 156 on reader service card



This man spent \$250 on an AM/FM stereo receiver that wasn't a Fisher.

We're making an example of this man for all the world to see.

He should have known about the new Fisher receiver described in the opening gatefold of High Fidelity, August, 1968.

He might have saved himself a lot of grief. Grief we're hoping to save you.

For those of you who missed that issue, here's a brief recap.

We introduced the Fisher 175-T solid-state AM/FM stereo receiver, priced at \$249.95.

We went into details about the sensitive FM tuner section (2 microvolts), the FET front end, and Fisher's patented Stereo Beacon.*

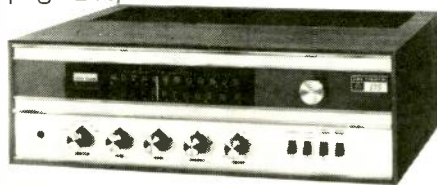
We mentioned the power (65 watts at 8 ohms), the versatile controls, and, most important of all, the virtually distortion-free

sound you get when you hook the new Fisher receiver up to a pair of good speakers.

Now that you know about the \$250 Fisher 175-T, there's no reason to buy an inferior receiver for the same money.

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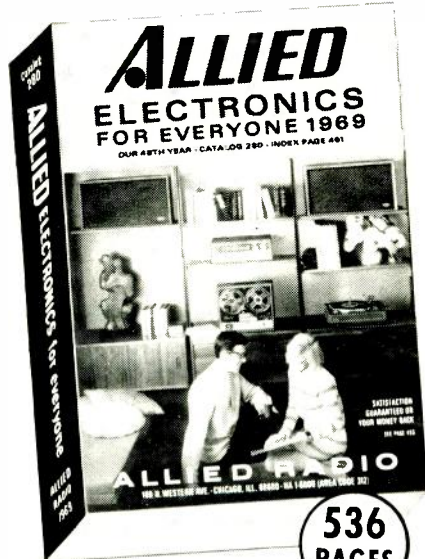
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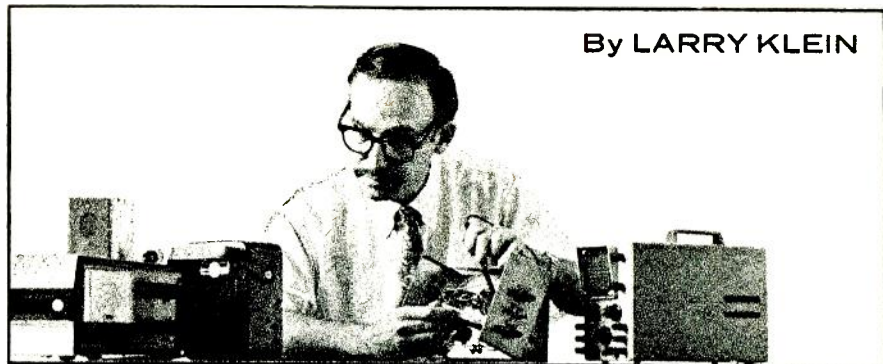
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By **LARRY KLEIN**

HIFI QUESTIONS & ANSWERS

Magnetic Phono Input Choices

Q. I've noticed that with a number of amplifiers and receivers the user is either given a choice between high-level and low-level magnetic phono inputs, or there is a switch to be set to high or low level. Other units have variable controls to adjust the level of a phonograph. Why is this?

HAROLD PARKS
New Haven, Conn.

A. To provide the background for an answer to Mr. Parks' question, we will have to examine some aspects of amplifier design. Any amplifying stage operates best when handling signal voltages within a particular range. If the signal level is too low, it is competing with the inherent noise of the stage. On the other hand, if the signal peaks are too high, the amplifier stage is overdriven, and the tops and bottoms of the audio waveforms get cut off (clipped). The magnetic-phono input stage in an amplifier or receiver uses what are known as small-signal transistors. Such transistors have these characteristics: high gain, low noise, and, unfortunately, a tendency to overload if too large a signal is applied. Since today's phono cartridges have output-signal levels that differ over about a three-to-one range, the designer must take special precautions to insure that the sudden musical peaks on the record do not cause overload of the input stages. And even if a transistor stage is not driven into clipping, an excessively high signal level usually results in a higher-than-normal distortion level.

A simple solution to the problem is either to put a switch in the circuit that attenuates the cartridge signal before it reaches the transistor stage, or to provide the user with a choice of inputs—the higher-level input having a resistor behind it to reduce the signal from a high-output cartridge to a safe value.

The phono-level adjustments that one finds on some amplifiers serve a different purpose. They operate in the circuit after the phono-input amplifying stages and adjust the signal level coming out

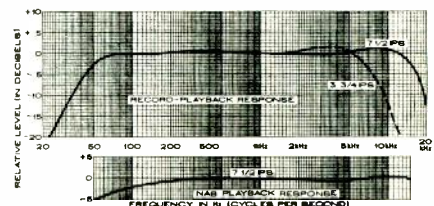
of the magnetic-phono stage to match that of the tuner. This prevents abrupt changes in volume when switching between the two program sources.

Tape-Recorder Curves

Q. It has never been very clear to me why there are two curves shown for tape recorders in STEREO REVIEW's test reports. I'm not referring to the response curves at various speeds but rather to the separate record-playback and NAB playback curves.

CHARLES SAVITSKY
Chicago, Ill.

A. The simplest way of looking at the two curves is this: a recorder's NAB playback curve indicates how well it will reproduce both commercially



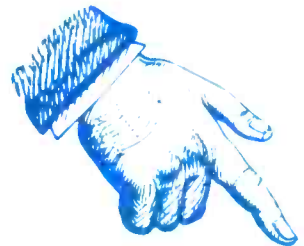
pre-recorded tapes and tapes recorded on other machines; a recorder's record-playback curve indicates how well a machine will play back the tapes that it itself has recorded.

To get down to the specifics, all pre-recorded tapes made in this country are equalized (that is, have their frequency response adjusted) to an agreed-upon standard established by the National Association of Broadcasters, and therefore all machines that are to be used to play these tapes have a "de-equalizing" circuit built in to restore a flat response.

The record-playback frequency-response curve shown in our test reports refers to a different, but related, aspect of a machine's performance. Obviously, if a machine is intended to play back both NAB-equalized tapes and its own tapes, then the signal equalization applied by the machine during the recording has to be identical to the NAB equalization applied during the production of commercial pre-recorded tapes.

(Continued on page 28)

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Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

By simply following the directions on the reverse side of this page you will receive the answers to all your questions about planning and purchasing records, tapes and stereo systems: how much to spend, what components to buy first—and from whom; which records are outstanding and worthy of a spot in your music library; how to get more out of your present audio system; which turntable... cartridge... tuner... headphone...loudspeaker...etc., will go with your system. All this and much more.

We're not going to tell you which of these bookshelf systems is best.

These three Fisher bookshelf speaker systems all reproduce natural sound. But each has its own unique over-all texture. The differences are quite subtle. And who's to say which will sound best to you?

Not we.

But we will tell you a little about each.

The XP-66 is a three-way speaker system in the same price range as some two-way systems—\$109.95. That it sounds better than those two-way speaker systems goes without saying. (We wouldn't have introduced it otherwise.) A heavy, 12-inch woofer handles frequencies down to 30 Hz. A 6-inch speaker, sealed off in a separate little enclosure, provides clean midrange. And a low-mass treble speaker delivers the frequencies up to 19,000 Hz. (Beyond audibility.)

The XP-7, at \$139.95, is also a three-way system. But the middle frequencies are handled by a pair of linear-matched 5-inch midrange speakers, instead of a single midrange speaker. So the XP-7 has more presence than you've come to expect in a bookshelf speaker system. And perhaps that's the reason why the XP-7 has achieved more top ratings than any of our other speaker systems. The 1½-inch soft-dome tweeter extends the frequency response of the XP-7 to 20,000 Hz. (Farther beyond audibility.)

Finally, the XP-9B, our most expensive bookshelf speaker system, costs \$179.95. But, pound for pound, it's our best buy.

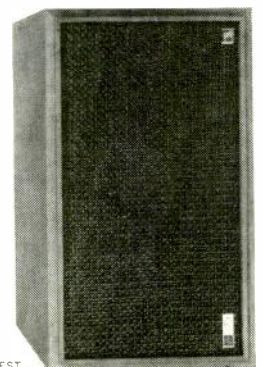
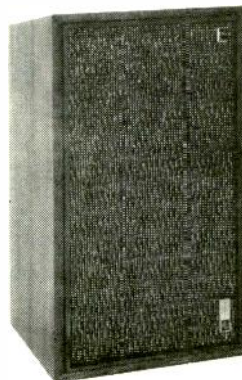
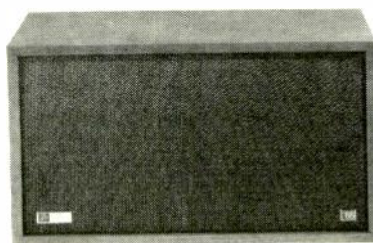
The XP-9B weighs 60 pounds. (The XP-7 weighs 45 pounds, the XP-66 weighs 40 pounds.) Which should give you some indication of what we put into this one.

It's a 4-way system, with a 12-inch woofer that concentrates only on those frequencies from 28 to 300 Hz. At that point a lower midrange speaker takes over, up to 1,000 Hz. And there an upper midrange speaker handles just those frequencies between 1,000 and 2,500. A soft-dome tweeter finishes the job by reproducing the rest of the audio spectrum, all the way up to 22,000 Hz. (Farthest beyond audibility.) Listen to the clean, effortless sound of the XP-9B before you spend \$200 or more on a console-type speaker system.

Now that you know the technical aspects of the XP-66, the XP-7, and the XP-9B, we urge you to go to your favorite audio showroom and find out which one is best.

(For more information, plus a free copy of The Fisher Handbook, 1969 edition, an authoritative 72-page guide to hi-fi and stereo, use coupon on page 21.)

The Fisher



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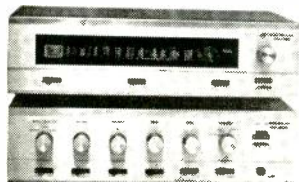
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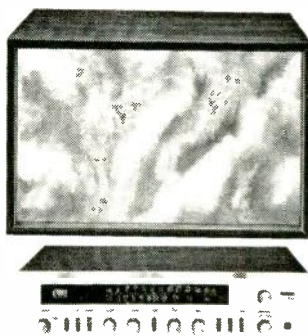
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When a tape-recorder designer sets up a machine, he first adjusts the playback equalizer so that it provides an NAB response. He then adjusts the recording equalization so that the overall circuit response including the head characteristics are the inverse of the NAB curve.

Microphone Impedances

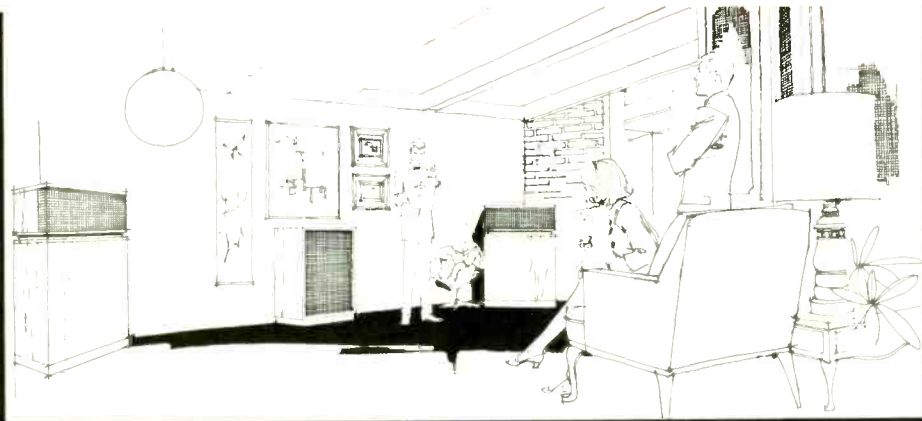
Q. Can you explain to me the reasons why someone would choose to use a high-impedance microphone as opposed to a low-impedance microphone (or vice versa) for a tape recorder?

JOHN WALTON
Pittsburgh, Pa.

A. In the days when all tape recorders had tubes, the microphone-input circuits were of high impedance because tube circuits are of naturally high impedance. If you wanted to record with a microphone placed a long distance away from the tape recorder, you had to use a low-impedance microphone (or a high-impedance microphone with an external transformer that converted the signal to low impedance) in order to prevent loss of high frequencies and to avoid hum pickup in the shielded cable. (When a microphone signal is converted to low impedance, it can travel through very long lengths of cable unaffected by cable capacitance and hum.) With most tube units, however, a transformer was needed at the tape-recorder input to convert the low-impedance signal back to the high impedance required by the recorder's circuit. For moderately short cable runs, high-impedance microphones could be used directly without impedance-converting transformers.

Then came transistors, which have a naturally low input impedance. Everyone supposed that now the low-impedance microphones would no longer require matching transformers since they could feed the low-impedance transistor input directly—assuming that the mike's output-signal level was high enough. However, there were still difficulties. The specific impedance of the low-impedance input of a number of tape recorders is not standardized. For example, there is one popular recorder that requires a microphone with a 3,000-ohm impedance. This is too high for some of the low-impedance mikes and too low for any of the high-impedance mikes. The user is limited to a microphone specifically suggested by the manufacturer. In all cases, the recorder manufacturer is in the best position to advise you on the correct microphone impedance to use.

One final note: Don't hesitate to try out a microphone that you may have on hand. The worst that could happen is that there would be an inadequate signal level or poor frequency response. No damage can occur and the microphone's performance may be good enough for your specific purpose.



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But, here's a warning! After you've listened to Klipsch Wide Stage Stereo, you'll become a snob. Not because you own high priced equipment—but because it spoils you for anything else. Once you discover how near reproduced music can be to the original you won't want to turn back.

Send \$3.50 for a complete set of 17 technical papers on sound reproduction and stereo. This includes a reprint of Bell Telephone Laboratories' "Symposium on Auditory Perspective," 1934, which is the basis for all present knowledge on stereo.



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Please send me complete information on Klipsch speakers and Klipsch Wide Stage Stereo. Also include the name of my nearest Klipsch Authorized Audio Expert.

Name _____
Address _____
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Occupation _____ Age _____

By HANS H. FANTEL



AUDIO BASICS

COMPONENTS OR CONSOLES?

HAVING decided to buy a music system, many people are torn between getting separate components or a console. My own recommendation is usually components—although there are many things to be said for the other side. First let's look at the major advantages of components.

Most consoles are sold primarily as furniture, rather than as sound equipment. It is not surprising, therefore, that more than half of a console's selling price may represent the cost of cabinetry. Of course, there's nothing wrong with spending money on a cabinet, but you should realize that that is where the money is going when you buy a console. Buying a console made a lot more sense in the early days of audio, when high-fidelity components were often an unsightly mess of tubes and wires. But components today are styled to please the eye as well as the ear. Tuners, amplifiers, receivers, and turntables can be left exposed in their own oiled-walnut enclosures on a buffet, table, or a shelf. They will not only look good, but they will take up less floor space than a bulky console.

And there are other advantages in not having an all-in-one console. One is convenience. With components, it is easier to install the equipment so that all the controls are within easy reach of your favorite chair. What's more, you can place the speakers to make the most of your particular room's acoustics and to achieve the best stereo effect. With consoles, the speakers' positions are fixed by their location in the cabinet. This factor alone, depending on the acoustics of your listening room, could be a decisive point in favor of components.

With consoles, you're stuck with whatever combination of electronics and speakers the manufacturer decides to put into the box. With separate components, you can change any one unit at a time if the need arises. Suppose you move out of a metropolitan area to the far fringes and have FM reception problems. Then all you need do is trade in your tuner for a better one, keeping the rest of your equipment. Or suppose you have developed a penchant for Rimsky-Korsakov in *fortissimo*. In that case, a heftier amplifier may satisfy your passion while protecting your investment in the other components. Let's say you want to add a tape recorder. With components it's almost as simple as plugging in a lamp. Many consoles, on the other hand, not only have no space for a recorder, but they also frequently lack the necessary input and output jacks. So your wish for a tape deck of component quality may become something between a major engineering project and an outright impossibility.

Most important of all, the chances of getting high-quality performance from the average console are not too good. Most—though not all—consoles have inferior innards designed for a market whose standard for good sound was established by the corner jukebox. However, if your home decor—or your wife's tastes—requires a console, it is still possible to end up with good sound. Several component manufacturers produce consoles that incorporate high-quality equipment. And a few other consoles do deliver high-quality sound, although they are exceptions. Another approach is to obtain the components you want and then buy a special equipment cabinet to put everything into. There are several companies that manufacture quite handsome cabinets, which are sold in the better audio salons.

Among your Audiotape Distributors are:

Korvette's—all stores
Radio Shack—all stores
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Gem Electronics—all stores
Newmark & Lewis—all stores
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Commercial Music Service
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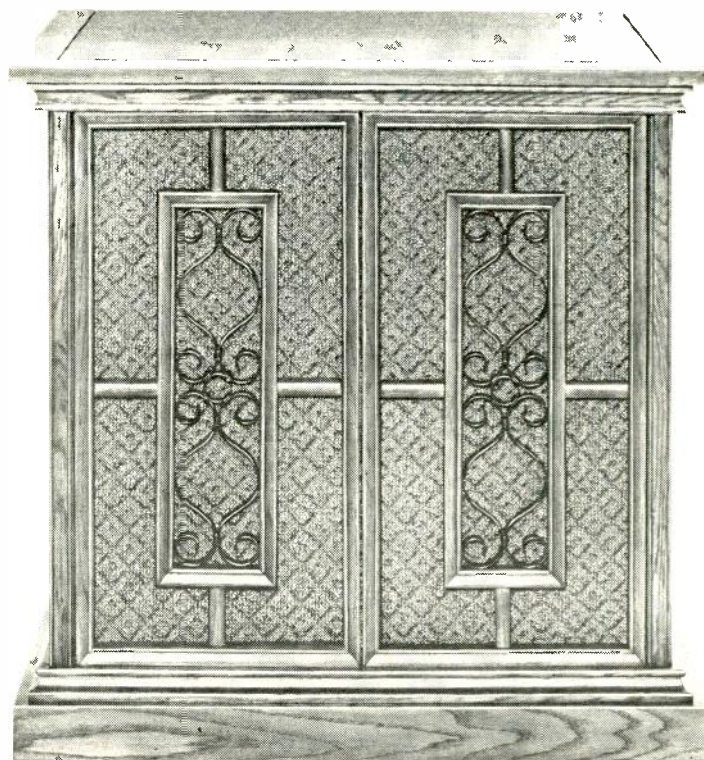
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TECHNICAL TALK

By JULIAN D. HIRSCH



● **RECEIVER TESTS:** Recently, I tested some sixteen stereo receivers for our sister publication *Electronics World* (December 1968). Considerations of time and space (both in my laboratory and in the magazine pages) did not permit me to give each receiver the detailed analysis that backs up each STEREO REVIEW equipment report. However, by conducting all the tests using identical conditions and standards, it was possible to present the pertinent data in tabular form so that meaningful comparisons could be made.

Finding a common denominator for evaluating such a diverse group of receivers offered some interesting problems. For example, their power outputs ranged from 18 watts to 70 watts, their audio gains spanned a ten-to-one range, the FM sensitivities were from 1.4 microvolts to 4.5 microvolts, and there were other differences too numerous to mention. How does one compare such a group of products in a meaningful and fair manner? I dare say my solution to this problem is not ideal and will probably be amended in future tests. Nevertheless, I believe it has merit and can be applied to your own interpretation of the STEREO REVIEW equipment reports should you wish to compare the performance of different products.

The audio power output at 2 per cent distortion, with both channels driven into 8-ohm loads, was measured at 30, 1,000, and 20,000 Hz. Not only does this permit a direct comparison of receiver audio power, but the degree to which the 30-Hz output falls below the 1,000-Hz output (both at 2 per cent distortion) is an excellent guide to the capabilities of the receiver's power supply. Some receivers can deliver little more than half power at 30 Hz, while others vary only slightly over the full frequency range. The key to this measurement is the use of a common distortion-reference level. In line with the present IHF standard, each manufacturer rates his product at his preferred distortion figure, and most (ignoring the IHF standard) do not rate them with both channels driven simultaneously. Although my measured results sometimes differ substantially from advertised power outputs (especially when these are based on the so-called "music power" rating), they are realistic and permit valid comparisons to be made.

Harmonic distortion was measured at 1,000 Hz, at out-

puts of 0.1 watt (normal listening level), 1 watt (loud), and 10 watts (very loud). The distortion at 0.1 watt was often masked by residual hiss or hum (not necessarily audible), but at higher powers the distortion was measurable. Although the curves used in STEREO REVIEW reports are more informative, even a couple of points on the distortion curve can indicate such deficiencies as a distortion level that rises with a reduction in power output. I was happy to find that none of the receivers tested had significant distortion at normal listening levels with moderately efficient speakers.

The audio gain (sensitivity) of amplifiers and receivers is usually rated in terms of the input voltage needed to develop rated power output. In a given installation, a certain amount of amplifier output power into the speaker systems is needed for a particular listening level. The question is whether one is able to achieve *that* power with the available program sources and material. The possibility of obtaining *more* power, should higher signal levels be available, is another matter entirely, and is covered by the maximum power measurement. Therefore, for audio-gain ratings I determined how many millivolts of 1,000-Hz signal were needed to produce 10 watts output, without regard to the maximum power rating of the amplifier. On high-level inputs, the signal voltage required ranged from

50 to 430 millivolts (0.05 to 0.43 volts), and on magnetic phono inputs from 0.8 millivolt to 5.3 millivolts. All else being equal, a receiver with high gain at the phono inputs will require a lower volume-control setting for the same listening level than one with lower gain, but might be more subject to over-

load by high-output phono cartridges.

The frequency response on RIAA-equalized phono inputs and in FM reception was expressed in terms of the maximum departure in decibels (+ or -) from the ideal response. This is less informative than a graphical presentation, since an error of a few decibels at 50 or 10,000 Hz is much less objectionable to the ear than the same error at middle frequencies. However, there can be no doubt that a receiver with smaller deviations from the ideal response is better, in that respect, than one with larger errors.

Instead of plotting FM distortion and noise *versus* signal strength, I simply measured the signal strength (at

REVIEWED THIS MONTH



Bogen LS-10 Speaker System
Scott 388-B AM/FM Receiver
Shure M91E Phono Cartridge

100 per cent modulation) that resulted in 3 per cent distortion at the units' tape-output jacks. This is the IHF Usable Sensitivity, which varied from 1.4 microvolts to 4.5 microvolts in this group of receivers. Almost all of them had better than 3 microvolts sensitivity, which is adequate for the vast majority of installations. Obviously, the most sensitive receivers are more suitable for fringe-area reception, or where an outside antenna designed for FM reception is not available.

The FM distortion, with a 1,000-microvolt input signal, is an indication of the linearity of the receiver's discriminator and the bandwidth of its i.f. stages. The average distortion was about 0.7 per cent—which is negligible, since it occurs only at peaks in the program levels. The lowest measured distortion was 0.3 per cent and the highest was 1.65 per cent.

Rather than plot stereo channel separation on FM over the audio frequency range, I measured it at 50 Hz, 400 Hz, and 10,000 Hz. Most receivers showed considerable reduction of separation at the frequency extremes, but almost all were able to produce a fully satisfactory stereo effect with separations of 15 dB or better at the extremes and 25 to 35 dB or more at 400 Hz.

The balance of the tabular listing in *Electronics World* was devoted to the various control features, inputs, and outputs, which differed considerably among the receivers tested. This information is available in most catalog listings and in manufacturers' literature.

By noting these key performance factors, which can be extracted from the text and graphs of STEREO REVIEW equipment reports, it is a simple matter to compare products which were tested at different times. Of course, judgment of such matters as styling and operating features is best left to the prospective buyer, and I comment on them only when I feel that they are especially noteworthy.

To summarize the *Electronics World* report findings, all the receivers tested were capable of good performance within their power and sensitivity limitations. One or two were slightly deficient in these factors (in at least one case this was probably caused by a slight misalignment of the FM section by the manufacturer) and several were outstandingly fine. It will be obvious to anyone who reads the report carefully that some of these receivers appear to be "best buys," combining high performance with moderate price. The appearances are correct—they are indeed what they seem to be.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

BOGEN LS-10 SPEAKER SYSTEM



● THE new Bogen "Row 10" series of compact speaker systems was designed (as the name suggests) to produce a specific type of concert-hall sound in the typical home environment. By appropriate shaping of a speaker's frequency-response characteristics, it is possible to modify—to a limited extent—the apparent distance of the sound source from the listener.

Bogen's goal was to give the illusion of "tenth-row" sound—meaning not so close as to be overpowering, nor so far back as to lose the detail and perspective of the orchestra. According to their published response curves, the response is flat and smooth from 1,000 to 10,000 Hz, and reduced somewhat from a few hundred hertz downward. The extreme highs have been rolled off to a minimum at 17,000 Hz. The rationale for this is that most good phono cartridges have a resonant response peak in that region, and introducing a complementary dip in the speaker will result in the flattest overall response when playing records. One could take issue with this approach, but since the response of a speaker system above 15,000 Hz has little effect on its overall sound, we might expect the benefits or drawbacks of this feature to be minimal.

There are three models in the "Row 10" line. Except for low-bass performance and power-handling ability, the

systems are designed to have the same listening quality. The LS-10, which we tested, is the smallest of the group, measuring only 15 x 8 x 7 inches. It is a two-way system, with a 6-inch acoustic-suspension woofer and a 3-inch cone tweeter. The LS-20 is slightly larger; it has an 8-inch woofer, with the same tweeter used in the LS-10, plus a tweeter-level control. The LS-30 is a full-size bookshelf system with a 10-inch woofer. Its 5-inch midrange and 3-inch tweeter both have output-level adjustments.

As is our practice, we measured the frequency response of the Bogen LS-10 at ten different microphone locations in a normally "live" room. The speaker was mounted on a shelf at normal listening height. We averaged the microphone outputs to obtain a single response curve that is indicative of the total power output of the speaker from 20 to 15,000 Hz.

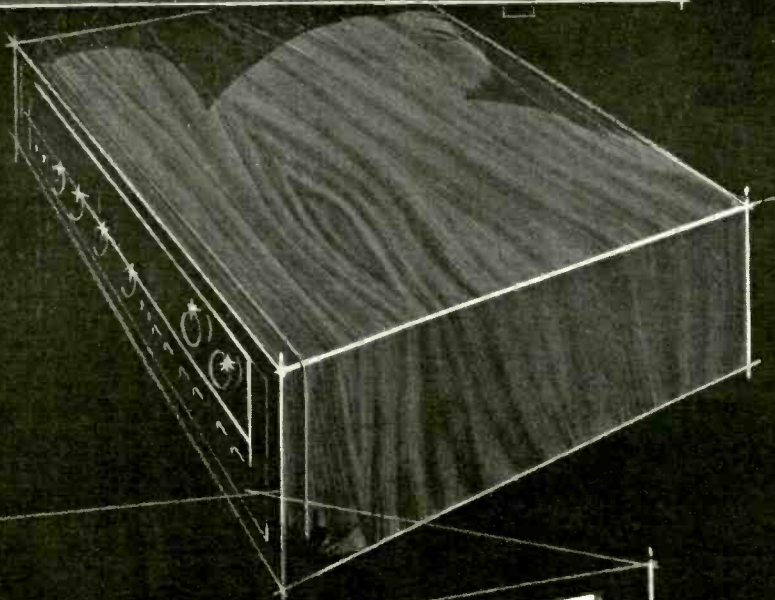
The response curve was quite smooth, although it appeared that the tweeter output level was 5 to 7 dB lower than the woofer level, giving a very smooth but depressed response curve above 1,000 Hz. Without our attempting to isolate the effects of room resonance on the low-frequency response, the response was ± 6 dB from 60 to 15,000 Hz. This would be considered very good for any speaker system, let alone a small unit with a 6-inch woofer. The gradual roll off of about 10 dB from the 1,000-Hz level down to 60 Hz can be compensated for quite well by many amplifier bass tone controls if one so desires.

The tone-burst response was quite good at all frequencies, with no signs of ringing or spurious responses. Low-frequency harmonic distortion, at a 1-watt drive level, was not as low as that of some larger speaker systems, but it remained under 5 per cent down to 70 Hz. At lower frequencies, the LS-10's output fell off considerably, but it

(Continued on page 38)

**First of a
new breed
—from
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This is what high performance is all about. A bold and beautiful new FM Stereo Receiver bred to leave the others behind. 160 crisp, clear watts—power in reserve. Up-front, ultra-now circuitry featuring Field-Effect Transistors and microcircuitry. Front-panel, push-button command of main, remote, or mono extension speakers and loudness contour. Sherwood high-fidelity—where the action is—long on reliability with a three-year warranty.



Model S-8800a \$399.50

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CIRCLE NO. 55 ON READER SERVICE CARD

**After reducing the
top-rated ADC 303A
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You introduce the 303AX.

The new 303AX speaker system represents an improved version of the top-rated, award-winning Brentwood. It has the same famous ADC wide dispersion 1½" mylar dome tweeter, rich, handsome oiled walnut cabinetry, five-year warranty on parts and labor and the same lack of coloration and distortion that tend to bug other speakers in the same category.

This new speaker is characterized by higher sensitivity, particularly in the extreme bass, where increased power handling capacity in the critical 30 to 45 Hz region effectively extends the useful response by one half of an octave.

To get this performance, we have designed a new, high compliance 10" bass unit using specially developed cone and surround materials. The crossover frequency is 1500 Hz and the drivers are critically matched to provide a smooth transition without irregularities.

The net result is a system of exceptional accuracy. It provides the listener with open, transparent, and above all, thoroughly natural reproduction.

Which 303 is the best buy? You should have this decision every day of your life. Audio Dynamics Corporation, New Milford, Connecticut 06776

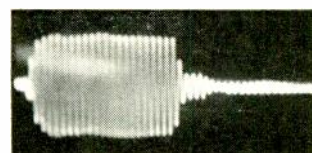
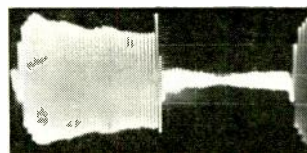
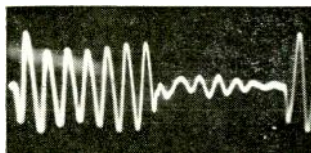


The new ADC 303AX \$99.95



CIRCLE NO. 8 ON READER SERVICE CARD

The high quality of the LS-10 can be seen in the absence of ringing or other spurious responses in the tone-burst photos. Shown, left to right, are responses to bursts at 200, 1,200, and 11,000 Hz.



did not break up or severely distort the test signal. This is illustrated by the measured 20 per cent distortion at 25 Hz, a figure that would be considered quite respectable for many 12-inch or even 15-inch woofers of conventional suspension design in enclosures of several cubic feet.

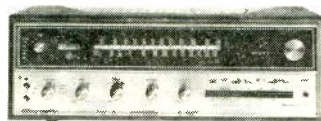
We were most interested in the listening qualities of the Bogen LS-10. It is, first of all, a clean- and open-sounding system, free of the harshness and coloration that are characteristic of some other small or inexpensive speaker systems. As mentioned above, the system's low distortion makes it practicable to compensate for its reduced low-frequency output with most bass tone controls, or even with the usual loudness compensation. With the help of a few decibels of boost in the region below 200

to 300 Hz, the LS-10 becomes a thoroughly satisfying speaker for use in high-fidelity systems limited by budget or space restrictions. The "Row 10" goal of its designers has been achieved in that the LS-10's sound is subjectively neither projected nor remote. The system's smoothness and good transient response impart a pleasing sense of definition. The male voice as reproduced by the LS-10 is free of unnatural boom or bassiness—something we can't always say for some far more elaborate and costly speakers.

The Bogen LS-10 sells for \$49.95. The larger units, which should provide an enhanced bass response, are priced at \$59.95 for the LS-20, and \$99.95 for the LS-30.

For more information, circle 157 on reader service card

SCOTT 388-B AM/FM RECEIVER



● HEADING the broad line of H. H. Scott stereo receivers is the Model 388-B. The 388-B has a 120-watt music power rating, field-effect-transistor (FET) front ends for both AM and FM tuners, an integrated-circuit (IC) i.f. section, and complete control flexibility.

In addition to AM and FM positions, the input-selector switch offers a choice of magnetic phono cartridge, high-level EXTRA signal source, or a pair of microphones—the latter plugging into front-panel jacks. The usual tuning knob, headphone jack, balance control, volume control (combined with the power switch), and bass and treble tone controls are present on the satin-gold-finished front panel, which also displays a large, illuminated slide-rule dial. The tone controls for the two channels are concentrically mounted, with slip-clutch knobs that permit adjusting the response of each channel as necessary.

The mode selector is a seven-position switch. The

STEREO, REV. STEREO, and MONO positions are self-explanatory. The L INPUT and R INPUT positions connect either channel's input signal to both outputs. This added flexibility makes it possible to connect two different mono sound sources to the EXTRA inputs and play either one through both speakers. Such combinations as two TV sets, or a TV set and a short-wave receiver, are possibilities. The remaining positions are BAL. L and BAL. R, which connect the summed signal of both inputs to either channel's output. Channel balancing can be simplified by switching between these two positions while adjusting the balance control for equal sound volume.

A row of seven push-on/push-off switches completes the control lineup of the 388-B. These switch off the loudness compensation, provide tape monitoring, add rumble or noise filtering, FM interstation-noise muting, and select either or both of two pairs of stereo speakers. A slide switch on the rear of the receiver parallels the remote speaker outputs, so that by adding a suitable protective resistor a single remote speaker can carry a balanced mono program, even if the main speakers are reproducing a stereo program. Curiously, the presence or function of this switch is not even hinted at in the instruction manual, although it is shown in the photograph of the rear of the receiver.

In the rear of the receiver, in addition to the various input and output terminals and connectors, are a line fuse and individual speaker protective fuses. These effectively protect the output transistors against damage from shorts, but of course require replacement in the event of a momentary mishap. The AM ferrite antenna, also in the rear of the receiver, is adjustable in spacing from the receiver and to some degree in its orientation for best reception. Finally, a slide switch provides three positions of phono-pre-amplifier gain to match the phono-output level to that of the tuner section.

Scott's printed specifications for the 388-B are quite complete. For example, the music-power output is rated at 120 watts (4 ohms) or 100 watts (8 ohms). The continuous-power rating is 40 watts per channel into 8 ohms with one channel driven, and 30 watts per channel with both channels driven. All power ratings are at 0.8 per cent harmonic distortion. In our tests, the distortion at 30

(Continued on page 40)





If you plan to spend less than \$74.50 for an automatic turntable, you're reading the wrong magazine.

Most of the people who read this magazine know that you can't get high fidelity sound from a cheap record changer. Or a high degree of enjoyment. Or, for that matter, the peace of mind that comes with knowing that your records are being handled with precision and care.

If you spend less than \$74.50 (the price of the Dual 1212) you won't get a changer that will track a high-compliance cartridge at one gram, flawlessly.

Or compensate precisely for tonearm skating at low stylus forces.

Cheaply made record changers tend to be plagued by audible rumble, wow and flutter. Any regular reader of this magazine knows that. (Rumble, wow and flutter of the Dual 1212 easily surpass NAB standards for broadcast turntables.)

And no cheap changer includes a feathertouch cueing mechanism that gently lowers the arm anywhere on

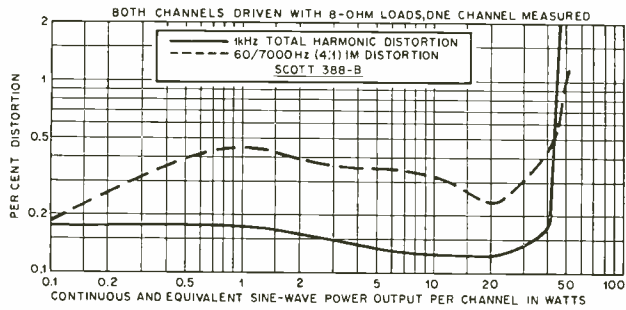
the record. (A feature of every Dual.)

Or a variable-speed pitch control that lets you "tune" any record over a half-tone range. (Another feature of all Duals.)

So if you want a high fidelity record changer, and you're willing to spend a few extra dollars to get one, you've just read the right ad.

United Audio Products, Inc.,
535 Madison Ave.,
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Dual



watts per channel was under 0.15 per cent from 50 to 1,000 Hz, and under 0.8 per cent from 35 to beyond 20,000 Hz. At half power or less, the distortion was well under 0.5 per cent from 20 to 20,000 Hz.

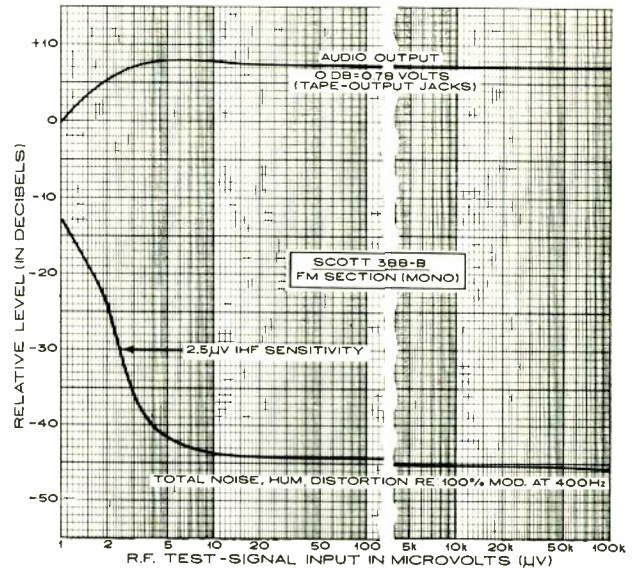
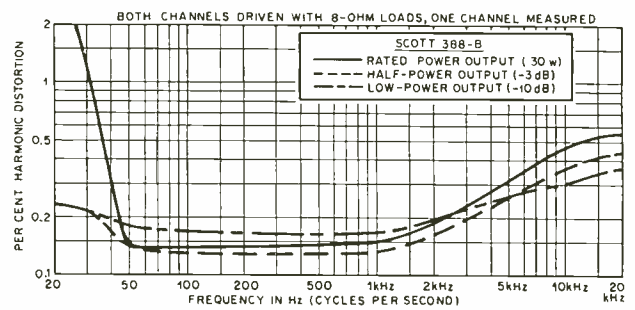
At middle frequencies, the power rating of the 388-B is very conservative, since the 1,000-Hz harmonic distortion was under 0.2 per cent from 0.1 watt to 10 watts, increasing to 0.8 per cent at about 15 watts per channel. The IM distortion was under 0.5 per cent from 0.1 watt to about 15 watts. Into 16-ohm loads, the maximum output was about half the 8-ohm value; into 4 ohms it was about a third greater.

The phono sensitivity was very high, with only 0.64 to 1.95 millivolts required for 10 watts output, depending on the setting of the phono-sensitivity switch. We do not recommend using the MAX or MID positions of this switch with typical modern cartridges, since the high phono pre-amplifier gain is not needed and the phono preamp can be overloaded at relatively low input levels. In the MIN position, whose gain is more than adequate for any cartridge (except moving-coil types without a step-up transformer), the overload point is at a fairly safe 53 millivolts. Hum and noise were very low, 64 dB below 10 watts on phono and 75 dB below 10 watts on the high-level inputs.

The RIAA phono equalization was unusually accurate within ± 1 dB over its range. The rumble and high-frequency noise filters had slopes of 6 dB per octave, too gradual for effective filtering. The switchable loudness control, which sounded quite good, boosted both low and high frequencies. The tone-control characteristics were generally satisfactory, although the effect of the treble control was complete in the first half of the knob rotation.

The FM tuner had an IHF usable sensitivity of 2.5 microvolts, with limiting virtually complete at 6 microvolts. The FM frequency response in stereo was ± 1 dB from 40 to 15,000 Hz, and channel separation was better than 20 dB from 35 to 6,000 Hz, falling to 16.5 dB at 10,000 Hz.

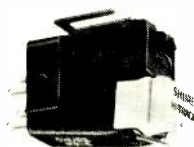
The sensitivity, ease of tuning, and sound quality of the



Scott 388-B as an FM receiver were excellent. The automatic stereo switching worked smoothly and effectively. The interstation-noise muting circuit was somewhat noisy tuning on or off a station, but totally silenced the receiver between stations. The AM quality was superior to that of most receivers we have tested. Unlike the AM section found in many stereo receivers, the one in the Scott 388-B did *not* sound like a small transistor radio connected to a powerful audio amplifier. It was not of FM quality, but the limitation in frequency response was not evident without an A-B comparison with an FM program. The Scott 388-B is an attractive, powerful, and sensitive stereo receiver with all of the operating flexibility one could desire. It is priced at \$469.95. An optional walnut cabinet is available for \$29.95.

For more information, circle 158 on reader service card

SHURE M91E PHONO CARTRIDGE



● SINCE the introduction of their V-15 Type II cartridge, Shure has emphasized the concept of "trackability," which is the ability of a cartridge to play the highest recorded velocities over the full frequency range. Lower-price Shure cartridges such as the M-75 series have embodied many of the design concepts used in the V-15 series, but of course did not equal its performance. With the M91E,

Shure has come very close to matching the V-15 Type II, at a much lower price (although the M91E could hardly be termed a "low-price" cartridge).

The Shure M91E is physically different from their earlier models. It is a small, light cartridge, weighing 5 grams, whose body fits into a metal bracket. Instead of mounting the cartridge directly into the tone arm, the small metal bracket is installed first. The cartridge is then snapped into place. The mounting instructions, at least for the early sample we received, were not as clear as they might be. If, after you have installed the cartridge, it is not firmly fixed in place, you have probably installed it incorrectly.

(Continued on page 42)



OUR NEWEST PREAMPLIFIER

The transistorized PAT-4 is almost two years old and we still can't fill the demand.

Our newest preamplifier doesn't replace our earlier ones, so you can now have Dynaco performance with either tubes or transistors. Our mono preamp is still selling after 12 years, and the unbeatable PAS stereo series is going strong after 10.

This unprecedented longevity is explained by Dynaco's unswerving devotion to performance, reliability and unmatched low cost. The

PAT-4 is only \$89.95 as a kit and \$129.95 factory-assembled. At one-third the cost of other units, such consummate value just naturally gets around.

Dynaco introduces new products only when they fill a real need. They never render previous models obsolete.

We can't promise that the transistorized PAT-4 will still be our newest preamplifier 10 years from now.

But we do know it won't be out of date.

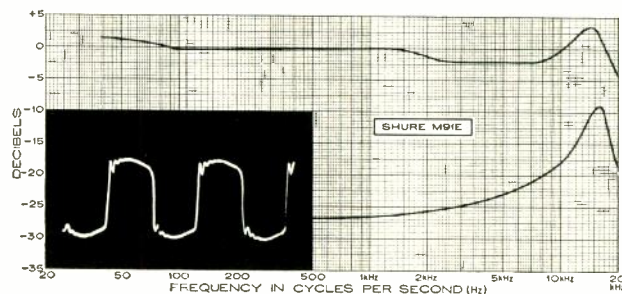
DYNACO, INC., 3060 JEFFERSON ST., PHILA., PA. 19121

How to Interpret the Curves

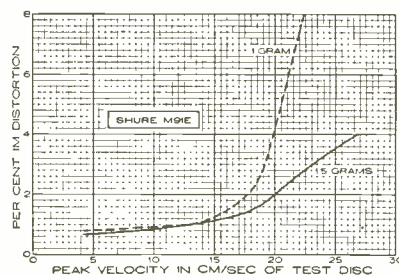
THE upper curve in the frequency response and separation graph represents the *averaged* frequency response of the cartridge's right and left channels. The lower curve, which starts at 500 Hz, represents the *averaged* separation between channels. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of the frequency-response graph is an oscilloscope photograph of the cartridge's response to a 1,000-Hz square wave on a test record. The shape of the reproduced wave is an indication of a cartridge's high- and low-frequency response and resonances.

Note that the distortion figures shown in the distortion-*vs.*-recorded-velocity graph are not directly comparable, in terms of audible effect, with distortion figures obtained on other components. The vast majority of the program material on discs has velocities well below 15 cm/sec and rarely, if ever, hits 25 to 30 cm/sec. The curve is therefore useful as a means of comparing cartridges, but not as an indicator of absolute distortion.



Like most quality cartridges, Shure's M91E has lower distortion at higher recorded levels the higher the tracking force. On most program material, distortion remains about the same with either tracking force.



The M91E is designed to operate at tracking forces of from $\frac{3}{4}$ to $1\frac{1}{2}$ grams and is equipped with a 0.2×0.7 -mil elliptical stylus. In our preliminary tests, it tracked the high-level 32-Hz bands of the Cook Series 60 record at only 0.7 gram, less than was required by practically any other cartridge we have tested. The very high-level 30 cm/sec 1,000-Hz bands of the Fairchild 101 record were played successfully at 1 gram, although some slight distortion of the wave-form peaks was visible on an oscilloscope. Almost all cartridges exhibit this distortion, and most will not do as well at any force. We used the 1.5-gram maximum rated force during most of our tests. The frequency response, playing the CBS STR100 record, was +3, -2 dB from 40 to 19,000 Hz, with a resonant peak of 3 or 4 dB at about 15,000 Hz. At mid-frequencies the channel separation was 28 dB on one channel and 22 dB on the other. It was better than 10 dB over most of the highest audible octave, from 10,000 to 20,000 Hz.

The square-wave response was quite good, showing a couple of cycles of ringing at the stylus' resonant frequency. Signal output was 5.7 millivolts at 3.54 cm/sec. Hum shielding was good, a characteristic of all Shure cartridges we have tested. The IM distortion was mea-

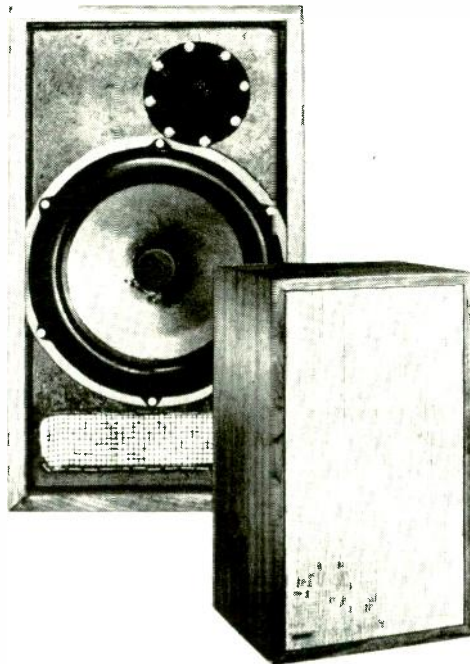
sured at tracking forces of 1 and 1.5 grams, using the RCA 12-5-39 test record. This showed clearly the advantage of using the higher force, at which the IM was only 4 per cent at the very high recorded level of 27.9 cm/sec. With a 1-gram force, 4 per cent IM was measured at 20 cm/sec, and 15 per cent at 27.9 cm/sec.

The listening quality of the Shure M91E was excellent. It was smooth and effortless at all times. We applied our standard test of tracking ability using the Shure "Audio Obstacle Course" record. Here the true mettle of the M91E was revealed, since it virtually matched the performance of the V-15 Type II in its ability to track the highest recorded levels to be found on modern recordings. There can be no doubt that the Shure M91E belongs in the select handful of top-quality cartridges.

The Shure M91E sells for \$49.95. The same cartridge body, but with a slightly higher signal output and slightly lower tracking ability, is available as the M92E elliptical (\$44.95) and the M92G spherical (\$39.95). A cartridge with a less compliant stylus operating at higher tracking forces ($1\frac{1}{2}$ to 3 grams) is available as the M93E at \$39.95.

For more information, circle 159 on reader service card





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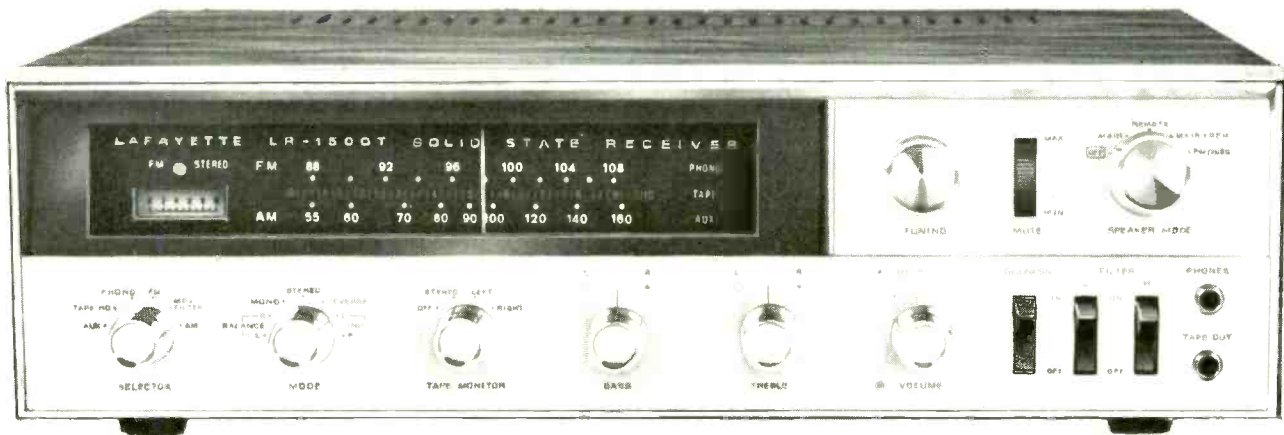
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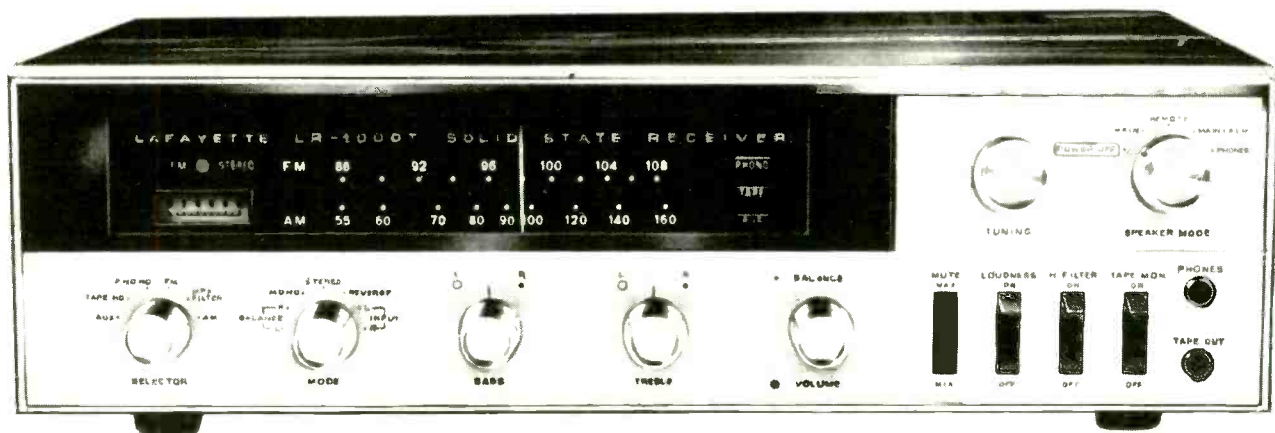
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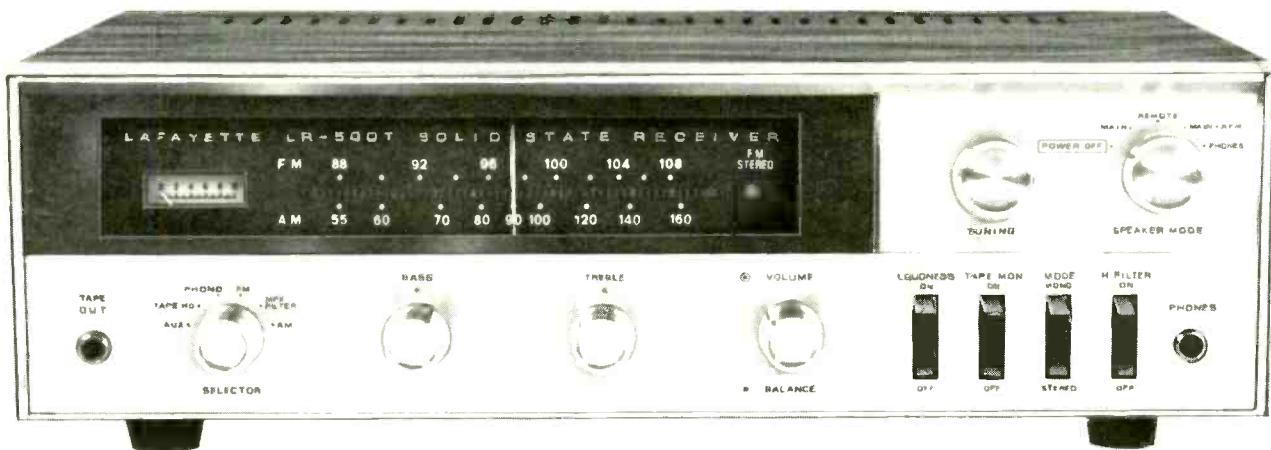
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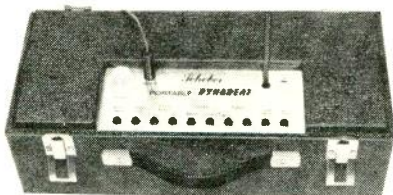
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CIRCLE NO. 54 ON READER SERVICE CARD
46

By JAMES GOODFRIEND



GOING ON RECORD

HOW TO MAKE A SILK PURSE

SUPPOSE we state the problem squarely: A decisively large proportion of record buyers in the United States (and elsewhere, for all I know) are of the opinion that stereo and hi fi are two different species of animal which will not cohabit. Since people no longer buy "hi-fi" sets, but rather "stereos," they demand stereo records to play on them. Whether or not the record is a true stereo recording is not the point; the point is that the magic word must appear on the front of the record jacket. Even this would be only a minor printing procedure but for the FTC, which is not likely to look permissively on provably monophonic records sold in jackets marked "stereo." And so we have artificial stereo, processed electronically from monophonic masters, we have a good deal of critical and consumer discontent, and therefore we have a problem.

In fairness to the record buyers—and it should be clear that these are the unsophisticated buyers who constitute a majority of the buying public—they did not themselves create the problem. Many dealers in this country, and most especially their undertrained, probably underpaid sales personnel, to whom inexperienced buyers turn for advice, are equally ill informed on technical recording matters. There is certainly no reason to believe that any more knowledge of the subject exists on the distributor level, and several of the trade publications have been absolutely irresponsible in propagating the sort of mythical technology that can come out of record sales and promotional departments that are feeling the pinch.

The record companies, then, are backed against a wall (admittedly, they helped to construct it). Perhaps nine people out of every ten are demanding stereo LP's and, obviously, they must be catered to. The other one can be told (confusingly, contradictorily, unfairly, and perhaps incorrectly) that with the purchase of a new diamond stylus he can play on his old "hi fi" all those records he was previously told he could play only on a new stereo installation.

Most record companies are a little unhappy about this, but not 100 unhappy. After all, if you can make all the people buy one of your products where previously some bought one and some bought another, you have a considerable cutback in expenses with no loss of income. And the distributor and the record stores are quite satisfied, for similar reasons. Then who isn't happy with this state of affairs? Probably, you—you being those few sophisticated record buyers who make all the trouble for an industry that more and more seeks to deal in "product" rather than musical recordings.

If I read your mind (and your letters) correctly, you are unhappy for one or more of the following six reasons: you thought you were buying a new record and it turned out to be an old one refurbished; you thought you were buying a stereo record and the artificial stereo you got didn't come up to your expectations; you knew the record was artificial stereo when you bought it, and you don't object in principle, but the record still didn't come up to expectations; you wanted the record in its untampered-with, monophonic form but found it wasn't available that way, so you bought the artificial stereo and it sounds terrible to you, worse than the mono original; you bought the record thinking you could restore the original sound by simply putting your amplifier in the mono mode, but you found that it doesn't work that way and the record still sounds terrible. And last, you went to your record store to find out if someone had finally reissued that magnificent old mono recording you coveted, for which you've been searching for years, and you found out that no one has, because the companies are too upset and intimidated by your previous five reactions even to begin thinking about it.

Whew! What does anybody do about it? Angel's Seraphim line, Columbia's little Hall of Fame Series, and recently RCA Victrola have reissued original mono recordings as *mono*. That, certainly, (Continued on page 48)

CIRCLE NO. 59 ON READER SERVICE CARD →

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CIRCLE NO. 69 ON READER SERVICE CARD

Have a tape-in.



When Bob Dylan wrote "Times they are a changin'" he probably meant it for everyone in the world except record lovers. You see, record lovers are record savers. A stubborn group who just won't face progress...the new Uher 7000 tape deck.

The first four track tape deck designed to outperform any other in its price range as well as those two and three times the price. (This was determined by an independent consumer laboratory survey, not us.)

Uher 7000 offers more than great

music. No more scratched records, or worn out grooves. And you save money with tapes.

In addition, there are two speeds to give you hours and hours of enjoyment on one tape; sound on sound and full fingertip control for complete ease of operation.

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Hear the 7000 at a franchised dealer or write for literature.

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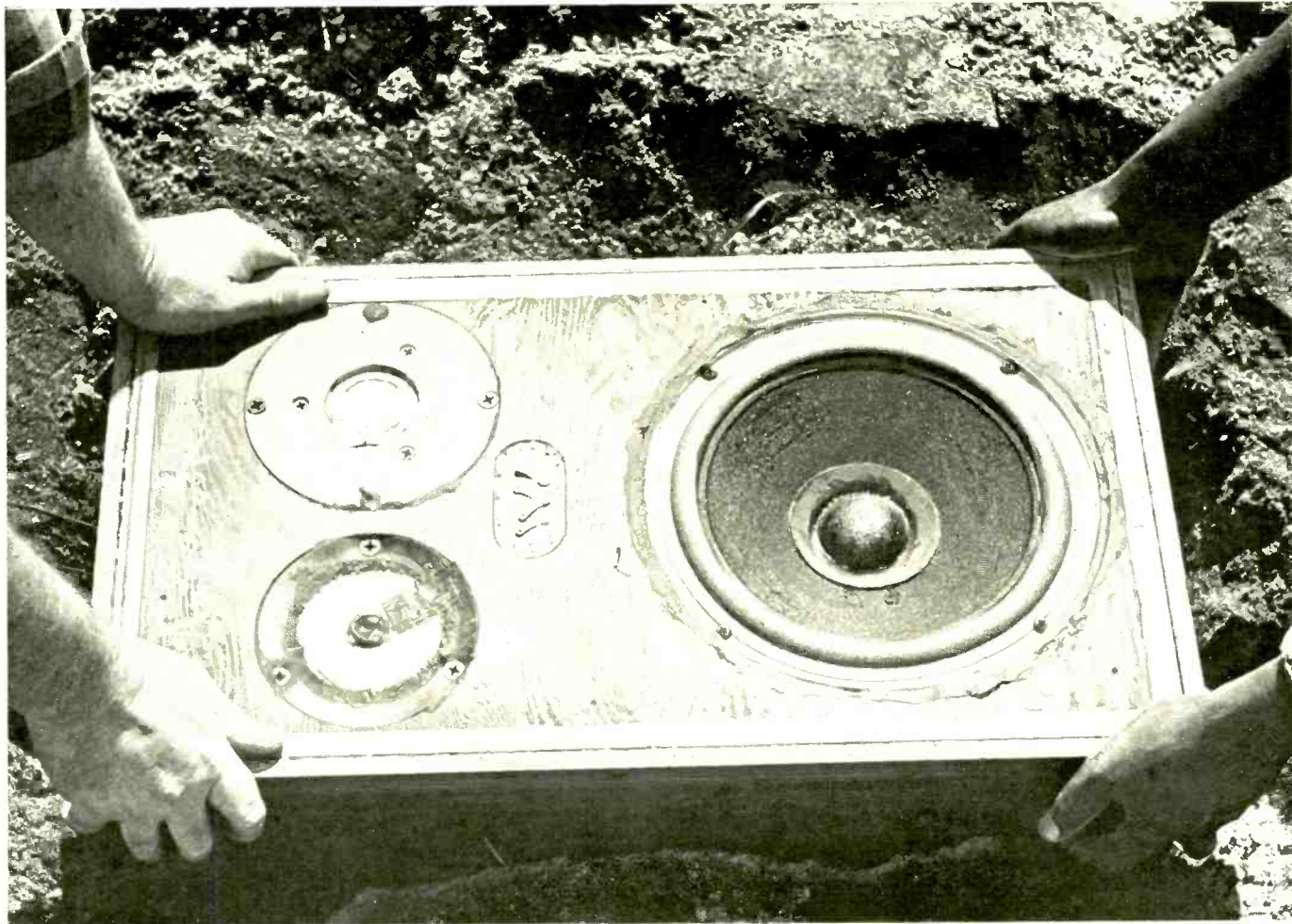
Martel Electronics Inc. Sole U. S. Importers. 2339 S. Cotner Ave., L. A., Calif. 90064; New York. Chicago.
CIRCLE NO. 43 ON READER SERVICE CARD

is the bravest and most honest way. But it runs headlong into "the problem" sales are smaller than they rightfully should be, and consequently a perhaps unconscious conservatism controls what will or will not be reissued. London's Stereo Treasury Series issues only true stereo records. That too is brave and honest. But the (musically) best record in London's abundant backlog of deleted items are in mono, and these are now totally unavailable, except where London has licensed the recordings to other companies less scrupulous about stereo tinkering. Most of the remaining companies reissue their mono recordings—if they reissue them at all—in one form or another of electronically created stereo. The results seem to be inconsistent and the quality variable, and judging by the comments I've received, consumer dissatisfaction is as often the case as not

But now Heliodor, the DGG-MGM low-price subsidiary, has come up with something a little bit new. Starting from monophonic sources of varying ages, including, in one instance so far, 78-rpm originals, Heliodor's German-based engineering group has produced some remarkably listenable records. It is true that no one will mistake the sound on one of these records for a stereo original, but neither is the sound a caricature of stereo in the unhappy way so many electronic stereo discs are. More important, the sound seems to be not only as good as the mono original, but *better*. DGG engineers have avoided those ill-fated attempts at simulating directionality, and instead have concentrated on "opening up" the original mono sound, giving it a quality of spaciousness and acoustic depth. Actually, this is very much in line with DGG's prevailing concept of stereo sound.

Just how this has been accomplished, though it might be interesting (oscilloscope pictures indicate a stereo signal generally in phase), is less important than the results, which I find musically more than satisfactory. This sort of result has been achieved before by other companies, but on a random basis. Heliodor, in establishing this technique as standard for the line, has, I think, offered a viable answer to "the problem": their electronically enhanced disc is provably different from the mono original and can legitimately be sold as such; it is also better than the mono original and thus can fairly substitute for it. Properly designated, the records should appeal to both sophisticated and unsophisticated buyers with little fear of misunderstanding or disappointment. And Heliodor, if they will now accept the technique as the basis for a thorough and discriminating exploration of the monophonically recorded treasures in DGG hands, will earn my thanks and those of music lovers everywhere.

the birth of the AR-5



This is a photograph taken immediately after our final test of the prototype of the AR-5. The speaker system was measured while buried in a flat, open field, facing upward, its front baffle flush with the ground. This technique provides more accurate information than indoor tests, especially at low frequencies, where the precision of such measurements is adversely affected by the limited size of an anechoic chamber.

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The specifications which AR advertises are obtained from production units, not prototypes. All AR-5 systems must match the performance of the prototype within close tolerances. To see that this is true, every AR-5 is tested numerous times in ways which permit it to be compared to the prototype. Only in this way can we be certain of what we have made, and consumers certain of what they are being offered.

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The AR-5 is priced from \$156 to \$175, depending on cabinet finish.

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THE BETTMANN ARCHIVE



Schumann's
SYMPHONY
No. 4,
in D Minor

*Robert and Clara Schumann
 (lithograph by Hofelich).*

IN 1839 Robert Schumann wrote a letter to his former composition teacher, Heinrich Dorn, in which he expressed dissatisfaction with the limited scope his composing had until then been confined to. "I often feel tempted to crush my piano—it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." A year later Schumann married one of his piano students, Clara Wieck—over the strenuous objections of her father—and the union liberated him emotionally and creatively. In 1840, the year of his marriage, he produced a wealth of exuberant songs, and the following year he composed his first two symphonies and the Overture, Scherzo and Finale for orchestra. W. J. Henderson, the distinguished critic of the *New York Times* and the *New York Sun* during the first third of the present century, described this period in Schumann's life as follows:

The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works.

Though it bears the number four and the opus number 120, the D Minor Symphony was composed only a few months after Schumann completed his First Symphony, Op. 38. He did not immediately allow it to be published, however. As the years passed, Schumann produced two more symphonies and published them as Number 2 (1846) and Number 3 (1850). In 1851 he returned once again to the D Minor Symphony of a dec-

ade earlier, made some revisions in it, and finally allowed it to be published as his Fourth. Thus, despite its number, the D Minor Symphony, like the First or "Spring" Symphony a joyous and jubilant work, stems from the period when Schumann was spreading his orchestral wings for the first time and relishing his powers of evocation and communication in the symphonic medium.

The published score is dedicated to a musician, then only twenty-two, who was destined to become one of the leading figures in the world of music in the next half-century: the violinist and conductor Joseph Joachim. "When the first tones of this symphony were awakened," Schumann wrote, "Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private."

The D Minor Symphony has no pauses between its four movements; it thus unfolds as a continuous integrated whole. It is further integrated by the recurrence of themes: the principal motive of the introduction returns at the beginning of the slow movement, a phrase from the slow movement finds its way into the Trio of the Scherzo, the principal theme of the first movement is heard in the Finale, and the principal theme of the Finale is constructed out of a subsidiary theme in the first movement.

The first movement opens with a solemn and mysterious introduction marked *Ziemlich langsam*. The pulse quickens gradually and then the principal theme, a restless running motive in sixteenth notes, is stated in the



Wilhelm Furtwängler's reading of the popular Schumann Fourth Symphony, the best of the ten available performances, has been reissued on Heliodor in remarkably well enhanced electronic stereo. The powerful performances by Leonard Bernstein (Columbia) and Günther Wand (Vanguard Everyman) benefit from more modern sound. Wand's is the best tape.

strings and passed back and forth among the sections of the orchestra. Marked *Lebhaft* (lively), this first movement has no contrasting second theme, but there are two subsidiary motives, one made up of brief rhythmic chords, the other of a flowing melody. The movement comes to a triumphant close in D Major on an unresolved chord, leading directly to the slow-movement *Romanze*. The first part of this movement reintroduces the melody from the introduction to the first movement, and the middle section is built upon a delicate filigree played by the concertmaster. The Scherzo is vigorous and rhythmically accented, with some highly effective syncopation. The Trio of the Scherzo is based upon the ornamental solo violin music from the slow movement; then the main body of the Scherzo is repeated, as usual. But as Beethoven did in his Fourth and Seventh Symphonies, Schumann follows the repeat of the Scherzo proper with a repetition of the Trio material. The music gradually dies away in a long *diminuendo*, which leads to a hushed and mysterious bridge passage that connects the third movement with the Finale, marked *Lebhaft* like the first movement. The Finale is introduced by flourishes in the woodwinds and strings, and then the principal theme is heard, a swaggering and heroic melody that is elaborated quite freely during the course of the movement. There is a coda of impetuous momentum that brings the symphony to a triumphant conclusion.

IF the total number of available recordings is any indication, the D Minor Symphony has become the most popular of Schumann's four. Ten recorded performances of the score are listed in the current Schwann catalog, and three of them are available on tape. Of the ten, only two can be immediately ruled out of contention: Leinsdorf's (RCA LSC 2701) because the conducting is mannered—at the very outset the flow of the music is impeded by the exaggerated division of the phrasing—and van Remoortel's (Vox 511270, 11270) because of what sounds to me like a basic absence of conviction about the whole thing. The remaining eight are consistently satisfying accounts of the music.

Klemperer (Angel S 35629, 35629), Kubelik (DGG

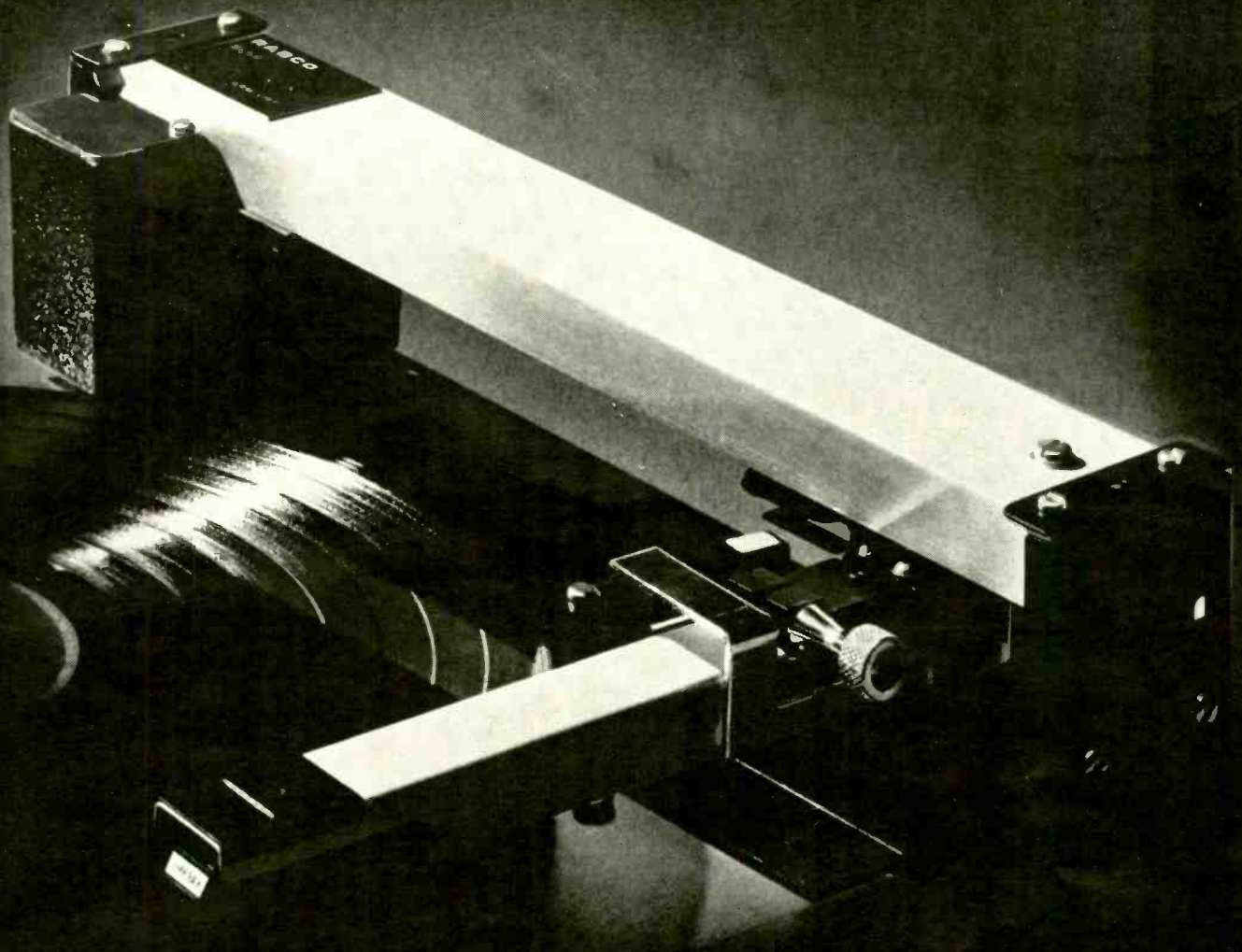
138860), Krips (London STS 15019), and Szell (Epic BC 1254) all bring to the work basically the same kind of solid, middle-European dependability. Each of these readings is a thoroughly professional solution to the several performance problems posed by this rather loose-structured symphony. The Solti performance (London CS 6582) is in the same vein, but it has the added benefit of richer and more detailed sonic reproduction.

The remaining three recordings are for me the outstanding ones of the lot: Leonard Bernstein's (Columbia MS 6256, ML 5656), Wilhelm Furtwängler's (Heliodor HS 25073, electronic stereo), and Günther Wand's (Vanguard Everyman S 235). The success of the Wand performance is the more surprising because it is unexpected, but this conductor, who would be totally unknown in this country were it not for his recordings on a variety of labels, has the full measure of this score. His reading is powerful, full of sensitive insights, extremely well played by the Orchestra of Cento Soli ("One Hundred Soloists"), and expertly recorded. Bernstein's performance has moments of less than perfect orchestra ensemble, and he occasionally exaggerates a *ritard* or tempo change, but as a whole it has the white heat of personal commitment, and the recorded sound is spacious.

Furtwängler's, finally, is my favorite of all the recordings. Furtwängler's unique power to mesmerize an audience and take it along with him on a rarefied mystical flight is perhaps nowhere better demonstrated than in this performance. His handling of the bridge section between the third and fourth movements is like no other in its pervasive evocation of beauty and mystery. When this performance was first released by Decca in the early days of the long-playing disc, there was a side break between the end of the bridge passage and the opening of the last movement proper; the Heliodor pressing fortunately contains the entire symphony on one side, eliminating the maddening interruption. The recorded sound of perhaps twenty years ago holds up amazingly well.

Of the available tapes, my first choice would be the Vanguard Everyman reel of Wand's performance (E 235), well processed in the tape medium and a bargain at \$4.95.

REPRINTS of the latest review of the complete "Basic Repertoire" are available without charge. Circle number 160 on reader service card.



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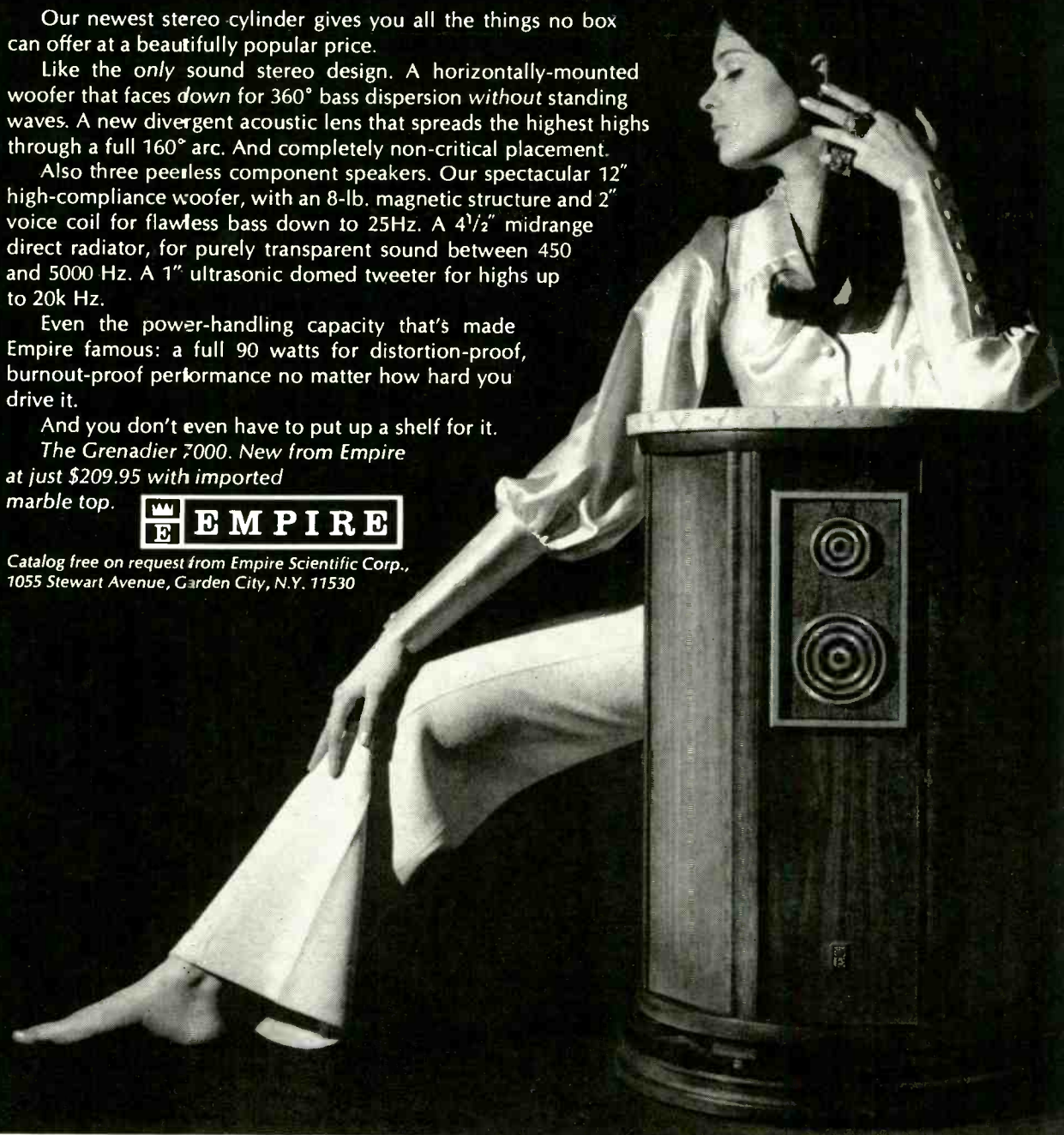
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The once-flourishing Benin culture of southwestern Nigeria is remembered today principally for its remarkable bronzes—but we may also still be hearing the echoes of a few notes blown by this little flutist.



COURTESY GEOFFREY PARRINDER

IN THIS ARTICLE ADAPTED FROM HIS FORTHCOMING BOOK *SERIOUS MUSIC—AND ALL THAT JAZZ!** (TO BE PUBLISHED NEXT MONTH BY SIMON AND SCHUSTER), STEREO REVIEW'S LONDON EDITOR OFFERS THE CONTROVERSIAL SUGGESTION THAT WE ARE, MUSICALLY SPEAKING, IN THE MIDDLE OF

THE AFRO-AMERICAN EPOCH

By HENRY PLEASANTS

HISTORIES of Western music conventionally identify a succession of more or less cleanly circumscribed epochs, such as Medieval, Renaissance, Baroque, Rococo, Classic, Romantic, and Modern, the last of these dating from about 1910 and continuing into the present. These terms, satisfactory as they may be as symbols of stylistic and conceptual phenomena, give no hint of the succession of national or cultural dominions associated with each major epoch. The Renaissance, for instance, was dominated by the Netherlands; the Baroque was dominated by Italy, the Classic by Austria-Bohemia, and the Romantic by Germany. In each of these cases, the music and the musicians of a single nation or culture proved so attractive to other nations and other cultures as to determine the musical physiognomy of an entire civilization or age.

It is this pattern that may provide, in my opinion, a clue to what has happened and is still happening in our own century. If we look for a corresponding national dominion and a continuity of the pattern of successive national or cultural dominions, we can find persuasive evidence that we are now in the midst of what future musical historians may well designate the Afro-American Epoch.

Paul Henry Lang's *Music in Western Civilization* includes full-page maps showing the distribution of

Flemish (Netherlandish) composers throughout Europe between 1470 and 1550, of Italian composers throughout Europe and the New World between 1675 and 1750, and of Austro-Bohemian composers throughout Europe and North America between 1700 and 1775. Lang could have added a fourth map, dated a century later, showing a similar dispersal of German composers, performers, and teachers throughout the same area, with a heavy concentration in the United States.

A corresponding map drawn today and showing the dispersal of American music (excluding American "serious" music) would have fewer American musicians in residence abroad, but it would reflect a similar saturation and an even more pervasive universality. It would also cover a far greater area, the larger part of the globe, in fact. What has made it difficult, and for many impossible, to draw the logical conclusions from the repetition of a time-honored evolutionary pattern is the intrusion, for the first time since the seventeenth century, of an alien musical idiom and the association of this idiom with popular, and therefore presumably inferior, music. Popularity is blithely dismissed by a musical Establishment whose own new music long ago ceased to be popular, and so the new idiom is scorned precisely because of the popular acceptance that is the

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most irrefutable evidence of its validity. Behind this curious exercise in intellectual prestidigitation lies, of course, an instinctive resistance to a radical break with European cultural tradition.

Those stylistic phenomena in which we recognize the distinguishing characteristics of an epoch represent, almost by definition, a break with tradition, or, at least, a departure from previous convention. But such breaks have rarely been so radical in music as to destroy or frustrate a sense of cultural continuity. The boundaries between one epoch and another have been, as a rule, neither finely drawn nor acutely felt. Transition has taken place so gradually, so naturally, so inevitably, and often so nearly imperceptibly that historians and musicologists are far from unanimous in their conclusions as to just when the process began and when it ended. It has always excited controversy, of course, but usually it has been the kind of controversy that derives from the familiar tensions of liberal *vs.* conservative, progressive *vs.* reactionary. Musical language was always evolving, and there was resistance to evolution; but there was no real change in the language. The conservative felt his sense of values threatened, but cultural continuity was not interrupted, however much it may have been abused.

Only in the transition from Renaissance to Baroque, from modal polyphony to tonal—or diatonic—harmony, has there previously been an evolutionary occurrence so radical as that which we are experiencing now in the transition from a European to an Afro-American idiom. Only these two transitions have effected such elaborate changes of vocabulary, rhetoric, and syntax that one must speak of a new language, however much the new language has retained of the old. And only these two transitions have represented a drastic shift of aesthetic base, a new concept of communicative purpose.

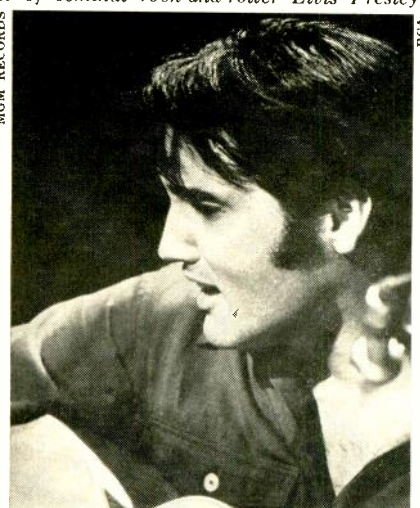
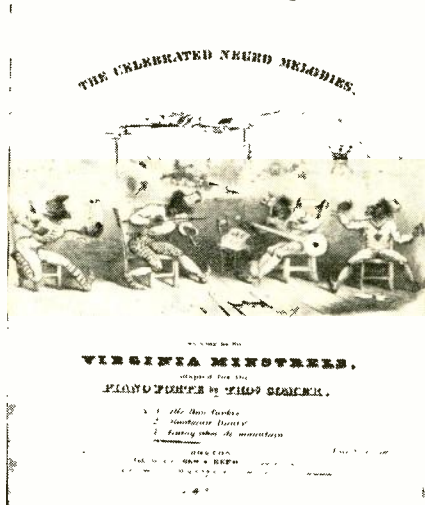
It is no insignificant coincidence, certainly, that the twelve-tonists, perverse as their intentions, in my opin-

ion, maybe, feel that their method, or doctrine, of musical composition also represents a new language. The coincidence adds importantly to other evidence that the old language had nothing more to say, that its communicative resources could no longer yield the kind of familial evolution that had spawned the Classic and Romantic epochs.

The twelve-tonists, I think, erred in the assumption that the composer, confronted with an idiomatic impasse, could, with the grudging acquiescence of a captive and hopeful public and a despairing press, call the turn. While they busied themselves with rhetorical theory, the living new language was taking shape all about them—but in an alien milieu. What they could not have been expected to anticipate was the decisive participation, for the first time in the history of Western music, of a new continent and a new civilization—the first Africa, and the second America.

One thinks of America, too, of course, as a new continent, but as far as music is concerned, America became new only as the African contribution became conspicuous. What distinguishes America's indigenous music today, in the purely technical area, is the *explicit* beat and the musician's swinging relationship to that beat. And this new element is African—and rhythmic. All previous phases in the evolution of Western music have centered upon one or another method of combining voices. It was the accomplishment of the Netherlandish masters in sustaining a number of voices simultaneously in a harmonious linear movement that gave to the music of the Renaissance its characteristic physiognomy. Toward the end of the epoch, as dominion passed to the Italians, a chordal rather than a multilinear structure came to the fore, preparing the way for a monodic music supported by chordal harmony that would find its most congenial forms in opera. Chordal movement, regulated in a system of key relationships, found its

A sharp ear for musical style will find traces of African influence in nineteenth-century minstrel-show music, in the "white blues" vocal technique of c-and-w great Hank Williams, and much more in the explicit beat of seminal rock-and-roller Elvis Presley.



ultimate destiny in the sonata and the symphony, and in the significant and picturesque imaginings of musical Romanticism. And that was the end of it. Multiple-voiced writing, whether for instruments or voices, could go no further.

THE finality of this technical exhaustion, and the social changes that occurred in Western civilization after World War I, made it inevitable, probably, that the new idiom would originate in an alien source, bringing with it new aesthetic concepts, new objectives, new fashions, new criteria, and new technical materials. All previous transitions had taken place within the family, so to speak, and the frictions were comparable to those of contending generations. Even in the transition from Renaissance to Baroque, the most traumatic of them all, the elements of Baroque had long been apparent in the work of the late Renaissance masters, both Netherlandish and Italian.

Nothing of this pattern of continuity was felt in the new indigenous music of America as it began to work its way to the surface of popular consciousness in the late 1920's and early 1930's. It was there, all right, for those who chose to look for it—the scales, the harmony, the song and variations forms, and the instruments. But what was new was also too garish, too shocking, too bumptious, and, for the ear attuned to traditional European music, too exotic. Hence the reluctance and the inability of those identified with the European tradition to discern or to acknowledge a primary force. Appearing as it did, without credentials either of precedent or of pedigree, its validity and possible ascendancy were—and for many people still are—unthinkable.

This resistance has produced, significantly, a striking parallel with one of the distinctive phenomena of the transition from Renaissance to Baroque: the coexistence,

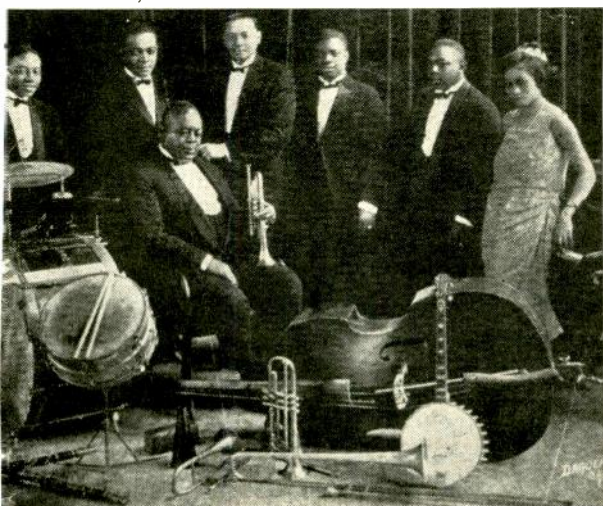
for a considerable period of time, of two incompatible musical idioms. "The old style," says Manfred F. Bukofzer in his book *Music in the Baroque Era*, "was not cast aside, but deliberately preserved as a second language, known as the *stile antico* of church music. The hitherto unchallenged unity of style disintegrated, and composers were obliged to become bilingual."

If, today, we were to substitute "*stile antico*" and "*stile moderno*" for "serious" and "popular," or for "classical" and "jazz," the pertinence to our own time of Bukofzer's description of coexistence in the seventeenth century would be obvious. We are restrained from doing so, of course, by the conventional view of the contemporary "serious" composer as a writer of modern music. Those who wrote in the *stile antico* of the seventeenth century were militant conservatives. But so, also, in my view, are today's "serious" composers. Their conservatism may be masked by a fulsome profession of modernism, but what they write is addressed to an essentially conservative public.

The legitimacy of the comparison is supported now, after fifty years of coexistence, by the number of composers and musicians who are becoming bilingual. And it is symptomatic, I believe, of the increasing ascendancy of the Afro-American idiom that, among these bilingual composers, or composer-arrangers, most of them in their twenties and thirties, jazz rather than the older language tends to be the colloquial tongue, even for those whose early musical education and upbringing have been in the European disciplines.

There are many other parallels between the seventeenth century and the twentieth, and each of them is worth examination. Most obvious, perhaps, is a nearly identical reaction, in favor of intimacy and immediacy, to a music that had become too complex, too intellectual, too overloaded with instrumental apparatus, and too remote from the natural lyrical expression of human

The strong musical tides generated in New Orleans by such bands as that of King Oliver swept up-river to Chicago and on to New York, where Meade Lux Lewis demonstrated the raw power of the boogie-woogie piano and where Billie Holiday sang for her supper.



sentiment and the natural rhythms of bodily movement. To be sure, the reaction in the seventeenth century had been led by intellectuals, and its first composers tended to be bilingual. The twentieth-century reaction, as reflected in jazz and its derivatives, was unwitting and unled. But the results have been similar.

What the Florentine *Camerata*, about 1600, had launched on an exalted plane as a pan-Hellenistic reform—music fashioned to the prosody and the sentiments of Italian verse—was quickly relaxed to accommodate the Italian taste for something closer to vulgar song than the severe *arioso* style of Caccini and Monteverdi. Popular Italian music, in the form of the secular *frottola* and the sacred *lauda*, had infiltrated the music of the late Renaissance in Italy, and had sown the seeds of Baroque.

Analogous evidence of a popular reaction against a music grown overly intellectual and artificial has been less well defined in the twentieth century, if only because what we now think of as serious music has moved so far from any popular base. A role corresponding to that of the Florentine *Camerata* might have fallen to the neo-classicists. They were, in a sense, reactionaries, but their spirit was French, or Russian, and their reaction was against German dominion. Although they felt, correctly, that things had gone too far, both in the size of the orchestra and in the raid on harmonic capital, they were too irretrievably European. Their reforms were academic, looking backward rather than forward—homage to Mozart and Haydn couched in the dissonant language of contemporary serious musical fashion. Reactionaries they may have been, but not true reformers, and still less revolutionaries; restless captives, rather, of their own deceptive and costly prestige.

The effective reaction took place in "popular" music, not against a music grown too complex and sophisticated, but against a popular music whose European physiognomy had taken on an alien cast and which had, in any case, ceased to grow at all. And it took place slowly, almost imperceptibly, nourished, as we now know, by the new musical spirit of the American Negro. White and Negro minstrel shows had been touring the United States and Europe since shortly after the Civil War, and with them came the cakewalk and ragtime. The minstrel influence had already been felt in the songs of Stephen Foster. Its impact upon the popular music of the white community became fully apparent, however, only in the so-called "ragtime era," roughly from 1896 to 1917.

Jazz historians tend to dismiss ragtime as having little to do with jazz, but it was ragtime rather than jazz that caught the imagination of Irving Berlin, Jerome Kern, and the young George Gershwin, establishing the technical and aesthetic base for that golden age of American song-writing that would ultimately provide the melodic

and harmonic ore for the great jazz musicians of the mid-century. An acknowledgment of the importance of the American song, usually thought of by jazz critics, at least, as separate and distinct from jazz, is fundamental to the analogy between the transition from Renaissance to Baroque in the seventeenth century and the transition from European to Afro-American in the twentieth, for in both instances the transition has involved a re-assessment of the relationship of music to words. Whereas early Italian Baroque had reflected a new awareness of the lyrical properties of the Italian language, the songs of Berlin, Kern, Gershwin, Youmans, Porter, Arlen, Rodgers, and many more were fashioned, melodically and rhythmically, to the cadences and inflections of American English.

This question of the relationship of music and words had troubled the course of European music throughout the intervening centuries, and it is reflected in the reforms of Gluck, Wagner, Moussorgsky, and Debussy. If, in America's new indigenous music, the essential affinity of music and language was to be re-established, it could no longer be done by internal reform. Music had accepted two qualitative categories, serious and light, or classical and popular. Serious music had turned away irrevocably from its lyrical origins in any popular vernacular, and light music, cast in a European mold, was no longer truly popular. Reform, as in the seventeenth century, now meant new fundamentals, new requirements, new criteria, and a new idiom.

IT also meant, again as in the seventeenth century—and for the first time since then—a new musical terminology, suggesting a music so different from all earlier music, and different in such fundamental particulars, that a new descriptive vocabulary had to be evolved. Throughout the Renaissance epoch the international language of musical terminology had been Latin. With Baroque came not only the ascendancy of the Italian musician, but also the general acceptance of the Italian musician's own vocabulary for the designation of musical instruments, musical objectives, performance procedures, techniques, and so on. And despite all the many modifications demonstrable in Western music during the Classic and Romantic periods, there was no change in concept, method, or technique so radical as to render the traditional Italian terminology inapplicable and obsolete.

With the new American indigenous music it has been quite another matter. It is not merely that the early jazz musicians—most of them musically illiterate—were unfamiliar with traditional terminology. The Italian words, even for those musicians who knew them, were inadequate and inappropriate. And so the jazz musician, like the Italian musician of the seventeenth century, devised his own terminology, basically English, but



The "new concept of rhythm and phrase" that distinguishes the Afro-American musical idiom—blues, rock-and-roll, rhythm-and-blues, and "soul"—has produced a kind of "takeover generation": singers Ray Charles, James Brown, and Diana Ross and the Supremes.

employing new words of his invention that are only now beginning to find their way into the standard dictionaries. American English is the common language of jazz musicians everywhere, and the singular terminology of jazz is internationally understood even by those whose command of more commonplace English is limited. When American jazz musicians use such terms as bop, swing, groove, cool, lead, funk, soul, riff, break, intro, segue, chorus, release, change, comp, and so on, other jazz musicians know immediately what they are talking about, just as the serious musician knows the old Italian terminology whether he speaks Italian or not.

It remains to note one last, and striking, parallel between the transitions from Renaissance to Baroque and from European to Afro-American: the emergence in each instance of a system of figured bass. The jazz musician improvises from designated chords just as Bach and Handel did, the only difference being in the conventions of chord designation. If jazz were deprived of the drums, and if the musician phrased the same notes in the European rather than the Afro-American manner, what you would hear would be a Baroque trio or quartet. The jazz musician has his own ideas and his own conventions of melodic variation and embellishment, but the purpose and the procedure are identical with those of the Baroque musician. The structural form favored by the jazz combo, or chamber group, today—as opposed to the theme-and-variations form favored by earlier generations of jazz musicians—is the *chaccone*, a series of developing improvisations over a predetermined sequence of chords, usually those of a popular tune. And most jazz-band arrangements are nothing more or less than *concerti grossi* for a variety of solo instruments. Take away the explicit pulse and the swinging accentuation, and you have Corelli, Vivaldi, and even Bach.

The significance of all this is not so much the simi-

larity of the musical procedure as the similarity of the circumstance that produced it: a reaction against oversophistication and artificiality requiring a return to music's roots in song and dance while retaining the Western—as opposed to Oriental or African—predilection for multiple voices. It is not, therefore, that the new music has been so new in any absolute sense, either in the seventeenth century or the twentieth, but rather that it has been so vital in contrast to an older idiom that had grown obese and sclerotic.

What distinguishes the new Afro-American idiom from any previous Western music is a new concept of rhythm and phrase. But then all that the early Baroque musicians did, in breaking with the Renaissance, was put a new stress to the top and bottom lines of multiple-voiced song. It seems very little in either case, but it has been felt as sufficiently radical at the time, and sufficiently offensive to the tradition-oriented, to obscure how much of the old was still present in the new, and to excite resistance and rejection. It has been enough, as Bukofzer says of the Baroque, "to disintegrate the unity of style." I would prefer the phrase "idiomatic integrity" to "unity of style," particularly as it applies to the twentieth century, for serious music already supported a variety of styles without inspiring among its adherents any sense of impending idiomatic disaster. Everyone was aware, more or less, of an alien idiom in jazz; but the categorical distinction between serious and popular encouraged a feeling of non-involvement and security.

The time may not be far off, I think, when we will learn that we have just sat out the most dynamic, the most exciting, and the most exhilarating century in music since the seventeenth. It may have produced no Bachs, Haydns, Mozarts, or Beethovens. Neither did the seventeenth. But it may, like the seventeenth, have produced the idiomatic fermentation from which emerges the wine of an evolutionary cycle's great vintages.



CAN AUDIOPHILIA BE CURED?

Or must there be a worm in every apple?

By PETER TURNER

SOMETIMES I take out with me in the car an ancient and quite revolting transistor radio: a proper car radio is something I could never bring myself to afford. As we in England now have—during the hours when few men can listen to it—the admirable BBC Music Programme, there is always, by kind permission of Test Match Special, something to listen to. At home it would never cross my mind to use that oriental horror as a source of music; but in the car it is different.

A few days ago I switched the thing on, to be greeted by the strains of a late Mozart quartet—a work I know well, though I have forgotten which one it was. Despite the tinny rattles from my giant three-inch elliptical speaker, despite what must be well over 15 per cent distortion, despite dodgy batteries, despite fading, car- and traffic-noises, crackles from overhead cables and all the distractions of driving, I was enchanted. Now, being a dyed-in-the-wool hi-fi man, I ought not to have been: I ought to have been disgusted. At home, I should have been. But not there, miles from home. Somehow, it was different.

How different? Well, so far as I can analyze the experience, the damned sound source was so awful that I was able to forget all about it and listen to Mozart. I have a record of that quartet, and if I wished to do so, I could put it on now, and play it on equipment which has cost me God knows how much, and which would be accepted as good by anybody who knows his stuff. My gramophone isn't as good as yours, of course; but you would have to admit that it isn't half bad. When I play it, it is not at all difficult to close the eyes and imagine that one is in the presence of the Allegri, the Amadeus, the Janáček, the . . . I am very proud of it; I get hours and hours of enjoyment from it: it is stereo, it is hi-fi, it is The Real Thing.

But when I play it, or you play your own chosen set,

to what exactly are we listening? To the music? I take leave to doubt it: we are listening to *equipment*. That little bit of tizz, now: did it come from the record, or did it mean that somewhere in the rig we have that monster the experts call a resonance? Is the heavenly voice of Janet Baker being rendered quite as well by our pickup as it might be by a different one? Or is it, perhaps, our loudspeakers? There's that new tweeter, so well reviewed by the experts. Is it possible that it might be smoother than the ones fitted to our boxes? Natural wool, they say, is the best material with which to damp an enclosure. Do we know for certain that we've got wool in ours? And if we haven't, what difference is it making, and what would it cost to make the change?

Then, of course, amplifiers differ. The new ones have almost unmeasurably low harmonic distortion—whatever that may be. If our amplifiers have 0.1 per cent more of that undesirable ingredient, are we getting the best we could out of our pickup and speakers? Hang it all, the pundits have said that mine was one of the three best offered at the moment, and they ought to know.

Now where were we? Oh yes: in the middle of the recapitulation section. Let us mop our brows and get back to Mozart. What wonderful music this is! But that edge to the first violin's tone. Must be a filthy mike they gave him—unless, unless a capacitor in my treble filter is going up the creek: I've had it for a good six months, perhaps longer. How the hell do I find out? I can't even put the voltmeter on it without taking it out. Better ask old Alan to come round and check it for me. End of the movement. How did I miss the rondo? Oh well, I can always play it again some time. Then I may know why that critic said the second violin was a little late with his entry at bar 77.

Fact is that, without realizing it, we are neurotics. We are addicts: hooked. Only a few weeks ago I heard one

of the best-known names in audio proclaim that all his customers are psychological cases: his business is founded on it. Like all neurotics, we explain our symptoms away: we are seekers after perfection which will never be attained; we have trained our ears to be able to make these fine discriminations; we are idealists who know they can never be satisfied. This is the great illusion:

*He for subscribers baits his book,
And takes your cash, but where's the book?*

Hi-fi is one of those rituals so well elucidated by Freud and Jung, among others. The truth is that we are afraid, for some unmentionable reason, that our equipment may not be the best there is. We *must not* let ourselves down. And when the subtle suggester, the psychologically-insighted adman, whispers through the glossy pages that there's something new, something which makes listening a totally different experience, a breakthrough, a new principle—then a worm starts to bore within our souls; we *cannot* be behind; have it we must, even though it means selling the last of Aunt Maude's Georgian silver.

And so we get it. Exquisite! The moment of realization purges us: we are renewed, satisfied, exalted. Now this is something like it: the "closest approach to the original sound" is that little bit closer: we shall enjoy our music just that little bit more. Shall we? Enjoy the *music* more? Not on your sweet life: we shall enjoy *equipment* that little bit more. Until we have got used to it: then it will be what we have always had, and sooner or later (sooner, brethren, sooner) the adman will once again insert his worm, and the agony will begin all over again.

For the present—how short!—we can read the magazines with a splendid indifference: most of the manufacturers are still clanging ancient brass, and we know better than that. But the stars are setting, and the caravan starts for the dawn of a totally different experience, a breakthrough, a new principle.

This very week I sat for a couple of hours within the tavern—I beg your pardon: a dealer's showroom—with a friend who was trying to decide between two loud-speaker systems. Both are made by the same manufacturer, and there is perhaps a \$40 difference in price between the two. We switched from one to the other and back. We played the same record through each in turn. We tried full orchestra, soloists, vocalists, organs. After a time, overcome by the desire to sleep or go off and get a stiff drink, I had lost touch with which system was on, and tried to tell by the sound. Rot me if I could. Sometimes I preferred one, sometimes the other. As we drove home, my friend was no nearer to his decision. He thought the more expensive system was marginally the better; but was the difference worth the extra money? I was damn sure it wasn't; but I knew my friend. I knew that if he settled for the cheaper ones, that worm would

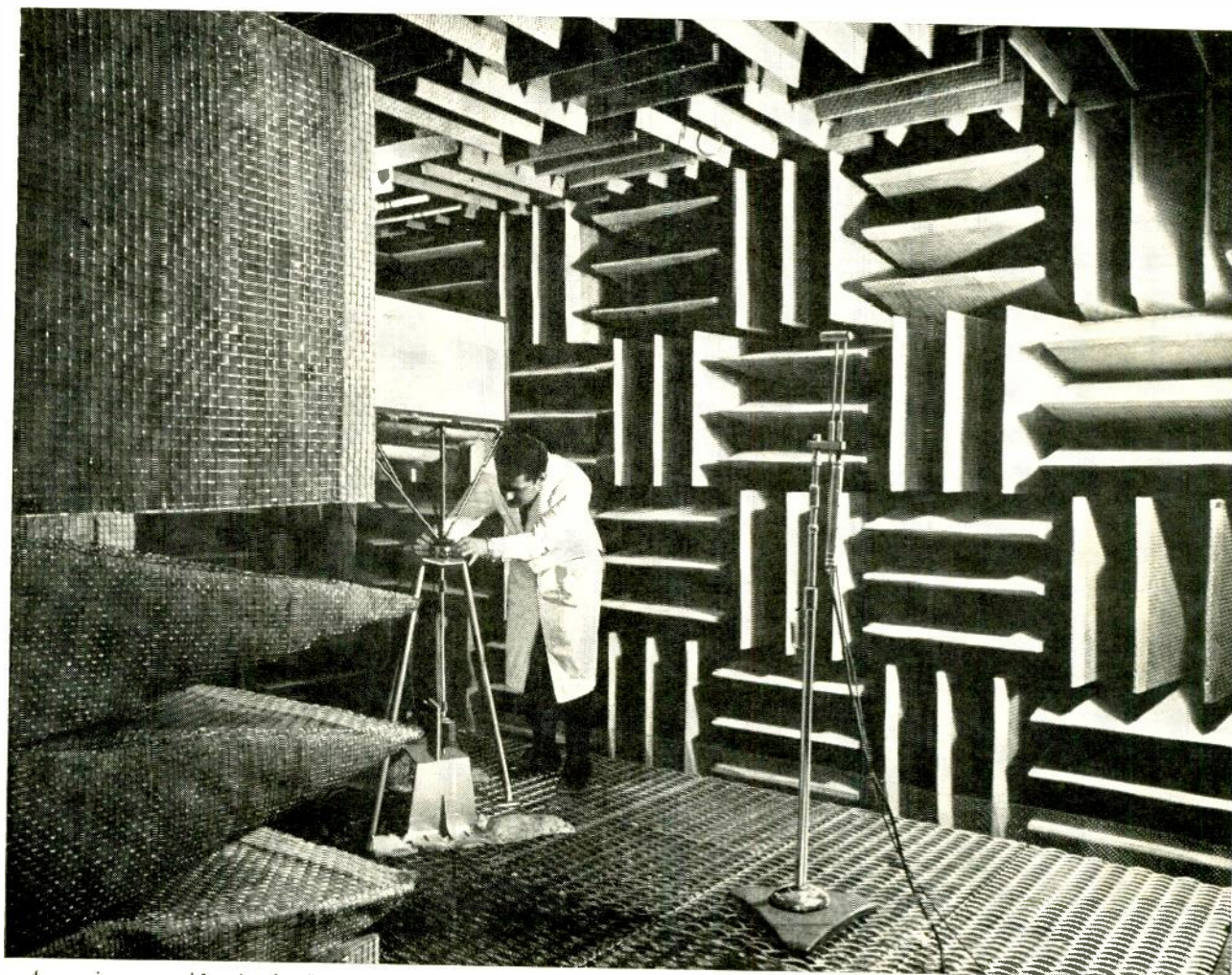
bore within him: he would forever be wondering if the sound might not be better with the others. Or, of course, with a totally different system costing even more. Ever since I have known him—and that's some thirteen years—he has spent so much time fiddling with equipment that he rarely has time to listen to music. He has a houseful of superb stuff; and it has brought him nothing but misery. "I sometimes wonder," he said to me, "if I'm not a bit barmy." Not barmy, old chap: just hooked.

I know of one brave fellow who gave it all up and went back to a decent, domestic radio. He tells me that he now enjoys music, even though the tonal differences between violin and viola, oboe and cor anglais may occasionally be obscured. Very like my horrible transistor. Have I the courage to do the same? Have you? Miserably, no—though I often feel it coming on. Furthermore, within a short time my local radio station is going stereo; and here I have been sitting with a multiplex adaptor for the past two years and more, waiting. The prospect terrifies me: soon even the radio will offer no escape. We might even be compelled to depend on live concerts—perish the thought.

IS THERE then no escape? Are we to writhe under the sweet cheat to our lives' end? Well, the first step to cure is diagnosis; and the trouble with most of us is that we do not suspect that we are ill. Any psychiatrist will tell you that so long as a man knows there is something wrong with him, he stands a chance. Let us then face ourselves, and answer honestly to the question: overcome the resistance, and confess ourselves addicts. I believe, I almost hope, that I am making progress. Why, even at that dealer's I resisted the temptation dangled by a stereo Ferrograph (Old Generation, of course) at a huge chunk off the original list price. That was no small victory, though I have to admit that if the chap had shown more interest in my trade-in offer, the outcome might have been different. But I've still got the old stuff, and that's something. Indeed, apart from some tinkering with equalization-networks, I haven't changed a thing for over a year. Well, I did get a new battery portable; but that was such a bargain that it doesn't count, and I sold the old one for nearly half what it cost me, with a few extras chucked in to make the victim bite.

And now I have made up my mind: I refuse to listen to anybody else's rig for five years. By that time there may be some truly significant advances which will be really worthwhile going in for. A breakthrough, a new principle. And if all the experts in Christendom assure me that a new pickup is audibly better than mine, I shall ignore them. I hope.

Peter Turner is a free-lance writer who regularly contributes articles on audio subjects to the British magazine Audio Record Review, through whose kind permission the foregoing is reprinted.



PHOTOS COURTESY CONSUMERS UNION

An engineer, working in the Consumers Union anechoic chamber, sets up a compact speaker system for polar-response testing.

HOW CONSUMERS UNION TESTS SPEAKERS

THE ENGINEER IN CHARGE OF THE AUDIO TESTING DIVISION AT CU DETAILS THE THINKING AND THE TEST PROCEDURES BEHIND THE LOUDSPEAKER TEST REPORTS THAT APPEAR IN *CONSUMERS REPORTS*

By LARRY SELIGSON



OVER THE last ten years or so, buyers of high-fidelity products have come to rely heavily on equipment test reports published by the various audio magazines. The testers and their reports have, on the whole, helped to sharpen the audiophile's judgment and given him an expanded knowledge of a highly complex technology. The reports have also helped to spur the improvement of the audio breed: manufacturers read the reports on competitive equipment to find out what specifications and characteristics they have to outdo in order to win the audiophile's favor.

It certainly has not escaped the notice of the careful reader of audio test reports that loudspeakers often get different treatment from that given other components. Speaker-system reports in a number of publications lack the response curves and the other precise measurement data that abound in reports on receivers, amplifiers, and tuners. The reader finds instead only such low-precision terms as "presence peak," "boomy," "shrill," "satisfying," "well defined," and so forth, with no measurements to back them up.

But it doesn't have to be that way. Rational and objec-

tive tests of speakers are possible. At Consumers Union we feel that an engineer can approach the problem most fruitfully by considering a speaker as a "black box." This means that the engineer is not concerned, at least for the moment, about the device's internal workings, but only the difference—if any—between what comes out of it and what went in. (In the case of a speaker system, the input is the electrical audio signal delivered to the speaker's terminals; the output is the sound radiated into the acoustic environment.) The engineer merely has to have access to the input and output "terminals," plus a clear description (set of specifications) of the signals that should exist at the two.

In an amplifier, the relation of the input to the output signal is simply defined. The input is the voltage from the phono pickup, tuner, or other audio-signal source. The output is (or should be) an exact replica of the input, but at a higher power level. An amplifier meeting this "exactness" criterion can be classified as perfect. The factors that are involved in the input-output relationships of amplifiers can be measured easily on suitable instruments—oscilloscopes and voltmeters—and the indications of these instruments describe the relations well enough for critical judgments to be made.

A speaker, however, poses this problem: the input is an electrical audio signal, but the output is an *acoustic* signal that occurs in a three-dimensional environment. This causes trouble because of the difference in the velocity of propagation of electrical and acoustic signals. Electrical audio signals travel so quickly that they can be said to exist simultaneously everywhere in the circuit of an amplifier. For the very much slower acoustic waves, this simultaneity does not exist: acoustic differences can be measured—or, for that matter, heard—at different locations in a room served by a speaker system. Reflections from walls, floor, ceiling, and furniture in the average listening room profoundly alter the acoustic signal heard at various points in the room.

This spatial aspect of a speaker's output makes instrumentation and data gathering difficult. In an attempt to eliminate or "stabilize" the influence of the environment on speaker testing, test environments of known acoustic characteristics are used. They are likely to be one of three kinds: anechoic, reverberant, or normal.

- Anechoic space (literally, "echoless") is created by treating the walls, floor, and ceiling of a room or "chamber" so that they no longer reflect sound—at least over most of the audio spectrum. In a room free of acoustic reflections, a speaker's sonic characteristics are manifested in purest form.

- Reverberant space is the reverse of anechoic space. Here the room boundaries are made so highly reflective that a remarkable condition is created: the sound is bounced back and forth and "shaken up" so thoroughly that it is "homogenized." Like the tiny globules of cream in homogenized milk, the variations in the sound become

of such small physical dimensions that the sound field is, for measurement purposes, practically uniform throughout the room.

- Normal space is, for example, an average living room. It is acoustically familiar to the tester, but plagued with the abrupt sound-character changes that make certain aspects of sound quality so dependent on listening location.

Each of these three environments has its own acoustic strengths and weaknesses that must be taken into account for speaker testing.

IN an anechoic chamber, every tiny variation in the response of the speaker under test is shown up by the measuring apparatus. Examined under these conditions, the frequency-response curves of even the best speakers look more like the profile of a mountain range than the smooth curves produced in amplifier tests. It is not generally appreciated, but a single frequency-response curve taken with the microphone directly in front of the speaker tells only a small part of its story. A speaker radiates different frequencies in different amounts in different directions, so separate measurements must be made at a series of angles to the speaker axis. If the sound character of a particular speaker changes sharply as the listener moves off-axis, as many as fifty response curves might be needed to give a reasonably complete account of its frequency-response performance.

This points up the essential disadvantage of the anechoic chamber. The information gathered may be so finely differentiated, and so voluminous, that analysis of it may not only take a great deal of time, but be subject to misinterpretation as well. But because of the precise measurements that can be carried out in it, an anechoic room is a valuable tool for the speaker-system analyst. We at CU are fortunate in having such a test chamber; but the great expense of building one usually obviates its use for loudspeaker testers who are not working in an industrial or university laboratory.

A reverberant environment gives the test engineer the simplest measurement job of all. Since the sound in a well-designed reverberant test chamber is quite uniform throughout, the tester need take only one curve at one point in space. The price paid for reverberant testing is a loss of detail in the data. The frequency-response curve taken in a reverberant room is an average of the sound radiated in all directions by the speaker—in fact, it represents the frequency curve of the speaker's *total sound energy* output. Response peaks that might appear in a measurement at one angle may be cancelled by dips in the response at another angle.

The relationship of the curve obtained in a reverberant room to the actual listening qualities of a speaker system is far from clear. Trying to make judgments by listening in a reverberant room is hopeless: the sound is too "echoey" and unreal. But the method does have one value: it tells

unequivocally whether or not a speaker "puts out" or is inherently power-weak in some frequency region. For example, a real deficiency in a system's mid-range response cannot masquerade as a directional effect or be lost in a welter of hard-to-decipher data.

Measuring speaker response in a "normal" space such as a living room is difficult because the effects of the room are measured together with the characteristics of the speaker. In an attempt to eliminate the problems of "normal-room" testing, some test laboratories have used a number of microphones placed at different locations in the room. The output signals of all the microphones are then blended into one composite signal. This procedure tends to yield a "smoothed" response in which the ups and downs at various spots in the room are averaged out.

But the multi-mike technique loses all information on the directional characteristics of the speaker. And it isn't at all certain that the "average" curves that are produced by this method bear any simple relationship to what a listener hears. The strength of the normal-room method is in the speaker critic's intimate familiarity with his room. Over months and years of listening, he has learned something about the correlation, in his room, between a speaker's measurements and its listening quality. With experience, skill, and a keen pair of ears, he can learn to make useful evaluations simply by listening.

I have referred only to frequency-response curves in the foregoing because, at our present stage of knowledge, we find this is the most revealing single test that can be made on a loudspeaker. Other factors such as harmonic distortion and transient response are less important because frequency-response imperfections are the cause of nearly all the false tonal coloration in a speaker's sound. Of course, should the day come when a speaker's frequency-response curve measures as smooth as those we get now from phono pickups and amplifiers, then the other factors will move to the front in evaluating speaker performance.

Frequency-response curves are in no sense self-explanatory; the engineer still has the difficult job of interpretation. Of considerable help in this is some knowledge of psycho-acoustics, the science that tries to establish the relationships between subjective human hearing and the objective characteristics of sound. For example, a 20-dB weakness in the bass frequencies has an effect very different from a similar weakness in the treble: the weak bass is likely to drop below the threshold of audibility because of the relative insensitivity of our ears to low-level, low-frequency sounds. A dip of 20 dB would weaken the treble, but would not, because of the ear's relative sensitivity to weak sounds in this range, cause it to disappear entirely—the orchestra's triangle would still be heard tinkling in the background, for instance. Obviously, an evaluator trying to rank speakers according to quality must assign different importances to the two weaknesses.

Another example: suppose we have two loudspeaker

systems that are identical except that one has a 10-dB peak at 1,000 Hz followed by a 10-dB dip at 2,000 Hz; the other speaker has a 10-dB dip at 1,000 Hz and a 10-dB peak at 2,000 Hz. Both sets of discrepancies are in a region of nearly uniform ear sensitivity. The loudspeakers sound different when reproducing music, but which is "better"? Perhaps there is no "better" in a case like this. My experience at CU has been that with differences of this sort the preferences of a trained listening panel would be fairly evenly divided between the two speakers.

The foregoing makes clear why loudspeaker testers and a number of manufacturers are reluctant to publish graphs or curves of frequency response. They are very easy to misinterpret without elaborate additional data and explanations, and magazines lack space to present such information completely. But skilled speaker engineers can make valid judgments from a given speaker's frequency-response curves and are able to predict fairly accurately how it will sound when reproducing music.

No speaker-testing program is considered respectable or complete without listening tests, the subjective part of a test program. It is obvious that any listening test has to be set up with great care. One must take into account not only the varied listening tastes and backgrounds of any group of individuals, but also the sad fact that practically everyone, skilled or unskilled, has an extremely short memory for the *quality* of sound. Therefore, in A-B comparisons of two speaker systems we tend to adapt our scale of judgment to the particular sound quality or coloration that we have last heard or have listened to for the longest time. On the other hand, if there is a time lapse, we tend to be either over- or underwhelmed by a first impression.

At Consumers Union's laboratory, we have found that *carefully designed* listening-panel tests can be very useful. Having available the simultaneous opinions of several trained listeners overcomes the dependence on any one individual's taste and experience. The test procedure also provides near-instant comparisons with a "standard" speaker system, which helps avoid the hazards of short acoustic memory.

But any kind of purely subjective listening test that attempts to evaluate quality is open to a number of criticisms. Does having a number of very experienced listeners eliminate the factor of individual taste? Does the use of a "standard" reference speaker really eliminate problems of short acoustic memory or simply introduce the question of the quality of the reference? And if the absolute accuracy of a speaker is to be assessed, commercial tapes or records played through a speaker are ambiguous standards: we don't know what the original sound was like. (The opportunity to compare the speaker reproduction with the sound of a live orchestra playing the same music would be ideal for comparison purposes, but is simply not practical.)

Because of the generally bad reputation of purely subjective listening evaluations, CU has developed a unique and very carefully designed variation of the listening test. Our test technique, which has been dubbed "simulated live-vs.-recorded," is designed to provide a simulated live "original sound" for immediate A-B comparison with the sound as reproduced by the speaker under test. In general, the specific qualities of the original sound are not of basic consequence; what matters is that we can judge how closely the speaker under test comes to reproducing that particular sound. If our original sound source were a live orchestra, for example, it wouldn't matter whether they played very badly, with poor intonation and incorrect tempos. It would still be easy to determine, in an A-B comparison, whether the speaker under test changed those sounds in any way.

To produce an "original" sound source, we first of all need a "reference" loudspeaker system. This speaker need not be perfect (or even excellent), but should have a wide frequency range. This reference speaker is put in the

anechoic chamber and a careful, precise recording is made of its sound reproducing master tapes of music. For the listening comparisons, this "secondary recording" is played through the loudspeaker being tested. The original reference speaker reproducing the original master recordings is always there as the reference standard.

It is worth repeating that in such a test setup, it does not matter that the reference speaker (or the recordings used as original material) are not perfect. You are comparing the sound of the reference speaker playing the original master recording with the secondary recording being reproduced on the speaker under test. If the speaker under test were perfect (assuming for the moment that the recording of the reference speaker is perfect), then the two speakers would sound identical. However, since perfection is hard to come by in this imperfect world, the speakers will never sound absolutely identical. But repeated tests have shown, at CU and elsewhere, that it is possible to achieve a very close approximation of the sound of the reference speaker *when the speaker under test is of high*



The photos above show members of the simulated "live-vs.-recorded" listening panel. After reaching a decision on a pair of speakers, each panel member flips the switch in his hand to indicate that he has voted. When all of the panel has voted on one pair of speakers, the engineer in the control room switches to another pair. At left, a chart recorder automatically plots the polar frequency response of a speaker system under test in the anechoic chamber. The speaker is on a rotating platform synchronized with the recorder chart position.

quality. (Indeed, the speaker under test could even be superior to the reference speaker without invalidating the results.)

There are many advantages to this method. It opens up the recorded musical repertoire as test material; we can choose musical material that puts the speaker to a real test, with a full range of dynamics and tone colors. Questions of what the panel likes or dislikes in speaker sound are not significant, since they are required only to judge how closely the speaker under test matches the standard.

Advances in speaker technology and our own continuing re-examination of our methods may dictate changes in the future, but in Consumers Union's current speaker testing we emphasize this concentration on "aliqueness" or "unaliqueness" through our method of presenting the material to the panel. Two test speakers, rather than one, are listened to during each section of a test, and the panel is asked to decide which of the two speakers under test sounds more like the reference system. We have, of course, instant switching among the three speakers—the two under test plus the reference. This method is like deciding which of two color swatches is closer to a third one; the decision, being relative, is a more definite one than judging how close one color is to another.

A different type of "jury" is used for our simulated live-*vs.*-recorded tests. The first series of tests (in which the panel is simply asked to make subjective judgments of speaker quality) uses our laboratory personnel, most of whom are high-fidelity enthusiasts and are used to making critical listening judgments. The second series (the live-*vs.*-recorded tests) uses twelve young music students who are not necessarily experienced audio-equipment listeners but who can be expected to be free of any hardening of the aural arteries and who are trained to discriminate sharply among sounds. Variations in "taste" in sound quality are not totally eliminated with this method, but we do get rid of the element of tonal naïveté and unfamiliarity with the range of musical sound.

We take some other precautions: the loudspeakers are screened from the panel visually; before each comparison the three speakers are matched very closely in loudness (this is essential); the switching from one speaker to another is "clickless" as well as nearly instantaneous; we rotate the seating of the panel members in the listening room; and we try to eliminate listening fatigue by scheduling rest periods at fairly frequent intervals. We also give the panel a careful training session before the actual tests to make sure that each member understands the method to be followed.

Even with all this careful preparation, however, it is obvious that the results could be invalidated by improper handling and interpretation of the statistical results. All tests are set up so that the experimental "block" design follows valid statistical principles. The comparison data derived from the two types of listening evaluation of the

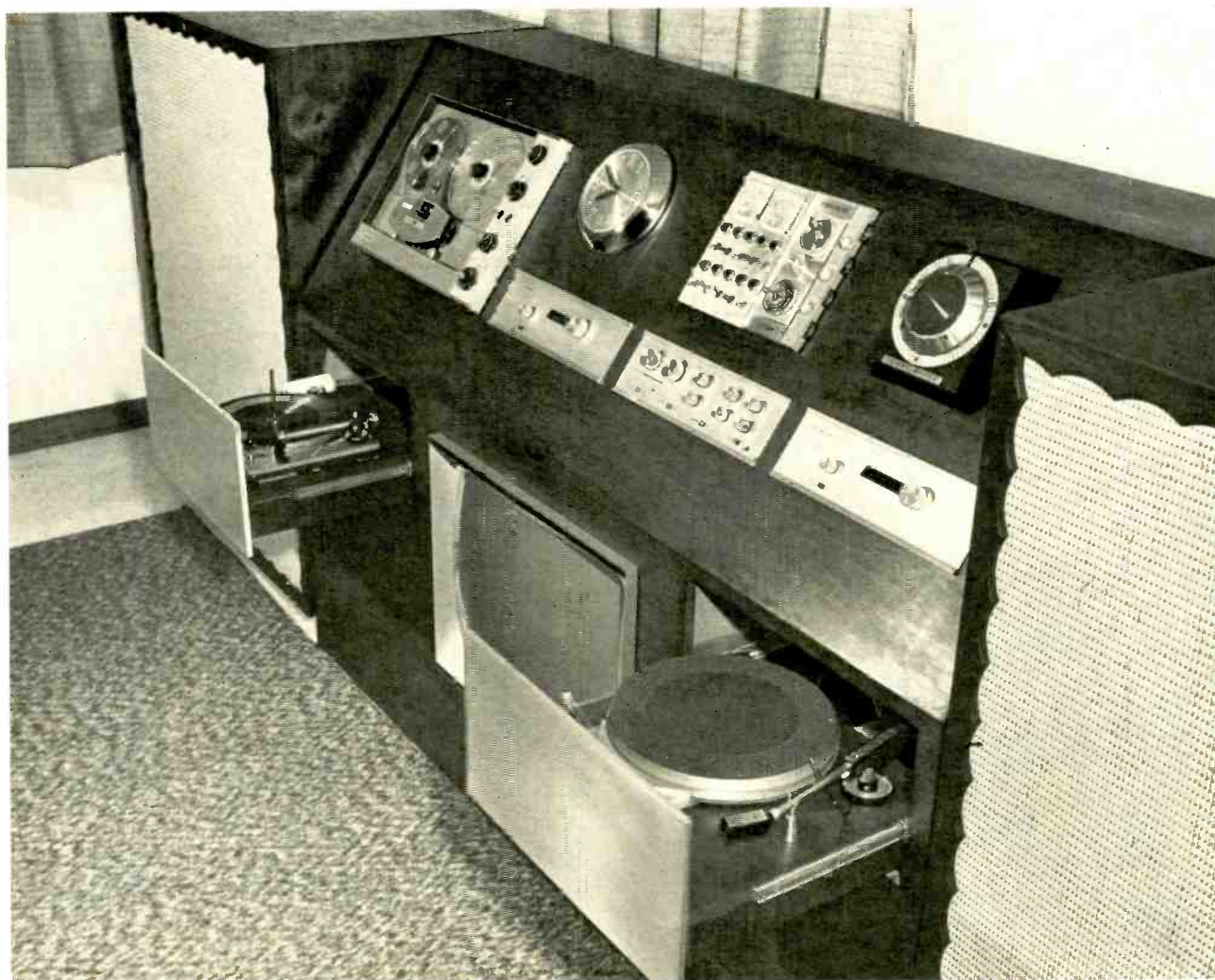
twenty-nine speaker systems covered in our most recent tests were so voluminous that a computer was required to do the analysis. The computer indicated that the two types of listening tests led to a clear division of the speakers into three quality groups, with the speakers in the top or "high-accuracy" reproducer group distinctly better than those in the middle or "medium-accuracy" reproducer group, and the middle group distinctly better than the "low-accuracy" group.

As a prelude to the two series of listening evaluations, each of the speakers had been put through a series of instrument tests that included frequency-response runs in CU's anechoic chamber, both on-axis and at a series of off-axis angles. The measurement test data were analyzed for each of the speakers and the speakers were ranked in quality according to CU's understanding of the relative importance of the factors tested. This evaluation of the data was done "blind," in the sense that the ranking was strictly on the basis of the measurements and without the analyst's being aware what specific brand or model he was evaluating. This was done to eliminate any chance of the results' being influenced by expectations on the basis of brand name or prejudice in favor of—or opposed to—a particular system-design approach. (The engineering analysis also ultimately divided the speakers into three quality groups.) Although the speakers within each of the three quality groups differed from one another in sound quality, the data were not adequate, even taking into account the latest psycho-acoustic findings, to say that any one speaker was "better" than any other in its group. They were judged to be "about equal."

WHEN the computer was then used to correlate the data from *all* the tests, it was exciting and highly gratifying to find that the two listening panels *and* the engineering analysis of measured data had reached very much the same conclusions. There were three distinct quality groups, with no statistically significant preferences within groups. And only three speakers, of the twenty-nine tested, were put by the panels into groups differing from the ones obtained by measurement with laboratory instruments.

Taking into account the normal "tolerance" to be expected in the analysis of speaker measurements, this seems to be an excellent correlation. It suggests strongly that, within limits, loudspeakers can be evaluated accurately from measurements and from careful listening tests. But neither the objective nor the subjective methods we used represents the ultimate in precision. Given the incentive of better and better loudspeakers, refinement of the methods is possible: it could make loudspeaker testing even more useful than it is now.

Larry Seligson has worked for Consumers Union for more than ten years. He is presently Senior Project Engineer in the CU Electronics Division and in charge of CU's audio testing program.



INSTALLATION OF THE MONTH

SYMMETRICAL STEREO

WITH no power tools other than an eight-dollar saber saw, R. R. Horton, of Eau Gallie, Florida, has constructed from a number of mahogany-veneered panels—and several stereo components—an unusually complete home entertainment center. If he counted his own time, muscle power, and elbow grease, he says the installation would have a cost-plus-labor value of \$4,697.61.

With two turntables, two tuners, a tape recorder, and a color television set, Mr. Horton and his wife have a wide variety of program sources on tap. Most of the components are mounted on the sloping front panel of a cabinet designed and built by Mr. Horton. (He also constructed the speaker enclosures at each end of the cabinet.) At the left is an Ampex 1000-series tape deck, and next to it is a Dynakit FM-3 stereo tuner. The remaining two components are a Dynaco PAS-3 preamplifier and a home-built AM tuner which Mr. Horton fitted behind a Dynaco front panel so that everything would be symmetrical. The

switches above the preamp turn everything on or off, select main or remote speakers, and turn on lights in the drawers containing the turntables. In the same panel there are two VU meters and controls for the TV. A Channel Master antenna rotor is above the AM tuner.

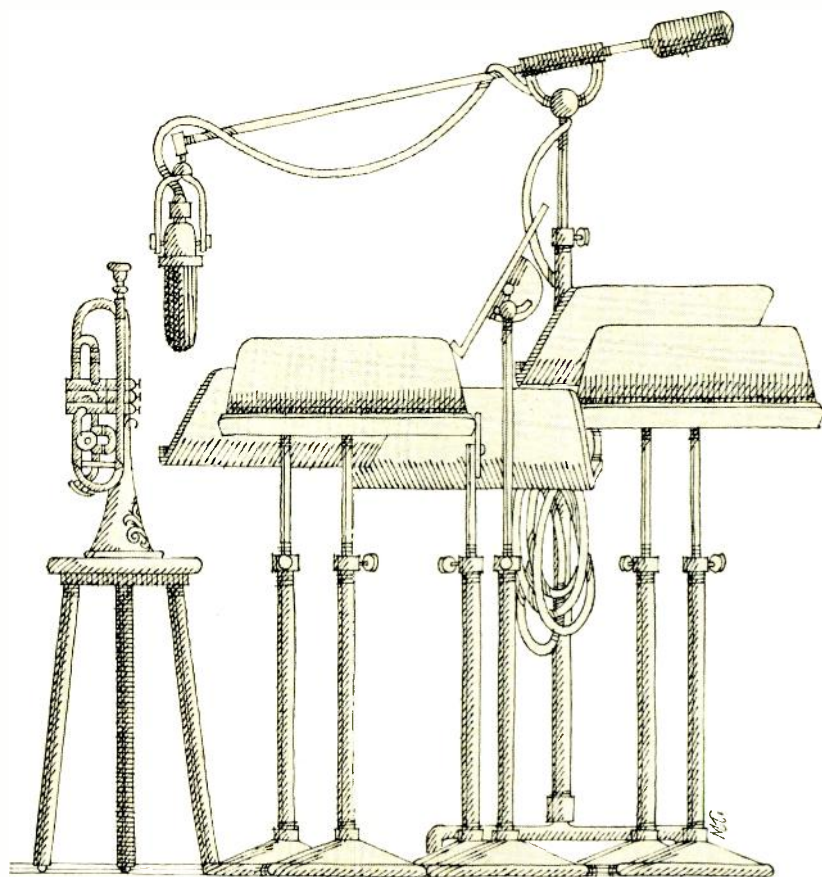
The turntable drawers on either side of the TV have brushed-aluminum front panels. Both drawers are powered by small reversible d.c. motors controlled by switches above the preamp. The turntable on the left is a Dual 1019 with a Shure V-15 Type II cartridge. The other is a Rek-O-Kut with a Shure tone arm and M75-E cartridge. The speaker systems are Bozak Concert Grands, each driven by a Dynaco Mark III 60-watt amplifier.

Mr. Horton first became interested in high fidelity when he was in high school, and music has been an important part of his everyday life ever since. He likes all kinds of music, but gives a slight edge to Broadway shows and such popular classical compositions as Tchaikovsky's 1812 Overture.

—W. W.

Recording **MILES DAVIS**

By MARTIN WILLIAMS



One recording session is pretty much like another, with one significant difference: the professionals make it look easy

THE administrative offices of Columbia Records are now located in the parent company's externally handsome new CBS Building on New York's Avenue of the Americas. But for the purposes of recording, the old, reliable Columbia studios still seem to serve best. Thus, on a morning last winter, a Miles Davis recording session was set for the venerable studio B, on East 52nd Street near Madison.

The date was called for 10:00, but by 9:40, Davis was there, his thin, broad-shouldered frame comfortably dressed in a long-sleeved, knit sport shirt and a pair of corduroy trousers. He was lounging casually on a chair in the control room, but he was obviously anxious to get to work. The day before he had not been so optimistic. "We may just end up rehearsing, or sitting around looking at each other," he had commented with a not unusual edge of humor in his voice.

Davis is notoriously taciturn on the bandstand, disinclined to announce his numbers or to acknowledge ap-

plause. But the more private Miles Davis is a talkative man whose conversation is a stream of anecdotes, free-associated reminiscences, and outspoken reactions and opinions, most of which are delivered with a kind of shared, ironic wit that tempers an occasional bitterness.

Columbia's engineer Frank Laico, with two assistants, was threading tapes, adjusting dials, and visually checking the placement of the battery of microphones on view through a glass panel in the large rectangular studio directly ahead. Davis meanwhile was commenting to guitarist George Benson: "When whites play with Negroes and can't play the music, it's a form of Jim Crow to me. Studio musicians—they're supposed to be able to play all kinds of music. So they should know what's going on in our music too. One, two, three, four—anybody can do that. And if you don't do it, they don't believe the beat is still there." Davis was still smarting from the experiences of a previous session when an otherwise capable studio guitarist had failed him miserably. "I was so mad, they

gave me a royalty check and I didn't even look at it."

This date, therefore, with Benson on guitar, was a kind of make-up for the previous session. Columbia is willing to devote much time and money to Davis' recorded output, and Miles Davis, for all the casual air with which he goes about it, is a careful craftsman. He has been with the company for over ten years now. His first popularity depended on a passionate, lyric interpretation of standard ballads and traditional blues, and there was a time when it seemed that Davis might be content with a safe repetition of that formula. But, from time to time, he has undertaken more experimental fare. The "Kind of Blue" session of 1959 used highly unorthodox procedures for improvisation and influenced the subsequent development of jazz. And recently, the more exploratory sessions such as "E.S.P.," "Miles Smiles," and "Sorcerer," have virtually become the rule.

For the work in progress, Miles has augmented his regular quintet with a guitar and has invited pianist Herbie Hancock to try celeste, electronic piano, and electric harpsichord ("I woke up in the middle of the night last night hearing that sound," Miles remarked about the latter instrument). One piece already completed for the album is Davis' *Burlena*, which involves the bass and guitar playing one melody line, the horns (Davis and tenor saxophonist Wayne Shorter) another, and drummer Tony Williams improvising an interplaying, percussive third part.

Davis was now in the studio, still chatting with Benson as he picked up and quietly strummed the guitarist's instrument. In the booth, the engineering staff was openly airing its pessimism.

"I kind of knew we wouldn't have to rush into this thing this morning."

"Yeah, I'm sort of surprised *he's* here."

But by 10:05, Davis was in place in the studio, running down one of the pieces on his horn. Teo Macero, Columbia's a-and-r man, had arrived and was immediately talking on the telephone. Tony Williams and his drums were making their way through the tangle of mike booms, wires, and baffle boards. And within a few minutes, Wayne Shorter, bassist Ron Carter and Herbie Hancock had entered, removed their coats, taken their places, and were beginning to examine the music on the racks before them.

Macero walked into the studio and embraced Davis. Almost on his heels arrived orchestrator Gil Evans, a thin, grey, sympathetic and authoritative presence. "Hey, Gil! You got me some music?" Davis said as a greeting, and the two embraced as Evans answered, "Yes."

"I midwived a couple of these pieces," Evans continued, referring to the fact that Hancock, Shorter, and Davis wrote most of the numbers to be used, but that he had helped lay a couple of them out for performance.

George Barrow was quietly reading and strumming his part. Hancock sat surrounded by his four keyboards, trying

out the electric harpsichord. "Which piece shall we work on, Miles?" he asked.

"I don't know," said Davis off-handedly, although he was clearly considering the matter. "Try yours," he said, after a pause—and suddenly Shorter and Davis began phrasing a rolling melody together—a single, casual foot pat from Davis had set the tempo and started them off.

A moment later, Benson and Hancock consulted. "Some of these are chords. Some are just sounds," the pianist-composer explained.

"Hey, Herbie, don't play that one," Davis remarked, indicating the harpsichord. "Play the black one," the electronic piano.

Ron Carter, surrounded chest high by baffle boards to isolate the sound of his instrument, surveyed the scene through wire-rimmed glasses, pipe in mouth. Dressed in a dark cardigan sweater, he looked rather like a retired druggist.

As they continued to run down the piece, it became evident that Tony Williams, Davis' young drummer, was feeling his way into it in a highly personal manner. He began with a bit of history, an old fashioned, regular *ching-de-ching* cymbal beat. By the second or third run through, he was trying a conservative Latin rhythm, executed chiefly with wire brushes on his snare drum. But within a few more tries, his part had become a complex whirl of cymbal, snare, and tom-tom patterns and accents, although there was no question of where the beat, the basic 1-2-3-4, was falling.

They began on the piece again. Davis counted, "One, two, three, four," but until the music began, he might almost have been tossing off random numbers rather than establishing a strict tempo.

Inside the engineering booth, Macero shuffled through some American Federation of Musicians contracts as he remarked, "That line is hard. It reminds me of those things Miles did for Capitol. Remember them? But this is much freer, of course." He was referring to some recordings by a nine-piece group with Gil Evans, Gerry Mulligan, and others, which started a fad called "cool jazz," and which were imitated in everything from big band arrangements to cigarette jingles on TV.

Suddenly Davis, whose mike position in the studio had him sitting with his back to the control room, turned and said with a cheerful half-smile, "I want to hear this." In a moment, Macero was reading a complex number, followed by "take one," onto the tape. A run-down of the piece had begun, with Davis and Shorter phrasing together almost as one man.

At the end of a play-back Macero got up and, singing and almost dancing his way into the studio, made a quiet point to Davis in the manner of a man telling a casual joke. He was obviously very happy to have started to work.

Davis worked out a couple of bent notes with Ron Car-

ter and then Davis called Gil Evans over to clear up a point in the score, while in the background Carter and Benson ran through a portion of the piece. They were accompanied by impeccable finger-snapping from Tony Williams, who was pacing around the studio, rather like an athlete loosening up after a foot race. By 11:30, the musicians had run through the theme several times more, and it was beginning to swing hard. It was time to take it from the top, including a try at the improvised portions. "OK, here we go," Davis announced, calling for the intro. "Tony's got two bars."

When an engineer entered the studio during the run-through, Davis was highly annoyed and he let Macero know it. During an ensuing pause, Shorter tried out a new reed.

A minute later they were trying the solos again, and Davis was dissatisfied with his background. "Can we change that chord? I don't like that A Minor. Hey, Herbie, play a C Major." Hancock subjected his C Major to various augmentations and substitutions, interpolating various passing chords along the way. Davis was still dissatisfied. "Play a C chord all through there but put all that other stuff in it," he said tartly.

"Oh, I see what you mean," said Hancock and he tried out the sequence again.

As they ran through Davis' solo, he glanced at the revised chord changes on the music sheet in front of him. And somehow he managed to look up at his music from under his eyebrows, although it was well below eye-level.

It was 11:45, and Miles said, "Hey, Teo!"

He was immediately understood. "You want to record this next time." Laico started the tapes rolling.

During the take, Hancock executed a quiet dance with his shoulders, head, and feet as he played; the rest of him was almost immobile. Tony Williams' dance was broader than Hancock's and centered in his elbows. Davis, now satisfied with his chords, did his dancing with his horn.

During the playback, quiet settled on the studio. Macero entered unobtrusively with the income tax withholding forms for the players to fill out, a sure sign that the session was well under way. Davis leaned over a low table, bending from the waist, listening. Shorter munched on a snack he had brought along, but he was listening. As the last notes echoed through the studio, Miles made an inaudible comment, gave Macero a glance that indicated he wanted another take, and then said aloud to his sideman, "Make it tighter."

Hancock: "You want me to stay out of there more?"

Davis: "Yessir!"

Hancock: "But you want me to hit that B-flat chord."

Davis: "Yeah."

Macero (onto the rolling tape): "Take 15."

Davis (stopping the take in the middle): "Teo, I sound like I'm playing to the wall."

Macero: "Try it with the earphones on."

They were into another take. Davis, sitting on the edge of his stool, was so involved in his solo that he somehow managed to raise both feet off the ground.

At the end of the take, he looked dissatisfied. But Macero announced, "Martin liked it."

"What the — has Martin got to do with it?"

During the playback, Shorter ducked his head and pulled up his coat collar at something he didn't like in his own solo. But at the end, Davis announced, "That's all right, Teo."

It was 12:30, and by mutual unspoken agreement there was time to try another piece. "This is the one—*Paraphernalia*," said Hancock, selecting a music sheet from the pile in front of him. He turned to the celeste and began running through his part, but after a few of its tinkling notes, Davis asked him to go back to the piano.

There was some discussion of a tricky portion of the piece during which Carter and Hancock are to hold certain chords as long as the soloist wants them, repeat them until the improviser is clearly ready for the next one. Davis sat quietly as the other musicians explained things and worked them out. His presence is authoritative and puts his sidemen on their mettle, and he knows it. But when the moment is right for a decision, he makes one. "Wayne, you don't play the 3/4 bars, and the last 4/4 bar is cut out."

As they ran the piece down, the art of it began to emerge: it didn't sound difficult or complex. Shorter's solo seemed to float, suspended above the rhythm section. For his part, Davis was still instructing as he played. At the end, he crossed to Hancock's keyboard to demonstrate a point, and advised, "It sounds good. But Herbie, don't play all over the piano. Don't go up there," gesturing at the top third of the keyboard. And then he announced to the room in general, "Let's record it. Come on, this is simple."

After a couple of false starts they were into a take. Again Hancock's shoulders danced. During his solo, Davis looked as if half a dozen impressions were attacking his mind at once, but he played as if he were able to condense them all into brief, smoldering, allusive phrases. Shorter built his portion out of ingenious fragments of the main theme. Hancock echoed the theme in his section too, but quite differently. During Tony Williams' spot, Davis's expression showed his approval, and he signalled to Benson to take a solo as the tape was still rolling.

"Let's hear some of that, Teo," Miles requested at the end. As the playback began to fill the studio, he executed a quick sideways step across the floor in time to the music, then paused and said quietly, "That's hard work—making records."

Martin Williams, well-known jazz critic and author of Jazz Masters of New Orleans (among others), will be remembered by STEREO REVIEW readers for his "George M." piece in the August issue.

Stereo Review's
Record of the Year Awards
for 1968

*in recognition of significant
contributions to the arts of music
and recording
during the 1968 publishing year*

IN THIS ISSUE, STEREO REVIEW offers to its readers for the second time the results of its critical and editorial polling to determine the best records of the preceding publishing year. To define our terms: "publishing year" means January through December, 1968, and implies that the record was reviewed in one of those issues of STEREO REVIEW; "best records"...well, that is a little more complicated.

"Record of the Year Awards and Honorable Mentions are given in recognition of great artistic achievement and genuine contribution to the recorded literature. Such recognition has no basis in sales..." That is the way the awards were set up last year, and that is what we still adhere to. We are interested in the intrinsic artistic excellence and importance of a record, and it is well that we are. For artistic excellence is not something that shows up in accountants' reports, and, unless sufficient attention is paid to it in the public press, those who are responsible for it may simply be too discouraged to attempt it again. And so it is important that people know and recognize the excellence of certain records, and it is also important that the

producers of those records know that the people know.

Last year, the awards and honorable mentions were given without specific categories, although the records did tend to group themselves into such categories. Rather than retreat from that position, we have this year gone even further to try to eliminate all hint of categories. We have simply chosen twelve winners and twenty-four honorable mentions, divided approximately equally between classical and non-classical music. It is only with the freedom gained from not trying to fill a pre-existing pigeon hole that the awards can accurately and fairly reflect the record scene as it was in 1968.

THIS year STEREO REVIEW will make available to the companies who have produced the winning records official designation labels to be attached to the jackets of records in stores. Look for those labels. They indicate that the records that bear them are the cream of the 1968 releases, significant contributions, in the opinion of the critics and editors of STEREO REVIEW, to the art of recorded music.

James Goodfriend



Record of the Year

SELECTED BY THE EDITORIAL STAFF AND CRITICS



STRAUSS: *Elektra* (Georg Solti, conductor). LONDON OSA 1269.



VAN DYKE PARKS: *Song Cycle*. WARNER BROTHERS 1727.



HANDEL: *Julius Caesar* (Julius Rudel, conductor). RCA LSC 6182.



DUKE ELLINGTON: Billy Strayhorn compositions. RCA LSP 3906.



ALI AKBAR KHAN: *The Forty Minute Raga*. CONNOISSEUR SOCIETY CS 2008.



BEETHOVEN: *The Five Piano Concertos* (Emil Gilels, pianist; George Szell, conductor). ANGEL SE 3731.

Honorable mentions

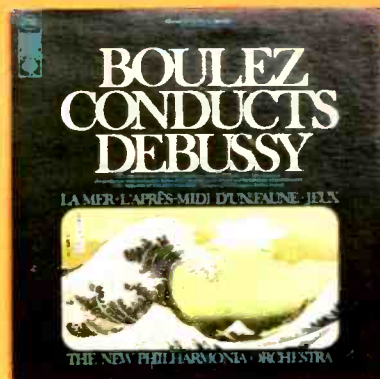
- BUSONI: *Piano Concerto* (John Ogdon, piano). ANGEL S 3719.
- BERG: *Lulu* (Karl Böhm). DEUTSCHE GRAMMOPHON 139273/4/5.
- CHRISTA LUDWIG: *Schubert Lieder*. ANGEL S 36462.
- SCHOECK: *Notturmo*; BARBER: *Dover Beach*. (Fischer-Dieskau and the Juilliard Quartet). COLUMBIA KS 7131.
- MOZART: *La Clemenza di Tito* (István Kertész, conductor). LONDON OSA 1387.
- ORFF: *Carmina Burana* (Eugen Jochum, conductor). DEUTSCHE GRAMMOPHON 139362.
- LEONTYNE PRICE: *Prima Donna, Volume Two*. RCA LSC 2968.
- SCHÜTZ: *Symphoniae Sacrae, Concertos from Book II* (Helmuth Rilling, conductor). NONESUCH 71196.

Awards for 1968

FOR THE READERS OF STEREO REVIEW



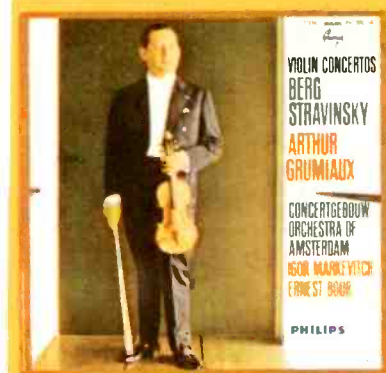
CABALLÉ: *Rossini Rarities* (Carlo Felice Cillario, conductor). RCA LSC 3015.



DEBUSSY: *La Mer*; *L'Après-midi d'un faune*; *Jeux* (Pierre Boulez, conductor). CBS 32 11 0056.



GEORGE M! (George M. Cohan): Original-cast recording. COLUMBIA KOS 3200.



BERG/STRAVINSKY: *Violin Concertos* (Arthur Grumiaux, violinist, Igor Markevitch and Ernest Bour, conductors). PHILIPS PHS 900194.



JACKIE & ROY: *Grass*. CAPITOL ST 2936.



LIZA MINNELLI. A & M RECORDS SP 4141.

IGOR KIPNIS: *Spanish Harpsichord Music*. EPIC BC 1374.

LANDMARKS OF TWENTIETH-CENTURY MUSIC—Berg, Webern, Schoenberg. ANGEL S 36480.

BERLIOZ: *Requiem* (Charles Munch, conductor). DEUTSCHE GRAMMOPHON 139264/5.

SCHUBERT: "Trout" Quintet (Rudolf Serkin and Marlboro Festival players). COLUMBIA MS 7067, ML 6467.

ETHEL WATERS: *On Stage and Screen 1925-1940*. COLUMBIA CL 2792.

P. D. Q. BACH ON THE AIR. VANGUARD 79268.

CREAM: *Wheels of Fire*. Atco S 2700.

CARMEN McRAE: *Portrait of Carmen*. ATLANTIC SD 8165, 8165.

GLEN CAMPBELL: *By the Time I Get to Phoenix*. CAPITOL ST 2851, T 2851.

ARLO GUTHRIE: *Alice's Restaurant*. REPRIS RS 6267, R 6267.

LAURA NYRO: *Eli and the Thirteenth Confession*. COLUMBIA CS 9626.

SPANKY AND OUR GANG: *Like to Get to Know You*. MERCURY 61161.

JEFFERSON AIRPLANE: *Crown of Creation*. RCA LSP 4058.

MOTHERS OF INVENTION: *We're Only in It for the Money*. VERVE 65045, 5045.

ROLLING STONES: *Their Satanic Majesties*. LONDON NPS-2.

JONI MITCHELL: *Song to a Seagull*. REPRIS S 6293, 6293.

STEREO REVIEW'S SELECTION OF RECORDINGS OF SPECIAL MERIT
BEST OF THE MONTH



CLASSICAL

HAYDN SYMPHONIES: THE "LONDON" DOZEN

Leslie Jones' performances for Nonesuch move Haydn out of the long shadow of Mozart

ONCE again, with Haydn's "London" Symphonies, the budget label Nonesuch has brought to record listeners a release that not only stresses high performance quality and excellent engineering, but that goes even further—to make, by its very nature, a musico-historical point. This has become a very winning habit with Nonesuch, and whether I personally find the point being made pleasant or unpleasant, valid or questionable, the underlying a-&-r policy is so consistent, so worthwhile, and so intelligently presented that I have yet to review an issue of theirs that I found boring.

Certainly this new six-record package of the symphonies that were the product of Franz Josef Haydn's "London" period is fascinating at any price, but at \$15 retail it is a unique bargain that may, for many buyers, prove to be something of a revelation. Although the opinion may be regarded as rather eccentric in view of Haydn's unquestioned status as one of the "greats" in the history of music, I will venture it nonetheless: Haydn is quite as often as not underrated and/or misunderstood not only by the very critics and musicologists who call him "great," but by the general public as well. For just as we have long been stuck with what Virgil Thomson aptly called the "music-appreciation racket" and its penchant for name-coupling (Debussy and Ravel; Mahler and Bruckner; Mozart and Haydn), so have we been drawn into the trap of making comparisons that are more apparent than real, a nonsensical "great-greater" sweepstakes in which the winner

—in the couplings I've mentioned here, at least—always gets "top billing." The result is the aesthetically ghastly one of comparing Ravel to Debussy, or Haydn to Mozart, of foolishly listening for uninteresting and essentially coincidental similarities rather than the more cogent and fascinating differences. And though benevolent propaganda on the part of the more enlightened music critics has long tried to move Haydn out of the uniquely long shadow of Mozart's genius, I cannot rid myself of the unpleasant feeling that they have been pitifully unsuccessful.

All the more reason to be grateful not only for Nonesuch's release of this handsome dollop of the cream of Haydn's symphonic output, but for their supplying it in what I consider to be a therapeutic dosage: a perfor-

mance style that stresses Haydn's unique musical personality rather than its superficial kinship to the Mozart manner. There has been no attempt by Leslie Jones and the Little Orchestra of London to imbue this music with the sort of Mozartian elegance and finesse—those qualities *no* other composer has ever approximated—that are not only unidiomatic in Haydn performance but make his music sound merely charmingly primitive in comparison. Furthermore, in those works we have come to know very well by their handy subtitles (such as the "Surprise," the "Clock," and the "Drum Roll"), the conductor has sensibly managed to treat the musical materials that justify these descriptives as carefully integrated *musical* events rather than as



LESLE JONES
New understanding for Haydn

quaintly heavy-handed and often somewhat naïve jokes.

Since we still have a long way to go in understanding Haydn, I'll not suggest that these performances are to be considered—even for now—the last word in pure style, in flair, or in technical execution. But, packaged together in performances so correct in overall approach, they give Haydn an identity of his own as I have rarely, if ever, heard it. Nonesuch deserves our thanks.

William Flanagan

HAYDN: *The "London" Symphonies. No. 93, in D Major; No. 94, in G Major ("Surprise"); No. 95, in C Minor; No. 96, in D Major ("Miracle"); No. 97, in C Major; No. 98, in B-flat Major; No. 99, in E-flat Major; No. 100, in G Major ("Military"); No. 101, in D Major ("Clock"); No. 102, in B-flat Major; No. 103, in E-flat Major ("Drum Roll"); No. 104, in D Major ("London").* Little Orchestra of London, Leslie Jones, harpsichord and cond. NONESUCH © HF 73019 six discs \$15.00.

AN ELECTRIFYING VAUGHAN WILLIAMS FOURTH

*Bernstein's recording for Columbia Records
correctly emphasizes the work's raw nervousness*

THOUGH recordings of the symphonies of Ralph Vaughan Williams seem to be holding their own well in the catalog of current recordings, it is generally conceded that the Fourth, by virtue of its rugged and astringent toughness, has had the hardest sledding in the international concert repertoire. Impressive work that it is—and always has been—it is high time we had a first-class stereo recording of it, and Columbia has just given us one: a vibrant, even electrifying performance, complete with flashy sonics, by Leonard Bernstein and the New York Philharmonic.

The Symphony has been coupled with a particularly luxurious and rich performance of *Serenade to Music*, a sample of the other Vaughan Williams—the dulcet, modal, utterly honest and uncompromising composer of such works as the "London" Symphony and the Tallis Fantasy. The *Serenade* (which is a reissue of the performance recorded at the opening festivities of New York's Lincoln Center Philharmonic Hall) makes so severe a contrast in effect, if not device—it is uncommonly lyrical even for Vaughan Williams—that I found myself thinking of an admittedly rather general parallel to the widely noted "simple" and "severe" styles of our own Aaron Copland. But note it well: tough or sweet, in both cases the composer's personal voice is never sacrificed, because common techniques are merely softened and simplified for the more "direct" manner in each case.

I recall that, during my student days, Vaughan Williams' Fourth was regarded as something of a cause among more adventurous students at the Eastman School; it was likewise an avant-garde *bête noire* among the more conservative. To be sure, the piece fumes and storms in a manner we don't usually associate with Vaughan Williams, but it is difficult to believe that so many passages of so many works to follow could have been composed without this key work. Furthermore, there is a tightness of form, a firmness of texture to the Fourth that may very well have been undertaken as therapy by the composer to counteract a certain laxness or easiness that sullies his earlier work. One thing is virtually certain: nothing we know about Vaughan Williams, man or artist, so much as suggests that he ever took it as part of his intention to shock audiences. Yet the Fourth very well may have in 1935, however unlikely it is to do so today.

Bernstein's performance correctly mirrors in mood the sort of raw nervousness this musical "crack-up" exudes, even as he keeps the structural plan of the work under careful control. I have never heard it played better. It may be that the *Serenade* is a bit soupy in this performance—but it *was* for the opening of Lincoln Center, it's a pretty schmalzy number anyway, Jackie Kennedy was in the audience, and . . . oops!

Recorded sound and stereo are certainly beyond reproach in the Fourth. The *Serenade*, for reasons I'm still trying to sort out in my own mind, sounds far better than it did in its original release.

William Flanagan

VAUGHAN WILLIAMS: *Symphony No. 4, in F Minor; Serenade to Music.* Adele Addison, Lucine Amara, and Eileen Farrell (sopranos); Lili Chookasian, Jennie Tourel, and Shirley Verrett (mezzo-sopranos); Charles Bressler, Richard Tucker, and Jon Vickers (tenors); Donald Bell, Ezio Flagello, and George London (bass-baritones). New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MS 7177 \$5.79.

COLLECTOR'S WINDFALL: HOROWITZ REISSUES

*Early recordings permit instructive stylistic
comparisons in the work of a remarkable artist*

VLADIMIR HOROWITZ'S 1930 recording of the Rachmaninoff Third Piano Concerto has for some time been a tantalizing but elusive commodity. It was scheduled for reissue several times and then inexplicably held back, presumably because of contractual problems, though it is possible that the pianist did not want his work to appear on a low-price label. Happily, however, Seraphim has at long last made the performance available.

This Rachmaninoff Third, with Albert Coates directing the London Symphony, is of course the pianist's first recorded version of the concerto. It originally appeared on His Master's Voice, nine 78-rpm sides (the tenth side, not included in this reissue, was an incredibly fast and not too clean Rachmaninoff G Minor Prelude, Op 23, No. 5). The concerto itself was extensively cut in this performance, and some of the side-ends in the second and third movements did not segue very neatly into the beginnings of the ensuing sides. It was, however, an absolutely electrifying rendition, and its excitement, despite the now dim sound, emerges spectacularly in the new transfer.

The version of the concerto which Horowitz recorded with Fritz Reiner and the RCA Victor Symphony in the early Fifties (still available on RCA LM 1178) is equally exciting, but quite different. Less drastically cut, it represents the pianist at the so-called middle period of his career: the playing has become more mannered, more exaggerated. Details of shading, phrasing, and accent have a tendency in this later version to be blown up out of proportion, an interpretive quirk not helped by the ill-balanced recording, which places the piano far in front of the orchestra. But the performance *is* a great one, and it is extraordinarily interesting to compare it with the less nervous and less intense 1930 version—I would not want to be without either of them.

Seraphim's reissue is filled out with Haydn's last sonata, always a Horowitz specialty. Here, again, there is a later version for comparison: an actual recital performance, presumably dating from the early Fifties also, and available as part of the collection "Horowitz in Recital" on RCA LM 1957. Many of the same contrasts between the two performances are apparent: a mellower, more contained treatment in the earlier (1934-1935) version; a more jittery, explosive manner in the later. Both are exciting performances, but the first is far better Haydn.

The Seraphim transfer is quite good, considering the age of the 78-rpm originals. The orchestra, naturally,

sounds thin, but a slight bass boost helps to alleviate some of the shrillness.

Igor Kipnis

RACHMANINOFF: *Piano Concerto No. 3, in D Minor, Op. 30.* HAYDN: *Piano Sonata No. 52, in E-flat Major.* Vladimir Horowitz (piano); London Symphony Orchestra, Albert Coates cond. (in Rachmaninoff). SERAPHIM ® 60063 \$2.50.

ENTERTAINMENT

PINEAPPLE POLL OFFERS G & S IN A NUTSHELL

Charles Mackerras' Savoyard ballet receives an impeccably recorded performance on Vanguard

THE IDEA of creating a ballet out of Sir Arthur Sullivan's sprightly operetta scores occurred to Charles Mackerras when he was playing the oboe in a Gilbert and Sullivan show orchestra in Australia. He talked the project over in London in 1951 with choreographer John Cranko, who had just arrived from South Africa and was creating a stir in the dance world with his clever balletic inventions. They were soon poring over W. S. Gilbert's *Bab Ballads* looking for a plot, and finally decided on No. 81, "The Bum Boat Woman's Story," which had first titillated readers in a British comic magazine called *Fun* in 1870 and later served as the plot basis for *H. M. S. Pinafore*.

Mackerras, by then an esteemed arranger and conductor, ransacked the Gilbert and Sullivan repertoire and fused together a stunning musical continuity for Cranko's ballet. For those who saw the original production in England by the Sadler's Wells Theatre Ballet (now the Royal Ballet) on March 13, 1951, or any of the performances since then, *Pineapple Poll* conjures up memories of the *H. M. S. Hot Cross Bun* and of Poll herself, a slimmed-down version of Buttercup, vending her "ribbons and laces" and

MARK LESTER AS OLIVER:
"Please, sir, I want some more."



boarding the ship in sailor's clothes to pursue the dashing Captain Belaye. For most G & S buffs, however, the music is simply an opportunity to glut one's greedy ears with enormous helpings of Sullivan in the space of less than an hour, while keeping up with the guessing game of just when what turn from *Patience* segues into which stretch from *Princess Ida*. It's enormous fun for fans, who are likely to be thrown only by a couple of bars sneaked in toward the end from the early Sullivan Overture "di ballo."

The Mackerras instrumentation for this musical patchwork is at times more aggressively showy than Sullivan's own, but it is certainly never dull. The piece has been issued in a number of recordings that have come and gone since the first performance. At the moment the only competition for the new release is the one on Capitol with the Royal Philharmonic Orchestra conducted by Mackerras himself. That is a dashing enough performance, for Mackerras is a dedicated Sullivanian, but it is also rather shrill at times and hard-driving. This new version, a bargain at \$2.50 and lovingly interpreted by the Pro Arte Orchestra under John Hollingsworth, shifts moods more gracefully, sounds better suited in general to the requirements of the dance, and is recorded impeccably. *Paul Kresh*

SULLIVAN (arr. Mackerras): *Pineapple Poll*. Pro Arte Orchestra, John Hollingsworth cond. VANGUARD EVERYMAN © SRV 292 SD \$2.50.

THE SOUNDTRACK *OLIVER!*: A DICKENSIAN PLUM PUDDING

Columbia Pictures' film version of the Lionel Bart musical is a festival of production numbers

ARRANGER-CONDUCTOR John Green (the same Johnny of the old Hollywood days) has fashioned for Colgems an enormous, old-fashioned plum pudding of a recording—the soundtrack for Columbia Pictures' film version of Lionel Bart's musical *Oliver!* He has approached the splendid score (a resounding stage success both in London and on Broadway) as if it were the last musical to be written within this century, and from the sound of a great many musicals I have heard recently he may be right.

Green's passion—and only passion can account for the incredible amount of work that must have gone into this recording, with its children's choruses, crowd scenes, and long stretches of music that often include two or three songs or production numbers—has produced what sounds to me like the supermusical to end all supermusicals. Green has created an orchestral sound that is brilliantly massive, and his arrangement (and conducting) of the

overture is as fervid as anything I have heard since the old Furtwängler recording of the last movement of the Beethoven Ninth at the reopening of Bayreuth. This swollen approach usually bothers me, but as the score moved along, I realized that Green was absolutely right. Bart's music has a rich Victorian feel to it, and quite properly too, since *Oliver!* is set in that period and the Victorian motto (quite the opposite of today's) was that more—much more—is better than less. Charles Dickens seems to have thought so, at any rate: the more evil his characters are, the better the chance they will be thin, and his good or lovable characters are all decidedly on the portly side.

It seems entirely appropriate, then, that *Food, Glorious Food*, in which Mark Lester as Oliver and what sounds like half the male population of England under the age of ten dream of a decent meal, should be an obese and glorious delight of a production number. Harry Secombe, in the role of Bumble, sings *Oliver!* and the almost operatic *Boy for Sale* in a voice as big and clear as the Crystal Palace; he is the most stylishly apt of the adult performers. (And, as an indication of the great musical and dramatic skill composer Bart brought to this score, you might notice that the four-note instrumental introduction to *Boy for Sale* is echoed, with ironic charm, in the theme for the *Who Will Buy?* production number later on.)

Shani Wallis as poor Nancy Sykes brings a little less pathos to her big ballad *As Long as He Needs Me* than Georgia Brown did in the original stage production, but it is nonetheless a good, solid job. Ron Moody, as the viper Fagin, left me wishing for a few more laughs in his solo *Reviewing the Situation*. But then none of the solo performances in this filmed *Oliver!* is particularly striking. Instead, it is the gigantic production numbers—*Oom-Pab-Pab*, *Consider Yourself at Home* (with young Jack Wild making an indelible impression as the bantam-rooster Artful Dodger), and *Who Will Buy?*—that are outstanding not only for their size, but for Green's insistence on both clarity and musicality. Nothing is muffled, nothing is lost, nothing ends up in a screaming match no matter how large the choral and orchestral forces employed may be.

It is only fair to tell comparison shoppers that the numbers *I Shall Scream*, *That's Your Funeral*, and Bill Sykes' *My Name* from the stage productions are not in the film. Some will miss them, but as you may have gathered by now, this *Oliver!*, although scarcely an elegant, sophisticated, or even a particularly adventurous recording, is overstuffed, raucous, sentimental, daintily elephantine in execution, both thrilling and hokey in its aural aspects, and yet totally ingratiating and charming. Even Dickens, I think, would have been pleased. *Peter Reilly*

OLIVER! (Lionel Bart). Original-soundtrack recording. Ron Moody, Oliver Reed, Harry Secombe, Shani Wallis, Mark Lester, Jack Wild, others (vocals); orchestra, John Green arr. and cond. COLGEMS © COSD 5501 \$4.79.

Are you ready for this?

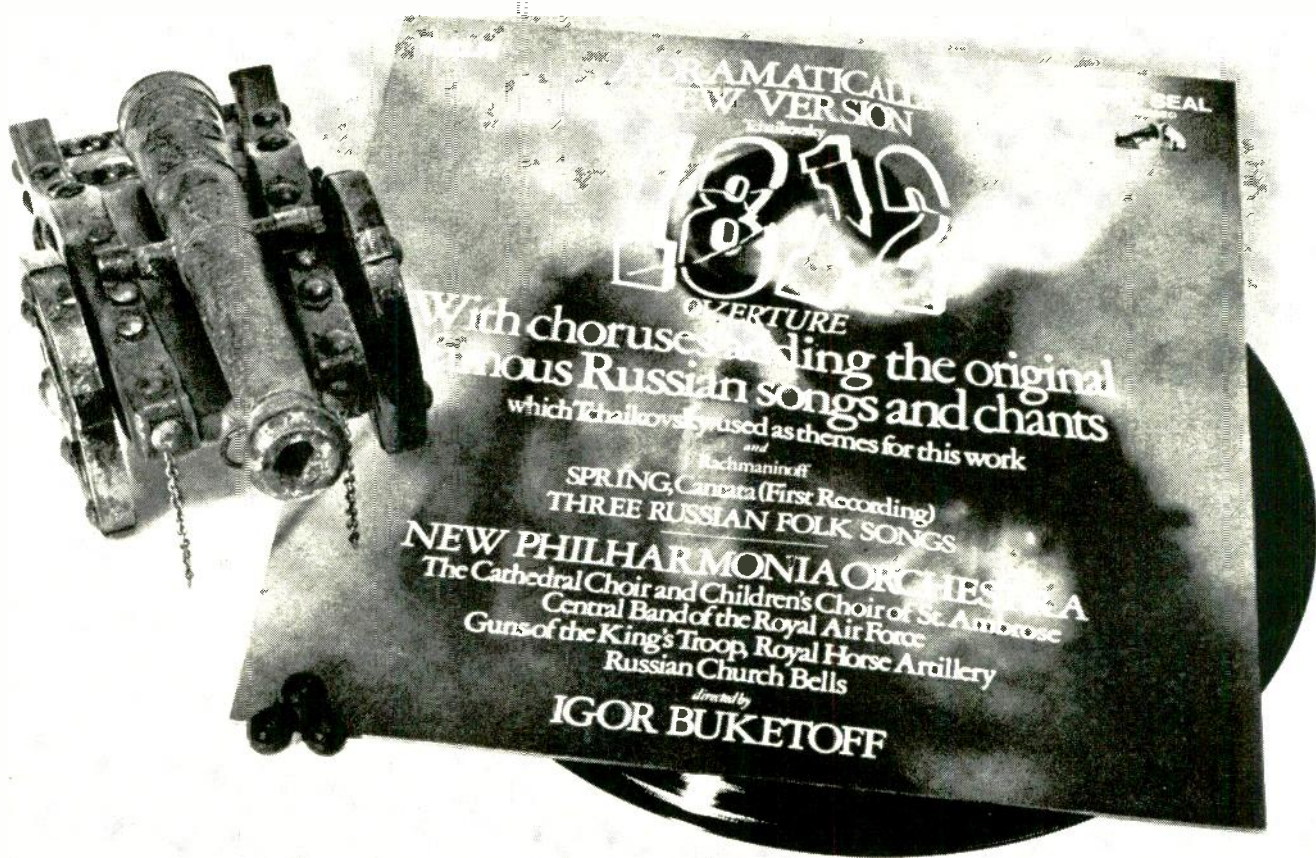
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CIRCLE NO. 48 ON READER SERVICE CARD



CLASSICAL

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

BACH: *Cantata No. 18, "Gleich wie der Regen und Schnee vom Himmel fällt"; Cantata No. 62, "Nun komm, der Heiden Heiland."* Adele Stolte (soprano); Gerda Schriever (alto, in No. 62); Peter Schreier (tenor); Theo Adam (bass); Thomanerchor Leipzig; members of the Leipzig Gewandhaus Orchestra, Erhard Mauersberger cond. DEUTSCHE GRAMMOPHON ARCHIVE © SAPM 198-441 \$5.79.

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

Although these two cantatas have been recorded before, they are apt to be unfamiliar to most Bach cantata enthusiasts. Number 18 is an early work, dating from Weimar, and it features some interesting experiments on Bach's part, notably a lengthy recitative for soloists with chorus. The scoring, too, is unusual, for Bach does not include violins in his orchestra. Number 62, a much later cantata dating from Bach's Leipzig period, is the second, and less well-known, cantata based on "Now come, the heathens' Saviour." Like its discmate, it is not one of the most inspired of cantatas, but it too has unusual moments, most particularly a bass aria of considerable difficulty, accompanied by the orchestra playing completely in unison, only the harpsichord filling in the harmonies. The performances are extremely capable but a little routine. Of the soloists, Theo Adam, who has to sing the most florid lines, acquits himself well, although I could imagine his part being sung with more color. The choral singing is very competent (the men and boys of the Leipzig Thomanerchor) but also a little too weighty; smaller forces might have eliminated some lack of clarity. The conductor does not seem to have paid much attention to vocal trills, both written and unwritten, for a great many are missing. The reproduction is quite satisfactory. *I. K.*

RECORDING OF SPECIAL MERIT

BACH: *Cantata No. 215, "Preise dein Glücke, gesegnetes Sachsen"* (*Dramma per musica*). Erna Spoorenberg (soprano); Werner Krenn (tenor); Erich Wenk (bass); instrumentalists; Gächinger Kantorei; Chorus of the Gedächtniskirche, Bach-Colle-

gium, Stuttgart, Helmuth Rilling cond. NONESUCH © H 71206 \$2.50.

Performance: **Festive**
Recording: **Very good**
Stereo Quality: **Satisfactory**

Bach, writing a secular work in honor of August III, Elector of Saxony and King of Poland, composed this cantata in 1734 under rather hurried conditions. He had only three days before the celebration of August's first anniversary as the Polish regent, and he consequently made use of some of his previously written material, including a chorus from a cantata (BWV Anh. 11) that was later to



BÉLA BARTÓK AT THE PIANO
Sketch by George Buday, c. 1938

turn up as the *Osanna* of the B Minor Mass. This "dramatic cantata" is the usual sort of royal homage, full of pomp and flattery, but also including a rage aria, referring to August's past political problems. The performance is very well conceived, the three vocal soloists are very adept at handling their often florid parts, the choral and instrumental work is skillful (including Martin Galling's harpsichord continuo), and, finally, the reproduction is most satisfactory. Texts and translations are included. *I. K.*

BARTÓK: *Contrasts, for Violin, Clarinet and Piano.* Béla Bartók (piano), Joseph Szigeti (violin), Benny Goodman (clarinet). *Mikrokosmos (excerpts).* Béla Bartók (piano). ODYSSEY © 32 16 0220 \$2.49.

Performance: **The master's own**
Recording: **Wears its years badly**
Stereo Quality: **WHAAAT ???**

Some of the more luckless readers of this review may recall that I have grumbled before about a work called *Contrasts* (1938), commissioned by Benny Goodman from Béla Bartók. Now, Columbia on its budget Odyssey label has reissued the 1940 recording in which the composer, Goodman, and Joseph Szigeti gave the work its most authentic performance. Well, authenticity (if this ancient, thin recorded sound is the price to be paid for it) doesn't seem to help me much with a piece that I find unattractively awkward and strained, that seems to struggle for an original, quirkish musical continuity because of a deep-rooted lack of conviction in the strangely garbled statement it makes. I hate to keep flogging what I personally regard as a dead horse. But, though there are plenty of repertoire pieces I dislike or am bored by, *Contrasts* is one of the very few that irritate me.

Since I don't pretend to be one of those critics who can listen to a composer play his own music with strong convictions about the results when, after having been (as it were) earwashed by modern high-fidelity reproduction, I am hearing him do so on a recording nearly twenty years old, I won't bluff and pontificate about Bartók's playing of excerpts from his modern classic for progressive piano study, *Mikrokosmos*. But just as I am impressed by a composer-pianist who plays with something of the dynamism and naturalness of syncopation of Aaron Copland at his best, I hope that the sound Bartók got from the instrument in the more lyrical music wasn't as wan as it seems in this recording. *W. F.*

BEETHOVEN: *Mass in C Major, Op. 86.* Patricia Brooks (soprano); Lili Chookasian (contralto); George Shirley (tenor); Bonaldo Giaiotti (bass); Musica Aeterna Chorus and Orchestra, Frederic Waldman cond. DECCA © DL 79433 \$5.79.

Performance: **Warmly lyric**
Recording: **Good**
Stereo Quality: **Good**

As Percy M. Young points out in his 1962 volume *The Choral Tradition*, "... had not the *Mass Solemnis* been written, the *Mass* of 1807 would appear greater than it does." This new stereo recording of the C Major Mass, composed by Beethoven during the period that produced the Fifth and Sixth symphonies, the "Emperor" Concerto, and the "Harp" Quartet, is the first to offer serious competition to the classic 1959 Beecham reading. As might be expected, Beecham in superb fashion communicated the sense of Beethoven's message in its own right, and at the same time made it understood that this

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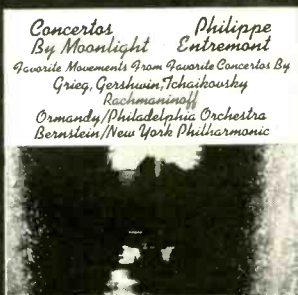
- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

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other recordings of the Berlioz *Symphonie fantastique*, it is not altogether unfitting that one of Charles Munch's last recordings prior to his sudden death in early November while on an American tour with his new Orchestre de Paris, should have been of this work, for it was one of the surefire warhorses of his Boston Symphony days. (His recording from 1962 with the Boston Symphony has been preserved on RCA Victor LSC/LM 2608.)

Munch's reading of the music is supercharged, stressing the romantic melodrama rather than the Gluckian melodies—both inherent in the score to about an equal degree. The *Scène aux champs* is split between the two record sides (always unfortunate), and the choice of break point here is even less happy than in the Boston Symphony disc. The recorded sound, however, makes the other versions to which I had ready access for comparison—the Boulez CBS issue with *Lélio* and the 1962 BSO-Munch—seem pretty pale by comparison. Both the ensemble and the solo instrumental presence are extremely vivid. The distance contrast between English horn and oboe at the opening of the *Scène aux champs* is highly effective, and the general balance between string and wind-percussion sonority is very well handled. A slight muddiness in bass percussion at certain climaxes is something I would blame more on the acoustic coloration of the Salle Wagram in Paris than on the microphone placement.

For those who want a high-voltage *Fantastique*, this is the one to get; for more classically oriented tastes, I suggest Monteux or Colin Davis. *D. H.*

BONONCINI: *Griselda—excerpts* (see GRAUN)

RECORDING OF SPECIAL MERIT

BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15.* Rudolf Serkin (piano); Cleveland Orchestra, George Szell cond. COLUMBIA © MS 7143 \$5.79.

Performance: **Solid Szell-Serkin**
Recording: **See below**
Stereo Quality: **Good**

This record caused quite a flap when Szell wrote a letter, circulated to the press, accusing Columbia of all sorts of perfidy in having let out an unapproved version which the esteemed conductor termed "acoustically distorted." Perhaps Szell will become the Ralph Nader of the recording industry, forcing the companies to call back defective models. "General Recordings, Inc., today announced it was recalling 200,000 defective pressings of its new *Pulsar II*. According to a top executive of the company, the problem was 'faulty transmission.'"

I went through this recording (Brahms, not *Pulsar II*) with a fine nit pick—I have one calibrated to 1/1000 of a millimeter—and came to the somewhat tentative conclusion that the close-up sound was a little lacking in presence. I was somewhat in doubt since, after all, "acoustically distorted" is strong language. Nevertheless, the "corrected" copy arrived and, sure enough, the sound had been moved back, the harsh spotlight turned off, and the whole bathed in a luxurious golden glow of resonance. I liked the other one better, but I must admit that the revised acoustic, phoney though it may

be, covers up a few roughnesses as well as most of the performers' grunts and groans.

Oh well. This is solid Szell-Serkin, and how can you not mark it "Recording of Special Merit?" So marked. *E. S.*

RECORDING OF SPECIAL MERIT

BRUCKNER: *Symphony No. 9, in D Minor.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © SLP 139001 \$5.79.

Performance: **Intense and highly nuanced**
Recording: **Very fine**
Stereo Quality: **Good**

Anyone who still has or who remembers the early Angel stereo recording by Karajan of the Bruckner Eighth Symphony can have no doubt that the German maestro is one of the most convincing Bruckner interpreters



Next Month in

Stereo Review

Tenth Annual
TAPE RECORDER ISSUE

* * *

The Cassette Player:

A User's Report

By Igor Kipnis

•

Recording off the Air

•

How to Use an Oscilloscope
as a Record-Level Meter



around. It has been our loss not only that the recorded sound of the earlier album failed to do full justice to the reading, but that it has taken Karajan a whole decade to get around to making a second Bruckner recording.

Karajan's only serious competition among presently available stereo recorded performances comes from Bernard Haitink and the Amsterdam Concertgebouw on Philips. The Cyclopean grandeur of the Bruckner Ninth hold no terrors for either. Both have superb orchestras. Both men are masters of the art of pacing out the huge structure of the symphony in a way that makes for ample sense of movement, yet brings to the climaxes that full measure of Promethean striving which makes them unique in all the symphonic literature.

Haitink allows the music to breathe a bit more easily in moments of repose and adopts a slightly slower pace for the scherzo. Karajan brings to bear his extraordinary gift for intensifying one's listening experience through the art of nuance and coloration without having to fall back on meaningless tempo fluctuation.

There is a decided difference in recorded sound between the Berlin and Amsterdam performances. Haitink's horn sound is richer, but his upper-register strings sound a bit blanketed when heard in direct comparison with the DGG disc, which is very open-sounding in all departments yet has all the richness and impact one could ask for in the percussion and lower reaches of the bass.

For myself, I shall retain both the Karajan and Haitink recordings in the firm knowledge that both do splendid justice to a mighty masterpiece of the repertoire. Meanwhile, I trust we will not have to wait yet another decade for Karajan to delve further into the Bruckner symphonies. *D. H.*

RECORDING OF SPECIAL MERIT

M. A. CHARPENTIER: *Messe de Minuit.*
PURCELL: *Te Deum.* James Bowman; April Cantelo and Helen Gelmar (sopranos); Ian Partridge (tenor); Christopher Keyte (bass); Andrew Davis (organ); Noel Mander (chamber organ); King's College Chapel Choir, Cambridge; English Chamber Orchestra, David Willcocks cond. ANGEL © S 36528 \$5.79.

Performance: **First-class**
Recording: **Excellent**
Stereo Quality: **Fine**

The Charpentier, which has been recorded before and which has had a devoted following among Baroque buffs, is a Mass intended for performance on Christmas Eve. Not least among its charms is its use of old French carol tunes. The Purcell is a late work for that composer (1694, and therefore roughly contemporary with Marc-Antoine Charpentier), and it was originally part of a St. Cecilia Day festival. In contrast to the gentle, pastoral-like Midnight Mass, it is extremely festive. Both works are superbly done by the King's College forces. Countertenor enthusiasts should also listen for the voice of James Bowman, a singer I have not run into before but whose career should bear watching. The recording is excellent, and texts and translations are included. *I. K.*

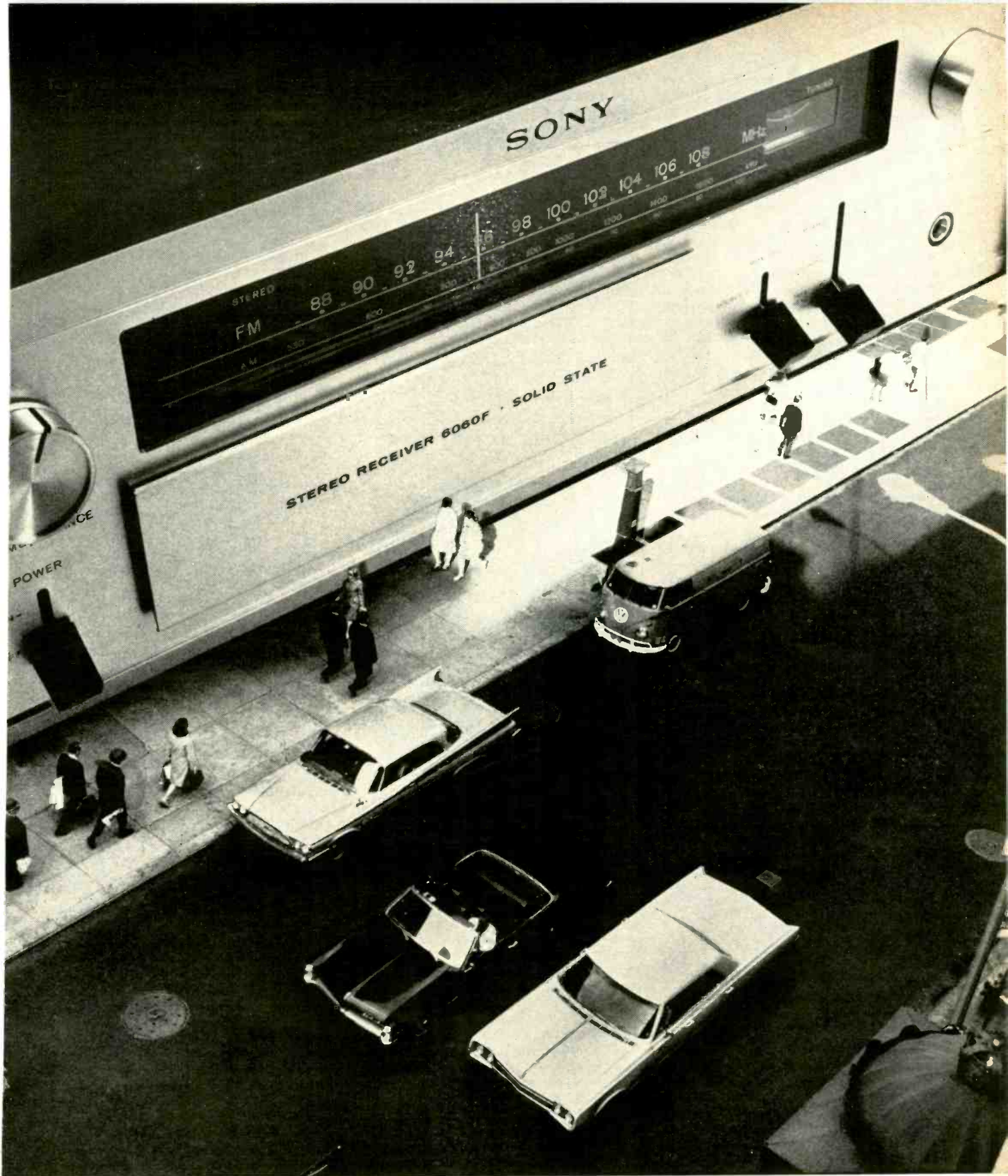
CHOPIN: *Sonata No. 2, in B-flat Minor, Op. 35; Sonata No. 3, in B Minor, Op. 58.* Van Cliburn (piano), RCA © LSC 3053 \$5.79.

Performance: **Competent**
Recording: **Good**
Stereo Quality: **All right**

I have the impression in hearing these performances that Cliburn is trying to be profound in his interpretations. There are some good ideas, but on the whole his playing is surprisingly lackluster. The music does not seem to move ahead; an overall view seems absent. Cliburn, despite what he does with individual details, doesn't sustain much interest or evoke a variety of moods. Furthermore, although his technical control is good, his palette of colors is decidedly restricted, and even the dynamic range (a fault of the recording?) is monochromatic. Thus, though these are in every way competent performances, they are far from being great ones. *I. K.*

DEBUSSY: *Six Epigraphes Antiques.* MILHAUD: *Scaramouche.* RAVEL: *Ma Mère*

(Continued on page 84)



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L'Oye. Walter and Beatrice Klien (duo pianos). TURNABOUT Ⓢ TV 34235 \$2.50.

Performance: **Immaculate**
Recording: **Good**
Stereo Quality: **Good**

If Milhaud's *Scaramouche* and Ravel's *Ma Mère l'Oye* might be described as popular classics of the duo-pianists' repertoire, the Debussy work is by no means obscure even though more elusive and less well-known. In any case, a "fresh" approach to all of this music—badly as it might be needed—is a pretty chancy business for a duo-piano team. But the Kliens (he is Austrian; she is Argentinian) have braved one, and, while I'm far from certain that I would like to hear *Ma Mère l'Oye* (particularly) played, for the rest of my life, with the crisp, animated approach chosen here, as well as the X-ray clarity and curiously detached expressivity, the approach makes its own sense. It's fresh and unpredictable without being eccentric, and it's something of a novelty to hear Ravel's Never-Never-Land ambiance brought down to earth. One thing I will swear by: these pianists get more fey humor out of the piece (*Tom Thumb*, in particular) than I'd realized was there.

There isn't a great deal to do with or about Milhaud's enchanting *Scaramouche* except to sustain a swinging, groovy beat and get the notes right. Given these qualities, along with a certain spontaneous pianistic brilliance, it's one of those pieces that pretty much plays itself. Still, the Kliens give it a rather raucous, nose-thumbing impudence that makes one smile.

I don't feel the Debussy performance is up to the others. It seems pretty germane to this team's style to bite a bit on attacks to articulate phrasal members and details with a kind of fugal clarity that doesn't suit Debussy's highly controlled freedom of design. But the performance is nothing to turn anyone away from a record that gives us a new, if not "definitive," slant on familiar pieces. The recorded sound may be a bit harsh, but it is certainly satisfactory. *W. F.*

ELGAR: *Enigma Variations, Op. 36; Cockaigne—Concert Overture, Op. 40.* London Symphony Orchestra, Colin Davis cond. PHILIPS Ⓢ 900140 \$5.79.

Performance: **Fine**
Recording: **Generally good**
Stereo Quality: **All right**

I grew up in the 1930's on the Columbia "Enigma" Variations recording by Hamilton Harty and the Hallé Orchestra, and that performance's convincingly proportioned passion and brilliance have never ceased to be the standard by which I have judged all others. The 1957 Barbirolli performance on Vanguard Everyman stands head and shoulders above his Angel disc of a decade later in this respect. Toscanini is exciting but hectic and Monteux a bit cool. Colin Davis' comes the closest of any recent recorded performance I have heard to achieving the Harty-esque blend of virility and sentiment (the *Nimrod* variation is the test here), but I do wish that an effort had been made by the engineers to produce a sonic tour de force comparable to the best Mahler and Richard Strauss recordings in the catalog—the music deserves it. The sound here is solid and well-balanced, but nothing special otherwise. Davis' treatment of the superficial but en-

tertaining *Cockaigne* Overture is somewhat less satisfactory than his "Enigma," chiefly because of his unnecessary slowing up at the two big entrances of the *tutti* "brass band" theme—an episode that is in itself conspicuous enough and surely in need of no further underlining.

GESUALDO: *Five Madrigals: Ecco morivò dunque!—Hai, già mi discolor; Io tacevò—Invan dunque, o crudele; Dolcissima mia vita; Itene o miei sospiri; Moro lasso al mio duolo. Five Motets: Ave, dulcissima Maria; O vos omnes; Ave, Regina coelorum; O crux benedicta; Hui mihi, Domine.* Deller Consort, Alfred Deller dir. RCA VICTROLA Ⓢ VICS 1364 \$2.50.

Performance: **Generally praiseworthy**
Recording: **Fair**
Stereo Quality: **Fine**

These five madrigals and five motets (the latter appear new to records) all represent



KARL HEINRICH GRAUN (1701-1759)
His Montezuma in an authentic reading

Gesualdo at a late stage of his career. This means, of course, that he is at his most manneristic in these works, with all kinds of unusual effects, strange modulations, wild dissonances, and striking chromaticisms. These characteristics, curiously enough, are evident in the sacred pieces as well. The performances on the whole are very good here, especially from the standpoint of realizing the music's varying intensities. I am less happy, however, about the blend of voices in Deller's group, for the singers all seem to have differing rates of vibrato; this, plus an occasional unsteadiness of pitch, makes me prefer the recordings of a few of the same madrigals Deller and his group made for Vanguard several years ago. Perhaps my dissatisfaction also has to do with the quality of recording, for the voices on occasion overload the grooves. Brief English synopses are provided, but unfortunately there are no texts.

RECORDING OF SPECIAL MERIT

GRAUN: *Montezuma (excerpts).* Lauris Elms (mezzo-soprano), Montezuma; Joan Sutherland (soprano), Eupaforic; Joseph Ward (tenor), Tezeuco; Rae Woodland (soprano), Pilpatoè; Elizabeth Harwood (soprano), Erissen; Monica Sinclair (mez-

zo-soprano), Ferdinando Cortes. **BONONCINI: *Griselda (excerpts).*** Lauris Elms (mezzo-soprano), *Griselda*; Joan Sutherland (soprano), Ernesto; Monica Sinclair (mezzo-soprano), Gualtiero; Margreta Elkins (mezzo-soprano), Almirena; Spiro Malas (bass), Rambaldo. London Philharmonic Orchestra and the Ambrosian Singers, Richard Bonyngne cond. LONDON Ⓢ OSA 1270 two discs \$11.58.

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

Here are *real* curiosities: excerpts from eighteenth-century *bel canto* operas, not sublimated by the genius of a Handel or a Mozart, or purified by the reformatory zeal of a Gluck, but just perfectly ordinary, run-of-the-mill *opere serie* of the type that competent Italian and German composers turned out by the hundreds. I cannot imagine that anyone with a taste for the obscurities of operatic history—and we are now a numerous breed—will wish to pass them by.

Until the end of World War II, opera history, for all except the musicologists, began with Gluck's *Orfeo* (1762). Occasional revivals of *Alceste* called attention to Gluck's role as a "reformer," but the average opera-lover was pretty much in the dark about the operatic conventions that Gluck set out to destroy. He is not much more knowledgeable today.

Post-war operatic archaeology has, to be sure, added significantly to our experience. Revivals of Monteverdi and Cavalli have introduced us to opera's beginnings at the turn of the seventeenth century, and fashionable preoccupation with Handel has shown us where opera had got to, in London, at least, in the early decades of the eighteenth. Everyone knows, now, about castrated singers, *da capo* arias, extemporized embellishment, and instrumental *ripianti*.

But there are gaps between Monteverdi and Handel, between Handel and Gluck, and between Gluck and Rossini (discounting Mozart, whose masterpieces are comic operas). And the operas of Monteverdi, Handel, and Gluck are not truly typical of their time—they are too good. Gluck, in the operas we know, was purposefully atypical.

G. B. Bononcini (1677-1726), who was Handel's contemporary and doomed rival in London, and Karl Heinrich Graun (1701-1759), who was composer-in-residence to Frederick the Great, are fascinating precisely because both were at once absolutely unoriginal and absolutely first-class. And their juxtaposition in this two-disc album is additionally helpful for the light it throws upon the evolution of vocal virtuosity in the thirty-odd years that separate the two operas, *Griselda* dating from 1722 and *Montezuma* from 1755.

In terms of period authenticity, Graun is especially interesting, because whatever individuality he may have had was explicitly suppressed by his boss, Frederick was an unashamed musical reactionary, a "moldy fig" of his time. His first experience of opera had been Hasse's *Cleofilde* in Dresden in 1728, and he never wanted to hear any other kind of opera given in any other way. Graun's job, beginning in 1740, was to write operas like Hasse's; and throughout Frederick's long reign—he died in 1786—only operas by Graun and Hasse were heard in Berlin. This

(Continued on page 90)

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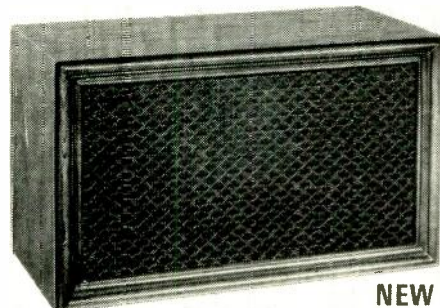
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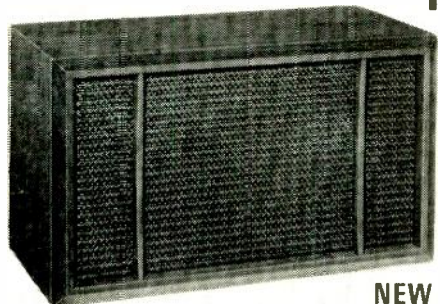
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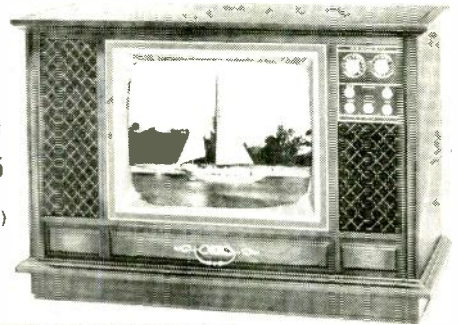
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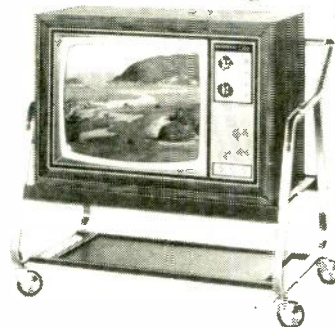
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meant traditional Italian opera performed in a traditional Italian manner. Both Hasse and Graun were Germans, but their models—Lotti and Vinci—and their schooling were Italian. Frederick's instrumentalists were mostly German, too, but his singers were Italian. And until Mara (Gertrud Elisabeth Schmeling) entered his service in 1771, he always insisted that the neighing of a horse fell more agreeably upon his ears than the singing of a German female.

Mara's secret was assiduous coaching in the style of Giovanna Astrua, who, from 1747 to 1756, had been the soprano delight of Frederick's operatic indulgence. Astrua was widely held to be the finest female singer of her generation, and what Graun wrote for her in *Montezuma* would seem to lend support to this opinion. Certainly it explains

why Richard Bonyng chose *Montezuma*, rather than an opera by Hasse, as a vehicle for Joan Sutherland, his wife. She is heard in only two arias—but what arias they are! And how she sings them! Everything is here, from languishing *cantilena* to unabashed pyrotechnics, all accomplished with admirable, if not invariably immaculate, precision and security. Miss Sutherland, characteristically, is more dazzling than enchanting. She has never had the vocal freedom in the middle of her range that she enjoys in the upper extreme, and her production in those areas of the scale most congenial to other singers sometimes suggests a despairing effort to avoid swallowing an ice cube.

The big arias in *Griselda* go to Lauris Elms, in the title role originally sung by Anastasia Robinson, and to Monica Sinclair

in the role composed for Senesino, a mezzo-soprano *castrato*. Mrs. Robinson's private life (she was secretly married to Lord Peterborough while living openly as his mistress) was more astonishing than her vocal prowess, and the arias written for her are less brilliant than those Bononcini accorded Senesino. But nothing that Bononcini wrote for either singer is brilliant when compared to what has been added to both parts, presumably by Mr. Bonyng. Bononcini's score required of Senesino, for example, a modest range of one and a half octaves, from F above to B below; but one of Miss Sinclair's cadenzas takes her from a high C down to a low D, a compass just one tone short of three octaves.

Such interpolations—and there are many more—are perfectly in accordance with eighteenth-century practice, although we shall never know, of course, precisely what a Senesino actually sang. For the lay listener to these records it may be helpful to remember that the *da capo* arias are first sung as written, then embellished at Mr. Bonyng's—or his singers'—discretion. Some monotony results from the casting of two female mezzosopranos opposite one another, but a tenor in Senesino's part would have been the less satisfactory alternative.

All in all, this is an opera-lover's feast, and especially for those who would like to know more of what *bel canto* was all about. Mr. Bonyng knows a lot about it, and one hopes that he and Miss Sutherland will now go on to Hasse, Vinci, Jommelli, Lotti, Traetta. . . ! *Henry Pleasants*

HANDEL: *Solomon*. John Shirley-Quirk (baritone), Solomon; Saramae Endich (soprano), Pharaoh's Daughter and First Woman; Patricia Brooks (soprano), Queen of Sheba and Second Woman; Alexander Young (tenor), Zadok and an Attendant; William Wolff (bass), a Levite; Martin Isepp (harpsichord); Vienna Volksoper Orchestra and Vienna Jeunesse Chorus, Stephen Simon cond. RCA © LSC 6187 three discs \$17.37.

Performance: **Disappointing**
Recording: **Very good**
Stereo Quality: **Excellent**

The only previous recording of Handel's *Solomon* (1749) was a badly mangled, reorchestrated, and heavily excised version by Beecham. This new near-complete recording, using Handel's original orchestration and a smaller orchestra and chorus, should by all rights be a welcome event. Regrettably, we must still wait for a *good* performance.

The production includes most of the score (missing are a few choruses, Zadok's Act I aria, the Levite's arias except for that in the first act, and an Act III duet between Solomon and Sheba). The soloists are by and large very impressive, especially John Shirley-Quirk—in Handel's original, Solomon was a female alto part, but it is usually done today by a baritone—and Patricia Brooks. The shrewish touches Miss Brooks gives to the character of the false mother are particularly effective. Saramae Endich is fine in her slower arias, but she sounds somewhat uncomfortable in the rapid *fiortura* passages; this may, however, be the fault of the conducting, which has a tendency to push the soloists hard (in the aria "Blest the day," for example). Miss Brooks too has a few rough

(Continued on page 92)

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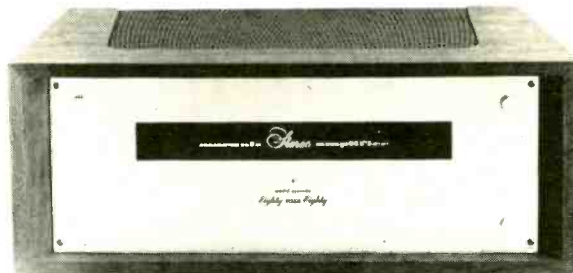
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moments later on, I suspect for the same reason. Alexander Young is capable in his small part, but William Wolff as the Levite lacks nobility. The solo singers also manage to throw in a variety of cadenzas and embellished *da capos*, and their handling of the recitatives, with added *appoggiaturas* at the cadences, is for the most part excellent.

The main problem is the mediocre conducting of Stephen Simon. If one heard him conduct the work in concert, one might excuse him on the grounds of having to prepare such a performance without adequate rehearsal time. For a recording, however, his reading is inexcusable. Much of the conducting, first of all, is heavy-handed and uninspired—it sounds like a run-through. There are few subtleties of phrasing and rhythm, and the orchestra has a number of sloppy moments (the recitative, "Israel attend," in Act II, for instance). There is no sense of the upbeat, no grace, no bounce, no feeling of characterization, pathos, or pleasure, no incisiveness. The bass line is played throughout with inappropriately long-line phrasing. On other stylistic points, trills seldom seem to start on the upper note; Handel's occasional careful indications that he wants the *concertino* only to play the accompaniment instead of the orchestra as a whole are sometimes observed and sometimes not. Certain passages are double-dotted, but not the overture; in others, the technique is inconsistently applied (the judgment scene of Act II). Simon's tempos are on the whole well chosen, but he takes an *adagio* cadence at the end of arias far too literally; *largos* and *larghettos* as well are often treated turgidly. And with that last adverb in mind, I hope never again to hear the marvelous conclusion to the first act, the Nightingale Chorus, rendered in so dull, heavy-handed, and untransparent a manner. When one thinks of how someone like Raymond Leppard, Charles Mackerras, or Colin Davis would have treated this score, the present folly is even more reprehensible.

A few final comments: the Viennese chorus sounds anything but English ("rouse" for "rouse," for instance), but they do maintain clarity in the double choruses. Martin Isepp provides his usually stimulating continuo realizations, and they are all well balanced with the orchestra. The recording is on the whole quite satisfactory, although in a few places there could have been a fuller wind sound. Texts are included, along with an essay on this superb work by Winton Dean.

I. K.

RECORDING OF SPECIAL MERIT

HAYDN: *Mass No. 8, in B-flat Major ("Heiligmesse")*. April Cantelo (soprano); Shirley Minty (alto); Ian Partridge (tenor); Christopher Keyte (bass); Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest cond. Argo © ZRG 542 \$5.95.

Performance: **Splendid**
Recording: **Excellent**
Stereo Quality: **Good**

This is the first recording, I believe, of the *Heiligmesse* since Wöldike's of the early Fifties. This work was written in honor of the beatification of a Capuchin monk, St. Bernard of Offida, but the work's subtitle, *Heiligmesse*, seems more closely connected with the score than the circumstances of com-

position—for the Sanctus Haydn used an old chorale with the text of *heilig* (holy) in it. One of Haydn's late Masses (1796-97), it certainly compares favorably with his great works in this field, and although it is among the less well-known Masses, it is worth anyone's attention, especially when the performance is as rousing as this one. Guest, who is involved in recording all the late Masses, directs this one to perfection, the choir is splendid, the soloists excellent, and the reproduction first-rate.

I. K.

HAYDN: *Piano Sonata No. 52* (see Best of the Month, page 75)

HAYDN: *Sextet in E-flat (Hob. II, No. 39, "Echo"); Divertimento in C Major (Hob. II, No. 11, "Birthday")*. Susanne Lautenbacher (violin); Helmut Steinkraus (flute);



CORNELL U. NEWS SERVICE

JOHN KIRKPATRICK

Ives' "Concord" Sonata as a personal document

Willy Schnall (oboe); assisting artists. TURNABOUT © TV 34237 \$2.50.

Performance: **Spirited**
Recording: **Bright and full**
Stereo Quality: **Good**

"Muzak from Esterházy" would be a fitting title for this disc of youthful Haydn works intended to sip hot chocolate and converse over. The "Echo" Sextet for opposed string trios is made to order for stereo and comes across accordingly. The "Birthday" Divertimento is somewhat more substantial stuff, especially in the variation finale. The performance here is zestful, the recorded sound a bit on the bright side but full-bodied and with ample room tone to take care of the all-important echo effects in the sextet.

D. H.

HAYDN: *Symphonies Nos. 93-104* (see Best of the Month, page 74)

HINDEMITH: *Kammermusik No. 4* (see PROKOFIEV)

HINDEMITH: *String Quartet No. 3*. Prague City Quartet. HONEGGER: *String Quartet No. 2*. Dvořák String Quartet. CROSSROADS © 22 16 0210 \$2.49.

Performance: **Very expressive**
Recording: **Very clean sound**
Stereo Quality: **Good**

The coupling of quartets by Paul Hindemith and Arthur Honegger emphasizes an area of common ground that is depressing. Both men were considered at one time to be of major international importance as composers; and today, except for a couple of durable works, both have been downgraded by intellectuals, ordinary musicians, and even the public.

This is particularly true of Hindemith, who, as recently as the Forties, held his own in the company of Stravinsky, Bartók, and Schoenberg—in a way Honegger never did. The loss of esteem is inevitably more shocking. And a reviewer approaching his work for re-evaluation is torn, as in the Third Quartet, between a feeling that the music, for all its expertise, is innately empty, and the even more disturbing feeling that—because of time and circumstance—we might all be missing the boat. The technical skill here is, as always, superb; the materials and their evolution are presented and dealt with by their maker so smoothly and efficiently that one is as suspicious of such control as, indeed, one would be of its equivalent in human behavior. There is a kind of sad charm to the ambling third movement, admittedly. But there are few moments of magic elsewhere in the piece. Perhaps we live in an age in which we have been taught so thoroughly that great art is produced only by a tormented struggle for control over material, for refinement of style and technique that a composer who writes fluently and prolifically is viewed with unjust condescension.

Since Honegger's style is not as instantly recognizable and, in consequence, has been far less influential than Hindemith's, he had less ground to lose. Still, mere mention of his name now has a sort of ghostly ring to it. Although he was aesthetically the member of *Les Six* least suited to its highly publicized dicta, he was nonetheless earmarked as its most important one for a good time by many informed observers. No one, you see, foresaw that Poulenc would (in recent years) run far ahead of them all. Certainly, the strongly antithetical Central-European gesture of such a post-Romantic work as the Second String Quartet can be seen clearly for what it is now. Skill, intensity, even ambition the work has. But the overall statement is, for the moment at least, a little *démodé*; in an age exalting musical complexity, Poulenc's directness and simplicity is somehow more easily accepted. Honegger's quartet sounds curiously neutral and, for all its very real expressivity, somehow impassive.

The performances are uncommonly accurate and faithful to the printed score without sacrifice to the kind of relaxed expressivity that the players bring to both works.

RECORDING OF SPECIAL MERIT

IVES: *Second Piano Sonata ("Concord, Mass., 1840-60")*. John Kirkpatrick (piano). COLUMBIA © MS 7192 \$5.79.

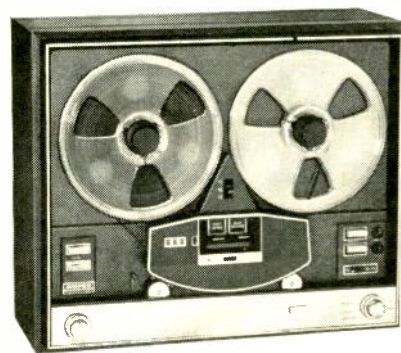
Performance: **Masterly**
Recording: **Good**
Stereo Quality: **Good**

John Kirkpatrick has lived with and performed the epic Charles Ives "Concord" Sonata for almost thirty-five years; he gave the world premiere of the work in 1939 and made the first recording of it, for Columbia, shortly thereafter. Since 1954, in his capac-

(Continued on page 94)

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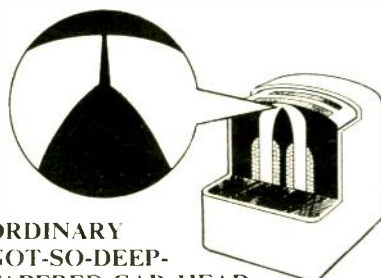
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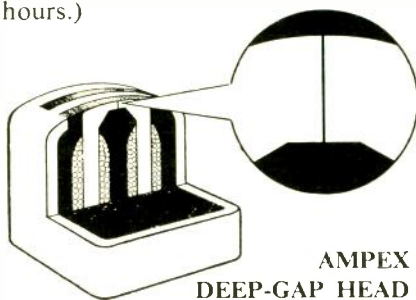
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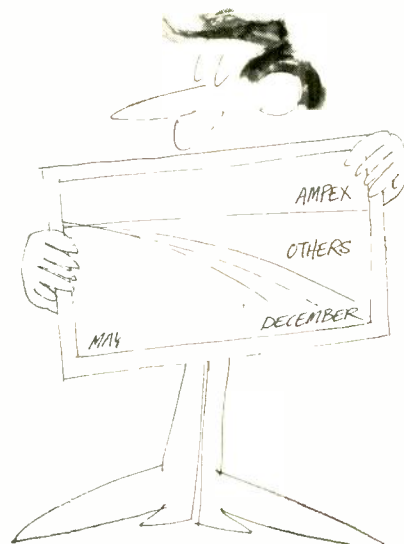
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ity as Curator of the Ives Collection at Yale University, Kirkpatrick has had access to the composer's original manuscript materials, including the variant versions of various crucial passages of the sonata. Accordingly, Mr. Kirkpatrick's second recording of the "Concord," done in March of 1968, takes account of what he has seen in these variants and what he has remembered from his conversations and correspondence with Ives at the time he helped to prepare a second edition in 1947. The end result, a highly personal communication by Kirkpatrick, is how he now sees the Ives work, and he spells out most of the details in the sleeve notes.

What we have is a powerful personal document of both Ives as composer and Kirkpatrick as interpreter. Whereas the early recorded performance seemed a bit prissy and "up-tight," especially with the perspective gained through the Pappa-stavrou (CRI) and Kontarsky (Time) recordings of a half-dozen years ago, Kirkpatrick's new reading combines the best of the possibilities. The *Emerson* movement is impassioned yet tightly knit in both flow and clarity of texture. The diabolic *Hawthorne* piece is both a shade looser than in the old recording and more cleanly articulated. The *Alcotts* and *Thoreau* readings are not radically changed in spirit, but the full-bodied recorded sound conveys both musical substance and interpretive realization in more admirable fashion.

Unlike Alan Mandel in his rather loose-knit treatment, Aloys Kontarsky in his ferociously virtuosic performance, and George Pappa-stavrou in his poetic reading, Kirkpatrick chooses to omit the *ad lib* instrumental interpolations suggested by Ives (the viola toward the end of *Emerson* and the flute at the end of *Thoreau*), but this is of minor moment in terms of the musical content as a whole. I regard this new Kirkpatrick recording of "Concord" as indispensable, but as with any work of the musical literature as epic and complex as this, I would also have at least one other interpretation at hand—either Pappa-stavrou's or Kontarsky's, or both.

D. H.

KIRCHNER: *Toccat for Strings, Winds, and Percussion* (see SHOSTAKOVICH)

KODÁLY: *String Quartet No. 1, Op. 2.* Roth String Quartet. WORLD SERIES © PHC 9093 \$2.50.

Performance: **Ardent**
Recording: **Excellent**
Stereo Quality: **Good**

Zoltán Kodály's First String Quartet is a lovely, mellifluous post-Romantic work brimful of vitality and inspiration. It has its full quota of fluent, often elevated thematic material, and although the work is rather more homophonic in conception than one ordinarily expects in a string quartet, it is so idiomatically written for the medium that one notices this only in afterthought.

But, less happily, the work is too long by a good bit—it plays at almost forty minutes—and its overall structure is slightly flaccid and unfocused. And though I suppose the composer should be credited with a certain bravery for imagining a work of this size—the two closing movements are fast, the opening two largely slow—the piece, for me at least, doesn't quite come off precisely because the plan hasn't been *made* to work.

Still, if Kodály is at all to your taste, you

had best look into this budget-priced release. The performance is excellent, and the recorded sound and stereo treatment are first-rate.

W. F.

RECORDING OF SPECIAL MERIT

LISZT: *Réminiscences de Robert le Diable—Valse Infernale; Gnomesweigen; Mephisto Polka; Mephisto Waltz No. 1; Réminiscences de Don Juan (after Mozart); Waltzes from the Opera "Faust" by Gounod.* Earl Wild (piano). CARDINAL. © VCS 100-41 \$3.50.

Performance: **Great entertainment**
Recording: **Superior**
Stereo Quality: **Natural**

This record is a great lark. Earl Wild, a splendid technician who evidently has an affinity for nineteenth-century finger-breakers, has assembled here a highly entertaining program and titled it "The Daemonic Liszt." It begins with a first recording of the fiendishly difficult *Robert le Diable* Fantasy (after Meyerbeer), continues with the well-known *Dance of the Gnomes* and the even more popular *Mephisto Waltz* (along with a rarity, the *Mephisto Polka*, a very late work), and ends with two more operatic paraphrases, the *Don Juan* Fantasy and *Waltzes from Gounod's Faust*. Not many pianists today are interested in this kind of material, but those who have a taste for such things are discovering that audiences consider these technical tours de force great fun. Earl Wild makes them sound almost easy, so skilled is he as a technician. What is more, he brings tremendous panache to the music—try the *Faust* Waltzes for a sample. His style is big, brilliant, extroverted, and colorful; at only a very few points, the slow sections of the *Mephisto* Waltz, for instance, did I feel that he could have brought a more poetic touch to the music. Overall, however, this is a highly enjoyable disc, and the recording is splendid.

I. K.

MAHLER: *Symphony No. 4, in G Major.* Galina Vishnevskaya (soprano); Moscow Philharmonic Symphony Orchestra, David Oistrakh cond. MELODIYA/ANGEL. © SR 40076 \$5.79.

Performance: **Straightforward**
Recording: **Rich**
Stereo Quality: **Lush**

Funny thing. You'd imagine a Russian Mahler to be big and full of Slavic soul. After all, Mahler was Vienna's answer to Dostoyevsky, and half Eastern-European himself—as all those Russian symphonists who stole from him knew full well. But Oistrakh's Mahler—or at least his Mahler Fourth—puts all the emphasis on the child-like, back-to-nature qualities of this music. No complexes, doubts, self-torments here; Mahler's simplicity and naïveté are taken at face value. To some extent the music can take it—some may even argue that it is better to play it straight and let the inner anguish take care of itself. Still I can't help feeling that a dimension is missing, that Oistrakh simply plunges ahead without second thoughts in a score whose very power, originality, and achievement are bound up with the fact that it is composed in second thoughts, in contradictions and oppositions, in rushes and hesi-

(Continued on page 96)

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RECORDING OF SPECIAL MERIT

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(Continued on page 96)

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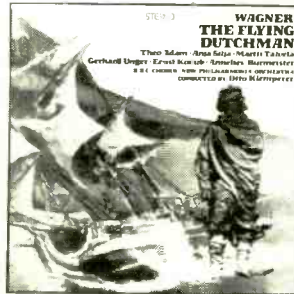
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tations, in wild outbreaks and serene contemplations.

I don't much care for the sound of the Russian horns in this music, but otherwise the playing is quite good. Vishnevskaya's singing is appealing, although it is a bit of a shock to hear—at the point when maximum simplicity and naïveté are just exactly in order—her sophisticated, dark, Slavic sound. However, it must be said that, within the general character of her voice, she manages very beautifully. The usual lush Russian recorded sound is not too bothersome this time, and may even attract some listeners.

E. S.

MILHAUD: *Scaramouche* (see DE-BUSSY)

RECORDING OF SPECIAL MERIT

MONTEVERDI: *Madrigals and Arias*. *Bel pastor*; *Ohimè ch'io cado*; *Fugge il verno dei dolori*; *Non così tosto io miro*; *La pastorella mia spietata*; *Dolci miei sospiri*; *Lidia spina del mio core*; *O rosetta che rosetta*; *Lamento della Ninfa*; *Della bellezza le devute lodi*; *Si dolce è il tormento*; *Gira il nemico insidioso*. Ilse Wolf (soprano); Robert Tear and Gerald English (tenors); Christopher Keyte (bass); Members of the English Chamber Orchestra, Raymond Leppard cond. and harpsichord. L'OISEAU-LYRE © SOL 299 \$5.95.

Performance: **Exceptional**
Recording: **Excellent**
Stereo Quality: **Fine**

This is a splendid collection of madrigals, duos, and arias for single voice, marvelously varied in mood and content. The selection was made from several different sources, early as well as late, so that the listener is given a fine cross-section of Monteverdi's output. Some of the works, such as the *Lamento della Ninfa*, are quite familiar; so, too, are one or two of the *Scherzi musicali*. *O Rosetta*, for instance. But there are a number of lesser-known pieces as well.

It is difficult to imagine a better set of Monteverdi performances than these. The dramatic meaning is beautifully carried out by the participants; their vocal quality, furthermore, is quite Italianate, rather than cool and aloof, as one might have expected from British singers. Leppard's direction, like his marvelously inventive harpsichord continuo, is on the highest level stylistically. Finally, the recorded sound is first-rate. Texts and translations are included.

I. K.

MOZART: *Divertimento No. 1, K. 113* (see BEETHOVEN: *Quintet*)

RECORDING OF SPECIAL MERIT

MOZART: *Piano Concerto No. 25, in C Major (K. 503)*. Daniel Barenboim (piano); New Philharmonia Orchestra, Otto Klemperer cond. *Serenade No. 12, in C Minor (K. 388)*. The Wind Ensemble of the New Philharmonia, Otto Klemperer cond. ANGEL © S 36536 \$5.79.

Performance: **Of the first order**
Recording: **Excellent**
Stereo Quality: **Just right**

Since Mozart is hardly unrepresented in the catalog, it isn't easy for a record company or
(Continued on page 98)

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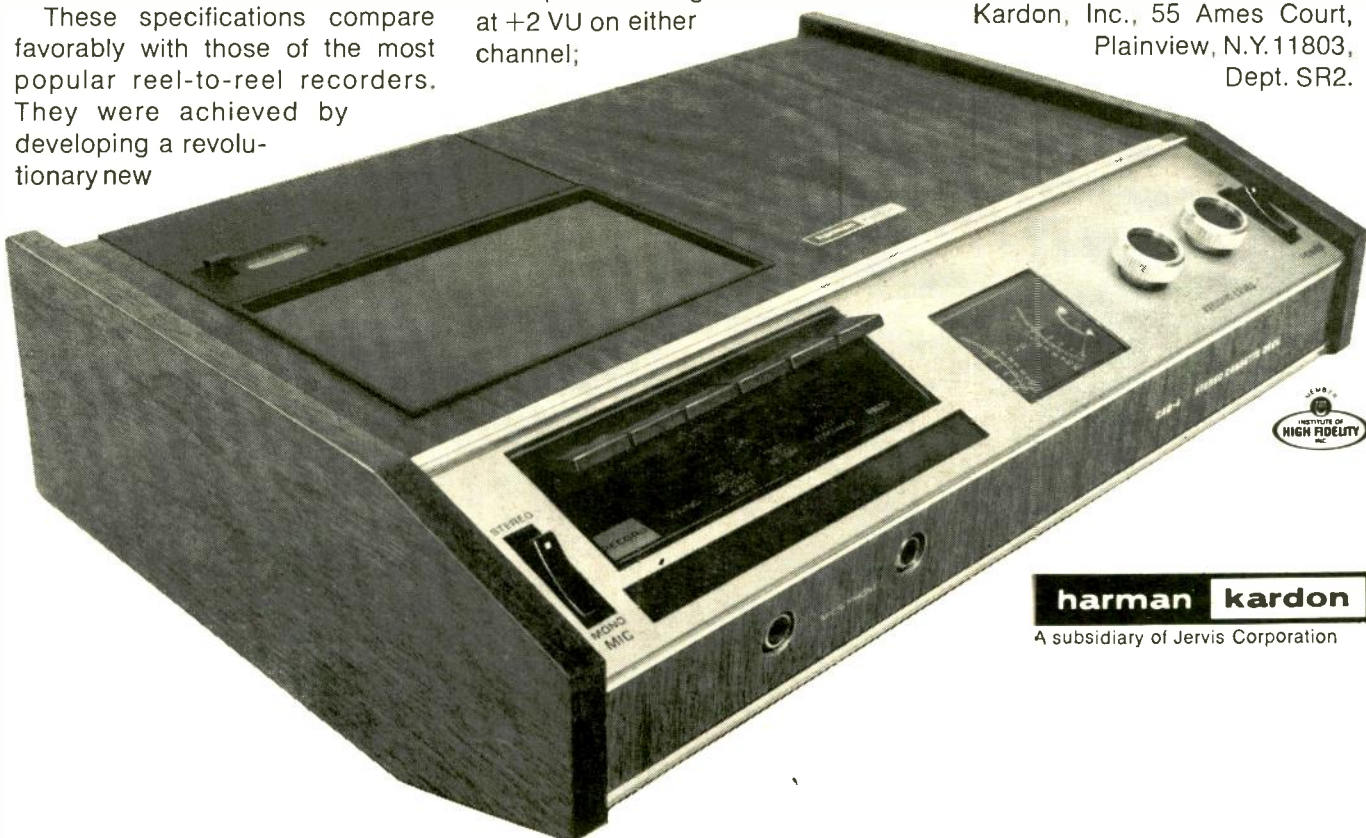
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CIRCLE NO. 30 ON READER SERVICE CARD

combination of artists to come up with anything terribly original to say about the unassailable masterpieces or, on the other hand, to release a recorded program of less familiar works of genuine musical distinction. But this release manages a certain share of both, and I admire it.

Not that the Concerto is a novelty by any manner or means. But it is the last and probably least understood of the series of great concertos Mozart began in 1784 and finished in 1786. It's a big piece, it yields its expressive content grudgingly, and it has always struck me as one of those Mozart masterpieces in which art conceals art to a degree verging on perversity. I have gone back to Barenboim's probing performance of this subtle, elusive, unostentatiously complex work again and again with fascination. (By

the way, implausible as it may seem, unless my ears are on wrong today or my phonograph is getting cute with me, the piano sounds just slightly out of tune with the orchestra for a few bars at its first entrance.)

It isn't easy to go running through Mozart's Serenades and come up with some that compel undivided attention and unqualified respect for musical content. But the Serenade No. 12 is most certainly one of the few that does. Don't look for just virtuosic prettiness in this work. It is no display of mere facility, but rather elaborately composed; it is furthermore neither rambling nor endless, but concise and taut. It is most *certainly* not music to chat by. Furthermore, its expressive aura, rather than being entertainingly attractive, is on the somber side. Needless to say, these qualities are not usually to be looked

for in works composed for "occasions" in the sense that the Serenades were.

Barenboim and Klemperer work with admirable compatibility in the concerto, and the results are arrestingly personal. The conductor's reading of the Serenade gets to the core of a work whose subtlety is often missed. Recorded sound and stereo treatment? Irreproachable. W. F.

RECORDING OF SPECIAL MERIT

MOZART: *Violin Sonatas: K. 296, in C Major; K. 301, in G Major; K. 302, in E-flat Major; K. 304, in E Minor; K. 305, in A Major; K. 306, in D Major; K. 377, in F Major; K. 380, in E-flat Major.* Joseph Szigeti (violin); Mieczyslaw Horszowski (piano). VANGUARD EVERYMAN © SRV 262/3/4 SD three discs \$7.50.

Performance: **Exceptional**
Recording: **Very good**
Stereo Quality: **Electronically enhanced, but good**

RECORDING OF SPECIAL MERIT

MOZART: *Violin Sonatas: K. 296, in C Major; K. 302, in E-flat Major; K. 379, in G Major.* Dénes Kovács (violin); Mihály Bácher (piano). DOVER © HCR ST 7279, (M) HCR 5279* \$2.00.

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

Szigeti's eight sonatas, listed above, form the first volume in a two-volume release devoted to the fifteen great violin and keyboard sonatas of Mozart. In this volume and most of the second the pianist is Mieczyslaw Horszowski, with only the B-flat and E-flat Minor sonatas (K. 454 and 481, respectively) being partnered by George Szell. The latter two sonatas were evidently released on Columbia ML 5005, but the vast remainder, also made by Columbia in the mid-Fifties, have never before been issued. It is difficult to understand why, since the performances are so satisfying musically.

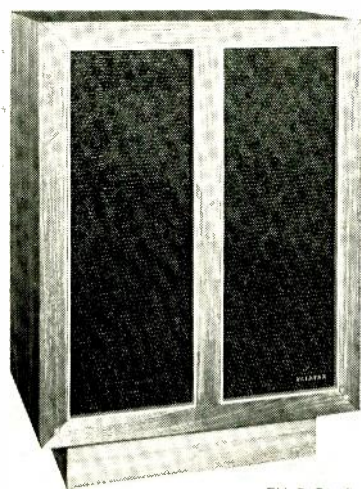
Szigeti's technique at this particular time (C. 1955) was perhaps not what it once had been, but tonal problems aside (and these will bother only a few listeners), the interpretations are exceptional by any standards. These are perfectly gauged chamber renditions by completely equal partners, in which every facet of the scores is most beautifully delineated. We can be most grateful to Vanguard for this release. And Vanguard's engineers are to be complimented for the skilled electronic stereo rechanneling; the two instruments appear only to have some illusion of depth added, and both sound quite up-to-date and natural.

Dover's Hungarian team presents three of the violin and keyboard sonatas, and they are also unusually fine artists. They, too, believe in equal partnership for this music, and their sensitivity is apparent at almost every turn. Like Szigeti and Horszowski, they tend to treat most appoggiaturas as short, and their trills do not begin properly on the upper note. If these players do not have quite as much sparkle and personality as the older performers, they nevertheless provide some lovely playing in this well recorded disc. I. K.

(Continued on page 101)



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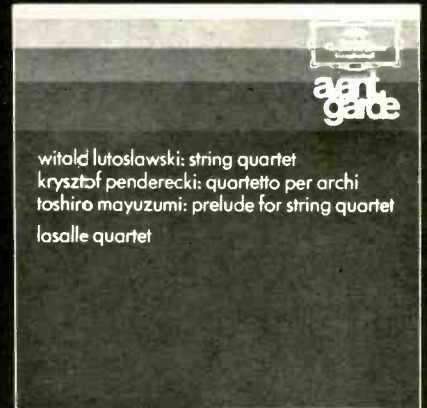
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poser) "wanders from one orchestra to another" and *Carré*, a piece "that tells no story... every moment can exist for itself... and one must leave time if one wants to let this music enter."

On to the string quartet, where two Polish members of the burgeoning Eastern Europe avant garde—Penderecki and Lutoslawski—join with Mayuzumi, a Japanese composer from the "New York School," in an album which will challenge even the



137 001

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Vivaldi: Four Concerti Grossi from L'estro armonico. Lucerne Festival Strings, Baumgartner, cond. 198 449



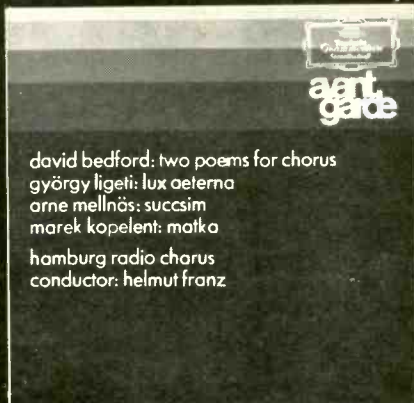
137 002

most sophisticated listener. These intriguing compositions, recorded here for the first time by Deutsche Grammophon, are certain to expand your mind... and your horizons.

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Bruckner: Psalm 150. Stader; Chorus of the German Opera, Berlin. Berlin Philharmonic, Jochum, cond./Eight Motets. Chorus of Bavarian Radio, Jochum, cond. 136 552



137 004

trailblazer first in serialism and later in new music and notation. Here are two of his never-before-recorded works: *Gruppen*, where sound (according to the com-


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CIRCLE NO. 71 ON READER SERVICE CARD

sound to me contrived rather than natural. But we are getting there gradually." One can very much appreciate Malcolm's candid attitude, but I would have to agree, at least in part, with his conclusion. The constant changes of registration Malcolm is wont to indulge in are only occasionally in evidence here, but the harpsichord itself seems to be a poorly regulated instrument: the four-foot register, in particular, is voiced far too loudly, so that this stop has a tendency to dominate whenever it is used. The recording itself is much too close-up, and the instrument's action is often audible. I. K.

RACHMANINOFF: *Piano Concerto No. 3* (see Best of the Month, page 75)

RAVEL: *Ma Mère l'Oye* (see DEBUSSY)

RECORDING OF SPECIAL MERIT

RAVEL: *Pavane pour une infante défunte*; *La Vallée des cloches* (from *Miroirs*). Maurice Ravel (piano). *Boléro*. Lamoureux Orchestra. Maurice Ravel cond. *Chansons Madécasses for voice, flute, cello, and piano*. Madeleine Grey (soprano); Ensemble directed by Maurice Ravel. TURNABOUT Ⓜ TV 4256 \$2.50.

Performance: **Revelatory**
Recording: **Obviously antique**

There are few, if any, re-issued "historic" recordings of performances by a celebrated but dead composer that I find as illuminating, instructive, and downright vindicating as this one. For one thing, Ravel's approach to music has so influenced my own that it defies estimate. For another, neither musicological insistence, demonstrable analysis, nor enlightened propaganda is likely to change the public image of Ravel as an "Impressionist" to be eternally mentioned in the same breath as Debussy.

That the two composers are almost diametrically opposed in approach—in spite of almost inevitably similar harmonic vocabularies—requires no more proof than careful attention to the performances on this record. *Boléro* is today played as a flashy orchestral stunt, I won't pretend that this old recording is a miracle of technical execution on the instrumental level, but Ravel's extraordinarily slow tempo places such emphasis on instrumentation as *organized* timbre that the work sounds positively revolutionary. Furthermore, the slow tempo makes waiting for the one modulation in this 15' 20" performance an almost masochistic experience.

That Ravel was more classicist than impressionist is startlingly clear from his performances of the solo piano pieces. His view of *Pavane* is solemn, austere, even severe, and a little dry according to our standards. The excerpt from *Miroirs*—here the notes, the title, the whole ambiance most invite comparison to Debussy—is downright shocking in Ravel's playing. The piece sounds as neatly structured as a Bach two-part invention; intervals are stressed with obvious reference to inter-relationship, and either the piano the composer used had a deficient sostenuto pedal, or his spare use of it is simply another manifestation of his fastidious determination to understate.

Chansons Madécasses (1925-1926), a cycle of three songs for voice and three instruments, is, by the grace of music-appreciation (Continued on page 104)



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lore, proof of Ravel's "decline." According to me, it is his most brave, adventurous, probing, futuristic work. It seems almost calculated to minimize the "exotic" allure Ravel seemed glandularly unable to avoid. Again, this performance is not ideal technically, but its somber, angular style strengthens my feeling that a new Ravel was in the making.

In all honesty, I am not a man to recommend reissues of this sort. Some composers don't really do justice to their own music; performance styles change (as they should); and, too often, the fact that it takes some composers years to fully understand what they have given birth to is not taken into consideration. And who wants tacky old recorded sound, anyway? But this release makes such a clear point about a composer—presently somewhat downgraded by intellectuals—who has been mistaken for a gifted perfectionist rather than a great and serious artist that I think it bears much listening to.

W. F.

SATIE: *Parade, Ballet; Les Aventures de Mercure, Ballet; La Belle Excentrique; Grand Ritournelle; Cinq Grimaces pour "Un Songe d'une nuit d'été"; Relâche, Ballet; En Habit de Cberal; Gymnopédies Nos. 1 and 3 (orch. Debussy); Trois Morceaux en forme de poire (orch. Desormière); Deux Préludes posthumes et une Guossienne (orch. Poulenc); Le Fils des Etoiles (orch. Roland-Manuel); Jack-in-the-Box (orch. Milhaud).* The Utah Symphony Orchestra, Maurice Abravanel cond. CARDINAL © VCS 10037/38 two discs \$7.00.

Performance: Good
Recording: Glittery
Stereo Quality: Emphasized

I can do no better in reviewing this album than to lead off with Satie on Satie: "Everyone will tell you I am not a musician. That is true. From the beginning of my career I classed myself among the 'phonometrographers'. My work is nothing but pure 'phonometry'. . . it will be seen that in the creation of these works musical ideas played no part at all. They are purely scientific. And as a matter of fact it gives me more pleasure to measure a sound than to hear it. . . The first time I used a phonoscope I examined a B-flat of average dimensions. I can assure you I never saw in my life anything so repulsive. . . On my phono-weighing machine an ordinary F sharp, of a very common species, registered 93 kilograms. It came out of a very fat tenor whom I also weighed."

Actually I examined all the pieces on these records very carefully with my own phono weighing machine, and, although I admit that the mechanism has not been adjusted in some time, I think I can state with some confidence that the notes on both of these records do not, taken altogether, weigh more than a kilo or two. The trouble with phonometry is that it is likely to confuse mass with quality or interest.

Actually Satie's music has almost no specific gravity at all (and sometimes precious little quality), but it is in an odd way almost always interesting. Satie virtually invented the "put-on"—not a gag at all, but one way of dealing with a mad world. In any traditional context Satie was quite mad, but more and more it looks as though he might have been the only sane one.

Except for the amusing *Jack-in-the-Box* of 1899, the early works are reasonably serious, even a little mystical. They are all quite dilettante-ish—a most intentionally, one would say—and none of them (except possibly the famous Debussy versions of the *Gymnopédies*) really benefits much from the slick orchestrations by Satie's "friends." The wit and humor of Erik Satie seems to have appeared first in his titles (i.e. "Three Pieces in the Form of a Pear") and later to have crept into the music itself. Thus it is in the later (and far more assured) works—and in particular the ballets, two with Massine and Picasso, one with Picabia and René Clair—that Satie comes into his own. In these delightful pieces we find what Poulenc called "*mauvaise musique adorable*" aplenty—not to mention typewriters, gunshots, and the like. Anyone who can resist *Parade* must have layers of Krupp steel insulating his soul.

Writing about Satie, one is tempted to



GUNDULA JANOWITZ
Radiant as Strauss' *Ariadne*

wander off. I will resist the temptation and try to sum up. The best music is on the first record. The orchestrations which make up most of record number two are much less notable, and two records' worth of Satie is really much of a muchness. But you can't get record number one without buying record number two, and anyway *Jack-in-the-Box* is amusingly Milhaud-ed. However, it is, above all, *Parade* that breaks me up, and anyone who can write a ballet called *Relâche* (which means "Theater Closed Tonight") has my undying admiration. Satie had the genius to be continuously irrelevant (note to typesetter: that's "irrelevant," not "irreverent," which, of course, Satie was also) and yet end up as relevant, a precursor of Dada, of chance music and collage, a French Ives, a. . . . But before this review trails off into irrelevancy let me add that the performances are good if not great, but that the recorded sound is pure, fat phonometry—93 kilos of reverberation on every note.

E. S.

SHOSTAKOVICH: *Hamlet, Suite from the Instrumental Music, Op. 32.* **KIRCHNER:** *Toccata for Strings, Solo Winds, and Percussion (1955).* Louisville Orchestra, Jürg Mester cond. LOUISVILLE FIRST

EDITION RECORDS © LS 683 \$8.45, © LOU 683 \$7.95.

Performance: Uneven but eager
Recording: Okay
Stereo Quality: Good

This particular coupling of composers is, to put it mildly, less than appropriate. I grant that the frequently rock-bottom low camp of Shostakovich's simplistic, occasionally amusing spoof of someone—I'm not quite sure who—is in sharp contrast to Kirchner's more complex, expressionistic, international musical essay. But I can't for the life of me imagine a subscriber to Louisville's series who wouldn't put his nose up at *one* piece if he genuinely admired the *other*.

The Shostakovich score—an early one—was apparently conceived with the notion of giving the raspberries to Shakespeare's play (a fairly unfunny notion in my view) and also to various nineteenth-century musical styles. The work has its bright, sassy moments—and, interestingly, the unlikely influence of Mahler, which we ordinarily merely speculate about in Shostakovich, is unmistakable here. Still, whatever its virtues, the piece goes on far too long in attempting to sustain a series of musical Bronx cheers. I would have been glad to be rid of it at about half its length.

The American Leon Kirchner's *Toccata* (1955) has a consistently distinguished and elegant musical texture and some fanciful musical detail, but its somewhat traditional directness of musical statement is one I don't associate with even the earliest of his music. This is no deprecation, merely observation. Even so, the general impression the work makes here is that it isn't the *crème de la crème* of the Kirchner canon. I must emphasize the phrase "makes here" regarding these particular performances. One naturally doesn't expect from the Louisville Orchestra a performance quality that matches the greatest orchestras, but so bare and exposed a work as the Shostakovich simply can't tolerate ragged attacks or smudgy passage work. And I dare say Kirchner's figurational detail and contrapuntal intricacy—particularly in the wind passages—would profit from more relaxed and clear, and less panicky, execution.

W. F.

SIBELIUS: *Six Humoresques, Op. 87b/89* (see NIELSEN)

RECORDING OF SPECIAL MERIT

R. STRAUSS: *Ariadne auf Naxos*, Gundula Janowitz (soprano), Ariadne; James King (tenor), the Tenor/Bacchus; Sylvia Gieszty (soprano), Zerbinetta; Hermann Prey (baritone), Arlecchino; Peter Schreier (tenor), Dancing Master/Scaramuccio; Siegfried Vogel (bass), Truffaldino; Erika Westmann (soprano), Naiad; Annelies Burmeister (mezzo-soprano), Dryad; Adele Stolte (soprano), Echo; Theo Adam (baritone), Music Teacher; Teresa Zylis-Gara (soprano), the Composer; Hans-Joachim Rotzsch (tenor), Brighella; Dresden State Opera Orchestra, Rudolf Kempe cond. ANGEL © SCL 3733 three discs \$17.37.

Performance: First-rate
Recording: Good
Stereo Quality: Good

Following their triumphant *Rosenkavalier* (Continued on page 108)

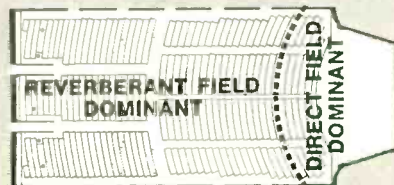
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We've mentioned previously that the "spatial property of the sound incident on a listener is a parameter ranking in importance with the frequency spectrum of the incident energy for the subjective appreciation of music." By 'spatial property', we mean the directions from which the sound arrives at the listener — not the directions in which the sound leaves the speaker.

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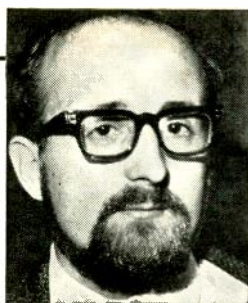
*From 'ON THE DESIGN, MEASUREMENT AND EVALUATION OF LOUD-SPEAKERS', Dr. A. G. Bose, a paper presented at the 1968 convention of the Audio Engineering Society. Copies of the complete paper are available from the Bose Corp. for fifty cents.

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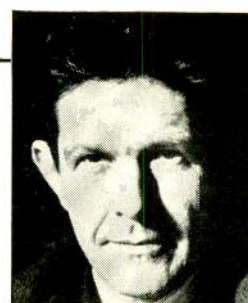
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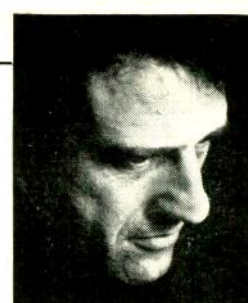
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CONTEMPORARY MUSIC: TWO UNQUIET STREAMS

By Eric Salzman

THE reign of Lukas Foss in Buffalo has made that upstate New York city an unlikely contender for the title of Modern Music Capital of the U.S.A. Foss has not only organized a Center for the Creative and Performing Arts, persuaded a considerable number of leading new-music types to come to Buffalo, and organized giant-size festivals, but has also brought one of the important American orchestras along into the new-music bag. Buffalo Symphony programs are by no means all far out, but new ideas get a better break at Kleinhans Hall than anywhere else in the country (including the enterprising but more conservative Louisville). Now, thanks to the foresight of "sponsors of the Buffalo Philharmonic Orchestra" (whoever they may be—bless 'em, anyway) and Nonesuch Records, some of the fruits of these labors are available in recorded form.

The choice of repertoire is judicious—all "sound" pieces that have considerable interest and get across in striking and immediate ways (no hermetic Modern-Mew-sik here). Iannis Xenakis, with his applications of Bernoulli's Law of Large Numbers and the kinetic theory of gases (!), might seem an exception, but in reality his music (as opposed to his program notes) is not. The well-known *Pithoprakta* of 1955-56, with its big sliding, rapping, and plucking textures and densities, was one of the first pieces to be composed in such a way, and, irrespective of exactly how the composer arrived at its details, its structure and musical content are exactly what it sounds like they are—i.e., those of a piece composed in big textures and densities. *Akrata*, written in 1964-65 and scored for sixteen wind instruments, is perhaps even more structural in its buildups of repeated and held notes spaced out and overlapped in a kind of clear sonic architecture. It is a much more abstract—the title has the sense of 'pure'—and a less immediately engaging and possibly subtler work.

This is, by the way, the second recording of *Pithoprakta*, and a second recording of *Akrata* will be out soon as part of a collection of Koussevitsky-commissioned pieces conducted by Foss' former assistant in Buffalo, Richard Dufallo. Xenakis is certainly the man of the hour. Nevertheless, the present pairing has its attractions, and the coupling of Xenakis with Penderecki is equally logical. That the Greek has strongly influenced the Pole there can be no doubt. However, the works at hand represent a considerable departure from the Varèse-Xenakis-influenced tone-cluster, sound-density pieces which made Pen-

derecki's reputation. Indeed, in the *Capriccio*—the most recent work on this record—these and other contemporary techniques are firmly placed in the context of an easy, on-going neoclassical aesthetic! The term "neoclassic" is carefully chosen, and in my opinion exact. Penderecki has carefully, and with great wit and skill, adapted contemporary ideas to a traditional sense of rhythmic and phrase shape—very much in the way that Bartók did for the advanced ideas of his generation. There is even an oom-pah-pah or two! *De natura sonoris* is a more abstract and probing work with isolated, striking, and quite varied sonorities leading to an unexpected jazz break and the perhaps too-well expected clusters and *ostinati-glissandi*. Effect-music, no doubt, but certainly effect-music of the most brilliant sort.

The music on the companion record comes out of quite another stream of contemporary music. The Cage Concerto for Prepared Piano of 1950-51 relates to European serialism only remotely—in its use of controlled rhythmic cycles. Even this resembles Oriental music as much as it does Schoenberg or Webern. Cage conceived of his famous "prepared piano" as a kind of one-man gamelan; this work is a culmination of Cage's earlier Oriental period and just on the verge of the concerns with silence, with the "real" world, and with chance and indeterminacy which were to occupy him afterwards. This is long, contemplative, static music of a great delicacy and reflectiveness. It is introspective art, but in that special non-Western sense that is glibly labeled "mystic" or "psychedelic." Cage was its master long before it became fashionable.

Foss' own *Baroque Variations* are easily the most "controversial" music on these records—glosses on Handel, Scarlatti, and Bach that a great many people seem to consider offensive, trivial, or both. The actual notes are by the aforementioned masters; all that Buffalo's music director provides is a Foss gloss. A Handel Larghetto is fragmented into different keys and tempos, emerging out of and back into states of near-inaudibility. The Scarlatti E Major Sonata—just recorded by Horowitz!—is played here (by Foss?) entire but often obscured or broken into by orchestral debris. The last "variation," *Phorion* (Greek for "stolen goods," which ought to be the title of the whole), is not even really scored in the usual way. The Prelude of the Bach E Major solo violin Partita is adapted as a part for every member of the orchestra.

Out of this and according to certain instructions, the conductor calls into being or suppresses wave on wave of Baroque noodles. *Phorion* culminates in an organ-percussion clash (broken glass, splintered wood, and the like) that sounds as I imagine the demolition of the *Thomaskirche* itself might, given the proper sonic boom.

Foss calls these variations "dreams" and disclaims any destructive intent. At least one critic has angrily described them as "painting a mustache on the Mona Lisa." But there is no Dada, no Duchamp, and only a very little disrespect. These "variations" obviously stem as much from affection and even a kind of wistful longing as anything else. Most of the music is elegant and even, in an odd, backhanded, wry sort of way, beautiful—like an intentionally distorted and filtered photograph of a cathedral. Only the end is destructive and even this can have a meaning—something about the impossibility of returning to some golden-age past. Of course it's a gimmick, and ultimately very literary in concept. Perhaps it is as much an act of criticism, of commentary, as anything else. So? The point is that it is realized in terms of a genuine musical experience, and I for one find it impressive—painful and devastating, perhaps, but also a quite moving comment on memory, recollection, and our experience of the past. Not a masterpiece, or even a work of art in the usual sense, but a meaningful experience of a particularly contemporary kind—and how often can you say that!

No praise is too high for these performances by the Buffalo orchestra under Foss' knowledgeable direction, by the young Japanese pianist Yuji Takahashi in the Cage and, in particular, by the brilliant young New York violinist Paul Zukofsky in the Penderecki. These young performers represent a new generation of creative musicians. The recordings are excellent, and the various sonic splendors are illuminated with extra clarity through use of the Dolby noise reduction system.

XENAKIS: *Akrata*; *Pithoprakta*. PENDERECKI: *Capriccio for Violin and Orchestra*; *De natura sonoris*. Paul Zukofsky (violin); Buffalo Philharmonic Orchestra, Lukas Foss cond. NONESUCH © H 71201 \$2.50.

CAGE: *Concerto for Prepared Piano and Orchestra*. FOSS: *Baroque Variations*. Yuji Takahashi (piano); Buffalo Philharmonic Orchestra, Lukas Foss cond. NONESUCH © H 71202 \$2.50.



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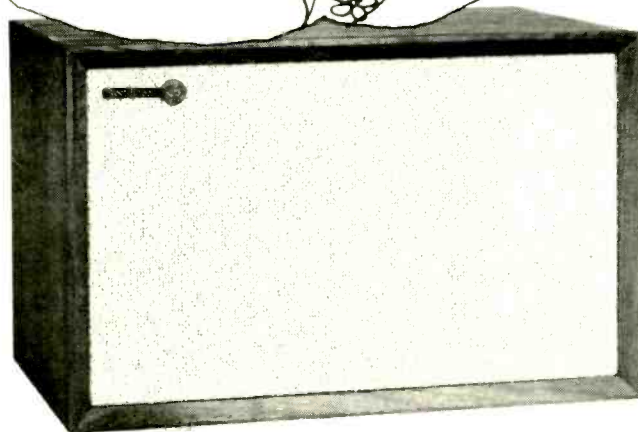
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CIRCLE NO. 51 ON READER SERVICE CARD

(1911), the pleased collaborators Richard Strauss and Hugo von Hofmannsthal conceived *Ariadne auf Naxos* as a relatively modest effort on their way toward a more ambitious undertaking, *Die Frau ohne Schatten*. The intricacies of the subject matter, however, caused complications that make the story of the opera's genesis far more involved and fascinating than that of the opera itself—the events leading up to the final emergence of *Ariadne auf Naxos* in its present form (Vienna, 1916) are briefly related in the annotations to the present set by Strauss authority William Mann.

My own feelings about the opera are somewhat ambivalent, for I consider its Prologue something of a noble failure. It was brilliantly conceived by Hofmannsthal, and is full of verbal sophistication and sparkling musical

details, but the totality somehow never jells into effective opera. The second part—the opera itself, with the rapturous scenes involving Ariadne and Bacchus, and the frivolous *commedia dell'arte* counterpoint by Zerbinetta & Co.—is something else again. Here I find the musical treatment so overwhelmingly beautiful that I have never really cared to sort out my minor reservations. I might add that this enthusiasm stems, to a large extent, from Angel's virtually perfect 1955 album (5532). Measured against that paragon of a recording, the same company's new release, though a fine effort, comes off second-best.

Gundula Janowitz sings the music of Ariadne with a sumptuous tone quality. She excels in the beautiful aria "Es gibt ein Reich," and draws the full measure of radi-

ance from such passages as the impassioned "Ich grüsse dich, du Bote aller Boten" upon sighting Bacchus. Her fuller timbre is better suited to Ariadne's demanding music than was Elisabeth Schwarzkopf's finespun, more fragile tone, but of course Schwarzkopf's infinitely imaginative and colorful artistry made the role much more alive. The Bacchus of James King is strong, slightly strained, but nevertheless heroic-sounding. This is not the impression Strauss was after, but the *testitura* simply does not permit the music to be delivered with the effortless lightness suggestive of youth. Sylvia Geszty has a smallish voice of great agility and an admirable command of Zerbinetta's fiendish music, but lacks the warmth of tone and expressive charm that enriched Rita Streich's performance in the older set. Hermann Prey repeats his Alecchino from the earlier version: he was good then and he is good now, but the intervening years have made him more mannered and effortful. Teresa Zylis-Gara delivers the Composer's music beautifully, but with less than the impassioned ardor of Irmgard Seefried's 1955 performance. The remainder of the cast ranges from the slightly heavy-sounding but competent Music Teacher of Theo Adam to the ethereal Echo of Adele Stolte—all generally satisfying.

In the pit, Kempe is better than satisfactory, yet the lightness, natural flow, and all-pervasive poetry of Karajan's 1955 achievement is not matched. Nor is the Dresden Opera orchestra quite equal in brilliance and polish to the early Philharmonia. On the other hand, the nicely balanced, well-executed vocal ensembles—which contain some of Strauss' wittiest and most appealing writing—deserve special praise. The set, then, is warmly recommended, but those in search of the best *Ariadne* on records are urged to seek out Angel 3552 before its being mono-only dooms it. G. J.

RECORDING OF SPECIAL MERIT

STRAUSS: *Don Quixote*, Op. 35. Emmanuel Brabec (cello); Joseph Staar (viola); Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON © CS 6593 \$5.79.

Performance: Excellent

Recording: First-class

Stereo Quality: Very good

Lorin Maazel can sometimes be a stuffy conductor, but not here. His *Don Quixote* is loose and laid out on a proper-sized canvas. This is, in my view, by far Strauss' best big-scale orchestral work, but it needs careful pacing, big line as well as trim detail. Maazel rips into a few spots with sudden, brusque thrusts; the effect is rough but strong. Elsewhere the details are finessed with the greatest of ease and style—the beauty of the orchestral sound is often remarkable—and he spins the most convincing of orchestral picaresquenesses. Good soloists (the Vienna first-desk men, one assumes) and superb sound—elegant with plenty of depth but never any loss of clarity and presence. By avoiding the resonant pallor that seems to be the fate of so much big-orchestra recording today, the London engineers produce the effect of a tremendous dynamic range, elegance with plenty of depth, and no loss either of clarity or of presence. E. S.

(Continued on page 110)

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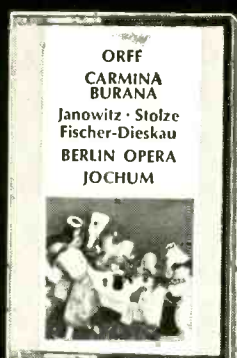
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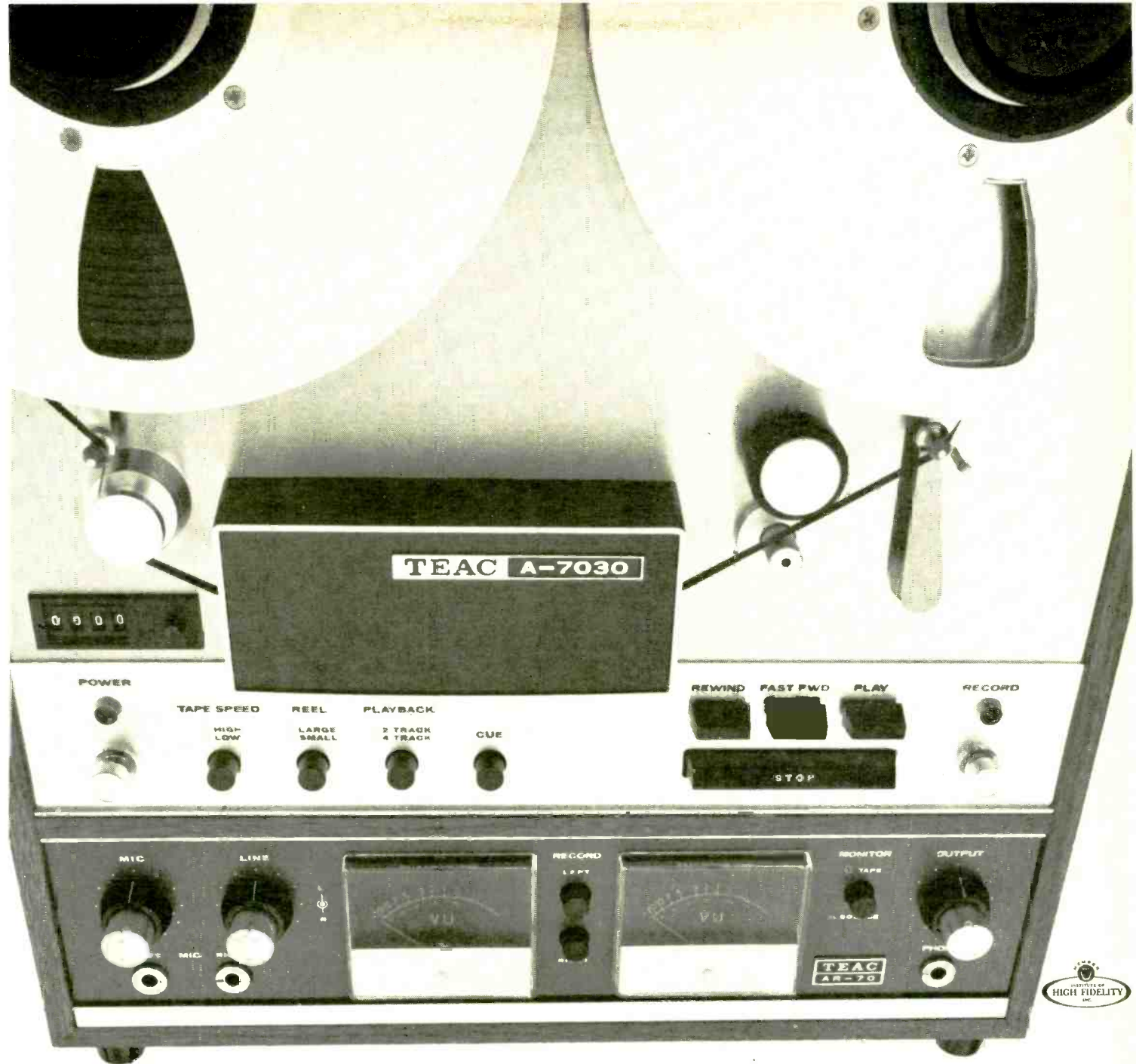
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SULLIVAN (arr. Mackerras): *Pineapple Poll* (see Best of the Month, page 76)

TCHAIKOVSKY: *Symphony No. 2, in C Minor, Op. 17 ("Little Russian")*. New Philharmonia Orchestra, Claudio Abbado cond. DEUTSCHE GRAMMOPHON Ⓢ SLP 139381 \$5.79.

Performance: Neatly turned

Recording: Good

Stereo Quality: Good

If memory serves, this disc marks the debut of England's New Philharmonia Orchestra on the DGG label. The fact that the sonics here differ so little from the best of the orchestra's recordings for EMI and London-Decca would seem to indicate that the studio or hall is the determining factor in the superior warmth that marks DGG's continental European recordings. In the face of such highly competitive recordings of the Tchaikovsky "Little Russian" Symphony as Dorati's tautly exciting one for Mercury and André Previn's splendidly broad-gauged version for RCA, young Claudio Abbado doesn't quite make it. The reading here is neatly turned, showing to best advantage in the balletic middle movements, but too careful in the end movements. For me, the performance as a whole lacks the uninhibited vitality which, when added to Abbado's finesse, could have produced a first-class reading.

D. H.

TELEMANN: *Concerto, in G Major, for Viola and Strings; Concerto, in F Major, for Three Violins and Strings (from Tafelmusik II); Suite, in A Minor, for Flute and Strings*. Severino Gazzelloni (flute); Cino Ghedin (viola); Felix Ayo, Arnaldo Apostoli, and Italo Colandrea (violins); I Musici. PHILIPS Ⓢ PHS 900 188 \$5.79.

Performance: Elegant ensemble, poor style

Recording: Excellent

Stereo Quality: Fine

All three of these works rank as better than average Telemann, particularly the familiar A Minor Suite. One cannot fault I Musici on their ability as instrumental players, their manner of producing beautiful sounds, or their precision. As Baroque stylists on discs, however, they are far outranked by better groups: Concentus Musicus in the Suite, the Academy of St. Martin-in-the-Fields in the Viola Concerto, and the Concerto Amsterdam in the Concerto for Three Violins from the *Tafelmusik*, for instance. Philips' reproduction is first-rate.

I. K.

VAUGHAN WILLIAMS: *Symphony No. 4, in F Minor; Serenade to Music* (see Best of the Month, page 75)

VERDI: *Requiem*. Joan Sutherland (soprano); Marilyn Horne (mezzo-soprano); Luciano Pavarotti (tenor); Martti Talvela (bass); Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Georg Solti cond. LONDON Ⓢ OSA 1275 two discs \$11.58.

Performance: Powerful

Recording: Spectacular

Stereo Quality: Very good

This is London's first recording of the Verdi *Requiem*—a late entry into an arena already crowded by the record firms with offerings

by such names as Reiner, Ormandy, Giulini, Leinsdorf, and Markevitch, to say nothing of Toscanini and Serafin in the historical mono sets. And yet this new recording offers attractions that demand attention: celebrated soloists, an outstanding orchestra and chorus, a conductor who thrives on exciting theatrical music of this kind, and—an element never insignificant when dealing with London productions—stupendous sound on a par with the company's best, with climaxes guaranteed to shake your living-room walls.

True to form, Solti conducts a driving, supercharged performance. His tempos are brisk—though not nearly as brisk as Toscanini's—but eminently effective. Only in the *Offertorio* section did I feel a need for more repose, for a more devotional atmosphere. The choral and orchestral statements are undeniably impressive, but several musical and technical flaws mar the total effort: in the opening of the *Offertorio*, the mezzo completely overshadows the tenor; in the *Tuba mirum*, the powerful orchestral climax drowns out the voices; Talvela anticipates the beat with his first entrance in the *Lux aeterna*; and, although the fugal section in *Libera me* impressed me with its relentless drive, it is no model of inner clarity.

Of the singers, Marilyn Horne and Luciano Pavarotti are the most consistently pleasing—the former with her richness and evenness of tone and always reliable artistry, the latter with his laudable effort to avoid operatic excesses and careful attention to dynamic markings. Martti Talvela is his usual sonorous self, but his performance seems understated and monochromatic alongside the models of Pinza and Ghiaurov. Most noticeably, and surprisingly, he underplays the big dramatic moment of "*Mors stupebit*."

Joan Sutherland carries her part with distinction until the concluding section, save for occasional instances of mannered phrasing (measures 320-321 in the *Dies irae*, for example). Her solos are pure and effortless, and her soaring ease in the higher flights enriches her ensemble contributions. Unfortunately, *Libera me* requires dramatic Verdian singing of the Milanov-Tebaldi variety. Here she fails not only because her timbre is inappropriate and her style alien to the music, but also because her part demands meaningful enunciation of the text—and this requirement, alas, finds Miss Sutherland utterly and painfully wanting. Unfortunately, an unconvincing rendering of this crucial summing-up of Verdi's towering *Requiem* cannot help but adversely affect the total image, particularly when measured against the best balanced and well-nigh perfect achievement of Angel 3649, Giulini conducting. G. J.

VIVALDI-BACH: *Four Concertos for Organ and Orchestra: in D Minor (BWV 596, after Vivaldi's Op. 3, No. 11); in A Minor (BWV 593, after Vivaldi's Op. 3, No. 6); in G Major (BWV 973, after Vivaldi's Op. 7, No. 2); in C Major (BWV 594, after Vivaldi's Op. 7, No. 5)*. Pierre Cochereau (organ); Huguette Grémy (harpsichord continuo); Pro Arte Orchestra of Munich, Kurt Redel cond. PHILIPS Ⓢ PHS 900183 \$5.79.

Performance: Proficient

Recording: Muddy acoustics

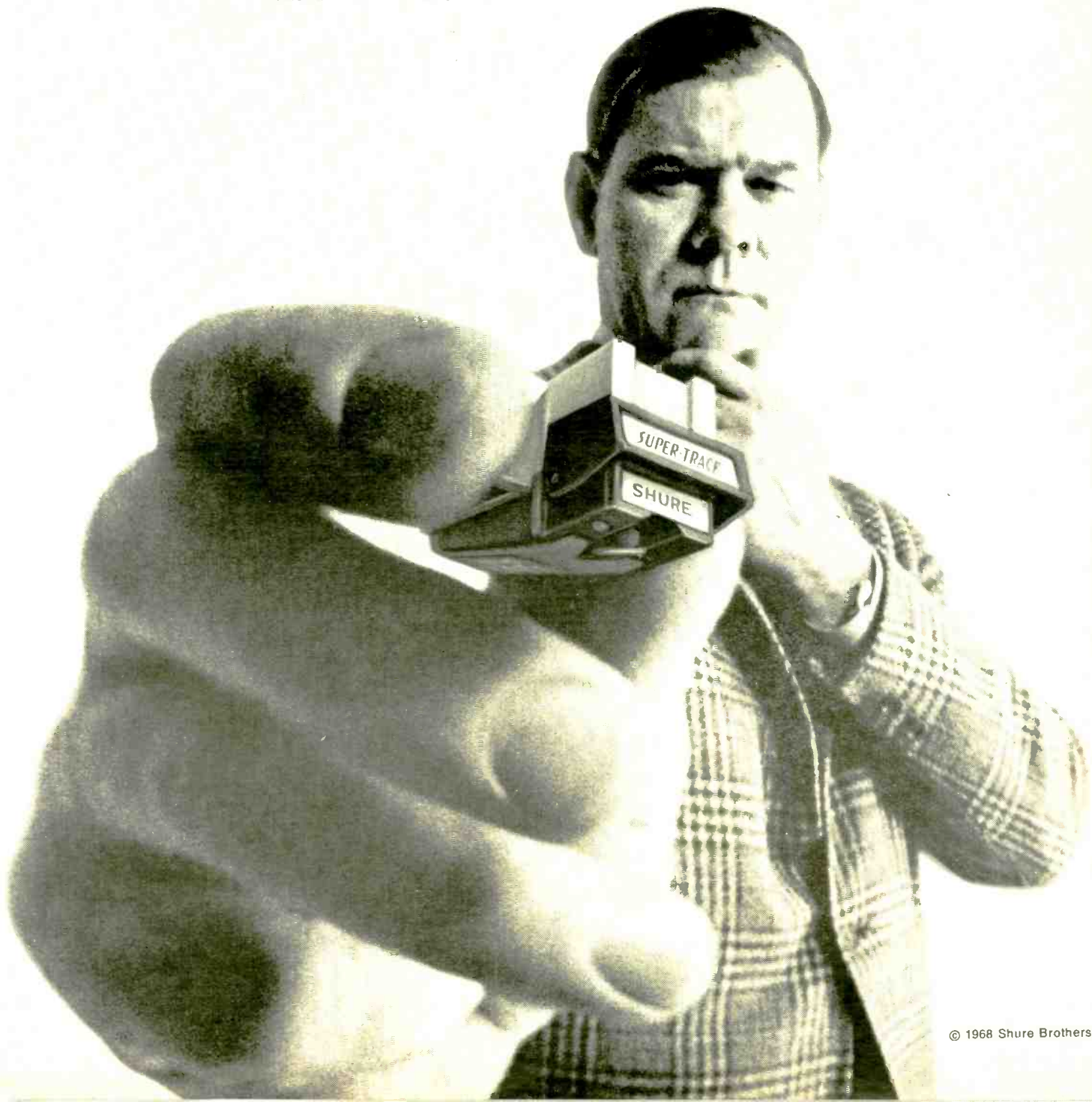
Stereo Quality: Satisfactory

(Continued on page 112)

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As prolific as Vivaldi was, he seems never to have written concertos for organ; Bach did write some, but they were for organ solo, without orchestra, and they were adaptations of concertos for other instruments by Vivaldi and others. Thus, what can one make of the present disc, the vague and unreliable liner notes for which tell us that the organist and orchestra are performing Vivaldi concertos as transcribed by Bach? The fact is that Vivaldi and Bach have in effect been combined; Cochereau plays the Bach organ transcription of the Vivaldo concerto while Kurt Redel and his orchestra play the original Vivaldi accompaniments—a synthetic concerto, in other words. The music works fairly well in its hybrid guise. Cochereau, playing an unidentified organ in an extremely resonant acoustic (Notre-Dame, perhaps?), is very proficient in his performances, but he is excessively fond of *fourniture* stops. The accompaniments are well played and well worked out to suit Cochereau's solos, but the heaviness of the organ, as well as the general muddiness of the acoustics, made listening to this disc less than a pleasure for me. Since the jacket does not give the Vivaldi sources, I have indicated them in the heading above; the concerto in G Major (BWV 594), moreover, was in Bach's original adaptation a concerto for solo harpsichord. I. K.

RECORDING OF SPECIAL MERIT

WAGNER: *Tristan und Isolde: Isolde's Narrative and Curse. Die Walküre: Act 2, Scene 4. Siegfried: Act 3, Finale.* Kirsten Flagstad (soprano); Elisabeth Höngen (mezzo-soprano); Set Svanholm (tenor); Philharmonia Orchestra, Issay Dobrowen, Karl Böhm, and Georges Sebastian conds. SERAPHIM Ⓜ 60082 \$2.49.

Performance: **Flagstad superb**
Recording: **Holds up well**

There are three powerful scenes and a full hour of vintage Flagstad in this welcome reissue—an absolute must for vocal buffs, especially at the low price. The *Tristan* excerpt predates the complete recording by several years, and, if the latter perhaps contained more interpretive nuance, the present version offers even more effortless vocalism. The sheer beauty and unbelievable breadth of tone are equally evident in the other two excerpts. Svanholm holds up his end creditably in the sensitively and tenderly projected *Todesverkündigung* scene (*Die Walküre*), but in the *Siegfried* finale he is distinctly overshadowed by the indomitable Flagstad.

The recording dates given on the record jacket are wrong: these performances were done between 1948 and 1953. The sound is quite serviceable, and all three conductors excel at the helm of what was then the newly formed Philharmonia Orchestra. G. J.

COLLECTIONS

CHINESE CLASSICAL MASTERPIECES. "Youth" Concerto for Piano and Orchestra; "The Butterfly Lovers," Concerto for Violin and Orchestra. Liu Shih-Kun (piano), Shen Yung (violin), Chinese Conservatory Orchestra, Fan Cheng-Wu cond. EVEREST Ⓢ 3212 \$4.98.

Performance: **Inscrutable**
Recording: **Like a twenty-five-year-old disc**
Stereo Quality: **"Simulated"**

The title of this record is misleading. The

term "classical" is used in opposition to the usual sense of the word when applied to non-Western cultures; it is intended here to refer to non-traditional, non-popular music. In other words, these are recent compositions. There are no composers listed because they have been collectively composed by committee! I suppose it is desirable for our cultural education that we hear these products of the Chinese cultural revolution, with their unbelievable combinations of traditional Chinese music and Western concerto style. I must confess that my reaction was uncontrollable hilarity; these pieces sound like parodies in the sort of "In a Chinese Rickshaw" style that used to enliven children's piano lessons, tea-time recitals, cultural meetings of the local garden club, grammar-school graduations, and other mass tortures.

Perhaps representing this music as an authentic product of the current Cultural Rev-

(arr. Segovia): *Zambra granadina*, Mallorca (B. B. C. No. 1). Granados (arr. Llobet): *La Maja de Goya*. Oscar Ghiglia (guitar). ANGEL Ⓢ S 36508 \$5.79.

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

CHRISTOPHER PARKENING: *In the Spanish Style.* Albéniz (arr. Segovia): *Leyenda*. Villa-Lobos: *Etude No. 1, in E Minor; Prelude No. 2, in E Major.* Torrega: *Estudio brillante; Recuerdos de la Alhambra.* Moreno Torroba: *Romance de los pinos.* Mudarra (arr. Pujol): *Fantasia No. 10.* Guerau (arr. Pujol): *Canarios*. Sór: *Estudios Nos. 3, 17, and 19.* Lauro (arr. Díaz): *Vals Venezolano No. 3.* Ponce: *Preludes Nos. 1, 2, 4, and 6.* Christopher Parkening (guitar). ANGEL Ⓢ S 36020 \$5.79.

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

ANDRÉS SEGOVIA: *España-Segovia.* Rodrigo: *Fandango.* Granados (arr. Segovia): *La Maja de Goya; Spanish Dance No. 10, in G.* Albéniz (arr. Segovia): *Leyenda; Sevilla.* Villa-Lobos: *Etude No. 1.* Crespo: *Homage to Aguirre.* Ponce: *Valse.* Moreno Torroba (arr. Segovia): *Albada; Sonatina; Allegro.* Turina: *Sevilla (Fantasia).* Andrés Segovia (guitar). DECCA Ⓢ DL 710160 \$5.79.

Performance: **The Old Master**
Recording: **Distantly miked**
Stereo Quality: **Not significant**

Faced with this imposing recorded panorama of classic guitar repertoire, I decided to tackle the assignment by listening to the pieces in historical-chronological sequence—beginning with the sixteenth-century vihuelists Milan, Mudarra, and Narvaes, going on to the seventeenth-century guitar master Gaspar Sanz and to the charming *Canarios* of Francisco Guerau, then to Beethoven's contemporary Fernando Sór, and finishing with the Iberian and South American Romantics and contemporaries. It was a fascinating experience. The roughest part—indeed, it was infuriating—was trying to compensate for the totally uninformative sleeve notes on the Decca Segovia potpourri; there was no information whatever on the composers, not even first names. Since the "Aguirre" referred to in the title of Crespo's beautiful *Homage* is presumably the Argentinian Julián Aguirre (1868-1924), I presume that Crespo is a countryman. The notes for Oscar Ghiglia's Angel disc, let it be said, are exemplary.

For sheer listening pleasure, the budget-priced London album by William Gomez is outstanding. Not only is the repertoire nicely varied among classics and contemporaries, but Gomez's playing reveals an utter and sensitive mastery of phrasing and subtle tone color, all wonderfully captured by the recording. The Miguel Ablóniz *Tanguillo* and the Villa-Lobos *Prelude No. 1* are the best instances in point. Oscar Ghiglia's playing struck me as a bit stolid at times, but his repertoire, with its wealth of sixteenth-century vihuela works, seems to me the most substantial and interesting of the programs here. A good point of comparison between the two Angel artists is Mudarra's fascinating and curiously modern-sounding *Fantasia* (Continued on page 114)



KIRSTEN FLAGSTAD
Unbelievable breadth and beauty of tone

olution is an error, too. I understand that the pianist who is heard on this recording had his hands ruined in a mob beating during the recent unrest. Frankly, the less I think about this whole thing the better. E. S.

RECORDING OF SPECIAL MERIT

WILLIAM GOMEZ: *Guitar Recital.* Sór: *Minuets: No. 9, in G Major; No. 25, in G Major.* Tárrega: *Alborada ("The Little Musical Box").* Sainz de la Maza: *Habanera.* Anon.: *Jeux interdits.* Morena Torroba: *Fandanguillo.* Villa-Lobos: *Preludes Nos. 1 and 3.* Ablóniz: *Tanguillo.* Ruiz-Pipó: *La Danza.* Tansman: *Suite in Modo Polonico: Canzonetta, Alla Polacca, Barcarola, Danza pomposa.* William Gomez (guitar). LONDON Ⓢ STS 15072 \$2.49.

Performance: **Exquisitely sensitive**
Recording: **Superb**
Stereo Quality: **Good**

OSCAR GHIGLIA: *The Guitar in Spain.* Sanz: *Cinq Aires à danser.* Mudarra: *Fantasias Nos. 9 and 10.* Narvaes (arr. Pujol): *Variations on "Guárdame las vacas."* Guerau (arr. Pujol): *Canarios.* Milan: *Six Preludes.* Moreno-Torroba (arr. Segovia): *Albada; Arada; Fandanguillo.* Albéniz

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No. 10, in which C. . . . pitching of the piece a third lower gives the music a character quite different from that of the sparkling-bright rendition by Christopher Parkening. The latter, as this would suggest, offers crisp and neat performances of somewhat less interesting repertoire than either Gomez or Ghiglia. The Segovia album is a grab-bag of materials, some from original stereo tapings, some from mono masters. In almost every instance, overly distant microphone placement—most noticeable in the Moreno Torroba *Albada*—permits room reverberation to falsify the natural coloration of Segovia's instrument.

There are, of course, dozens upon dozens of other classic guitar recitals from which to choose in the Schwann catalog—most especially those of Julian Bream. From this quartet I'd pick William Gomez without any hesitation.

D. H.

THE KYNGE'S MUSICKE. Anonymous: *La bonnette*; *La donn cella*; *La chymyse*; *Galliard*. King Henry VIII: *Tanndermaken*. Whyte: *In nomine*. Tallis: *A point*; *Veni redemptor*; *Clarifica me pater*. Munday: *Tres partes in una*. Cornysh: *Fantasia: Fa la sol*. Newman: *Pavane*. Byrd: *Fantasia*; *My Lord of Oxenford's March*; *O Mistress Mine*. Dowland: *Frog Galliard*; *Lachrymae Triste*. Bevin: *Brouning*. Ward: *Ayre*; *Fantasia*. Instrumentalists of the New York Pro Musica, John Reeves White cond. DECCA © DL 79434 \$5.79.

Performance: Lively
Recording: Excellent
Stereo Quality: Fine

The Tudor court was intensely interested in music, and a considerable body of musicians was employed through the reigns of Henry VIII and Elizabeth I. Henry himself composed, and Elizabeth played the virginals. The best-known names of the period are connected with the court's music-making, as this well-varied collection amply demonstrates. There are dances, popular songs, and purely instrumental pieces such as fantasias, all presented in quite lively fashion by the instrumentalists of the New York Pro Musica. In many cases the scoring, adapted from simple keyboard settings, involves instruments known to have been part of court music-making; for example, the anonymous *La bonnette*, which opens the disc, was originally scored for a solo keyboard instrument; it has been supplemented in this recording by lute, kortholt, bass viol, recorders, organetto, rauschpfeife, regal, and percussion. It works very well indeed; the orchestration has been most ingeniously accomplished. Some of the livelier pieces are, I feel, taken a little too quickly; there is an occasional skittish quality to the playing that smacks more of twentieth-century showmanship than sixteenth-century court entertainment. But there can be no denying the virtuosity of these instrumentalists. The recording, though high-level, is excellent.

I. K.

LEARNING WITH THE MASTERS. An illustrated Lesson Manual (book and two discs) by Maria Stader (translated by John Bell). Available from C. F. Peters Corporation, 373 Park Avenue South, New York, N. Y. \$25.00.

Performance: See below
Recording: Okay

This set, apparently the third in a series offering interpretive instructions by famous artists, consists of a 100-page book and two ten-inch discs. Three sides of the discs are devoted to a detailed and stepwise musical analysis of the aria "Aus Liebe will mein Heiland sterben" from Bach's *St. Matthew Passion*, and lessons on interpretation by Maria Stader. On the fourth side, she sings the aria, and I might as well admit that this is the only part of the whole expensive package that I found enjoyable. The book contains the full text of Miss Stader's lecture, plus a biographical sketch and a discography. The text is wise and illuminating, but Miss Stader, who is a charming and extremely communicative interpreter, is thoroughly unconvincing as a lecturer in English, delivering her text in a flat and laborious manner. The project originated in Switzerland, and it may have some validity in a German-language format in which the demonstrator can make her



FRITZ WUNDERLICH
At his best in an operetta recital

points intelligibly. Even then I'd have some reservations. As for the English edition, the obstacles prove overwhelming.

G. J.

RECORDING OF SPECIAL MERIT

MUSIC FOR MANDOLIN AND GUITAR ENSEMBLE. Caroso: *Andantino*. Anon.: *Andantino*. Molinaro: *Allegretto moderato*. Besard: *Allegro marcato*. Galilei: *Allegro marcato*. Anon.: *Andante cantabile*. Gianoncelli: *Allegro*. Besard: *Andante cantabile*. Caroso: *Andantino*. Anon.: *Allegro vivo*. Vienna Mandolin Ensemble, Vinzenz Haldky cond. TURNABOUT © TV 34239 \$2.50.

Performance: Very effective and spirited
Recording: Excellent
Stereo Quality: Fine

Take a good look at the above listing of contents. Do you see anything strange about it? The music is all late sixteenth and early seventeenth century, but have you ever heard of a composer of that period calling a piece "Andante cantabile?" Neither have I, and it was with great curiosity that I put the disc on my turntable. The first piece sounded very familiar, and so did the second—in fact,

so did the entire collection. And then it dawned on me: every one of these pieces, which are listed on the record label and jacket exactly as above, is a part of Respighi's three suites of Ancient Airs and Dances for orchestra. What's more, the Respighi arrangement, with a few modifications to suit the present ensemble of mandolins, guitar, harpsichord (Respighi also included harpsichord in his orchestration), and harp, is quite obviously being used here. And that's where "Andante cantabile" and the rest of the titles come in, because those are the tempo instructions in Respighi's scores. Respighi, however, also provided the original titles, which are missing here; in the order in which they are played, they are: Caroso: *Laura soave* (*Balletto con gagliarda, saltarello e canario*); Anonymous: *Italiana*; Molinaro: *Balletto detto "Il Conte Orlando"*; Besard: *Danza Rustica*; Galilei: *Gagliarda*; Anon.: *Villanella*; Gianoncelli: *Bergamasca*; Besard: *Arie di Corte*; Anon. (incorrectly attributed to Caroso on this disc): *Siciliana*; and, finally, Anon.: *Passo mezzo e Mascherada*. What we have, therefore, are rearrangements for the present ensemble of the entire first suite, movements one, two, and four from his second suite, and the first three movements of the third.

I have always been extremely fond of Respighi's imaginative and atmospheric orchestrations of the original lute pieces, and although I prefer the orchestral performance of these scores, this adaptation for mandolins and guitars is remarkably effective. The playing is wonderfully precise and full of spirit. The disc, in spite of its curious failure to indicate the proper sources, is one that will delight a great many listeners, and the recording is first-rate.

I. K.

RECORDING OF SPECIAL MERIT

FRITZ WUNDERLICH: Operetta Recital. Lehár: *Giuditta: Freunde, das Leben ist lebenswert. Das Land des Lächelns; Immer nur lächeln; Von Apfelblüten einen Kr.wz.* Fall: *Die Rose von Stambul; Ihr stillen, süssen Frau'n; Zwei Augen, die wollen mir nicht aus dem Sinn. Der fidele Bauer; O frag mich nicht.* Johann Strauss: *Eine Nacht in Venedig; Ach, wie so herrlich zu schau'n.* Künneke: *Die grosse Sünderin; Das Lied vom Leben des Schrenk.* Kálmán: *Gräfin Mariza; Komm Zigány; Grüss mir mein Wien.* Fritz Wunderlich (tenor); Bavarian State Opera and other orchestras, Hans Moltkau, Carl Michalski, and Fried Walter cond. CAPITOL © SP 8688 \$4.79.

Performance: Ideal
Recording: High-powered
Stereo Quality: Excellent

Operetta fanciers should snap up this latest addition to the lamented tenor Fritz Wunderlich's recorded heritage. The program includes top-grade Lehár and Kálmán, the delectable *Lagunenwalzer* by Strauss, three less familiar and charming selections by Leo Fall, and a somewhat heavy but eminently effective piece by Künneke. Wunderlich is at his best here, and that is the highest possible praise: his tone is sensuous and brilliant, his manner combines natural abandon with musical polish (and what a rare combination that is!), and his diction is clarity itself. The recording is unusually powerful, and cut at a high dynamic level, but the sound is rich and well-detailed.

G. J.

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CIRCLE NO. 28 ON READER SERVICE CARD

Eighth in a series of short biographical sketches of our regular staff and contributing editors, the "men behind the magazine"—who they are and how they got that way. In this issue,

London Editor

HENRY PLEASANTS

By DRUMMOND McINNIS



BOBYS PATCHOWSKI

INTERMISSION at a Simon & Garfunkel concert in the Royal Albert Hall. A young student approaches a tall, white-haired man standing in the foyer, attired squarely in a dark blue, pin-striped suit with matching vest.

"Where," asks the young man, "is the men's room?"

"I haven't the faintest idea."

"Sorry, sir, I thought you were an official."

Well, a Simon & Garfunkel audience is not quite the congregation among which a young S&G enthusiast would expect to find the man who was, for twelve years, music editor of the Philadelphia *Evening Bulletin*; for twenty years a high-ranking Foreign Service officer, for ten years Central European music correspondent of the *New York Times*, and who, for the past two years, has been London music critic of the *International Herald Tribune* and London Editor of *STEREO REVIEW*.

But he might have encountered Henry Pleasants in stranger places: at Wimbledon for the tennis, at the Oval for cricket, at Shea Stadium for baseball, at a billiard parlor (either as spectator or participant), at a wine-tasting, or in the countryside, with field glasses, as a bird watcher.

Of Pleasants' widely ranging enthusiasms, however, the most intense and the most persistent has been music. Even during his career as a Foreign Service officer he found time not only to cover the European musical scene for the *New York Times*, but also to translate Hanslick, Spohr, and Schumann and to shake up the musical world with his book *The Agony of Modern Music*.

His musical career began as a boy soprano in the churches of the Philadelphia Main Line and was encouraged by his acceptance, at seventeen, as a vocal student at the Curtis Institute of Music. But along with his inclinations as a singer went a passion and facility for writing, and at nineteen he had combined the two as reporter, rewrite man, feature writer, and critic for the *Evening Bulletin*. As a former schoolboy all-around athlete, he fell into sports writing, too, specializing in billiards and cricket. This was Philadelphia, remember, where cricket is still played, and Pleasants' father had been an outstanding cricketer at Haverford College.

Pleasants finds nothing incongruous in these parallel enthusiasms for music and sports. They are not, indeed, quite parallel in his case, for they meet in his profound admiration for the true professional in whatever field. And in the performance of the greatest professional athletes he discerns an artistic accomplishment and acknowledges an aesthetic pleasure.

"There is something in the way the great athletes move and in the way they respond to challenge," he says, "that always reminds me of the greatest musicians of my experience. My pleasure in watching a Lefty Grove, a Joe Di Maggio, a Sandy Koufax on the baseball diamond, a Ralph Greenleaf, a Willie Hoppe, a Willie Mosconi working around a billiard table, or a Tilden, a Gonzalez, or a Laver on the tennis court is very like the pleasure I have had in the singing of McCormack and Tauber and Muzio, or in the playing of Rachmaninoff and Heifetz. To me, supreme mastery and supreme

artistry are pretty much the same thing."

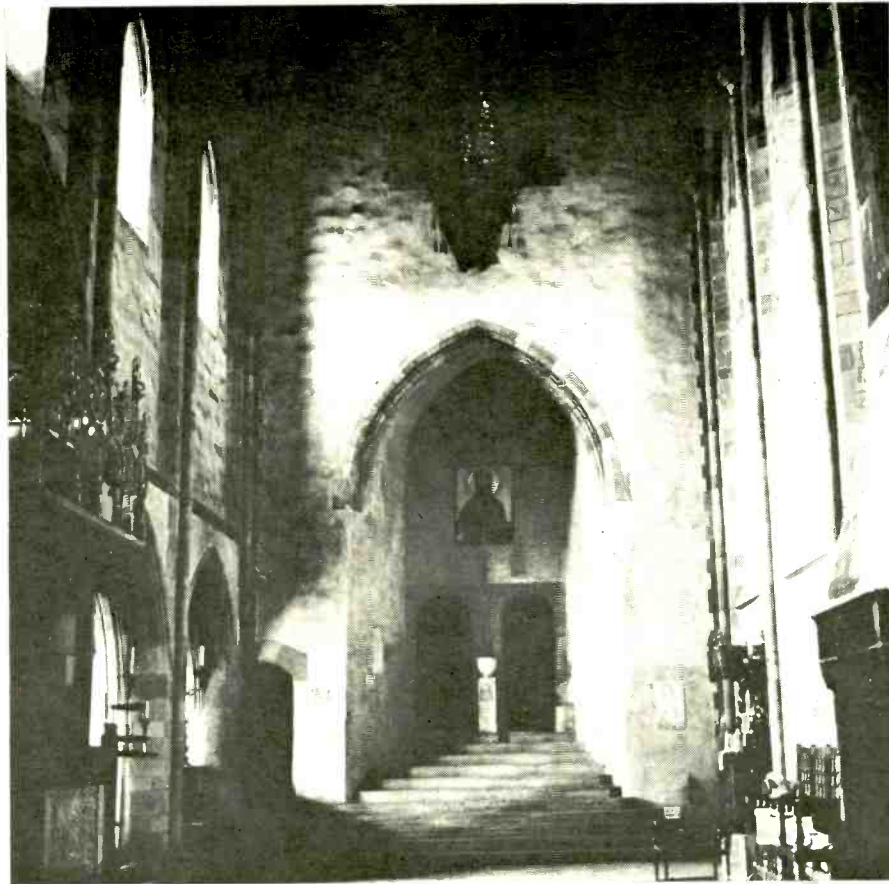
An observation such as this goes far to explain Pleasants' bias, in music, for the performer as distinct from the composer, and his feeling that our present tendency toward composer idolatry—derived from the undeniable accomplishments of the great European composers of the eighteenth and nineteenth centuries—has a lot to do with the infirmities of contemporary "serious" music. And certainly it explains his enthusiasm for jazz, denigrated by the "serious" music community as a "performer's art."

This personal philosophy underlies his forthcoming book, *Serious Music—And All That Jazz!*, a key chapter of which appears in this issue on page 55. He rejects any synonymous relationship in music between *serious* and *good*. For good music, in his view, is where you find it, and the critic's job is to discover it, wherever it may be. And he cannot accept the notion of the critic as intermediary between musician and public. Explaining himself to the public, he insists, is the musician's job. The critic's job, as an articulate member of the audience, is to report and assess.

IN his writing for *STEREO REVIEW*, as also for the *International Herald Tribune*, Pleasants practices what he preaches. In a single month recently, in the *Herald Tribune*, he covered Ray Charles, Bernstein and the New York Philharmonic, the Dave Brubeck-Gerry Mulligan Quartet, and the London debut of Montserrat Caballé. And in his Letters from London for this magazine he has covered Glyndebourne, Aldeburgh, Aretha Franklin, Johnny Cash, Andy Williams, and Henry Mancini.

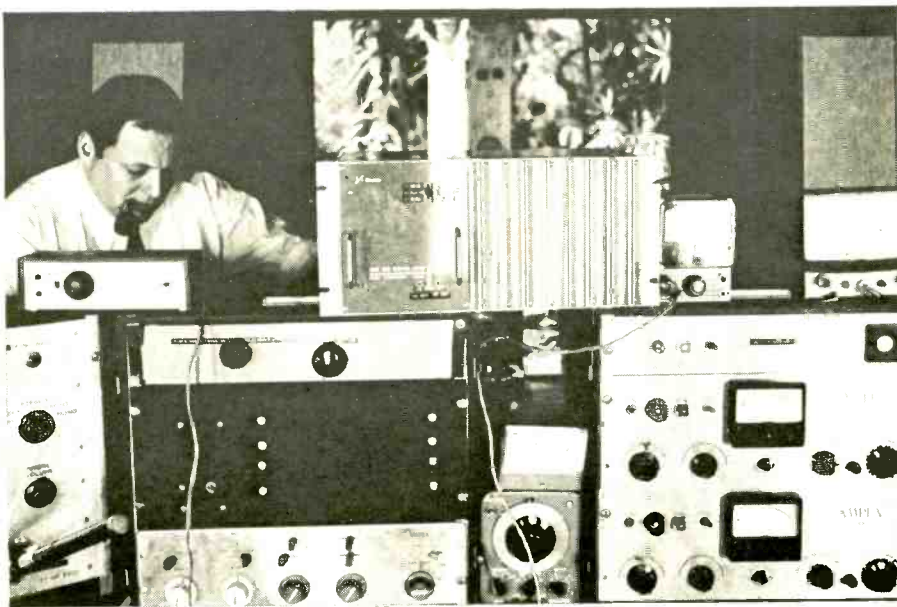
This list reflects a predilection for singing and singers, hardly surprising in one who began as a singer and who is also the author of *The Great Singers*. In Pleasants' opinion, singing is what music is all about, whether the song is from throats or instruments. And he means it when he says that a musician's job is to sing for his supper, just as the professional athlete's job is to play for it and the professional writer's to write for it. The great artist, he says, makes it a noble service, and he adds: "May he eat well—and top it off with a noble wine!"

Or *she*, for that matter. For among his professional idols is his wife, the harpsichordist Virginia Pleasants, whose vicissitudes as a touring virtuoso playing a wide variety of instruments prompted an article for *STEREO REVIEW* a few years ago: "The Hazards—and Mysteries—of Harpsichords."



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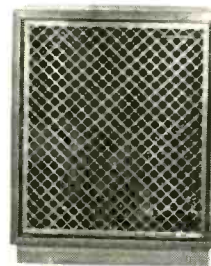
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Reviewed by DON HECKMAN • PAUL KRESH • REX REED • PETER REILLY

JOHN W. ANDERSON: *John W. Anderson Presents KaSandra*. KaSandra (John W. Anderson, vocals); orchestra, Shorty Rogers arr. and cond. *Mose*; *My Neighborhood*; *Wilderness*; *Preacher Man*; and four others. CAPITOL © ST 2957 \$4.79.

Performance: Dreary
Recording: Good
Stereo Quality: Good

In one respect this has easily got to be the most confusing album of the year. The album cover has a picture of two men: one, in the background, is grooving away, all smiles; in the foreground is a man with a hat on staring earnestly into the camera. Reading the billing I assumed that they were John W. Anderson and KaSandra. Okay, so I turn the cover over and begin to read the notes. It turns out that John W. Anderson is presenting Kasandra who is actually John W. Anderson. It seems that Mr. Anderson considers *himself* the interior man; "KaSandra" (follow me closely here) is the exterior man. The liner notes go on to say that KaSandra is "a well-compounded showman who learned the lessons of *being* and application first hand from his most trusted and intimate of all soulmates, Mr. John W. Anderson." Further along we are told that "KaSandra sings what John W. Anderson taught him."

I really was relieved to get all that cleared up. As soon I rally my loyal troops and get back to Paris and Josephine, I am going to appoint him my War Minister; Wellington will never be able to figure out what's going on. And it will liven up evenings at Malmaison to hear John W. Anderson (shh! It's really KaSandra!) croaking on and on, as he does here, about racial injustice, social injustice, political injustice, civil injustice, and justice injustice. Shorty Rogers (who KaSandra tells me is really the Marchioness of Blandford. . . Shh! Keep it under your hat!) provides some really fine arrangements for them both. The album comes disguised with a Capitol label, but I have it on good authority that it is actually a Vocalian release.

P. R.

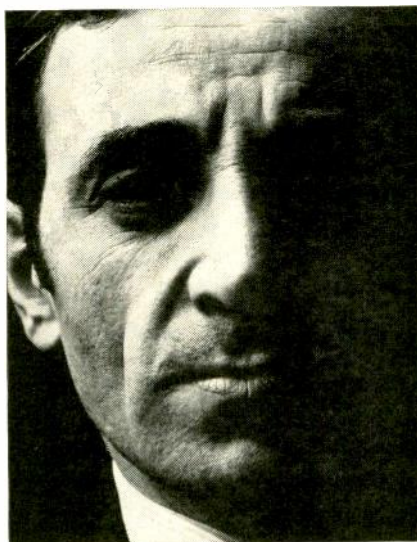
THE ARCHIES. The Archies (vocals and instrumentals). *Archie's Theme*; *Boys and Girls*; *Time for Love*; *You Make Me Wanna Dance*; *La Dee Doo Down Down*; *Truck*

Driver; and six others. CALENDAR © KES 101 \$4.79.

Performance: Innocent and inane
Recording: Good
Stereo Quality: Good

The Archies are two comic-book cut-outs with pop-eyes and exuberant personalities. On the album cover, Archie and his friend Reggie are shown strumming electric guitars. Betty is shaking a tambourine. Yes, Jughead is at the drums. Veronica seems to be tickling the ivories of some electronic keyboard or other. There is also a canine member of the group called Hotdog, but, poor fellow, he is

REPRISE



CHARLES AZNAVOUR
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shown without any musical instrument. Maybe he can't play one. Anyhow, the whole adorable group is so well loved by the younger set that they now have their own TV show every Saturday morning. And, sweetheart, this is their very own record, made up of rock-and-roll numbers of unspeakable cuteness, absolutely unlikely to appeal to anyone over fifteen.

P. K.

CHARLES AZNAVOUR: *Face au Public*. Charles Aznavour (vocals), orchestra and piano. *J'aimerai*; *Tout s'en va*; *Ma Mie*, *Comme une maladie*; *Emmenez-moi*; *De l'avoir aimé*; *Et moi dms mon coin*; and five others. REPRISE RS © 6294 \$4.79.

Performance: Up up avec Aznavour
Recording: Not bad for a live concert
Stereo Quality: Hard to find

The cover shows Le Grand Charles frowning slightly as if being subjected to an over-ripe

Brie. The recording opens with the screams and applause of Aznavour fans as he walks on stage at the Olympia in Paris. His first song, *J'aimerai*, sounds like the French Revolutionary starting all over again. Yet obviously this is a song meant to be sung by an older man to a young girl. (If I heard an older man assault a young girl with this noisy barrage, I'd have him arrested by the Society for Prevention of Cruelty to Children.) In *Tout s'en va*, we are reminded how the French do love to ramble on about new-mown hay and attic rooms. We are reminded, not because we understand French so well, but because all of the songs are translated on the back cover for our edification. I'm always very grateful for translations. It's the only way I ever know what the Beatles are saying.

In *Ma Mie* we get a blaring trumpet treatment that is old-fashioned, and lyrics that go something like: "I am the Christ, I am the Cross, My Love, My Love." At about this point, I was beginning to get worried that I wasn't going to like this disc. But hang on, *mes chers*. The last two bands on the first side re-establish Aznavour's title as King of French Song, and the second side sends him to Rheims to be crowned. *Sa jeunesse: hier encore* is made up of two songs that Aznavour wrote fifteen years apart. Here he links them together to show a man at an uncertain middle age and at the age of certainty. This is delightful. In these last numbers there is no orchestra, just piano and bass, plus *un petit violon*. This is as it should be, for by the time we go to *Paris au mois d'août*, we are back to loving Aznavour.

R. R.

RECORDING OF SPECIAL MERIT

THE BEATLES: *The Beatles*. The Beatles (vocals and instruments); with various accompanying groups. *Back in the U.S.S.R.*; *Dear Prudence*; *Glass Onion*; *Wild Honey Pie*; *The Continuing Story of Bungalow Bill*; and twenty-five others. APPLE © SWBO 101 two discs \$11.58.

Performance: Beatles as good as ever
Recording: Excellent
Stereo Quality: Excellent

It is a tribute to the status the Beatles have achieved in our celebrity-worshiping society that each new recording of theirs is greeted like golden rain from the gods. Unfortunately, a chain reaction of secondary (and, I'm afraid, tertiary, and quaternary) effects is set off by those who are desperately fearful that they will fail to understand an allusion in the Lennon lyrics, miss a subtle turn in a McCartney blues parody, or categorize the record inaccurately (*i.e.* "pre-Revolver" instead of "post-Hard Day's Night"). Too bad,

Explanation of symbols:

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

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120

because all the hullabaloo and hero worship is going to pass someday, leaving only the music. And the remarkable fact about the Beatles is that they continue, despite their inflated status as culture heroes, to produce excellent music. For my tastes, that fact is the one most worth considering.

Perhaps recognizing that the external trappings of their fame have begun to obscure their real skills, the Beatles have chosen to release a two-record set that is in marked contrast, both in production accoutrements and in musical content, to its two most immediate predecessors, *Sgt. Pepper's Lonely Hearts Club Band* and *Magical Mystery Tour*. Packaged in a pure, glossy white cover, it simply bears the title *The Beatles* in small, raised letters. Inside is a poster-sized collection of contact prints, color pictures, and so forth of the Beatles at work and play, and four 8 x 10 glossy, full-color photographs of each Beatle. The lyrics are printed on the rear of the poster (which doubtless will cause a panic among those listeners who want to look at the Beatles and follow the lyrics simultaneously).

Some thirty songs are included, the number varying according to whether one chooses to include *Revolution #9*, which is not a song but a sound-effects collage, and several other small, very short, song-like inserts. Regardless of how one counts, however, a substantial quantity of new Beatle material is represented, which in time alone—each of the four sides averages around 18-20 minutes—is well worth the price of admission.

The songs create no major surprises in style and follow pretty much in the familiar Beatle categories. True, there is a larger quantity of socially conscious material than usual from John Lennon's pen, but it takes a familiarly satirical form, with the soft edges of Paul McCartney's melodies blurring such nominally hard lines as "Hey, Bungalow Bill/What did you kill/Bungalow Bill" and "The man in the crowd with the multi-coloured mirrors/On his hobnail boots." Pieces like *Back in the U.S.S.R.*, *The Continuing Story of Bungalow Bill*, *Happiness Is a Warm Gun*, *Blackbird* (a particularly sensitive song), *Piggies*, and *Revolution #1* reveal a growing awareness on the part of the Beatles of their catalytic effect upon the social consciousness of young people.

Lovely melodies abound. Predictably, they are associated with songs of love and personal expression. Among the best: *Mutha My Dear*, *I'm So Tired*, *I Will* (the last two combine traces of 1950's rock-and-roll with a touch of country-and-western). *Mother Nature's Son*, and *Long, Long, Long*. Like most major artists, the Beatles can produce excellent material when one least expects it. Attempting to parody other styles and other forms, they can write pieces that will last not because they are satirical but because they are intrinsically good music—pieces like *Good Night* (arranged with enough string sections and choruses to give Percy Faith nightmares), *Helter Skelter* (although its value is diminished by too many production gimmicks), and *Honey Pie* (complete with filtered sound, megaphone-styled vocal, and sliding saxophones).

At least a word or two of credit should go to arranger/producer George Martin for his excellent arrangements. In the course of the two discs he is called upon to provide settings that range from saccharine strings and antique two-beat rhythms to

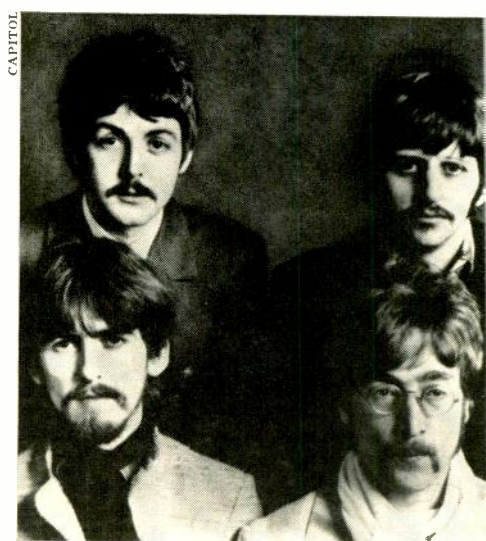
country-and-western and Presleyish rock-and-roll. He has been given too little credit for his past contributions to the Beatles' success.

All in all, the Beatles have once again come up with a remarkable recording. They have wisely shown that the question of where they could possibly go after *Sgt. Pepper* can be answered in the most simple way possible: in search of good music. D. H.

JEFF BECK: *Truth*. Jeff Beck (guitar); Rod Stewart (vocals); Ron Wood (bass); Mick Waller (drums); J. P. Jones (organ); Nicky Hopkins (piano). *Shapes of Things; Let Me Love You; Morning Dew; You Shook Me; Ol' Man River*; and five others. EPIC © BN 26413 \$4.79.

Performance: White English soul
Recording: Very good
Stereo Quality: Very good

Jeff Beck is a former lead guitarist with *The Yardbirds*—a strong, aggressive player firm-



THE BEATLES

Beneath the hullabaloo, excellent music

ly rooted in the heavy sounds of hard rock and white English blues. His playing is as good, I suppose, as one can expect from what is an essentially derivative style. That is, he reproduces the superficial stylistic qualities of such performers as B.B. King, Albert King, etc., but, like so many English blues players, he lacks rhythmic subtlety and the penetrating quality of the kind of experience necessary to bring the whole thing off.

Given these qualifications, however, Beck can be an entertaining performer when heard "live." On recordings, and especially in this first release as leader of his own group, he struck me as too self-consciously aggressive to hold my attention for very long. The instances in which a good thing or two breaks through his unrelenting search for acoustical distortion and bent notes are too few and far between. D. H.

BEE GEES: *Idea*. Bee Gees (vocals and instrumentals). *Let There Be Love; Down to Earth; Swin Song; Idea; Kitty Can; I Started a Joke; Kilburn Towers*; and five others. ATCO © SD 33 253 \$4.79.

Performance: Mild
Recording: Shrink
Stereo Quality: Excellent

(Continued on page 122)



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This is a largely boring outing by a group that has done much better in the past. The Bee Gees sound forced, slick, and more than a little commercial here. *Kitty Can* and *Kilburn Towers* are about the only two items of interest, and even they don't really bear repeated listening. Something odd seems to have happened in the recording studio here: the sound produced by both voices and orchestras has a white and arid quality, as if your treble was set on high and your bass cut completely. In such circumstances, I tend to hear through my sinuses, which may in part explain my lack of enthusiasm for this one.

P. R.

MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS: *Super Session*. Mike Bloomfield (guitar); Al Kooper (piano, organ, ondioline, vocals, twelve-string guitar, electric guitar); Steve Stills (guitar); Harvey Brooks (bass); Eddie Hoh (drums); Barry Goldberg (electric piano); various studio musicians. *Albert's Shuffle*; *Stop*; *Man's Temptation*; *His Holy Modal Majesty*; *Really*; and four others. COLUMBIA © CS 9701 \$4.79.

Performance: Surprisingly uneven
Recording: Excellent
Stereo Quality: Excellent

Practically every jazz commentator I know has been belaboring the fact that jazz musicians no longer have jam sessions the way they did in the Good Old Days. The explanation is simple enough: like practically everyone else in America, the new young jazz players have decided to insist upon expressing their own thing, so to speak, in their music. As a result, the common language necessary for jam sessions has become virtually non-existent. There is nothing necessarily wrong with that, of course, since such performers as Cecil Taylor and Albert Ayler are radically and effectively pushing back the frontiers of improvisational music, and need absolute freedom in order to do so. But it does make it a bit of a drag for listeners who still sustain Hollywood-fed fantasies of musicians happily swinging through *Sweet Georgia Brown* at a cozy after-hours club.

Well, jazz may not have a common language, but rock music sure does. And that fact more than anything else is the generating force behind a recent rash of rock jam-session recordings.

Actually, this release—a kind of rock summit meeting—is somewhat misleading, since guitarists Stills and Bloomfield (from respectively, Buffalo Springfield and the Electric Flag) appear on alternate sides of the disc. The basic groups, therefore, consist of Kooper, Brooks, and Hoh playing either with Stills or with Bloomfield. Too bad. It would have been more interesting to have heard Stills and Bloomfield in a competitive musical situation. (That's what sessions really were about in the Old Days—battles to see which of the six tenor saxophonists present would "carve" the others.) Like some other rock jam sessions I've heard, both "live" and recorded, this one is too polite and too lacking in aggressive interaction among the players. The afterthought of adding horn accompaniments to the session tapes simply freezes the music even further into conventionality.

Kooper, Stills, and Bloomfield are good, surely among the best players rock has yet developed, but their inventiveness usually isn't sufficient to maintain long improvisa-

tions. Kooper's organ work on *His Holy Modal Majesty*, for example, is surprisingly poorly articulated for a player as good as he is supposed to be. Bloomfield, on the other hand, is much better, a really fine rock guitarist well into the process of developing a genuinely original improvisational style. I like Stills, too, especially for his use of the wah-wah pedal. But as a group the ensemble just doesn't seem terribly interested in the proceedings, and nothing comes across so clearly on recordings as lack of interest.

D. H.

THE CHAMBERS BROTHERS: *A New Time—A New Day*. The Chambers Brothers (vocals and instrumentals). *I Can't Turn You Loose*; *Guess Who*; *Do Your Thing*; *Where Have All the Flowers Gone*; *Love Is All I Have*; and six others. COLUMBIA © CS 9671 \$4.79.



MIKE BLOOMFIELD

A fine, original rock guitarist

Performance: Intense, but wearing
Recording: Very good
Stereo Quality: Very good

The music of the Chambers Brothers is not one of my special tastes. Although their pithy distillation of rock and rhythm-and-blues has its appealing moments, the sameness with which they approach most of their material tends to wear my senses to the nub pretty quickly. Perhaps the problem is that the shouting vitality of their live performance hasn't been captured by the recording. The next time they show up in your town, go out to hear the real thing. That should be better.

D. H.

PHYLLIS DILLER: *Born to Sing*. Phyllis Diller (vocals); orchestra. *Satisfaction*; *Hello, Young Lovers*; *Bei Mir Bist Du Schön*; *And This Is My Beloved*; *My Man*; *I Enjoy Being a Girl*; and five others. COLUMBIA © CS 9523 \$4.79.

Performance: Fee, Fie, Fang, Fun
Recording: Phyllis Diller à la Mrs. Miller
Stereo Quality: Phyllis Diller in stereo?

The only thing wrong with Phyllis Diller is that she's not really funny anymore. There can be too much of any good thing. I am sated with her Fang jokes, her driving disability, and the endless ha-ha's she passes off as laughter.

There is nothing subtle about this album. Diller hits you with both barrels and never stops to see if you've died laughing. I'm sorry—there is one very fine subtlety hidden in her rendition of *The Man I Love*. To the background of seriously saccharine-sweet violins, she does a remarkably able take-off on the one-and-only Mabel Mercer. I wonder if she meant it? "Maybe Tuesday will be my good news day" is the line that may convince you she *did* mean it.

The heavy thunder of Mrs. Miller getting there first, a few seasons back, takes away most of the novelty of this record. But as we all need house presents for those weekends in the country and for those birthday parties we attend not knowing the birthday boy or girl too well, this one is perfect. But don't give it until you are ready to leave the premises—otherwise you may have to hear it.

R. R.

PATTI DREW: *Workin' on a Groovy Thing*. Patti Drew (vocals); orchestra. *Workin' on a Groovy Thing*; *Without a Doubt*; *Tears*; *Pee Wee*; *Didn't We*; and six others. CAPITOL © ST 2855 \$4.79.

Performance: Scattered
Recording: Good
Stereo Quality: Good

This is one of those buckshot albums. Each track has a different sound, and so does Miss Drew's voice on each one. Each track seems to be plumb the commercial depths of a particular style, so that if by chance one of them breaks through it could set the pattern for a complete album. Sorry to report that nothing struck my ear as either being very good or having much commercial possibility. Miss Drew flounders along with the fluctuating concepts, wailing in *Workin' on a Groovy Thing*, going for laughs in *Pee Wee, etc.*, and not making a very strong impression on anything.

P. R.

THE ELECTRIC PRUNES: *Release of an Oath*. The Electric Prunes (vocals and instrumentals). *Kol Nidre*; *Holy Are You*; *General Confessional*; *Individual Confessional*; *Our Father, Our King*; *The Adoration*; *Closing Hymn*. REPRISÉ © 6316 \$4.79.

Performance: Old wine in a dubious bottle
Recording: Excellent
Stereo Quality: Exaggerated

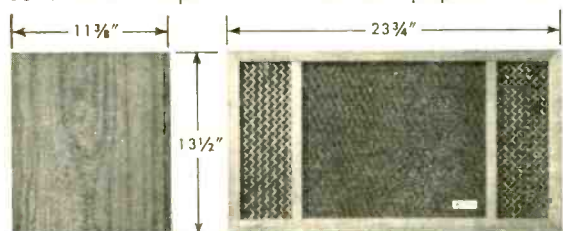
David Axelrod was around here only recently with an interminable recording of an original rock-romantic composition he claimed was inspired by Blake's *Songs of Innocence*. Now he's back once more as composer of an elaborate contemporary interpretation of the music for the Jewish Day of Atonement service, and I really can't tell the difference. Calling God "You" instead of "Thou" is carrying informality rather far, and begging forgiveness for one's sins of the year or acknowledging the holiness of the Almighty is not necessarily more inspiring because one is doing it to a rock-and-roll beat than to old-fashioned Hebraic cantillation. The music is not distinguished by anything more than ordinary rock sound and standard pop instrumentation. Occasionally, as in the passage "Our Father, Our King," Axelrod is able to lift the level of his composition above the commonplace, but most of the time what he has achieved here is no better, if no worse, than countless other mediocre at-

(Continued on page 124)

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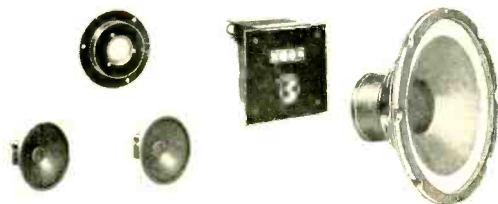
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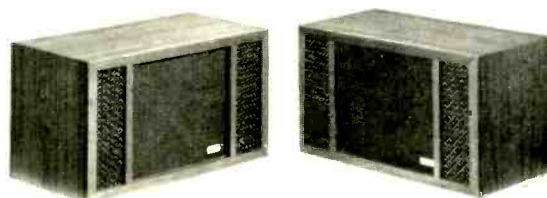
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tempts. As with the Blake, he has once again set his sights too high for his resources at this stage of his development as a composer. In their performance, the highly charged Electric Prunes give the score everything they have—which is a lot—but not enough to atone for the musical failings of this ambitious attempt to bring the Jewish liturgy up to date. The melodies on which Mr. Axelrod's settings are based have survived the centuries. I'm rather afraid these settings won't.

P. K.

THE FIRST EDITION: *The First Edition's 2nd*. The First Edition (vocals and instrumentals). *Charlie the Fer de Lance; Only Me; I Passed You By; A Patch of Clear; A Good Kind of Heart;* and six others. REPRISE: © RS 6302 \$4.79.

Performance: Reprint
Recording: Very good
Stereo Quality: Excellent

The best news about this group is the presence of Thelma Lou Comancho. She is a vibrant and exciting performer, but unfortunately little of the material here is much above routine. The other members of the First Edition (Mike Settle, Kenny Rogers, and Terry Williams) also try valiantly, but to little avail, with such second-rate stuff as *I Passed You By* and *The Sun Keeps on Rising* to work with. *Charlie the Fer de Lance* is good enough—but just barely. I think I'd like to hear Miss Comancho on a disc of her own.

P. R.

JONNA GAULT: *Jonna Gault and her Symphonopop Scene*. Jonna Gault (vocals); orchestra, Jonna Gault arr. *Watch Me; Good Vibrations; Wonder Why, I Guess; The Pink Life; Jack and Jill; The Answer Has to Come from You;* and five others. RCA © LSP 4081 \$4.79.

Performance: Precocious and promising
Recording: Excellent
Stereo Quality: Very good

Rock-and-roll, acid-rock, folk rock, country rock, soul rock, and now—*pop!*—symphonopop rock! It's enough to send us old thirty-year-olds back to our rock and rye.

If I happened accidentally on this collection and was told only that it constituted a first album for a young girl, I would have been impressed and wished Jonna Gault well for the future. Unfortunately, the liner notes are a classic case of overkill, containing a condemning abundance of too much information. When you hear the record, you know Jonna Gault has nerve; when you read the jacket you know she has brass. Thus we get the super-information that tells us Miss Gault has achieved the ultimate goal of every recording artist: "cohesiveness, totality, and complete unity of sound and style." (*I'm supposed to say that!*) Then we get a row of obvious brass, virile vibes, and wildly whimsical woodwinds. Miss Gault, your grooviness galls.

Watch Me is a song filled with child-like precocity that reminds me of that other bad seed, Nancy Sinatra. *Good Vibrations* has a very good arrangement for this Beach Boy standard. Jonna's jumping here, but she also gargles. (Maybe that's the "pop" part of symphonopop, which the jacket coyly calls "a sound created by Miss Gault, for Miss Gault and sung by Miss Gault.") *Wonder*

Why, I Guess is reminiscent (we are told) of Ravel's *Bolero*. I don't agree at all. I think she sounds more like Pixie Judy singing her songs to those obnoxious puppets. *The Pink Life* is just awful, and in *Jack and Jill* it's Miss Gault who comes tumbling down. *The Answer Has to Come from You* brings back memories of Joni James, or maybe Kay Starr—except that Miss Starr could hold these notes much closer to my heart.

There is no doubt all the same that a formidable talent lurks beneath all this adolescent arrogance. Jonna Gault is not only the star of this album, but has done the arrangements and produced them in her very own Jonna Gault workshop. Miss Gault (I cannot refer to all that talent as "Jonna," but I do wonder if she and Barbra lost their "a's" through the same agent) once recorded a single, *What if They Gave a War and No One Came?* What if Miss Gault went to all this trouble and no one listened? Could be she

VERVE/FORECAST



TIM HARDIN

Simple but profoundly expressive songs

would take her bruised but hopefully more reasonably sized ego back to her very own workshop and develop her real live little-girl talent into a great big grown-up humble pie achievement.

R. R.

ARLO GUTHRIE: *Arlo*. Arlo Guthrie (vocals and guitar); Stan Free (piano and harpsichord); Bob Arkin (bass); Ed Shaughnessy (tabla and drums). *The Motorcycle Song; Wouldn't You Believe It; Try Me One More Time; John Looked Down; Meditation (Ware upon Ware); Standing at the Threshold; The Pause of Mr. Claus.* REPRISE © RS 6299 \$4.79.

Performance: Puerile
Recording: Adequate
Stereo Quality: Good

On the back cover, Arlo Guthrie looks like a cross between Bea Lillie and Tiny Tim. On the front cover, he looks like Mama Cass after a crash diet of watercress and cranberry juice. If he only had a few of the talents of each, the contents of this record might be worth all the trouble my nerves went through listening to it. Here Woody Guthrie's precocious son (and automatic hero for the Dylan set) wrote all the songs, performs them with a startling dedication to mediocrity,

and incidentally spends a great deal of time longing for a ride on his motorcycle (rhymes with "pickle"). For almost eight unbearable minutes he rhymes his pickle and even makes a brave attempt to entice his listeners to sing along. (It appears to me that what Arlo Guthrie actually wants to be is a stand-up comic, in which case he already has the face, but could use a new act, preferably written by Don Rickles.) In *Try Me One More Time*, we are subjected to an utterly tasteless (and already passé) lampoon of Lyndon Johnson. In *Wouldn't You Believe It*, Arlo reveals he is a more than adequate guitarist, and that's very pleasant knowledge to come by. But *Meditation (Ware upon Ware)* is almost seven minutes of noisy plucking. And again, *The Pause of Mr. Claus* is eight minutes of unrelieved corn. Help!

R. R.

TIM HARDIN: *Tim Hardin 3 Live in Concert*. Tim Hardin (vocals and guitar); Donald McDonald (drums); Warren Bernhardt (piano, clavinet); Daniel Hankin (guitar); Eddie Gomez (bass); Mike Mainieri (vibes). *The Lady Came from Baltimore; Reason to Believe; Misty Roses; Black Sheep Boy; Lenny's Tune;* and seven others. VERVE/FORECAST FTS 3049 \$4.79.

Performance: The real Hardin
Recording: Very good
Stereo Quality: Very good

Tim Hardin's growing eminence is based upon his considerable skill as a composer of deceptively, but profoundly expressive songs. This collection was recorded last spring at Town Hall in New York City, and is a "live" compendium of his best-known material—most of which has been recorded before.

Since Hardin was not pleased with either the personal or the technical circumstances of the earlier versions, it is rewarding to hear interpretations that obviously come much closer to the material's real essence. He is supported magnificently by a group of musicians who are among the best accompanying players working in and out of the rock/jazz scene. Hardin's playing and singing often come as close to jazz and folk as to rock and country-and-western, and he obviously requires support that can cover as wide a range of styles as he does. He gets it.

Hardin is not exactly the most complex songwriter I have ever heard, and it will soon become apparent to you that one or two of the songs have annoyingly similar melody lines. No matter. He exposes so much personal emotional content in the course of his tunes that one soon overlooks the music's technical failings. Be sure to hear him.

D. H.

JIM AND JEAN: *People World*. Jim and Jean (vocals); orchestra. *Topanga Road; Success; Get Out of My Mind; The Planet June; Playground; Cross My Heart;* and six others. VERVE/FORECAST © FTS 3015 \$4.79.

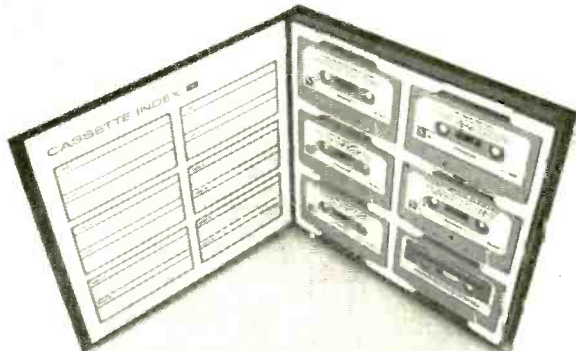
Performance: Good
Recording: Good
Stereo Quality: Good

In the old days of show business, if everything else failed for a performer, he or she could be sure of a big hand by bringing out either one of the kids or the American flag. Today all one need do is take off all his clothes to insure audience attention. The

(Continued on page 126)

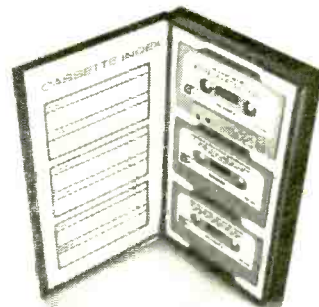
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cover of this album is a case in point. It is a photograph of Jim and Jean, apparently in the buff, gazing moodily into the camera lens. On the back are more pictures, but in these Jim and Jean are fully clothed. Jean is even wearing a hat.

What is going on in the album musically is not nearly as startling as the cover. The best thing is their single hit, *People World*, which they perform modestly and well. *Rhythms of Revolution* and *Hanoi Hoe-down* are two abrasive little songs which I suppose are meant to tremble with New Left scorn for what is happening in the world, but turn out to be hokey and naïve. Everything is treated very, very seriously here, and before long I found my self getting a bit depressed about the really low level of so much of today's protest music. And that led me to think that if protest cannot be articulated well, then it is little wonder that it takes violent forms. And that led me to think of Chicago. That's where I saw my first naked lady on stage. Her name was Cupcakes Cassidy. Cupcakes took out all her hostilities on the curtains at the side of the stage. I mean, she really communicated the "make love, not war" philosophy. P. R.

JIM KWESKIN: *What Ever Happened to Those Good Old Days at Club 47 in Cambridge, Mass., with Jim Kweskin and His Friends?* Jim Kweskin (vocals, guitar, comb, autoharp); Fritz Richmond (jug and wash-tub bass). *Mississippi Mud; Ain't She Sweet; Bomba;* and eight others. VANGUARD © VSD 79278 \$5.79.

Performance: Okay
Recording: Good
Stereo Quality: Fair

This one's a torpid outing, presumably made "live" at the Club 47 by Jim Kweskin and Fritz Richmond. The aroma of mothballs prevails as Kweskin jogs through a collection of such things as *The Sheik of Araby, Five Foot Two, Eyes of Blue,* and *Mississippi Mud*. The audience seems to like it well enough, but I found that it took just one or two bands to persuade me that I really don't give a damn about the old days at the Club 47. I heard no reason why you should, either. P. R.

RECORDING OF SPECIAL MERIT

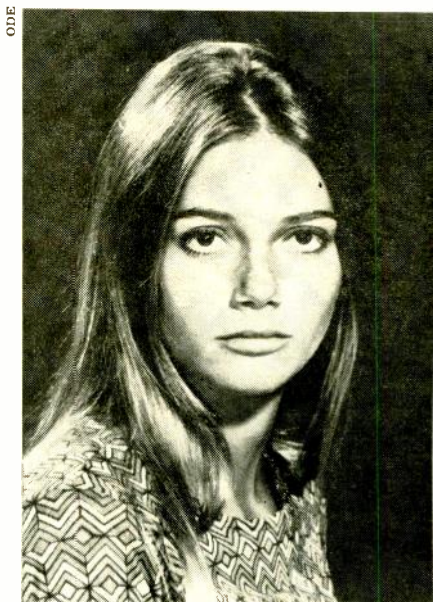
PEGGY LIPTON: *Peggy Lipton.* Peggy Lipton (vocals); The Blossoms (vocals); rhythm section, Hal Blaine, director; orchestra, Marty Paich arr. and cond. *Let Me Pass By; Natural Woman; San Francisco Glide; Stoney End; Hands Off the Man; Lady of the Lake;* and five others. ODE © Z12 44006 \$4.79.

Performance: Stirring
Recording: Good
Stereo Quality: Good

Peggy Lipton was first called to my attention by two actors who appeared with her in a dismal technicolor horse opera called *Blue*. "You won't believe how great she is!" they urged, forgetting their own work in a rare burst of generosity, awe, and respect for a young actress who had impressed them. When I saw the movie, Peggy Lipton's performance had been cut and her billing and importance relegated to the status of a Hollywood extra. But it wasn't the last of her by a long shot.

She is now the star of the hit TV series

The Mod Squad and quite a winning and persuasive actress, too. And her talent extends to music. She has obviously been heavily influenced by Carole King and Laura Nyro, which is fine with me, since I am an undying fan of Miss Nyro's in particular. Miss Lipton has the same break in the voice, the same husky hoarseness around the edges, the same I-been-around blasé quality. She sings two of Nyro's songs—*Stoney End* and *Hands Off the Man*—and they are glorious. But even on her own compositions, Miss Lipton shows very big ears for the soul and content of Nyro's music. It is all very intellectual and complex for rock-and-roll fans to dig, but I hope the kids will fall for gimmicks, such as her popularity on television, and then discover her versatility and talent. More mature observers of where music is going will not, I dare say, need coaxing. Just listen to what she does with ballads. A refreshingly gritty kind of Friday-night blues clings to



PEGGY LIPTON
Talent and a refreshingly gritty voice

her voice like fresh rain on maple leaves. Her slow, introspective approach to blue rock singing is consistently good. And the beautiful, lyrical, and lushly integrated use of strings and horns by arranger Marty Paich makes the arrangements as good as anything I've heard Burt Bacharach or Jim Webb do.

Regrettably, a few of the songs are slushy and a bit too sickly-sweet for my taste. Example: *It Might as Well Rain Until September*, which would be just right for Lesley Gore. But every time she gets into that familiar surging, top-heavy, tumultuous groove, Peggy Lipton is a first-rate performer. Oh yes. She is also ravishingly beautiful, like a flower-child Natalie Wood, with long golden Rapunzel hair and a permanently stoned expression on her well-bred Ivory soap-scrubbed face. Far out, but well worth trying to save. R. R.

NICO: *The Marble Index.* Nico (vocals); orchestra. *Prelude; Lawns of Dawn; No One Is There; Ari's Song; Facing the Wind; Julius Caesar; Frozen Warnings; Evening of Light.* ELEKTRA © EKS 74029 \$4.79.

Performance: Poor
Recording: Good
Stereo Quality: Good

Having seen Nico perform, I can tell you that she is a lot more fun to look at than listen to. Although you would never guess it from the spooky cover photograph of her, she is a woman of extraordinary beauty. That, unfortunately, is about it. As a singer she is nonexistent. When I saw her in performance, there were enough supplementary distractions (film strips being projected against three walls, an audience well seasoned with the newest freaked out members of the Warhol crowd, psychedelic lighting effects and, again, her own superb physical looks) to enable me to overlook, in part, what I was hearing. It's impossible, of course, to do that with a recording, so I will not critically belabor this lovely creature's disastrous efforts here beyond saying that this is probably the record non-event of the year.

Nico has written all the words and music for this disc, and they are at least bearable. Her performance is really not. She moans, she groans, she whispers—at times she even attempts to sing in a key obviously not invented yet. She has a sibilant "s" equal to that of Carol Channing's great creation Cecilia Sisserly, the silent movie star, who introduces herself to audiences as "SShesseeya Sshhshshshly," and who is publicly at a loss to understand why she can't make it in talking pictures.

There was one song that I found intriguing though, and that was a little item called *Ari's Song*. The refrain is "sail away, sail away," and there are other incidental references to some chap who spends a lot of time on a boat. Nico makes it all sound very sad and wistful, which is a shame, because the last I heard about the gentleman he was happy as a clam watching this tall lady, in riding habit and rubies, exercising her horse around the deck, all the while humming *I'm Just Wild About Ari*. P. R.

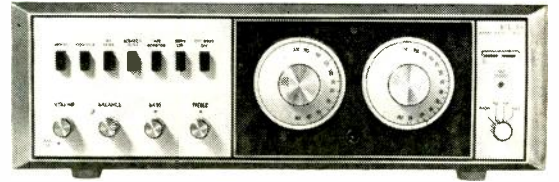
ORPHEUS. Eric Gulliksen, Jack McKenes, Bruce Arnold, Harry Sandler (vocals and instrumentals). *I'll Fly; Just Got Back; Mine's Yours; Don't Be So Serious; So Far Away in Love; She's Not There;* and five others. MGM © SE 4569 \$4.79.

Performance: As American as apple pie
Recording: Good
Stereo Quality: Fine

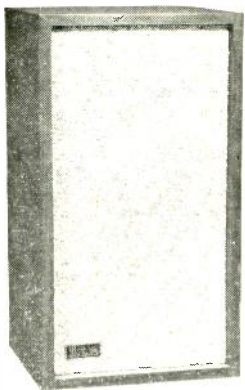
At first, hearing *I'll Fly*, spirits rise in the hope that at last here is a group one can listen to without wishing for ear plugs. This is a very modern sound but with the background of something aurally resembling the Hollywood String Quartet on a tear. *I'll Fly* is an interesting, infectious song with a great beat, and the four rather personable looking young men who have written it have the distinction of not sounding like every other group. It's followed by *Just Got Back*, a great stop-beat, neck-jerking song that only the very young will know how to dance to. In *Mine's Yours*, the vocal is lucid and a comfort. The lyrics make nice poetic sense, too, for a change. *Don't Be Serious* is a piece of corny camp, but with no malice or bitterness, and by now you begin to suspect that maybe these ascending Orpheuses are just too good to be true. They are wholesome, as opposed to some of our more (shall we say) addicted friends. You can bear that this quartet bathes regularly. I bet they even think Mother is that sweet-as-apple-pie lady who

(Continued on page 128)

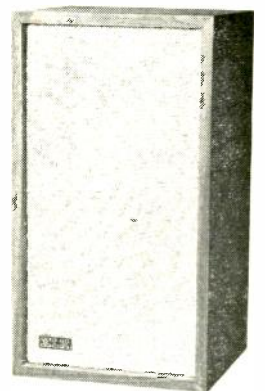
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served them cornflakes for breakfast each morning. Yet I can only repeat that they are good, really good. It's just that they're so undeniably waspy, a bunch of musical Mr. Cleans. They may even have learned what they know about harmony in the church choir.

Prediction: there is a really great album in their future if only they'll sniff a little glue and corrupt themselves just *that* much. R. R.

JEAN JACQUES PERREY: *The Amazing New Electronic Pop Sound of Jean Jacques Perrey. Mary France; The Little Ships; Island in Space; The Little Girl from Mars; Gypsy in Rio; Brazilian Flower;* and seven others. VANGUARD © VSD 79286 \$5.79.

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

This is an attempt to bring into pop music some of the electronic sounds that can be produced by such devices as the ondes Martenot, the ondioline, and the Moog synthesizer, among others. Perrey has brought it off with some style and wit. Most of the music here was written by Perrey, so it is a little difficult to judge whether the music is accommodating the instruments or whether the instruments are capable of serving the intentions of the composer. The former would seem more likely, since eventually there does get to be a sameness of sound from song to song and a lot of it eventually begins to sound like *bal musette* from the Brasserie Mars. (You don't seriously think that a Frenchman, whether he is working with synthesizers or tissue paper and a comb, is going to write anything but French music, do you?) Aside from what I take to be the constrictions imposed by the electronics, this is a pleasant and ingratiating album done with a sense of humor and a nice air of unpretentiousness. I like the idea that machines can be used to make pretty sounds, and Perrey has done it about as well as anyone I've heard. Now if I could only learn how to cozy up to a computer. P. R.

JOHNNY SHINES: *Masters of Modern Blues, Volume I.* Johnny Shines (guitar and vocals); Big Walter Horton (harmonica); Otis Spann (piano); Lee Jackson (bass); Fred Below (drums). *Rollin' & Tumblin'; Trouble Is All I See; Mr. Tom Green's Farm; My Black Mave; What Kind of Little Girl Are You?*; and five others. TESTAMENT © T 2212 \$5.79.

Performance: **Better on guitar**
Recording: **Fair**
Stereo Quality: **Fair**

Producer/historian Pete Welding can be congratulated for having "rediscovered" Johnny Shines. Although recorded rarely—twelves sides in all—in the early post-war years, Shines was (and is) a superb guitarist and a better-than-average singer. I find his vocals less pleasing than those of some other post-war Chicago blues singers who come to mind, but Shines' slipping and sliding bottleneck guitar style is really something to hear.

As with other Testament recordings, the Shines pieces will have the greatest appeal for those listeners who are "into" basic blues. But even if you don't know Muddy Waters from Otis Spann, you might enjoy a taste of Shines' music. D. H.

BARBRA STREISAND: *A Happening in Central Park.* Barbra Streisand (vocals and jokes). *Second Hand Rose; Cry Me a River; Silent Night; Happy Days Are Here Again; He Touched Me; People;* and four others. COLUMBIA © CS 9710 \$4.79.

Performance: **Warmed-over matzoh**
Recording: **Fair**
Stereo Quality: **Fair**

It was a happening, all right. A beer company sponsored it and 135,000 people showed up to see her free on one of the hottest nights in Central Park in years. Barbra appeared in a perfectly godawful dress that looked like a cut-up parachute dyed in Rit and knocked them dead. And anyone who says she doesn't draw the pimple-faced teenagers can just consider the argument lost right now. They slept on the ground for two nights straight to see their idol, a swirling mob of hysterical humanity swarming, shoving, screaming,



BARBRA STREISAND

A voice it stirs the very soul to hear

pushing, sitting in their gefilte fish and hot-dog mustard, throwing Dixie Cups and beer cans at the cops, and littering Central Park with so many tons of greasy garbage it took a week and a half to clean it up and return all the found babies to all the lost hippie mothers.

Now it has all been preserved on a record, but frankly, I can't see much reason to recommend buying it. Barbra sings beautifully. She is a star and a performer with a hair-raising voice it stirs the very soul to hear. But she has performed all but three of the songs herein on other albums, under better recording conditions, and with better stereo reproduction. The stereo separation is very muddy here, and the level is very low so that it is necessary to turn the volume up almost to the point where you get feedback in order to hear what's going on in all the confusion and noise. There is also her unflattering tendency, on the disc, to clown and posture for the teenagers (perhaps to show that she's still "good ol' Barb," still one of them) which results in a lot of excessive nasality and Second Avenue joke-telling, which is miles removed from the supersonic class she demonstrated on the sound track of *Funny Girl*. (In all honesty, however, I must admit I thoroughly enjoyed hearing a reprise of one

of her first underground hits, *I'm in Love with Harold Minnert*.) I could have done without *Marty the Martian*. I still can.

On the credit side, there are two absolutely magnificent new ballads recorded from the concert which all hysterical Streisand fans will want to own. I don't think they are worth close to five dollars, but if you have a friend who has already bought the disc, taping them will fill out your library at much less expense. The two songs I am recommending are *Natural Sounds* and Oscar Brown Jr.'s hauntingly beautiful *Love is Like a New-Born Child*. The rest of this disc is second-rate Streisand which has been done to death. One more reprise of *Second Hand Rose* and I'm going to be desperately in need of an allergy shot. R. R.

RECORDING OF SPECIAL MERIT

SWEETWATER: Sweetwater (vocals and instrumentals). *Motherless Child; Here We Go Again; For Pete's Sake; Come Take a Walk; What's Wrong;* and six others. REPRIS © 6313 \$4.79.

Performance: **Best of the new ones**
Recording: **Good, but they deserve better**
Stereo Quality: **Fine**

If I had merely heard this disc, without receiving it for review, I would have handed over my hard-earned cash to have it. Hell, this group is good! They are strong, gentle persuaders even for those of us not already indoctrinated in Sweetwater's own musical style.

And what a beautiful way to begin their persuading—by taking the sentimental spiritual favorite, *Motherless Child*, and making it spooky, infectious, slightly Oriental, and captivating. *Here We Go Again* has a great jazz vocal by Nansi Nevins that is very much in the same innovative style as that of Jackie Kral of Jackie & Roy—I can hardly pay anybody a better compliment than that. In *For Pete's Sake*, the imaginative use of a cello is sheer genius and adds an "Establishment" quality to this modern sound. A slow country style controls *Come Take a Walk*. There is a great fade-out ending on this number that is both amusing and original; Nansi Nevins is again the convincing vocalist. I could really learn to love this girl. (I am getting bored, though, with those ever-present flutes in contemporary arrangements.) And whoever is responsible for the lyrics of the original songs, such as *Walk*, should be closely watched; they are among the best I've heard recently.

Everything about this group is as refreshing as branch water, and I credit not only the obvious talent of these young musicians, but the fact that there are eight of them—enough to provide a solid foundation of harmonies that the soloists, both vocal and instrumental, can play against. It is similar to the structure of old-time small jazz groups, having the same purity and originality. I hope they turn out to be prolific and haven't blown their whole scene on this one record.

It is ironic to note that the really good artists rarely toot their own horns in the overblown rhetoric to be found on most album jackets. I would actually love to know more about Sweetwater, but judging from the talent of this group, there should be tons of future records to fill me in. By the way, next time out, Sweetwater deserves first-

(Continued on page 130)



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FRAN WARREN: *Come into My World.* Fran Warren (vocals), instrumental accompaniment. *Hello Young Lovers; Nice and Easy; By the Time I Get to Phoenix; For You, for Me, Forever More; Love Is a Baby; Swinging Down the Lane;* and seven others. AUDIO FIDELITY © AFSD 6207 \$4.79.

Performance: **Relaxing**
Recording: **Good**
Stereo Quality: **Good**

"Let's take it nice and easy," Miss Warren advises softly in one of her songs after describing herself in her own liner notes as "an emotional, husky-voiced singer with an angel on one shoulder and the devil on the other." With all the battering our ears take these days from those bangaway groups with the funny names, this listener found her invitation intriguing. Miss Warren has been around for a long time, and her voice is one of those soft, sad instruments that hint at unnameable sorrows. If this is her bid for a comeback, I for one am all for it. She favors ballads that tell little tales—*By the Time I Get to Phoenix* proves quite comfortable among the oldies by Ellington, Gershwin, and Isham Jones—and sometimes, with just the piano for solace before the orchestra sneaks in, she shows that gift the old torch-singers had for making you feel they were singing for you alone. Particularly endearing are her nostalgic, unhurried re-creations of slow, sinuous ballads like *My Funny Valentine*, *Do Nothing Till You Hear from Me*, and *Love Is a Baby*. The mood is invariably saved from monotony by the interjection of some fast-paced novelty along the lines of *If I Ruled the World* or *Forty-two A.M.*, a lively little urban study on the theme of insomnia. P. K.

ALEC WILDER: *The Music of Alec Wilder.* Mitch Miller (oboe and English horn); Julius Baker (flute); Harold Goltzer (bassoon); Columbia String Orchestra, Frank Sinatra cond.; the Alec Wilder Octet. *Theme and Variations; Slow Dance; Air for Oboe; Such a Tender Night; Pieces of Eight;* and eight others. ODYSSEY © 32 16 0262 \$2.49.

Performance: **Legendary**
Recording: **Good**
Stereo Quality: **Acceptable**

Time, as Zsa Zsa has often said, can play funny tricks. Here is an album that was a classic in its time and to many still is. But to me, listening to it now seems like seeing *Gone with the Wind* just that one time too many. I was bored and restless—the parts that I found myself waiting for, such as the lovely *Air for English Horn* in the classic Mitch Miller performance, or the equally classic *Slow Dance*, left me with the same flat feeling I had when I realized that Olivia de Havilland's acting in that great screen epic was often as mealy-mouthed as old Melanie herself. Things that had not bothered me before in listening to the complete record bother me now. Things like the essential saccharinity of so much of Wilder's music; the orchestrations, which sound to me now not so much sensitive as sentimental; the claustrophobic preciousness of so much of the playing and composition.

Nevertheless, this is still a very impressive album, and if you have never heard it, I urge you to listen to it. If you are an old admirer of it, then you have your own opinions about it. If you heard it long ago but can't quite remember it, then just think of any consciously "artistic" documentary or feature film of the last twenty years. Generally it opens on a deserted street, or a quiet rather desolate farm; the camera comes to rest on a door; the sound of a lonely, but loving, flute is heard, and the door starts to open. Nine chances out of ten, whoever is behind that door is over eighty or under eight, and you can be damn sure today is one of those days when he is gently going to accept some eternal lesson about life. That's what the music sounds like to me now. P. R.

WILLIE AND THE RED RUBBER BAND: *The Eulogy of Blue Willie.* Willie Redden, Glen Ballard, Charles Addington,



JIMMIE RODGERS

A disc tribute to his enduring influence

Conley Bradford, Lanny Fiel (vocals and instrumentals). *School of Hard Knocks; Street Singer; Little Old Clockmaker; I Dig Love; Nature's Way of Saying Thank You;* and six others. RCA © LSP 4074 \$4.79.

Performance: **Not bad, but not blues, either**
Recording: **Good**
Stereo Quality: **Good**

If blues is *really* your bag, then this one is probably not for you. Willie Redden claims to know all about blues, but it's amusing to read that he has been collecting blues records since "way back" in 1953. Why, some of his prizes are even on 78 rpm, bless their brittle little grooves. Willie claims to have been "born in, raised during, and inspired by the once-called race records." He may have been inspired by them, but he could hardly have been born and raised during their conception, since they existed before either he or I was out of short pants.

Too much self-analysis on the jacket may not be particularly good for singing groups. I quote: "Blues is an attitude and a feeling—not always good and not always wanted. The Red Rubber Band is a cover up for a very 'blues' group. Though we are very sensitive and versatile, we do and feel blues best." Well, now we know what Willie

thinks of Willie and his fellow elastics, so let's hear it from a blues loner.

Willie, you and your boys don't play blues. You are just a better than ordinary thump-thump-on-the-drum rock-and-roll group. And singing about home-made clocks won't save you for the blues either.

Everything on this album is very good listening musically (with the exception of that saccharine little ole clock-maker), but I never did catch many lyrics. Willie evidently thinks that blues must not be understood. Well, if Willie hadn't gone to such lengths to explain to us old-timers what the blues were, we might have thoroughly enjoyed this album. As it is, Willie and the Red Rubber Band have just a faint blues beat that reminded me of the old race record *Sweet Mama*. I heard those lyrics with a steel needle on a hand-turned Victrola: "When your house catch afire, ain't nobody round, throw your jelly out the window, let it ooze on down!" The fabulous Negroes who created those authentic blues and fore-runners of rock-soul had *real* problems in those days. R. R.

COLLECTIONS

RECORDING OF SPECIAL MERIT

A TRIBUTE TO JIMMIE RODGERS—When the Evening Shadows Fall. Gene Autry, Ernest Tubbs, Elton Britt, Jim Reeves, Hank Snow, Bradley Kincaid, Jimmie Rodgers, Mrs. Jimmie Rodgers (vocals and instrumentals). *The Jimmie Rodgers Blues; Waiting for a Train; The Last Thoughts of Jimmie Rodgers; The Passing of Jimmie Rodgers; Jimmie the Kid; T. B. Blues;* and six others. RCA © LSP 4073(e) \$4.79.

Performance: **Sentimental**
Recording: **Good reproduction**
Stereo Quality: **Excellent, considering**

This is a very special record for very special people, and I am one of those "specially sentimental people who just happen to like corny country-and-western music. It helps, of course, if you were weaned on it, along with fried hot-water cornbread and crowder peas. I have now lost all the Beatlemaniacs and have with me only those who remember Jimmie Rodgers and love c-and-w, plus a few cases who will read anything, even the labels on ketchup bottles.

This record is, as it says, a tribute to a man who was revered as a songwriter and singer-yodeler of true American folk music, known popularly as "cowboy music." Jimmie Rodgers was called "The Singing Brakeman," and he was one of the great originals of a type of music that is pure Americana. His pervasive, enduring influence is felt strongly today in the renaissance of country-and-western and its reflections in folk rock, though Jimmie died in 1933.

We are presented here with many famous men of the c-and-w persuasion, all singing tributes to Jimmie. Most of these songs concern his death. Two of the recordings by Jimmie himself date back to 1929. RCA considers this album a companion to the eight Jimmie Rodgers albums already available.

This is a must for collectors of c-and-w or unique Americana and for lovers of Jimmie Rodgers. R. R.

(Continued on page 132)

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JAZZ



MILT JACKSON: *Milt Jackson and the Hip String Quartet*. Milt Jackson (vibes); with various musicians, Tom McIntosh arr. and cond. *You Got to Pay When the Deal Goes Down*; *The Morning After*; and six others. VERVE © V6 8761 \$5.79.

Performance: Fine solos from Jackson

Recording: Very good

Stereo Quality: Very good

Jackson is the father of contemporary vibe playing, but he has always been the consummate sideman rather than a particularly successful leader. Verve has given Jackson a sterling production with arrangements by Tom McIntosh, an excellent rhythm section, and two stirring horn men (Hubert Laws and James Moody) to fill in the gaps. But the results are less than satisfying. Jackson responds like a sideman, playing brilliant rhythmic accents and lovely snatches of melody, but never assuming control of the total date. Well, there's nothing intrinsically wrong with that, I suppose, since Jackson is a good enough soloist to sustain anyone's interest for a while. But the absence of point soon becomes obvious—as though the record's focus had been provided by arrangements and external production ideas, rather than by Jackson himself. It might have been better just to let him stretch out with a rhythm section.

The "hip string quartet" is hip enough, but largely superfluous, since neither McIntosh nor anyone else has solved the problem of writing articulated jazz figures for bowed string instruments. If you like Jackson, you'll be pleased almost anytime he takes mallets in hand, but unless that's all you want from a jazz record, you won't be intrigued for very long with what happens here. D. H.

RECORDING OF SPECIAL MERIT

THE JIMMY RUSHING ALL STARS: *Gee, Baby, Ain't I Good to You*. Jimmy Rushing (vocals); Buck Clayton (trumpet); Dickie Wells (trombone); Julian Dash (tenor saxophone); Sir Charles Thompson (piano); Jo Jones (drums); Gene Ramey (bass). MASTER JAZZ RECORDINGS © MJR 810-4 \$5.00.

Performance: Lively mainstream jazz

Recording: Good, for the most part

Stereo Quality: Very good

Master Jazz continues to produce fine traditional jazz recordings. For this one, a group of excellent mainstream players were assembled under the leadership of Jimmy Rushing for a live, party-style jam session held in the Manhattan studios of Fine Recording. Half the musicians—Clayton, Wells, and Jones—are straight out of Count Basie's stellar bands of the Thirties and Forties; the others are equally well-rooted in the Swing tradition.

Rushing is still a superb singer. His voice is crisply authoritative, and his style is supported by a musical sophistication that permits him to toss off complex nuances of musical line and vocal timbre in almost casual fashion. Since most of the pieces are first takes, they are brimful of bubbling spontaneity. Master Jazz has made some peculiar editing cuts that may annoy you the first time around, but the performances, on the whole, leave little to be desired.

Pianist Sir Charles Thompson, a Swiss veteran, was also one of the charter members of the Forties bop revolution. He is one of the few pianists active today who can still command the darting, herky-jerky bop piano style—listen for his lines. All in all, producers Bill Weilbacher and Don Kantner have made a worthy addition to the catalog of mainstream jazz. D. J.

RECORDING OF SPECIAL MERIT

THE MARTIAL SOLAL TRIO: *On Hom Ground*. Martial Solal (piano); Gilbert Rovere (bass); Charles Bellonzi (drums); *Caram; Somebody Loves Me; Lover Man; Lady Bird; Tea for Three; T.N.T.; Blues Musochiste*. MILFSTONE © MSP 901-4 \$4.75.

Performance: Elegant

Recording: "Live" but good

Stereo Quality: Variable

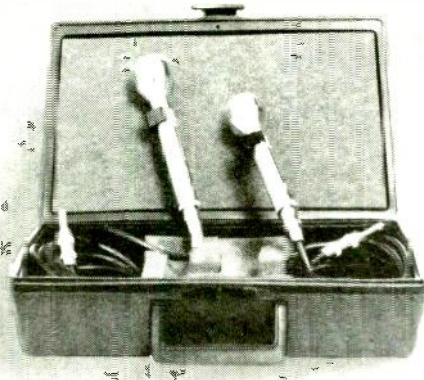
Technical ability in pop music has fallen to about as low an estate as the well-made play has in the popular theater. One of the greatest technicians of the jazz piano music assuredly be Martial (referred to in place on the jacket as Martin) Solal, and he gives a terrific display of virtuosity on this new release. I don't think he will ever become a favorite in the States for the simple reason that he is too French and, some would claim, too "intellectual." I will grant them both points. Because of his Frenchness his playing and performances are models of lucidity where no musical idea is ever left incomplete and no piano phrase is ever ragged, where all is cast with an elegant sense of form and structure. I will agree that it is also probably his Frenchness (actually he was born in Algiers) which is responsible for the emotional austerity of much of his playing, where at times you have the feeling that he believes emotion is only correctly spent within that above mentioned form or order. As for "intellectuality," yes, I would agree to that also. But, like Stravinsky, he has the technical equipment in both his composing and performing roles to be able to back up his ideas so that they can be presented in an often dazzling finished form. The second side is devoted to three of his own compositions—*Tea for Three, T.N.T.*, and *Blues Musochiste*—and I think it would be very difficult for anyone seriously interested in music to dismiss them lightly. They are sophisticated, but in no way pretentious.

This recording was made "live" at the Blue Note in Paris, and while it may not be all that great sonically, it does catch something of the earnestness of Solal when he works for an audience. He is given admirable support by Gilbert Rovere on bass and Charles Bellonzi on drums. Solal is a superb artist, but he is not, I suppose (perhaps unfortunately), what jazz is, or was, all about. P. R.

(Continued on page 134)

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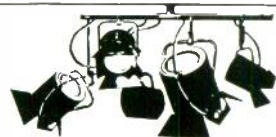
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THEATER FILMS

THE HEART IS A LONELY HUNTER (David Grusin). Original-soundtrack recording. WARNER BROS. © WS 1759 \$4.79.

Performance: Good
Recording: Excellent
Stereo Quality: Fine

For years I've had a passion for collecting motion picture scores. Amid the plethora of ponderous and pitiful cinema efforts, every now and then a gem would turn up. Even questionable movies sometimes produced fabulous soundtracks, like toads with jewels in their foreheads. For example, *Live for Life* stood entirely on its own without one's having to visualize Yves Montand, Annie Girardoux, or Candy Bergen. It was fun and a quiet bit of onecupmanship to mystify guests with something like *The Deadly Affair*. But now everybody has caught on to this trend.

Because movie scores are created to enhance the entertainment value of a film, not to interfere with it, they have a similar effect in your home: the average soundtrack is usually a good bet for cocktail back-grounds or dinner. The burgeoning interest in soundtracks probably has much to do with the improved quality of movie scores today and with the devoted attention producers are now paying to music to help sell their movies. The result has been to welcome new blood in this heretofore rather stultified field.

Before reading the sleeve of *The Heart Is a Lonely Hunter*, I had already been reminded of one of my other favorites, *The Graduate*. So, how pleasantly surprised I was to find *Heart's* music composed by the same David Grusin. The *Main Title* is a haunting theme as soft as a Southern breeze and as wistful as Carson McCullers' prose. (Do I have to tell you that this film was based on one of her most famous novels?) *Beyond the Reach of Love* changes pace into a groovy rock-and-roll, and *Married People* flips back again to a sort of sweeping ballet sound utilizing flute, guitar, and a clip-clop horseback rhythm. *Symphodelic* is a Mozart eclair surrounding a low-down, razzle-dazzle center titled *Swampy Four*. It is deliciously reminiscent of the *Blue Danube Waltz* inserted into the *Space Odyssey* future. *Drop Out* is moody, somber, and poignant. The last band on side one just has to be, of course, a hillbilly dance tune, not to be taken seriously. It is called *I Can't Afford to Let You Go* (what else?).

Basically, the score is well-constructed and pleasant instrumentally, with lyrics that can best be described as cute and clear. The *Main Theme*, moreover, is a strong identifiable sound which will probably be remembered and copied by future artists. R. R.

OLIVER! (See Best of the Month, pg. 77)

(Continued on page 136)

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FRIEDMAN-ABELES

Not-so-young lovers: Zorba (Herschel Bernardi) and Hortense (Maria Karnilova).

HELLO, ZORBA; BYE-BYE BROADWAY

By Peter Reilly

THE great era of America's most vivid native art, the musical comedy, would seem to have been defined by *Show Boat* at one end and by *West Side Story* at the other. Since then, the form has been an interesting study in the process of attrition, and at present the American musical (the "comedy" dropped out long ago) would seem to be in a serious, if not yet fatal, decline. Not that there haven't been excellent shows since the great Bernstein-Sondheim-Robbins collaboration, but they are glittering exceptions notable more for their triumphs of staging and performance than for any intrinsic quality of book, music, or lyrics.

The reason for this attrition is twofold—and fairly obvious: the increasing absence of young, or young-thinking, people on the creative side, and the almost total absence of youth in the audiences. They have left the Broadway musical—and make no mistake that the Broadway musical is other than the American musical—to their elders, and their affluent elders at that. *Hair*, the much-praised "tribal-love-rock" musical, is an interesting freak—and I think misunderstood. It is actually a musical about youth designed to show older people what some segments of the younger population are up to. It is comparable to one of those Haight-Ashbury tourist buses that careen with window-up astonishment and a certain amount of titillation through hippie neighborhoods and then return safely to respectable hotels. Titillation is also a large part of the success of *Hair*, in that the first-act curtain features a genital display by some members of the cast. If critic Kenneth Tynan is right in his prediction that within five years we shall see the sexual act itself on stage, then I am sure that someone, somewhere, is at this moment devising a musical out of the *Kama Sutra*. And it

will probably have as little pertinence to the musical comedy form as *Hair* does. And no matinees either.

Where the young audience has gone is relatively clear: to films, to discotheques, to rock auditoriums, to light shows, to folk festivals, and to other forms of entertainment where they can dispense with or provide their own proscenium. (Actually, one of the few real pleasures of *Hair* is its staging, which casually disregards the proscenium and permits the show to ramble about the house on its own terms—but then, so did *Hellzapoppin'*.)

WHERE the young creative people of the Broadway theater have gone is a little harder to answer. It is obvious, however, that there are not many of them left. Most would seem to have gone to films or off-off Broadway or have joined the rock scene. The few young talents left are forced to write for, and to try to involve, a well-off audience that is in the main over forty. And a tired, very tired, forty at that. This audience wants only to be lightly involved, to be entertained at a cozy distance between the hours of 8:30 and 11. Its members resent having to think or having to pay close attention to anything. A few laughs, a lot of sentimentality, a couple of fast-moving production numbers, and maybe a catchy song here and there is all they ask. Indeed, they insist on it. If, as Stephen Sondheim did a few years ago with *Anyone Can Whistle*, someone tries to give them anything more than that, they are monumentally indifferent. Simple, and often simple-minded, entertainment is all they will tolerate.

Catering to this lethargic public has resulted in a musical theater that is as predictable as it is stagnant. Productions con-

cocted according to this formula break down into three main types. First is the glorified vaudeville show with star turns, a book that serves as a recitative between these star turns, and a score written with both eyes and feet turned in the direction of the Brill Building and the *Billboard* top-pop charts. *Golden Boy*, *Wildcat*, *Sky-scraper*, and *Golden Rainbow*, of recent memory, are living (if not breathing) examples. The length-of-run of such shows is generally determined by the personal popularity of their stars.

Second, there is the noxiously overproduced, overdirected, oversold, and minuscule-minded musical that everyone seems to think is "surefire." It is always a sickeningly sentimental exercise that is guaranteed to keep Mom laughing and crying at the same time, and perhaps snapping her elastic stockings over some of the "daring" lines. This sort of show always stars some middle-aged and rather motherly glamour figure who is as invincible in her unreality as she is in her gooey homilies. When she isn't changing into one outrageous piece of drag after another, she is plumped down into the middle of enormous, camp production numbers staged as if the action were taking place on the floor of the Lido night club. Things like this have a tendency to run for years under such names as *Mame* and *Helly, Dolly!*

Finally, there is the more serious, more ambitious, and often more pretentious "heavy book" show, of which *Zorba* is an example. Often adapted from a well-known literary source and presented with a solemn air, it usually manages to betray the sad poverty of new approaches, new ideas, and real creativity that exists on Broadway. Such shows start out with good intentions, and are sometimes, in a modest way, ar-

tistically viable (*Cabaret* and *Man of La Mancha*, for example). More often, however, they fall victim well before their openings to the aforementioned creative attrition brought about by trying to please a predictable audience. This is what has happened to *Zorba*.

Based on the fine novel by Nikos Kazantzakis, it is a reflection of all that, unhappily, is not going on in musicals. John Kander, the composer, has tried to pull off again the mirror trick he performed so successfully in *Cabaret*: he has tried to give his music a Greek "atmosphere," but running beneath it is the same steady Broadway rhythm we have been hearing for years. *Cabaret* prised a lot of flavor out of the kind of music Kurt Weill and Friedrich Holländer used to write and that Peter Kreuder and his orchestra used to play in early-Thirties Berlin. It is music sophisticated enough to withstand a lot of borrowing from. But in *Zorba*, Kander is dealing with the much less sophisticated folk music of Greece, and aside from a few rhythmic turns and the orchestration, he has not been able to do much more than feebly suggest the atmosphere he was after.

The lyrics (by Fred Ebb) are drenched in that phoney Mediterranean "acceptance of life as she is lived, my friend," and in solo after solo Herschel Bernardi (*Zorba*) and Maria Karnilova (his doddering girl friend) declare their senescent lust for life. (From the score, I would judge that dramatic emphasis has been switched from the story of a young man learning how to live a full life, to the love affair between *Zorba* and the old *cocotte* Hortense. You don't think the audience wants to hear about young love, do you? They want something they can identify with.)

Bernardi's performance is roistering, earthy, full-throated, and completely artificial. He sounds as if he were talking and singing two octaves down from his normal range—rather like Mischa Auer imitating Akim Tamirov. Karnilova, that fine actress-dancer, has somehow been persuaded to offer an imitation of someone fatally resembling Eva Tanguay, Anna Held, or Fifi D'Orsay. John Cunningham, in the role of the young man Niko, sings like every other musical-comedy tenor-baritone I have heard since the days of the first LP.

ALL the carping aside, I have a feeling that *Zorba* and this album will be a success. It is in the right commercial groove, and it says a lot of things people are anxious to have reaffirmed in their own minds. It will appeal to large numbers of an established audience, and possibly make them feel that they have undergone a "deep" experience.

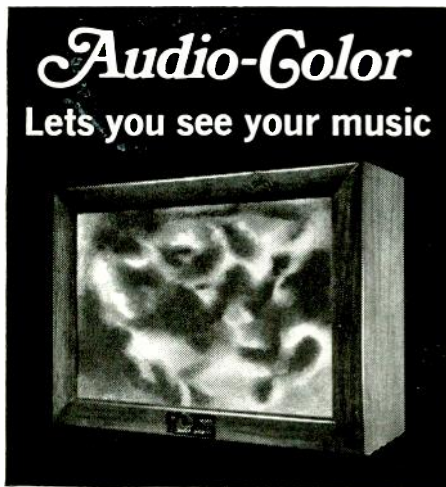
The recording is one of the least effective-sounding original-cast efforts I have heard. It has a shrill, clattering sound, and the chorus numbers are sonically harsh and too far forward. The whole thing sounds prepackaged and up-right. Rather like the current state of Broadway.

ZORBA (John Kander-Fred Ebb). Original-cast album. Herschel Bernardi, Maria Karnilova, John Cunningham, Carmen Alvarez, Lorraine Serabian, and others (vocals). CAPITOL © SO 118 \$5.79.



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THE BEST OF BLOOPERS, VOLUME ONE: Boners of radio and T.V. Kermit Schafer, producer and editor. KAPP © KS 3576 \$4.79.

Performance: Slim
 Recording: Muffled
 Stereo Quality: Unhelpful

If bathroom jokes are your bag, you're sure to have a high old time listening to this collection of "lip-slippers" culled over the years from embarrassing mistakes made on radio and TV, and re-enacted here in all their Freudian errorneousness by an anonymous cast of not particularly skilled mimics. Otherwise, the pickings are likely to prove slim. There's the dockside announcer who reports the arrival of the "Virgin of Governor's Island" at the Virgin Islands Governor's Conference of 1967; the newscaster purveying a hot item from a "high White Horse souse"; the lady on the highbrow interview program who introduces her literary lion of the moment by assuring the audience that "once you put down one of his books you never want to pick it up again." I also chuckled briefly, if not with the same up-patrioticness as the canned audience, at the patriotic advice to "vote early and often on election day" and the musicologist who praised a violinist for being able to play "passages of ease with the greatest of difficulty." The rest is strictly in the "Jokes for the John" category. P. K.

CHAUCER: *The Canterbury Pilgrims.* Martin Starkie (narrator); The Gabrieli Brass, John Hawkins and Richard Hill, arr. and cond. DEUTSCHE GRAMMOPHON © 139380 \$5.79.

Performance: Amiable
 Recording: Excellent
 Stereo Quality: Well balanced

Reporting from London in the New York *Times* not too long ago, Clive Barnes called attention to a new musical comedy put together by Nevill Coghill, "retired Oxford don of marked theatrical leanings," with music by Richard Hill and John Hawkins which Mr. Barnes found "weak." Since the present album comes bearing the credits of the same team of talents, I take it there is some connection. On the record, however, Martin Starkie, who produced the London musical, confines himself to reciting Mr. Coghill's straight translations from the Middle English of Chaucer in various selections from the prologue to the tales. These, in case you've forgotten, are quick-ink but penetrating sketches of the thirty pilgrims who set out one April to visit the shrine of St. Thomas à Becket in Canterbury. With irony and a strong sense of caricature tempered by compassionate insight, Chaucer introduces us in turn to the knight and his restless son ("who slept as little as a nightin-

gale"), to the Nun, the Guild-member, the roguish Wife of Bath, the Shipman, the Miller, the Doctor, and the other members of the lively company as they are gathered at an inn the night before their journey.

Mr. Coghill's modern version is always apt and absolutely clear, and Mr. Starkie reads each stanza admirably. The music, in this case, is heard in the background—where it certainly belongs, consisting as it does of various uninspired marches, dances, and amorphous pastorales, some in a kind of modified rock idiom more voguish than appropriate to the text, but consistently discreet and never offensive. P. K.

SMOTHERS BROTHERS: *The Smothers Brothers Comedy Hour.* Tom and Dick Smothers (comedians and vocalists); orchestra, Louis Basil cond. *Morons; Troubador Song; Smart Juice; President Johnson; You Didn't Come In; Tommy's Song; Tom's Party; Caught in the Draft; The Impossible Dream; Spread of Democracy; United Nations; Controversial Material.* MERCURY © SR 61193 \$5.79.

Performance: Unoppressive
 Recording: Great
 Stereo Quality: Separates the Toms from the Dicks

"He who'd make his fellow creatures wise should always gild the philosophical pill," counsels Jack Point, the jester in the *Yeomen of the Guard*. For a while there it looked as though the Smothers Brothers were forgetting this fundamental principle of entertainment. The brothers have tried so hard on their big-budget, prime-time spectacular to be "with it" and "where it's at" and "controversial" that there have been some Sunday evenings when their battles with the CBS censors proved more bitter than biting, more solemn than scintillating. They make no such mistake here. Nor is the record cluttered with the stretches of straight singing by Dick that have held up the fun in earlier albums. A "troubador song" is wrecked rewardingly by Tom's "tomfoolery" when he impersonates a noisy nightingale. Dick's effort to out-Kiley the original *Man of La Mancha* in a super-heroic version of *The Impossible Dream* brings welcome interruptions from Tom demanding what the song means and culminating in one of those sputtering schoolboy expositions in which he concludes that Don Quixote must have been "like Moses, who led the Hebrews into the land of milk and money." An argument in the "you-didn't-come-in" tradition disrupts a ballad from *Paint Your Wagon*, and Tom sidesteps a challenge to his scholarship with the retort "I'm an American. I don't have to see something to know it's stupid." A series of Depression songs like *Potatoes Are Cheaper* and *Chicago* are analyzed for social content; Tom denounces McNamara's Band as racist, and rewrites the words to include Negro, Jewish, Italian, and Puerto Rican players as well as Irishmen, changing the name of the group to "Sergeant Pepper's Integrated Band." He also argues Dick down with a triumphant description of the animals aboard Joan of Arc's Ark ("Joan built the ark and Noah led the armies"). So it goes, for two pleasant sides, the touch light and the merriment malicious and pointed enough but never tail-spinning into pique or petulance. A happy package. P. K.

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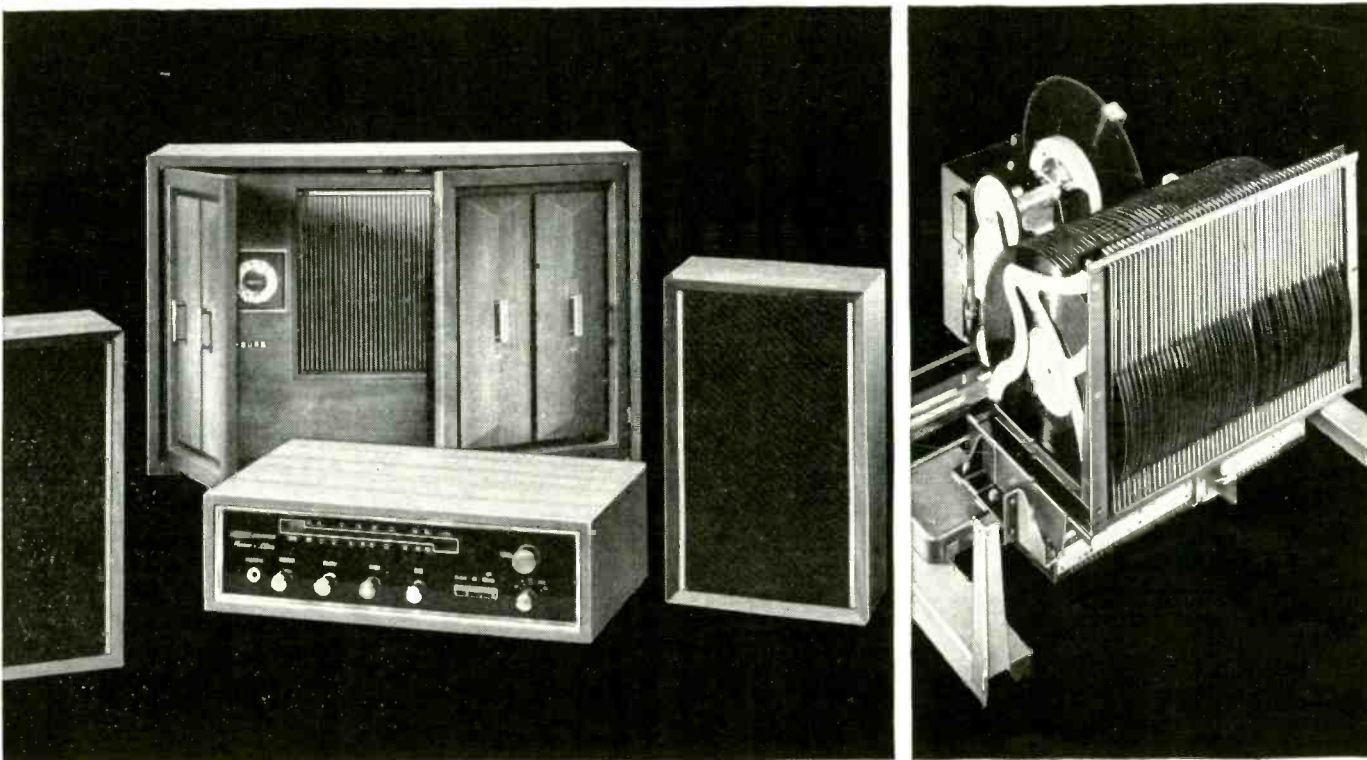
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STEREO TAPE

Reviewed by WILLIAM FLANNAGAN • DAVID HALL
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RECORDING OF SPECIAL MERIT

BACH: *Concerto for Two Violins in D Minor (BWV 1043)*. BEETHOVEN: *Romance No. 1, in G Major, Op. 40; Romance No. 2, in F Major, Op. 50*. VIVALDI: *Concerto Grosso, in A Minor, Op. 3, No. 8*. David Oistrakh (violin); Igor Oistrakh (violin, in Bach and Vivaldi); Royal Philharmonic Orchestra, London, Sir Eugene Goossens cond. (in Bach & Beethoven) and David Oistrakh cond. (in Vivaldi). DEUTSCHE GRAMMOPHON (S) DGC 8714 \$7.95.

Performance: Beautiful fiddling
Recording: Excellent
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 45'20"

These are not particularly new performances, and, in fact, the Bach double concerto has appeared before on tape (DGC 8820). The playing, however, will always be worth hearing. The Baroque works are treated in somewhat romantic fashion, but the execution of the solos is tonally and technically gorgeous. The two Beethoven Romances likewise are most beautifully rendered by Oistrakh *père*, and the recorded sound is extremely natural.

I. K.

GRIEG: *Piano Concerto in A Minor, Op. 16*. SCHUMANN: *Piano Concerto in A Minor, Op. 54*. Géza Anda (piano); Berlin Philharmonic Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON DGC 8888 \$7.95.

Performance: Good Schumann, fair Grieg
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 62'45"

Anda's Schumann Concerto is by far the better performance on this reel: both he and Kubelik take a lyrical approach to the score, and the playing is properly quite free and poetic. The Grieg, however, suffers from the leisurely interpretation, and somehow the performance fails to hang together. Perhaps Anda's rather lightweight tone is at fault, and I think that a more exuberant, more romantically inclined attitude toward this concerto would have helped. The orchestral playing is excellent, and the quality of reproduction is unusually fine. Ampex, incidentally, has a new method of duplicating in which the

overall level is considerably higher than before; as a result there is no audible hiss. I. K.

RECORDING OF SPECIAL MERIT

RIMSKY-KORSAKOV: *Highlights from "Mlada"*. Aleksei Korolyev (bass), Mstivoi; Tatiana Tugarinova (soprano), Voislava; Vladimir Makhov (tenor), Yaromir; Nina Kulagina (mezzo-soprano), Morena; other soloists; Chorus and Orchestra of the Moscow Radio, Yevgeny Svetlanov cond. MELODYA/ANGEL (S) Y1S 40012 \$7.98.

STATE ARCHIVES, USSR



A Russian caricature (c. 1906) showing Rimsky-Korsakov being dismissed from the St. Petersburg Conservatory

Performance: Idiomatic
Recording: Very good
Stereo Quality: Fine
Speed and Playing Time: 3¼ ips; 47'10"

On disc or tape, excerpts from an obscure Rimsky-Korsakov opera are a rarity. This work, which started life originally as a composite opera (music by Rimsky, Cui, Moussorgsky, *et al.*), was first produced in 1892, with music entirely by Rimsky. It was intended as a large-scale opera-ballet (*Mlada* is a non-singing part), but except for the Procession of the Nobles from Act Two it is almost totally unfamiliar today. That excerpt is included here as well as the Divination and Kolo, both from the second act, along with Night on Triglav Mountain and Fantastic Kolo plus Witches' Sabbath and Infernal Kolo (*kolo* is a regional dance) from Act Three; finally, from Act Four we are given Morena's Curse, Destruction of Retra, and the Closing Scene.

The music, as might be inferred from the titles of the excerpts, is often fantastic and highly colorful in orchestration. As the notes point out, there seems to be a link between the Wagnerian style of the past and the forthcoming early Stravinsky in this unusual score. The singing is entirely idiomatic, the orchestral playing most capable, and the tape is warmly recommended to those with an interest in musical curiosities. The sound, though a bit distant and lacking in presence, is full-bodied and clean. A libretto is obtainable through the usual postcard request. I. K.

SCHUMANN: *Piano Concerto, in A Minor* (see GRIEG)

RECORDING OF SPECIAL MERIT

TOCH: *Piano Concerto, Op. 38; Concerto for Cello and Chamber Orchestra, Op. 35*. Ernst Toch (piano); Vienna Symphony Orchestra, Herbert Haefner cond.; Frédéric Motier (cello); Zurich Forum Group, Fred Barth cond. CONTEMPORARY (S) CYC 8014 \$7.95.

Performance: Authentic
Recording: Good airchecks
Stereo Quality: Not significant
Speed and Playing Time: 7½ ips; 52'51"

Ernst Toch (1887-1964) was one of several Viennese-born composers, contemporary with such pupils of Schoenberg as Berg and Webern, who have become overshadowed by the "Big 3" of the Second Viennese School. Yet his vast catalog of works, in every form from Hollywood film scores and facile entertainment works such as the *Pinocchio* and *Circus Overtures* to erudite and complex chamber works, concertos, and symphonies, has in no sense been meaningfully evaluated through performance and audience reaction. A faithful following in Hollywood, where Toch sought refuge from Hitlerism in the Thirties, has played a role in getting a representative selection of chamber music recorded on the West Coast Contemporary label, and the Louisville First Editions series has issued both light and serious orchestral works by Toch. But this is not enough. Toch has produced a vast body of finely crafted and often convincingly passionate creative work that should be taken seriously on its own merits.

The Piano Concerto (1926) and Cello Concerto (1925) offered on this Contemporary Records tape derived from radio performances in 1950 and 1963, respectively, are instances in point; for they are among the most brilliant and exciting of Toch's works in the mid-European Expressionistic idiom of the period. Indeed, it is incredible that the

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composer could have come up with such a remarkable performance of the solo part in his Piano Concerto when in his sixties. The Cello Concerto performance, too, is absolutely first-rate, its high point being a singularly eloquent slow movement. Herbert Haefner contributes a superbly vital accompaniment in the Piano Concerto, comparable to his remarkable (but primitively recorded) realization of Berg's *Lulu* in its 1952 Columbia release. D. H.

VIVALDI: *Concerto Grosso, Op. 3, No. 8*
(see BACH)

COLLECTIONS

JUSSI BJOERLING: *The Immortal Jussi Bjoerling*. Donizetti: *L'Elisir d'Amore*; *Una furtiva lagrima*. Flotow: *Matha*; *M'appari tutti amor*. Verdi: *Rigoletto*; *Questa o quella*; *Ella mi fu rapita!*; *Parmi veder le lagrime*; *La donna è mobile*; *un di, se ben rammentomi* . . . *Bella figlia dell'amore* (with Roberta Peters, Robert Merrill, A. M. Rota, and Chorus). *Il Trovatore*: *Deserto sulla terra* (with Leonard Warren); *Di qual tetra luce* . . . *Ab si, ben mio* (with Zinka Milanov); *Di quella pira* (with the Robert Shaw Chorale). *La Forza del Destino*: *Soleme in quest'ore* (with Robert Merrill). *Don Carlo*: *Io l'ho perduta!* and *Qual pallor* (with Robert Merrill, E. Markow, and Men's Chorus). *Aida*: *Se quel guerriero io fossi*; *Celeste Aida*; *Tu! Amonasro!* . . . *Io son disonorato* (with Milanov, Warren, Fedora Barbieri, Boris Christoff, and Chorus). *Otello*: *Si, pel ciel* (with Merrill). Tchaikovsky: *Eugene Onegin*: *Lenski's Aria (Förbi, förbi)*. Borodin: *Prince Igor*: *Vladimir's Recitative and Cavatina*. Mascagni: *Cavalleria Rusticana*: *Siciliana (O Lola)*. Leoncavallo: *Pagliacci*: *Vesti la giubba*. Bizet: *The Pearl Fishers*: *Au fond du temple saint* (with Merrill). Puccini: *Manon Lescaut*: *Donna non vidi mai*; *Ab! Mamon, mi tradisce* (with Licia Albanese and Chorus); *Presto in fila* and *No! Pazzo son!* (with Franco Calabrese, E. Campi and Chorus). *La Bobème*: *O Mimi, tu piu non torni* (with Merrill). *Tosca*: *E lucevan le stelle*. Giordano: *Andrea Chénier*: *Come un bel di di maggio*. Jussi Bjoerling (tenor), various orchestras and conductors. RCA Ⓜ TR3 5035 \$10.95.

Performance: Unique
Recording: Variable but always satisfactory
Speed and Playing Time: 3¾ ips; 101'22"

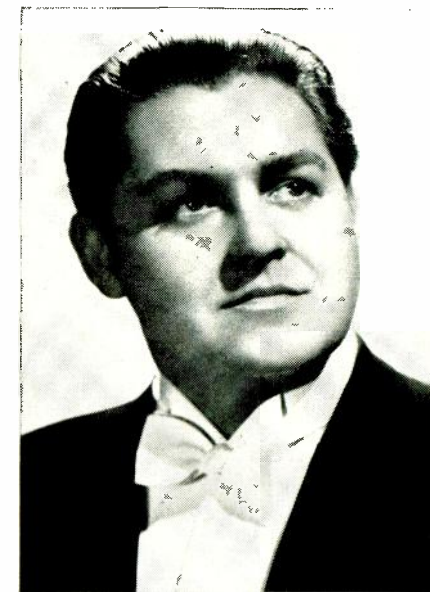
Writing as an admirer of good lyric theater for itself rather than as one of that unpleasant breed of opera lovers who merely worship star singers, I suppose my evaluation of this comprehensive collection of opera excerpts by the late Swedish tenor Jussi Bjoerling is different from that of most of the buyers for whom this RCA tape was designed. (I should add in hurried, defensive haste that I have long considered myself an admirer of Bjoerling's voice, his use of it, and his sense of musical style.)

But, when this collection came my way, I was aware of the phenomenon (personal) that overall admiration was, if not lessened, at least mitigated. Bluntly, it struck me with increasing force as the tape unreeled that there is something about the hard-core standard repertoire (particularly earlier Italian opera) that is alien to the nature of Bjoerling's voice and his musical sensibilities,

that the sense of uneasiness I felt with "*Una furtiva lagrima*" is closely related to the sentimental *bravura* overstatement of "*M'appari*" and the sense of mild embarrassment I felt for the tenor (nor the aria) in listening to "*La donna è mobile*."

Since all of this music—well, almost all of it—is sung with great skill, I'm afraid I could only conclude that my suddenly mixed feelings are rooted in the impression that Bjoerling tended to compete with the stylistic grand-slammung of the Italian Opera Tenor rather than re-think the music in terms of his own far more subtle style, which is what such singers as Fischer-Dieskau and De los Angeles tend to do much of the time.

The impression becomes more difficult to escape as one listens to Bjoerling deal with the greater musical subtleties of late Verdi in the *Otello* excerpt and as one listens to the elegant, exquisite singing of the *Onegin*



Stylistic subtlety and pure vocal flair
JUSSI BJOERLING

and *Prince Igor* excerpts. In so flashy a performance as his "*Di quella pira*," Bjoerling proves that he could belt to the rafters with the best of them even though one senses, in some perhaps indefinable ways, that there is something not quite "true" about singing it in this manner. (Indeed, if De los Angeles had ever gone into competition with Callas, Tebaldi, or even Milanov at their primes, she would have sold her very real and, in many ways, more elegant vocal stylistic qualities short.)

Obviously, no worshiper at Bjoerling's shrine, no member of the cult that flourished until the tenor's death in 1960, will be fazed by anything I have written but will perhaps merely think it peculiar or worse. And it must be admitted: opera lovers and star worshipers will take pleasure from this release. In large part, I did myself—in spite of the resultant nit-picking. With an all-star "accompanying" cast (Roberta Peters, Leonard Warren, Zinka Milanov, Licia Albanese, Robert Merrill, and others) the late tenor is presented in the company of his singing peers. And whether the admittedly speculative (and special) point I have made is valid or not, the international opera stage of today would be far better off if it had a few tenors with the pure vocal flair Bjoerling almost always displayed. W. F.

ANDRÉ KOSTELANETZ: *Vienna, City of Dreams*. Lehár: *The Merry Widow: Waltz and Czardas; The Count of Luxembourg: Waltz*. Kreisler: *Schoen Rosmarin; Love's Sorrow*. Johann Strauss, Jr.: *Tritsch-Tratsch Polka; Perpetual Motion; The Blue Danube*. Kálmán: *Countess Maritz: Sag' ja, mein Lieb. Sag' Ja*. Haydn: *Serenade*. Siczynski: *Vienna, My City of Dreams*. Strauss: *The Waltz Dream; Love's Roundelay*. Saramae Endich (soprano); Carroll Glenn (violin); orchestra, André Kostelanetz cond. COLUMBIA 5 MQ 973 \$7.95.

Performance: Champagne, more sweet than sec

Recording: Excellent

Stereo Quality: First-rate

Speed and Playing Time: 7½ ips; 33'09"

If your heart is one of those quaint instruments that still beats in three-quarter time, if you yearn for old Vienna and coy countesses and the lilting laughter of merry widows, you have only to set Mr. Kostelanetz's concert waltzing around on your tape spindle for a schmaltzy romp in the Land of Smiles. Mr. Kostelanetz whips his forces into a foamy *Schlag* of high-caloric sound in generous helpings of Franz Lehár, Johann Strauss, Jr., Oscar Straus, Fritz Kreisler, and others of their ilk. The lush orchestral waltzes, serenades, and polkas are set off with vocal passages richly and archly rendered by soprano Saramae Endich, and airy Kreislerian trifles coquettishly coaxed from a flirtatious fiddle by Carroll Glenn. Not for musical diabetics. P. K.

ENTERTAINMENT

PEARL BAILEY: *The Real Pearl*. Pearl Bailey (vocals); orchestra, Louis Bellson cond. *I Believe; Poor Butterfly; That's Life; Nobody; The Color of Rain; He's Gone*; and six others. PROJECT 3 5 PJX 5022 \$5.95.

Performance: Very good

Recording: Excellent

Stereo Quality: Excellent

Speed and Playing Time: 3¾ ips; 29'49"

Pearl Bailey is a truly ingratiating performer. She has style, humor, earthiness and, underneath, a no-nonsense grasp of life's realities. Unfortunately, she is also afflicted now with a slight case of hardening of the stylistic arteries. Her ad-libs often sound distressingly rehearsed, and there are times when her diction betrays that it is the thousandth time she has sung a song in precisely the same way (her timing is apt to go awry for the same reason). I am talking, of course, about her classics, *Thud* or *Bill Bailey*, and others with which by now, I would think, we are all familiar.

Here is a collection of songs that I had never heard Miss Bailey sing before, and I thought that it might be an occasion for some mild rejoicing. All of which should go to prove that I ought to have been more grateful for the old Bailey, even with the arthritic touches. Things don't exactly go from bad to worse here but they remain firmly mediocre. For her first band, she chooses, of all things, to resurrect *I Believe*. My hatred of this inspirational pudding is unquenchable, and Miss Bailey, in a four-minute performance of it, was unable to reduce it in the least. After that opener, I'm afraid she would have had to have stronger material than she presents here to engage my sympathies. I'm



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Gonna Keep On Doin' (What I'm Doin') is about as close to good entertainment as this tape offers, but considering Miss Bailey's past achievements, that really is not saying much. P. R.

THE LETTERMEN: Special Request. The Lettermen (vocals); orchestra. *Sberry Don't Go; I Only Have Eyes for You; Softly, As I Leave You; Walk On By; Secret Love; Summer Song;* and five others. CAPITOL Ⓢ YIT 2934 \$6.98.

Performance: Pre-adolescent
Recording: Fine
Stereo Quality: A la mode
Speed and Playing Time: 3¾ ips; 30'11"

Thank goodness for the generation gap! It protects me—most of the time—from the fiercer assaults of that violent "young" sound a recent scientific survey reports may be driving the whole discotheque set to premature deafness. It also spares me too frequent exposure to the "warm, golden" sound (I quote Capitol's own blurb) which causes the current crop of young ladies to swoon over groups like the Lettermen. Evidently, these gentle-voiced souls, sighing softly in close harmony over oceanic backgrounds of orchestral heavings, are hard-put to find enough material to keep their fans enraptured, for on the current program they turn back to the early Dick Powell of Vitaphone to resurrect *I Only Have Eyes for You*, which thrilled me when I was twelve. As a matter of fact, although the cover photograph shows three sturdy young adult faces with long sideburns, I would not be at all surprised to learn that the actual singing in this series is done by a group of pre-adolescents with unchanged voices. It just does not seem possible for three actual adults to simmer that way. Even the strong-melodied *More* goes audibly limp under their ministrations. P. K.

THE MORMON TABERNACLE CHOIR: Greatest Hits, Vol. II. Mormon Tabernacle Choir, Richard P. Condie, director; Philadelphia Orchestra, Eugene Ormandy cond. *O Columbia, the Gem of the Ocean; Londonderry Air; This Is My Country; Beautiful Dreamer; Land of Hope and Glory; Dixie;* and five others. COLUMBIA Ⓢ MQ 972 \$7.95.

Performance: Unbridled
Recording: Excellent
Stereo Quality: Highly evident
Speed and Playing Time: 7½ ips; 40'14"

A super-patriot's delight is this collection of corn-rich staples from America's musical silos. Hear all the words of *O Columbia, the Gem of the Ocean* in what is probably the most elaborate arrangement for chorus and orchestra yet devised for an anthem. Hear hundreds of voices raised in *The Battle Cry of Freedom* and—lest any section of our fair land feel neglected—a mural-sized *Dixie* and an aggressively chauvinistic *This Is My Country*. Mother will enjoy the swooning choruses of *Beautiful Dreamer* and *Londonderry Air*, while visiting clergymen may safely be entertained with mighty performances of *Father in Heaven, He's Got the Whole World in His Hands*, Handel's *Largo* from *Nexes and Hallelujab, Amen* from his *Judas Maccabaeus*. With Mr. Ormandy at the helm of his hefty orchestra, and director Richard Condie waving a feverish baton at his huge chorus, the Mormons have never sounded more wide-awake. P. K.

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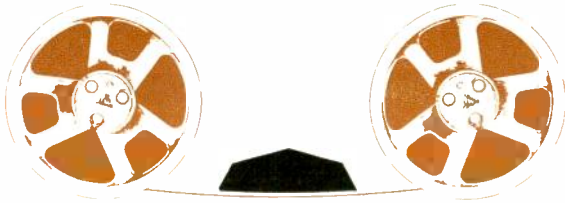
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TAPE HORIZONS

By DRUMMOND McINNIS

ROTE LEARNING

AT ONE TIME or another, nearly everybody is faced with the unpleasant task of learning something by rote. The method isn't much fun, but some things are best learned by continuously repeating (or hearing) them a few words at a time. Using a tape recorder in the usual fashion is not really very helpful for such a job—too much effort is wasted in starting, stopping, rewinding, and restarting the machine. You can get so involved in the job of running the recorder that you find it difficult to pay attention to the material you are trying to learn.

A simple solution to the problem is to use one of the endless-loop tape cartridges that are commercially available. The Orrtronic Audio Vendor, for example, fits onto any standard reel-to-reel tape recorder, and it will endlessly repeat any message you care to record on it. But with nothing more than a little ingenuity and splicing tape plus about ten feet of recording tape, you can easily make your own "automated" tape teacher at a cost of just a few cents.

Take the length of recording tape, join its ends so that the tape forms a loop, and fasten the ends together with splicing tape. (You must be careful to use nothing but tape that is specially designed for splicing, or the adhesive might ooze and gum up the tape heads and the capstan.) If you have some white leader tape, you can splice about a one-inch length of it into the loop to serve as a marker that will help in timing your recording. About ten feet of recording tape will hold as much information as you can efficiently learn at one time. Load the loop into your tape recorder as you would tape from a reel and drape the overflow over the edges of the recorder and the table on which it is sitting. The loop will hang down to the floor, but don't worry about that.

The best tape to use is 1.5 mils thick, because the weight of the tape in transit to the floor must overcome the friction between the tape and the surfaces of the recorder and the table. For the same reason, be sure to put your recorder on a table that is high enough for the weight of the tape hanging over its edge to pull the played part down to the floor. With everything ready, you can begin to record.

Put your tape machine into its record mode and start the loop going. Then start talking into the microphone and adjust the record-level control. When everything is set just right, wait for the piece of white leader tape to appear and start your recording. You should finish just as the loop completes one run-through. If your timing is a bit off, you simply keep the loop going and try again. If you're way off, changing the tape speed or using a shorter tape loop will take care of the problem.

A loop made with ten feet of tape will give you about 16 seconds of playing time at 7½ ips, 32 seconds at 3¾ ips, and a little more than one minute at 1⅞ ips. When you have finished learning the material on the loop, you can record something new right over it. Or if you want to save the material for review later on, you can make a compact and convenient (though inelegant) container for it from an empty frozen-orange-juice can. Now, repeat after me . . . "At one time or another. . ."

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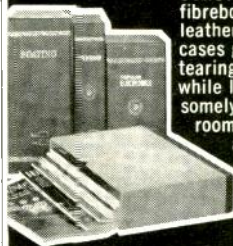
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