

HIGH FIDELITY ICD

NEW TRENDS IN STEREO EQUIPMENT
WERE THE OLD SINGERS REALLY BETTER?
ELECTRONIC MUSIC: A DISCOGRAPHY



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DAVID J QUINLAN
KEWAUNEE H S
KEWAUNEE WI 54216

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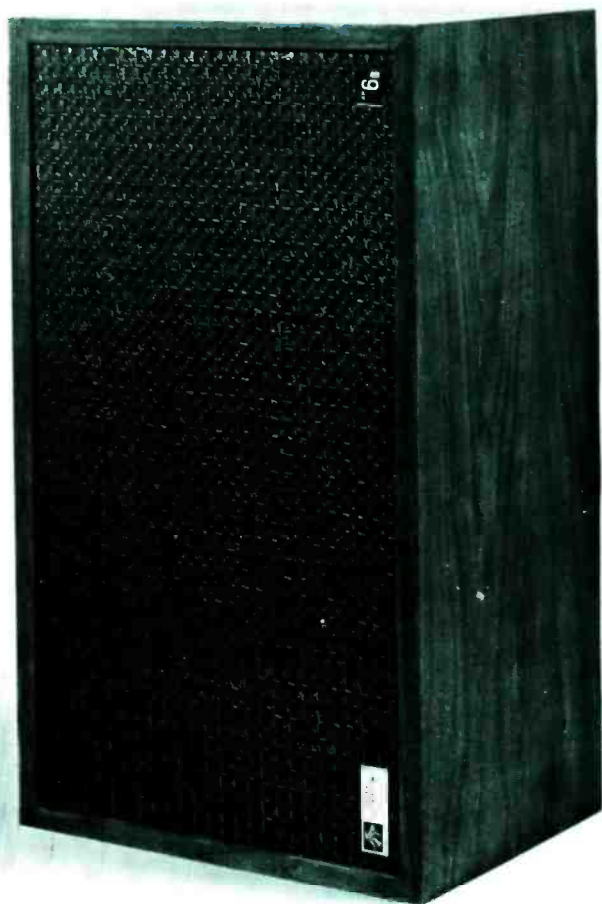
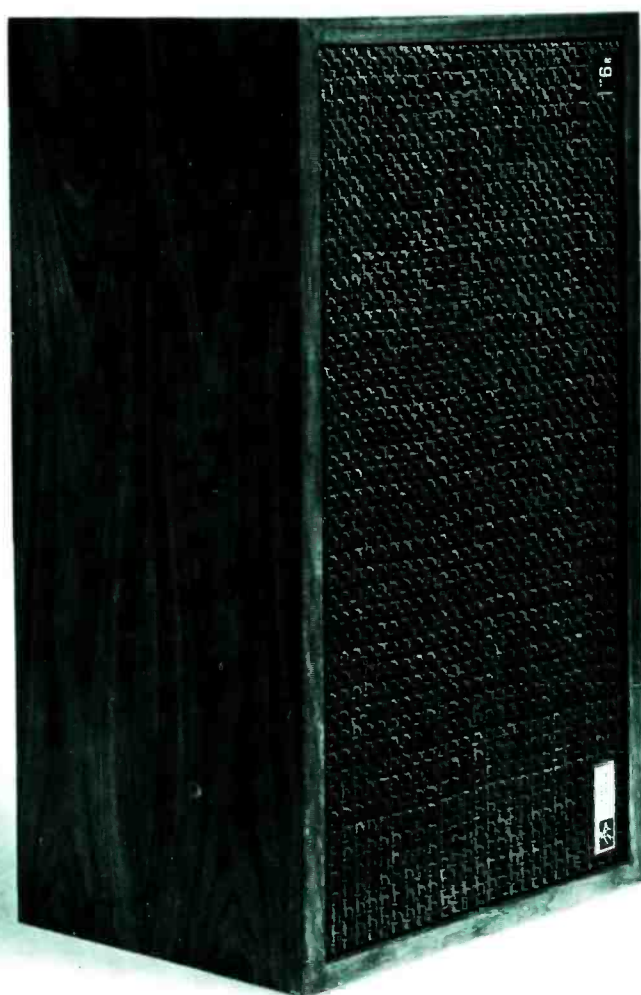
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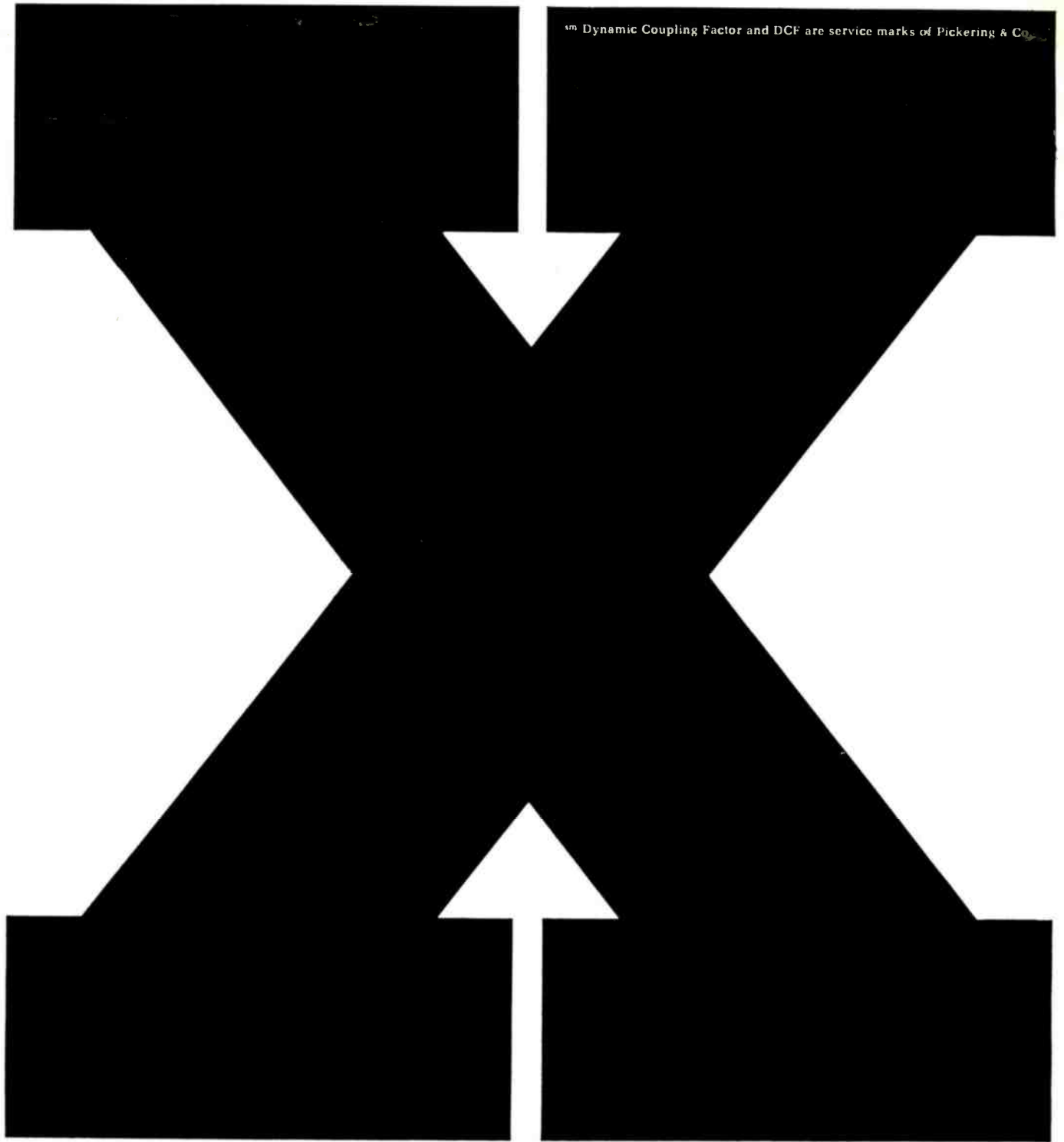
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Coming Next Month In

HIGH FIDELITY

WILL SUCCESS SPOIL ROCK?

Gene Lees explores the confused tangle of folk, beat, raga, jazz, drugs, and protest that comprise the current rock music scene. While most rock still swims in a sea of mediocrity, the best groups imaginatively express the unsettled and dissatisfied mood of today's young people.

GLENN GOULD'S SEARCH FOR PETULA CLARK

Among last year's hit singles was a doleful document of despair in which the remarkable Pet Clark asked her many fans: *Who Am I?* One of them—Glenn Gould—has pondered the question and offers some intriguing answers.

SIMON AND GARFUNKEL IN ACTION

This extraordinarily talented duo is riding the crest of the folk-rock wave. Next month we present a close-up of Paul Simon and Art Garfunkel at work: writing, singing, and recording some of the new pop music's finest songs.

HOW TO IMPROVE YOUR OFF-THE-AIR RECORDINGS

There's a wealth of musical richness to be culled from the air waves. Here are some tips on tuning and taping from a past master with years of experience as well as a unique and invaluable library of home-recorded treasures.

THE RATING RACE

A frank discussion of the confusion surrounding power ratings of amplifiers and impedances of speaker systems, with some advice for both the consumer and the industry.



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Why did $\frac{3}{4}$ million record collectors pay \$5 to join Record Club of America...

when any other record club would have accepted them free?

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	COLUMBIA Record Club (as advertised in TV GUIDE Feb. 25, 1967)	CAPITOL Record Club (as advertised in TV GUIDE Feb. 11, 1967)	RCA VICTOR Record Club (as advertised in PLAYBOY Mar., 1967)	RECORD CLUB OF AMERICA
CAN YOU CHOOSE FROM ALL LABELS?	NO	NO	NO	YES! Choose any LP on any label! No exceptions! Over 300 different manufacturers including CAPITOL, COLUMBIA, RCA VICTOR, ANGEL, LONDON, etc.
MUST YOU BUY A "MINIMUM" NUMBER OF RECORDS? HOW MANY?	12	10	4	NONE! No obligations! No yearly "quotas"! Take as many, as few, or no records at all if you so decide!
HOW MUCH MUST YOU SPEND TO FULFILL YOUR LEGAL OBLIGATION?	\$47.76 TO \$59.72	\$39.80 TO \$49.80	\$15.92 TO \$19.92	ZERO DOLLARS You don't have to spend a penny—because you're not "legally obligated" to buy even a single record!
CAN YOU BUY ANY RECORD YOU WANT AT A DISCOUNT?	NO	NO	NO	ALWAYS! Your discount up to 77% OFF—GUARANTEED never less than a third! No exceptions!
DO YOU EVER RECEIVE UNORDERED RECORDS?	YES	YES	YES	NEVER! There are no cards which you must return. Only the records you want are sent—and only when you ask us to send them.
HOW LONG MUST YOU WAIT FOR SELECTIONS TO ARRIVE?	5 to 6 weeks	5 to 6 weeks	5 to 6 weeks	NO LONG WAITS! Your order processed same day received.

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We are the only major record club NOT OWNED... NOT CONTROLLED... NOT "SUBSIDIZED" by any record manufacturer anywhere. (No other major club can make that claim!) Therefore we are never obliged by "company policy" to push any one label, or honor the list price of any manufacturers. Nor are we prevented by distribution commitments, as are other major record clubs, from offering the very newest records. So we can—and do—offer all records and cut prices to the bone! Only Record Club of America offers records as low as 94¢! (You can't expect "conventional" clubs to be interested in keeping record prices down—when they are manipulated by the very manufacturers who want to keep record prices up!)

To join, mail coupon with check or money order for \$5. This entitles you to LIFETIME MEMBERSHIP—and you never pay another club fee!

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If you aren't absolutely delighted with our discounts (up to 77%), or our selection (largest in the world!)—or even if you've simply changed your mind—return items within 10 days and membership fee will be refunded AT ONCE!

Over 750,000 music lovers, schools, libraries, and other budget-wise institutions now get brand new LPs for as little as 94¢—through the only major record club not dominated by the record manufacturers! Join now and save. Mail coupon to: Record Club of America, Club Headquarters, York, Pa. 17405.

Your membership entitles you to buy or offer gift memberships to friends, relatives, neighbors for only \$2.50 each with full privileges. You can split the total between you: Your membership and one gift membership divided equally brings cost down to \$3.75 each. The more gift members you get—the more you save! See coupon for your big savings.

12B

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CIRCLE 58 ON READER-SERVICE CARD

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TYPICAL ALL LABEL "EXTRA DISCOUNT" SALE BUDGET SERIES AT 1/2 PRICE... \$.94

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THORENS, the world's leading transcription turntable manufacturer, has developed a new turntable — the TD-150. It offers the serious music lover a Thorens quality precision turntable, and it gives him freedom to select or change over conveniently to any tone arm or cartridge his system requires.

And because of its price, the TD-150 permits you to place your emphasis on the tone arm and cartridge — which is where it should be. For knowledgeable hi-fi enthusiasts know that the total performance of a record-playing system is no better than the tone arm and cartridge which track the disc.

Yet the TD-150 sacrifices nothing of Thorens' world-famous quality. Its features include:

- 12-inch, 7½-pound precision balanced non-magnetic platter.
- Two low-speed synchronous 16-pole motors on one rotor shaft to assure constant and smooth in-phase perfect speed.

- Uni-suspension — tone arm board and platter are a spring-loaded suspension system, minimizing vibrations and acoustic feed-back.
- Interchangeable tone arm mounting board.
- Dimensions: 15½" wide, 12¾" deep, with a total height only 3¼".

If you wish to make no compromises in the sound of your record playback system, a Thorens transcription turntable should be your choice.

From the still unsurpassed TD-124 Series II, 4-speed transcription model at\$149.50

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Satin walnut base (WB 150SW)\$10.00

Dust cover (TX22)\$12.50

THORENS TD-150



See the complete line at any franchised dealer. And for the music lover who is concerned about record wear, let Elpa tell you why you cannot afford an inexpensive tone arm or turntable — why it is sound economy to get equipment designed for the job. Send for the FREE, informative "Record Omnibook."

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CIRCLE 25 ON READER-SERVICE CARD

LETTERS

Koussevitzky Discovered

SIR:

The letter by Carrington B. Dixon, Jr. ["Letters," April 1967] would seem to indicate that interest in Serge Koussevitzky is both genuine and widespread. Like Mr. Dixon, I never heard Dr. Koussevitzky in concert—that is until WRVR-FM in New York began its series "The Art of Serge Koussevitzky"—and I am fast acquiring a healthy admiration for the work of the Boston Symphony's former "tsar." These programs come from concert transcriptions made during the years 1943-48 and the sound on some of them is quite good, certainly good enough for commercial release.

Three Sibelius symphonies have been broadcast so far: the First, Sixth, and Seventh. The sonics of the latter two are equal to most commercial recordings produced at the time and the performances simply defy comparison with anything presently available in Schwann, Karajan, Beecham, Watanabe included. There must be some way to get these recordings on the market.

Herbert R. Woodel, Jr.
Glendale, N.Y.

Mr. Lees Does It Again

SIR:

Gene Lees's article "Rock, Raga, and the Cop-Out" [July 1967] is one of the finest, most erudite indictments of the "cop-out scene" I have ever been privileged to read. The pointed references to Oracle Leary and to the employment of LSD by Leary and others do not beg the question one iota. My thanks to Mr. Lees for a very well-reasoned and (I feel) scholarly article which far surpasses the efforts of some of our contemporary "egg-domed" social historians.

Dr. Norman H. Singer
Seattle, Wash.

SIR:

Gene Lees's pedantic sermon "Rock, Raga, and the Cop-Out" is notable mostly for its name-dropping, scorn, and his own obtrusive ego. His criticism of the Beatles and George Harrison's "pretentious" efforts on the sitar betrays his lack of understanding of the most creative group in pop music and their daring and original synthesis of styles and ideas, let alone their artistic integrity.

Mr. Lees's buttoned-down mind is

Continued on page 10

CIRCLE 52 ON READER-SERVICE CARD →



Listen to Project 3 Total Sound...

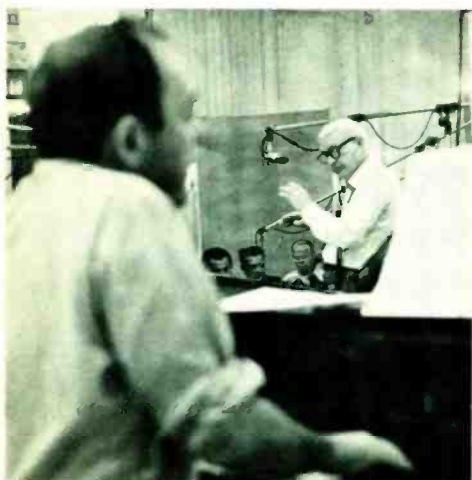
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be satisfied with any
other recorded sound



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Stan Freeman records with Enoch Light



Project³*

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 \$5.00

Please send me:

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 BOTH ALBUMS—\$5.00

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A-10

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MONO: LP 124



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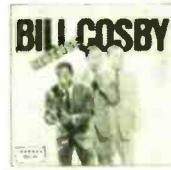
MONO ONLY: 32-16-0077 \$1.72



STEREO: VSD 71165 \$7.36
MONO: VRS 1165



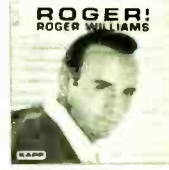
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MONO: LM 2748

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2.79-2.98	1.89
3.79-3.98	2.43
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5.79-5.98	3.68
6.79-6.98	4.37
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9.59-9.98 (2-record sets)	6.29

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*In some areas, records may be purchased at below manufacturer's suggested list prices.



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MONO: CL 1231



STEREO: SP 119 \$2.98
MONO: LP 101



STEREO: MS 6934 \$3.68
MONO: ML 6334



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MONO: ML 6289



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MONO: T 2663



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MONO: LP 122



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MONO: LPM 3565



STEREO: MS 6888 \$3.68
MONO: ML 6288



STEREO: V6 8672 \$2.98
MONO: V 8672



STEREO: BSC 150 \$14.72
MONO: SC 6050

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Huge
Discount!



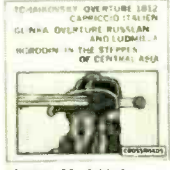
STEREO: OS 50014 \$2.98
MONO: O 50014



STEREO: UAS 5155 \$3.68
MONO: UAL 4155



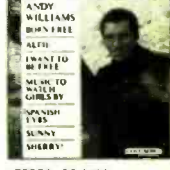
STEREO: COS 103 \$2.98
MONO: COM 103



STEREO: 22-16-0086 \$1.72
MONO: 22-16-0085



STEREO: S 659 \$2.98
MONO: M 659



STEREO: CS 9480 \$2.98
MONO: CL 2680

SOUND SENSE

Broadcasting and recording studios throughout the world know that their efforts will be judged by millions of listeners and they take care that their own monitoring and listening rooms use the best equipment available. It is not surprising that the more discerning listeners use the same equipment in their own homes.



The new Listening and Demonstration Room of the BBC Transcription Service, fitted with QUAD 22 control unit, QUAD 11 power amplifiers and QUAD electrostatic loudspeakers.



for the closest approach
to the original sound.

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HUNTINGDON, ENGLAND.

CIRCLE 1 ON READER-SERVICE CARD

LETTERS

Continued from page 6

again well beyond its depth in his review of "Sgt. Pepper's Lonely Hearts Club Band" [August 1967]. To set the record straight, the album is a total art form, an evanescent longitudinal concept of *entertainment*—it is not protest, love, drugs, nor the measuring up to Mr. Lees's inane freshman theme standards. Indeed, the Beatles are growing quickly; Mr. Lees has been left far behind.

Daniel Garr
Berkeley, Calif.

SIR:

I read with sympathetic interest Captain David W. Ellis' letter [August 1967] about the Gene Lees review of Barry Sadler's "Back Home" album [April 1967]. How frequently this reviewer uses bad taste, particularly by exhibiting his colossal ego in the pages of whatever magazine he degrades. But Captain Ellis will come to realize that cowardice has become popular here in the States among the publicity seekers and the journalistic fraternity that thrives on them. Lees no doubt gets his kicks, not from the satisfaction of a well-conceived and written review of which he is highly capable, but from the mail he draws.

This is not the first time Gene Lees has offended me and perhaps it will not be the last—but it is the last time I will pay for his privilege.

James K. Jobson
Atlanta, Ga.

SIR:

I have been a reader of HIGH FIDELITY for several years and I have much admired your magazine as the most comprehensive in its field. However, I am most disappointed that you have cheapened yourselves by resorting to the type of yellow journalism that Gene Lees is spouting in your popular music section.

I certainly cannot but agree that additional space should be given to popular music because it is the bread-and-butter of the record industry. However, it is a low blow to us who have admired your honest, forthright reviews to find you employing the same type of sensational tactics as used by certain television announcers whose purpose is not to inform but to entertain through the presentation of controversial statements, many of which are without actual basis.

The bylaws seem to be this: talk about subjects that are weird and off-beat. Make startling statements and opinions that are against the norm. For example, do blast Mary Martin [March 1967], the most outstanding singer in this business even today, because people will admire you for presenting a contrary statement to this totally incontrovertible fact. Even if it isn't so, at least you will have had the gall to make it. Of course, it is essential to be anti-religious and anti-Vietnam since that is a popular way to get people to pay attention to you.

There's nothing wrong with this technique from a publisher's point of view

Continued on page 12



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Today, still headquartered in Great Britain, BSR is the world's largest manufacturer of automatic turntables and tape decks...a fitting tribute to the superb quality and performance of BSR's electro-mechanical sound reproduction equipment.

Until now, BSR automatic changers were available only as the turntable units in portables and hi-fi console systems fabricated by the major companies in the home entertainment field and sold under their own brand names.

Now, having recognized that fine hi-fidelity sound reproduction has ceased to be the expensive privilege of a few, BSR decided to produce a limited group of automatic turntables specifically designed for high fidelity component systems and to make them available under the proud BSR McDonald name.

This decision was reached only after BSR was convinced that it had created an extraordinary new group of automatic turntables with exclusive features heretofore reserved for only the most expensive turntables.

We proudly introduce the new line of BSR McDonald Automatic Turntables.

These magnificent new BSR McDonald models represent a third of a century of electronic innovation, technical know-how and incomparable British craftsmanship. Each incorporates features that assure maximum fidelity, ease of operation, and performance reliability.

Closely examine these features and we feel quite certain you will agree, BSR McDonald automatic turntables represent a most remarkable value.



BSR McDonald 600

The most brilliant of the trio of new BSR automatic turntables! This is indeed an expression of the precision craftsmanship and undisputed engineering know-how that have made BSR the world leader.

The BSR McDonald 600 encompasses every fine feature one could desire in an automatic turntable.

- Heavy cast, non-magnetic, specially balanced and machined turntable offers optimum flywheel action along with maximum record support.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Micrometer Stylus Pressure Adjustment permits $\frac{1}{2}$ gram settings for 0 to 6 grams.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with ordinary counter-balanced tone arms.
- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.
- Stereo Muting Switch for complete silence during change cycle.
- The Model 600 turntable is handsomely styled in satin black and brushed aluminum, with the turntable mat decoratively fitted with a large diameter brushed aluminum trim ring.

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The matchless performance and appearance of the Model 500A bear the stamp of BSR engineering excellence. Along with the inherent family features, the softly styled satin black and brushed aluminum 500A boasts:

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- Low mass tubular aluminum tone arm is perfectly counter-balanced both horizontally and vertically.
- Scientific spring suspension system in conjunction with low mass tone arm design minimizes susceptibility to external shock common to other turntables with counter-balanced tone arms.
- Full size, deep-drawn turntable platter for ideal record support. Turntable mat is fitted with wide brushed aluminum trim ring.
- Micrometer Stylus Pressure Adjustment permits 1/3 gram settings for 0 to 6 grams.
- Continuously adjustable, dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.

Suggested Retail Price \$59.50
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BSR McDONALD 400

This beautiful turntable dispels the theory that a fine high fidelity automatic turntable must be costly.

The Model 400 is the least expensive of the trio, yet it incorporates the same high standards and many of the fine features of the entire BSR McDonald line.

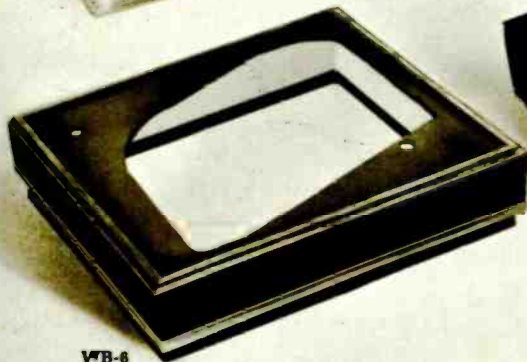
- Low mass tubular aluminum counter-weighted tone arm.
- Full size, deep-drawn turntable platter for ideal record support.
- Scientific spring suspension system in conjunction with low mass tone arm overcomes susceptibility to external shock common to other turntables.
- Stylus Pressure Adjustment easily accessible for setting correct tracking force as required by cartridge manufacturer.
- Adjustable dynamic Anti-Skate Control applies continuously corrected degree of compensation as required at all groove diameters to neutralize inward skating force and eliminate distortion caused by unequal side wall pressure on stylus.
- Model 400 is styled in the same attractive satin black and brushed aluminum as the other members of the BSR McDonald trio of automatic turntables.

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COORDINATED ACCESSORIES DESIGNED EXCLUSIVELY FOR BSR McDONALD AUTOMATIC TURNTABLES

DC-3

DC-2



WB-5

WB-6



AS-2



Ask your dealer about the BSR McDonald "Total Turntables" - assembled and pre-tested ready to plug into your equipment. The three turntables featured in this brochure are available as matched, ready-to-use, complete units including highly rated stereo cartridge, base and dust cover. Entire package is factory pre-assembled and factory tested.

DC-3

The Deluxe Dust Cover is designed to cover the turntable whether in use or idle. Made of lightweight yet sturdy tinted bronze-tone styrene, with smart walnut wood grain and silver trim.

Suggested Retail Price \$7.00

DC-2

Sturdy lightweight tinted bronze-tone and silver trimmed styrene Dust Cover especially designed to fit all BSR McDonald turntables in use or idle.

Suggested Retail Price \$5.00

WB-6

Beautifully styled Deluxe Base of soft grain, hand rubbed genuine oiled walnut veneers, delicately trimmed with polished stainless metal band above recessed pedestal base. Carved top gives added grace to appearance.

Suggested Retail Price \$12.00

WB-5

Attractive Walnut Grain Base quality crafted to enhance the appearance of any BSR McDonald automatic turntable. Recessed top and mitered corners.

Suggested Retail Price \$6.00

AS-2

45 RPM Adaptor and Mounting Bracket (with screws) in one unit. Also holds either manual or automatic spindle when not in use. Bracket can be attached to back of base.

Suggested Retail Price \$2.25

CK-50 50 cycle Conversion Kit.

Suggested Retail Price \$1.00

H-1 Extra Clip-in Cartridge Holder.

Suggested Retail Price \$2.00

MB-2 Smoothly sanded unfinished wood Mounting Board cut out to fit all BSR McDonald Turntables.

Dimensions: 15 $\frac{1}{8}$ " x 15 $\frac{1}{8}$ " x $\frac{1}{2}$ ".

Suggested Retail Price \$2.25

All three BSR McDonald Automatic Turntables have these specifications:

- 6-foot UL approved power cord with ground lead
- 4-foot twin shielded color coded audio cable
- Wired for 120 volt - 60 cycle operation (easily convertible to 50 cycle operation)
- Operates on 105-130 volts, 60 cycle A.C.
- Overall dimensions: 13 $\frac{1}{8}$ " x 11 $\frac{1}{4}$ ", 4" above, 2 $\frac{1}{2}$ " below top surface of mounting board.

Model 600

Weight: 9 lbs. 6 oz.

Shipping: 10 lbs. 10 oz.

Models 500A and 400

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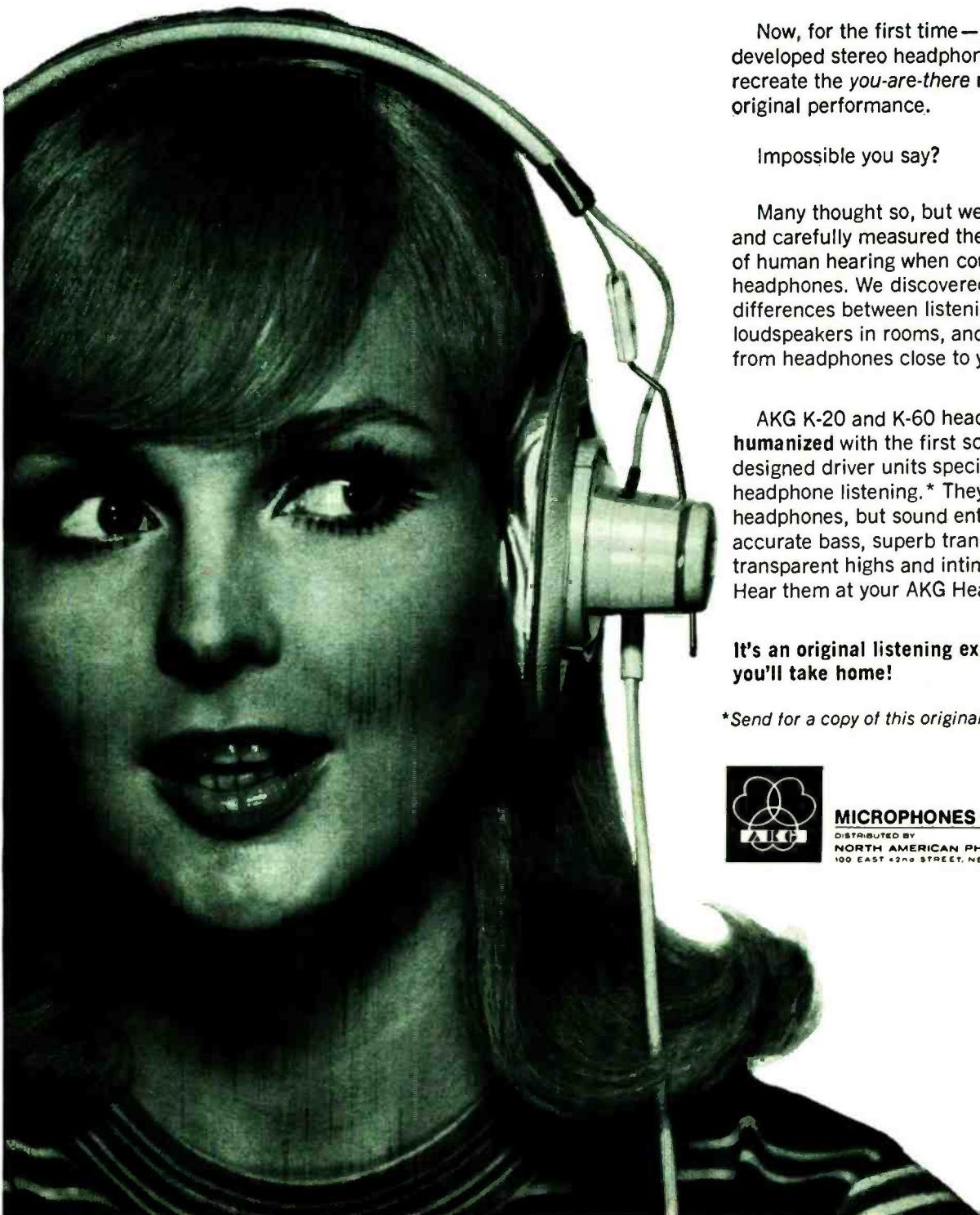
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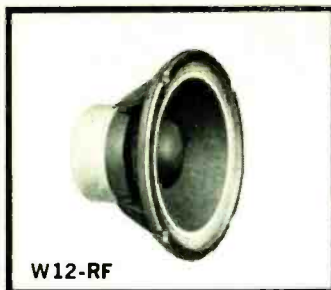
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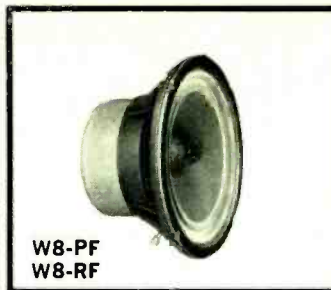
CIRCLE 6 ON READER-SERVICE CARD



W15-LF
W15-NF



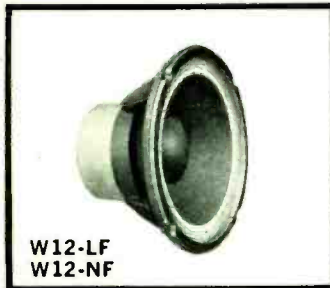
W12-RF



W8-PF
W8-RF



MC8-R
MC8-U



W12-LF
W12-NF



WS10-NF



ME-20

MC8-R. Direct radiator 8-in. m-f unit. Closed back permits installation in woofer enclosure. Impedance, 8 ohms. Lowest recommended l-f crossover point, 600 cps. Frequency range, 600-4,000 cps. Power rating to network, 40 watts. Shpg. wt., 4 lbs. . . . \$23.25

MC8-U. Direct radiator 8-in. m-f unit. Closed back permits installation in woofer enclosure. Impedance, 8 ohms. Lowest recommended l-f crossover, 600 cps. Frequency range, 600-4,000 cps. Power rating to network, 30 watts. Shipping weight, 3 lbs. . . . \$19.25

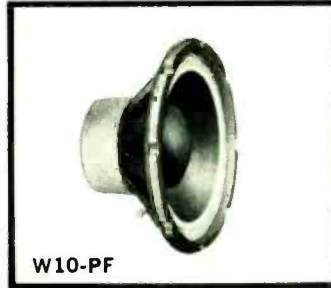
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W12-NF, 12-in. WOOFER. FLEXAIR suspension. Power rating, 35 watts. Impedance, 8 ohms. Magnet, 1¼ lb. SYNTAX-6. Highest recommended crossover point, 2,000 cps. Free-air resonance, 20 cps. Shipping weight, 9¼ lbs. . . . \$58.50

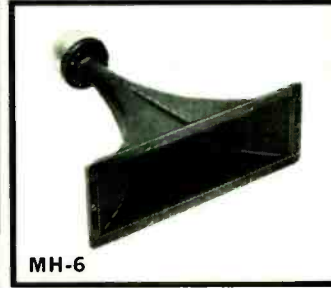


W10-PF

W12-RF, 12-in. WOOFER. FLEXAIR suspension. Power rating, 30 watts. Impedance, 8 ohms. Magnet, 6.8 oz. DP-Alnico-5. Highest recommended crossover point, 2,000 cps. Free-air resonance, 25 cps. Shipping weight, 6 lbs. . . . \$42.00

WS10-NF, 10-in. WOOFER. FLEXAIR suspension. Only 3½-in. deep. Designed especially for shallow enclosures. Power rating, 30 watts. Impedance, 8 ohms. Magnet, 1¼ lbs. SYNTAX-6. Highest recommended crossover point, 2,000 cps. Free-air resonance, 25 cps. Shipping weight, 9½ lbs. . . . \$53.50

W10-PF, 10-in. WOOFER. FLEXAIR suspension. Power rating, 30 watts. Impedance, 8 ohms. Magnet, 14 oz. DP-Alnico-5. Highest recommended crossover point, 2,000 cps. Free-air resonance, 25 cps. Shipping weight, 7¼ lbs. . . . \$43.50



MH-6

W8-PF, 8-in. WOOFER. FLEXAIR suspension. Power rating, 30 watts. Impedance, 8 ohms. Magnet, 14 oz. SYNTAX-6. Highest recommended crossover point, 2,000 cps. Free-air resonance, 35 cps. Shipping weight, 5¼ lbs. . . . \$42.85

W8-RF, 8-in. WOOFER. FLEXAIR suspension. Power rating, 25 watts. Impedance, 8 ohms. Magnet, 6.8 oz. DP-Alnico-5. Highest recommended crossover point, 2,000 cps. Free-air resonance, 35 cps. Shipping weight, 3¾ lbs. . . . \$35.50

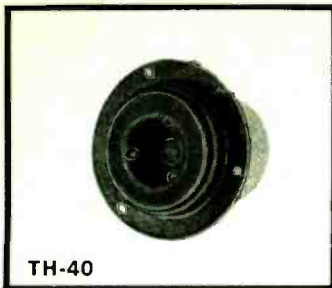
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ME-20. SUPER SONO-DOME® m-f unit. Closed back permits installation in woofer enclosure. Exceptionally broad sound dispersion. Impedance, 8 ohms. Lowest recommended l-f crossover, 2,000 cps. Frequency range, 2,000-15,000 cps. Power rating, 35 watts to network. Shpg. wt., 5¼ lbs. . . . \$36.90

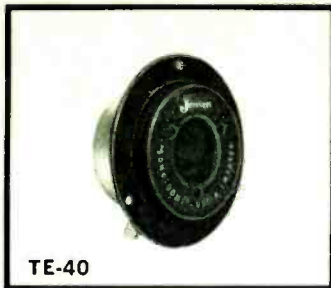
MH-6. Heavy duty horn-loaded m-f compression driver unit. Impedance, 8 ohms. Lowest recommended l-f crossover point, 600 cps. Frequency range, 600-15,000 cps. Power rating to network, 30 watts. Shipping weight, 2¼ lbs. . . . \$24.50

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TH-40



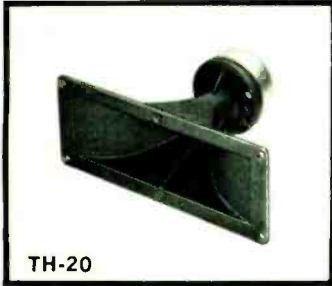
TE-40



A40/8
A20/8



BCL-2



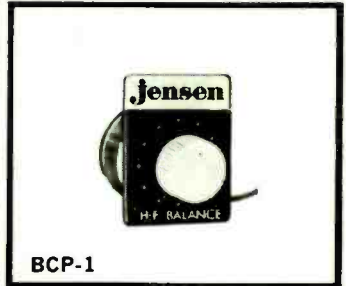
TH-20



TW30-V



A6410/8



BCP-1

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TH-40 SUPER TWEETER. Heavy duty horn-loaded compression driver unit. Frequency range, 4,000-18,000 cps. Use above 4,000 cps. in 3-way or 4-way systems. Lowest recommended crossover point, 4,000 cps. Power rating, 45 watts to network. Impedance, 8 ohms. Shpg. wt., 3 lbs. \$41.85

TH-20 HORN TWEETER. Horn-loaded compression driver unit for 2-way and 3-way systems. Frequency range, 2,000-20,000 cps. Power rating to network, 30 watts. Impedance, 8 ohms. Shipping weight, 1 lb. . . . \$19.95



TP30-V

TE-40. SUPER SONO-DOME ULTRA-TWEETER. For good dispersion. Frequency range, 4,000-25,000 cps. Use above 4,000 cps. in 3-way or 4-way systems. Power rating to network, 35 watts. Impedance, 8 ohms. Shipping weight, 1½ lbs. \$29.95

TW30-V TWEETER. Direct radiator with 3-in. diaphragm. Closed back permits mounting in I-f enclosure. Frequency range, 2,000-16,000 cps. Power rating to network, 25 watts. Impedance, 8 ohms. Shipping weight, 1¼ lbs. \$13.85

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TP30-V TWEETER. Low cost direct radiator unit with 3-in. diaphragm. Closed back permits mounting in I-f enclosure. Frequency range, 2,000-16,000 cps. Power rating to network, 25 watts. Impedance, 8 ohms. Shipping weight, ¼ lb. \$5.50

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BCP-1 CONTROL. Low cost wire-wound potentiometer with knob and escutcheon. For m-f or h-f balance adjustment in multi-way systems. Escutcheon plate reversible for m-f or h-f designation. Power rating to network, 30 watts. Impedance, 8 ohms. Shipping weight, ½ lb. \$5.75

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Jensen has a complete new line of hi-fi loudspeaker system components. It's the largest selection available . . . anywhere. 26 different models in all. So what!

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So now you can choose from a selection of components—that really gives you a selection.

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

more firsts in the making.

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

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



Norelco

the re-inventor of tape recording

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

CIRCLE 48 ON READER-SERVICE CARD

LETTERS

Continued from page 12

United States by European recording supervisors. But his point was that Decca/London's Los Angeles project marked the first time that the job had been done by an all-European team using their own equipment. The London and DGG sessions mentioned by Rev. Weber utilized American recording gear as well as a staff manned almost entirely of American engineers.

Foul Weather on the FM Front

SIR:

As a broadcaster and founder of one of the first stereo FM stations, I cannot understand how HIGH FIDELITY can publish an article complaining about the lack of classical music on FM radio. ["FM: The Reluctant Independent," July 1967]. On the whole listeners do not appear to want classics.

My station, KRAV, went on the air in November of 1962 with full-time stereo broadcasting and fine arts programming from a stereo record library of over 3,500 albums. We soon discovered that classical programming was not supported by our listeners. The only kind of response we and our advertisers received were complaints that record companies put misinformation on the labels with regard to the music, artists, and composer. Other people said they hated classics and wished we would play something more popular.

Finally we decided on a middle of the road format and for the past three years we have been running a radio station without classics. Listeners love us, as is proven by our ratings, sponsors get results, and we are making money. HIGH FIDELITY should report the facts as to why more and more stations are giving up the "classical juke box" instead of telling us how to program our stations.

George R. Kravis
President,
Station KRAV-KFMJ, Inc.,
Tulsa, Okla.

SIR:

Robert Angus' article "Improve Your FM Reception" [July 1967] overlooked one crucial factor: quality. Using one of the "monitor" type FM tuners (a Marantz 10B) connected to a sensitive and highly directional antenna (JFD FM LPL-10) rotated by a rugged rotor (CDE TR-44), I cannot locate a single FM station within a radius of over 100 miles that broadcasts music of quality comparable to what I obtain from my living room turntable. My impression is that either FM broadcasters don't know what high-quality sound is or they don't care. I have heard similar complaints from listeners elsewhere around the country.

One can only hope that as FM becomes better established on a paying basis that broadcasters of classical music and modern jazz (if any be left) will begin to concern themselves with signal quality.

Alex Martin
Cincinnati, Ohio

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This is the new exciting Sansui Stereofidelity[®] 400

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The tuner section has an extremely sensi-

tive, selective and stable FM Front-End, employing silicon transistors plus a 3-gang variable condenser that minimizes cross modulation, background noise and other interferences that occur in areas subject to strong local signals. The MPX-circuit assures complete stereo separation for maximum Stereofidelity[®].

Beautiful to look at, beautiful to listen to. Be sure to hear the Stereofidelity[®] 400 at your Franchised Sansui Audio Dealer. We do not know whether you will buy a Stereofidelity[®] 400—but we do know that you will enjoy your demonstration. Only \$239.95.

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NOTES

FROM OUR CORRESPONDENTS



Joan Sutherland as Marie.



From Act II of *La Fille du régiment*, Covent Garden production.

Donizetti's Daughter - Raised by the Bonynges

LONDON

Sweltering heat and sonic booms (designed to test public reactions before "Concorde" starts to fly) provided the trying background for this year's summer recording season, the most intensive here for some years. Even Joan Sutherland had to repeat a scene of Donizetti's *Fille du régiment* because of a sonic thunderclap. There was even talk in the evening papers (short of hard news) of Decca/London's suing the Ministry of Technology for the extra expense involved in doing a retake, but in fact that intrusion from the stratosphere was far less devastating (rather like the muffled banging of a door) than what happened at Sutherland's next session: just as the prima donna got the cadenza of her slow aria, at the very quietest moment, "clip-clop, clip-clop, clip-clop" down the corridor just outside the door went an inconsiderate pair of secretarial stiletto heels. Wrath was great.

While in some quarters the heat wave frayed a good many tempers, the Sutherland sessions were quite the happiest and easiest-going I've encountered in a long career as an observer. For one thing, Decca/London had opted to take Richard Bonyng's Covent Garden production into the recording studio almost *in toto*. This meant that for the first time in a major opera recording (with the exception of *Peter Grimes*) the Covent Garden Orchestra was on hand. Singers and players knew exactly how Bonyng wanted things, and no time had to be spent on rehearsals.

The text will follow the French score used in the opera house, though for a recording it was thought the spoken French dialogue should be pared down to give the effect of continuous drama but no more. Decca will fit the result neatly on to two LP's.

Bonyng's Sly Hand. All the principals, of course, are the same as those at Covent Garden—Sutherland as Marie, Luciano Pavarotti

Continued on page 26

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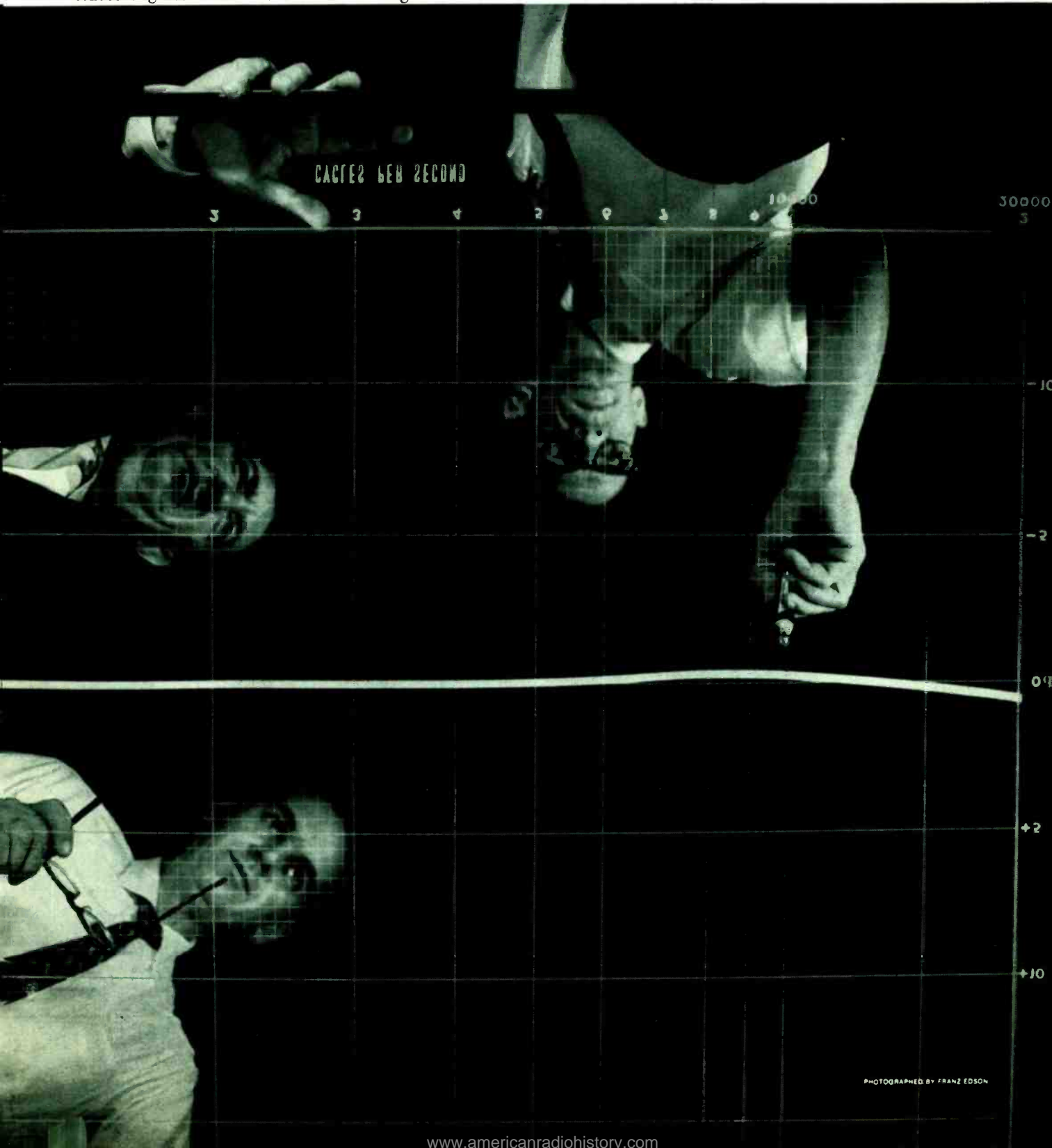
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PHOTOGRAPHED BY FRANZ EDSON

NOTES FROM OUR CORRESPONDENTS

Continued from page 24

as Tonio, Spiro Malas as Sulpice, and Monica Sinclair as the Marquise—not to mention the veteran Edith Coates, making a memorable two-line intrusion as the impossible Duchesse de Krakenthorp. In connection with Pavarotti, Bonyngé himself told me an interesting tale. It seems that the tenor, with characteristic modesty, had originally balked at tackling Tonio's big aria with its five spectacular top Cs but then was persuaded to attempt it a tone lower. With Bonyngé at the piano he coped with the five B flats quite happily, but it was then that Bonyngé pulled out the same famous trick that he had long ago perpetrated on Sutherland: he transposed up again without telling the singer. As Bonyngé had foreseen, his Tonio, thinking he was still singing B flats, was quite untroubled. Naturally, Pavarotti had to be faced with the truth—and ever since, in the stage performances and now on record, he has soared fearlessly up the full octave to each exposed top C. I was present at the recording of the aria, and the singer's only sign of worry was that he continually cupped his right hand over his ear to concentrate the sound at the right pitch.

Sutherland, as ever in the recording studio, seemed to be enjoying herself enormously, just as much in the soulful music as in the boisterous stuff which so suits her natural temperament. Harrowed as she seems to be when, say, a chromatic scale goes slightly adrift (to her ears if not ours), one must not take her gestures of anguish too seriously. Next time she may again screw up her face, but the scale will be perfect.

Bonyngé took the keenest interest in stage movements, as laid out by recording manager Christopher Raeburn. These were actually prompted with nudges—and in the case of Pavarotti at his own request, with sharp pinches on the arm—by Raeburn's assistant, David Harvey. At one point I know of, however, Bonyngé protested. How could they possibly think of making Pavarotti move around back and forward during his most difficult music? And Pavarotti was left alone.

Coup for the RPO. After Sutherland's sessions, quite the jolliest, breeziest occasion I encountered was—most surprisingly—at a recording of modern music at Walthamstow, with the Royal Philharmonic Orchestra led by the American conductor Igor Buketoff.

These RPO sessions were in fact organized by RCA at the last minute on behalf of the Institute of International Education in New York, and Buketoff was chosen to conduct because of his association with the World Music Bank project which he founded in 1958. The schedule of six works in eight sessions sounded impossible, particularly when one remembered that the orchestra had neither met the conductor before, nor had

Continued on page 30

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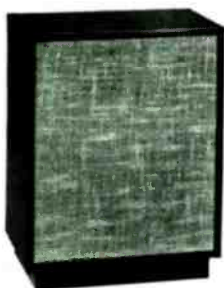
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Continued from page 26

previously played four of the works: Richard Rodney Bennett's *Symphony* and three American compositions—Roger Session's *Third Symphony*, Benjamin Lees's *Concerto for Quartet and Orchestra*, and Richard Yardumian's *Piano Concerto*, with John Ogdon as soloist. (The other two pieces, I should add, were much less formidable: Bax's rip-roaring *Overture to a Picaresque Comedy* and Lennox Berkeley's *Divertimento*.)

It is typical of the Royal Philharmonic that it could respond to the challenge fully. Only four weeks earlier I had gone to the same hall to hear Boulez recording the London Symphony in Webern, and I have rarely known a session so painful for everyone, not through anyone's fault so much as through sheer adversity. By contrast, the RPO session I attended—of the Bennett *Symphony*, on the tightest possible schedule and with elaborate rehearsal of the difficult score needed—suggested that everyone concerned was taking an active pleasure in the task at hand. (Incidentally, it is quite a feather in the RPO's cap to be the first to record one of the most successful of modern British symphonies, even getting ahead of the LSO, for which Bennett's work was specifically written.) Certainly, Buketoff's ability to get on with a difficult job with no waste of time impressed everyone.

Promoting Busoni. John Ogdon, the soloist in the Yardumian *Concerto*, was again in the recording studio for a project that he has long hoped to take part in, the first recording of Busoni's *Piano Concerto*, done at EMi's Abbey Road studios for the HMV label (*Angel in the U.S.A.*) under the auspices of the Busoni Society. Thanks to the latter's help, there was a specially generous allocation of session-time, and the performers were those who had given a concert performance at Fairfield Hall, Croydon, a few days earlier—the Royal Philharmonic under the young American conductor Daniell Revenaugh.

It was Revenaugh who, finding that the concerto was out of copyright, managed to beat George Szell by a whisker to the first New York performance last season, and at the sessions his enthusiasm matched Ogdon's massively good-tempered eagerness to promote Busoni's cause. Ogdon was completely unperturbed by the fearsome demands put on the soloist in this seventy-five minute work, and after all the detailed recording had been completed, readily agreed to a last run-through of the whole concerto. Actually, it was this final fling that produced the best performance of all and will form the basis of the completed records. The *Concerto* will fill three sides, with the fourth given to more Busoni—the *Sarabande* and *Cortege* from *Doktor Faustus* and the *Comedy Overture*.

Continued on page 36

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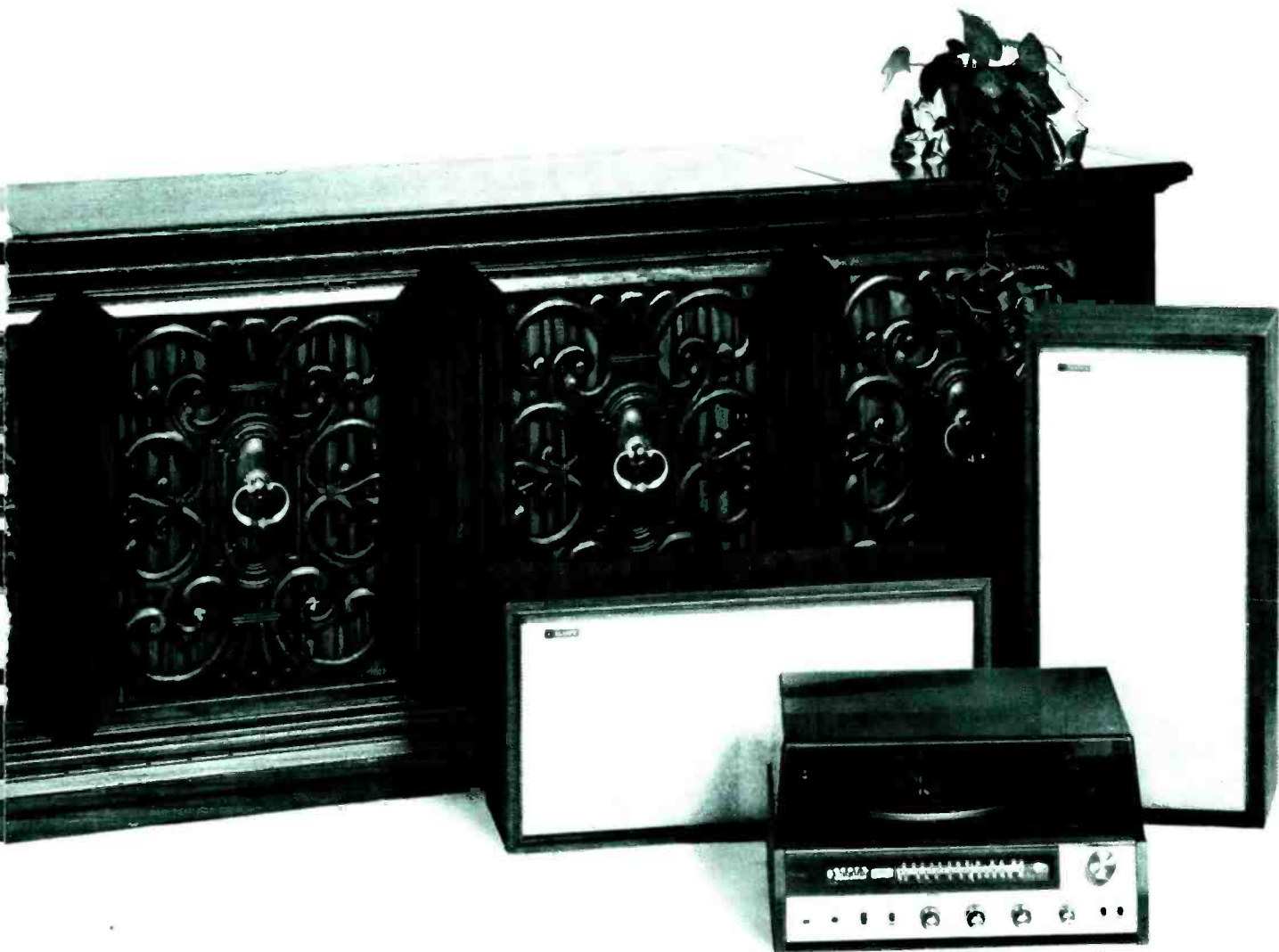
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Continued from page 30

Ives and Haydn. To look in on another off-beat session (for Pye), I took time off from watching the Wimbledon tennis finals on television—and the sacrifice was well worth it. The singer was Marni Nixon, best known as the soprano voice behind so many important Hollywood musicals, and the accompanist was the young British composer John McCabe. The repertory was decidedly unusual—fifteen songs by Charles Ives, plus a cycle of settings of Arthur Waley's Chinese translations by Gerard Schurmann and a final group of Japanese settings by Alexander Goehr. The recordings were being done in Pye's own West End studio normally used for pop recordings, and I found it appropriate on Wimbledon finals day that the place had a distinctly sporting atmosphere, with the control room looking from above on to what was virtually a squash court with a piano and music stands on it.

John McCabe was toweling himself vigorously in the heat when I arrived, and I was sorry to have missed Ives's setting of Vachel Lindsay's *General William Booth Enters Heaven*, which must have provided as engrossing a spectacle as any athletic event, what with the "extras" called in to provide choral and not-so-choral comment. What I did hear was a beautiful song called *Evening*. The only time Miss Nixon seemed somewhat taken aback was when the recording director suggested that as it was Ives she ought to pronounce "grassy" with a short American "a" instead of a long plummy English one. "I never thought I'd hear an Englishman say that," was the Nixon comment.

A bit later I went up to Cambridge to hear St. John's College Choir recording a Haydn Mass for Argo, the fourth of that company's series. This time it was the *Heilige* Mass, and I arrived just in time to hear the very last takes. The soloists were April Cantelo, Shirley Minty, Ian Partridge, and Christopher Keyte, and the orchestra was the Academy of St. Martin's in the Fields for this occasion augmented by four distinguished guest violinists, all regular concertmasters. To me it was amazing how naturally the nominally amateur choristers worked with Neville Marriner's professional musicians. The sessions were held early in the summer, by the way, because the director of the St. John's Choir, George Guest, was on the point of leaving for America to take charge of the preliminary training of the newly organized Berkshire Boy Choir at the Boston Symphony's school of music at Tanglewood. Mr. Guest is delighted to have been asked to try English methods with an American group.

Appointments Noted. The liveliness of CBS not only in London but in Europe generally has erupted in an appointment that has rather shaken the London musical

Continued on page 40

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

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

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

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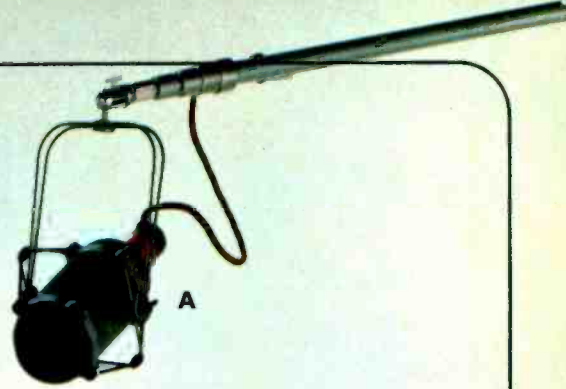
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NOTES FROM OUR CORRESPONDENTS

Continued from page 36

world. Ernest Fleischmann, until recently the go-ahead general secretary of the London Symphony Orchestra, has been appointed to take over-all charge of CBS's recording activities in Europe. This presumably means that he will have a very open brief to promote recording sessions and the interests of CBS artists generally in Europe. Obviously it will directly benefit CBS to have its artists served by an extra promotions activity, and over his years with the LSO Fleischmann was nothing if not successful in organizing spectacular engagements for his orchestra all over the globe. The London end of CBS's operations is already very active, but there should be scope even there for stepping up the program, and, provided expansion in Europe remains CBS's keynote, all the affiliates should quickly be affected.

The departure of John Culshaw from Decca after eleven years as that company's chief recording manager came as a complete surprise to the record world. It shouldn't have, really—in his new post as head of television music for the BBC, Culshaw will have plenty of scope to use his artistic talents ("TV is in its infancy in artistic terms," he says) and greatly increased opportunities to employ his very considerable administrative abilities.

Sir Edward Lewis and Decca are very sad to lose him, but the parting has been extremely amicable. Culshaw sees his new job as an exciting challenge. Certainly he looks better prepared than anyone before him to tackle that old chestnut of a problem, the poor quality of television sound.

The pundits are recalling that it was through television and a film made in Vienna under the guidance of his BBC predecessor, Humphrey Burton, that Culshaw's name first became widely known outside the record industry. *The Golden Ring*—the film that described the making of Decca/London's *Götterdämmerung*—was one of the most successful ventures ever undertaken by the BBC's television music department. Starting from his knowledge of that, Culshaw now hopes to expand horizons not only in feature films but in television opera and television concerts. Judging by past Culshaw achievements, one predicts nothing less than the accomplishment of the impossible, gently and inexorably.

EDWARD GREENFIELD



Open Season For Opera

The air-conditioning in RCA Italiana's Studio A works better than any in Rome, and during the torrid weeks of last June and July it was sheer pleasure to be there. But the RCA plant is almost ten miles outside the city, on the Via Tiburtina, a

hot, dusty road lined with factories and filling stations. For its singers, who come to Italy each summer to make records, RCA thoughtfully provides chauffeured automobiles. So when the recording of *La Traviata* was about to begin, producer Richard Mohr called the baritone Sherill Milnes to inform him of the arrangements. It was Milnes' first recording.

"Oh, don't bother about a car," Milnes said lightheartedly; "I've rented a Vespa, and I'll come out on my own. Nancy Stokes will come with me."

At the thought of ten miles' worth of dust and its effect on voices, Mohr blanched but didn't argue. His Germont and his Annina (Miss Stokes) arrived on time, despite a flat tire, and their voices were unimpaired by the adventurous trip. But for the sake of his own nerves, Mohr issued a new rule: no Vespas until the sessions were ended.



Montserrat Caballé: for Violetta, a Spanish prima donna takes over.

Leading Ladles—And Others. *La Traviata* was the first part of a heavy summer schedule of RCA recordings. Its Violetta was Montserrat Caballé, fresh from her triumphant Italian debut in Florence (Bellini's *Il pirata*) and accompanied by her mother, brother, husband, and small baby—a plump and placid boy. Most of the family came out to the sessions, and the baby dozed happily in his special chair, even when his Mamma and conductor Georges Prêtre were discussing tempos with a certain amount of animation.

An interesting feature of this *Traviata* (its Alfredo was Carlo Bergonzi, Italy's busiest tenor this past summer) was the presence of a number of young Ameri-

Continued on page 42

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Continued from page 40

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can singers in the smaller roles. Mohr had decided that he would like to offer new voices some recording experience—ensuring himself, at the same time, of some high-quality comprimari—and consequently went out and engaged a whole group from the disbanded National Company of the Met. In addition to Miss Stokes, there were Harold Enns, Thomas Jamerson, Gene Boucher, and Dorothy Krebill.

For RCA's second opera of the summer, *Ernani*, Bergonzi was again on hand, with soprano Leontyne Price, baritone Mario Sereni for the role of Don Carlo, and Ezio Flagello, RCA's stalwart bass, as Silva. (There was also Hartje Mueller, from Mr. Mohr's young roster.) Thomas Schippers, who was also conducting performances of *Don Giovanni* at the concurrent Spoleto Festival, commuted between the Umbrian hill town and the Via Tiburtina. The traveling didn't seem to dim his buoyance, and during the sessions I attended there was a delightful absence of tension. Sitting in one of the comfortable easychairs in the control room. Mrs. Schippers looked up from her book (a study of life in the eighteenth-century) only when it was time to fetch a Coke for her husband to drink during the playback.

The *Ernani* sessions were held in the afternoon. In the evenings the orchestra (that of the Rome Radio, known on discs as the "RCA Italiana Opera Orchestra") reappeared to record a recital with Shirley Verrett—Prêtre again conducting. The young mezzo chose an interesting program of French and Italian arias, including the letter scene from Massenet's *Werther*, two Berlioz pieces (from *La Damnation de Faust* and *Roméo et Juliette*), "O ma lyre immortelle" from Gounod's *Sapho*, a long scene from Donizetti's *Anna Bolena* ("Sposa a Percy . . . Per questa fiamma indomita"), "O mio Fernando" from *La Favorita*, and the aria "Amour, viens rendre a mon ame" from the Paris version of Gluck's *Orfeo*, a number the composer was accused of plagiarizing from Ferdinando Bertoni's *Tancredi*.

Maestro Mehta's "Aida." While two Verdi operas were being recorded at RCA's studios, another Verdian pair was being taped at the Rome Opera by EMI: *Aida* and *Rigoletto*. The *Aida* was of special significance because it marked the operatic recording debut of Zubin Mehta, who had had a great success in Rome last season, conducting *Turandot*. While he was making the *Aida* record, Mehta also conducted two performances of the opera (same orchestra and chorus, different soloists) at the Terme di Caracalla, giving Rome's outdoor summer season an unusually gala send-off.

I missed the first *Aida* sessions, which an informer (a member of the orchestra who insists on anonymity) told me were fairly tempestuous. Franco Corelli declared himself unable to sing for a few days, knocking EMI's carefully planned schedule into a cocked hat; and when he

did sing, the storms didn't immediately subside. At one point, even the usually imperturbable Birgit Nilsson, the *Aida*, was reduced to tears.

By the time I got to the sessions, everyone was on his best and calmest behavior. Despite the almost Egyptian heat inside the opera house, with its characteristic summer aroma compounded of sweat, mothballs, and suntan oil, the orchestra played with vigor and patience, as the tenor-soprano duet in the Nile scene was repeated half a dozen times. Amonasro (Mario Sereni) was absent, having finished his work and been already transformed into *Ernani's* Don Carlo.

Mehta's hold over the orchestra was impressive, and again my anonymous friend offered his comments. "A great psychologist, this man," he said. Whether it was psychology or Mehta's well-known charm—supported by solid musicianship—he was able to keep the players constantly alert, even when it was simply a question of repeating a tiny phrase two or three times while the singers perfected their top notes. Experience has taught me not to prejudge a recording on the basis of sessions, but I can certainly say that the consistently exciting live performance of *Aida* I heard at Caracalla gave high promise for the recorded version.

After *Aida* there was a very peaceful *Rigoletto*, starring Cornell MacNeil, another artist heard last season at the Rome Opera (in Verdi's *Alzira*), with Nicolai Gedda as the Duke and soprano Reri Grist. Conductor Francesco Molinari-Pradelli opened a few traditional cuts, including one verse of the tenor's cabaletta.

The third of the big companies that record opera in Rome, Decca/London, was also present here last summer. Its schedule was a very heavy one (*Gioconda*, *Pagliacci*, *Medea*, and *Norma*)—and of that, more next month.

WILLIAM WEAVER

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AMPEX NIXES NOISE, ALSO ADOPTS CASSETTES

NOW THAT THE Dolby system has effectively improved the signal-to-noise ratio during the original mastering of recordings, Ampex has come forward with a process for reducing noise in the duplication of prerecorded tapes. This process, called EX+, is presently being incorporated in the duplication of Ampex's classical open-reel tapes. Here is how it works. (To find out how well it works, turn to page 70 for R. D. Darrell's report on the first EX+ releases.)

In general, according to Ampex, tape-duplication engineers, controlling the signal levels while keeping an eye on their meters, have stayed clear of the "safety zone" below distortion—approximately 6 dB—because "existing monitoring methods make exact reading of sound level difficult." Ampex engineers developed more accurate monitoring meters, as well as new amplifiers for recording and reproducing, so that those six extra decibels no longer need act as a no man's land but can be entered into freely. As a result, Ampex claims that it now can double the volume of sound onto a master duplicating tape. "This greater volume," says Donald Hall, manager of Ampex's stereo tape division, "which is passed on to the tape duplicate, reduces extraneous noise as much as fifty per cent, vastly improving the signal-to-noise ratio. Music recorded with the EX+ process can be played back at a substantially lower volume setting that greatly reduces the noise level."

We notice that among the forthcoming EX+ tapes is Vanguard's recording by Stokowski of Stravinsky's *L'Histoire du soldat*, which utilized the Dolby system during the original taping—the first announced tape release of a Dolbyized recording. And industry scuttlebutt has it that Ampex is working to combine EX+ with Dolby as well as to eliminate a generation of tape before the final product, thus promising even greater sonic gains in the prerecorded tapes we buy and play.

Because of the cost of the EX+ system, Ampex has no present plans to incorporate it into a home recorder.



Both blank and prerecorded tapes are available for Ampex's cassette system.

But the company is well under way on another project—cassettes—now having launched new lines of prerecorded cassette tapes and cassette recorders. At a recent demonstration, Hall stated that "reel-to-reel recorders will remain the high fidelity sector of the tape industry, but in the below-\$200 format the cartridge will become the standard." Even more startling, for Ampex, was Hall's acknowledgement that of the company's annual \$100 million tape business a full sixty-five per cent is already in cartridges.

Which cartridge does Ampex see as the future standard, 4-track or 8-track? Neither, although it now releases prerecorded tapes in all the major configurations and believes that 8-track cartridge players "will continue as the automobile manufacturers' norm at least through the 1969 models." But because of the disadvantages of continuous loop systems, such as their inability to incorporate reverse and their problems with fast-forward (see "Tape Cartridges—A Progress Report," August 1967), Ampex is pinning a good part of its hopes on the Philips reel-to-reel cassette system.

By the end of the year, Ampex should have released some five hundred cassette tapes from the catalogues of London, Vanguard, Reprise, Caedmon, and more than a dozen other labels. But don't look for the EX+ process in any of the cartridge tapes yet.

WHAT'S NEW PUSSYCAT? KITTEN, THAT'S WHAT

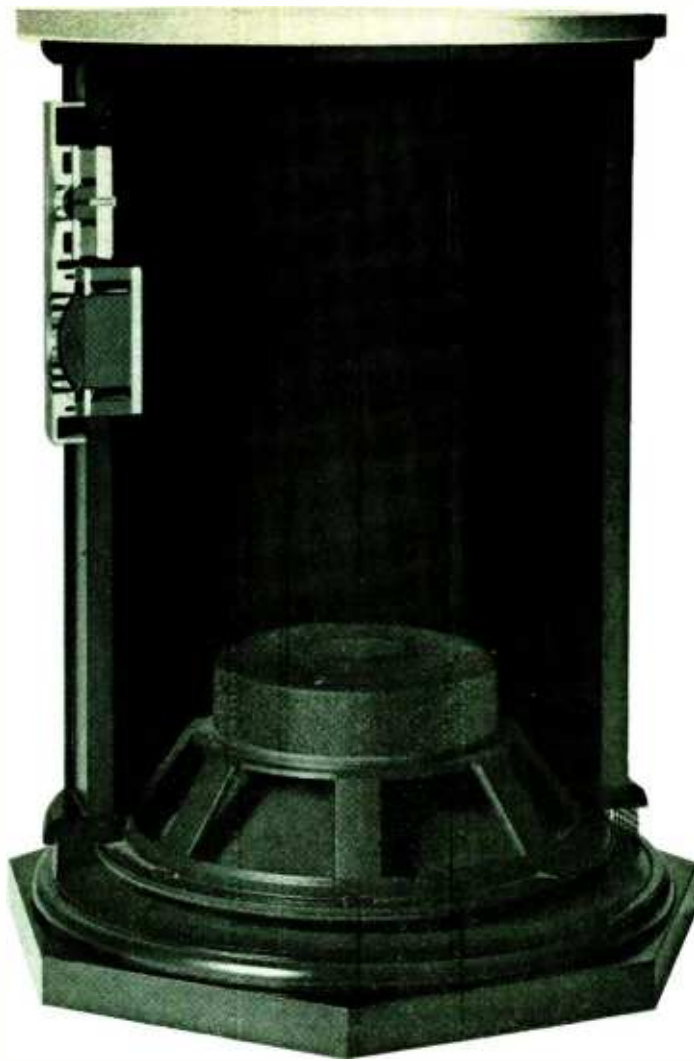


HERB HOROWITZ, known for introducing humor as well as products to the audio scene, scored again on both counts at a recent luncheon-demonstration of The Kitten. More formally designated as Model 2000, this addition to the Empire family is a compact, high-styled speaker

system which, explained Horowitz, is the anthropomorphic offspring of Empire's two larger systems, the Grenadier and Cavalier. And, says Mr. H., "mother and father are doing fine." Translated, this statement means that the new speaker is aimed at a market not yet reached by the bigger and costlier systems—specifically, The Kitten, at \$100, is designed for "singles or couples with limited space and limited budgets."

While The Kitten was alternately purring and roaring, Horowitz demonstrated its further talents: it can hold a lamp, or a piece of sculpture, or, with a cushion, seat a visitor of ample bulk. "The consumer," Horowitz said, "now can buy stereo speakers and furnish his home at the same time." Three Kittens are available: with wooden top, with cushion, and with marble top. To complement these speakers in decor terms, Empire may also offer benches, although the company isn't sure yet

Continued on page 48



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CIRCLE 26 ON READER-SERVICE CARD

NEWS AND VIEWS

Continued from page 46

that it wants to get too much involved in the furniture business. Even less certain was the specific ancestry of The Kitten: no one seemed to know which, between the Grenadier and the Cavalier, was father and which mother.

PLAY STEREO RECORDS ON MONO MACHINE?

GO AHEAD, SAYS COLUMBIA

AUDIOPHILES BUYING Columbia or Epic Records these days may be shocked to see an enclosed pamphlet informing them that these "stereo records can be played on today's mono record players with excellent results. They will last as long as mono records played on the same equipment, yet will reveal full stereo sound when played on stereo record players."

What, you might ask, of the 1-mil mono stylus spreading the delicate stereo tracks? What of the mono pickup's vertical noncompliance gouging out the stereo grooves? Never fear. What Columbia really means, as one company official put it to us, is that since you can't buy a mono record player today except in the \$40-or-less category, this 10-gram grinder won't ruin the stereo record any more than it already does the mono record. In fact, "it may track the stereo record even better than it does the mono record," since the latter "is usually modulated more heavily than the stereo record—by about two or three dB—and is more likely to cause the needle to skip."

Columbia's brochure, of course, is primarily a pacifier for the large number of kids who own "cheapie" machines at this time when the mono record is gradually being phased out of the American market—a phenomenon we have been reporting for several months. In any event, it is still true that a cheap or inferior record player—whether it is stereo or mono—can ruin records after several playings if its pickup lacks sufficient vertical compliance, if it must track at much above three grams, and if its stylus is not carefully dimensioned. Which of course is why we recommend high fidelity equipment.

BENJAMIN TAKES ON EMI SPEAKERS

BENJAMIN ELECTRONIC SOUND—importers of Miracord turntables and manufacturers of their own compact stereo systems—now will be distributing the EMI line of speaker systems. EMI speakers were introduced to the U.S.A. in 1960 by Scope Electronics' Herbert Weisburgh, who will continue to merchandise the EMI line within the Benjamin organization.

DETROIT TO GET HI FI SHOW

Detroit will have its first major high fidelity show under the banner of High Fidelity Music Show, Inc., the organization headed by Teresa Rogers which has been known for its Philadelphia and Washington shows. The Detroit event is scheduled for March 15, 16, and 17, 1968 at the Statler Hilton in that city. The Philadelphia show will run a month earlier—February 16, 17, and 18—at the Benjamin Franklin Hotel.

And a last minute reminder: the Los Angeles show, originally scheduled for the 24th through 29th of this month, will run from November 1 through 5—at the Ambassador.

EQUIPMENT *in the* NEWS



PIONEER SHOWS LOW COST RECEIVER

Said to be a direct descendant of its earlier Model SX-1000TA receiver, Pioneer's new Model SX-300T offers stereo FM, AM, plus a control amplifier. FM sensitivity is listed as 3 microvolts. Amplifier power output is rated for 40 watts IHF power or 15 watts RMS per channel into 4 ohms. The RMS rating per channel into an 8-ohm load is 12 watts. Control features include tape monitor, stereo FM indicator, and dual concentric volume controls for each channel which also serve to balance the channels. Price is \$199.95; an optional walnut cabinet costs \$30.

CIRCLE 140 ON READER-SERVICE CARD



EICO RELEASES RECEIVER

Newest addition to the Eico Cortina line is the Model 3570 stereo FM receiver available as a kit for \$159.95 or factory-assembled for \$239.95. Either price includes a vinyl-clad case with walnut finish. An all-solid-state set, the 3570 is rated for 70 watts IHF power with 4-ohm loads, or 50 watts into 8-ohm loads. FM sensitivity is specified at 2.4 microvolts. A full array of control features is provided, including FM stereo indicator, speaker selector switch, and tape monitor.

CIRCLE 141 ON READER-SERVICE CARD

NEW SOLDERING KITS

A line of soldering guns and packaged soldering kits for hobbyists and technicians is being sold by Wen Products, the Chicago manufacturer, with such catchy phrases as goof-proof, slim-line, automatics, fast-firing, and hot-rod. You can read about them in a colorful brochure available from Wen, 5810 Northwest Highway, Chicago, Ill. 60631.

CIRCLE 142 ON READER-SERVICE CARD

Continued on page 50



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For further details, write: Benjamin Electronic Sound Corp. Farmingdale, N.Y. 11736

TWO ACCESSORIES FROM ELPA

From Elpa comes word of two new accessory items. One is an improved spring suspension for adding to early models of the Thorens TD-150AB turntable. Consisting of a kit of parts and instructions, it is available free at Elpa dealers to anyone who owns a TD-150AB. All new models of the TD-150AB come with the revised suspension already installed.

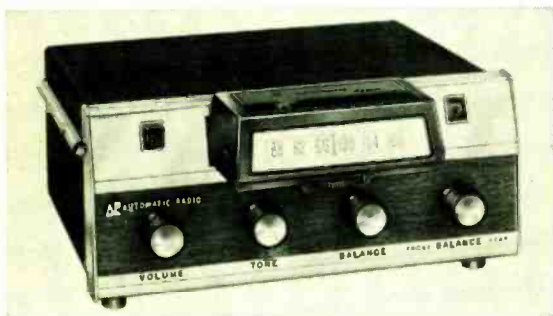
Elpa's second offering is a new tape splicing and editing kit. Dubbed the KS-4, it handles one-inch-wide tape and can make cuts of 68, as well as of 45 and 90, degrees. The new angle is designed specifically for video tape. The KS-4 is made of aluminum and comes with a roll of half-inch splicing tape, carbon pencil, cutting blade, and instructions.

CIRCLE 143 ON READER-SERVICE CARD

BLANK TAPE CARTRIDGES

Audio Devices has released blank tape cartridges for recording in 4-track and 8-track with the auto tape (endless loop) systems. Company vice-president Herman Kornbrodt explained: "While the market for unrecorded continuous loop cartridges is modest at this time, a survey we have made indicates that loaded blanks will represent a substantial portion of the cartridge market in the future." According to Audio Devices, two continuous loop cartridge systems are being sold that record and play—the Roberts 1725-8L and the Muntz. In addition, Lear Jet and Pioneer have announced intentions to produce such systems. The new blank 8-track cartridge, Audiopak/8, contains 150 feet of tape and lists for \$3.85. The 4-track version, Audiopak/4, has 300 feet of tape and a list price of \$4.15.

CIRCLE 144 ON READER-SERVICE CARD

**FOUR TRACK, EIGHT, AND FM TOO.**

The Tapedek Convertible, Model GES-6394 by Automatic Radio, plays 8-track stereo tape cartridges and also allows the use of the company's new Gidget, a device which adapts the player to handle any 4-track cartridge. What's more, the machine converts automatically into an FM or AM radio when you insert a "tuner cartridge" in the slot normally used for the tape cartridges. The GES-6394 may be installed in car or boat to run off 12-volt negative ground electrical systems, and—with an optional power pack—it will operate indoors off ordinary household current. For the latter type of installation, walnut speaker enclosures may be ordered. Prices have not yet been announced.

CIRCLE 145 ON READER-SERVICE CARD

JENSEN ENTERS ELECTRONICS

Jensen, apparently following the trend of other speaker manufacturers who have gone into electronics (Altec Lansing, J.B. Lansing, KLH, Electro-Voice, Audio Dynamics, Bozak), is readying a 200-watt stereo amplifier for the hi-fi market. Manufacturing facilities are expanding to include a new plant, now under construction, which will add 175,000 square feet of working space to the Jensen operation.

CIRCLE 146 ON READER-SERVICE CARD

**PANASONIC LAUNCHES NEW LINE**

Several new items have been announced by Panasonic, among them the six-band portable known as the Voyager. A solid-state set, the Voyager offers regular FM and AM reception plus short-wave and long-wave facilities. It runs on either six D-size batteries or AC line voltage. Price is \$180. Another product of current interest is Panasonic's portable color TV receiver, the Buckingham, priced at \$380. It features solid-state circuitry with automatic degaussing and "set and forget" fine tuning. A new portable tape recorder from this firm, the Band-leader, has reverse record and play; it runs on six size D batteries and lists for \$125. Other items in Panasonic's line include lower-priced tape portables, various priced TV sets, and several stereo phonographs.

CIRCLE 147 ON READER-SERVICE CARD

LITERATURE Free and Otherwise

Electro-Voice, Inc., Buchanan, Mich. 49107. Brochure describes new line of Michigan speakers for installing in one's own enclosures. Also, "Guide to High Fidelity Products," form 1112 (complete line folder); and "Guide to Electronics," form 1104 (discussion of EV solid-state units).

Jensen Manufacturing Division, The Muter Co., 6601 S. Laramie Ave., Chicago, Ill. 60638. Catalogue No. 1070-E, 24 pages, describes complete line of Jensen speakers in professional series, discusses applications in commercial sound systems.

Jerrold Electronics Corp. 401 Walnut St., Philadelphia, Penna. 19105. 36-page booklet covers educational television systems, including broadcast stations, cables, microwave links, master antennas, and closed circuit distributions.

Howard W. Sams & Co., Inc., 4300 West 62nd St., Indianapolis, Ind. 46206. **F-M Multiplexing for Stereo** by Leonard Feldman: revised, second edition is complete guide to broadcast and reception of FM stereo; 176 pages, illustrated, cost \$3.25. **ABC's of Modern Radio** by Walter G. Salm: explanation for beginners of fundamental electronic theory and circuitry involved in radio. Special chapters on audio, FM, and stereo; 128 pages, illustrated, cost \$1.95. **ABC's of Citizens Band Radio** by Len Buckwalter: basic primer on CB, including its background and development, how to get started in it, what equipment to buy; 128 pages, illustrated, cost \$2.25. **ABC's of Antennas** by Allan Lytel: nonmathematical explanation of antenna theory and types; 96 pages, illustrated, cost \$2.25.

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Marius Constant and Serge Nigg make their first appearances in the American record catalogues with this exciting première recording of two new works.

CONSTANT: 24 PRELUDES FOR ORCHESTRA/NIGG: CONCERTO FOR VIOLIN AND ORCHESTRA. Christian Ferras, violin; Orchestre Philharmonique de l'O.R.T.F./Charles Bruck. H/HS 25058.

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Dietrich Fischer-Dieskau's first solo album for Heliodor. **SCHUBERT: SONGS OF GREEK ANTIQUITY.** Fischer-Dieskau, baritone; Jörg Demus, piano. H/HS 25062.

The only budget version of a favorite Russian Romantic symphony. **BORODIN: SYMPHONY NO. 2 IN B MINOR; IN THE STEPPES OF CENTRAL ASIA/TCHAIKOVSKY: ROMEO AND JULIET.** Saxon State Orchestra/Kurt Sanderling. H/HS 25061.

An operatic ancestor, a rollicking 17th century madrigal comedy. **ADRIANO BANCHIERI: THE FOOLISH OLD MAN/MONTEVERDI: 7 MADRIGALS.** Sestetto Italiano Luca Marenzio. H/HS 25060.

A carefully conceived, powerfully played Beethoven Fifth. **BEETHOVEN: SYMPHONY NO. 5 IN C MINOR.** Berlin Philharmonic Orchestra/Ferenc Fricsay. H/HS 25059.



CIRCLE 34 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BACH: Organ Music. Albert Schweitzer, organ. Odyssey © 32 26 0003, \$4.99 (two discs, mono only) [from Columbia SL 175, 1953].

By the time Albert Schweitzer made these recordings for Columbia, his keyboard technique had deteriorated past the point of charitable endurance. Even after allowing for the plodding tempo, stylistic inaccuracies, indulgent rubatos, and fussy registrations, one simply cannot put up with so many slips of finger and foot. To hear just how deeply involved Schweitzer was with the music of Bach, listen to his performances from the 1930s on Angel COLC 89 and Odeon COLH 316.

DEBUSSY: Jeux. DEBUSSY-RAVEL: Danse. DUKAS: La Péri. Orchestre de la Suisse Romande, Ernest Ansermet, cond. Stereo Treasury © STS 15022, \$2.49 (stereo only) [from London CS 6043, 1959].

The two major works on this disc complement each other in several ways. Both *Jeux* and *La Péri* are ballets (or *poèmes dansés* as their authors preferred to call them), both were written in 1912, and both represent their respective composers' last major orchestral efforts (although Dukas was to live on for another twenty-three years after completing *La Péri*). *Jeux* is full of subtle instrumental touches, and lengthy analyses have been penned about its harmonic and formal innovations; for all its elegant workmanship, though, the music usually leaves a somewhat vapid impression and the piece rarely turns up on symphonic programs nowadays. *La Péri* poses fewer problems for the listener. It is, in fact, a sparkling jewel of fastidiously wrought impressionistic opulence, and causes one to wonder regretfully about all the music Dukas destroyed shortly before he died.

Ansermet must have a very special regard for these fascinating if rather enigmatic scores—his delicately precise yet glowing performance of *Jeux* easily outclasses the recorded competition, and his *La Péri*, the only available edition at present, revels in sensuous melody and fragrant orchestral sonorities. The music is well served by London's warm, clean recording.

FRANCK: Grande pièce symphonique, Op. 17: Fantaisie in A; Pastorale. Marcel Dupré, organ. World Series © PHC 9077, \$2.50 (compatible disc) [from Mercury MG 50228/SR 90228, 1960].

The *Grande pièce symphonique* lumbers on and on for nearly half an hour, aimlessly uncoiling its chromatic enharmonics to no musical purpose that I can discern—its *longueurs* must daunt even the most devoted Franckian. The *Fantaisie* and *Pastorale* on Side 2 make a better effect: the composer has come up

with far more interesting ideas and he keeps his material under tighter control. Much of the music's negative effect arises from Dupré's ponderous playing—he merely accentuates the music's patchy qualities with his flabby rhythms and spotty technique. Another problem is the St. Sulpice organ which has a noisy keyboard, makes a terrible racket when registrations are being changed, and sounds very wheezy and diffuse in World Series' compatible grooves.

GIORDANO: Andrea Chénier. Maria Caniglia (s), Beniamino Gigli (t), Gino Bechi (b), et al.: Chorus and Orchestra of La Scala, Milan, Oliviero de Fabritiis, cond. Seraphim © IB 60, \$4.98 (two discs, mono only) [from RCA Victor LCT 6014, 1954, recorded in 1941].

Other recordings of *Andrea Chénier* have come along since HMV's wartime issue, but none of them is animated by quite the same animal joy that characterizes this hot-blooded performance. The three principals are in far better shape here than on the disastrous 1946 *Aida* (recently reissued by Seraphim and reviewed in these pages last month). The title role was one of Gigli's favorites, and he warms to this dim-witted poet's passionate eruptions with some truly memorable vocalism—one can see right away how virtually every Chénier of the past twenty years has been impressed and influenced by Gigli's special way with the music. Caniglia and Bechi may have an edgy moment or two, but everything is in the proper spirit and one can't help being swept along by their honest enthusiasm too.

The performance is further strengthened by excellent work in the opera's many cameo roles—Giuseppe Taddei's effete Fléville and Giulietta Simionato's fluttery Countess de Coigny, for instance—and by the taut leadership of De Fabritiis. True, the recording is of 1940 vintage and sounds it; but if your tastes run to verismo opera from big, healthy voices going at it hammer and tongs, don't miss this one.

LISZT: Sonata for Piano in B minor; Polonaise No. 2, in E; Réminiscences de Don Juan. Tamás Vásáry, piano Heliodor © H 25054, \$2.49; HS 25054, \$2.49 [from Deutsche Grammophon LPM 19258/SLPM 136258, 1962].

Vásáry has found his true métier as a Chopin pianist of superb insight and sensitivity. The same welcome qualities are abundantly evident on his Liszt recital, but one misses the element of diabolical pianistic showmanship that really makes this music take wing (one wants, in short, a Horowitz). This said, let me hasten to emphasize that the

Continued on page 54

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The Fisher

REPEAT PERFORMANCE

Continued from page 52

young Hungarian's taste and technique are far preferable to pianist X's errors in the direction of vulgar theatrical display. Vásáry more than attends to the considerable poetic content and structural subtlety of the Sonata while he makes a very lovely thing of the *La ci darem* variations in *Don Juan*; in fact, there are dozens of happy pianistic details in these thoughtful performances. Many tastes, no doubt, will be completely satisfied to have their Liszt presented in this polished, musicianly, yet slightly abstract fashion. The piano sound is warm, round, and lifelike.

MAHLER: *Das Lied von der Erde; Lieder eines fahrenden Gesellen*. Nan Merriman (ms), Ernst Häfliger (t); Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond. World Series © PHC 2011, \$5.00 (two compatible discs) [from Epic SC 6023, 1957].

After the agonized introspection of Bernstein's *Das Lied*, Van Beinum's Mahler-without-tears approach may be either a disappointment or a refreshing antidote—depending on how strong a dose of Mahlerian *Angst* you fancy. The long orchestral section of *Der Abschied* does not exactly jog trot under Van Beinum's carefree hands, but it comes very close; in fact the whole performance has a rather easygoing, uncommitted noncha-

lance that I do not find particularly appropriate. On the other hand, the Concertgebouw makes persuasive musical points on nearly every page and the golden sounds of this first-class ensemble are most beguiling. Häfliger and Merriman are both distinguished interpreters of this music, and the remastering has brightened up the sonics considerably. A serviceable performance (and something more than that in Miss Merriman's sympathetic singing of the *Fahrenden Gesellen* songs on Side 4), but there is a good deal more to *Das Lied* than is presented here.

MOZART: *Don Giovanni*. Hilde Zadek (s), Sena Jurinac (s), Graziella Sciutti (s), Léopold Simoneau (t), George London (b), Eberhard Wächter (b), Walter Berry (b), Ludwig Weber (bs); Vienna Chamber Choir; Vienna Symphony, Rudolf Moralt, cond. World Series © PHC 3009, \$7.50 (three compatible discs) [from Epic SC 6010, 1955].

There are at least two distinct merits to this *Giovanni*: Sena Jurinac's meltingly beautiful Elvira and Léopold Simoneau's liquid Ottavio—in my opinion these roles have never found finer phonographic interpreters. But there are also at least two serious liabilities in Rudolf Moralt's positively cloddish conducting and Hilde Zadek's sick-voiced, off-pitch Anna. While George London has a definite dramatic presence as the Don, his throaty singing is not always very ingratiating; and the rest of the cast is not much more than competent. An uneven performance but worth considering at its budget price—and \$7.50 seems a small sum for the perfection of Jurinac's "*Mi tradi*."

In a foolhardy attempt to give the recording a semblance of stereo movement, the producers have occasionally rechanneled the singers ping-pong style left, right, and center (fortunately only during the recitatives—the arias and ensembles seem relatively free of such gimmickry). What this wrongheaded procedure results in is a performance afflicted with dozens of audible tape splices and a notion on the listener's part that electronically reprocessed stereo should be made a criminal offense—especially so in this case where no mono version is being made available.

RESPIGHI: *I Pini di Roma*. **CASELLA:** *La Giara*. Felice Luzi (t); Orchestra of L'Accademia di Santa Cecilia, Fernando Previtali, cond. Stereo Treasury © STS 15024, \$2.49 (stereo only) [from London CM 9174/CS 6111, 1957].

Both these works were given their premieres in 1924 when Italian composers were flirting briefly with large-scale instrumental music. Respighi's *Pines* is well known, of course, and its flashy, effective instrumentation can still bring a concert to a snappy conclusion. Casella favored a somewhat leaner harmonic palette which he has daubed liberally with Italian folk atmosphere and an earthy

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CIRCLE 16 ON READER-SERVICE CARD

REPEAT PERFORMANCE

Continued from page 54

sense of humor. He was no less adroit than Respighi in fleshing out an orchestral canvas, and his best music is at least fun to hear. The ballet *La Giara* is based on a Pirandello short story about a tinker who gets trapped inside a large jar he has been mending (how do you dance that one?). The suite simply comprises the beginning and end of the ballet with an attractive Sicilian folk song thrown in for good measure.

The performance of *Pines* is really too logy, but those interested in *La Giara* can count on a sprightly twenty minutes from Previtali and his men. With addition of a little treble, the sound becomes quite stunning for its ripe ten years.

SCARLATTI, DOMENICO: *Sonatas for Harpsichord (30)*. Ralph Kirkpatrick, harpsichord. Odyssey © 32 26 0007, \$4.99 (two discs, mono only) [from Columbia SL 221, 1955].

Within the rather strict limitations of their preclassic, two-part structure and average three-to-four-minute length, the some 550 surviving keyboard sonatas of Domenico Scarlatti achieve incredible variety. One need only sample Side 3 of the present thirty-sonata survey to hear the seething originality of Scarlatti's musical imagination take wing in a succession of flavorsome dances, lyrical interludes, and passionate asides. One gratefully notes that Odyssey promises to release very shortly the remaining two discs in this series.

Kirkpatrick brings both thorough scholarship and a keen sense of enjoyment to his tasks—the performances are absolutely delightful and rarely has harpsichord reproduction been more successfully accomplished. The only sour note to be raised against this otherwise splendid set concerns the drastic abridgment of the performer's detailed notes included in the original Columbia set: all we have left is a short note on Scarlatti and the harpsichord used in the recording—scarcely a word on the music at hand.

SCHUMANN: *Frauenliebe und -leben*, Op. 42. **STRAUSS, R:** *Lieder (7)*. Lisa Della Casa, soprano; Sebastian Peschko, piano. Turnabout © TV 34125S, \$2.50 (stereo only) [from Odeon 80728/ST 80728, 1963].

The lovely, natural quality of Lisa Della Casa's cool, flutelike soprano recommends this disc—few of the singer's other recordings show her voice off quite so ravishingly. Interpretatively, she is happiest with the flowing, lyrical lines of Strauss's *Morgen, Seitdem dein Aug' in meines schaute*, and *Befreit*; the arch humor of the same composer's *Einerlei. Hat gesagt*, and *Schlechtes Wetter* seems rather contrived and the personal confessions of *Frauenliebe* are also more applied from without than felt from within. Those who do not demand the ulti-

Continued on page 60

CIRCLE 24 ON READER-SERVICE CARD →

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Tomorrow too. Even the most sensitive of today's cartridges, with their ability to track at 1 gram, pose no challenge to the Dual tonearm. Nor is any cartridge now on the drawing boards likely to.

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For example, it takes only ¼ gram of force to slide the operating switch to "stop" when a record is in play. So there's no annoying stylus bounce. It takes even less force to deactivate the automatic shutoff when the stylus reaches the runout groove.

Tonearm adjustments are equally

precise. The direct-dial tracking force adjustment is accurate to within 0.1 gram. And the Tracking-Balance control (anti-skating) is not only calibrated to tracking force, but to different stylus radii as well.

When precision like this is combined with rugged reliability proven over the years, it's no wonder that most leading audio editors and record reviewers use a Dual in their own stereo systems.

Among the many exclusive Dual features these professionals appreciate are the variable speed control and the single-platter spindle that rotates with the platter, exactly as on manual-only turntables.

These and other advanced Dual features are described on the opposite page. But as with all audio equipment, nothing can take the place of an actual demonstration. And as you will then learn, nothing can take the place of a Dual.

Elastically damped counterbalance with vernier adjustment for precise zero balance. Other Dual refinements include nylon braking on shaft to prevent slippage, and damping between counter-balance and shaft to reduce tonearm resonance to below 8 Hz.

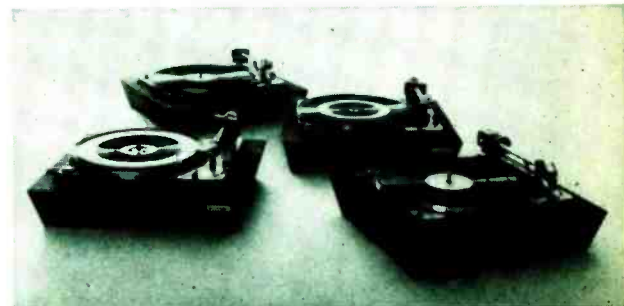
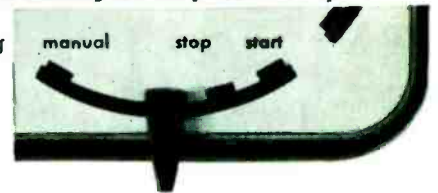


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Direct-dial stylus force adjustment, applied directly at pivot to preserve perfect dynamic balance of tonearm. Numerical dial is continuously variable (no click stops) and accurate to within 0.1 gram.

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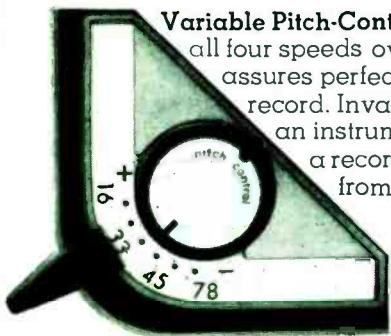
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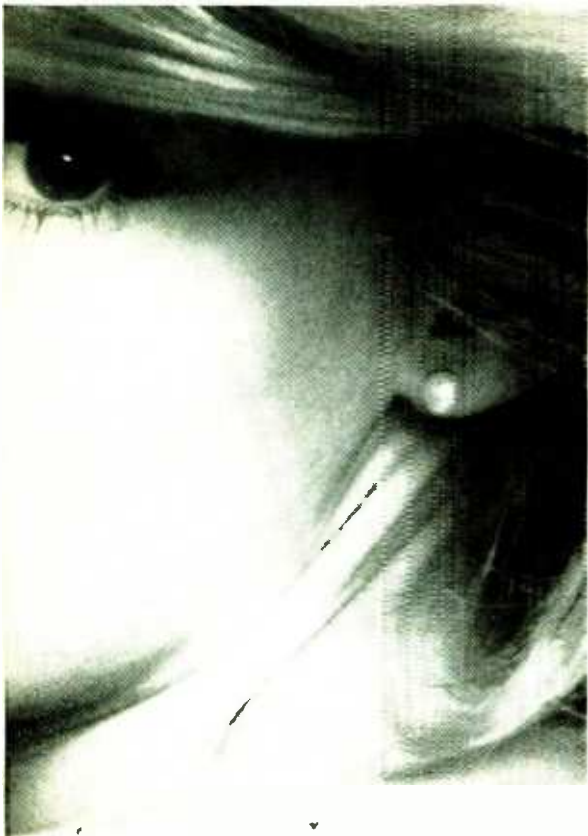
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REPEAT PERFORMANCE

Continued from page 56

mate in textual penetration will find ample compensation in Miss Della Casa's gorgeous sound and tasteful musicianship. Sebastian Peschko's accompaniments are outstanding, and the recording balances the voice and piano very nicely.

SCHUMANN: *Symphonies: No. 1, in B flat, Op. 38 ("Spring"); No. 4, in D minor, Op. 120.* London Symphony Orchestra, Josef Krips, cond. Stereo Treasury © STS 15019, \$2.49 (stereo only) [from London CM 9211, 1958].

Krips propounds a *Spring* Symphony with Mozartean grace and lightness, presenting the music's floral designs in most agreeable patterns; altogether a most engaging performance marked by crisp articulation and elegant phrasing from the London band. The conductor's treatment of the Fourth Symphony would benefit from a bit more *Angst*—the music isn't quite as pleasant as Krips makes it out to be. For once, though, the oddly planned uninterrupted four-movement scheme seems to work. This is the disc's stereo debut; and while the sound is good enough, it's also a shade anemic beside some other London achievements of ten years ago.

SHOSTAKOVICH: *Sonata for Cello and Piano, in D minor, Op. 40.* **PROKOFIEV:** *Sonata for Cello and Piano, No. 2, in C, Op. 119.* Antonio Janigro, cello: Eva Wollmann, piano. Westminster © W 9077, \$4.79 (mono only) [from Westminster XWN 18791, 1958].

Both these Soviet cello sonatas come off sounding rather characterless in Janigro's tasteful but limp performances. The Shostakovich strikes me as superior to either of his two concertos for the instrument—a dark introspective work of sinew and power. Prokofiev's more songful opus is typical of his expansive forthright late style and here the cellist's timid approach is very damaging. Take Rostropovich's coupling for Monitor.

WALTON: *Belshazzar's Feast.* John Cameron (b); Roger Wagner Chorale; Royal Philharmonic Orchestra, Roger Wagner, cond. Angel © 36015 or S 36015, \$5.79 [from Capitol P 8577/SP 8577, 1962].

When first released, this disc was hailed (by a blurb on its jacket) as "an orgy of sound." Well, the orgy holds up pretty well after five years—lush choral reproduction; sharp, pinpointy percussion effects; full, plump brass choirs; warm, rich string sonorities. The deadpan, soulless singing of the Wagner Chorale, however, does not really suit Walton's technicolor razzle-dazzle. Though Wagner gets good playing from the Royal Philharmonic and John Cameron utters his pronouncements with a fine sense of the dramatic, that and the excellent sound are not enough. Sir William's own reading on Angel S 35671 seems to me to have a good deal more character.

PETER G. DAVIS

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RMS Power (0.8% THD 1KHz)	8 ohms	50/50 watts	32/32 watts	20/20 watts	20/20 watts	10/10 watts
Frequency Response (± 2 dB)		20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz
2 Sets Stereo Speakers and Speaker Selector Switch		Yes	Yes	Yes	Yes	No
Usable Sensitivity (IHF Standard)	FM	2 μ V	2 μ V	2 μ V	2.5 μ V	2.5 μ V
FM Cross Modulation Rejection		80 dB	80 dB	80 dB	80 dB	80 dB
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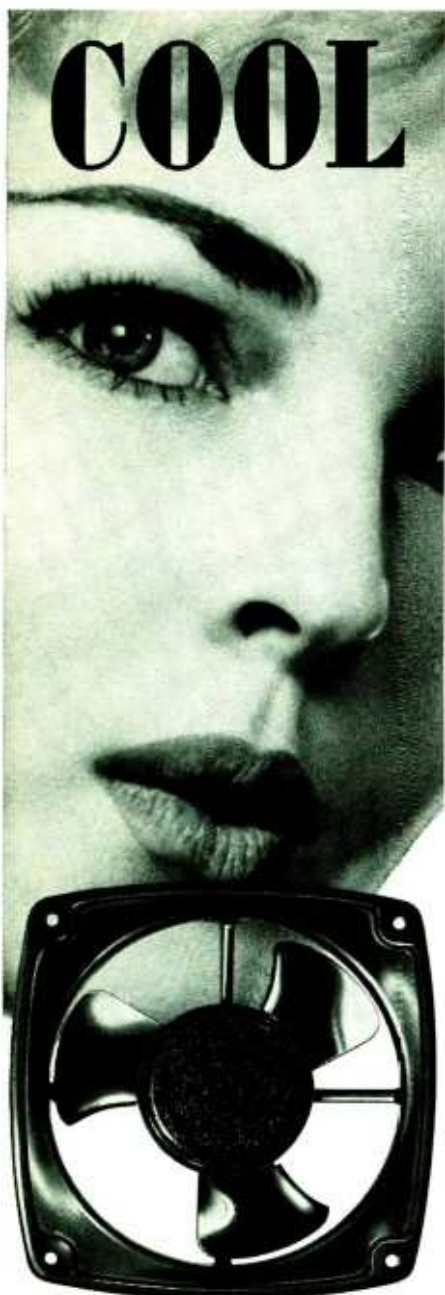
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CIRCLE 62 ON READER-SERVICE CARD

by Norman Eisenberg



**Audio-Visual Aids—
New Style**

MORE AND MORE, video tape seems to be inching away from the exclusive domain of professional users into the broader field of home entertainment. En route it has acquired—and indeed has helped to create—a following that is neither pro nor amateur. This is the world of “education and training”—which means not only schools but business, scientific, and government organizations. To these users the “audio visual” idea long meant film or slide projectors, sometimes with sound synchronized on the visual medium, sometimes with an audio tape deck patched into the system. Of late, we’re told, they are turning to video tape, which provides the whole show at once and which also can pipe the program, via a closed-circuit television link, to any number of viewing-and-listening posts.

For this growing market VTR manufacturers are bringing out equipment that is engineered, styled, and priced between the broadcast-quality top Ampex types and the smallest Sony VTR designed for limited in-home applications. Some of these units, including models by Ampex and Sony, have been discussed here in past months. Two recent entries are the Craig and the Panasonic. The Craig, Model 6401, is a helical-scan type using 1/2-inch tape. Reel speed is 9.5 ips, which permits, with a 7-inch reel, fifty minutes of running time. An 8 1/2-inch reel on the same deck will run for sixty-three minutes. The deck is slanted so that the tape feeds from supply to take-up reel without the need for various mechanical parts (such as idler assembly and tape guides) to get proper wrap of the tape around the rotating drum for helical scanning. According to Craig spokesmen, this slant technique assures good tape-to-head contact, minimizes tape tension, and extends the life of both the tape and the heads. The 6401 includes an audio dubbing feature that lets you add sound without disturbing the video portion. It also allows sound mixing and slow-motion work. Price of the deck is \$1,035; the Craig monitor-receiver TV costs \$197, and a camera (with f/1.6, 16-mm lens and optical view-finder) lists for \$248.

Panasonic has entered the U.S. market with its NV series of video decks plus a line of accessories that includes a special effects generator, the first we’ve heard of for use with a \$1,000 VTR. This generator lets you tape like a movie pro—with fade-in, fade-out, superimposing, wipes, composite images, and so on. It lists for \$500. The NV-8000 video deck moves its 1/2-inch wide tape at 12 ips and offers forty minutes of running time for a 7-inch reel. The separate audio feature is included. This company’s NV-204 deck (no price set yet) has better video and audio specifications, sixty-seven minutes running time, uses 1-inch tape, and can give you slow-motion forward and in reverse. And, a Panasonic spokesman told us, any of its decks can be converted to color work with the addition of a \$500 “black box” soon to be available. Panasonic is offering several monitors, starting with a \$130 model, and three cameras for live work. The top of the line here is the WV-350P, which includes a built-in 5-inch video screen monitor and an interchangeable lens mount. Panasonic’s other cameras come with a standard f/1.8, 25-mm lens. The system this company recommends for most A-V users is its Tape-A-Vision: NV-8000 video deck, TR-900V 9-inch monitor, WV-033P camera, and WM-2105P microphone. Cost—under \$1,700.

Tape instant sight and sound

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For great results in the great outdoors—from taping sight and sound on a construction project to correcting a hitch in a little leaguer's swing—there is the new portable, battery-powered Videocorder. It consists of a solid-state TV camera about the size of an

ordinary movie camera, and a video tape recorder. VTR and rechargeable batteries in compact shoulder-pack weigh only 12 pounds. Recording "live" action is simple and fool-proof. There's a remote-control trigger on the camera's handle. A built-in 1-inch TV viewfinder shows exactly what's being taped. Up to 20 minutes of action can be recorded. Tapes can be played back immediately on any Sony 2000 series Videocorder. (Thousands are in use in education, business, the home). VTR deck, camera, zoom lens, microphone, battery and battery charger. \$1250.

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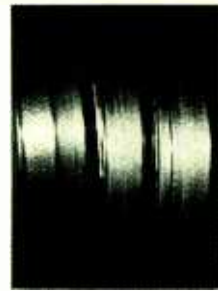
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CIRCLE 72 ON READER-SERVICE CARD



Bizet: *L'Arlésienne: Suite; Carmen: Suite.*
New Philharmonia Orchestra, Charles Munch, cond. London © SPC 21023, \$5.79 (stereo only); Ⓟ LPL 75023, \$7.95.

What a delight it is to hear hackneyed music given a vital new lease on life! I know of no other conductor (always excepting the quite *sui-generis* Beecham) who communicates, as Munch does, such a sense of personal involvement in, taut control of, and just the right "feel" for these familiar Bizet pieces. (Included here are the four in *L'Arlésienne* Suite No. 1 plus the *Farandole* from No. 2, and all but one—*Marche des contrebandiers*—of the full-length, eight-item *Carmen* Suite.) The New Philharmonia Orchestra is displayed at its very best, and the Phase-4 sonics are demonstrated at their best: ultrabright yet still natural-sounding as well as buoyantly floating in a genuinely warm—and again natural—acoustic ambience. Here, for once, is a recording of light symphonic fare which can satisfy the most exacting artistic and technical demands of the connoisseur.

"The Exciting Sounds of Le Mans." The 34th Grand Prix d'Endurance, 1966. James Tilling, narrator. London © GH 46007 or GHS 56007, \$5.79.

Though racing-car recordings have provided stereo spectaculars before now, the attractions of the present release are of far greater sports-documentary than merely sonic interest. Cars do roar by, of course, but mostly in the background, and when they are briefly featured it is in a fascinating variety of change-down and revving-up effects associated with maneuvering around the "S" turns and right-angled corners of the tortuous French course. Primarily, this is the story of the twenty-four-hour endurance-test at Le Mans and of some of the leading racing personalities. It is told with notable point and economy by a low-key British narrator and (in interviews) by such articulate participants as Carroll Shelby, Graham Hill, and the winners of the 1966 race: Bruce McLaren and Chris Amon. It's an unexpectedly absorbing story, even to someone who's not a racing enthusiast. The vivid evocation of the whole occasion is further enhanced by the double-folder jacket's photographs, notes, and sketch-map of the course showing the fourteen miking locations used.

Dyed-in-the-wool Pops fans will cherish this disc along with the previous three.

"The Quiet Hour." Sinfonia of London, Robert Irving, cond. Capitol © P8659 or SP 8659, \$4.79.

Cynics may take a jaundiced view of this disc's subtitle, "Great Classics in a

Tranquil Mood," but the performances are characterized by a lyrical warmth and the program includes really substantial and dynamically varied examples of mood music, such as the "Forest Murmurs" from *Siegfried*, Grieg's *Last Spring*, Delius' *On Hearing the First Cuckoo in Spring*, and Douglas Gamley's engaging "concerto" transcription of the Liszt *Etude de Concert* No. 3, in D flat (with Abbey Simon as soloist). There are smaller-scaled, more conventional selections too of course: the *Cavalleria rusticana* Intermezzo, Grainger's *Londonderry Air*, and transcriptions of Bach's "Air for the G String" and Brahms's *Waltz in A flat*. However, the expected Debussy *Clair de Lune* unexpectedly is heard in the Caplet orchestration, and there are effectively elaborate, if highly romanticized, arrangements of *Santa Lucia* and MacDowell's *To a Wild Rose*.

Yet most noteworthy here is how richly satisfying the stereo recording (I haven't heard the mono edition) sounds—especially in reproducing the all-string sonorities of the Grieg, Grainger, MacDowell, and Bach pieces. For, believe it or not (and for a critical listener it's hard to believe), all these recordings date back to the early stereo years, some of them to 1958! Three of the selections first appeared in a British "Springtime" program that was never issued in this country, as far as I know; the others first appeared in the "Philharmonic Pops" and "Famous Evergreens" programs released here in 1959 and 1961. How about following this example of technology with some livelier pieces from the same sources?

"Puccini Spectacular." Kingsway Symphony Orchestra, Camarata, cond. London © SPC 21019, \$5.79 (stereo only); Ⓟ LPL 75019, \$7.95.

As in last December's "Verdi Spectacular," the excerpts in Vol. 2 of Camarata's opera-for-orchestra series (mostly from *La Bohème* and *Tosca*) are rather arbitrarily strung together. Transcriptions of very familiar arias are featured, of course, but there also are less jaded choices which in some cases—like those of the March of the Mandarin from *Turandot* and the Act III finale of *Tosca*—provide welcome contrasts to the prevailing juicy melodism. Although Camarata's readings become almost embarrassingly emotional at times, his scorings are straightforwardly effective, the 80-man Kingsway Symphony's playing is lushly sonorous, and the Phase-4 stereoism is sumptuous as ever—in the flawless tape transfer as in the disc edition.

R. D. DARRELL



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If you are trying to decide between a record changer and a manual turntable, keep in mind the fact that only 4% of recorded selections take up more than one disc. If you want to play any of the remaining 96% in their entirety, they must be turned over by hand whether or not you use a changer.

*Extended retroactively from one year to three on December 1, 1966



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CIRCLE 41 ON READER-SERVICE CARD

THE TAPE DECK

BY R.D. DARRELL

EX+ Equals Innovation. Elsewhere in this issue ["News and Views," page 46] appears a report on the new tape mastering and duplicating technique developed by Ampex and mysteriously christened EX+. As it happens, I had had no briefing on the EX+ process and assumed that the tapes to come my way were conventional productions. My experience with them is surely significant. In each case, after listening briefly, I casually jotted down in my notes "excellent surfaces" . . . but before long I sat straighter, listened harder, and vigorously crossed out my first remark in favor of an enthusiastic "exceptionally quiet surfaces!" Such instinctive, immediate reactions speak well for the new process' claims of noticeably reduced background noise. The allied claim of higher practicable modulation levels (without distortion risks), thus permitting lower-than-usual playback-level settings with consequent further background-noise reduction, is one I am not in a position to confirm at this point since my EX+ tapings were both chamber works, for which I generally reduce my playback level anyway. I'll be better able to consider this claim when I check out the larger orchestral and operatic examples of EX+ technology. And of course the full worth of the new tapings' use of an unbreakable polyester-based material (the species of which "Mylar" has been the best-known type in the past) will be fully evident only with replays over a long period. The prognosis is good, however: their resistance to handling-tearing and reel-end snap-offs is immediately apparent.

At this late date in the steady march of technological progress—in which even such valuable developments as the EX+ process must still be ranked as qualitative refinements rather than anything really revolutionary—I find myself less excited by the new advances as such than I do by their profitable exploitation in *artistically* outstanding recorded performances. It's the innate musical magic, even more than any technological miracles, which so notably distinguishes the Fournier-Kempff complete Beethoven cello-and-piano works (Deutsche Grammophon/Ampex EX+ DGR 8995, two reels, approx. 90 and 43 min., \$21.95) and Ralph Kirkpatrick's Book II of Bach's *Well-Tempered Clavier* (Deutsche Grammophon/Ampex EX+ DGR 9148, two reels, approx. 91 and 50 min., \$21.95).

While Pierre Fournier's interpretative artistry is already well known to tape collectors (especially in the DGG Strauss *Don Quixote*), I believe that Wilhelm Kempff's eloquent musicianship has not previously been represented on tape. Both players make their personal delight in their music-making irresistible, and both are obviously inspired by the presence of

live audiences (February 2 and 5, 1965, in Paris). There is, however, no aural evidence of an audience except the slight rustling and throat-clearing between some movements, even though the miking itself is not particularly close. Both instruments are superbly differentiated, yet at the same time the balances permit either one to take the lead as the music demands. This release would be a starred one in any case, but it has the further merit that all five of the Beethoven cello sonatas and all three of the variation-sets included here (two on themes from Mozart's *Die Zauberflöte*, one on Handel's *See, the Conquering Hero Comes*) are first tape editions.

As for Kirkpatrick's completion of the Bach "48" (in harpsichord performances), anyone who already owns his Book I (DGP 8844 of August 1966) needs only an announcement of its availability to rejoice. Again the playing is gloriously invigorating throughout, making lucid even the most contrapuntally complex passages and bringing compelling drama to the more extroverted pieces. And again the recording (quite apart from its EX+ processing enhancements) does thrilling justice to what is now identified as a Hubbard and Dowd harpsichord. My only possible quibble—relevant also to the Beethoven cello-and-piano release—is that the awkwardness and extra expense of transferring a three-disc work to one long and one relatively short 7.5-ips reel could have been avoided by going to 3¾ ips, which would demand a single reel only, yet (given today's technical advances) would not involve any sonic deterioration.

Stars for Astrostereo. Since Decca generally processes and distributes its own tape releases, it's a surprise to find the Decca banner flown by an Ampex release in the special case of Vol. 6 in the American Airlines Astrovision series of three-hour classical programs (Decca/Ampex CW 6, 3¾-ips, approx. 185 min., \$23.95). Whatever the provenance of this release, however, it's highly welcome—especially because it contains so many compositions (eleven out of thirteen) hitherto entirely unrepresented on tape. The repertory is particularly rich in modern music (generally anathema to the tape producers): most notably Dello Joio's *Meditations on Ecclesiastes*; also excerpts from Rieti's Harpsichord Concerto and Partita, Britten's *Illuminations*, Tansman's *Suite in Modo Polonico*, and Mompou's *Suite Compostelana*. But also included are a complete Brahms Fourth Symphony and excerpts from Bach's Cantata No. 51, Beethoven's Violin Sonata, Op. 12, No. 3, Dvořák's *Czech Suite* and Op. 44 Serenade, and Mozart's *Missa brevis*, K. 275. These make for

well-varied and for the most part highly satisfying listening. I must say, though, that I object strenuously to the "splitting" of some of the major works (for example, separating widely the first two from the last two movements of the Brahms Fourth). I also object, if more mildly, to the too close miking of the spoken announcements and to their modulation as too high a level vis-à-vis the musical performances.

The latest Mercury/Philips/Ampex Astrostereo reel (CW 5, 3¾-ips, approx. 176 min., \$23.95) has more pleasing vocal announcements on the whole and avoids splitting-up works, but most of the larger works are represented by a movement or two only and the programming sequence involves some really jolting stylistic contrasts. The last four selections on the A Side provide such a strange juxtaposition as Coates's *Knightsbridge* March, the slow movement of Prokofiev's Second Violin Concerto, the complete Satie *Parade*, and a substantial group of excerpts from Telemann's *St. Matthew Passion*. . . . To the credit of this release, however, most of the compositions are not otherwise represented on tape—they include such delightful pieces (and performances) as seven movements from Tchaikovsky's Second and Third Suites by Dorati—and the notable brilliance of the recordings has been impressively maintained in the slow-speed processing.

Schubert for Piano. Tape producers' neglect of Schubert's delectable piano works is now suddenly atoned by the simultaneous release of two complementary sonata-and-dance programs by Vladimir Ashkenazy (London/Ampex LCL 80186, 57 min., \$7.95) and Alfred Brendel (Vanguard/Ampex VGC 1157, 60 min., \$7.95). The former gives us that irresistible ingénue of sonatas, D. 664 in A, together with the dramatic Sonata in A minor, D. 784 (more satisfactory here than in the somewhat methodical Gilels version in a 1965 RCA Victor taping) and the engaging set of 12 Waltzes, D. 145—all in luminous pianism and gleamingly bright stereoism. In direct comparison, Brendel's recorded tonal qualities seem a bit drier and lighter on first hearing, but one soon comes to recognize that they are ideal for this artist's more classically oriented approaches to the Beethovenian late Sonatas—in C minor, D. 958, and in C major (*Unfinished*), D. 840. Then Brendel demonstrates that he can be as charmingly lyrical in tonal miniatures (the 16 German Dances, D. 783) as he is masterfully authoritative in big works. With the exception of the Sonata, D. 784, everything in these two reels is new to the tape repertory.



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THE SHACKLED MUSE



Marc Riboud: Magnum

MUSIC IN **CHINA** TODAY

An eyewitness account of the Cultural Revolution - by the head of the Choreographic Institute of Sweden's Royal Academy of Music.

I ONLY MET Mao Tse-tung once. The occasion was a small garden party given for some twenty guests by Prime Minister Chou En-lai. The walled-in garden was atop one of the main gates at Chang An, in the Forbidden City vicinity of Peking, and the view from up there was unforgettable. Before the Chairman's arrival, we were entertained by dancers, acrobats, singers—like the usual Chinese mixed concert (more of which later)—while our host sat in splendid isolation at the artists' entrance. If he didn't like a particular group, he made a discreet gesture, whereupon they interrupted their number and vanished, immediately succeeded by another group.

Afterwards, Chou made the rounds of our tables. I had met him several times, this urbane, elegant gentleman who can converse with equal ease about Paris before the war and the dances of India. Now we spoke of the latter—on which he is an expert—since my wife, the well-known Indian dancer Lilavati Devi, was with me.

Suddenly Chairman Mao entered, with two or three officials. The complete contrast between him and Chou was startling. Mao struck me at first as a far simpler type—indeed, with his big head and deep-set eyes, his massive physique and total economy of movement, he rather reminded me of some sad, wise bull. Yet there was about him something of the inwardness one associates with India's holy men, a kind

BY BENGT HÄGER



Photos here and on page 96 by the Author



Scenes from the classical Chinese opera, known in the West as the Peking Opera—a highly stylized form of music drama in which elaborately costumed singing-actors performed legendary tales in a manner prescribed to the last gesture by centuries-old tradition. One of the most celebrated of these artists, Mei Lan-fang, appears in the photo at right: here in his sixties, Mr. Mei portrays the figure at center, *A Young Noblewoman*.



of supernal radiance that one could imagine inspiring absolute confidence.

With us, the Chairman made friendly small talk. But one thing emerged quite clearly—his belief that art should be made solely in the service of the people.

THEREFORE I SHOULD NOT have been surprised when I visited my old friend Vice-Minister Chu Tu-nan last year and heard him say gravely, “No, no, I don’t think we will ever see the classical Peking Opera again. It has vanished forever.”

We were sitting in his study, in the small palace housing the Chinese Peoples Association for Cultural Relations with Foreign Countries—the somewhat cumbersome name of the most effective organization within China’s foreign office. Chu Tu-nan is its presi-

dent. The building is next door to the compound housing Mao and the government, on the boulevard Chang An. From the quiet street a gentle murmur of traffic was occasionally interrupted by the raucous sound of a truck going by filled with Red Guard youngsters on their way to join in the demonstrations against Peking’s dethroned mayor, Peng Chen. (Apart from being a politician, Peng Chen is the composer of some operas, now considered reactionary works; on a previous visit to China I had sat through one or two of them, and I, as a theatregoer, feel that to some degree he deserves what has come to him.) The young people were loudly drumming on cymbals, drums, gongs—all taken from the collapsed Peking Opera.

Since the early years of the Communist regime in China, I have followed the developments there and

in particular the fate of the classical Chinese opera, known and admired in the West as the Peking Opera. This was a form of medieval music drama so highly stylized that nothing "natural" was allowed its performers. The rather simple and much repeated melodies were sung in a high "art-voice," with a pressed head tone (often mistakenly believed to be a falsetto), and with endless fioritura variations on each phrase, repeated glidings up and down the scale on a single syllable of the text. As a consequence, the text was for the most part unintelligible, but it was the singing per se that the Chinese public most enjoyed, and even to Western ears a virtuoso improvisation of these tonal embellishments, from a singer in good form, was a thrilling experience.

Next in importance to the singing came the dance, or what we would call plastic acting. Every permissible movement and gesture was catalogued, and no others were allowed. There were nineteen ways of pointing, sixteen different steps, twenty ways of swinging the long sleeves. The elegance, the subtlety, with which these rules were observed—or, in the case of a recognized great actor, ingeniously transgressed—was the second focal point of the audience's interest.

There was no stage scenery, and no props were used, except for a table and two chairs, which might symbolize a mountain, a well, a bridal bed, or an emperor's throne. The actors' costumes, however, were hand-embroidered in silk of marvelous colors, and some actors had their faces painted in fantastic patterns, each associated with a specific role in a specific drama. (I myself have collected drawings of 1,200 different facial paintings, but there probably were many more.) Obviously the performers had to be highly skilled actors to bridge the gap between the rich fantasy of the drama and the austerity of the stage setting. In addition, they had to be fully trained acrobats to take part in the breathtaking battle scenes and the incredibly slow-motion underwater episodes in some fairy operas.

I mention last the orchestral music and the librettos, for these two components were the least significant ones. The orchestra consisted of a very few instruments, mainly percussion and Chinese violins, and the music was intended to be heard not for itself but only to help the singers or to sustain the rhythm in dances and acrobatics. The librettos were mostly anonymous, learned by heart by the illiterate actors, some noted down during the last, say, half century. All of little literary value—less even than that of the average Western opera text. They dealt with heroes out of more or less historical tales, emperors and their concubines, corrupt judges versus upright ones. A genre of their own were the indecent ones, full of double meanings, some of which took on a special flavor through the employment of men in women's roles (though this centuries-old practice was gradually being abandoned in favor of real actresses).

These were the operas that had been adored by the entire Chinese people over hundreds of years. By 1960 there were over 2,000 theatres giving per-

MMES. MAO AND LIU: CALLAS AND TEBALDI?

MUSIC LOVERS may amuse themselves pondering the following musicopolitical coincidence. Chairman Mao's wife, who goes by her maiden name, Chiang Ching, was once a professional singer. She is now reportedly a major force of the Cultural Revolution and the Cultural Adviser to the Army. As it happens, the wife of President Liu Shao-chi, who with her husband is a prime target of the Cultural Revolution's Red Guards, also was a professional singer. This situation has given rise to stories, apocryphal or not, of rivalries between these two artistes in matters both social and political.

While one could hardly conceive that China's current political upheaval was simply an Oriental version of the Callas-Tebaldi rivalry gone wild, a story from the official Chinese news agency, Hsinhua, as reported in the *New York Times*, may make one pause to think. Miss Chiang (not to be confused with Mme. Chiang, who is married to an entirely different Chinese leader) apparently was upset "several years ago" by an opera called *On the Docks* and somehow associated with President Liu Shao-chi—the newspaper account indicates but does not specify that President Liu actually wrote it. The story came to light when a performance of the opera was scheduled to celebrate this year's twenty-fifth anniversary of Mr. Mao's "Talks at the Yen-an Forum on Literature and Art." According to the report, "the top party person in authority, taking the capitalist road"—the Cultural Revolution's standard designation of President Liu, who was not otherwise named—"dwelt at length on his own 'personal experience' in leading the workers' movement in pre-liberation Shanghai, and described the dockers as 'stupid and selfish' mobs." The agency condemned the central character as "a man in ordeal."

Miss Chiang complained that such a character, confused between Communist and reactionary thoughts, "should never dominate the theatre." She rewrote the opera. Among her other revisions was the excision of a scene in which the young docker's "mother and uncle condemn the old society and touch him to the heart," replacing it with a scene which shows that he reached his conclusion by studying "the thoughts of Mao Tse-tung."

The *Times* commented that "the story illustrates how the 57-year-old Miss Chiang's desire to be the arbiter of culture probably contributed to the eventual enmity between Mr. Mao and Mr. Liu." L.M.



At top, a scene from an opera written in 1957 to a tale from Mongolia; the guitarlike instrument is also Mongolian. Immediately above, the *Army of Heaven* as shown in one of the classical operas: note here the fantastically painted faces.

performances every night, and each ensemble comprised around two hundred members (including technicians). They all played to capacity. I witnessed it all over China a hundred nights and more.

IT'S ALL GONE. One of the reasons for my visiting China again last year was to complete my collections of films and still photos of the classical opera. Not one picture could I take. The last performance was given, in a Peking theatre, on the first of October 1965—the celebrated *Female Generals of the Yang Family*. It was not announced as a farewell performance; there just never followed another one. So, apparently, has ended one of the most refined and highly developed theatrical cultures the world has ever produced.

What was considered “wrong” with the classical opera? Chiefly its texts, its milieu, and above all, its moral. Theatre in the East is mainly didactic and moral. But moral values change. In today’s China they have altered so radically that the classical opera—which in its long history always adjusted to the changes brought by new dynasties—has this time been unable to adapt itself.

From the point of view of Western observers the destruction of the classical opera is generally taken as a sign of Red China’s cultural barbarism. From the point of view of Vice-Minister Chu Tu-nan—a highly intelligent man, poet, translator of Poe and Whitman into Chinese—it has a completely logical explanation. In a country where the vast majority cannot read, as he explained it, the theatre becomes

an important means of education which no new social system can ignore as an instrument for spreading its creed. In a Communist state, such as present-day China, the theatre must propagate Communist doctrine, teaching an illiterate people new ways of living and thinking. For this task the classical opera, with its emperors and delicate beauties inhabiting a fairy world remote from all reality, was totally unfitted. It was, in fact, useless, and it had to go.

I understood, up to a point, I answered. Certainly the theatre in the West is a vehicle for the expression of contemporary thought. But the Greek drama and Shakespeare have not been allowed to vanish from the stage. Why, out of the two thousand Peking Opera Theatres, could you not permit a few to keep alive the ancient art?

But how could the authorities explain that to the people, was the answer I got. How could they first say to them: you must give up your beloved old theatre because it’s outdated, immoral, and useless; you must see instead modern productions which lack the charm of the old ones and don’t entertain you half as much. Having said this, having convinced the people of the necessity of sacrificing pleasure . . . how then could they add: but we are going to keep one or two Peking Opera Theatres because their work is so good and valuable!

“We could not. We had to be consistent.”

Chu Tu-nan urged me to go and see the modern operas to acquire “a realistic picture of life in China today.” I have, in fact, attended many of them, since 1957. But I do not think that they represent life in China today. Rather, they portray a society such as a devoted Communist might dream of: a society where everybody is happy to sacrifice himself for the state; where the only passion is love of party and Chairman Mao; where sex is nonexistent, ego nonimportant; where people are divided into pure heroes and unmitigated villains.

The last-named myth, of course, is identical with the pattern of the classical operas! But what is artistically acceptable in a fantasy about courtiers and concubines a thousand years ago is incredible in a play in a modern setting. The actors of the Peking Opera rightly moved in their utterly stylized ways like big beetles, prehistoric gigantic insects. In the modern operas the only roles are those of soldiers, workers, and farmers. When an actress playing the part of an ex-army charwoman who was a heroine in the revolution renders this good woman as if she were a dowager empress . . . then the portrayal becomes ham acting and nothing more.

The classical actors, highly skilled as they are in a stylized theatre, simply cannot suddenly begin to perform in a realistic way. They have no tradition for it, no training. The result is only that China’s modern opera is effective neither as propaganda nor as entertainment. The theatres are no longer full.

The inadequacies of the professional actors for modern opera undoubtedly had something to do with Mao Tse-tung’s introduction of a new note into the program of the Cultural Revolution. Mao has not

only said that art should be made solely for the people; he has now also announced that it should be made solely *by* the people. This is a truly revolutionary idea, a principle (as all the Chinese of my acquaintance proudly pointed out) that means a deeper change in art and society than the French Revolution or the Bolshevik Revolution effected.

In plain words the new dogma means: let's do away with professional artists, every man is capable of artistic creativity, the validity of art depends not on original talent but on devotion to a common ideal. Today one finds soldiers writing short stories—not bad, the ones I have read—and farm workers putting on a kind of ballet. I saw a performance given by railway workers from a town up north, the subject being events and problems in their own lives. They played well as they represented themselves: they were convincing. Their performance was no end better and much closer to the demands of realistic

theatre than the efforts of the professional actors in the modern operas. By the middle of last year the success of this amateurism in the arts gave the signal to the Cultural Revolution to break out in full scale.

It was a natural consequence that opera singers, dancers, and probably other artists as well were transferred from their normal occupations to work in farms or factories, especially in the industrialized north of China. For a solid month I tried every means to find some of my many friends among the wonderful artists of the Peking Opera; not one of them did I manage to meet. Whether they are out of their profession for good, I cannot say. Ever since the Communists came to power it has been their policy that intellectuals should each year spend some time with workers, in order to prevent class barriers from arising. It is possible that the professional opera artists will come back to the theatre—if they can “reform” themselves, forgetting all

THE MA BROTHERS

“I saw your brother in the movies,” a friend told Chinese-American violinist Ma Si-hon a few years ago when the Russian film *Spring in Moscow* was playing in New York. The brother, Ma Szu-tung—now, since his well-publicized escape from Red China, using his French name, Ma Sitson—had been photographed as China’s musical voice in the jury that awarded Van Cliburn first place in the 1958 Tchaikovsky Competition. Second prize, that year, went to Chinese pianist Liu Shih-kun. At the time, juror Ma Sitson was not only China’s preëminent violinist but one of his country’s prime exponents of Western music. He was the nominal, if not *de facto*, head of the Central Music Academy in Peking, vice-president of the Association of Chinese Musicians, and a deputy to the National People’s Congress.

Now, of course, Sitson has become a victim of the Cultural Revolution. Ma Si-hon, whom we have been fortunate in knowing for nearly twenty years, recently interviewed his brother for us to find out what the latest musical developments were in Communist China. He reported: “Our old friend from Shanghai, Yang Jah-ren, a piano teacher, committed suicide. Li Teh-luen, the conductor of the Peking Symphony and a former cellist who had studied in Russia, was severely beaten by Red Guards. The Peking Symphony, once China’s major symphony orchestra, is no longer functioning as such. Liu Shih-kun [Cliburn’s onetime competitor] was arrested and had his wrists twisted by Red Guards. The Guards even went around destroying pianos, while music students tried to protect their instruments.

“My brother hasn’t given a recital since 1963, when all Western music was banned in China. The only ‘Western’ music permitted had to be written by Chinese composers. The Cultural Revolution has now even forbidden this. Even before 1963, by the way, when a musician wanted to give a recital,



Ma Si-hon, Ma Sitson, brother-in-law Ling Tung.

he had to get permission from the Association of Chinese Musicians.”

What pieces have violin and piano teachers been using to teach with since 1963, if Beethoven and Brahms have not been permitted in public performances? “The teachers have had to compose their own pieces for their pupils to play. The classics cannot be taught.” Why don’t the Chinese at least allow their most illustrious artists to participate, if they want, in the Cultural Revolution? “The authorities are not interested in the ‘Cultural’ part, only the ‘Revolution’ part. Anything old is being swept away. My brother put it in a nutshell when he told me, ‘They go after the fat ones.’”

This month Si-hon is giving the American premiere of his brother’s Violin Concerto in the Philadelphia Academy of Music, with the Camden Orchestra conducted by Ling Tung, his wife’s brother. (Si-hon’s wife too is a musician and, as pianist Tung Kwong-kwong, has accompanied her husband in recitals both in the United States and abroad.) It was Ma Si-hon who gave the first performance of Ma Sitson’s Concerto, twenty-three years ago in a China that had not yet cut itself off from the Western world. L.M.

their technical training, putting aside their acquired skill, and becoming pure, simple, and direct like amateurs. This sounds paradoxical, but one can look upon it as a trend towards a new Primitive Art.

OF COURSE this amateurism is harder to promote in instrumental music. One has to train to become a violin player, and before the Cultural Revolution Mao's China had already built up a musical life, in accordance with Communist ideals but thoroughly professional.

From the beginning of the Communist era, concert music in China followed two trends. On the one side the West served as an ideal. The Viennese classic and romantic composers were popular, but very little twentieth-century music. Thus Beethoven and Brahms were played by large symphony orchestras, but not Debussy or anything later. East German conductors were invited to appear on Chinese podiums, and the performances sounded fairly good, an achievement not to be minimized. I was amazed to hear a pianist who played a difficult rhapsody by Liszt effortlessly, and another who gave as good an interpretation of the *Revolutionary Etude*; and I have heard Schubert and Schumann Lieder sung to perfection, in faultless German, by singers who did not speak one word of that language. Light music, like *Old Man River* and a great many other pieces of a similar kind, were sung, together with simple Russian melodies. Since the Cultural Revolution, all this has been rooted out.

The other trend has been in the direction of Chinese folk music, which has had a remarkable renaissance. Many interesting old instruments indigenous to China—such as Sheng (a multi-pipe wind instrument which, when introduced to Europe about 1800, led to the invention of the harmonium), P'i-p'a (a lute), Hu ch'in and the other violins of different pitch (Erh hu, Ta hu, etc.), and flutes—are folk instruments or, at least, are played by village musicians. The original folk tunes have generally been recomposed along the lines of Western (to us dated) popular music. A Chinese folk melody given such treatment can sound like a close relative of *The Volga Boatmen*, but more often the native "color" is strong enough to prevail through the banal orchestration. Most of this folk or folklike repertoire has great charm and value as entertainment.

At music schools and conservatories, Western music, folk music, and newly composed Chinese music were all studied in an atmosphere of collective work and constant discussion. (Shanghai Conservatory was considered the most modern of the music schools.) They are now all closed. At the same time rural musicians were much encouraged, as they still are. They were brought from their native villages to the towns, brushed up in a conservatory, and put on the concert stage. A country virtuoso who could imitate birds on his flute, or play a simple tune at breathtaking speed, became a star. Young musicians studied at their feet and constituted folk music orchestras—

of a kind which never existed in former times but was an imitation of Western orchestral practice with the substitution of indigenous Chinese instruments. Actually, this music represents a new genre, in a way similar to the work of the Moiseiev dance ensemble which produces not authentic folk dance but a choreography of its own with only a few borrowings from folk art.

In China I have attended a number of concerts by Westernized orchestras; still, I myself have never come across an example of a Western-style solo recital. Instead, the Chinese have generally adopted a formula, much in favor in Russia, whereby a program includes many different kinds of performers, presented one after the other. Each gives his top few numbers, or even one single number if it is a long one. Such a mixed group might have included (before the Cultural Revolution) a pianist performing a Liszt rhapsody (to perfection, of course), a singer doing *Die heiden Grenadiere* (with wonderful feeling), a small orchestra of Chinese instruments playing marchlike Westernized new compositions on, say, a theme from Inner Mongolia, a fabulous flutist unaccompanied, a popular village singsong girl doing a sweet almost recitativelike ballad, a man imitating babies crying (a truly great artist in his way), and a few jugglers (also fabulous).

A curious thing struck me with regard to these artists when I was touring with a group. Many of them had only one number (or set of numbers)—nothing more. The pianist knew just one rhapsody, the singer had only his *Grenadiere* in current repertoire. Even the flutist always did exactly the same thing every night. At least they could never be persuaded to give any other sample of their art, not even in private, and I never heard them rehearse other pieces. Such is the rule with variety people throughout the world. I knew a couple of American bird imitators who every night for thirty years had put on exactly the same (famous) routine. The difference is that in China this system seems to have been adopted also for serious musical artists.

Since the Cultural Revolution the main change in China's indigenous musical life seems to be the disappearance of the classical operas. (European classical music apparently could be thrown away at a moment's notice, but the secondary effect of Western ways of composing light music may be too deeply stamped on Chinese popular music to be eradicated.) The loss of this once most flourishing, vital, and beautiful musical art in China is surely a blow to humanity. It may also, however, be a way of forcing the modern opera to evolve into real quality. In any case one must remember that what is important to the Chinese at this moment in their history is not notes, but words. To the public today, the deep spiritual value of a song lies in its text. The vast majority of these are praise of Chairman Mao, a monotonous devotion, but direct and sincere in their simplicity. They are rather moving, surely heartfelt by the vast lots of people I have witnessed, not to be ridiculed or talked lightly of. East is East. . .



HIGH FIDELITY looks at trends in audio equipment.

"PUSH ONE BUTTON and you'll want to push them all," reads a blurb for a recent piece of audio gear, and that's a fair indication of one direction in which product design is going. With sonic excellence rightly or wrongly taken for granted by the large consumer market, manufacturers of both quality components and inferior merchandise are emphasizing more than ever the visual and tactile excitement of their products. The suppliers of pushbuttons, rocker switches, and indicator lights—not to mention whoever it is who makes those ubiquitous smoke-colored covers for automatic turntables—must be making a fortune.

Still, who can fault the high fidelity manufacturers for making their equipment attractive—especially since this trend parallels the continuing refinement of product performance? Elegance of style aside, there are few things as inevitable in audio as the urge of high fidelity manufacturers to better their products.

One of these inevitabilities is that of synthesis and analysis. In other words, if a firm produces a successful power amplifier, it will eventually come out with a matching preamplifier—and then with a combined control or integrated amplifier. If it makes a successful FM receiver, you can bet that it will soon extract the tuner section as a separate component; and will add AM to both; and may then even market the amplifier separately. Another good bet: if a manufacturer puts out a successful component for \$300, he's certain to make a similar product for \$250 and a de luxe model for \$400.

RECORD-PLAYING EQUIPMENT

Not too long ago, if you liked the sound of a particular high quality cartridge, you generally got a particular high quality separate arm, sometimes an arm specially designed for it. A few manufacturers

considered "arm-and-cartridge" a single unit. But as ways of improving arm design became more common knowledge, many a turntable manufacturer picked up the record-changer tradition of supplying an arm with a table and offered this combination as a single unit, for use with any cartridge. Among the prominent integrated arm/turntable manual combinations were—and are—Marantz' SLT-12, the Bogen/Lenco, and the AR. The automatic roost has been pretty much ruled by Dual, Garrard, and Miracord.

While the combination trend still prevails, the pendulum of interest and design has begun to swing back to separate tone arms or arm-and-cartridge combinations. A number of companies have announced luxury cartridges, some of which have been designed with a particular arm in mind. Besides Shure's \$70 V-15 Type II, we now hear about the new Empire 999VE and the new Ortofon SL-15T cartridges, both at \$75, and a new Grado for about \$100. Of these, the Empire and Ortofon pickups are recommended for optimum use in Empire and Ortofon arms respectively. In fact, the latter firm is bringing out its first new arm in eight years, the RS-212. Sony will release a new version of its high-output moving coil cartridge, and has had its own separate arm and separate turntable on the market for some time. The SME and Castagna arms have been joined by Rangabe's and Audio & Design's, the latter modifying its arm with longer cables and an improved cuing device. Decca too is making revisions in its arm-and-cartridge system, and Leak, which is now showing its MK IV variable reluctance cartridge, will next year present an arm designed specifically for it as well as a separate turntable. Furthermore, Thorens is making its TD-150 integrated arm and turntable available without the tone arm (and without the base) as the TD-150AB.

Needless to say, all the better-grade cartridges, at

most of the price ranges, have adopted the elliptical stylus and the fifteen-degree tracking angle. They are designed to track at between 1 and 3 grams, and today's quality tone arms have a low enough effective dynamic mass to work well with most of them. The pivot friction and torsional resonances of such arms have been reduced to take optimum advantage of the high-compliance low-tip-mass cartridges, many of which have been designed to peak beyond 20,000 Hz so as to reproduce the high frequencies more smoothly. And, happily, this holds true in the automatic department too.

As for the automatics, Garrard has once more revamped its line, this time with a new combination synchronous/induction motor, a type usually found in models with higher price tags than those of at least some Garrards now including it. Garrard's new top-priced models, the SL 25 at \$110 and the SL 95 at \$130, also feature a small retractable platform that helps support any stacked records. From BSR too comes an improved automatic, the Model 600. Dual and Benjamin (Elac/Miracord) are filling in price-range gaps below the top models of their lines.

In more and more turntables, such onetime unusual features as built-in stylus gauge, cuing, pause, anti-skating and, for automatics, muting devices have become standard.

TAPE PLAYERS AND RECORDERS

Nowhere in the consumer audio field has there been as much activity and innovation during the last year as there has been in tape. First of all, nearly everybody has gotten into the tape cartridge act. From Viking, you can get either eight-track continuous-loop or reel-to-reel models with separate speakers, or without them for incorporation into a home stereo system. Mercury has come out with an entire line of cassette players—mono and stereo—for home, for auto, for toting. Benjamin, Bogen, and Harman-Kardon are among the manufacturers of modular systems that incorporate tape cartridge units. Benjamin is offering a cassette recorder that fits under the base of its latest AM/FM compacts; Bogen has an eight-track player in its AM/FM MSC-1; and H-K is showing models to attract both the cassette fans and the continuous-loop buffs (with a four- and eight-track compatible machine). Concord's new line not only has reel-to-reel models, but tape decks for four- and eight-track cartridge playbacks as well as various cassette recorders for use in a component system. One of these cassette players, in fact, is combined with a receiver and two speakers for a modular system. See how easy it is to record off the air?

Capitol's Satellite and Apollo eight-track players were among the first to manage a moderate fast-forward feature. Many compatible four- and eight-track playbacks have been announced, including new units from Craig, SJB, and ARC. Kinematix is

reported to have a compatible model capable of recording, and with the fast-forward feature as well. Ampex stunned the industry with its first under-\$100 tape recorders: you guessed it, for cassettes.

Reel-to-reel product designers could not take all this lying down. Since the advent of the cartridge at least two reel-to-reel manufacturers—Ampex and Bell & Howell—have announced self-threading decks—an innovation likely to be adopted by other firms too. Going one step further to attract an automation-minded public, Sony/Superscope has shown a self-threading reel-to-reel tape *changer*, in which you actually stack the reels you want to play and forget them. And as if cartridges weren't easy enough to handle, Norelco unveiled its cassette changer.

Of far greater significance to the serious tape enthusiast were three major technological developments this year. A new system from Newell, which calls for unprecedentedly close tape-to-head contact, offers the hope of higher fidelity at slower tape speeds. Meanwhile, Du Pont has developed a new coating for tapes, chromium dioxide, that promises significantly better response than the traditional iron oxide tapes. Finally, KLH has signed an agreement with the English patent holders of the Dolby noise-reduction system to enable the American company to incorporate this significant development into equipment for the home. KLH is about to release its first tape recorder with the Dolby system; and as sure as a receiver manufacturer will eventually come out with a tuner, KLH will some day produce a separate Dolby device for attachment to your own tape machine. Put Newell, Du Pont, and KLH/Dolby all together and they spell a revolutionary new era in home tape recording.

THE ELECTRONICS

What the transistor was to stereo in the early Sixties, the integrated circuit may well become for the late Sixties. ICs are micro-miniature circuits that contain the equivalent of several transistors, resistors, and the like. Not only are they more compact, but they can be more reliable, longer-lasting, and easier to service (you don't have to find the defective component; just throw out the entire bauble and put in a new one). Scott, this year the first high fidelity manufacturer to incorporate ICs in its tuners and receivers, now has them in its high-powered receivers, both FM and AM/FM, its medium-powered receivers, both FM and AM/FM, its low-powered FM receiver, and its 312D and 315D tuners. Fisher also has three ICs in its new 200-T's IF strip and has come out with an AM/FM version of its 500-T, designated the 550-T, with six ICs. Both units, by the way, have four-way speaker selection options, as do Fisher's new compact models 105 (FM) and 110 (AM/FM)—a new feature for Fisher. The FM sections of these compacts also contain ICs, as does Harman-Kardon's SC-7 compact. Altec Lansing's new 711B is another

receiver with integrated circuits, while Crown is using them in its Pro 800 tape recorders.

Although receivers have become the best sellers in audio, this season also saw a new generation of highest quality separate amplifiers. Fisher's TX-1000 at \$350, with 120 watts of music power, is one. Another is Mattes' high-powered integrated unit, the SSA/200, the preamplifier section of which will now come out separately as the SSD/1. Sony's integrated amp, the TA-1120 at \$400, has given birth to a lower-priced version, the TA-1080 at \$300. C/M Labs' CC-50S, a 100-watt integrated amp, costs \$387, and other top-quality single-chassis units have been unveiled by McIntosh and J. B. Lansing. Don't expect compactness to manifest itself visibly in these ultraperformance models. They are big babies.

Among separate units, mention should be made of Dynaco's PAT-4, the solid-state counterpart of the PAS-3X preamplifier. And Crown has announced a basic amplifier for "under \$550" that gives "150 watts per channel flat from DC to 20 kHz at full power."

Of course, many other companies also filled up price vacuums in their lines and analyzed and synthesized their equipment. KLH's new Model 27 AM/FM receiver has a tuner section based on its Model 18, and the company has now added AM to its models 20 and 24. Electro-Voice added the 1100 series of FM amplifier, tuner, and receiver to its line, a lower-priced and (for the amplifier and receiver) lower-powered version of its already moderately priced 1200 series.

Harman-Kardon has added two Nocturne receivers to its line, the 70-watt Five Twenty (FM) and Five Thirty (AM/FM) at \$315 and \$349 respectively. Bogen's new 120-watt receiver, the TR200, allows for up to four pairs of speakers, with selection from the front panel. Grundig is entering the American component market with a 30-watt-per-channel amplifier and a separate AM/FM/SW/LW tuner. From Denmark comes Hede Nielsen's Arena line of sleekly styled components. And we've had late word that Acoustic Research, the speaker and turntable manufacturer, is about to introduce its first amplifier.

SPEAKER SYSTEMS

Speaker manufacturers have not let the style-conscious public pass them by either, and they are talking as much about their "furniture" as their engineering. After all, there has been little dramatically new in speaker design in recent years. At least partly as a result of the furniture/decorator influence in speaker systems, the barrage of bookshelf speakers now finds itself facing some heavy artillery brought up by the makers of large systems. And we have received reports of an upswing in sales of the established big speakers, both here and abroad. Bob Moers of Klipsch wrote us: "There have been miniature automobiles, mini-skirts, mini-bikes, but no miniature

32-foot wave lengths. . . . We will continue with the products we have." Hartley has developed its Concertmaster design into a two-way system for about \$625 and a three-way for \$650. Altec Lansing is adding two new lines of furniture to augment its Flamenca and Valencia "complete ensembles," although it is also putting out two new bookshelf systems in the \$100 to \$140 range. Jensen's large decor-oriented 1200-XLC contains seven speakers and costs \$895; its bookshelf 700-XLW has four speakers for \$275. Bozak has also reported an increasing upswing in sales of its large speakers and Harman-Kardon is readying a floor-standing system. Wharfedale's new line contains a six-speaker, twin-woofer system, the W70D, for \$279, while ADC plans to bring out an enormous twin-woofer system. It's not that small systems are on their way out. Far from it. They still make up the bulk of speaker sales including a growing market for extension speakers. But the larger units are making a significant comeback.

COMPACTS

It is in the field of modular systems that the line between components and packaged goods becomes very faint. Although the larger component manufacturers have long been a factor in the console market, console manufacturers have now found a "look" into which they can cast their modest packages—and plug them as components. For instance, one outfit best known for table model radios and guitar amplifiers is now marketing a three-piece "component-type portable phonograph"—for \$49.95.

High fidelity models, however, continue to appear in the form of amplifiers or receivers combined with a record-playing unit. Harman-Kardon's new SC-7 Nocturne 60-watt AM/FM model finds its 30-watt counterparts in new compacts with FM-only or AM/FM. The lower-powered series also has been announced by the manufacturer as available in units with FM/cassette, with the above-mentioned four- and eight-track cartridge compatible playback instead of the cassette recorder, and with a reel-to-reel tape recorder instead of the automatic turntable. H. H. Scott has four new compacts: a turntable/amplifier (plus speakers) for \$300; a turntable/FM receiver for \$350 or \$420 depending on the speakers; and a turntable/AM/FM receiver for \$400 or \$470 depending on speakers. Even Roberts, best known for its tape recorders, has a turntable/AM/FM compact. Fisher's FM 105 (FM) and 110 (AM/FM) are both available without speakers, for the first time in a Fisher compact, so that you have a choice in their selection—either Fisher's own or somebody else's. And the company also has a package of a receiver plus speakers for \$300. Is this a module or not? Where *is* the line between separate components, modules, and packaged goods? Between the first two, the question is only a semantic one. Between them and the last, the answer is: quality.

A PLAIN CASE FOR THE GOLDEN AGE BY CONRAD L. OSBORNE

Why they don't make singers like they used to do.

WHEN I WAS A STRIPLING in the lower right-field stands of Yankee Stadium, my compatriots always advised me to stay away from the garrulous old dribbler who sat up near the back, burbling about how Billy Johnson wasn't fit to soap up Tony Lazzeri's glove, or about how Bill Bevens' sore arm wasn't no excuse—in the old days, a man'd pitch a doubleheader with a sore arm, no whines or alibis.

And I always planted myself alongside the old bore, because he didn't bore me. I liked hearing tales of baseball when it was baseball, and I more or less believed them, too.

In those days a stripling could lead a sensible stripling existence. The baseball season was 154 games, not 162, and didn't keep you up nights, and the opera season was twenty weeks, not thirty; the two dovetailed, and didn't stumble and sprawl all over each other as they do now. So when the World Series had ended and there had been a short period for the application of one's thoughts to things like first-year algebra, I moved from the lower right-field stand to the left-field upper deck (alias Family Circle standing room) of the Metropolitan Opera House—the one, you remember, down near the Crossroads of duh Woild, where for so many years it impeded the Progress & Development of the Borough of Manhattan, Inc. And there would be another garrulous old dribbler (or mayhap the same one, I couldn't be sure), burbling about how Stella Roman didn't deserve to powder Elisabeth Rethberg's wig, and about how things were in the days when opera was opera. And there was everyone else, moving on down the rail to get away, and me, sitting there listening and believing.

When it comes to opera, you can be reasonably sure that it wasn't all fantasy. It is just possible that Babe Ruth and Ty Cobb weren't a whit better than Willie Mays or Mickey Mantle, but Pinza and Chaliapin were sure as hell better than (enter name

of your favorite bass), and all that is required to prove it is the lowering of a stylus into a groove. That proposition is, approximately, the subject of the present article.

It is tiresome, of course, to listen to someone who merely prefers the way it used to be. I crave your indulgence, and confess my bias: I was dragged up on the records of Caruso, Chaliapin, Galli-Curci, Gigli, Ruffo, Battistini, Pinza, Ponselle, and a few others, and it always hit me as sacrilegious that when music could be sung that way, it could also come out sounding as it did on the radio at two o'clock on Saturday afternoons. You might with some justice say that I was a garrulous old dribbler at the age of twelve.

But a lot of hot air has blown through the tunnel since then, and here I am, a little punchy but possessed of a certain queasy equilibrium, and still getting a stronger signal from (see above) than from (enter names of your favorite singers). There have been times, especially since I began my career as Keeper of the Flame and Upholder of the True and Living Art, when the goggles have fogged over a bit. A few months of new record releases in tandem with live performances can truly make it seem as if it has always been this way, is now, and ever shall be. Then I will dig through the pile to an LP of re-pressings from the Messrs. Rococo, or Olympia, or Eterna, or Odeon, or RCA Victor, and plunk it on. A couple of seconds of scratch, and then—*Qual lampo!*—it comes to me again: the incredible expressive capabilities of the human voice, as developed in Western Europe in the last couple of centuries—its capacity for a true legato that cannot be obtained by any instrument, its wealth of emotional color, its extraordinary power and flexibility.

I should make it clear here that I am not talking essentially about matters of style or changing tastes in what constitutes "musicianship." On the whole,

I prefer the older singers on musical and stylistic grounds too, at least in nineteenth-century repertoire. But the point I am making is related to the question of how voices sound and how well they work; and even with all the difficulties imposed by older recording processes, the evidence is irrefutable that they sounded and worked a lot better fifty years ago than they do now. I would submit that this holds true for all voice ranges and types, and I have chosen to discuss baritones partly because it was a recording of Amato's that set me thinking about the subject again; partly because I am a baritone myself and so have a certain empathetic understanding of the technical problems of that range; and partly just because the discussion has to have some boundary.

Let me narrow the classification still further to the so-called "singing" baritone—the sort cut out for the great vocal roles of the Italian and French repertoire which demand a full sound and cantabile "line" singing. We will thus lay aside the entire Wagnerian army (the old-timers win hands down there, anyway) as well as the sort of singer who specializes in something else but makes an effect in a few carefully selected roles, or the sort who triumphs over vocal limitations through interpretative or musical expertise. We are not, in other words, discussing the Fischer-Dieskau, Preys, and Souzays of our time, or the Giliberts and Gillys of another time—fine artists all but not of the sort we are concerned with.

Now if one musters a list of the prominent "singing" baritones of the past twenty years, one can come up with Warren, Taddei, Gobbi, Bastianini, Merrill, Guelfi, and MacNeil. (There are three younger ones I know of—Peter Glossop, Sherrill Milnes, and Kostas Paskalis—who seem to me to give every sign of turning into major singers, but it is early yet to set them up with the Establishment.) If, however, one looks at the two decades bridging the turn of the century, one can, without combing through any rare catalogues, draw up a list including Kaschmann, Magini-Coletti, Battistini, Scotti, Amato, Ruffo, Campanari, Sammarco, Ancona, Renaud, Giraltoni, Stracciari, Maurel, Del Puente, Viglione-Borghese, De Luca, Baklanoff. On the horizon were the likes of Danise, Galeffi, Granforte, Formichi, Zanelli, and Montesanto. An embarrassing comparison from the quantitative standpoint, it's also discomfiting from the qualitative one: not only are the very best of the contemporary entries far inferior to the best of their forebears; from the standpoint of vocal function, they can hardly be regarded as any better than middle-of-the-field. Domenico Viglione-Borghese, for example, who cannot be compared with Amato, Ruffo, or Battistini, is nonetheless quite noticeably superior in most respects to, say, Merrill or Bastianini, while Scotti, who had the reputation of being rather short on range and tonal splendor, still discloses a vocal substance and technical command well beyond all but two or three latter-day baritones.

Speaking broadly, vocal training has two goals.

The first is to cultivate a desirable combination of tonal beauty, range, flexibility, and size. The second is to create a functional situation that will serve the singer well over a period of many years. Although the two things are of course interrelated, this does not mean that a singer who succeeds in one area will necessarily succeed to the same degree in the other; we can all think of singers who produced attractive, large, and exciting tone, whose voices were wide-ranged and capable of certain technical feats, but whose singing prime was of short duration. And none of us is at a loss to call to mind singers whose voices seem to endure forever without marked deterioration, but who have never produced truly beautiful sound or astonished anyone with bursts of technical brilliance. The very greatest singers, of course, combine exceptional achievements in both areas—these are the artists who sing unusually well for an unusually long time.

Still, keeping in mind that, like all generalizations, this one has its exceptions, the voices that sound best are the ones that tend to endure the longest. Our reasoning becomes a bit curved here, for the more one learns about singing, the more one tends to listen to the way a voice works; consequently, sounds that one might have accepted and even cherished lose much of their appeal if they are functionally precarious. That is true in any discipline: one's taste is strongly influenced by the state of one's knowledge. And that is why *mere* taste, however refined, is a poor guide in such matters. One can say (on grounds of taste) that a wobble is not really so offensive; some people can't stand it, others are willing to put up with it in the presence of other virtues. But the matter does not end there, for a wobble represents a malfunction as well as an unfulfilled musical possibility. The casual listener may ignore it if he chooses; he will not be hearing it for long.

There are, of course, many factors influencing vocal longevity, among which the most important is health, mental and physical. That is why it is a bit dangerous to inflate the importance of longevity as a standard of technical perfection. What can be said is that any audible imperfection stands for some technical malfunction, and that whenever a voice does begin to deteriorate, early or later, the deterioration will almost invariably take the form of an intensification of that imperfection.

AND HOW DO WE DECIDE what constitutes an imperfection? I suppose we must answer, by a combination of imagination and cumulative hindsight, plus the context of European musical culture. (I append this last simply to acknowledge that we are not dealing with an absolute. The artists of the classical Chinese opera, for instance, cultivated a kind of sound and technical capability markedly different from that demanded by Western operatic music, and worked out functional systems that supported those requirements.) That is, the technical method which enables a singer to operate to the greatest effect



Scotti, (at left), Amato (above), Battistini (at right): the incredible expressive capabilities of the human voice at its richest.

for the longest time within the framework established by our active literature is the one we would call closest to perfection.

These requirements have not led to a universally agreed-upon method, but they have led to a set of descriptive rules which more or less summarize the goals of such a method. This working description has not altered much since the eighteenth century, and it might be written down this way: if a voice can negotiate a firm, smooth, even-tempered scale over every note of its required range, on each of the pure vowel sounds, and if it possesses the capacity to swell and diminish between a legitimate *pp* and a legitimate *ff* without waver or break on each of those pitches and vowels, then the technique is perfect. This may not sound like such a large order but I can assure you that it is. I can assure you that there are many admired singers at the top of their profession who could not execute such a scale really well on even two or three of the five pure vowels, and who could not execute a proper swell and diminish (the *messa di voce*) on more than a few semitones in a restricted area of the range. In fact, there has probably never been a singer who could meet all the conditions stated. Such a singer would be capable of rendering in a technically efficient manner any piece of music written for his general voice range.

Anyone who has done any reading in the literature of vocal pedagogy (a literature in which the diversity of unsupported assertions, unfounded assumptions,

nonconsecutive arguments, and illogical conclusions is matched only by the near-illiteracy of their authors) is well aware that every generation of singers and teachers since the time of Tosi has complained of the faltering standards and abominable taste of the oncoming bunch—“*tutto declina . . . non c'è più virtù.*” as Boito's Falstaff remarks. This fact is frequently cited as evidence that there has been no progressive deterioration, only changes of taste or fashion. Personally, I am perfectly prepared to believe that things have been getting steadily worse for two or three hundred years now, but the actual evidence dates back only to the beginning of this century.

It is there for anyone who cares to investigate it. In the instance of the baritone voice, we are fortunate in that the limitations of early recording methods do not hopelessly distort our picture of the voice, as so often happened to sopranos. While it takes a measure of imagination and good will to arrive at a close idea of Sembrich's greatness, the records left by these baritones, if found in good condition and played on good equipment, give us a reasonably faithful portrait of their sound and their accomplishments. (We have not only the word of qualified observers who heard them, but the proof of recordings made well into the electrical era by several of the most important of these artists, notably Ruffo, Stracciari, and De Luca.)

Since it is impossible to describe singing, interested parties are going to have to look up the old

records themselves. But an example or two may pin down what I am getting at—the discs are there for verification. Let me use Amato's immensely rich, soulful, and poetic "Eri tu," as transferred onto Cantilena 6201. What impresses most on Amato's records is the extraordinarily full, even scaling, just as meaty at the extremes of the range as in the middle, and the joyous clarity of tone that comes of a truly pure, clean articulation of the vowels. He could turn the tone color to an extreme brightness and brilliance without a trace of thinness, and to a richness and darkness without any sense of weight. The legato never ends—the line extends from the beginning of an aria to its end. Max de Schauensee, a knowledgeable observer and a veteran of live Amato performances, describes the voice as "very large, round, and sonorous with a soaring bell-like quality in its top register," and this jibes well with what we hear on his records.

The first section of "Eri tu" is rendered in a splendidly firm, strong-lined legato, the words crystal-clear; it comes to an end with a decrescendo and portamento down from the top F on "guisa," a most expressive turn and acciacatura on "primo," and a fermata at the end of the phrase. The cantabile portion is quite straightforward (topped by a thrilling G) until the "è finita," from which point Amato treats the phrases as sections of a cadenza, rushing headlong down from the F sharp on "non siede che l'odio"; executing a gorgeous *mezza-voce* fermata and portamento on "vedovo cor," full of mournfulness; then swelling the top F ("O speranze") from *mezzo-forte* to *ff* and breaking it off with a sob; lingering in a beautiful *mezza-voce* on the turn; then returning to tempo for the final "d'amor's." The thing is, it works. It does not sound phony, but genuine; not softly indulgent, but manly; not unmusical, but eminently tasteful.

ONE BEGINS TO REALIZE that the failings of more recent singers have been enshrined as virtues. Naturally, if a singer cannot do more than get out the notes in one color and at one level, then we prefer to hear them in strict time rather than have the artist demonstrate what he can't do. This does not mean that the possibilities of the piece are thereby explored, or that the composer intended the singer to consider an accurate reading as a finished interpretation. It cannot possibly mean that Verdi would have enjoyed hearing our leading four or five baritones sing through this aria and, despite their differing timbres, their slightly differing tempos, come up with almost identically bland, anonymous interpretations, totally uninformed with the spark of individuality, the truth of creative perception.

There are, to be sure, many reasons apart from those of vocal technique to account for some of the changes of the past fifty years. Tastes *do* change, and we would not today put up with an elaborate series of little flowered turns at Macbeth's "Eppur la vita sento nelle mie fibre inaridita," even if we had a baritone who could toss them off in Battistini's

way, which we certainly don't. There is the fact that an increasing proportion of our major singers are Americans, whose highest accomplishments still often seem lacking in spontaneity and commitment alongside the urgency of their native Italian forebears. There are other factors. But what interests me is not only that Amato *chose* to sing "Eri tu" as he did, but that he was able to, whereas we do not actually know what the range of expressive possibility within a more modern style might be, since even our best baritones are relatively hemmed in by technical limitations. You do not play with dynamics and colors when your choice of volume level or balance is limited to one or two options; you do not maintain a firm line and even scale if one area of your voice works noticeably less well than another; you do not communicate with words if your vowel formation is indistinct to begin with.

All of the turn-of-century baritones I have mentioned had in common one characteristic that seems to be lacking among even the best of the current lot: they were all able to combine a basically manly, steady, sonorous tone with easy, effective top notes, and with the ability to shape and mold phrases—I mean really control them—around the transition area in the upper-middle part of the baritone voice (roughly, D sharp to F sharp). This *combination* is not found to a persuasive degree in any of our contemporary entries. If your instinct is to protest this, ask yourself if, for all of Leonard Warren's sailing freedom on top and truly unique ability to float out a pillow, long-lined *mezza-voce*, you ever heard him render a declamatory recitative with true steadiness and solidity, or bring real bite and thrust to dramatic passages except in the upper register; ask yourself if you can recall an occasion on which MacNeil, similar in many respects to Warren (a bit more openness and size, a bit less refinement in his capacity for shading), has truly altered the color of his voice in any startling way (the color, not the volume), or has poured on weight in the middle of his voice without disclosing at least the suggestion of a slow quaver.

Recall, if you can, a top note of Taddei's that really sailed forth with brightness, openness, true ring. Tell me about the occasion on which either Merrill or Bastianini turned into the top notes without a sudden, graceless vowel alteration and radical change of tonal quality, or when either executed a genuine *mezza-voce* or a true cantabile line above the staff. Remind me of the time when Gobbi's top was not overcovered and hooted, when his *mezza-voce* did not consist of a gummy croon, the vowels unrecognizable. Enlighten me as to the unrevealed ability of Guelfi (the only one of these, I must own, that I have not heard in person) to sing at anything less than *forte* or to negotiate the top without sounding as if he is lifting weights.

Now, these have been our best for twenty and more years past. They have all given us splendid things to remember—and quite apart from their interpretative and stylistic achievements, which in some cases are considerable—they would all be re-

garded as major league vocalists at any time within the past seventy-five years. But not one of them can aspire to the top echelon among the older singers—an Amato, a Battistini, a Ruffo, a Magini-Coletti, a Stracciari is on another level of accomplishment entirely. And the less adept of our prominent modern baritones—Gobbi, for example—are really disqualified from inclusion in the group at all (again, let me emphasize that I am speaking of vocal technique, not dramatic or stylistic sensitivity); Giraltoni or Viglione-Borghese are giants by comparison.

While much has been lost in terms of elegance and smoothness of execution (there is no one today who can sustain line and grade dynamics in the manner of a Battistini or even a De Luca), this loss does not seem to have been a price paid for greater volume. Indeed, there seems to be little correlation between volume per se and ease and grace of execution; Ruffo was considered the prototype of the big-voiced baritone, while Amato, Magini-Coletti, Stracciari, Giraltoni, Viglione-Borghese, and Montesanto, at least, were also of large vocal frame. Battistini's voice was evidently somewhat smaller in format, as was De Luca's and apparently Ancona's and Sammarco's, but in none of these cases do we read of any lack of impact or audibility, and it is obvious from the full, clear sound of their recordings that these voices carried well. All these artists were also capable of a variety of roles ranging from Malatesta to Amonasro and Scarpia. (I mean capable—we have a scattering of baritones today who sing both types of role, but badly, which does not count for much with the Great Prompter Up Yonder.)

Naturally, one speculates on the reasons for such a discouraging state of affairs. There are just as many young artists entering the profession now as then (probably more, taken on a world-wide basis), and while many of them undoubtedly do not train as long or as thoroughly as they ought, we must, if we are honest, concede that most of their artistic ancestors didn't either. A few of them went through what we might call full courses of study, but a very large proportion of them studied briefly and haphazardly, often with teachers of no great repute, and more than one seems to have simply worked things out as he went along from one provincial theatre to another, sometimes losing his voice,

sometimes trying to sing as a tenor, sometimes as a bass, etc. Many (though by no means all) of these singers rose from conditions of poverty and ignorance far more squalid than that of the contemporary neophyte; a Juilliard graduate with some scholarship help and a Rockefeller grant (and you can count them by the dozen) has received more education (musical and otherwise) and more concrete assistance than several of the finest singers of the older group.

Still, while we cannot ascribe the latter's superiority to length of training or to the influence of any particular teacher or method, it does seem that they knew something we don't know. I realize that some people ascribe the situation to a mysterious weakening of the biological strain (UFO visitors? The Red Chinese? We are not told), but this Progressive Deterioration of Protoplasm Theory makes no sense to me. The race is reportedly bigger and healthier than ever, and I doubt that it is suddenly bringing forth children with vocal chords, pharynxes, arytenoids, and whatnot of markedly inferior construction or composition. Are not the faults of a Di Stefano, a Callas, a Del Monaco obvious enough, and is it not within the imagination's grasp to project what they might have been like with the amount of control and command that was once considered normal for singers of their importance?

EVERY SINGER OR TEACHER will have his own theories as to what is responsible for such a decline in standards. I have my own, but I do not think this is the place to push them, under the guise of analytical criticism. What is perhaps more profitable is to consider a few of the over-all differences between the singing methods of the two generations. The vocal methods of, say, De Luca and Stracciari are as dissimilar in certain respects, as are those of, for instance, Warren and Bastianini; nonetheless, there may be factors common to the first two that are not found in the latter pair. My own consideration leads me to the following observations.

1) The basic structural pattern of these baritone voices reveals a dark-textured, full-throated quality, capped by a brilliant top. In other words, they did not sing "light and bright" to secure the top notes; yet the darkness and fullness of their middle ranges did not stand in the way of a soar-



Ruffo, Sammarco, Stracciari: among the great exemplars of a lost art of operatic singing.

ing, tenory top—did not constitute a “weight” on the voice.

2) The prevailing pattern among today’s singers of voices that are noticeably “fatter” in the middle or upper-middle portion than anywhere else is not in evidence among the older singers. Several of these voices are noticeably weak at the bottom, and grow steadily towards a full, open top; several others are very evenly proportioned over the whole range. But almost none disclose today’s common design of a fat middle and a narrow top, and of all these baritones, only Scotti sounds in any way limited in coping with the top.

3) Corollary to (2): Today’s generation is, interestingly, one of “middle-voiced” singers. True basses are virtually nonexistent, likewise contraltos. The number of sopranos really adept above high C can be counted on one hand, and of them, all but one are quite lacking in any kind of thrust or fullness. Dramatic voices of all sorts seem increasingly rare. The tenor voice is for some reason assumed to be exotic, though all the evidence indicates that by nature, this type of voice occurs not appreciably less often than other male categories. There is a suspiciously high incidence of “high baritones,” mezzo-sopranos, and bass-baritones. It is as if the human voice were getting bunched up in the middle; fifty years ago, we not only had more voices at the extremes, but more successful use of the extremes in individual instances.

4) The transition from the dark-textured middle range to the brilliant upper range was accomplished without a sudden, extreme vowel alteration. For all the contrast, one part grew directly out of the other and could be joined to it in a smooth fashion; these singers did not “cover” in any mechanical sense (nor flatten out the vowel, either—the condition “cover” is supposed to correct), did not “flip,” “hook,” or “lock.” Merrill and Bastianini, for instance, both have secured a certain brilliance on top, but it sounds closed and artificial by comparison with the old-timers; it does not retain the same fullness, and it involves a sudden vowel change with concomitant stiffness and lack of dynamic control in that area of the voice.

5) Our “scientific” knowledge of the voice, which has increased manyfold since the days when these singers formed their techniques, has evidently added nothing at all to our ability to control and develop voices. The many theories of breathing and of resonance which have grown up in the last half-century (and nearly all the current ones are that recent in origin) were not a part of these singers’ methods, and are apparently lacking in some way. Either our “scientific” observation of vocal function is inaccurate, or else our conclusions based on such observation are faulty, or both.

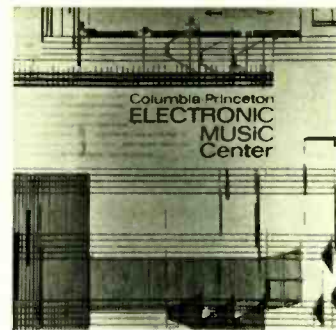
But do not take my word for it. You can obtain complete LPs of all the following: Battistini (Angel COLH 116; Eterna 0-462, 709; Olympus ORL 221, this last including all his *Ernani* excerpts); Amato (Cantilena 6201, Eterna 482, duplicating some of the same material); Ruffo (Rococo 5253; Scala 812, 855); Sammarco (Rococo 5226); Magini-

Coletti (Rococo 5221); Ancona (Rococo 5213); Scotti (Rococo 35, and Rococo 5240, a Caruso record which embraces several of the wonderful Caruso/Scotti duets); Stracciari (Scala 802); De Luca (Rococo 24, and the deleted but worth-searching-for RCA Camden CAL 320). In addition, both Scotti and the excellent Giuseppe Campanari are generously represented in Columbia’s 1903 Grand Opera Series reissue M21 283, also deleted and also well worth a search for everyone interested in great singing; and there is a good cross-section on Eterna 717 (“Famous Italian Baritones”), which is especially worth investigating for Giraltoni, Viglione-Borghese, and Montesanto, who are otherwise scantily represented on LP. Play Giraltoni’s *Hamlet*, Brindisi or Borghese’s magnificent voicing of the *Wally* aria, and ask yourself if there is a baritone anywhere today capable of approximating such performances.

Otherwise, one must dig a bit. Stracciari is the Figaro of the old Columbia *Barbiere* and the Rigoletto of the same company’s old version of that opera, both available as Italian imports. In each case he outclasses the competition with room to spare—and in each case he was pressing sixty at the time of the recording. Eterna 747 combines excerpts from *Ernani* and *Otello*, and in addition to other extracts includes such baritone niceties as Amato’s version of Iago’s drinking song (the top A truly sung) and his “*Si, pel ciel*” with Zenatello, or Stracciari’s spectacular “*Lo vedremo, veglio audace*” and “*O, de’ verd’anni miei*” (second only to Battistini’s). Eterna 738 (devoted to highlights from Giordano operas, believe it or not) has a truncated version of “*Nemico della patria*” by Giraltoni which makes the best contemporary performance (i.e., Bastianini’s) sound both graceless and namby-pamby by comparison; and Eterna 739 (Donizetti highlights) includes two splendid Stracciari’s (“*Cruda funesta smania*” and “*A tanto amor*”) and two Battistini excerpts from *Linda di Chamounix*. Magini-Coletti also has an extended excerpt from this last work, a duet with the bass Oreste Luppi, on his Rococo disc, and it was in this sort of music that such singers really gloried—the Battistini *Favorita* and *Don Sebastiano* arias on Eterna, for instance, represent something that has really gone out of the art of singing.

(Rococo and Cantilena records are not listed by Schwann and are not distributed to any great number of retail outlets. They may be obtained from 3244 Yonge Street, Toronto 12, Ontario, Canada. Several of the items in this firm’s lists, notably its Magini-Coletti, Amato, and Ruffo issues, are among the most desirable of all available LP pressings.)

These records speak to us, if we will listen at one remove from our immediate loyalties, of a time when the art of operatic singing maintained a standard higher than the one we accept today. And they tell us that something has gone awry in the years that separate us from the sounds they bring us, sounds sometimes veiled and scratched but still pulsating with a unique vibrancy and freedom that we should not otherwise have ever known.



Electronic Music on Records: The Medium Is the Message

BY PETER G. DAVIS

ELECTRONIC MUSIC is here—in fact it's been here for nearly twenty years—and no amount of anguished protest against fiendish machines and evil scientists can controvert the existence of a formidable, and often fascinating, body of repertoire. This is not to say, of course, that the new art is widely, or always properly, understood: some sound buffs, for instance, regard electronic music simply as spectacular stereophonic demonstration material; and you may encounter hipster types who will try to convince you of the significant social-philosophical-musical parallels between junk tapes by John Cage and such rock-and-roll electronic palimpsests as the Beatles' *Tomorrow Never Knows*. The level-headed listener, however, should have no trouble sensing a very specific and meaningful rationale behind this sound painting in space. For him at least, electronic music was defined many years ago by Hoëne Wronsky (1778-1853), a Polish philosopher and mathematician who once defined *all* music as "the corporealization of the intelligence that is in sound."

While the number of indisputable masterpieces among compositions involving electronic techniques may be limited, even a casual inspection shows a body of work noteworthy for tremendous variety, healthy experiment, and solid accomplishment. And confidence is running high: more composers than ever appear to be drawn to the exciting new sonic worlds opened up by the electronic medium. In the last three years the number of tape and electronic works has trebled over the thousand or so pieces estimated in 1964, and a recent survey by *Electronic Music Review* reports bustling activity in 150 studios

throughout the globe, all fully equipped with facilities for serious electronic composition. Fortunately, a fair sampling of this music is readily available to record listeners.

THE FIRST "SCHOOL" of tape music was *musique concrète*, and the work of its founder, Pierre Schaeffer, is thoroughly documented on two imported Ducretet-Thompson discs (DUC 8 and DUC 20001). What Schaeffer and his assistant Pierre Henry achieved in their French Radio studios during the late 1940s was essentially a series of noise montages based on a vast taped collection of naturally produced sounds gathered from thousands of different sources: machines, bird calls, traffic noises, the human voice, and occasionally musical instruments. These sounds were altered in various ways—by re-recording them through filters at different speeds, by adding echo and reverberation effects—and carefully shaped into a structural unity. Much of *musique concrète* as heard on the Ducretet-Thompson discs comes across as rather naïve experimentation (especially when one considers the powerful tape music Edgard Varèse was creating from similar materials at approximately the same time), but Schaeffer and Henry laid a good deal of valuable groundwork for future electronic composers. One of the chief attractions of these very French creations is their delight in sound simply for its own sake.

While Schaeffer and Henry were making strides with the new sound in Paris, Otto Luening and Vladimir Ussachevsky were busy experimenting with

music and magnetic tape at Columbia University in New York. The Columbia-Princeton Electronic Music Center was officially established in 1959, when a grant from the Rockefeller Foundation enabled the two universities to outfit a studio with the most up-to-date equipment for sound generation and modification, including the famous RCA Electronic Synthesizer. Well before that date, however, Messrs. Luening and Ussachevsky had created a sizable body of electronic works utilizing less elaborate apparatus. One of their first joint efforts was the *Rhapsodic Variations for Tape Recorder and Orchestra* (1954), composed for the Louisville Orchestra and recorded by that aggregation on Louisville LOU 545-5. Listening to this piece today, one is surprised at how harmless and pleasant it all sounds—the orchestra simply plays a charming, conservative bit of Americana while the tape recorder (whose part was created from an electronic treatment of musical instruments) adds an extra dimension of very modest proportions: in fact one often has difficulty separating orchestra from “soloist.” Although this tends to negate the solo concert idea that the composers seem to be after, the piece presents a rather attractive personality. The Variations also deals with a problem always much to the fore with the Columbia-Princeton composers: how to combine live performers with electronic sound. (Another early Luening/Ussachevsky piece of a similar nature is *A Poem in Cycles and Bells* on Composers Recordings CRI 112.)

An actual glimpse into the composer's workshop itself is given us on a Folkways disc “New Sounds of Music” (FX 6160), which demonstrates some elementary electronic experiments prepared by Mr. Ussachevsky in 1952. First we are shown what two tape recorders each with two speeds can do to a single tone—in this case the lowest A (27.5 cps) on the piano—by recording the tone up or down from a low, almost inaudible hiss to a high, bell-like sound. Then the experiment is repeated while the tone is modified with the addition of reverberation. Next follow two short compositions based by Mr. Ussachevsky on the sounds we have just heard, and other electronic pieces by him and Mr. Luening. Finally there is a description and illustration by Henry Jacobs of Station KPFA in Berkeley, California of his experiments with tape loops (a tape loop repeats itself endlessly, thus constantly presenting the composer with raw sounds on which he can work). The disc is all interesting, and certainly instructive.

Much more than instructive is Columbia Records' ML 5966/MS 6566, which documents a concert presented by the Columbia-Princeton composers in May 1961, after two years of work and experimentation with the RCA Synthesizer. Comprising what was undoubtedly the most impressive collection of electronic pieces composed in America up to that date, the program seems now to have constituted a historic event. Perhaps the most striking aspect of the music lies in the utterly distinctive, bold, personal profile of each piece, apparently attributable to the magnitude of sonic possibilities

offered by the Synthesizer. In Milton Babbitt's *Composition for Synthesizer*, for example, we have a serialist's study in total control over pitches, rhythms, and dynamics; no pattern devised by the composer is too difficult for the Synthesizer, and Babbitt has taken full advantage of the fact. The *Composition* glows quietly in its immaculate purity like a perfectly fashioned piece of Greek sculpture.

Also on the Columbia disc is Mario Davidovsky's *Electronic Study No. 1*, a dramatic little étude using five sound mixtures from three electronic sources: sinusoidal and square wave generators, and white noise. Bulent Arel's *Stereo Electronic Music No. 1* creates an imposing large-scale structure by pitting a concertantelike solo of clearly articulated signals against an accompanying texture of a continuous undifferentiated sound. Less interesting are pieces by Ussachevsky and Halim El-Dabh, both of which attempt, with scant success, to combine human voices and electronic background. If, however, you doubt that electronic music can be lighthearted, try Otto Luening's *Gargoyles*, a series of variations which adroitly contrast a lyrical live violin solo with some very bouncy synthesized sound.

While the Columbia-Princeton Center is the focal point for electronic music studies, many American colleges and university music departments have their own studios. Perhaps inevitably, the easy accessibility of electronic equipment has encouraged second-rate composers to dabble in the field and the record collector should exercise his own critical faculties here as elsewhere. A case in point is Heliodor's recent release (on H 25047 or HS 25047) of a group of compositions from the University of Illinois, all written within the past four years. Save for two catchy but inconsequential vignettes by Kenneth Gaburo, everything on this disc strikes me as pretty worthless stuff. *Machine Music* by Lejaren Hiller, is, in fact, downright ugly, and compositions by Charles Hamm, Herbert Brün, and Salvatore Martirano—which combine live performers and electronic sound with varying degrees of inelegance—are all distinguished by the total impoverishment of their musical matter. (To complete an unhappy picture, the recording suffers from inferior reproduction.) A second product from this quarter (Heliodor H 25053/HS 25053 is devoted to music devised on the University's electronic digital computer by Professor Hiller and his associates: the *Computer Cantata* (1963) of Messrs. Hiller and Baker is ambitious in scope but wholly synthetic in effect.

AT THE SAME TIME that, in this country, the academy has been a main source of electronic music experimentation, in Europe the broadcasting studios have continued their early support. While the French Radio sheltered Pierre Schaeffer's Groupe de Recherches Musicales, the forward-looking German and Italian networks were similarly providing for their avant-garde composers. In Cologne, an electronic studio founded by Herbert Eimert in conjunction

with the West German Radio quickly attracted a good deal of attention for its early emphasis on "pure" electronic music—tape pieces created by sound generators alone, without the addition of live performers. Although at one time there were a number of imported German discs representing work from the Cologne studios, most have been withdrawn. An important one still in the catalogue is Karlheinz Stockhausen's *Gesang der Jünglinge* and *Kontakte* (Deutsche Grammophon SLP 138811; also on tape, C 8811). Composed in 1955/56, the gentle *Gesang der Jünglinge* is a strangely touching work. Children's voices singing from the Book of Daniel—the song of the men in the fiery furnace—combined with synthesized sound form the basic materials from which Stockhausen has fashioned an ethereal sound picture of disembodied cherubim praising God. It is certainly the most accessible and affecting of all the composer's works, electronic or instrumental; it also illustrates an extremely sophisticated and disciplined use of the medium. On the other hand *Kontakte's* inordinately Wagnerian lengths sorely try my patience; perhaps the version with piano and percussion is more convincing, but here the piece seems only an endless self-indulgence.

In Italy the action began at the Studio di Fonologia Musicale in Milan, Luciano Berio and Bruno Maderna in charge. Two Berio pieces are available on records and both are major works. His *Differences* for flute, clarinet, harp, viola, and cello (Time 58002/S 8002) rates with Varèse's *Déserts* and Babbitt's *Philomel* as a superbly effective admixture of live music and tape. The piece builds from a single tone into a long exposition of the main subject matter before the electronic elements are set in motion. The texture subsequently becomes more and more complex as the tape (using the five solo instruments as sound sources) begins to dominate. At first simply mirroring their live counterparts, the recorded instruments gradually take over entirely as we enter a wild, whirling fantasy where flutes play in the bass register and giant harps cascade through a dozen octaves. Eventually everything returns to normal; at the final cadence we have returned to the solitary tone which set all these events in motion.

Berio's *Visage* (Turnabout TV 4046/TV 34046S) is another virtuoso exercise—and the voice of the dynamic Cathy Berberian as the principal sound source has much to do with the intriguing nature of this work. Sailing over a sea of electronically generated sound, Miss Berberian registers every known emotion and a few of her own invention during the course of her wordless soliloquy. The only discernible word uttered is the Italian "parole" (words), which functions rather like a cadential figure separating one ocean of sound from another. It may not be great art, but it isn't dull either.

The Milan studios were also the source of one of John Cage's most frequently heard works, *Fontana Mix*, realized in 1958. Cage has brought his own brand of chance, Zen, and whimsey to electronic music—*Fontana Mix* consists of a number

of tapes all designed to be played simultaneously through several loudspeakers. They are noise montages constructed from any sound source that happened to be handy, all tossed together into a curious fruit salad. The work may be played alone or in conjunction with any number of solo live instruments—piano, percussion, guitar, or voice. Just by chance no doubt, it is, to my knowledge, the only piece including aleatoric procedures that exists in two recorded versions (three, if one counts Cage's delightful *Indeterminacy* lecture on Folkways FT 3704, where the *Mix* pops up occasionally in the background). The piece is heard alone on Turnabout TV 4046/TV 34046S and as an accompaniment to the composer's *Aria* on Time 58003/S 8003. Make of it what you will; for my money it adds up to zero. I will take the Time version though, for in Cage's *Aria* Cathy Berberian (the avant-garde's potent answer to Callas, Sutherland, Marlene Dietrich, and Sophie Tucker) has to be heard to be believed.

There are a number of independents in the electronic field other than Cage (whose most outrageous creation to date must be his *Variations IV*, on Everest 6132/3132, a forty-five-minute junk-tape made from haphazard noises picked up one evening on the street and in the auditorium of the Feigen-Palmer Gallery in Los Angeles). The work of Tod Dockstader, an engineer with no musical background, deserves to be heard (Folkways FM 3434 and Owl 6, 7, and 8). His "organized sound" tends to sprawl out of control now and then, but the man has a far-reaching imagination and the ability to generate a lot of elemental power. And then there is Remi Gassmann's 1961 score for the New York City Ballet's *Electronics* (Westminster XWN 18962/WST 14143). Written with the aid of a machine developed by composer and inventor Oskar Sala from the once popular instrument known as the Trautonium, this grab bag of electronic Kitsch sounds as if someone had presented Adolphe Adam with a synthesizer.

If electronic music has already produced masterpieces, then surely Edgard Varèse wrote two of them: the *Déserts* of 1954 (Columbia ML 5762/MS 6362) and *Poème électronique*, composed for the Brussels World's Fair in 1958 (Columbia ML 5478/MS 6146), are both overwhelming creations. Even in his early years Varèse's music almost always gave the impression of a titan trying to reach beyond ordinary instrumental capacities into unexplored sonic territories. *Déserts* symbolizes this struggle: three times during its course the brass, woodwind, and percussion orchestra virtually melts into a futuristic world of interpolated electronic cadenzas. *Poème électronique*, especially when heard sweeping around the four hundred speakers in its original setting at the Philips Pavilion in Brussels, can be a shattering experience. Both these immense, craggy sound structures seem to have been wrenched from some greater sonic cosmos. One day composers may equal and even surpass the vision of these remarkable conceptions; today, however, they are the works by which the future must be measured.

WHAT MAKES AN AUDIO DEALER?

HAVING SOLVED WEIGHTY PROBLEMS in the design and manufacture of high quality equipment, the audio industry is now trying to bring order out of chaos in the marketing of its products. This effort really concerns everyone: if manufacturers are interested in effective merchandising, the consumer is no less puzzled about effective buying. As things stand now, a newcomer to high fidelity, and possibly even the seasoned audiophile, faces a confusing retail market: from whom should he buy? how much should he pay? what can he expect in the way of advice? to whom will he be able to turn for servicing? In short, just what constitutes a reliable audio dealer?

In an effort to help equipment buyers find the answers, the industry—through its trade association, the Institute of High Fidelity—recently began to update its dealer-accrediting program. Set up a couple of years ago, this plan resulted in a list of accredited dealers (a list still available, by the way, and worth getting if you are in the market for components—write the IHF at 516 Fifth Ave., New York, N.Y. 10036). Now the intention is to expand the program, through a personal survey by IHF representatives and a dealer questionnaire designed to discover who, among today's thousands of dissimilar retailers of audio gear, qualifies for Institute recognition. In order to be accredited, a dealer has to meet five standards: he must stock the products of at least five IHF members; his shop must have demonstration facilities that permit comparisons; he must maintain a servicing facility either on the premises or through a working arrangement with a competent repair shop; he must honor factory warranties; and he must have qualified personnel to deal with customers.

To understand why the audio industry has felt the need to identify its dealers (and why we're in agreement with the move), let's go back a little. Almost twenty years ago hi-fi's first stirrings were evident as hard-headed buyers—professional sound men or a new group of canny amateurs (many of whom had become technically hip at GI service schools)—began picking up specific items of electronic gear, anything from a tweeter to a resistor, at nondescript, often grim-looking outlets. These early sources of audio gear, originally set up as parts-jobbers supplying the radio, recording, and movie sound trades, thus found themselves becoming retailers to a different breed of customer known as "audiophiles." Some outlets thereupon swept their floors, tidied up their shelves, and invented a new pricing term for the new buyers—"audiophile net"—which described a price somewhat above rock-bottom wholesale level but still a hefty twenty-five to thirty-five per cent below what would have been the going retail list for the same products if they had gone through the distribution and retail sales channels taken by such other products as, say, cameras.

Eventually things got out of hand: more and more "audiophiles" flooded these outlets, which clearly were unable to cope with them; equipment itself became more diversified in style and function; record and tape inventories began crowding hardware off the shelves; customers began demanding counsel and servicing as well as merchandise. Many farsighted dealers, attempting to cope, enlarged their premises with sound demonstration rooms. Some opened new shops or moved to the better parts of town frequented by the new clientele. And a few old-timers decided to stick to selling only to bona fide professionals.

These developments controlled the tide for a while. And then at the turn of this decade stereo hit. Now there were more buyers than ever—who knew less than ever about what they needed, how it worked, how much it should cost, and what to do with it should it break down after installation. Manufacturers, preoccupied with problems of stereo design and production and with the necessary revisions of instruction manuals (not to mention organizational growing pains caused by expansions and mergers), could hardly pay prime attention to the distribution channels for their products. Some of the new channels that came into being during this hiatus were strange indeed for the electronics field, particularly that part of it dedicated to the high quality reproduction of music. In addition to the old radio-parts-jobber-turned-music-salon, audio gear began turning up in camera shops, hardware, drug, department, and music stores, furniture retailers, general discount houses, and even has been offered for sale from telephone booths—figuratively and literally speaking. Eventually, audio manufacturers became aware that among the more than five thousand retailers in the U.S.A. who "handled" some sort of high fidelity equipment, less than half could be considered high fidelity dealers at all by *their* standards, and of that number less than forty per cent were the kind of place you'd recommend to a friend. Some distinction had to be made, not necessarily as to the general nature of the business (a hardware retailer in Orleans, Massachusetts, for instance, runs a singularly good audio department; a camera dealer in Louisville, Kentucky, has one of the best hi-fi departments in town) but in terms of its suitability as a purveyor of high fidelity products to a quality-minded public.

The IHF's current survey is a first step towards clarifying the situation. Step two may well be what is discreetly referred to in audio circles as "educating the dealers" or overcoming some basic resistance to the whole idea of defining the high fidelity retailer. Dealers we have queried seem about equally divided on the question of recognition by the IHF, with small shops in general more favorably disposed to the program than larger ones. And most dealers of any size are more concerned with pricing and sales volume (and who can blame them?) than with anything else. Image-building, and "coddling the customer," and "turning our store into a hi-fi club" do not, in their view, fill the bill.

To this we take exception. Who can deny that the audio market has changed radically in recent years? The typical buyer no longer is necessarily a knowledgeable sound fancier; and while he accepts the premise that components are the way to the best music reproduction available, he may have no technical lore at all. These buyers are not equipped to emulate the technically hip crowd who can order products intelligently simply from reading specifications. Rather, the newcomers need, and should expect, some help in finding dealers who do fill the IHF bill. In our view they even have a right to the "coddling" and the "clubbiness" that too many dealers still eschew as "not profitable." For their part, such buyers should be prepared to pay in reasonable proportion to the facilities set up by a dealer, to the amount of time and personalized effort bestowed on them. The move towards an Establishment should result in mutual benefit—to consumers, to manufacturers, and to dealers.

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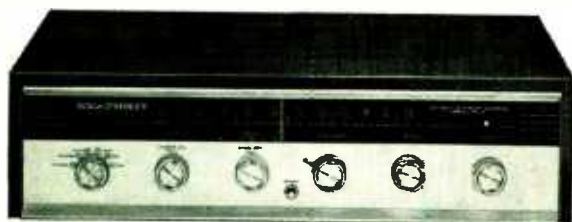
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Ideal For The Budget Bound, yet boasts state-of-the-art features like all transistor circuitry for natural transparent sound, cool instant operation and long unchanging life . . . wide 18-60,000 Hz response @ ± 1 db at full 5 watt continuous power per channel . . . 14 watts music power . . . inputs for phono and auxiliary . . . automatic stereo indicator light . . . outputs for 4 thru 16 ohm speakers . . . adjustable phase so *you* can tune the best stereo . . . flywheel tuning . . . complete front panel controls . . . fast circuit board assembly . . . and compact 9 $\frac{3}{4}$ " D. x 2 $\frac{1}{8}$ " H. x 11 $\frac{1}{4}$ " W. size. Install in a wall, or either Heath factory-assembled cabinets (walnut veneer \$7.95, beige metal \$3.50). 12 lbs.

NEW! Low Cost Solid-State FM Mono Receiver



Kit AR-27
\$49⁹⁵*

Features Cool, Solid-State Circuit . . . 7 watts music power, 5 watts continuous sine-wave power . . . wide 18 to 60,000 Hz response @ ± 1 db . . . inputs for phono and auxiliary sources . . . outputs for 4 thru 16 ohm speakers . . . flywheel tuning . . . complete front panel controls for finger-tip control . . . preassembled & aligned FM front-end . . . transformerless output circuit that assures minimum phase shift, widest response and lowest distortion . . . and 9 $\frac{3}{4}$ " D. x 2 $\frac{1}{8}$ " H. x 11 $\frac{1}{4}$ " W. bookshelf size. Install in a wall, or either Heath factory assembled cabinets (walnut veneer \$7.95, beige metal \$3.50). 9 lbs.

*Less Cabinet

CIRCLE 33 ON READER-SERVICE CARD

Stereo Come From Heath

AM/FM/FM Stereo Tuner



Kit AJ-43D
\$114⁹⁵*

Features 25 transistor, 9 diode circuit for cool, instant operation, natural transistor sound; automatic switching to stereo; automatic stereo indicator light; stereo phase control for maximum separation with minimum distortion; filtered outputs for direct stereo recording. Mount in a wall or optional Heath cabinets (walnut \$12.95, metal \$6.95). 15 lbs.

Matching 100-Watt Stereo Amplifier



Kit AA-21D
\$139⁹⁵*

Enjoy 100 watts IHF music power, 70 watts RMS power from 13 to 25,000 Hz ± 1 db; cool 26 transistor, 10 diode circuit; complete inputs and outputs for any source; 4, 8 & 16 ohm speaker impedances; encapsulated preamplifier circuit modules help speed kit assembly. Install in a wall, or optional Heath cabinets (walnut \$12.95, metal \$6.95). 23 lbs.

AM/FM/FM Stereo Tuner



Kit AJ-33A
\$99⁹⁵

Features 23 transistor, 8 diode circuit for cool, natural sound; built-in stereo demodulator; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for beat-free stereo recording; preassembled & aligned FM "front-end" and AM-FM IF circuit. Walnut cabinet included. 17 lbs.

Matching 66-Watt Stereo Amplifier



Kit AA-22
\$99⁹⁵

20 transistor, 10 diode circuit delivers a full 66 watts IHF music, 40 watts RMS power at ± 1 db from 15 to 30,000 Hz. Less than 1% distortion; 5 stereo inputs for any program source; 4, 8 and 16 ohm speaker impedances; simple circuit board kit assembly. Includes handsome walnut cabinet. 23 lbs.

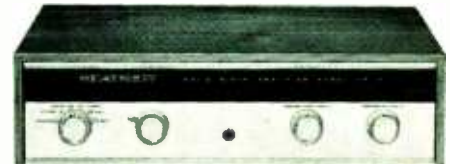
FM/FM Stereo Tuner



Kit AJ-14
\$52⁹⁵*

Build in 6 hours or less! Features 14 transistor 5 diode circuit; phase control for maximum stereo separation; 4-stage IF for high sensitivity; filtered outputs for direct stereo recording; automatic stereo indicator light; preassembled & aligned "front-end". Install in a wall or either factory assembled cabinets (walnut \$7.95, beige metal \$3.50). 6 lbs.

Matching 30-Watt Stereo Amplifier



Kit AA-14
\$62⁹⁵*

Assemble in 10 hours or less. Features 17 transistor, 6 diode circuit; 20 watts RMS, 30 watts IHF music power ± 1 db from 15 to 60,000 Hz; front panel stereo headphone jack; lighted control dial; handles phono, tuner, auxiliary sources, 4-8-16 ohm speakers. Install in a wall or Heath cabinets (walnut \$7.95, beige metal \$3.50). 10 lbs.

Heathkit®/Magnecord® 1020 Stereo Tape Recorder... Save \$170!



Kit AD-16
\$399⁵⁰*

Enjoy professional features like solid-state circuit; 4-track stereo on mono playback & record at 7½ & 3¼ ips; sound-on-sound, sound-with-sound and echo capabilities; 3 separate motors; solenoid operation; all push-button controls; two VU meters; digital counter; front panel inputs and outputs and more. Requires amplifier & speakers for playback. 45 lbs. Walnut base \$19.95, adapter ring for custom mounting \$4.75.

*Less Cabinet

Miniature 2-Way Acoustic Suspension Speaker System



Kit AS-16
\$49⁹⁵

Handles 10 to 25 watts program material. Features 45 to 20,000 Hz response; 8" acoustic suspension woofer; 3¼" tweeter; high frequency level control; 8 ohm impedance; 1500 Hz crossover; assembled walnut veneer cabinet with clean vinyl covering for easy care. Measures 10" H. x 19" W. x 8½" D. Build in two hours. 17 lbs.



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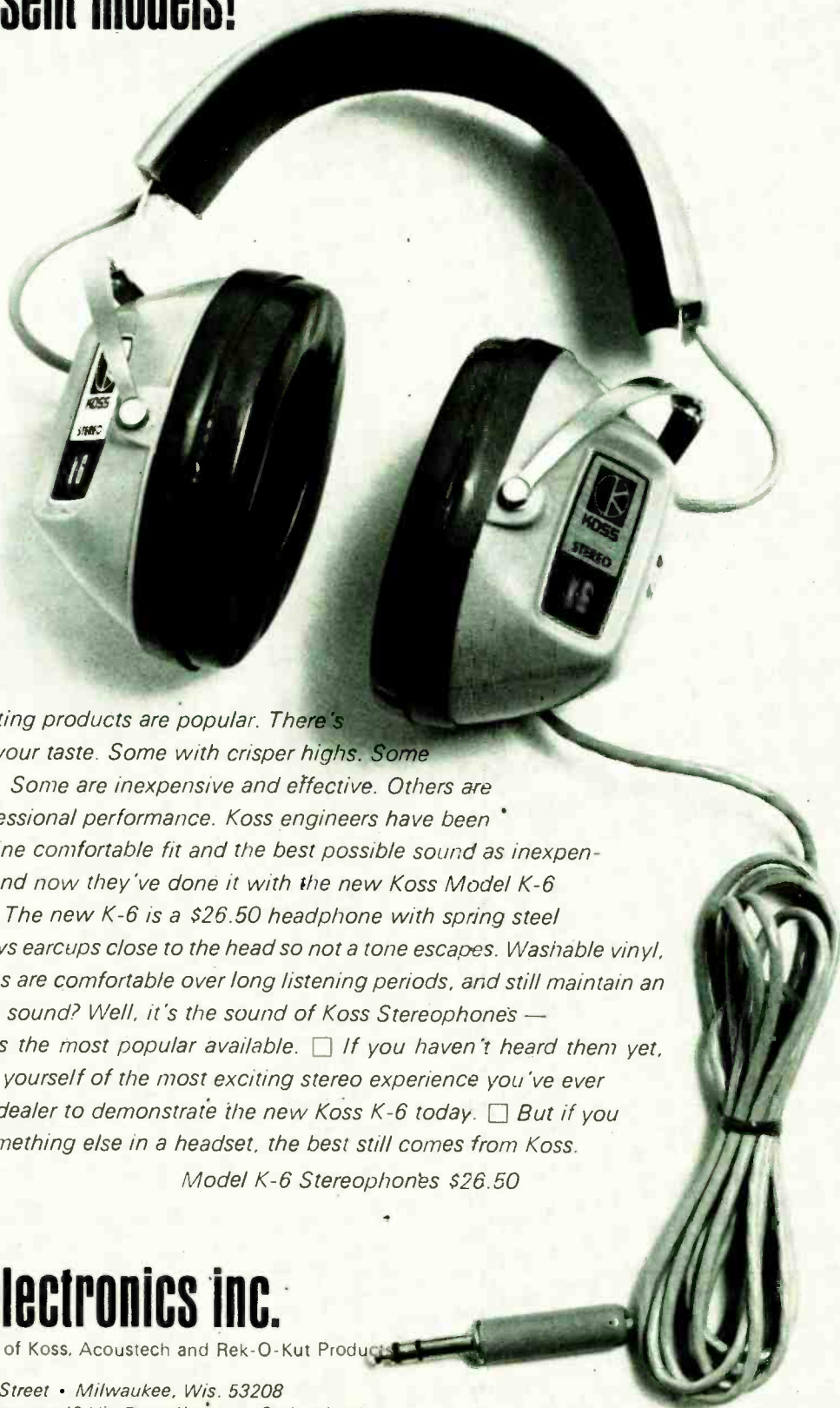
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Prices & specifications subject to change without notice.

HF-208

CIRCLE 33 ON READER-SERVICE CARD

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most everyone is happy with
our present models!**



Sure, our existing products are popular. There's a sound to suit your taste. Some with crisper highs. Some with full, rich bass. Some are inexpensive and effective. Others are designed for professional performance. Koss engineers have been working to combine comfortable fit and the best possible sound as inexpensively as possible. And now they've done it with the new Koss Model K-6 Stereophones. The new K-6 is a \$26.50 headphone with spring steel headband that draws earcups close to the head so not a tone escapes. Washable vinyl, foam-filled ear cushions are comfortable over long listening periods, and still maintain an efficient seal. The sound? Well, it's the sound of Koss Stereophones — recognized for years as the most popular available. If you haven't heard them yet, you're robbing yourself of the most exciting stereo experience you've ever had. Ask your dealer to demonstrate the new Koss K-6 today. But if you want something else in a headset, the best still comes from Koss.

Model K-6 Stereophones \$26.50

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CIRCLE 43 ON READER-SERVICE CARD

HIGH FIDELITY

EQUIPMENT REPORTS



The consumer's guide to new and important high fidelity equipment



AMPEX 985 MUSIC CENTER;

MODEL 830 SPEAKER SYSTEM

THE EQUIPMENT: Ampex 985, a three-speed, automatic reverse tape recorder supplied in walnut cabinet with built-in stereo FM/AM receiver. Dimensions: $32\frac{3}{4}$ by $15\frac{7}{8}$ by $9\frac{3}{8}$ inches. Price: \$599.95. Model 830 speaker system (optional): dimensions, $13\frac{1}{2}$ by $15\frac{7}{8}$ by $8\frac{1}{2}$ inches; price: \$99.95 for stereo pair. Manufacturer: Ampex Corp., Consumer and Educational Products Div., Elk Grove Village, Ill. 60007.

COMMENT: So who said that mod systems had to be built only around turntables? Here is Ampex, one of the oldest tape recorder manufacturers, with a mod system built around a tape recorder. And, returning the compliment to the other mod-makers who provide tape jacks on their phono systems, Ampex has provided phono jacks for playing (and dubbing) via its tape system.

The 985 includes a standard, or open-reel, tape recorder plus a stereo FM/AM receiver. Both chassis are housed side by side in an attractive walnut cabinet that has louvered sliding doors which disappear into the sides when opened. This unit is large and heavy (59 pounds), but it's a module that offers everything in one pre-installed package that is just about ready to be plugged in and used. Ampex quality is obvious in the tape portion. The receiver is a relatively modest performer, but it's there and the whole package is bound to appeal to many users who want to savor the fun and discoveries of tape recording in a very convenient format.

The tape deck itself is a three-speed model ($7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ ips) that records and plays in four-track mono or stereo. Automatic reverse for the playback mode is activated by a special position of the stereo-mono control knob which puts a low-frequency signal on the tape. When the playback head senses the signal, the reels reverse. Another position of this switch lets you set up the tape for a repeat performance automatically. There also is a slide switch that lets you change direction at any time manually, both coming and going. Twin capstan-idler drive systems, plus a center pressure pad, control the tape movement and help steady it in both directions. A pause

control permits you to stop tape motion while the tape is still in contact with the head so that you can rock the reels manually to locate a specific passage for cueing or editing. All transport controls, as well as a stereo pair of microphone jacks, are conveniently located topside of the deck plate. Electronics controls—for the tape system, the built-in amplifier, and the tuner section—take up two vertical rows to the right of the deck. Everything is clearly labeled, and the owner's instruction booklet answers all questions about the system's possible functions.

The speaker output jacks at the rear are phone types. Cables with phone plugs fitted are supplied with the Ampex speakers; if you opt to use your own speakers you'll have to attach plugs to each pair of leads. The magnetic phono and auxiliary input jacks are the usual phono type. There is no line output from the 985 in the usual sense; the only output jacks are those designed to drive 8-ohm speakers. These can be used to feed signals into a high-level input on another amplifier but if you do so, watch your playback level lest you overload the system. An AC outlet is provided for powering other equipment.

Testing the 985 posed some problems inasmuch as some of its characteristics have been tailored to a given output performance level rather than designed for separate components. The specifications reflect this design approach; there is, for instance, no spec for rated distortion for the amplifier and nothing on tuner performance. Still, CBS Labs managed to check salient areas of performance as best it could. The amplifier power output is rated for 6 watts RMS; at this amount the set produced 1.8 per cent harmonic distortion, and so this figure was then used to plot the power bandwidth. Distortion rose considerably toward the high end of the frequency band; in order to plot harmonic distortion curves across the band, the power levels had to be dropped to 4 watts and 2 watts. The IM curve, for the recommended 8-ohm load, rose sharply above 4 watts, which would tend to confirm the previous measurement. Frequency response, and the RIAA equalization for phono input, both covered most of

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

Performance characteristic	Measurement
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Tuner Section

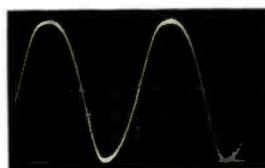
IHF sensitivity	5.0 μ V at 98 MHz; 5.4 μ V at 90 MHz; 6.5 μ V at 106 MHz
THD, mono	0.85% at 400 Hz; 2.5% at 40 Hz; 1.0% at 1 kHz
IM distortion	1.7%
Capture ratio	7.5 dB
S/N ratio	56 dB
THD, stereo, l ch	1.2% at 400 Hz; 3.0% at 40 Hz; 0.95% at 1 kHz
r ch	2.1% at 400 Hz; 5.3% at 40 Hz; 1.7% at 1 kHz
Channel separation, either channel	better than 35 dB at mid-frequencies; better than 20 dB, 260 Hz to 7 kHz
19-kHz pilot suppression	51 dB
38-kHz subcarrier suppression	55 dB

Amplifier Section

Power output (at 1 kHz into 8-ohm load)		
1 ch at clipping	8 watts at 2.3% THD	
1 ch for 1.8% THD	6 watts (rated RMS power)	
both chs simultaneously		
1 ch at clipping	7.9 watts at 2.3% THD	
Power bandwidth for constant 1.8% THD	15 Hz to 2 kHz	
Harmonic distortion		
4 watts output	under 2%, 20 Hz to 2 kHz; 3.5% at 10 kHz	
2 watts output	under 2%, 20 Hz to 2.5 kHz, 2.8% at 10 kHz	
IM distortion, 8-ohm load	under 4% up to 4.5 watts output	
Frequency response, 1-watt level	+1, -3 dB, 30 Hz to 17 kHz	
RIAA equalization	+2, -2.5 dB, 70 Hz to 17 kHz	
Damping factor	5	
Input characteristics	Sensitivity	S/N ratio
phono	18.5 mV	58 dB
mike	9.4 mV	62 dB
aux	245 mV	68 dB



Square-wave response to 50 Hz, left, and to 10 kHz, right.



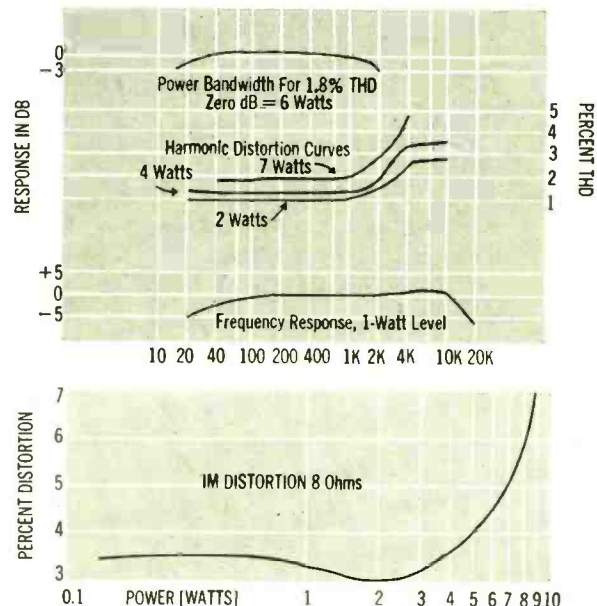
the audio band within a normal 4 dB variation.

What all this means is that the 985 as a playback system is limited in power capability much beyond the midrange, with an apparent "running out" of power at the high end, and a deliberate, though linear, slope in the deep bass region. When listened to via the efficient speakers Ampex makes for the system, the 985 sounds clean and pleasant enough, though we doubt that it will titillate the audio perfectionist. The tuner section as such is adequate for local stations in both mono and stereo. The tape recorder itself is a typically good Ampex machine—well-built, smooth-running, wide and clean in response, and low in distortion.

The big appeal of the 985 would seem to rest on its versatility and utter ease of operation. Literally at the flick of a switch or two you have a tape system, an FM system, a phono playback system, or even a modest PA system. The setup makes it easy to dub your own tapes from broadcasts, discs, mikes, or another recorder.

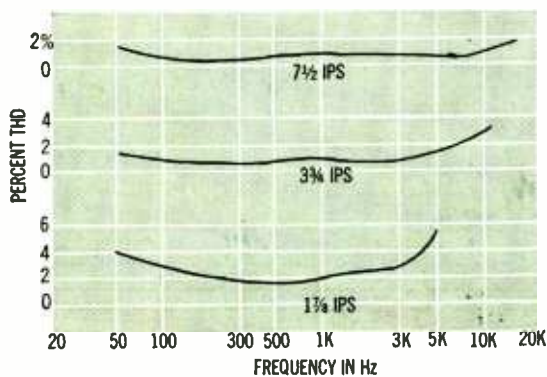
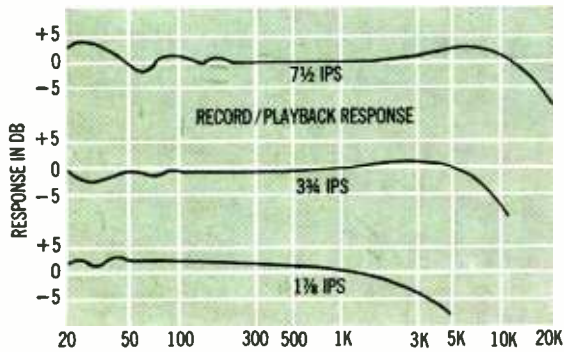
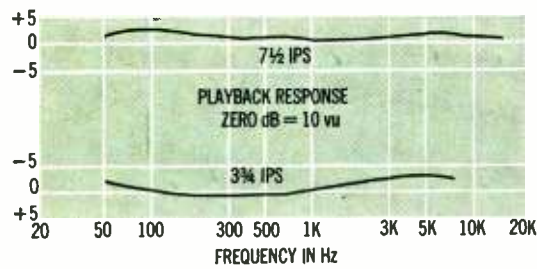
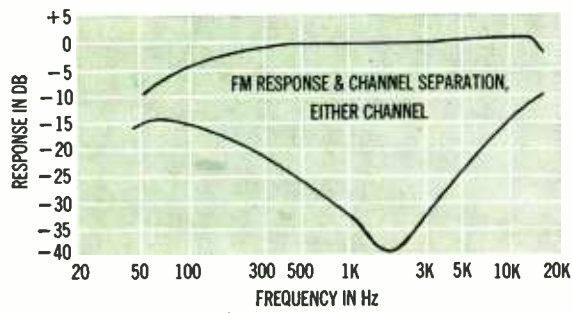
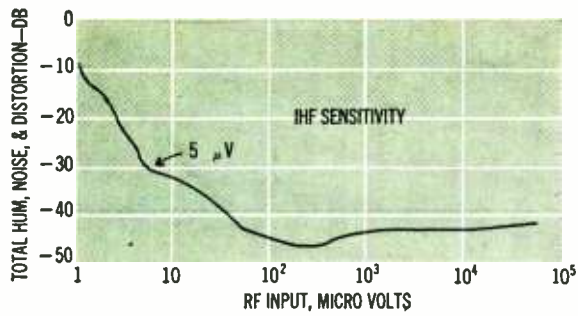
The Model 830 speakers are sold separately, but in style and size—not to mention performance characteristics—we'd say they are ideally suited as the stereo mouthpiece for the 985 module. Bass response in our tests was estimated to extend to 50 Hz cleanly, with increasing doubling below this frequency. A very slight depression was noticed in the 1 kHz region. The sound-spread was fairly wide-angle, and no serious directional effects were noticed all the way up to 10 kHz. White noise response was fairly smooth. The stereo image projected by the pair, working off the 985 system, was very full and solid, and the speakers responded obligingly to tone control changes for balancing the sound to different tastes and different rooms. The tonal balance, incidentally, doesn't change as you lower the volume control; the sound just seems to recede.

CIRCLE 148 ON READER-SERVICE CARD



REPORTS IN PROGRESS

**Norelco 450 Cassette System
Ortofon RS-212 Arm; SL-15T
Cartridge**



Performance characteristic Measurement

Tape Section

Speed accuracy, 7 1/2 ips	0.57% slow at 120, 127, or 105 VAC
3 3/4 ips	0.57% slow at 105 VAC; 0.53% slow at 120 or 127 VAC
1 7/8 ips	0.80% slow at 105 VAC; 0.73% slow at 120 VAC; 0.67% slow at 127 VAC

Wow and flutter, 7 1/2 ips	0.02% and 0.05% respectively, playback and record/playback
3 3/4 ips	0.10% and 0.05% respectively, playback 0.10% and 0.04% respectively, record/playback
1 7/8 ips	0.12% and 0.05% respectively, record/playback

Rewind time, 7-in., 1,200-ft. reel, any speed setting	1 min., 50 sec.
---	-----------------

Fast-forward time, same reel, any speed setting	1 min., 46 sec.
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Playback response, 7 1/2 ips (ref. Ampex test tape No. 31321-01)	
l ch	+2.5, -0 dB, 50 Hz to 15 kHz
r ch	+3, -0.5 dB, 50 Hz to 15 kHz
3 3/4 ips (ref. Ampex test tape No. 3133-01)	
l ch	+2.5, -1 dB, 50 Hz to 7.5 kHz
r ch	same

Record/playback response (with -10 VU recorded signal),	
7 1/2 ips, l ch	±3 dB, 35 Hz to 15 kHz
r ch	±3 dB, 41 Hz to 16 kHz
3 3/4 ips, l ch	+1, -5 dB, 20 Hz to 8.8 kHz
r ch	+1, -5 dB, 20 Hz to 8 kHz
1 7/8 ips, l ch	+2, -4 dB, 20 Hz to 3.3 kHz
r ch	+2, -4 dB, 20 Hz to 3.3 kHz

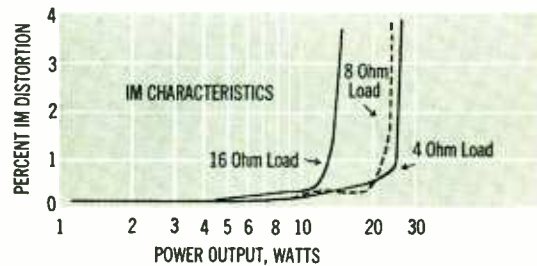
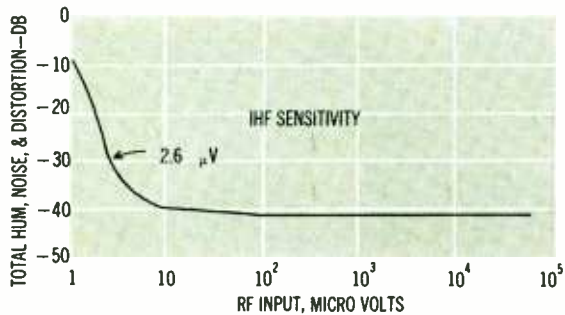
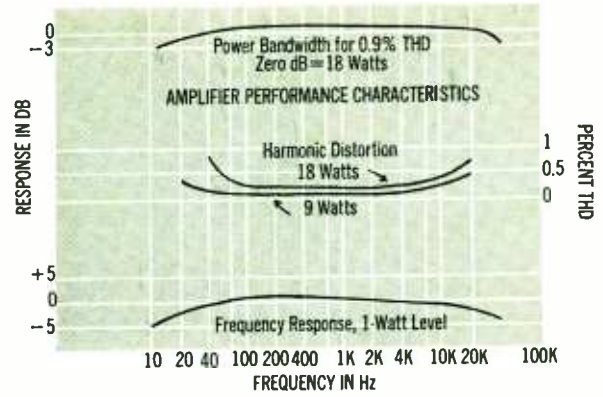
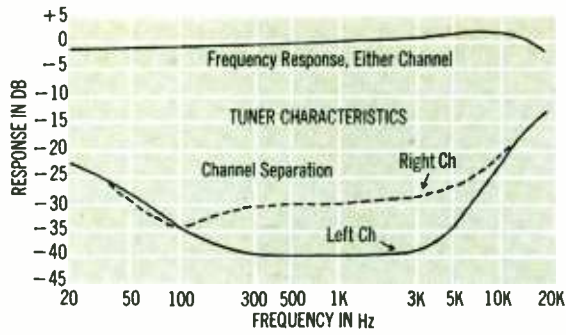
S/N ratio (ref 0 VU test tape) playback	
l ch: 49 dB	r ch: 47 dB
record/playback	
l ch: 43 dB	r ch: 43 dB

Sensitivity (for 0 VU recording level)	
line input	l ch: 150 mV r ch: 150 mV
mike input	l ch: 0.95 mV r ch: 1.10 mV

THD, record playback (-10 VU recorded signal)	
7 1/2 ips, l ch	under 1.9%, 50 Hz to 15 kHz
r ch	same
3 3/4 ips, l ch	under 3%, 50 Hz to 10 kHz
r ch	same
1 7/8 ips, l ch	under 4%, 50 Hz to 4.3 kHz
r ch	under 4%, 50 Hz to 4.5 kHz

IM distortion, record/playback, 7 1/2 ips	
-5 VU recorded level	l ch: 4% r ch: 5%
-10 VU recorded level	l ch: non-measurable r ch: non-measurable

Accuracy, built-in meters	left reads 1.0 VU low right reads 2.2 VU high
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KLIPSCH H-700 SPEAKER SYSTEM

THE EQUIPMENT: Klipsch H-700, a three-way full-range speaker system in enclosure. Dimensions: $21\frac{3}{8}$ by $15\frac{1}{2}$ by $13\frac{1}{8}$ inches. Price: \$188-\$225, depending on cabinet finish. Manufacturer: Klipsch and Associates, Inc., P.O. Box 96, Hope, Arkansas 71801.

COMMENT: Just to recap a bit, the H in this nomenclature stands for heresy. The departure from dogma, in this instance, has to do with inventor Paul Klipsch's original contention that a horn-loaded speaker system is best; and further, that such a system should be placed in the corner of a room where the walls act as extensions of the horn enclosure and also provide radiating surfaces for the bass. Klipsch still believes this and still offers his huge horn systems for well-heeled perfectionists. The self-named heresy derives from his introduction of a much smaller reproducer, which does not horn-load the bass, which is a rectan-

gular box, which may be positioned along a wall—and which nevertheless is designed for clean, wide-range sound reproduction, albeit without the fabulously deep bass reach of the big Klipschorn system (see High Fidelity, December 1963). The first H system (in 1957) was designed as a center fill for use with two corner Klipschorns. Later, Klipsch redesigned the H system to serve as a full range unit on its own, the most obvious change that of enlarging the front-to-back dimension of the cabinet to accommodate a new midrange unit with a lower response range than the original had.

The present system uses Klipsch's K-Ortho-12 drive system: a 12-inch woofer for bass, and separate horn-loaded midrange and tweeter units. These units, plus a three-way dividing network, are housed inside a neat walnut cabinet fronted with a neutral-tint grille cloth. Connections are made at the rear to a barrier-terminal strip marked for polarity. Impedance is 16 ohms and efficiency is fairly high—not as high as the larger full horn system but noticeably higher than most sealed-cabinet systems of this general size. The system has a rated power handling capacity of 25 watts RMS.

It doesn't take much listening to the H-700 to discover that it meets its avowed design aims hands down, which is to provide superior reproduction for a home music system in a format and at a price suited for many who couldn't manage the larger Klipsch models. Its sound is big, open, and transparent, reminiscent of larger horn systems except of course for that bass at the very bottom of the scale. In this regard it resembles many other systems of its size, with perhaps somewhat more forceful projection of sound into the room.

The bass response of the H-700 is clean and full down to about 50 Hz. Some doubling begins here and increases as frequency is lowered, but useful bass

continues down to about 40 Hz. Below this frequency the response becomes increasingly mixed with harmonics and gradually rolls off to about 35 Hz. Middle-bass and treble response is clear and well balanced, with scarcely any evidence of directional effects all the way up the scale. Tones up to 13 kHz are audible off-axis of the system, with a slope in level toward inaudibility beginning at about this frequency. White noise response is moderately bright but with no signs of roughness or tonal "beating." The H-700 has no built-in level controls although listeners who might want to reduce the treble output a little can position the system horizontally—this changes the dispersion pattern of the highs due to the shape of the tweeter and will result in slightly less apparent treble being wafted into the listening area.

GRADO BTR CARTRIDGE

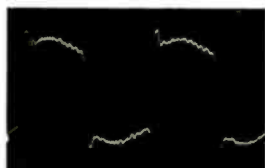


THE EQUIPMENT: Grado BTR, a ceramic stereo cartridge with spherical stylus. Price: \$9.95. Manufacturer: Grado Laboratories, Inc., 4614 Seventh Ave., Brooklyn, N.Y. 11220.

COMMENT: This cartridge is unusual on several counts. It is one of the few offered for high fidelity use that employs a ceramic (listed by the manufacturer as solid-state) element. Even more unusual is its adjustable compliance—moving the stylus assembly back and forth in the cartridge body actually varies its compliance. Finally, at under \$10 it is the lowest priced pickup we've ever tested and still taken seriously.

The stylus mount on the underside of the cartridge can be moved by a fraction of an inch: when pushed forward its compliance increases. This "high" position is recommended for use in light mass arms. "Normal" compliance, with the stylus assembly pushed back, is for heavy mass arms. In tests at CBS Labs it was found that the high compliance position produced slightly less output signal, but a lower resonance and somewhat better channel separation. Other characteristics, including frequency response, were virtually identical in both modes.

Here are the actual test results: the BTR needed 2.5 grams to track test bands on CBS disc STR-100, and this stylus force was used in all subsequent tests. Output voltage, with normal compliance, was 8.4 millivolts on the left channel, 8.5 mV on the right. With the higher compliance adjustment, the BTR furnished 6.8 mV on the left, and 7.0 mV on the right, channel. In either mode, the signals on both channels were very closely matched and suited for magnetic phono inputs on today's equipment.



1 kHz square-wave response.

The H-700 is very much at home in large or small rooms, and it produces no drop-out of musical material when driven at low listening levels. When driven hard, it can produce a big, broad front of room-filling volume with a high order of internal separation and, in pairs, an excellent stereo image.

The same system comes in choices of enclosure finish, ranging in cost from \$188 for "theatre black," through \$214 for unfinished hardwoods, to \$225 for finished cabinets. The speaker elements and dividing network sans enclosure (Model K-Orth-12 drive system), for installing in one's own enclosure, cost \$154. Individual elements also are sold separately; a price list is available from the manufacturer.

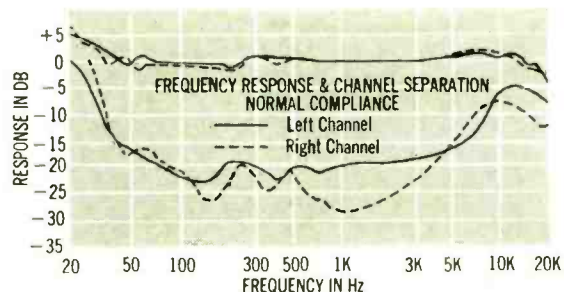
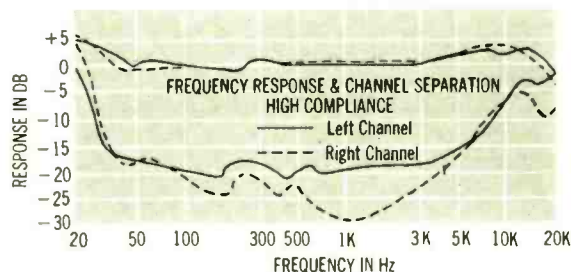
CIRCLE 150 ON READER-SERVICE CARD

Frequency response with normal compliance was clocked as ± 3 dB from 30 Hz to 18 kHz on each channel, and with an average of 20 dB separation between the channels. With high compliance, the left channel showed ± 3 dB from 30 Hz to 19 kHz, the right channel ± 3 dB from 28 Hz to 19 kHz. Channel separation averaged closer to 25 dB. The pickup's low-frequency resonance (in the SME arm) occurred at 26 Hz and at 21 Hz in normal and high compliance modes respectively.

Other than these fairly minor differences, performance of the BTR in both modes was the same. Harmonic distortion was a little higher than average through the midrange, but lower at the ends of the band, particularly in the 10 kHz region where many pickups show a slight increase in distortion. Lateral IM was fairly low; vertical IM was typically higher. The square-wave response showed some ringing without evidence of much damping. Vertical angle of the 0.7-mil stylus was measured as 23 degrees.

We could detect no change in the sound of commercial records between the two compliance positions of the cartridge, and our feeling is that this feature relates more to the optimum tracking conditions for various weights of tone arms than to any significant difference in musical performance. Which, by the way, is good: the general acoustic character of the BTR is fairly smooth and uncolored—more so than you'd expect of a cartridge so low in cost.

CIRCLE 151 ON READER-SERVICE CARD



Announcing the

Wharfedale
Achromatic Systems

new "D" Series...



Behind the thrilling Wharfedale Achromatic sound lies a special kind of engineering

The scene is Carnegie Hall, New York, Oct. 9, 1955. The event will mark a milestone in audio history. Onstage, a number of internationally known performing artists, plus a group of Wharfedale speaker systems, and G. A. Briggs, England's pioneering authority on sound reproduction. It is one of the fascinating series of concert demonstrations given by Mr. Briggs in leading concert halls of Europe and America . . . to test concepts, to demonstrate techniques, to compare live music with Wharfedale performance before critical audiences and to develop what is today the warmly admired Wharfedale Achromatic sound.

This is, in fact, a special kind of sound engineering, and something more: a sensitive appreciation of musical values, and of the emotional response of the listener, leading to the truest kind of sound reproduction, free of spurious resonances and artificial tonal coloration. It is

the kind of engineering and patient research into the reactions of listeners with the keenest musical sense, that has today resulted in the magnificent new Wharfedale "D" Series speaker systems pictured in this folder.

See for yourself how well the new Wharfedale Achromatic Systems have carried forward their great tradition to achieve superiority . . . in technical characteristics, in use of the exclusive Wharfedale sand-filled constructional principle, and in the beautiful new styling . . . for they are truly elegant furniture, gracing any room. Then, experience for yourself the warm musicality and exceptional smoothness of the new "D" Series Wharfedale speaker systems. You'll want to have the Wharfedale Achromatic sound in your own music system without delay. And you can! For a preview of the "D" Series, in decorator-designed room settings, please turn the page.



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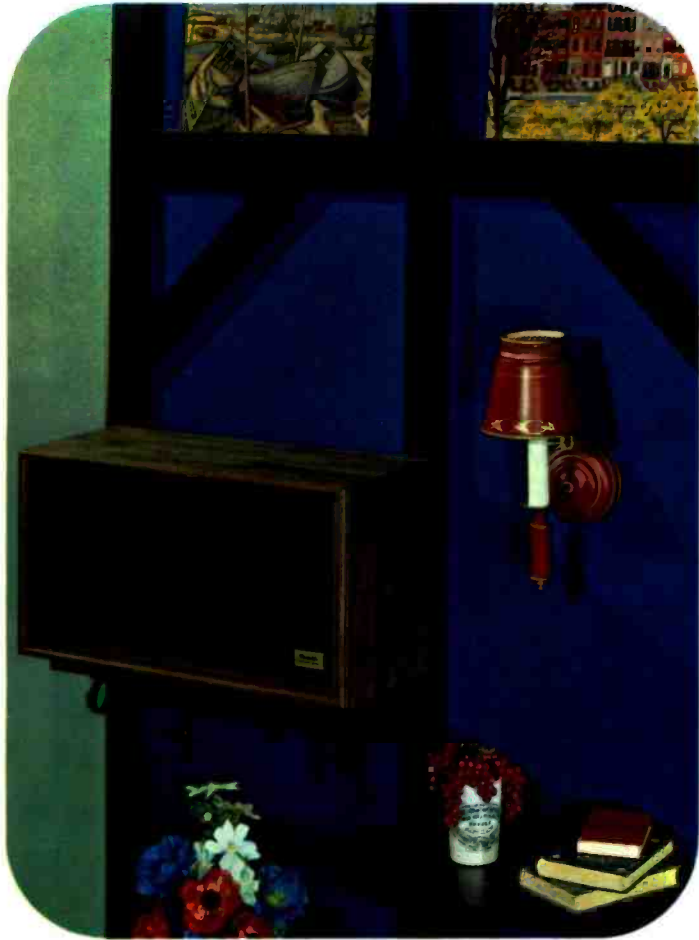


ACHROMATIC W20D TWO-WAY SYSTEM



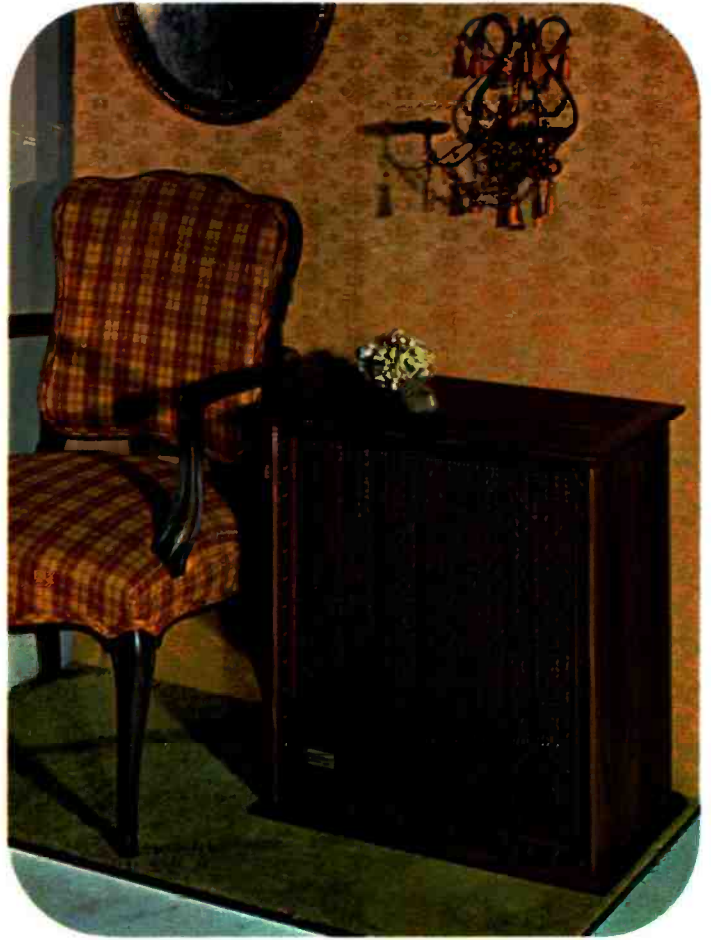
ACHROMATIC W30D TWO-WAY SYSTEM

BOOKSHELF MODELS



ACHROMATIC W40D THREE-WAY SYSTEM

FLOOR-STANDING MODELS



ACHROMATIC W70D DELUXE FOUR-WAY SYSTEM

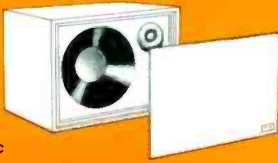


ACHROMATIC W60D THREE-WAY SYSTEM



ACHROMATIC W90D DELUXE SIX-SPEAKER, FOUR-WAY SYSTEM

COMPACT MODELS



ACHROMATIC
W20D

TWO-WAY MINORETTE SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

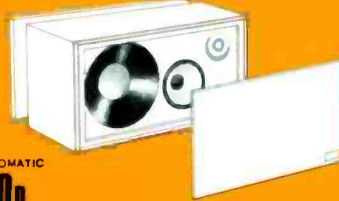
Enthusiastically acclaimed in magazine test reports, the W20D uses a high excursion, low resonance, full 8" woofer with exclusive high compliance Flexiprene cone suspension. A new advance-design mylar-domed pressure tweeter provides excellent omni-directional dispersion characteristics. Speakers have heavy magnet assemblies for controlled transient response. The LCR 2-section crossover network and voice coil values were designed for optimum performance with vacuum tube or transistor equipment. A continuously variable acoustic compensation control is included.

The cabinet (acoustic suspension principle) has a removal front grille to make changing the cloth simple. Small overall dimensions allow either stand-up or horizontal positioning.

Listen to the W20D with your eyes closed, and forget that it's so small and costs so little.

OTHER SPECIFICATIONS: Frequency response, 45 to 18,000 Hz. Input power (1HF, per channel): min., 10 W; max., 35 W. System impedance, 4 to 8 ohms. Crossover point, 1600 Hz (electrical). Dimensions, 9 3/4" x 14" x 8 1/2" deep. Scuff resistant oiled walnut vinyl finish. Price, \$49.95.

BOOKSHELF MODELS



ACHROMATIC
W40D

THREE-WAY BOOKSHELF SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

The new W40D is a full 3-way multiple speaker assembly, yielding the carefully tailored ultra linear response that can best be accomplished with individual speakers, each specially designed for and operated over a restricted frequency range. A heavy duty 10" high compliance, low resonance woofer is mated with an acoustically isolated 5" midrange speaker and an advance-design omni-directional 3" pressure dome tweeter. Separate mid and treble range continuously variable acoustic compensation controls are provided.

Employing the acoustic suspension principle, the handsomely appointed cabinet is completely airtight.

The front grille assembly is removable, to facilitate decor changes, and the nameplate is rotatable so that the speaker may be used either vertically or horizontally.

OTHER SPECIFICATIONS: Frequency response, 35 to 20,000 Hz. Input power (1HF, per channel): min., 10 W; max., 35 W. System impedance, 4 to 8 ohms. LCR 3-section crossover network. Crossover points: midrange, 1250 Hz (elec.); treble, 3500 Hz (elec.). 12 1/2" x 23 1/2" x 10 1/4" deep. Genuine oiled walnut, \$94.00; polished walnut (special order), \$98.70; utility (sanded birch, flat molding), \$86.00.

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ACHROMATIC
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VERSATILE HI AND LOW BOY DELUXE FOUR-WAY SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

The new W70D incorporates the finest components for multiple speaker systems. The 12 1/2" woofer employs a massive (9 1/2 lb.) magnet assembly on a heavy cast aluminum chassis. The 2" pole piece and magnet keeper plates, of finest Sheffield steel, insure maximum gap flux density with minimum heat loss, as well as exceptional power and transient handling.

A special, heavy duty 8" speaker serves as a "passive" radiator for the upper bass range and as an energized driver for the lower midrange. An acoustically isolated 5" unit handles the upper midrange, while Wharfedale's advance-design mylar pressure-dome 3" tweeter contributes pure, wide-angle treble. Individual, continuously variable controls adjust the mid and treble ranges.

The enclosure employs Wharfedale's exclusive sand-filled construction. Superbly styled, the W70D is used as a "high boy" or, on its side, as a "low boy."

OTHER SPECIFICATIONS: Frequency response, 25 to 20,000 Hz. Input power (1HF, per channel): min., 8 W; max., 40 W. System impedance, 4 to 8 ohms. LCR 4-section crossover network. Crossover points: low midrange, 175 Hz (mechanical); upper midrange, 1250 Hz (electrical); treble, 3500 Hz (elec.). Finished model, 24" x 22 3/4" x 13 3/4" deep (includes table top); utility model (no table top), 24" x 20 7/8" x 12 3/4" deep. In genuine oiled walnut, \$188.00; polished walnut, \$203.00; utility (sanded birch, flat molding), \$175.00.



ACHROMATIC
W30D

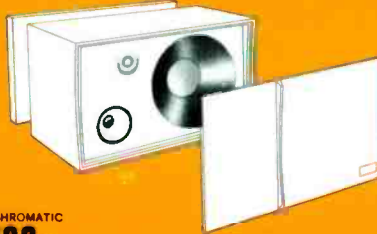
TWO-WAY COMPACT SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

The new Model W30D, suitable for any amplifier with an output of 4 to 8 ohms, embodies an enlightened technical approach to the problems met by modern speaker systems. Heavy woofer magnet assembly provides proper damping, eliminates hang-over, insures excellent transient response... all desirable when a bass speaker employs a high compliance, low resonance suspension, such as Wharfedale's exclusive new Flexiprene cone surround.

The acoustically isolated mylar-domed omni-directional tweeter performs effortlessly and smoothly throughout its range, and insures full range response throughout the listening area. The acoustic suspension cabinet uses heavy, airtight construction, with removable grille to facilitate changes in cloth.

Despite its modest size and price, the W30D may be used as a high performance main system, or as a gratifying "second" system.

OTHER SPECIFICATIONS: Frequency response, 40 to 18,500 Hz. Input power (1HF, per channel): min., 10 W; max., 35 W. System impedance, 4 to 8 ohms. Acoustic control, treble, continuously variable. LCR 2-section crossover network. Crossover point 2000 Hz (electrical). 10" x 19" x 9 1/4" deep. Scuff resistant, oiled walnut vinyl finish. Price, \$59.95.



ACHROMATIC
W60D

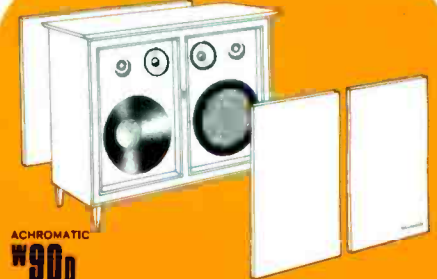
BOOKSHELF AND FLOOR-STANDING THREE-WAY SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

For the critical connoisseur, this latest version of the very popular W60 enjoys important new benefits. The 12 1/2" woofer now has a massive 9 1/2 lb. magnet assembly. Its one-piece cone uses an exceptionally compliant, long throw suspension. Result: Remarkably undistorted, efficient and extended bass response. A newly developed 5" acoustically-isolated midrange speaker, with generous 1 3/4 lb. magnet assembly and climatically impervious cloth suspension, delivers well-controlled, wonderfully smooth reproduction; and Wharfedale's omni-directional mylar-domed pressure 3" tweeter, with extra heavy magnet, assures comparable output level. Individual, continuously variable mid and treble range controls are provided.

The heavy, sturdily built enclosure is truly fine furniture. Sound coloration is virtually eliminated by use of Wharfedale's exclusive sand-filled construction.

The W60D may be used as a bookshelf or floor-standing system, positioned horizontally or vertically. A floor base (B67) is also available.

OTHER SPECIFICATIONS: Frequency response, 30 to 20,000 Hz. Input power (1HF, per channel): min., 8 W; max., 40 W. System impedance, 4 to 8 ohms. LCR 3-section crossover network. Crossover points: midrange, 1000 Hz (elec.); treble, 3500 Hz (elec.). 14 1/4" x 24" x 13" deep. In genuine oiled walnut, \$135.25; polished walnut (special order), \$146.75; utility (sanded birch, flat molding), \$123.00.



ACHROMATIC
W90D

DELUXE SIX-SPEAKER, FOUR-WAY CONSOLE-TYPE SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

The truly remarkable sound of the W90D is due both to the particularly high quality of its components and to a design that puts them to best use. Bass range is divided between two 12 1/2" woofers, each with massive 9 1/2 lb. magnet assembly. One, with a flat 75 sq. in. polystyrene radiator, provides free piston action for deep bass; the other, with conically shaped diaphragm for upper bass and lower mid ranges. Both speakers operate in an acoustic suspension type enclosure, with surprisingly uniform output and extended bass range.

A pair of special 5" heavy duty mid-range speakers and a pair of Wharfedale's omni-directional, mylar-domed pressure 3" tweeters handle the balance of the spectrum. The wide angle dispersion resulting from this array of speakers insures correct musical timbre and definition anywhere in the listening area.

The exquisite styling and fine furniture quality of the W90D sand-filled cabinet will enhance any room. Front grille assemblies are removable. An optional set of legs (B67) is available.

OTHER SPECIFICATIONS: Frequency response, 20 Hz to inaudibility. Input power (1HF, per channel): min., 10 W; max., 50 W. System impedance, 4 to 8 ohms. Acoustic controls, treble and midrange, continuously variable. LCR 4-section crossover network. Crossover points: upper bass, 75 Hz (mech.); midrange, 1000 Hz (elec.); treble, 4000 Hz (elec.). Finished model, 23 3/4" x 30" x 13 1/2" (includes table top); utility model (no table top), 23 3/4" x 27 3/4" x 12 3/4". In genuine oiled walnut, \$294.00; polished walnut (spec. order), \$315.00; utility (sanded birch, flat molding), \$279.00.

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THE NEW RELEASES

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The accompanist moves stage center: London, February 20, 1967.

HOMAGE RIGHTLY AND FITTINGLY PAID TO PIANIST GERALD MOORE

by Conrad L. Osborne

THERE ARE CERTAIN PERSONAGES whose public images o'erleap the sums of their actual accomplishments, and sometimes fall on the other side, finally having no seeming connection with or ratio to reality. Gerald Moore is one of these, to the point of having established his own individual category—there are solo pianists, there are accompanists, and there is Moore. And here the categorization is legitimate: Moore *is* a bit separate from, and superior to, even the finest of his accompanist colleagues.

A good portion of his superiority rests, of course, on his splendid technique, though in this he is strongly challenged by other, younger men. Part of it too is traceable to his incredible feel for the proper weight and pace of a song for each singer, something one cannot fail to notice when hearing him play the same song for two different artists.

But his real secret lies in something far simpler and far, far more elusive. It is not easy to define, but it can be

described. I thought of it one evening last season while listening to a recital accompanied by someone else. This someone else seemed capable enough, and musicianly enough, and certainly intelligent enough: he obviously understood the songs and the effects they should make. But it wasn't happening. I was trying to figure out why when the question was answered at the midpoint in a Schumann song—one of those points where, in the course of a very simple accompaniment, there is a reduction of volume and a key change. It is the most important spot in the song, for the change can be magic, and if it is not, then it is merely the song continuing in a different key. On this occasion, it merely continued, and I squirmed, thinking what Moore would have done with it, how he would have held back just a hair (but a noticeable hair) before pressing down the first chord in the new key, how that little reduction in volume would seem a sudden silence descending on the hall, how he would have tugged at the invisible

threads connecting the song, the singer, and us, and gently but unequivocally have pulled us along with him.

And Moore is a full-blown Romantic, one who has weathered the storms of the time without even being called bad names. In fact, one does not often think of him as a Romantic, partly because his own writings have emphasized the analytical acuity he brings to a song, and partly because he is so good-humored, so unaffected. But once he has determined the shape of a piece and set for himself the boundary he dares not cross at pain of twisting it, he challenges that boundary—he pushes as much as he can at the song, to extract from it everything that can be found within the boundary. Follow a Moore/Fischer-Dieskau rendition of almost any Schubert song—like as not there will be at least one moment that is downright wild. The rubatos (often extreme), the tempo changes, the dynamic niceties and highlights—all unmarked, you know, for Schubert hardly ever bothers with a song



Moore rehearses—with De los Angeles, Schwarzkopf, and Fischer-Dieskau.

beyond one basic tempo marking, and seldom concerns himself with dynamic changes more subtle than *f* to *p*. Once in a while of late, particularly when in partnership with Fischer-Dieskau or Schwarzkopf, and particularly on records, Moore seems to me to have overstepped his boundary; one finds oneself waiting out one of these carefully set up Important Moments with a barely suppressed "Come on, now!" But one knows that with Moore, the thing is a conscious selection—he has been after something he may not have gotten from the song before; and if he has once in a while overimproved, that only serves to demonstrate his dilemma: how to keep fresh an ultimate interpretation?

Now Moore has quit the recital stage, leaving his imprint on countless songs, singers, listeners. He will still lecture, teach, and presumably write. He will still make some phonograph records. But his "live" playing career is over, and its official end (unofficially, it extended through his three appearances with Fischer-Dieskau at Carnegie Hall last season) is documented on Angel's two-disc "Homage to Gerald Moore," which is simply the taping of the London concert for which Walter Legge assembled three of Moore's most illustrious latter-day collaborators (Schwarzkopf, De los Angeles, Fischer-Dieskau) to pay him the tribute of accompanying him, so to speak, on the same program.

Considered purely as a phonographic event, this album is something less than the live occasion must have been. (I am not referring simply to the fact that some of the numbers presented then are not contained on the records, though one or two of them look tantalizing.) The Fischer-Dieskau and Schwarzkopf solo groups are of material that has all been recorded by these same artists with Moore, and though they include some of their very finest interpretations (the *Nachtviolen* and *Abschied* with Fischer-Dieskau, the *Kennst du das Land* and *Zigeunerin* with Schwarzkopf), they throw no new light, except on the recent state of Schwarzkopf's voice, and that not very flattering. The trio and duet selections are less familiar, but by and large they are not important, only engaging and charming. And it would be hard to call this truly distinguished en-

semble singing—the temperaments, vocal methods, and stylistic preferences of the artists are too dissimilar for that. The one item that is duplicated on the Seraphim retrospective disc illustrates the point, for in the older rendition Isobel Baillie and Kathleen Ferrier give us true duet singing of magnificent balance and stylistic unity; it puts to shame the De los Angeles/Fischer-Dieskau version. In addition, De los Angeles is far from her best (again, we have the saddening reminder of her gorgeous *El Mirar de la maja* on the Seraphim disc), and her solo group is just not very enjoyable—she is better in the Mendelssohn duets.

Nonetheless, Moore is at his very top form throughout, giving the same polish and care to the *Regata Veneziana* selections as to *Im Abendrot*, and this, plus the confluence of important vocalists for the occasion, will be sufficient to interest many collectors. The album ends with a little farewell talk from Moore, typically cheerful, modestly immodest, and utterly lacking in sentimentality, and topped off by Moore's playing—solo—of one verse of *An die Musik*, the crowning bars phrased with a feeling that every singer of the song should ponder. The sound is good for the circumstance, though marked by some echo (of the hall, not the recording) and making it occasionally difficult for the listener to determine exactly where the voices are going—some of Schwarzkopf's low phrases, for instance, are lost in the shuffle. I wish that less of the applause had been included—record listeners are not participants, and must simply wait out the noise.

The Seraphim release is perfectly beautiful, embracing not only a retrospective look at Moore's career and some great interpretations, but some unusual selections as well, otherwise unavailable. Lovely to have Maggie Teyte's *Chanson d'avril*, for instance, or Gabriella Gatti's stylish rendition of the Verdi *Stornello*, or the *O! quand je dors* of Hedde Nash, a tenor who always sounded a bit as if he had a cold, but who certainly understood the shaping of this song. (Moore, curiously, underplays this piece a bit—it may be simply a result of the older recording process.) Perhaps we did not need the past-her-prime *Sailor's Song* of Elisabeth Schumann, or Karl

Erb's unsuccessful effort to embrace an A flat in Wolf's *Lebewohl*, but they were important singers, and important partners of Moore's, so it is right to include them. Certainly the earlier Seefried, Fischer-Dieskau, and Schwarzkopf performances are welcome, for all that they are hardly rarities, and Ludwig's traversal of the little Mahler song is a delightful conclusion.

Mr. Moore can retire from the recital stage, and even, eventually, from the recording studio. But he cannot retire from our living rooms, and it is there that he will continue to move us and instruct us.

GERALD MOORE: "Homage to Gerald Moore"

Mozart: *La Partenza*, K. 436; *Più non si trovano*, K. 549. Schubert: *Der Einsame*; *Nachtviolen*; *Abschied*; *Im Abendrot*. Rossini: *La Regata Veneziana*; *La Pesca*; *Duetto buffo di due gatti*. Brahms: *Sapphische Ode*; *Der Gang zum Liebchen*; *Vergebliches Ständchen*. Schumann: *In der Nacht*; *Ich denke dein*; *Tanzlied*; *Er und Sie*. Wolf: *Kennst du das Land*; *Sonne der Schlummerlosen*; *Das verlassene Mägdlein*; *Die Zigeunerin*. Mendelssohn: *Ich wollt, meine Lieb ergösse sich*; *Gruss*; *Lied aus "Ruy Blas"*; *Wasserfahrt*. Haydn: *An den Vetter*; *Daphnens einziger Fehler*.

Victoria de los Angeles, soprano (in the Mozart, Rossini, Brahms, Mendelssohn, and Haydn); Elisabeth Schwarzkopf, soprano (in the Mozart, Rossini, Schumann, Wolf, and Haydn); Dietrich Fischer-Dieskau, baritone (in the Mozart, Schubert, Schumann, Mendelssohn, and Haydn); Gerald Moore, piano. ANGEL © SB 3697, \$11.58. (two discs, stereo only).

GERALD MOORE: "The Art of Gerald Moore"

Haydn: *The Sailor's Song* (Elisabeth Schumann, soprano). Mendelssohn: *Greeting* (Isobel Baillie, soprano; Kathleen Ferrier, contralto). Bizet: *Chanson d'avril* (Maggie Teyte, soprano). Wolf: *Lebewohl* (Karl Erb, tenor); *Storchenbotschaft* (Marta Fuchs, soprano). Granados: *El Mirar de la maja* (Victoria de los Angeles, soprano). Liszt: *O! quand je dors* (Hedde Nash, tenor). Verdi: *Stornello* (Gabriella Gatti, soprano). Brahms: *Botschaft* (Hans Hotter, bass baritone). Schumann: *Flutenreicher Ebro* (Aksel Schiøtz, tenor). Schubert: *Auf dem Wasser zu singen* (Irmgard Seefried, soprano); *Auf der Bruck* (Dietrich Fischer-Dieskau, baritone); *Frühlingsglaube* (Kirsten Flagstad, soprano). Mozart: *Abendempfindung* (Elisabeth Schwarzkopf, soprano). Mahler: *Um schlimme Kinder artig zu machen* (Christa Ludwig, mezzo).

Various singers listed above; Gerald Moore, piano. SERAPHIM © 60044, \$2.49 (mono only).



Anna Moffo: a Magda one can believe in, and even love.

PUCCINI'S LA RONDINE—THE CHARM OF DELICATE FELICITIES

by George Mowshon

THOSE TO WHOM *La Rondine* is unfamiliar, who associate Puccini principally with the fortissimo expression of agony or ecstasy in C major, will find in this new release a palpable surprise. This is the composer's antepenultimate opera if you count the *Trittico* as a single work. It is no searing melodrama; nothing in *La Rondine* will grasp the vitals as does the embarkation of Des Grieux, the torment of Cavardossi, or the suicide of Cio-Cio San. Its neglect is understandable, to some degree. But our operatic age needs more Puccini, even middle-drawer Puccini—and here are a hundred tender felicities, shaped by a great master in his unbuttoned mood ("The afternoon off of a genius," said W. J. Henderson, reviewing the Metropolitan production of 1928). Here are dance tunes neatly turned, one-steps, fox trots, tangos, waltzes above all, from Puccini's hand. Here is a delicate, affectionate, thoroughly approachable opera, new to the ears but nevertheless strangely familiar; less dynamic than other Puccini, but entirely *sui generis*. A fresh batch, in fact, of that very potent narcotic Edward Dent used to call "Puccini marijuana."

Honor and thanks to RCA Victor for making *La Rondine* newly available in a generally fine recording, with a superb heroine. Farewell to the only other discs of this opera, a mediocre issue sporadically available on Columbia budget labels since the early Fifties; it may now be safely laid to rest.

Shortly before the outbreak of World War I, Puccini accepted a commission to write an operetta for Vienna's Karltheater. ("This is also a form of art," the impresario assured him.) But in a few months the war cut Italy and Austria apart and Puccini's essentially operatic nature soon reasserted itself. He called in librettist Giuseppe Adami to condense and recast in verse all the spoken dialogue, and to provide addi-

tional words for spontaneous musical ideas. What emerged at the Monte Carlo premiere on March 27, 1917, was a work making intensely operatic demands upon its two principals, despite the light and free swing of much of the other music. The first production was a considerable success with its audience, but chauvinist critics—the war was in a dark phase—could not forget or condone the origins of *La Rondine* "in the enemy camp." The opera was staged again in Bologna, later still in Milan. The audience seemed always to approve, the critics faintly to condemn. In this country, the Metropolitan staged it lavishly for Lucrezia Bori in 1928, revived it for her in 1936, the year she retired. Albanese sang it in Philadelphia in 1961. But it has remained a rarity: England, for instance, has never had a professional production.

The phonograph too seems to have slighted *La Rondine*. Apart from the complete recording previously mentioned, only Magda's air "*Chi il bel sogno di Doretta*" has been much recorded (by Kirsten, Farrell, Tebaldi, Lorengar, and others, but most stunningly by Leontyne Price on RCA Victor LSC 2506). There were once singles by Bori and Kirsten of Magda's other first-act aria, "*Ore dolci e divine*."

The action takes place in France during the Second Empire, underlining the oft-noted resemblance of *La Rondine* to *Traviata*. Dramatically the likeness is unmistakable, though Puccini's story is a much diluted form of Verdi's. There is an obvious loan from *Bohème* too: the Café Bullier scene takes its origin from Café Momus. And one feature is lifted straight out of *Fledermaus*, a soubrette housemaid who borrows her employer's finery for a night out: Lisette is Adèle to the life. "The Swallow" of the title refers to Magda, a rich man's mistress who dreams of ideal romantic love, and who fulfills the prophecy of

Prunier the poet: she may fly away from the nest where she is kept—but, ineluctably, she will return. So, at the Café Bullier, Magda meets a young man from the "square" world and runs off with him to the Riviera, where she is sublimely happy—until her Ruggero writes home to ask his mother's blessing upon their marriage. Then Magda confesses her past, says she cannot come to the altar as a virgin bride, renounces him, and returns (with a floated final A flat) to her demimonde.

The quality of the libretto declines with each act, and it would take consummate artistry to make the renunciation convincing on stage. Happily, at one's fireside the plot matters less; and though Puccini's music is also at its best in Act I, there is enough that is vital and inventive to keep one listening happily. Only a chunk of Ruggero's music in Act II is really dull.

As the libretto is derivative, so is the music—but with one important difference: everything is borrowed from Puccini himself. You will find it hard to resist the innocuous what-does-this-remind-you-of? game, for there are echoes by the dozen from *Manon Lescaut*, *Bohème*, *Butterfly*. And there are anticipations of *Turandot*, for some of Prunier's music later became the Ping-Pong style. Yet there are melodies without number, which charm and swing and insinuate themselves into your memory.

The present recording comes freshly from RCA's Rome studios and its principal glory is the performance of Anna Moffo, who here creates a believable, even lovable, Magda and who sings throughout with subtlety and loveliness of tone. The American soprano is deeply involved in Magda's character and is an assured mistress of the music Puccini wrote for her. She is always *within* the action, *inside* the character, *at one* with the music. You never get the feeling

that she is stepping aside to show off some bit of technique—though there would have been opportunity enough for that. Instead we have sensitivity and a quality of musicianship of which this artist may rightly feel very proud.

If the producers deserve full marks for finding Miss Moffo's affinity with this role and forming up the project around her, they must nonetheless be faulted for not trying harder to match her with a more sensitive companion in the role of Ruggiero. Daniele Barioni has a fine, robust, darkish voice, with all the notes and lots of gusto. Trouble is, the part doesn't need much gusto: it needs a clean and elegant style, an innate or acquired musical polish. This Barioni lacks; and it is a thousand pities, for we shall not soon again have another *Rondine* and then, in all likelihood, not another Magda anywhere near as good. It is perhaps crying for the moon to demand a Schipa or a Gigli (they were the two first Ruggeros), but there are several tenors around who would have had a decent go at the part, who in any event would not have bleated as Barioni does now and then: Bergonzi, Kraus, Valletti, to name three.

Graziella Sciutti does nicely in the soubrette role, so well in fact that one regrets Puccini didn't write her a display aria, à la Musetta. The part of Prunier the poet goes to Piero de Palma, whose tenor voice is somewhat dry in texture but sufficiently unlike Barioni's to prevent any confusion between them. De Palma is the prince of Italian comprimari—he has probably taken part in more operatic recordings than anyone else alive—and he is skilled enough to conceal inadequacies at the two extremes of pitch. His characterization of Prunier is resourceful and entertaining.

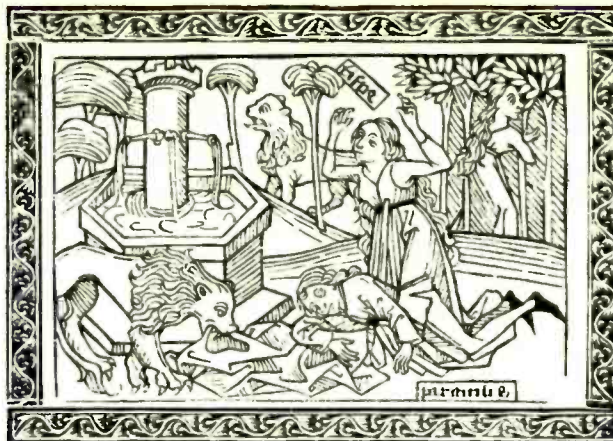
Francesco Molinari-Pradelli gives an affectionate and somewhat tender account of the score, bringing many of its appealing melodies into good prominence. He might have been just a little stricter with some of the choral entries in Act II, but on the whole his view of the score is sympathetic and his concern for the singers constructive. The orchestra is fine.

This is a clear, bright recording in the familiar pert acoustic of the RCA Italiana studio: lots of air and space, rather conservative use of the stereo potential, but entirely acceptable technically and likely to sound well on modest reproducers.

Don't let any of my reservations about the tenor stop you from hearing this pair of discs. There are marvels here, and much to enjoy.

PUCCINI: *La Rondine*

Anna Moffo (s), Magda: Graziella Sciutti (s), Lisette; Daniele Barioni (t), Ruggiero; Piero de Palma (t), Prunier; Mario Sereni (b), Rambaldo; RCA Italiana Opera Chorus and Orchestra, Francesco Molinari-Pradelli, cond. RCA VICTOR © LM 7048 or LSC 7048, \$11.58 (two discs).



Pyramus and Thisbe, from a fifteenth-century Spanish woodcut.

BRITTEN AND THE BARD—A NEW MIDSUMMER NIGHT

by David Hamilton

SOONER OR LATER, it was probably inevitable that England's leading opera composer would turn to Shakespeare for a libretto. What might not have been expected was that he would choose a play already intimately associated with a specific musical work—*A Midsummer Night's Dream*, Mendelssohn's incidental music for which is universally accepted as an incomparable masterpiece.

However, as John Warrack points out in his interesting essay for the London recording's libretto booklet, the subject-matter of the play is very relevant to a preoccupation of Britten's during the period around 1960. First manifested in the *Nocturne* of 1958 (London CS 6179), and later in the 1963 guitar *Nocturnal* and piano *Night-Piece*, the composer's interest in musical elaboration of "the world of sleep and dreams" finds a natural outlet in this particular Shakespearean comedy.

An examination of the libretto prepared by the composer and Peter Pears lends considerable support to this explanation of Britten's interest in the play. For, in the process of condensing the original five acts into three, they have not merely omitted about half the lines, but shifted around scenes and speeches in such a way that, although the "story line" is unaltered, the basic dramatic form is radically changed.

Instead of the loose, open form of Shakespeare, with its succession episodes discontinuous in time and jumping about in place, Britten and Pears keep the scene fixed in the forest, and the action takes place in virtually continuous time until the middle of the third act. What is more, the framework of the story has been restructured; instead of using the court of Theseus as the basic point of reference for the action, the opera makes the world of Tytania and Oberon—that of spells and dreams—the starting point and locus of all the significant action.

Up to the point in the third act where everyone has awakened from the dream, this modification seems a considerable

success. To be sure, the loss of the opening scene in Theseus' court has taken with it some useful information, such as the fact that Demetrius was earlier in love with Helena (this makes the eventual resolution more comfortable, since it means he is returning to his first love rather than operating under some sort of post-hypnotic suggestion). But the shift of focus and the unification of time and place enable Britten to direct his attention to the continuity and the action of the dream itself, with a minimum of distraction; Shakespeare's emphasis on the irrationality of love is quite pushed aside (the famous speech about "the lunatic, the lover, and the poet" is, significantly, not used in the libretto).

An unfortunate result, one which seems almost to follow from the success of this rearrangement, however, is that the final scene in Theseus' palace seems an awkward appendage, justified only as an excuse for the presentation of the "tedious brief scene of young Pyramus and his love Thisbe"; the significant action is already finished (we will return to this point in considering the musical setting).

Although agreeing with Mendelssohn that the fairies are the soundest musical framework for the play, Britten avoids any hint of the textural choices made by the earlier composer—no light staccato strings or woodwinds here. The only possible point of contact is the four ascending chords that begin the second act (and form its structural thread); they are not the chords that open and close Mendelssohn's music, but they carry a suggestion.

Britten sets off his wood-spirits by timbre—coloratura soprano, counter-tenor, speaker, and boys' chorus, all of them sounds not found among the mortals—and accompanies them with an orchestra rich in percussion, harp, and harpsichord sound; Puck has his special familiars, a trumpet, a snare drum, and later a xylophone. The endless inventiveness of the scoring in these passages is

one of the opera's great delights. Of course, the use of a countertenor has proved a source of great casting difficulties; few such voices are capable of filling a large opera house. Britten suggests a contralto as alternate, and some Eastern European houses have used a baritone, transposing the part down an octave, but these "solutions" involve dramatic and textural compromises, respectively. The Hamburg-Vienna method (specialized high tenors such as Stolze and Unger) may be the most satisfactory, when a viable countertenor is not available.

The lovers too have their distinctive musical idiom, sharing one basic theme, which is continually varied and set against different rhythmic backgrounds to characterize the shifting relationships. And the rustics have a coarser, brassier, more disjunct texture.

Up to the middle of the third act, in fact, this opera seems to me an eminently satisfactory, not to say highly professional, entertainment. Britten has tied together his libretto's three levels and their varied musical substance into an entirely convincing continuity, controlled by what seems to be (insofar as I can tell without having seen the work in the theatre) his usual canny sense of theatrical timing.

Although the local harmonic events are freely tonal in organization, the over-all musical coherence derives not from conventional tonal functions but from associations of key centers, orchestral textures, melodic figures, and certain recurrent musical segments—especially the glissando-connected string chords (representing the Wood) in Act I, the four-chord theme that is used for variations in Act II (shades of *The Turn of the Screw!*), and the "dawn" ritornello that punctuates the various awakenings in the last act, Oberon's "spell," with its celesta, glockenspiel, and tremolo muted strings, also runs like a thread through the first act, and Puck's fanfares, the lovers' theme, and the boys' chorus (which begins the opera and ends each act with a song) all contribute to the readily grasped coherence of the piece. An especially memorable passage is "Bottom's Dream," his soliloquy upon reawakening, treated as a sort of "musical hangover" in the fashion of Beckmesser's pantomime sequence in Act III of *Die Meistersinger*.

Alas, almost all of this evaporates in the middle of the third act. Obviously, the end of the dream calls for a musical contrast, and this is successfully achieved in the first scene without sacrificing a modicum of continuity. However, with the scene at Theseus' palace we are suddenly transported, bag and baggage, to the Hoffnung Festival! For the rustics' play is set as a parody of Italian opera (with incidental touches such as a dodecaphonic *Sprechstimme* Moonshine)—a very good parody, to be sure, climaxed by a "mad scene" for Thisbe, complete with flute obbligato (apparently composed in the aftermath of the Sutherland *Lucia* furore at Covent Garden in 1959). The musical substance of this whole stretch is so thin, its relevance to the rest of the opera so tenuous, that it can only reinforce the basically anti-climatic position of the scene.

Obviously, Shakespeare's play shares

this problem, in that the dramatic conflicts are already resolved before the final scene. It does not, however, have to bear the additional burden of thundering discontinuity that Britten's music imposes upon the opera: exactly where the music might have carried through the most awkward point in the libretto and kept the momentum going, it lets us down completely. I can't help thinking that an opportunity was lost here, in the setting of the "very tragical mirth" of the rustics, which does, after all, cast a comic reflection back upon the original plight of Hermia and Lysander.

I suspect that, in performance, a clever staging of the parody, along with the really very funny music, could sufficiently distract the audience from the sudden dearth of musical substance as to make this act viable. When the play is over and midnight has struck, Oberon and Tytania enter with their cohorts, and things pick up again, although the last strain of their song has distractingly sentimental echoes of *All Through the Night*.

The performance on this first recording is basically a very fine one, superbly conducted by the composer and including several members of the original cast. One of these is, naturally, Peter Pears, but here he sings Lysander rather than re-creating his memorable Flute-Thisbe of 1960. Alfred Deller, unfortunately, seems a bit strained and uncomfortable: his voice sounded sweeter and more flexible on the BBC broadcast of the premiere. Owen Brannigan, as Bottom, may not be very subtle, but his musical accuracy has improved and the hamming is all good clean fun (a different view of the part can be glimpsed in Graint Evans' recording of "Bottom's Dream" on London 5994/OS 25994).

Among the lovers, I especially admire Josephine Veasey as Hermia; the part lies well for her voice, and she's very effective in the squabble with Helena (interestingly, her previous stage experience in the opera, in Covent Garden's 1966 revival, was as Oberon!). If I really wanted to pick nits, I could mention that Elizabeth Harwood isn't in her very best voice (although the sound is often quite lovely), and that Stephen Terry's public-school accent suggests a rather too well-mannered Puck.

But we don't often get recordings of modern operas performed this well, so I'll concentrate my nit-picking on the recording. I wish the London engineers weren't quite so determined to show off their virtuosity with echo effects on every possible occasion. Granted that Deller's voice probably needs a little beefing-up when competing with a full orchestra (at the Aldeburgh premiere, a reduced scoring was used), but must his (and Puck's) exits always be marked by a sudden access of cavernous resonance? The stage direction reads "Oberon vanishes," but the sound suggests he is falling into a cistern. And that special echo used for his "spell" seems totally unnecessary and distracting: these sections are already sufficiently uncanny in their scoring.

Bottom too is subjected to a special acoustic when he is "translated": in the recording session photos we see Brannigan wearing an ass head, but the audi-

tory effect is of Brannigan singing in a sort of low-fi stall shower. What is more, the echo disappears after a while (mercifully, if inconsistently), returning only at the end of the scene—where his yawns emerge on a scale suggesting that he has been translated into a dragon rather than a donkey.

I've never been sure what all this fancy shifting of acoustic ambience is supposed to prove. If it's to convince us that Oberon is actually vanishing by magic (or that Florestan is really in a dungeon, or that Cavaradossi is actually painting in Sant' Andrea della Valle, and so on), then I think it's based on mistaken premises. Opera is not a realistic art form, and such attempts to introduce "realistic" elements into operatic recordings are just distracting. If, instead of imagining that Messrs. Deller, Pears, Brannigan, et al. are performing on a stage, I am intended to conceive the action as taking place in a real forest—well, I shall soon begin to wonder where the orchestra is located (of course, some opera orchestras deserve to be in Florestan's dungeon, but I daresay that's not what Mr. Culshaw intends to suggest). Better to leave that particular well-enough alone, and concentrate on the not so simple problem of giving a good living-room-sized approximation of opera as it *should* sound in the opera house.

In this context, incidentally, the plethora of recording session photos in the libretto booklet is rather curious. While the discs go all-out to convince us that a true dramatic action is taking place, the only visual images we're given to correlate with the sound are a lot of pictures of people in street clothes standing in front of music stands. The placement of many of these within the libretto itself is exceptionally unfortunate: just at the point where Hermia and Helena are going tooth-and-nail at each other, we come upon the smiling visages of Miss Veasey and Miss Harper, sharing a private joke. This doesn't exactly reinforce the usually very convincingly dramatic atmosphere of the performance.

Despite these quibbles, you will have to go a long way to find a contemporary opera as well performed on records, and even further to find one so professionally conceived yet unforbidding in its musical idiom: certainly don't let the reservations expressed above about the last act deter you from investigating *A Midsummer Night's Dream*.

BRITTEN: *A Midsummer Night's Dream*, Op. 64

Elizabeth Harwood (s). Tytania: Heather Harper (s). Helena: Josephine Veasey (ms). Hermia: Helen Watts (a), Hippolyta: Alfred Deller (ct). Oberon: Peter Pears (t). Lysander: Kenneth Macdonald (t). Flute: Thomas Hemsley (b). Demetrius: John Shirley-Quirk (b). Theseus: Owen Brannigan (bs). Bottom: Norman Lunsden (bs). Quince: Stephen Terry (speaker). Puck: Choirs of Downside and Emanuel Schools; London Symphony Orchestra. Benjamin Britten, cond. LONDON ©: A 4385 or OSA 1385, \$17.37 (three discs).

CLASSICAL

BACH: *Concerto for Three Claviers and Strings, in C, S. 1064*

†Casadesus: *Concerto for Three Pianos and String Orchestra, Op. 65*

Robert. Gaby, and Jean Casadesus, pianos; Orchestre des Concerts Colonne, Pierre Dervaux, cond. CBS © 32 11 0025 or 32 11 0026. \$5.79.

The two-piano team of Robert and Gaby Casadesus, almost as famous throughout the musical world as the senior partner is as a soloist, in recent years has been joined on occasion by their son, to make a highly polished and homogeneous trio. To be sure, there isn't much of a repertory for three pianos and orchestra—three works, to be exact: the two concertos by Bach and the one by Mozart. So Robert Casadesus, an experienced composer, wrote a new one, three years ago. It is a perfectly usable piece in a Honeggerish style, with an atmospheric slow movement and a strongly rhythmic finale. And the performance, one may assume, is definitive.

The Bach is well played too. The high point here is the Adagio, which receives a poetic reading. In the fast movements there is a good deal of crispness, and the tempos are sensible. There are also a couple of big crescendos, and the authenticity of that sort of thing is, shall we say, moot. Perhaps too wide a dynamic range is employed in the recording: if you set the controls to achieve a proper *piano*, the *fortes* are too loud and—at that decibel level—ponderous. Otherwise the sound is fine, with effective separation in the stereo. N. B.

BACH: *Concertos for Clavier and Orchestra: No. 3, in D, S. 1054; No. 5, in F minor, S. 1056; No. 7, in G minor, S. 1058*

Glenn Gould, piano; Columbia Symphony Orchestra, Vladimir Golschmann, cond. [No. 7 from Columbia ML 5298 or MS 6017, 1958] COLUMBIA © ML 6401 or MS 7001, \$5.79.

Listeners will no doubt recognize Nos. 3 and 7 as Bach's own transcriptions of his two popular violin concertos. They are more, of course, than literal transcriptions; Bach added inner voices and filled in harmonies on the keyboard that would be impossible to produce on a violin. I

doubt that the keyboard versions will ever replace the originals in public favor, but Gould certainly makes a good case for the alternates. The energetic counterpoint is vividly cast in brightest perspective—a feat for which Gould has always had a particular propensity—and rhythmic figures dance effortlessly with more than a hint of swinging syncopation.

It is interesting to compare the performances of these works with that of the F minor Concerto, reissued from Gould's 1958 disc containing Beethoven's First Piano Concerto. (Nine years is a long time in the life of a man not yet thirty-five.) Now, as then, we find in Gould that canny ability to bring out inner voices clearly and forcefully, the fine sense of structure, and his nearly eccentric—and always intriguing—impetuosity. What we hear in the new performances, of the No. 3 and No. 7, however, is a recently developed roundness of tone (the very antithesis to the brittleness that occasionally beset his earlier recordings, including, to a degree, the F minor Concerto) and a greater rhythmic freedom which results in a more flowing line.

Nonetheless, the old F minor performance would almost suffice were it not for such ragged and heavy-handed playing from the Columbia Symphony. The 1967 group sounds like a different orchestra—which it very well may be in view of the fact that this ensemble is basically a pick-up group. In any event, the orchestral playing in Nos. 3 and 7 is precise, lively, and ever-sensitive to the pianist's moods and the conductor's baton, and the sound is gloriously rich and vibrant. Not so, I'm afraid, for the F minor, which sounds cramped in comparison. C'mon fellas; do it over and do it right! S.L.

BACH: *Concertos for Violin and Orchestra: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042; Concerto for Two Violins and Orchestra, in D minor, S. 1043*

Henryk Szeryng, violin; Peter Rybar, violin (in S. 1043); Collegium Musicum (Winterthur), Henryk Szeryng, cond. MERCURY © MG 50466 or SR 90466, \$5.79.

Szeryng's older versions of the two Bach solo violin concertos were a clear choice in their bargain-priced Monitor reissue. Now the choice is made less clear by these brand-new versions in far suaver sound. Even the matter of economy is complicated—Mercury's inclusion of a third masterpiece, the great Double Concerto, reduces the price differential.

These performances are virtually identical with the earlier ones. Szeryng displays the same musicianly insight, the same beautifully compact tone, and the same moving phraseological simplicity. As before, the *ripieno* has a wonderful, invigorating robustness while the continuo is fully audible. In the Double Concerto, Rybar's frailer sonority dovetails beautifully with Szeryng's approach. A wonderful disc. H.G.

BEETHOVEN: *Trio for Clarinet, Cello, and Piano, in B flat, Op. 11*
†Brahms: *Trio for Clarinet, Cello, and Piano, in A minor, Op. 114*

David Glazer, clarinet; David Soyer, cello; Frank Glazer, piano [the Brahms from Vox VBX 78/SVBX 578, 1966]. TURNABOUT © TV 4108 or TV 34108S, \$2.50.

Only recently, Mace issued this identical coupling, also offering quality performances at an economy price. Everyone will have to choose for himself between the present readings, which are in the activist American tradition, and the Mace ones (by Heinrich Geuser, clarinet, Arthur Troester, cello, and Conrad Hansen, piano), which espouse characteristic Central European tradition of letting the music speak for itself. The Glazers and Soyer make the lightweight Beethoven composition sound robust, sharply pointed, and witty, their estimable trans-Atlantic colleagues; by contrast, are here merely fluent and charming. There is similar intricate detail in the closely miked Glazer/Soyer Brahms. In that case, however, while the competition's more reticent approach and distant engineering obscure a detail or two, one paradoxically hears more of the work's total architecture because of the tighter rhythm and more firmly maintained basic tempos. In so effusively Romantic a work as this Brahms, the Glazer/Soyer infusion of extra interpretative comment proves a bit "much."

As for styles of clarinet playing, David Glazer's tone is in the sleek, varicolored, rotund American style and as such is excellent; Geuser's is much reedier and linear—and equally impressive of its kind.

My own preference is for the Turnabout Beethoven and the Mace Brahms, but I could be very happy with both performances on either of these fine discs. H.G.

BLACHER: *Orchestral Fantasy*
†Panufnik: *Rhapsody for Orchestra*

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE © LOU 671, \$7.95; LS 671, \$8.45.

These two pieces are very similar in intent and somewhat similar in effect, although the styles of their composers are very different.

Boris Blacher is head of the Hochschule für Musik in Berlin and a formidable figure on the European musical scene. Andrezej Panufnik is a Polish composer who has long resided in England and is very well known there. Both works here are virtuoso studies for orchestra, making the most of the soloistic potentialities of every instrument in the ensemble, and in the highest of high spirits. In this they remind one of Bartók's *Concerto for Orchestra* and especially of its most soloistic movement, the "Game of Pairs." But, once again, the styles of Blacher and Panufnik owe nothing to Bartók.

The Blacher is a 12-tone piece, using

NEW RECORDS IN REVIEW

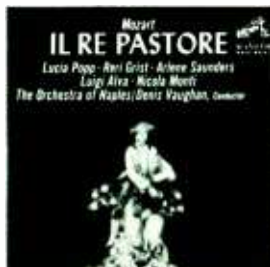
Here's a new recording of Saint-Saëns Sonata No. 1 by Heifetz with pianist Brooks Smith. After their performance of this work at Carnegie Hall last December, the response was so great that Heifetz decided to record the work with Smith. Also included are works by Sibelius, Rachmaninoff, Wieniawski and Falla.*



The second volume of Leontyne Price — Prima Donna is every bit as magnificent as the first. Includes repertoire from Handel to Puccini — the "Sleep-walking Scene" from Verdi's Macbeth, "La mamma morta" from Giordano's Andrea Chenier plus seven other arias. Francesco Molinari-Pradelli conducts.*



This is a new album by the Boston Symphony under Leinsdorf — the profound Seventh Symphony. All the depths and dimensions of this great work are explored by the Bostonians. And it is recorded absolutely complete with all repeats. Plans are being made for the BSO to have the major orchestral works of Beethoven on records by 1970 — the 200th anniversary of the composer's birth.*



This seldom-heard work is the 10th of Mozart's 19 operas, written when he was just 19 years old. The interna-

tionally acclaimed cast includes Reri Grist, Lucia Popp, Arlene Saunders, Luigi Alva, Nicola Monti and the Orchestra of Naples under Denis Vaughan. 2 L.P.s plus libretto.

The first recording of Handel's Hercules. With the growing interest in lesser-known Handel works, this album will delight a large audience. Cast includes Teresa Stich-Randall, Maureen Forrester, Alexander Young, Louis Quilico. Recorded under the auspices of the Handel Society of N. Y. 3 L.P.s plus libretto.



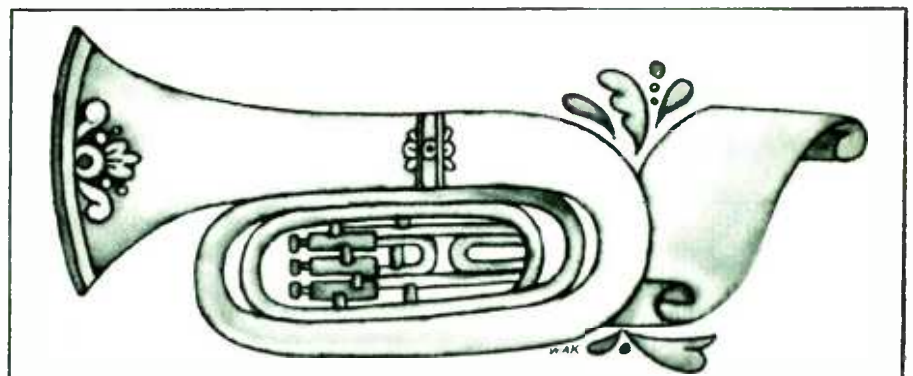
A wealth of Mozartian melodies — some of the greatest music ever written for the French horn. Alan Civil of the

B.B.C. Symphony has proven himself the absolute master of the 4 concerti. Also included is the Concert Rondo. Rudolf Kempe conducts the Royal Philharmonic Orchestra.

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the bright, brittle, transparent sonorities of the Webern tradition but with that sense of humor and deep-down agreeableness which are so characteristic of this composer. The Panufnik is more conventional in idiom but has some wonderful things in it. You have never heard anything like the passage, towards the beginning of the Rhapsody, wherein the bass clarinet twines an absolutely magical filigree, *pianissimo*, around the long, lyric lines of oboe and English horn.

Whitney has recorded other works by Blacher and Panufnik, but this new disc in his best tribute to both. It is also among the best-engineered recordings in the Louisville series. A.F.



Georg Solti: the conductor succeeds where countless others have failed.

BLOCH: *Quartet for Strings, No. 3*
 †Tippett: *Quartet for Strings, No. 1, in A*

Edinburgh Quartet. MONITOR © MC 2123 or MCS 2123, \$2.50.

Time was when Ernest Bloch was regarded as a figure of considerable importance in contemporary music, and he was the respected and influential teacher of numerous American composers. Back in the early Fifties, London issued a recording of his four string quartets (the fifth had not been composed yet), but this has long since vanished, and we have had none of these works in stereo until the present release. The Third Quartet, composed in 1951, now seems pretty unexciting stuff—honest and craftsmanlike but without much variety of texture or harmonic density; despite the ostensibly profound gestures and the learned counterpoint, the completion of a movement doesn't often tell us much that we didn't know after the first twenty measures.

Michael Tippett's First Quartet, the earliest work that he now acknowledges, was written in 1935 and revised in 1943. More concise and unassuming than the Bloch, its outer movements eschew grand gestures in favor of modest explorations of textural and metrical variety, while the slow movement projects a lush romantic fabric of shifting tonalities—or at

least it would if played at the right tempo; the present players take it too slowly by about a third, and are consequently unable to sustain the line. Otherwise, these performances are quite capable, but they would have gained from a fuller, more resonant acoustic. D.H.

BLOCH: *Schelomo*—See Elgar: *Concerto for Cello and Orchestra, in E minor, Op. 85.*

BORODIN: *Prince Igor: Overture; Polovtsian Dances*

†Glinka: *Ruslan and Ludmilla: Overture*

†Mussorgsky: *Khovanshchina: Prelude; Night on Bald Mountain*

London Symphony Chorus (in the *Polovtsian Dances*), London Symphony Orchestra, Georg Solti, cond. LONDON © CM 9503 or CS 6503, \$5.79.

Rejuvenating jaded warhorses demands far more than executant virtuosity and interpretative vigor alone. Solti succeeds where so many others have failed by, in the first place, apparently relishing the music himself; certainly he stimulates his players to rhythmically precise, dramatically structured, and sparkingly colored performances—the effectiveness of which is further enhanced by robustly expansive and solid stereo sonics. Solti's *Ruslan and Ludmilla* Overture is one of, if not the, most snappily rhythmed and whirlingly fleet of many existing disc versions; and his savagely menacing *Night on Bald Mountain* is another outstanding example of new life breathed into what too often seems dry bones. The *Prince Igor* excerpts are stirringly played too; and if they are a shade less striking, that is only because these particular works are more often heard in first-rate recorded performances. And finally there is the effective contrast provided by the poetic *Khovanshchina* Prelude ("Dawn Over Moscow")—a relaxed interlude that I wish Solti had extended to include the even more magical Act IV Entr'acte from the same opera. R.D.D.

BRAHMS: *Quartets for Strings: No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2; No. 3, in B flat, Op. 67*

Janáček Quartet. CROSSROADS © 22 26 0009 or 22 26 0010, \$4.99 (two discs).

Despite the occasional flurries of ragged playing, the current Budapest Quartet integral set (Columbia) of these pieces is my favorite among recent entries. That venerable group captures the underlying turbulence and despair, especially of the C minor Quartet, with almost painful incisiveness and still manages to caress the lyrical elements in a seemingly effortless fashion.

The present Crossroads album will not, in my mind, replace Columbia's set as pace-setter for these works, but the

Janáček group offers a good alternative for the budget buyer and for the listener who prefers his Brahms a bit more serenely played. These are amiable performances, easy-breathing, songful. The sunnier (for Brahms) moments in the second and third quartets respond amicably to the Janáček's warm approach. In particular, the Czech players weave a poignantly flowing line through the tender andante of Op. 67, and gently romp through the same Quartet's bucolic finale. It is only in the dark and ominous C minor Quartet that the Janáček's comfortable equanimity is inappropriate. The flaring outbursts of Brahms's impulsive—almost obsessive—energy simply elude these all-too-composed musicians.

Crossroads' sound is slightly bass-deficient but otherwise satisfactory. The liner notes are down to Crossroads' usual standards of bare competence. S.L.

BRAHMS: *Secular and Sacred Choral Music*

Vineta, Op. 42, No. 2; Waldesnacht, Op. 62, No. 3; Vier Lieder aus den Jungbrunnen, Op. 44, Nos. 7-10; Fahr wohl, Op. 93a, No. 4; Abendständchen, Op. 42, No. 1; Nachtwache I, Op. 104, No. 1; Nachtwache II, Op. 104, No. 2; Schaffe in mir, Gott, Op. 29, No. 1; Fest- und Gedenksprüche, Op. 109; Warum ist das Licht, Op. 74, No. 1.

Monteverdi Choir of Hamburg, Jürgen Jürgens, cond. TELEFUNKEN © LT 43100 or SLT 43100, \$5.79.

Although a neglected aspect of his output, Brahms's *a cappella* choral music is not without interest. The sacred works, in particular, reflect his intense antiquarian interests; Brahms was certainly the most eminent composer ever to take part in the preparation of scholarly editions (the collected works of Couperin and Schubert, among others), and he was an assiduous collector and student of older music. An index to the breadth of his researches is provided by the notebook in which he collected examples of parallel octaves and fifths; here we see, alongside Haydn, Mozart, and the other two Bs, passages from works by such composers as Marenzio, Gabrieli, and Caldara. Thus it is not surprising to find that the motet from Op. 29 is squarely in the German polyphonic tradition that culminated in Bach's motets, that a four-part chorale closes the Op. 74 motet, or that the *Fest- und Gedenksprüche* employ the double-chorus techniques of the sixteenth and seventeenth centuries. This last-named work is especially impressive in the concise characterization of its successive sections; its text, like those of the *Deutsches Requiem* and the *Ernste Gesänge*, as well as the Op. 74 motet, is a selection of Biblical passages made by the composer himself.

The secular works here are of less interest; indeed, the four "folk-song" numbers for female chorus from Op. 44 strike me as the sort of thing that is more fun to do than to listen to. The late *Nachtwachen* are, however, splendid examples

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BEETHOVEN: Symphony No. 3 in E Flat, "Eroica" William Steinberg, The Pittsburgh Symphony Orch. **PC-4036**



BEETHOVEN: Violin Concerto in D Major, Nathan Milstein, Violin. William Steinberg, The Pittsburgh Symphony Orch. **PC-4037**



MAHLER: Symphony No. 1 in D Major. William Steinberg, The Pittsburgh Symphony Orch. **PC-4038**



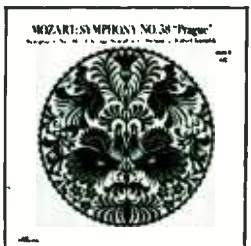
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of high Romantic choral writing in the twilight-and-forest vein.

Some of these pieces have turned up on records before, but this seems to be the only current collection devoted entirely to Brahms. The performances are good, even if the sopranos sometimes get a bit thin and swoopy towards the top of their range. Too, a little more variety of attack from all concerned would not be amiss in offsetting the general impression of blandness that sets in after several bands. However, ensemble and intonation are at a high level, and that's a great deal. Recording is clean and smooth, the surfaces quite inaudible. D.H.

BRAHMS: Sonata for Two Pianos, in F minor, Op. 34a

Marie-José Billard and Julien Azaïs, pianos. WORLD SERIES © PHC 9067, \$2.50 (compatible disc).

The glorious work recorded here in its unfamiliar two-piano guise ultimately became the celebrated F minor Piano Quintet, though it actually was first composed as a quintet for stringed instruments alone. Brahms destroyed the initial draft but fortunately not this interim form—which he continued to view with favor even after the definitive piano quintet version came into being. And well he might, for as a specimen of large-scaled duo-piano writing it has few equals.

Of course, the two-piano form poses more difficulties for the keyboard than does the Piano Quintet. Whereas a single keyboard pitted against strings needn't worry about delicate problems of balance, two pianos in the identical material have to balance their sonorities far more judiciously. If they do not, the muddle of undifferentiated tone will prove oppressive. Certainly, such complaints cannot be leveled against the present team of Paris Conservatoire graduates. Without sacrificing an iota of the requisite *Sturm und Drang*, they manage to dovetail their ensemble so exquisitely that one hears as much—and possibly even more—color and rhythmic cross-detail than one would expect from a standard quintet performance of the work. Theirs is a kinetic, nervously exciting Brahms, so fine in every respect that no one should need to re-record this "sonata" for many years to come.

The sound is resonant and full-bodied, full of prismatic light and shade, yet ample and solid down below. H.G.

BRAHMS: Sonatas for Violin and Piano: No. 2, in A, Op. 100; No. 3, in D minor, Op. 108

Joseph Suk, violin; Jan Panenka, piano. CROSSROADS © 22 16 0087 or 22 16 0088, \$2.49.

Suk obviously couldn't care less about suave violinism. You will hear instances of coarse sonorities and even a few moments of careless intonation, but all such flaws are swept aside by the emotional

vitality of these performances. There are more elegant accounts—the warmly aristocratic Szeryng/Rubinstein disc, for example—but Suk and Panenka give readings that are passionate, propulsive, and charged by a continuous current of near-electric dynamism. Only at one point are things less than convincing; in the D minor's third movement Suk's broken phrases result in a few minutes of disjointed motion. For the rest, all is well. The sound is perhaps a little edgy and the stereo seems more imagined than perceived, but the excellence of the performances and the bargain price more than compensate. S.L.

BRAHMS: Trio for Clarinet, Cello, and Piano, in A minor, Op. 114
—See Beethoven: *Trio for Clarinet, Cello, and Piano, in B flat, Op. 11.*

BRITTEN: A Midsummer Night's Dream, Op. 64

Soloists; London Symphony Orchestra, Benjamin Britten, cond.

For a feature review of this recording, see page 128.

BRITTEN: Variations on a Theme by Frank Bridge, Op. 10—See Stravinsky: *Apollon Musagète.*

BRUCKNER: Symphony No. 2, in C minor (1877 version)

Bavarian Radio Symphony Orchestra, Eugen Jochum, cond. DEUTSCHE GRAMMOPHON © SLPM 139132, \$5.79 (stereo only); Ⓣ DGC 9132, \$7.95.

Nearly fifty years ago Schoenberg wrote to Alexander von Zemlinsky (who was proposing to perform the symphonic poem *Pelleas und Melisande*): "I definitely know that cutting isn't the way to improve a work. Brevity and succinctness are a matter of exposition. . . . A work that has been shortened by cutting may very well give the impression of being an excessively long work (because of the exposition) that is too short in various places (where it has been cut)" (Erwin Stein's translation).

That, in a nutshell, is why Bruckner was wrong to allow cuts to be foisted on him when he prepared the third version of the Second Symphony in 1877, six years after the original composition. And that is also why Eugen Jochum was wrong to use the 1877 version for his recording instead of the original version, which was published in 1938 under Robert Haas's editorship. I can't say what impression the Scherzo would make on a totally innocent ear—one that had never encountered the classical minuet or scherzo-and-trio form—but to me the movement, shorn of its original repeats, sounds stunted. And of the actual cuts, the excision of twenty-two measures from the slow movement is particularly regrettable: the exposition of the subsidi-

ary subject-group is deprived of the expansion inherent in it, and the first group returns much too soon after its original appearance.

It has to be faced and accepted that the Second Symphony is a long-winded work (though considerably under an hour in duration). The acceptance is thoroughly worthwhile, for the Bruckner of the better-known later symphonies is already clearly in evidence here—the music is much closer to the expressive world of the Third Symphony than it is to that of the preceding works. Nevertheless, for all my in-principle objection to Eugen Jochum's use of the 1877 version, Georg Ludwig Jochum's two-disc recording on Urania, which uses the original score, cannot be considered a real competitor. The interpretation is good enough, but the orchestral playing is extremely rough, the recorded sound antediluvian, and the set, even if you can find it, nearly twice as expensive. There is also a terribly abrupt cutoff at the end of the Symphony, and the trifling matter of a missing chord at the end of the slow movement.

The Bavarian Radio Symphony, by contrast, plays superbly for Eugen Jochum. His conception of the work, within the limits imposed by the aforesaid mutilations, is a powerfully convincing one, effective both in dramatic and in lyrical passages. And the recording is excellent. B.J.

CALDARA: Christmas Cantata, Vaticini di Pace

Gertraut Stoklassa and Marlee Sabo, sopranos; Ingeborg Russ, contralto; Georg Jelden, tenor; Württemberg Chamber Orchestra (Heilbronn), Rudolf Ewerhart, cond. TURNABOUT © TV 4096 or TV 34096S, \$2.50.

If Antonio Caldara (b. Venice, 1670; d. Vienna, 1736—a similar migration and time span to that of the slightly later Vivaldi) wrote much music like this, it's time the record companies did something about it. The only Caldara recording hitherto available is an entertaining Nonesuch disc containing a number of short vocal compositions, which are generally thought to be Caldara's strong point much as concertos are Vivaldi's. But this fifty-minute Christmas cantata, for four solo voices, violins, and continuo, shows that a more serious and ambitious vein was also within his grasp. The music recalls Handel's Italian style rather than Vivaldi. Beyond its unflinching fluency, which one might have expected, it is also rich in felicities of melody, rhythm, and texture. (Especially refreshing in the last-named sphere is a soprano aria in which the vocal line throughout is supported only by violins in unison.)

I have been unable to find out who wrote the allegorical but fairly coherent text, which, together with a translation, is printed on the back of the jacket—a provision which more than compensates for the absence of notes. ("How come?" is an ingenious translation, to say the

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least of it, for "e come?") The music is splendidly served by performance and recording. Ewerhart draws pointed playing from the orchestra, there is a well-balanced harpsichord, and the quartet of soloists can hardly be faulted. The tenor is the only one of the four previously known to me, and both he and the contralto sing well. But the real delight is an outstanding pair of sopranos. I am eager to hear more of Gertraut Stoklassa, who has a fine technique and a voice of exciting richness and limpidity. Marlee Sabo's line is a shade less clearly focused, but she makes up for this by being the only one of the four to do anything noticeable in the way of embellishing *da capos*. In all, a treasurable disc. B.J.

CASADESUS: *Concerto for Three Pianos and String Orchestra, Op. 65*—See Bach: *Concerto for Three Claviers and Strings, in C. S. 1064*

CAVALLI: *Operatic Excerpts*—See Monteverdi: *Se vittorie si belle*.

CHABRIER: *Bourrée fantasque; Cinq morceaux; Pièces pittoresques; Impromptu*

Jean Casadesus, piano. ODYSSEY © 32 16 0071 or 32 16 0072. \$2.50.

In reviewing Rena Kyriakou's excellent integral version of this music, I called Chabrier the tonal equivalent of Toulouse-Lautrec. With the songful wash of tonal color favored by Mlle. Kyriakou, the analogy seemed to me particularly apt. Jean Casadesus plays the music equally adroitly, but in a severe, more virtuosic style. The *sec* clarity and headlong attack that this pianist brings to such pieces as the *Bourrée fantasque* and the *Tourbillon* from *Pièces pittoresques* shows how much Chabrier borrowed from Gottschalk and how much he in turn influenced Moriz Rosenthal's turn-of-the-century Strauss Paraphrases. The swirling chromaticism which emerged from the Kyriakou performances as coloristic detail is thrown into jagged relief by Casadesus's dry-point dexterity and his sparing use of the sustaining pedal. Both recorded interpretations reveal a great deal about this sadly undervalued composer. Compact, realistic sound. H.G.

CHOPIN: *Introduction and Polonaise, for Piano and Cello, Op. 3*—See Schubert: *Sonata for Arpeggione and Piano, D. 821*

DEBUSSY: *Preludes (5); Children's Corner; Clair de lune*

Ivan Moravec, piano. CONNOISSEUR SOCIETY © CM 1866 or CS 1866. \$5.79.

In spite of Moravec's remarkable technical command and the unusual solidity of

the recorded piano sound, these performances don't really hit the mark. On the positive side, they are wide in dynamic range and clear in texture: there is no pussyfooting about the keyboard, and the pedal, although used frequently, is applied with great discretion so as to avoid blurring.

However, these virtues are unfortunately vitiated by an apparently random disregard for Debussy's dynamics and phrasings: an odd bass note sticks out of an otherwise even texture for no apparent reason, or chords of obviously subsidiary import are irrelevantly emphasized. Add the pianist's tendencies to begin crescendos too soon and to hurry the moments of textural repose, and the result is at best an overstressing of the obvious, at worst an outright structural distortion. Too bad, for Moravec is clearly a pianist of great ability. D.H.

DELIUS: *Vocal and Orchestral Music*

Idyll for Soprano, Baritone, and Orchestra; "Once I Passed Through a Populous City"; *Irmelin*; *Prelude: On Hearing the First Cuckoo in Spring*; *Fennimore and Gerda*; *Intermezzo: The Walk to the Paradise Garden* (*Intermezzo from "A Village Romeo and Juliet"*).

Hallé Orchestra. Sir John Barbirolli, cond. VANGUARD EVERYMAN © SRV 240 or SRV 240 SD. \$2.50.

This record shares two items—the *Irmelin* Prelude and *The Walk to the Paradise Garden*—with Angel's "English Tone Poems" collection, reviewed in these pages last May. On that disc Barbirolli was in charge of the London Symphony, and the gorgeous orchestral tints it displayed are nowhere near matched in these Hallé performances. Here Barbirolli takes the two duplicated pieces—and particularly the more important of them, *The Walk*—a shade faster and indeed a shade closer to the metronome markings, but the London Symphony performances more than compensate for this in polish, sensitivity, and passion. Vanguard's sound too falls short of the company's best: there is an occasional disturbing lack of solidity about it.

So for once the economic reflects the artistic situation. My preference for the Angel is reinforced by coupling considerations, and especially by Angel's inclusion of Bax's splendid tone poem *Tintagel*. Rabid Delians will presumably disagree. But, then, *On Cooking the First Hero in Spring* (as it is affectionately called in British Delius circles, with a sly nod in the direction of the composer's beloved Nietzsche) can be had in a classic Beecham performance on Capitol, and the same goes for the *Fennimore and Gerda* snippet.

The *Idyll*, to words by Walt Whitman, is a different case. You would have to be a rabid Delian indeed to extend your devotion to this shapeless and overblown *morceau*, which occupies the whole of one side. But if you do want it, here is the only recording available; and if you are prepared to overlook the wooden-

ness of the baritone's singing, the performance will pass muster. Jacket and label, by the way, both reverse the order of the first two words: "I once passed through a populous city" sounds delightfully chatty. Perhaps the wanderer was greeted by the remark I once saw in an English competition for bathetic emendation: "Ah, what can ail thee, knight-at-arms./Alone and plainly loitering?" B.J.

DVORAK: *Symphony No. 9, in E minor, Op. 95 ("From the New World"); Carnival Overture, Op. 92*

Philharmonia Orchestra. Carlo Maria Giulini, cond. SERAPHIM © 60045 or S 60045, \$2.49.

I remember hearing in 1962 a spectacular Giulini/Boston Symphony broadcast of the *New World* which had a razor-edge clarity and an over-all vitality to rival Toscanini's. The interesting thing about the present performance is that, although it was recorded around the same time (it has been available on English Columbia for several years, but never before in this country), Giulini's approach is altogether different. Here he appears more interested in combining that Latin lucidity of texture with the subjective speed changes and easygoing romanticism of the Fricsay or Kubelik Vienna Philharmonic interpretations. There is great detail, to be sure, but instead of obtruding upon the listener with bristling impact—as in Toscanini's record—it is more modest and reposeful. I hasten to add that the performance is an unusually fresh, expressive, and distinguished one, perhaps a bit over-refined. The bonus *Carnival* overture is broad, incisive, and completely stirring.

Record buyers with an eye to economy should note that the budget department also includes—in addition to Seraphim's fine *New World*—versions by Kubelik/Vienna (London Stereo Treasury), Ančerl/Czech Philharmonic (Parliament), and the newly reissued Toscanini (RCA Victor). The last two named are my own special favorites . . . at any price. H.G.

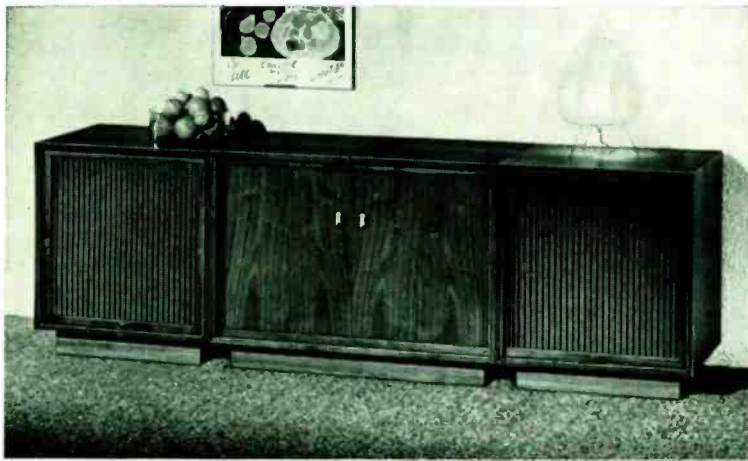
ELGAR: *Concerto for Cello and Orchestra, in E minor, Op. 85*
†Bloch: *Schelomo*

Pierre Fournier, cello; Berlin Philharmonic Orchestra. Alfred Wallenstein, cond. DEUTSCHE GRAMMOPHON © SLPM 139128. \$5.79 (stereo only).

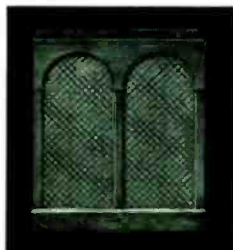
Fournier is a magnificent cellist, and his musicianship here is, as usual, impeccable. However, his involvement in both these works seems to lack ultimate conviction. In the Elgar, Fournier misses the passionate intensity which lies behind the notes and which informs every bar of Jacqueline du Pré's superb performance; listen in particular to her truly *nobilmente* projection of the *quasi recitativo* passage shortly after the beginning of the Finale, and especially to

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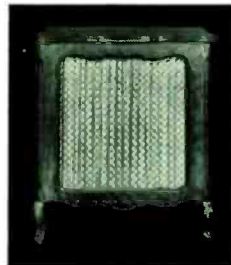
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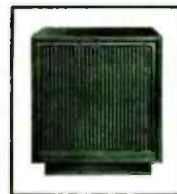


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the eloquent bite of her downward *acciaccatura* just before figure 43, over which Fournier skates quite lackadaisically. He is not helped, either, by Wallenstein's woolly and uncommitted direction. The infinite sadness of the first movement's main theme, at once lilting and heartbreaking in Barbirolli's hands, degenerates with Wallenstein into a mere tiresome drone. Nor can Fournier rival Du Pré's wonderfully natural caprice in the delivery of the falling-seventh theme in the scherzo movement, or her profundity of feeling in the Adagio, where the combination of repose with ongoing vibrancy in her playing triumphantly justifies the choice of a tempo appreciably slower than the metronome marking.

Fournier's Solomon, likewise, is a more gentlemanly figure than I imagine the hero of Bloch's Hebraic rhapsody to have been. The cellist lacks the intensity of contrast and expression achieved by Leonard Rose on Columbia or by André Navarra on Epic, the latter of whom enjoys the advantage of stunningly vivid playing by the Czech Philharmonic under Karel Ančerl. In any case, those primarily interested in this side of the record might want to wait, since a new Nelsova version is imminent. B.J.

John de Lancie, oboe; London Symphony Orchestra, André Previn, cond. RCA VICTOR © LM 2945 or LSC 2945, \$5.79.

The principal attraction of this finely engineered record is the inclusion of the *Deux gymnopédies*, Debussy's orchestration of the third and first from a set of three piano pieces Satie composed in 1888. Inspired by the depiction of ancient dances on a Greek vase, they have a halting, enigmatic charm characteristic of Satie's early period, and there is more music in their brief seven minutes' duration than in the whole of the *Symphonie concertante* for oboe and orchestra by Jacques Ibert which fills the second side. This is an overlong, depressingly earnest work. The rhythms of the outer movements, for all their motoric ingenuity, never achieve real propulsive power, and the melodic lines are drearily anonymous. The piece is partially redeemed by its slow movement, but this too overstays its welcome: for all its blandness of manner, it is essentially hollow and pretentious music; its chromaticisms, far from being organically generated, sound merely modish. Ibert impresses much more when he is not trying so determinedly to do so, as in the witty *Concertina da camera* for saxophone and orchestra and the deliciously vulgar *Divertissement*.

Somewhere between the Satie and the Ibert in quality comes *L'Horloge de flore* (The Flower Clock) by Jean Françaix, a set of seven short dancelike movements commissioned by Mr. de Lancie and suggested by Linnaeus' classification of flowers according to the hour at which they bloom. The connection seems tenuous to me, for several of the movements are far removed in mood from what the flowers concerned would inspire if I were writing the piece. But the music itself is fluent and agreeable, and at the opposite extreme to the Ibert in the modesty of its aim.

John de Lancie's playing throughout is beautifully polished, and his tone is limpid, cool, and exquisitely pure. Previn directs the London Symphony Orchestra in crisp and sympathetic performances. The recording is one of RCA Victor's best, combining solidity with a wide range of color, and the stereo effect is strikingly successful without being mannered. B.J.

FRANCK: *Symphony in D minor*

Czech Philharmonic Orchestra, Sir John Barbirolli, cond. CROSSROADS © 22 16 0127 or 22 16 0128, \$2.49.

Barbirolli's approach to the Franck Symphony is one of healthy sensibility. The musical statement on this well-engineered Crossroads disc is forthright and unwavering in direction. If one makes a careful study of Barbirolli's performance, one will note that the conductor allows himself plenty of rubato and other rhythmic latitude. Nonetheless, the over-all effect of these interpretative choices is as unobtrusive as it is musicianly. I like too the slight feeling of double-dotting in the

FRANCAIX: *L'Horloge de flore*
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 †Ibert: *Symphonie concertante*

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Allegro section of the first movement. (The practice of double-dotting makes eminent good sense in French music—even in French *romantic* music.) I also admire the way Barbirolli takes note of the *non troppo* both here and in the Finale. Because of the moderate (but certainly not listless) tempos, innumerable felicities in the composer's "working out" are able to impress themselves that much more strongly upon the listener's ear.

The Allegretto second movement goes well too. Its perfectly chosen pace is mobile enough to permit the ideas to unfold with a sense of inevitability, yet spacious enough to convey lyricism.

The Czech Orchestra plays with bite, expertise, and a most pleasing individuality of timbre. The vibrato of the woodwind and brass sections provides just the sort of sensuousness (I called it a "presence") that I found lacking in the recent Klemperer edition. Indeed, only a rather questionable *Lustpause* just before the very last chord (Barbirolli's sole eccentricity here) and a failure to achieve the high subtlety of the Montoux/Chicago reading deprive this version of absolutely top-rank rating. H.G.

GLINKA: *Ruslan and Ludmilla: Overture—See Borodin: Prince Igor: Overture.*

HANDEL: *Concertos for Oboe and Strings (3)*

†**Telemann: *Concertos for Oboe and Strings: in E minor, in G minor; Concerto for Flute, Two Violins, and Continuo, in G***

Maurice André, trumpet; Munich Bach Orchestra, Karl Richter, cond. DEUTSCHE GRAMMOPHON © SLPM 136517, \$5.79 (stereo only).

These mostly familiar sounding concertos star a trumpet soloist, yet paradoxically they are not trumpet concertos. The original oboe (or flute) parts are not arranged in any way, but simply played note-for-note by a different instrument—a commonplace practice, as the present jacket notes stress, of baroque-era music making. Even without this excuse, however, the substitution is aesthetically justified by André's astonishingly fine-spun, more reedy than brassy tonal qualities, his taut yet resilient control, and his (or his conductor's) ability to integrate solo and small orchestra into a true chamber music ensemble.

There have been a number of good recorded performances of the three Handel concertos, yet I doubt that even the best of the oboe soloists (not excluding the great Leon Goossens himself) have surpassed André in piquant lyricism, grace, and verve: surely none has been more deftly and tastefully accompanied. The Telemann works are less familiar but if anything even more substantial musically, with an arrestingly distinctive opening *Grave* in the C minor Concerto, and an exceptionally long and appealing *Allegro ma non troppo* in the G major

Concerto. And, to crown the multiple attractions here, the recording itself is a model of limpid transparency. R.D.D.

HANDEL: *Concerti grossi, Op. 6: No. 5, in D; No. 10, in D minor; No. 12, in B minor*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON © SLPM 139012, \$5.79 (stereo only).

When Karajan attends strictly to business—that is, when he does not reach out for special effects or startlingly new tempos—he is a hard man to beat. Here he is on his best behavior, and the result is one of the most enjoyable performances of these fine works that have come my way.

Although a fairly large body of strings seems to have been used, to judge by the full sound, there is clarity and precision everywhere. The Overture of No. 5 opens with spirit as well as dignity, and its fugue is presented with a simplicity achieved with natural and musical phrasing. The broad movements are beautifully sung and kept moving. This is especially true of the third movement of No. 12, one of Handel's great largos: here Karajan resists the temptation to pour on the syrup. The Presto of No. 5 is very fast, but clean. Only one movement is played in a strikingly unusual manner: the finale of No. 10, presented with lightness and grace as the gavotte it really is. For the continuo there is sometimes a lute, sometimes a harp, usually a harpsichord, played by Karajan himself. This is all done very discreetly, and the harpsichord realizations are in excellent taste. Lifelike fiddle sound, still not as common on discs as it should be, is another of the attractions of this record. N.B.

HANDEL: *Music for the Royal Fireworks; Water Music: Suite*

Radio Symphony Orchestra (Berlin), Lorin Maazel, cond. PHILIPS © PHM 500142 or PHS 900142, \$5.79.

The *Fireworks* music is played rather well, except for the Overture. In its first section the sound is big and the tempo broad, which is entirely in keeping with the style and the occasion for which the music was written, but the lack of double-dotting, or even one-and-a-half dotting, if one may put it so, renders this section flabby. The fast section, on the other hand, is too fast for so big a sound, with the result that this portion sounds breathless.

Of the *Water Music*, Maazel plays twelve movements, omitting the Overture and seven or eight others. There is no quarrel with this procedure from me, though I prefer to make my own selection, and many of the movements played are done in enjoyable fashion. There is even some stylish embellishing of the oboe part in the *Adagio e staccato*. Nevertheless the performance as a whole does not, it seems to me, attain the level

of several others available on records. The second Hornpipe in the Chrysander edition (the first here) lacks the breadth that English conductors give it and that suits it so well; and fast movements seem to need that final bit of polishing required for absolute cleanness and precision. The sound is good. N.B.

HAYDN: *Quartets for Strings: in D, Op. 20, No. 4; in B flat, Op. 76, No. 4 ("Sunrise")*

Prague City Quartet. CROSSROADS © 22 16 0099 or 22 16 0100, \$2.49.

Here are fluent, relaxed, pleasantly streamlined performances of two Haydn string quartets. The beauty of the music is inexhaustible—witness the superbly worked slow movement of the *Sunrise* Quartet—and so is its wit, which is already unmistakably Haydn in the outer movements of the much earlier Opus 20 piece.

The Prague City Quartet earns a rebuke for omitting first-movement exposition repeats, and misses a trick or two in phrasing and dynamics—where, for instance, is the first *sfz* in the finale theme of Op. 76, No. 4?—but the virtues of the performances far outweigh the defects. Clean recording. B.J.

HAYDN: *Sonatas for Keyboard*

No. 20, in C minor; No. 34, in E minor; No. 35, in C; No. 36, in C sharp minor; No. 37, in D; No. 38, in E flat; No. 39, in G; No. 44, in G minor; No. 45, in E flat; No. 46, in A flat; No. 52, in E flat.

Walter Klien, piano. Vox © VBX 75 or SVBX 575, \$9.98.

No. 19, in D; No. 27, in G; No. 28, in E flat; No. 29, in F; No. 30, in A; No. 31, in E; No. 32, in B minor; No. 49, in E flat; No. 50, in C; Variations: in F minor; in C; Fantasia in C.

Martin Galling, piano. Vox © VBX 76 or SVBX 576, \$9.98.

Vox's decision to assign each of the four volumes in its Haydn Keyboard Sonata series to a different performer was a wise one, enabling the listener interested in "completeness" to have it without depriving himself of the spice of variety. Since there are so many valid ways of performing Haydn, this multiplicity is something I should not want to be without. In its Volume I, Vox apparently had musicologists in mind: that Vox Box offered twenty early keyboard works played on the harpsichord, the clavichord, and the hammerflügel by Fritz Neumeyer. Volume II, played by Rena Kyriakou, was evidently aimed at those who like their Haydn played elegantly and gracefully. Mlle. Kyriakou, a marvelously accomplished and *natural* pianist, brought a wealth of delicacy and finesse to her assignment.

And now we have Volumes III and IV at hand. Walter Klien, who plays the

third album, is no less complete a virtuoso than Mlle. Kyriakou, but his manner is much more virile and assertive. He favors a lean, penetrating tone, something in the manner of that other eminent Haydn interpreter, Rudolf Serkin. Klien also pays the utmost heed to such matters as dynamic variation and sforzandos. His dry type of keyboard attack and tensile drive are particularly well suited to the C major Sonata, No. 35 in the Hoboken series (all the numbers cited in the listing above are from Hoboken—of which more later) and to the really big, Beethovenish final Sonata, No. 52, in E flat. Though Klien makes little effort to prettify Haydn's roulades, he is fully attentive to every keyboard nicety. For one thing, his trills are remarkably even, and his finger articulation is both strong and punctilious. Appropriately, Klien has been accorded sound with a dry, biting clarity.

Galling's pianism is as fluent as Klien's but it is far less intense. I get the impression (though I might be mistaken) that Galling has chosen for these recordings one of those marvelously mellifluous Hamburg Steinways or some other such instrument incapable of producing an abrasive or unmusical sound no matter how insensitively it is played. Moreover, Galling seems absolutely, even fanatically intent upon producing a limpid, relaxed sound at all cost. Mlle. Kyriakou's pianism, though similarly unstressed, had much more verve and agility. In any case, Galling's strong, literal-minded rhythm comes dangerously close to stolidity, while his constant wash of nonassertive color becomes, for me at least, close to soporific. I found the performances of Sonatas Nos. 31 and 32 to be somewhat more spirited than the norm of Galling's work here, but his runs in the opening movement of No. 27, on the other hand, are so devoid of muscular tension as to be completely amorphous. One gets much the same effect from the celebrated F minor Variations: Galling's sound lacks accent and his instinct for timing lacks focus. His rhythmic liberties never manage to sound convincing. Certainly Galling is an accomplished instrumentalist and musician. Others might take to his style more kindly. I, however, have particular dislike for unstructured performances of classical music, and Galling further disturbs me by executing many of his trills from the lower note rather than from their upper auxiliary. I should add that his playing has been accorded sonorous, agreeable reproduction.

Joseph Braunstein's notes to Volume IV do much to clarify the confused system of numbering the Haydn Sonatas. The reason for the Hoboken numbering here is that Crista Landon's fully revised chronology is not yet available in its totality. Moreover, Mrs. Landon allots numbers to Haydn Sonatas which were lost or destroyed by the composer himself as unworthy, and thus, the adoption of her numbering might further complicate matters.

My own recommendation vis-à-vis the Haydn Sonatas would be to obtain the second and third volumes of Vox's

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integral edition, plus the outstanding discs by Richter (various labels) and Sophie Svirsky (Monitor). And, incidentally, why don't the record companies snap into action for Lili Kraus and the Serkins—both *père* and *fils*? H.G.

HONEGGER: *Jeanne d'Arc au bûcher*

Marthe Dugard, Jeanne; Raymond G rome, Fr re Dominique; soloists; Chorale "Coecilia" d'Anvers; Orchestre National de Belgique. Louis de Vocht, cond. PATHE   FALP-PM 35028/29, \$9.58 (two discs, mono only) [from Path  originals, 1943].

Vera Zorina, Jeanne; Alec Clunes, Fr re Dominique; soloists; London Symphony Chorus and Orchestra, Seiji Ozawa, cond. CBS   32 21 0003 or 32 21 0004, \$11.59 (two discs).

Perhaps one has to be French to appreciate this piece—certainly the slightly ghoulish mysticism of Claudel's text and the doggedly "public-square" character of the Honegger score do not succeed in inducing appropriate sentiments in this particular breast (in fact, there is something so de-Gaullish about Claudel's rhetoric—or is it the other way around?—that I find irresistible the temptation to conceive a new version with *le grand Charles* as hero, P tain in the part of Pierre Cauchon—well, you take it from there). I don't feel qualified to discuss the literary merits of Claudel's contribution, but its intellectual content strikes me as somewhere between Kahlil Gibran and Lloyd C. Douglas, its emotional appeal directed at the same level as Rostand's *L'Aiglon*, that hoary vehicle of Sarah Bernhardt (who, alas, didn't live long enough for this role; she would have loved it).

The real stumbling block, however, is the music. In some respects, it is well crafted—the orchestration, for example, has many ingenious touches—but the score has no life of its own, no "long line" that controls its progress and relates it to the dramatic thread. Although some recurrent elements are present, these stand outside of the main musical fabric; the major episodes are set as independent pieces, each seemingly reaching for the lowest common denominator—folk song, chorale, plainchant. Every musical idea is chosen only for its local illustrative value—an organizational principle not much more sophisticated than the grade-school Christmas pageant where the shepherds sing *While Shepherds Watched*, the angels sing *Hark, the Herald Angels Sing*, and the Magi sing *We Three Kings*.

No doubt the problem is compounded by the fact that the two main roles are divorced from the music. The point of this device, probably, is to show that Joan and Dominic are merely acted upon by outside forces, past the possibility of acting themselves: unfortunately, it leaves the composer with a great yawning hole at the center of his musical conception, and Honegger did not find a way around this problem.

Be that as it may, we now have two

recordings of *Jeanne d'Arc* to fill the gap left by the deletion of Ormandy's mono-only version on Columbia. The first of these, the Path  reissue from 78s, has two claims on our attention: it was recorded under the direction of the composer, and it is the only version now available in the original French. To these facts should be added the information that it is a capable performance, but recorded in that old boxy French studio sound, with fierce raspy brass, a limited dynamic range, and no sonic perspective. (It also lacks the 1945 Prologue, not written at the time of recording.)

If the Path  recording is, as it were, the silent-film version, CBS gives us the Cinemascope, Technicolor remake, and they give it to us in English translation (a much revised version of the Dennis Arundell translation published in the score). Many details of orchestration come clean in this recording—the *Ondes Martenot* never had it so good—and the balance of choral, orchestral, and solo elements is quite well managed. I noticed some minor problems of ensemble (the inability of the two pianos to achieve unanimity in their bell-like chords is especially trying), but by and large Ozawa keeps things moving in very good order.

The decision to use an English text probably owes its origin to the locale of recording, and within that context it makes some sense (in the old Ormandy recording there was a marked difference between the elegant French of the speakers from the Barrault-Renaud company and the ragged accents offered by soloists and chorus). Too, Mme. Zorina's English, although very slightly accented, is much more convincing than her French (in the Ormandy version); her vocal control is remarkable, and it's too bad there's no way to provide the listener with the equally beautiful visual images that accompany the vocal performance.

It's fortunate that so much of the text is intelligible, since Columbia has not provided a libretto (the Path  discs have only some liner notes, in French). Instead, we get a slightly revised version of the program note from Ormandy's recording, plus an incomplete and occasionally inaccurate summary of the action.

In the long run, I don't see much point to recording works like this in translation: it does radically alter the quality of the vocal sounds—which are, after all, part of the composer's sonic conception. The original text, with a decent libretto, gives us the best of both worlds: hearing the original sounds and understanding the significance of the words. For the moment, however, those who want a modern, stereo recording of *Jeanne d'Arc* will have to make do with this rather good performance of Joan D.H.

IBERT: *Symphonie concertante*—See Fran ais: *L'Horloge de flore*.



MAHLER: *Symphony No. 9*

Czech Philharmonic Orchestra, Karel An erl, cond. CROSSROADS   22 26 0005 or 22 26 0006, \$4.98 (two discs).

New Philharmonia Orchestra, Otto Klemperer, cond. ANGEL   B 3708 or SB 3708, \$11.58 (two discs).

The advantages and disadvantages of the Crossroads release are fairly clear. On the credit side, apart from the low price, are extremely fine orchestral playing by the Czech Philharmonic and taut, intelligent conducting by An erl. The recording faithfully captures the wide dynamic range of the performance, and passages like the strange linear cadenza for flute and horn near the end of the first movement have seldom been captured on disc with so accurate and telling a perspective.

An erl's middle movements are especially successful. In the L ndler he is the first conductor on record to achieve a clear observation of Mahler's markings by making the second appearance of Tempo II (the waltz) perceptibly faster than the first, and in the prophetic D major episode of the *Rondo Burleske* he secures playing of a wonderfully eager alertness which is a valid alternative to the more luxurious approach of Klemperer and others.

His first movement too is firmly built, and his final Adagio begins with a feeling of firm yet sympathetic control. But the rather fast basic speed for this ineffably beautiful, valedictory movement offers a clue to the essential shortcoming of the performance as a whole. With all the incidental moments of sensitivity and perceptiveness—and there are many—I was left at the end with an impression of briskness, almost coldness. This may be partly due to the recorded sound, which, though exemplary in clarity, is a shade lacking in warmth; but I think the conducting is also partly at fault.

Moreover, it is characteristic of An erl that he should be at his best and most subtle in making gradual transitions from one tempo to another, and at his worst when a sudden change of speed is required. He tends, as in the third-movement episode already referred to, to prepare the change too early. And at the *Tempo I subito* fourteen measures after figure 6 of the first movement (Universal Edition score), like Walter and Bernstein but unlike Horenstein, Barbirolli, and Ludwig—Klemperer is too vague here to be classified—he anticipates the marking by two measures, taking it at the double bar instead of where Mahler asks for it. In the same movement, one bar after figure 15, there is an elision of one quarter-note (listen to the important timpani part) which I can only ascribe to careless tape editing.

However, I don't want to sound negative. I'm not sure whether I like the vibrato-ish sound of the Czech horns, but apart from that question of personal taste this is a gorgeous execution of distinguished, imaginatively conceived interpretation. If it does not quite equal the emotional impact of the still unsurpassed



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Horenstein performance (in a rather antique sounding Vox Box) or of the new Bernstein, it is still welcome, and doubly so at the price.

About the Klemperer performance, which arrived just in time for inclusion in the Mahler Symphony discography published in HIGH FIDELITY last month, I cannot feel very enthusiastic. There is much that is noble and moving in his over-all conception, and especially in his view of the final Adagio. The orchestral playing is beautiful and the quality of the recording admirable. But time and again deficiencies of control prevent the performance from having the effect the conductor clearly envisaged. A few flaws in ensemble would not necessarily spoil a really strong performance. But here the flaws are many, and Klemperer's general command of tempo, phrasing, and dynamics is no longer firm enough to outweigh them. Sadly, it is in the Finale that ensemble is worst. Even in the first movement, however, I am sure that some of the fluctuations in tempo are not intentional—if they are, they are unconvincing—and in the *Rondo Burleske* the effect of the final section is ruined, not only by untidy playing but by the failure to make the sudden return to *Tempo primo* really correspond with the speed of the opening, which is not only crisper but faster. This does not seem to me to be the performance Klemperer intended to give. If it were, it would be overwhelming. B.J.

MONTEVERDI: *Se vittorie si belle; O sia tranquillo; Quel sguardo sdegnosetto; Zefiro torna; Chiome d'oro*

+Cavalli: *La Didone: Lament of Cassandra and Aeneas' Farewell; La virtù degli strali d'amore: Mio core respira; Scipione Africano: Lament of Sofonisba and Ah! tristo scellerato; Statira, Principessa di Persia: In India vo tornar; La Dorcea: Oh delle mie speranze; L'Oristeo: Campion di tua beltà*

Gerald English, Hugues Cuenod, tenors; Heather Harper, soprano; Raymond Leppard, harpsichord; Bath Festival Ensemble, Raymond Leppard, cond. ANGEL © 36431 or S 36431, \$5.79.

This record has one singer—Hugues Cuenod—in common with the recent Project 3 Monteverdi album. The performances here are, if anything, even finer, and in sound quality the Angel disc is infinitely preferable. It is simply a warm, clear, colorful recording, unencumbered by the misconceived technical gimmickry and the distortion that bedevil the excellent performances on Project 3.

Apart from two small numbers on his own and two duets with the delightful Heather Harper, Cuenod is here singing second tenor, and it says much for Gerald English that the disposition of parts seems entirely appropriate. Still young, English is a performer of consistent sensitivity, and he is here at the peak of vocal condition. In evenness of

execution, verbal perceptiveness, delicacy of taste, and over-all musical imagination he shows himself fully Cuenod's peer, and for at least thirty years now no higher praise has been possible for a singer of Monteverdi. The most striking performance is that of *Zefiro torna*—this, by the way, is the exquisitely poetic ground-bass setting of Rinuccini from the *Scherzi musicali*, not the Petrarch setting from the Sixth Book of madrigals—but all the Monteverdi items are finely done, and though some may find Raymond Leppard's realizations overelaborate and his harpsichord playing too colorful, the approach seems to me ideal for so bold, revolutionary, and essentially romantic a composer.

The Master is accorded only about half of the record. His pupil Francesco Cavalli (1602-76), a prominent figure in the early development of Venetian opera, occupies the other half. The juxtaposition was an admirable idea. If Cavalli falls short of his teacher in sheer exuberance of fancy and profundity of expression, by any other standard he is a fine composer, wide in emotional range, skillful in handling of form, polished in execution of detail. In these operatic excerpts I do sometimes feel that Leppard's orchestral treatment is a shade too luxurious, but this is preferable to the more common opposite fault of dry academicism.

Whether you buy the record for Monteverdi or for the pleasure of discovering his less famous successor, you will be richly rewarded. B.J.

MOZART: *Concertos for Piano and Orchestra (6)*

No. 13, in C, K. 415; No. 14, in E flat, K. 449; No. 15, in B flat, K. 450; No. 16, in D, K. 451; No. 21, in C, K. 467; No. 27, in B flat, K. 595.

Lili Kraus, piano; Vienna Festival Orchestra, Stephen Simon, cond. EPIC © SC 6062 or BSC 162, \$11.59 (three discs); ① E3C 864, \$11.59.

The fourth, and final, volume in Lili Kraus's traversal of the Mozart piano concertos is perhaps the best of the series. First, it contains nothing but masterpieces. Second, Miss Kraus is in top form much of the time, and at her best she is very good indeed. The familiar problems posed by Mozart to modern performers—the clarity and transparency of his writing (so that the slightest fault is immediately spotlighted), the all-pervading singing, the endless variety of rhythmic organization within a few formal frames, the infinite nuances of dynamics needed along a limited range that rarely extends to *pianissimo* on one end or *fortissimo* on the other—all these are met by the present artist with a large measure of success here.

There are some shadows in the generally bright picture. The orchestra, on the whole an able one, does not always mesh exactly with the soloist, and there are times when it should play more softly. For example, in the slow movement of the C major Concerto, K. 415, and the

first movement of the B flat, K. 595, the sharp drop from the orchestra's *piano* to Miss Kraus's *piano* on her first entrance is a bit of a shock.

K. 415 and K. 595 come off very well indeed. Miss Kraus plays them with sensitive articulation, flowing legato, and clean, even nonlegato. In the finale of the earlier work the charming pathos of the Adagio sections is very nicely conveyed. K. 449 begins like a rather stodgy waltz instead of an Allegro vivace but soon perks up. The finale has spirit and some humor. In K. 450 the orchestra sounds a little thinner than on the first disc, but this too is one of Miss Kraus's and Simon's successful performances. Less satisfying is K. 451, in whose slow movement the pianist suddenly seems to slip back into old habits of exaggerated rubato and wayward accenting. Least impressive, to me, is the performance of the great C major Concerto, K. 467. In the first movement Miss Kraus, who has to supply a cadenza because none by Mozart has survived for this work, plays one that introduces fragments of the first theme of the G minor Symphony—an incredible lapse on the part of an artist whose taste is so good everywhere else in this volume. And for some reason the magnificent Andante lacks the moving and poetic quality it has had under other hands.

But four hits in six times at bat is a record many a major leaguer could envy. Enhancing the soloist's achievement is realistic sound and excellent balances throughout. N.B.

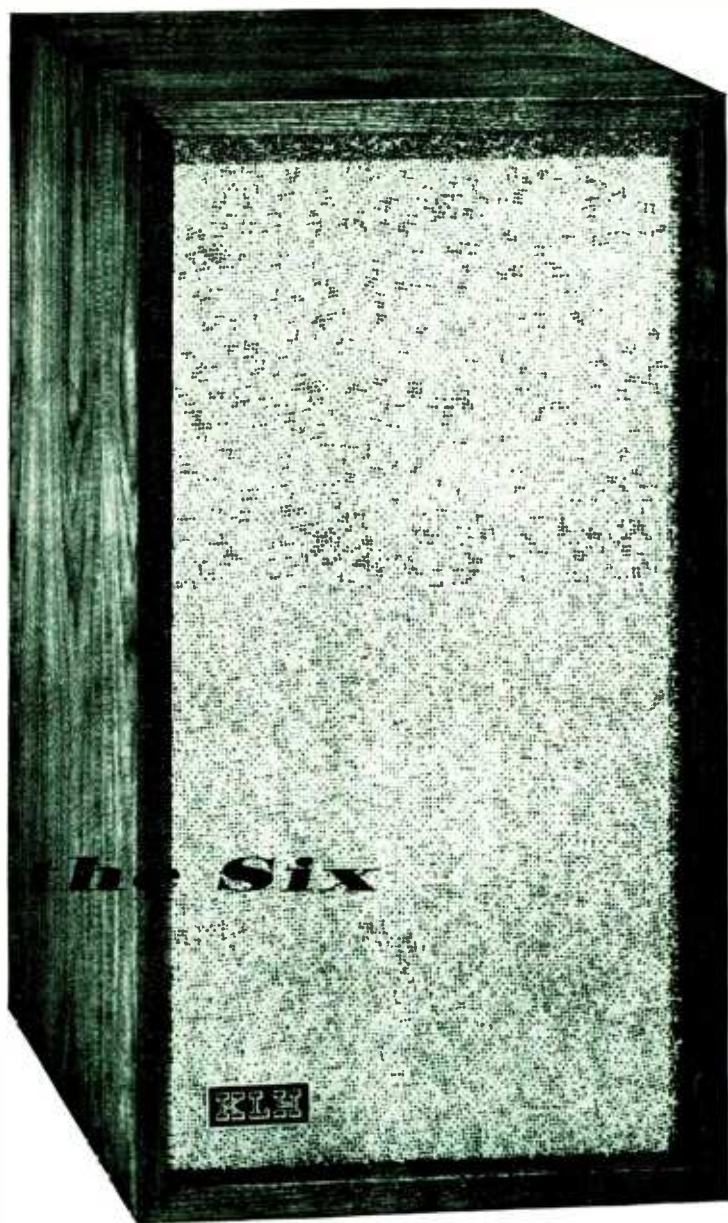
MOZART: *Don Giovanni*

Birgit Nilsson (s), Donna Anna: Martina Arroyo (s), Donna Elvira: Reri Grist (s), Zerlina: Peter Schreier (t), Don Ottavio: Dietrich Fischer-Dieskau (b), Don Giovanni: Ezio Flagello (bs), Leporello: Alfredo Mariotti (bs), Masetto: Martti Talvela (bs), Il Commendatore: Orchestra of the Prague National Theatre, Karl Böhm, cond. DEUTSCHE GRAMMOPHON © SLPM 139260/63, \$23.16 (four discs, stereo only).

In most important respects this is a disappointing issue, a poor relation of the excellent *Zauberflöte* by the same company and conductor. Dr. Böhm does nothing to let down his reputation as a Mozartian, but neither does he cut through to anything especially memorable, and even a musician of his standing cannot pull a really cohesive performance out of such uneven and disparate elements.

Setting aside the one or two instances of actual inadequacy, one is confronted by an array of important artists who almost without exception seem to be leading their weakest suits. The exception is Martti Talvela, who, after an indifferent job in the opening scene, returns to mop up the stage in the finale—at last a Commendatore who can simply obliterate his earthly opposition with a series of increasingly fearsome sustained phrases. Fortunate as that is (a truly sufficient Commendatore is as rare as a truly suffi-

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CIRCLE 41 ON READER-SERVICE CARD

cient Giovanni), it is not going to sway many adherents to a four-record set beset by difficulties in the major roles.

To begin, ungallantly but realistically, with the two male leads: Dietrich Fischer-Dieskau, the Don, has in certain respects modified and improved his approach to the role since he last recorded it (on the old DGG edition under Fricasay); he seems not quite so determined to chew up everything and everyone in sight. And there are moments when his customary silken elegance is much to the point: seldom does one hear so smoothly purred a "*Deh vieni alla finestra.*" But for the first time within my hearing, he gives audible sign of actual vocal wear and tear. Much of the soft singing is distressingly mouthy ("*Là ci darem la mano*"), and much of the loud singing puffy and artificially weighted—it is sad to hear so fine an artist distorting vowels and weighting the tone in an attempt to sound round and imposing. It may be only an indisposition of the moment, but it sounds suspiciously like a case of heavy Puccini, Verdi, and Wagner from what is basically a Schumann/Mozart voice. In addition, he is not really satisfying in certain interpretative and stylistic respects. Very little of the recitative sounds natural; he seems more intent on a flashy (unsuccessful) display of fluent Italian than on what is being said and who is saying it. And why is it that even the best German singers can do no more than jabber helplessly at what are supposed to be legato runs?

His sidekick is Ezio Flagello, and a more unlikely servant/companion to a Fischer-Dieskau Don cannot be imagined. The voice is a splendid one, absolutely first-rate in every respect, well produced: there is not another recorded Leporello so well endowed. It is idle to pretend that this doesn't count—it does, and most especially in big ensembles like the Act II sextette, where the underpinning of this fat, solid sound makes a notable contribution. And Flagello's straightforward, not to say deadpan, reading of the role has the negative virtue of avoiding some of the more embarrassing buffoons customarily associated with it. But it fast becomes boring: about twenty bars into the Catalogue Aria we realize that he is actually going to sing through the entire role without the slightest variation of tone or a single imaginative inflection, and the fine bass-cantante rolling out of the speakers becomes almost irrelevant.

Why Birgit Nilsson? Dumb question—she sells records. But she does not sing Anna well, and while she makes an effort here to get into it more than she had on the RCA Victor recording (the recitative leading into "*Or sai chi l'onore,*" for example, is more animated and persuasive), she experiences more vocal discomfort, sounding unpoised and off-center a fair portion of the time. She is simply not at home with music that calls for lots of movement and prevailing in-between dynamics, or with a text that is supposed to sound clear and Latin. She also indulges in a surprising amount of slurring, and finally runs into real obstacles with the second portion of "*Non*

mi dir," which cannot be called successfully negotiated. A great singer, but not for this.

Then there is Martina Arroyo, who has recently been moving into the big Verdi parts at the Met. And hers too is a fine, evenly produced instrument—few are the sopranos who sail through Elvira's very difficult music with such fresh, healthy tone and secure intonation, or with so awesome a supply of breath as she displays in the passage work near the end of "*Mi tradi.*" (I am assuming that the recording has been honestly engineered in this respect.) But the owner of this lovely sound seems to have been introduced to Elvira only under the briefest and most formal of circumstances. Certainly no empathy or intimacy between the two is detectable in what sound like recitatives-by-rote, and arias by the dutifully coached bar. One assumes she will come to terms with the part sooner or later; meanwhile, why record what is nothing more than a technically proficient run-through of the music? To complete the catalogue of females, Reri Grist is also a letdown as Zerlina: brittle, wiry sound, literal-sounding recitative, arias that are quite lacking in tenderness or even much musicality ("*Vedrai carino,*" in particular, displays no finish of phrase, no line).

Peter Schreier, the Ottavio (the role was to have been sung by the late Fritz Wunderlich) sounds white and constricted and, once again, as if he were getting the recitative off a Teleprompter. His Italian is poor, and even extends to addressing Anna distinctly as "*signore.*" Alfredo Mariotti is a competent Masetto and just that, though at least not of the village-idiot school of interpretation of this part. And he is, properly, a bass.

Böhm's work, and the orchestra's, is substantial, well shaped, sober. For my taste, it is sometimes slow, and often not languid enough, warm enough, Italian enough. More efficient than beautiful. The sound is excellent.

And just how, as one friend has already asked me, would I cast a *Giovanni* recording without multiple duplications, with artists experienced in their roles, and with the possibility of offering something individual? This way: Teresa Stich-Randall; Pilar Lorengar; Anna Maccianti; Gabriel Bacquier; Geraint Evans; Léopold Simoneau; Rolando Panerai; Talvela again. And Giulini again. The Prague version of the score, please, with the Zerlina/Leporello scene, and with "*Dalla sua pace*" and "*Mi tradi*" on separate bands. Thank you. C.L.O.

MOZART: *Quartets for Strings: in D minor, K. 421; in C, K. 465*

Amadeus Quartet. DEUTSCHE GRAMMOPHON © SLPM 139190, \$5.79 (stereo only).

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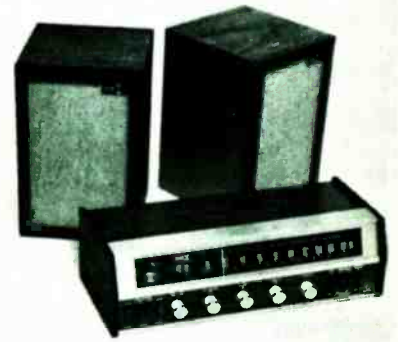
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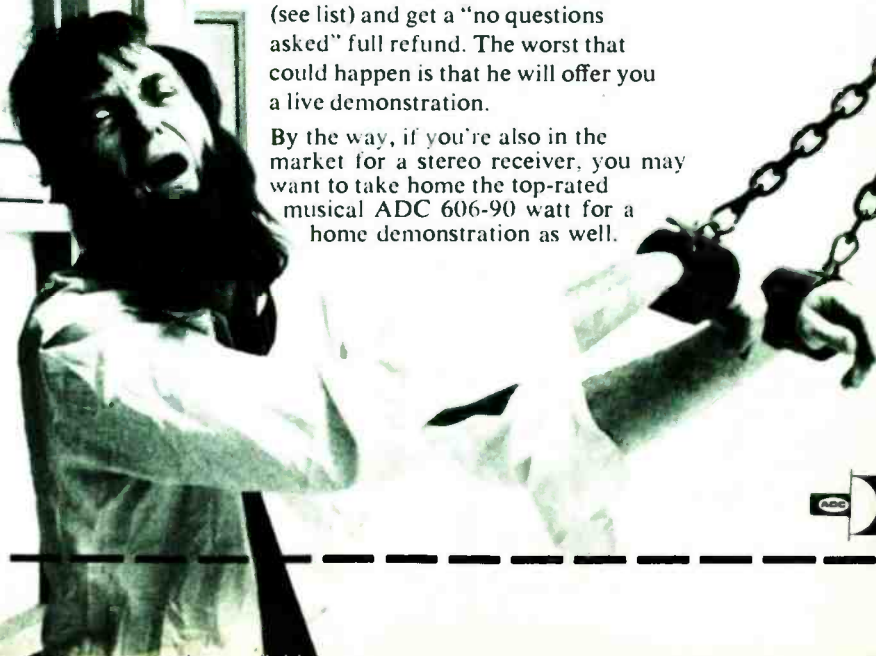


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Haydn with no decline in quality, although there are a few places here where one is inclined to disagree.

My reservations have mostly to do with tempo. The Allegretto of K. 421 seems a bit slow; the Andante of K. 465 strikes me as a little too businesslike (some performances that are just a shade slower have better conveyed the ecstatic poetry of the music), the Minuet a trifle fast (this speed is plausible enough in itself, but there is not sufficient contrast with the finale). In the second variation of the finale of K. 421 there could be sharper thrusts on the sforzandi; at the beginning of the coda in the first Allegro of K. 465 the effect of the unexpected harmony is lost because the cello is too soft. But most of these things are subjective, and may affect other listeners differently. What cannot be denied by anyone, I think, is the wealth of color and nuance, the beauty of tone, and the precision of ensemble in these well-recorded performances. N.B.

MOZART: Sonatas for Piano: No. 12, in F, K. 332; No. 13, in B flat, K. 333; Variations on "Ab, vous dirai-je, Maman," K. 265; Andante in F, K. 616

Christoph Eschenbach, piano. DEUTSCHE GRAMMOPHON © SLPM 138949, \$5.79. (stereo only).

Eschenbach impresses me, at this stage of his career, as an able miniaturist. His tone is bell-like without a trace of brittleness, and he possesses a smooth and graceful legato. He is at his best in the pristine K. 265 Variations and in the poignant slow movement of the K. 332 Sonata. Here one marvels at the delicately nuanced dynamics, and the subtle ability to sculpt delicately flowing lines. His approach represents a microcosmic look at Mozart, entirely fitting for the intimate atmosphere of the salon.

There is, however, a troubled and slightly disquieting insistence in the finale of the K. 332 which Eschenbach does not bring to life, a certain demonic quality (found elsewhere in Mozart's keyboard works, especially in the concertos) which requires a more assertive approach—not necessarily faster, but more agitated. It is not unnatural that a twenty-one-year-old artist should have an incomplete view of this music. With time, one hopes, he will come to see Mozart whole. But I hope he never comes to lose that glistening tone. S.L.

MUSSORGSKY: Khovanshchina: Prelude; Night on Bald Mountain—See Borodin: Prince Igor: Overture.

NIELSEN: Quartet for Strings, No. 3, in E flat, Op. 14; Serenata in Vano

Copenhagen String Quartet. TURNABOUT © TV 34109 or TV 34109S, \$2.50

The third of Nielsen's four String Quartets—all early works—may fall short of his symphonies in the strength and immediacy of its poetic idea, but it is an attractive and highly accomplished composition, by turns cheerful, lyrical, and assertive, and its polished contrapuntal workmanship would have done credit to a far more experienced composer. It is very well played and recorded here. The *Serenata in Vano*, for clarinet, bassoon, horn, cello, and double-bass, makes an agreeable fill-up, though it is not as wittily played by these Danish artists as in an American performance on a Lyricord disc which also includes the Wind Quintet and some miscellaneous Nielsen chamber pieces for winds. Nevertheless, the new record deserves a welcome, the more so since it apparently heralds the release of all Nielsen's string quartets on Turnabout. B.J.

PANUFNIK: Rhapsody for Orchestra—See Blacher: Orchestral Fantasy.

PINKHAM: Signs of the Zodiac †Rohe: Mainescape

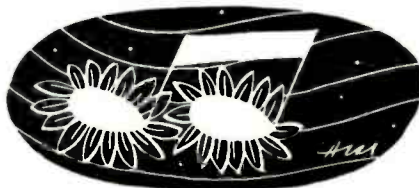
David McCord, reader (in the Pinkham); Louisville Orchestra, Robert Whitney, cond. LOUISVILLE © LOU 673, \$7.95 or LS 673, \$8.45.

Daniel Pinkham's *Signs of the Zodiac* is a series of very short pieces related to and accompanied by a series of very short poems wherein David McCord exploits a new, self-invented verse form he calls "Symmetrics." McCord reads each poem in a dry, professorial voice before each piece is played; they contain such marvelous lines as "Safe on a sacrifice is all-star Ram."

The pieces themselves are very tuneful, very dissonant, very brilliantly orchestrated, and totally enchanting in every dimension. This is what people thought they were doing when they read and recorded poems by Ogden Nash in conjunction with Saint-Saëns's *Carnival of the Animals*. That was cheap and obvious. This has real wit and style.

A gentleman named Edward Benjamin, whose friends doubtless call him "Canute," has established a prize for the composition of tranquil music. The *Mainescape* of Robert Rohe, solo bassist of the New Orleans Philharmonic, won it last year. It is a mildly 12-tonish piece, full of great depths and distances, cool, foggy, sensitive, and totally without the clichés of orchestral landscape painting.

Both performances are excellent, and so are the recordings. Louisville hasn't brought out so completely enjoyable a disc in years. A.F.



PROKOFIEV: The Buffoon: Suite, Op. 21b; The Steel Trot: Suite, Op. 41b

Moscow Radio Symphony Orchestra, Gennady Rozhdestvensky, cond. MELODIYA/ANGEL © R 40017 or SR 40017, \$5.79; Ⓟ YIS 40017, \$6.98.

This is the first recording to couple music from these two early Prokofiev ballets—*The Buffoon* (or, in Russo-French, *Chout*) of 1915–20, made into a suite in 1922, and *The Steel Trot* (or *Le Pas d'acier*, sometimes known in English as *The Age of Steel*) of 1925, similarly excerpted in 1931. The coupling is a logical one, but the musical value of the record is less striking than the evidence it provides to contravene the assumption that Prokofiev was a great composer until he returned to Russia and sold out to Soviet authoritarianism. If ever there was a music that demonstrated the plight of a composer of genius—or at least of exceptional talent—pursuing his art under sterile conditions of rootlessness, this is it. The works here cannot begin to compare with the later ballets like *Romeo and Juliet* and *Cinderella*. I am far from deducing any general principle from the observation, but it is clear that for Prokofiev the return home was a necessary prerequisite of artistic redemption.

Nevertheless, in their limited way these are entertaining scores, brilliantly orchestrated and illuminated by occasional touches of humorous or lyrical inspiration. It may be significant, in terms of his development, that the subject of *The Steel Trot*—life in the young Soviet Union—drew rather more substantial music from Prokofiev than the village-life buffooneries of the earlier work—or, of course, the significance may lie at a more basic level, in the very choice of subject. In any case the two suites—thirty-eight minutes of *Buffoon* and thirteen and a half of *Steel*—are given spanking performances by Rozhdestvensky and the Moscow Radio Symphony Orchestra. The sound, except for a slight lack of air around the string tone, is brilliant—highly colored, and with vivid stereophony. B.J.

PROKOFIEV: Symphony No. 1, in D, Op. 25 ("Classical"); Overture on Hebrew Themes, Op. 34; Lieutenant Kijé Suite, Op. 60; The Love for Three Oranges, Op. 33: Scherzo and March

Friedrich Fuchs, clarinet, Max Gberman and Friedrich Miksovky, violins, Dieter von Ostheim, viola, Dietfried Gürtler, cello, Kurt Rapf, piano (in the Overture); Vienna New Symphony. Max Gberman, cond. ODYSSEY © 32 16 0083 or 32 16 0084, \$2.49.

The late Max Gberman's illuminating way with Haydn and Vivaldi could not at all be inferred from this disappointing collection. If there is one consistent element at work here, it is the irreparably damaging ineptitude of the Vienna New Symphony; they simply can't cut

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Prokofiev. This factor would remain dominant even if the performances gave any indication of the conductor's grasp of the music. As it is, we are conscious of a sorrowful lack of insight into Prokofiev's personality. The gentle wit and sparkling elegance of the *Classical* Symphony have been bypassed completely. Lieutenant Kijé has been demoted to the rank of lowly infantryman, wandering about the battlefield in a heavy stupor. Humor and irony vanish before a tide of overwhelming ennui. The lack of tartness in the *Oranges* excerpts leads one to conclude that these were misbegotten fruit.

The musically vulgar Overture, a chamber work scored for clarinet, piano,

and string quartet, represents a stereo first, and as such might have found a ready market. However, here too the playing is unacceptable—rhythmically loose and technically sloppy.

Only the Symphony is clothed in satisfactory sound. For the rest, all is drably gray. S.L.

PUCCINI: *La Rondine*

Anna Moffo, Daniele Barioni, et al.; RCA Italiana Opera Chorus and Orchestra. Francesco Molinari-Pradelli, cond.

For a feature review of this recording, see page 127.

RACHMANINOFF: *Symphonic Dances, Op. 45 (3); Vocalise, Op. 34, No. 14*

Dallas Symphony Orchestra, Donald Johanos, cond. TURNABOUT © TV 34145S, \$2.50 (stereo only).

Like Ormandy in his Columbia recording of Rachmaninoff's last composition, Johanos opts for the standard cut version, and one cannot quibble for it apparently had the composer's full sanction. The young Iowa-born, Eastman-trained conductor is obviously at home in these colorful, sardonic pieces. His conception of them is brisk, lively, and to the point. Indeed, in such portions as the middle part of the first dance, there is often a pristine spontaneity and true romantic feeling absent from the more blasé Ormandy reading. Were Johanos leading an aggregation like the Philadelphians, I expect that I would prefer his reading; the cards, however, are stacked in Ormandy's favor. Tensile momentum and good, clean enthusiasm do not sufficiently compensate for a scrawny ensemble tone. In works less demanding of sheer weight and finesse, the spirited Dallas ensemble would doubtless do itself greater justice, as the present performance of the *Vocalise* in fact demonstrates.

I am puzzled by the recorded sound, which is ultraclean, satin-smooth, agreeably lacking in background noise, yet strangely cramped and devoid of life-giving overtones. Was a limiter used to screen out the topmost frequencies? H.G.

RACHMANINOFF: *Symphony No. 1, in D minor, Op. 13*

Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA © ML 6386 or MS 6986, \$5.79; Ⓟ MQ 906, \$7.95.

By rights, this Symphony—and not Nielsen's Fourth—should be called the *Inextinguishable!* Its dismal failure in St. Petersburg after the first performance (badly conducted by Glazunov) precipitated Rachmaninoff's famous mental breakdown and caused him to destroy the score. But the work was not to be aborted and in 1945, two years after the composer's death, it was resurrected from orchestral parts discovered in a dingy archive of the Leningrad Conservatory. I do not find it to be much inferior to some of Rachmaninoff's later achievements—although you may accept that statement as the opinion of a confessed nonbeliever in the Rachmaninoff oeuvre.

Moreover, it is my further opinion that Rachmaninoff's music is best served by an ultracontrolled, sardonic approach such as Wallenstein gave to the Second Symphony or Horowitz and Reiner to the Concerto No. 3. Ormandy, on the other hand, is an avowed member of the peaches-and-cream contingent. Nevertheless, he clearly loves this music and leads an exciting performance, excitingly played by his magnificent orchestra.

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Columbia has provided a vivid and "gutsy" panorama of sound, and as a stereo first, this disc is warmly recommended. H.G.

RAMEAU: Suites: Les Indes galantes; Les surprises de l'amour

Lamoureux Orchestra. Marcel Couraud, cond. WORLD SERIES © PHC 9062, \$2.50 (compatible disc).

The truncated "suite" form seldom does full justice to a composer—least of all, perhaps, to such a one as Rameau, whose dramatic flair and theatrical sense in the stage works were something to remark upon (or so we are told: the chance for verification does not come often). Even so, these set pieces from *Les Indes galantes* (a *ballet héroïque*—charming designation) and from *Les Surprises d'amour* (a *divertissement*) are lively fare. They remind us occasionally of a Handel slightly introverted, though there are sections of trumpet work brilliant enough to qualify for the *Water Music*. There is some particularly dramatic figuration in *Les Indes* and some especially fine flute solo writing (handsomely played) in *Les Surprises*. The dance movements in each of the suites, of course, set one another off nicely. Performances are expert, both warm and rhythmically precise. S.F.

ROHE: Mainescape—See Pinkham: Signs of the Zodiac.

ROSSINI: Péchés de vieillesse: Piano Works

Tarantelle pur sang (avec traversée de la procession); Prélude prétentieux; Memento Homo; Assez de memento; dansons; Petit caprice (style Offenbach); Une caresse à ma femme; Mon prélude hygiénique du matin; Ouf! le petit pois; L'Innocence italienne et la candeur française.

Luciano Sgrizzi, piano. NONESUCH © H 1163 or H 71163, \$2.50.

This is a companion disc to the charming selection of vocal and piano pieces already released on Nonesuch H 1089 or H 71089—likewise chips from the old Rossini's block, thrown off in Paris long after his operatic retirement. The *Petit caprice (style Offenbach)* will be familiar to many from the Cancan in the Rossini/Respighi *Boutique fantasque*. Most of the other pieces are lighthearted or lyrical in character, though *Memento Homo* sets off the rest with several minutes of sustained seriousness. Luciano Sgrizzi plays attractively, though not with quite the last imaginable degree of caprice, and the recording is clean and wide in dynamic range. Joseph Braunstein contributes a helpful liner note. We are left in the dark only about one or two of the individual titles: *Ouf! le petit pois* suggests the old story about the princess certified by the multi-mattress test, but

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there is no apparent reference to this tale in the music. An agreeable record—it's good to think that someone could write such unpretentious trifles in the middle of the nineteenth century. B.J.

SATIE: *Deux gymnopédies* (orch. Debussy)—See Françaix: *L'Horloge de flore*.

SCHUBERT: *Quartets for Strings: in G minor, Op. posth. D. 173; in A minor, Op. 29, D. 804*

Amadeus Quartet, DEUTSCHE GRAMMOPHON © SLPM 139194, \$5.79 (stereo only).

This is the same coupling that the Juilliard Quartet offered recently on an Epic disc. The differences are the expected differences between the Amadeus and Juilliard foursomes. For one thing, the group sonority of the Juilliard players tends to be smooth, lean, and homogeneous, while that favored by the Amadeus is thicker, gruffer, less perfectly matched. For my taste, Norbert Brainin, the Amadeus' first violin, uses entirely too much vibrato: Brainin tends to hover about a pitch like a bee gathering nectar, whereas Robert Mann of the Juilliards displays a more wasplike acerbity. Musically, the differences are more subtle. The Juilliard takes many liberties with the tempo and accent, making these pieces seem intense, arresting, and just a mite contrived. The Amadeus players are no less free, but their reading sounds solidier, less tricky, and altogether more traditional. Of the two discs, my personal preference goes to the Amadeus. I still think it's too bad that we do not have a characteristic recording of the Budapest's magnificent A Minor (their aging mono-only Columbia LP is hardly that).

Deutsche Grammophon's sound is close-up, robust and a bit on the dry, raspy side; Epic's is ultrasmooth, chromium-plated, machine-perfect. H.G.

SCHUBERT: *Sonata for Arpeggione and Piano, D. 821*

†Schumann: *Fantasy Pieces for Cello and Piano, Op. 73*

†Chopin: *Introduction and Polonaise, for Piano and Cello, Op. 3*

Leonard Rose, cello; Samuel Sanders, piano. COLUMBIA © ML 6385 or MS 6985, \$5.79.

The clue to this is found in the title it bears—"Romantic Music for Cello"—and in the smaller type size used to credit Samuel Sanders' contribution. Rose's stature as a chamber musician has been well established through his membership in the Stern/Rose/Istomin Trio. But it is apparent that in this release Columbia is less interested in chamber music than in Rose the virtuoso. It's one thing to treat the Chopin this way; his own just estimate of the work—"brilliant drawing-room piece"—marks it fair game for so

incomplete an approach, but surely Schubert and Schumann deserve more consideration.

Voluminous peals of lush tone pour forth like overripe fruit being tumbled from a basket. Sanders' nimble fingerwork and sensitive playing are submerged beneath Rose's overbearing avalanche. Balances are so strongly in favor of the cello that the pianist's role seems little more than an afterthought.

Beyond this, there is little sense of partnership, and Rose pays scant attention to lyricism or continuity. The *Arpeggione* is not Schubert at his best; even under more cordial circumstances the episodic structure of the piece is hard to overcome. Yet surely Rose could have taken greater pains to give it cohesion. Fortunately, there exists an estimable stereo recording with Olevsky and Hautzig on Vox, but the Schumann is otherwise unrepresented in a stereo format. S.L.

SCHUMANN: *Carnaval, Op. 9; Etudes symphoniques, Op. 13*

Gary Graffman, piano. COLUMBIA © ML 6378 or MS 6978, \$5.79.

Graffman's most recent work has shown tremendous growth. While his pianism is just as bleak, icily brilliant, and non-coloristic as it was, the expansion of those very qualities that made his earlier version of the *Symphonic Etudes* so overly objective and inexpressive now provides a stimulating asceticism. Although one may disagree with Graffman's ruthless momentum and clangorous attack, one cannot doubt the artist's complete involvement in what he does. It is a far more committed sort of playing he gives us now.

The *Carnaval* performance is equally—perhaps even more—fascinating. Graffman will have none of the usual balletic excesses, the sentimental *longueurs*. From the opening massive chords of the "Preamble" to the final orgy of A flats that ends the "*Marche des Davidsbündler contre les Philistins*" there is dazzling energy and dizzying impetus in the playing. As in the *Symphonic Etudes*, one might be put off by the jabbing sound of Graffman's ironclad fingers as they smite the keys, but there can be nothing but praise for his exciting musicianship. It takes real courage to defy the strictures of "tradition" and actually accept the specified *Agitato* and *Passionato* of the frequently sentimentalized "*Chopin*" and "*Aveu*" sections respectively. H.G.

SCHUMANN: *Fantasy Pieces for Cello and Piano, Op. 73*—See Schubert: *Sonata for Arpeggione and Piano, D. 821*





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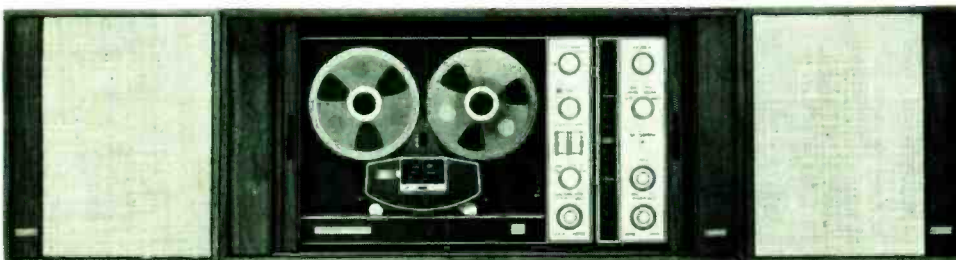
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SIBELIUS: *Belshazzar's Feast, Op. 51: Suite; Pelléas and Mélisande, Op. 46: Suite; Romance in C, Op. 42: Valse triste, Op. 44*

Leningrad Philharmonic Orchestra, Genady Rozhdestvensky, cond. MELODIYA/ANGEL © 40031 or SR 40031, \$5.79.

With the exception of the perennial *Valse triste* (itself taken from the obscure *Kuolema*), all of the music here assembled represents Sibelius at his least popular. While none of it has been exactly over-recorded (the *Valse triste* is, once more, the exception), the big news is the *Belshazzar's Feast* sampling. Unless I am mistaken, this work has previously been the private domain on records of Robert Kajanus and Georg Scheevoight—both of whom were in the innermost circle of the composer's countrymen. Rozhdestvensky has already established his status as a Sibelian of equal distinction with his musicianly accompaniment for Henryk Szeryng's knowing account of the Violin Concerto. Here he again brings both a master craftsman's control and genuine interpretative insight to his task. He draws richly colored, wonderfully sympathetic playing from the Leningrad's instrumental choirs, and even when his Sibelian takes on a personal fragrance, it is an appropriate "eau de pine." The *pianissimo* episodes, the subtlety of the phrasing, and the elaborate unanimity of the rubato all bespeak a podium technician of virtuoso attainments. H.G.

STRAVINSKY: *Apollon Musagète*
|Britten: *Variations on a Theme by Frank Bridge, Op. 10*

Czech Chamber Orchestra, Josef Vlach, cond. CROSSROADS © 22 16 0107 or 22 16 0108, \$2.49.

With Crossroads joining the Artia-Parliament complex as purveyors of Supraphon recordings, we are certainly being treated to a survey-in-depth of Czechoslovakia's musical life. In some areas, the results have been of more than merely musical interest—most obviously in the rich Czech repertory, but also in the music of the main German tradition, of which Prague was for so long a major sub-center.

Where contemporary music is concerned, the results seem to be more variable: evidently the relevant stylistic traditions are rather less well grounded. On the present disc, Britten's virtuosic variations come off rather better than Stravinsky's austere study in the articulation of meters and volumes. The Czech Chamber Orchestra may not be in quite the first rank of string orchestras (and the close miking does not enhance its tonal quality), but the performance of the *Bridge Variations* is a reasonable competitor to the smoother-sounding Menuhin version on Angel. Since these are variations "in the style of" traditional and accessible idioms, the requisite inflections are well within the reach of these players.

Apollon is a more difficult problem,

and the rhythmic-accentual misconceptions, the flaws of balance, and the unidiomatic phrasings that emerge in this performance could form the basis of an essay on the problems of notation and performance practice. The *Caprice viennois* phrasing in the solo violin variation for Apollo may be amusing, but the total effect of this unstylistic reading is to transmute the work's austerity into simple monotony. The alternative recording by the composer is not perfection incarnate (the Columbia Symphony—New York edition—suffers from an aversion to playing softly), but the matters that really count are well in hand there. D.H.

TCHAIKOVSKY: *Sextet for Strings, in D minor, Op. 70 ("Souvenir de Florence")*

Genrikh Talayan, viola; Mstislav Rostropovich, cello; Borodin Quartet. MELODIYA/ANGEL © R 40036 or SR 40036, \$5.79.

Having only a few months ago reviewed RCA Victor's excellent recording of this delightful, if somewhat lightweight, Tchaikovsky score as played by the Guarneri Quartet with two members of the Budapest String Quartet, I found a challenging contrast in this new version by the Borodin Quartet.

The strongest difference between the two sets is in the basic sound of the ensembles, especially that of their first violinists. Rostislav Dubinsky on the new disc has a lighter and sweeter tone than Arnold Steinhardt, and relies perhaps too much on a portamento slide to convey expressive involvement. (Interestingly enough, this is least conspicuous in the highly expressive slow movement, where Tchaikovsky's lily needs no gilding.) Steinhardt enlists a far greater dynamic and coloristic range of tone to gain his expression. This somewhat soloistic style does not, however, disrupt the balance of the performance, since Steinhardt's colleagues project with comparable strength at a high level of intensity. The stylistic "temperature" of the Borodin group is consistently lower, except when Rostropovich, who takes the first cello part, has a strong solo line and quite outmatches his counterpart, David Soyer, in the Guarneri recording. In sum, the tempos are a bit broader and the general tone more fervent in the American set, some aspects of the performance mellowed and more subtle in the Russian album. Either seems to me well worth owning.

Sonically, each record reflects the musical style of the performance. The Borodin has a more distant *chiaroscuro* effect. With the Guarneri one sits right in the midst of the group, hearing every strand with imposing ambience. P.H.

TELEMANN: *Concertos for Oboe and Strings: in E minor, in G minor; Concerto for Flute, Two Violins, and Continuo, in G—See Handel; Concertos for Oboe and Strings (3)*

TIPPETT: *Quartet for Strings, No. 1, in A—See Bloch; Quartet for Strings, No. 3.*

VIVALDI: *Il Cimento dell'armonia e dell'invenzione, Op. 8, Nos. 1-4 ("The Four Seasons")*

Hugh Bean, violin; Charles Spinks, harpsichord; New Philharmonia Orchestra, Leopold Stokowski, cond. LONDON © SPC 21015, \$5.79 (stereo only); Ⓣ LCL 75015, \$7.95.

Stokowski playing Vivaldi? Well, old-timers will remember his transcription of the popular D minor Concerto, Op. 3, No. 11 (1936 78's, again in a 1953 LP program of "Old Italian Music"). One's first impressions in listening to this new release are of a tautly controlled, beautifully played performance surprisingly free of the familiar Stokowskian stylistic traits. But as one listens again, there are unmistakable indications that the Old Adam can't be completely denatured: fast movements wind up in out-of-scale allargandos; slow movements are just a shade too slow and too lovingly expressive; the dynamic contrasts would surely rank as immoderate by baroque-era standards; and, whatever the actual size of the orchestra used here, the *tutti* are (again by baroque-era standards) too heavy-handed and too expansively sonorous.

But if purists will remain faithful to the more authentic readings by Góberman, Janigro, or Fasano, say, this Stokowski version at least compares favorably with Bernstein's frantically supercharged version for Columbia. And, to my taste at least, Stokowski achieves a better balance between violin soloist and orchestra, and his harpsichordist has been recorded with the loveliest, least jangly plucked-string qualities I think I've ever heard. Indeed London's decisive technical superiority over the tonally rather "edgy" and intense Columbia recording (and over most other *Seasons*) lies in its almost ideally warm, robust, and lucid Phase-4 sonics. Mildly romanticized and slightly oversize though Stokowski's *Seasons* may be, it's doubtful whether the work has ever sounded better. R.D.D.

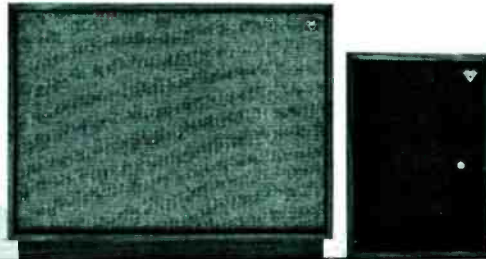
VIVALDI: *Concertos for Violin, Strings, and Continuo, Op. 9 ("La Cetra")*

Felix Ayo, violin; I Musici. PHILIPS © PHM 3593 or PHS 3993, \$17.37 (three discs).

La Cetra (literally, "the lyre"—a title to be taken in the poetic sense only) might serve, along with *La Stravaganza*, as Vivaldi's thesis on the art of the violin concerto. Operating outside the special demands of programmatic music, Vivaldi here places the solo fiddle in almost every setting conceivable in terms of his time and place. (Eleven of the twelve concertos in this opus fit this description; No. 9, however, is a concerto grosso, em-



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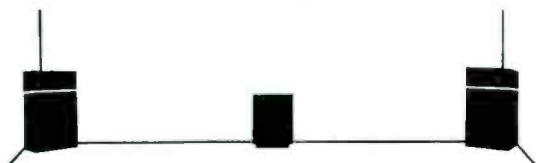
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ploying two violins and cello as the concertino.) The solo instrument is launched into brilliant passage work; it ruminates (in No. 3) above a descending ostinato figure full of twilight melancholy; it attains a special ringing clarity in the two works in which it appears scordatura; it is by turns stately, joyous, full of sentiment. The tutti role in all of this is remarkably varied; most of the slow movements utilize only certain sections in accompanying the soloist, with the result that color and sonority are constantly fresh. The continuo part, incidentally, is performed here on the organ, in accordance with the composer's specifications.

The performances by I Musici are princely. Felix Ayo projects that wonderful simplicity which is the key to music of this kind—his passage work is absolutely clean and pure, his melodic lines are as natural as breathing, and he never for a moment loses the essential pulse of each movement. Superb recorded sound contributes to an outstanding album. S.F.

RECITALS & MISCELLANY

SAMUEL BARON: *Twentieth-Century American Music for Solo Flute*

Riegger: *Suite, Op. 8 (1929)*. Mamluk: *Variations (1961)*. Kupferman: *Line Fantasy from Infinities One (1961)*. Perle: *Monody No. 1 (1960)*. Wigglesworth: *Lake Music (1946)*. Martino: *Quodlibets (1954)*. Hovhaness: *Sonata for Flute, Op. 118 (1964)*.

Samuel Baron, flute. COMPOSERS RECORDINGS © CRI 212, \$5.95 (mono only).

The flute's penchant for wide leaps, for varied tonguing techniques, and even (as one or two of the pieces on this disc demonstrate) for glissando effects makes it a congenial medium to composers of the avant-garde or within hailing distance of it. Whether the instrumental high jinks are likely to lead very often to substantial musical results is another matter, and this collection of American compositions yields nothing that can quite rival such unaccompanied-flute classics as Debussy's *Syrinx*, Berio's *Sequenza*, or Varèse's *Density 21.5*. But that is not to say that it does not contain some impressive pieces.

In fact the program might almost have been designed by a publicity agent acting for Alan Hovhaness. His *Sonata*, coming at the end of the second side, is the longest piece on the record, but the quality of its inspiration makes it seem

the shortest. There is, of course, nothing avant-garde about Hovhaness' Eastern-influenced style, which, so far from being modern, is timeless if you like it and old-fashioned if you don't. But the sheer precision of thought and imagination makes this three-movement composition constantly absorbing; its phrases lead to one another, where some of the other pieces on the record seem merely to ramble.

The oldest work included is Wallingford Riegger's rather dry *Suite*, which was written in 1929 and is hardly representative of its composer's mature style. Of the other five pieces, Meyer Kupferman's *Line Fantasy* and George Perle's *Monody No. 1* sit most comfortably on the attention. Kupferman's longish piece exploits instrumental possibilities in ways that are both sensuously beguiling and formally cogent, and Perle's shorter work proceeds with an organic logic that is wanting in Ursula Mamluk's carefully worked out but contrived-sounding *Variations*. The Wigglesworth and Martino pieces are harmless but unexciting.

Samuel Baron plays the music sympathetically and well, though the last degree of technical control is missing from his performances: there are some fluffy attacks in the faster passages, and long sustained notes at high volume level tend to coarsen tonally. But the disc offers pleasure as well as documentary value, and the instrument has been very naturally recorded. B.J.

MISCHA ELMAN: *"The Art of Mischa Elman"*

Dvořák-Kreisler: *Slavonic Fantasie in B minor*. Tchaikovsky: *Russian Dance, Op. 40, No. 10*. Debussy: *Valse*. Gluck: *Largo*. Kroll: *Juanita*. Benjamin: *From San Domingo*. Smetana: *From the Home Country, No. 2*. Fauré: *Berceuse, Op. 16*. Kreisler: *La Précieuse (in the style of Couperin)*. Espejo: *Airs Tziganes*.

Mischa Elman, violin; Joseph Seiger, piano. VANGUARD © VRS 1173, or VSD 71173, \$5.79.

The late Mischa Elman was nearing his seventy-sixth birthday when he recorded this collection of "lollipops" early in October of 1966. And whether or not you are prepared to swallow whole the occasional extremities of rubato and the one or two exotic arabesque solo introductions which become almost self-parodies, you cannot help responding with good will and pleasure to the real bite and snap of the fast pieces, the clean articulation throughout, the unabashed romanticism that has grown rare in our time. Much of the essence of Elman is in this disc, and it is sad to think that we will have no more of the same. S.F.

MARCEL JOURNET: *Recital*

Adam: *Le Châlet: Dans le service de l'Autriche*. Gounod: *Reine de Saba: Sous*

les pieds d'une femme. Philémon et Baucis: Que les songes heureux. Roméo et Juliette: Dieu qui fut l'homme (with Rocca, t, and Bakkers, s). Délibes: *Lakmé: Lakmé, ton doux regard*. Massenet: *Hérodiade: Astres étincelants*. Berlioz: *Damnation de Faust: Chanson de la puce*. Wagner: *Das Rheingold: Abendlich strahlt. Götterdämmerung: Hier sitz' ich*. Donizetti: *Lucia di Lammermoor: Dalle stanze. La Favorita: Anathème de Balthazar* (with M. Dupouy, t); *Splendon più belle*. Verdi: *Don Carlo: Ella giammai m'amò*. Nicolo: *Joconde: Dans un délire*.

Marcel Journet, bass; orchestras [from originals recorded 1905-12]. Rococo © 5249, \$4.98 (mono only).

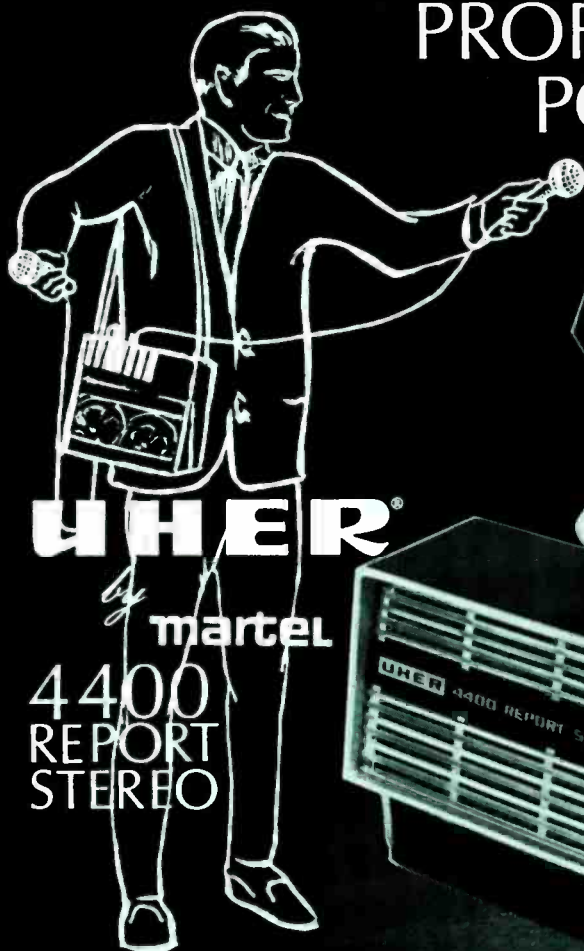
My admiration for Journet is almost unbounded, but it seems to me that Rococo could have on this occasion put together a more interesting record, even if we grant that multiple duplications are undesirable. In the first place, several of these bands have been taken from copies in rather poor condition, and even some of the others seem to have lost a good deal in the transfer process—the "presence" of the voice in the song from *Le Châlet*, for example, compares poorly with my own (only fair) 78 copy, and some of the wonderful swagger is gone from it as a result. The *Roméo* band, for one, could well have been omitted, for this is the less interesting part of the scene, heard through fairly heavy noise and poorly sung by Journet's two partners.

On the other hand, it is pleasant to have some of the singer's Wagner on LP, particularly the imposing voicing of Hagen's Watch; I wish the *Lohengrin* prayer and the "O du mein holder Abendstern" could have been rescued too. Both *Favorita* arias, but especially the Curse (sung in the original French) are excellent, as are the *Hérodiade* scene and the lovely *Lakmé* aria. The excerpt from Gounod's *Philémon* is not the well-known display piece "Au bruits lourds des marteaux" but the gorgeous little berceuse, which for some reason is almost totally forgotten. The Nicolo selection is a prime example of a great singer's ability to make one swallow the most wretchedly thin material.

Naturally, the vocalism is remarkable throughout. Among all of Journet's recorded selections, I doubt that there is a single side that leaves one in doubt about the greatness of the voice or the sensitivity of the singer. His Gallic origin is never in doubt, either, whatever the nationality of the material, but it was the best of French style—manly, robust, and colorful, as well as elegant and tasteful. The voice's line was firm and solid, the range unusually long—more remarkable at the top than at the bottom, at least on records, but still capable of a low E of the sort that is seemingly beyond even the blackest of today's basses. When one reflects that Journet left the Metropolitan because other basses stood in his way for most of the really fat roles, one wonders what on earth has happened in the intervening half century. C.L.O.

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 Silent Night
 O Little Town of Bethlehem
 Carol of the Bells
 Lo, How a Rose E'er Blooming
 Joy to the World
 Hark! The Herald Angels Sing
 Away in a Manger
 What Child Is This
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CHRISTA LUDWIG: "The Shepherd on the Rock and Other Songs"

Brahms: *Gestillte Sehnsucht*. *Geistliches Wiegenlied*. Schubert: *Der Hirt auf dem Felsen*. Ravel. *Chansons Madécasses*. Saint-Saëns: *Une Flûte invisible*. Rachmaninoff: *O Cease Thy Singing*, *Maiden Fair*; *The Harvest of Sorrow*.

Christa Ludwig, mezzo; Geoffrey Parsons, piano; Gervase de Peyer, clarinet (in the Schubert); Douglas Whittaker, flute (in the Saint-Saëns and Ravel); Herbert Downes, viola (in the Brahms); Amaryllis Fleming, cello (in the Ravel). ANGLL © 36352 or S 36352, \$5.79.

Christa Ludwig sings beautifully on this record. In her present state of maturity and radiance she is surely one of the most valuable artists we have. Her voice is inherently lovely and free, her style is without distracting mannerisms yet full of character and distinction. Moreover, she is here accorded a group of first-rate instrumentalists, which permits us to hear songs with *obligati* or, at any rate, with augmented accompaniment.

The *Shepherd* is probably Schubert's last song. Nearly twelve minutes long and devoid of charm or inspiration, it has always seemed a nuts-and-bolts thing in the past. But Miss Ludwig's phrasing and dynamics (and De Peyer's masterful playing) brought me as close to admiring the song as I am ever likely to come.

The two Brahms songs, from his late period, have an autumnal quality of bittersweet resignation. Miss Ludwig has caught this mood precisely and brings it across with conviction. (Kirsten Flagstad's postwar recording of these songs has just been reissued on the Seraphim label and makes an interesting comparison: perhaps stronger, better-focused than Ludwig's but not as subtle and wistful. Flagstad has the same violist, by the way.)

The surprise is what happens to two Russian songs as Ludwig sings them—two lovely Rachmaninoff melodies, given with style and fire but with none of the Slavonic mezzo wobble usually served with this music. It's great, like drinking champagne with no hangover. She seems to have mastered all the good aspects of Russian singing and added correct intonation and pitch control. The diction sounds very good to my ears. All of which suggests that Angel had better give us some Christa Ludwig Mussorgsky soon.

The Ravel song cycle doesn't come off, sorry to say. The Madagascan songs are thoroughly tropical and essentially *male*. Miss Ludwig does well by the tropical, with some lovely exoticism. But "Aoua!" for instance, is a menacing cry of protest from an angry man, and it is just not convincing as she does it. Try Fischer-Dieskau for the Ravel, or better still Souzay.

A well-judged balance between voice and instruments. Good recording. Texts and translations. **GEORGE MOVSHON**

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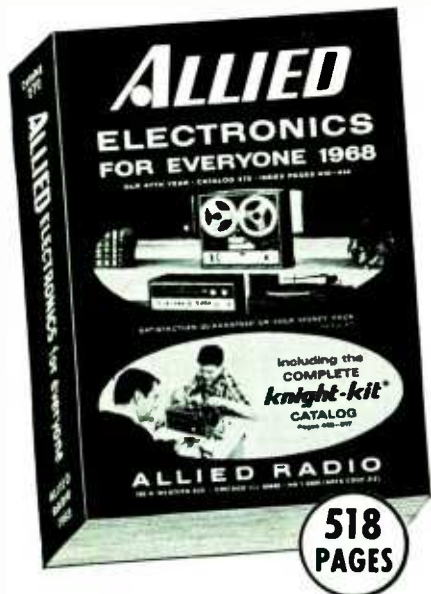
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GERALD MOORE: "Homage to Gerald Moore"; "The Art of Gerald Moore"

Various singers; Gerald Moore, piano.

For a feature review of the two albums named above, see page 125.

I MUSICI: "An Evening in Venice"

Albinoni: *Concerto a cinque, in G minor, Op. 9, No. 8.* Vivaldi: *Concerto in F, P. 278.* Marcello: *Concerto in B minor (No. 3 from La Cetra).* Galuppi: *Concerto a quattro, No. 2.*

I Musici. PHILIPS © PHM 500147 or PHS 900147, \$5.79.

The Albinoni, for oboe and strings, is interesting mainly for the broadly laid out melody of its first movement and the lively spirit of both fast movements. The Vivaldi is lifted above the routine by its writing for three solo violins and by its melodious slow movement. But there is more imagination in the other two works. The one by Alessandro Marcello (1684–1750) begins with a grave, expressive movement based on a repeated-note figure, continues with a very pleasant dialogue between oboe and violin with a plucked-string accompaniment, and ends with a dancelike finale that opens boldly with two oboes conversing with one another. Baldassare Galuppi's dates (1706–1785) span the baroque and early Classic periods, but his concerto for string orchestra seems to belong mainly in the former period. It has the outer pattern of a church sonata (slow-fast-slow-fast); the first two movements would make an excellent French overture, but the finale, a dance in triple meter, could come from a mid-century symphony.

All of these compositions are played with the Musici's customary vitality, precision, and fine tone. There are times, in the Vivaldi and Marcello, when the contrast between soft and loud seems exaggerated and even violent, and, as often with this group, the harpsichord can hardly be heard, but in all other respects the playing and the sound are first-class.

N. B.

ANDRES SEGOVIA: "Segovia on Stage"

Purcell: *Prelude; Minuet; A New Irish Tune; Jig; Rondo.* D. Scarlatti: *Sonata in A, L. 483.* Handel: *Sonata in D minor; Fughette; Menuet; Air; Passepied.* Bach: *Sarabande; Bourée; Double.* Duarte: *English Suite, Op. 31.* G. Casadó: *Pre-ámbulo and Sardana.*

Andrés Segovia, guitar. DECCA © 10140 or 710140, \$5.79; Ⓟ ST 7410140, \$7.95.

The devout Segovian will not want to miss this one, and will perhaps find—in addition to the customary high pleasures of the master's Bach, Handel, et al.—a special reward in John Duarte's *English Suite*. It was composed in the early



Andrés Segovia: the master guitarist prepares another delicious offering.

1960s for Segovia, and its folk melodies, home-grown in Sussex and Somerset, come across charmingly. For the rest, the emphasis is on rather sober fare, homophonic for the most part (with the exception of Handel's *Fughette*); there is the usual exquisite attention to color and to phrasing. Gaspar Cassadó's *Preámbulo* is rhapsodic, the *Sardana* harlequin-esque, and the whole an attractive addition to Segovia's recorded repertoire. S.F.

NICANOR ZABALETA: *Harp Music*

Albrechtsberger: *Concerto for Harp and Orchestra, in C.* Debussy: *Danses sacrées et profanes.* Handel: *Concerto for Harp and Orchestra, in B flat, Op. 4, No. 6.* Ravel: *Introduction and Allegro for Harp, Flute, Clarinet, and String Quartet.*

Nicanor Zabaleta, harp; sextet (in the Ravel); Paul Kuentz Chamber Orchestra, Paul Kuentz, cond. (in the other works). DEUTSCHE GRAMMOPHON © SLPM 139304, \$5.79 (stereo only).

Inasmuch as this Spanish virtuoso's elegant readings (with Fricsay) of the Handel, Debussy, and Ravel harp pieces have long been out of print, it's a particular pleasure to welcome his stereo remake, this time with Paul Kuentz as chief collaborator. The Albrechtsberger Concerto is brand-new to records, I believe, and a delight for the jaunty vivaciousness of its fast movements and the delicate interplay of solo and tutti timbres in its Adagio.

In the Albrechtsberger, Debussy, and Handel, Kuentz and his men well match—and set off—the soloist's poetic sensitivity and command of enchanting tonal nuances. The six musicians who join Zabaleta in the Ravel play very well too, but with so much modesty that the harp is given a concertolike prominence. No real matter: it is the bewitching combinations, permutations, and contrasts of harp, woodwind, and string colorings—captured to perfection in limpidly pure stereoism—that hold one spellbound. There may be little profundity here, but oh what tonal loveliness! R.D.D.



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CIRCLE 74 ON READER-SERVICE CARD



Radio: A Paradoxical Parasite

THERE IS AN organization called the National Committee for the Recording Arts. Stan Kenton is its national chairman; membership includes many notables from both the classical and "pop" worlds.

The committee's purpose is to press Congress to enact legislation providing for the payment of royalties to performers (as opposed to composers, who already are being paid) every time a recording is played on radio or television.

All of which may sound like pure music-biz business to the layman, but if you love music, be assured that it has great bearing on the kind and quality of music you and your children and grandchildren are going to hear. To understand why this is so, it is necessary to discuss the nature of royalties.

There are two kinds of royalties. The first is "mechanical" royalties, paid to song publishers and writers every time a recording of the song is sold. As it happens, the amount is two cents per record per song, though this figure will probably be raised in the near future. The other kind is "performance" royalties. These are paid by broadcasting companies to the song publisher and writers every time the song is *played* on radio or television. These monies usually are collected through either one of the major performing rights societies in this country—the American Society of Composers, Authors, and Publishers (ASCAP) or Broadcast Music Incorporated (BMI). These two organizations have long maintained a childish and destructive hostility to each other, but, more or less adequately, they do the job.

What the National Committee for the Recording Arts wants is a provision in the pending new copyright law to provide for *performance* royalties for *performers*. The evidence is heavy that this

request will be refused. And this will be a tragic mistake.

Testifying before the Senate Committee of the Judiciary Committee on Patents, Trademarks, and Copyrights—the controlling Congressional group—conductor Erich Leinsdorf said last April: "When the artist performs twice in live performance, he is paid twice. If you perform six times, you are paid six times. But with a recorded performance, my work can be exhibited as often as the person who owns the recording likes. And the cost, to the radio station, will be the same. There is something wrong about this. . . ."

Leinsdorf pointed out another inequity in the situation. A singer, classical or popular, records a song. The ravages of time eventually deprive him or her of the beautiful voice. The record no longer sells much, but radio stations continue to play it—for profit derived from advertising revenues. The radio station continues to make money on the record; the singer doesn't.

But Leinsdorf, in my opinion, didn't penetrate to the core of the issue, the central evil of the situation. For that matter, nobody in the record industry, or Congress, or the press, seems to have grasped this alarming but obvious principle: the radio industry in America exists *as a parasite of the record industry*.

If you stopped producing records, or prohibited their playing on the air, the radio industry would have almost nothing to broadcast—they'd be out of business. Yet they pay *absolutely nothing* for this astonishing wealth of programming material. On the contrary, radio takes the stand that it is doing a record company and performer a favor if it schedules a disc for air play—a favor for which all too many disc jockeys and station librarians expect to receive payment.

Payola has not disappeared; it simply has gone underground. Now it may take the form of a plane ticket to a vacation area, gifts for the home or, as is quite often the case, a night or two with a hooker or two, paid for by the record company.

The radio industry, by and large, programs only the most banal and obvious garbage produced by the record industry. Its purpose is to get listenership, at whatever price in the systematic debasement of public taste: it perpetually caters to the lowest common denominator of taste in order to reach the greatest number of people. This has steadily driven the general level of American light music downward for the past fifteen years.

I not only support the recommendations of the National Committee for the Recording Arts—I go farther than they do. I think that not only performers should be paid a royalty when a record is played on the air—the record company should be too. As a disc jockey friend of mine (an honorable one, be it noted) said: "If radio paid ten cents royalties every time we played a record, that amounts to forty or fifty cents for every fifteen-minute segment of air time—less than two dollars an hour. I think that would be a damn cheap price to pay for our programming."

It would indeed. And the benefits would be staggering.

First, it would curtail payola, though probably not eliminate it. It would produce a radically altered psychological atmosphere in the music business, dispelling in librarians and disc jockeys the twisted impression that they do the record industry favors. Once they started paying for the service the record industry now provides free, their concepts of program policy would perhaps begin to shift.

But more: these new sources of revenue would change the thinking in record companies themselves. As of now, all they get is the profit from the record sale *to the home consumer*. If record executives knew they had additional revenue from air play, they might be inclined to record more good music, rather than seeking almost always after the crudest and most obvious kind of "hit" record. An executive of a major label told me flatly not long ago: "we are simply no longer interested in the good music market." The payment of performance monies by radio could change that.

I do not see any of this coming to pass. The same old sad, sordid symbiosis between the recording and radio industries can be expected to continue. Just as the billboard and junkyard lobby effectively gutted the highway beautification bill, just as the automobile lobby managed to pull all the teeth of the automobile safety bill, industry—in this case the radio industry—is going to go getting away with aesthetic murder. Junkyards are going to proliferate on American highways, billboards are going to block the view. The landscape is going to become dirtier and uglier and more depressing as the years go on.

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reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • STEVEN LOWE • JOHN S. WILSON

SYMBOL  DENOTES AN EXCEPTIONAL RECORDING

THE BAROQUES: Dean Nimmer, drums; Rick Bieniewski, electronic bass; Jay Borkenhagen, guitar, piano, harpsichord, and lead vocals; Jacques Hutchinson, guitar and vocals. *Iowa, a Girl's Name; Mary Jane; Bicycle; Purple Day*; eight more. Chess © LP 1516 or LPS 1516, \$4.79.

The Baroques is another entry into the swelling ranks of rock psychedelia. Like most harbingers of Haight-type love there is a conspicuous lack of secure instrumental technique—somewhat speciously excused by Jay Borkenhagen's assertion that "they [the songs] are not there to display skill or technique but to artistically express feeling." In fairness, though, it must be pointed out that despite rather paltry playing—especially those endless boring one-handed keyboard accompaniments—the group has a genuine, if unfulfilled, ability to evoke quiet and somber moods without sounding tacky.

The one really awful cut is *This Song Needs No Introduction*, a frenetic montage of free-associating nonsense; this gambit has been accomplished more cleverly and pungently by both the Fugs and the Mothers of Invention.

Lots of references to marijuana (*Mary Jane*, get it children?) in keeping with the times. What will happen to the pot mystique if it ever becomes legal? S.L.

TOMMY GARRETT: *More Fifty Guitars in Love*. Guitar orchestra, Tommy Garrett, cond. *My Cup Runneth Over; Old Cape Cod; A Man and a Woman*; nine more. Liberty © LMM 13039, \$5.79; LSS 14039, \$5.79.

Everybody in the music business is looking for a gimmick, and Tommy Garrett found one: an orchestra made up entirely of guitars. This is his fourteenth album with this formula, so it is obviously successful. Oddly enough, it is also musical. To be sure, the texture becomes a bit much at times, the over-all sound a bit monotonous. But Garrett has been shrewd about it: he has kept the albums in a low key, the basic tenor of them soft. If a monotonous sound is thrust at you, you become irritated by it; when it persists only quietly, it tends to soothe and seduce. This is what his

albums do.


I don't know who arranged the previous thirteen albums, but Ernie Freeman wrote this one, and wrote it well. He has introduced one extraneous sound: a single oboe weaves through the texture to add a thread of color.

These albums must present staggering production problems. It's hard enough to keep one guitar in tune throughout a number. Keeping an orchestra of them in tune must be murderous. I can just imagine the number of rejected takes that lie behind one of these albums.

Here's another example of that refreshing but sometime phenomenon: the stone commercial album that isn't at all bad as music. G.L.

THE GRASSROOTS: *Let's Live for Today*. Grassroots, vocals with rhythm accompaniment. *Let's Live for Today; Out of Touch; Where Were You When I Needed You; This Precious Time*; eight more. Dunhill © D 50020 or DS 50020, \$4.79.

I hope that the Grassroots will take the album title to heart. To judge from their bad intonation, inept musicianship, and awkwardly constructed cliché-ridden lyrics, there may be no tomorrow. S.L.

 **HEARTS AND FLOWERS:** *Now Is the Time*. Hearts and Flowers, vocals and rhythm accompaniment; unidentified background musicians. *Try For the Sun; I'm a Lonesome Fugitive; 10,000 Sunsets*; nine more. Capitol © T 2762 or ST 2762, \$4.79.

When in doubt as to whether a group is rock or folk, look for a drummer. Ordinarily drummers connote rock and thus, this debut album of the Hearts and Flowers can be called a rock album. But were there no drummer, the group would probably be termed folk, or, more specifically, country/bluegrass. That this hybrid album succeeds is a testament to the relentless absorbency of rock.

Though Capitol has deigned to give us no information whatever about the group—not even their names (although producer Nick Venet managed to get his name on the back jacket)—one of its members is recognizable on the cover

photograph as Larry Murray, a young man long associated with folk and bluegrass music in San Diego and Los Angeles. With Murray's inveterate ability to sing hillbilly fifths and fourths to any given melody, plus the trio's country accents, grammar, and nasality and the occasional sound of a dobro or mandolin, the effect is somehow pleasant and quaint. Particularly good are the group's vocal sound on *Save Some Time* and the instrumental arrangement on *View From Ward 3*. One suspects, however, that their heart is most lovingly in outright country songs such as *Rock and Roll Gypsies* by Roger Tillison.

This is the first hillbilly rock group I've heard. Somehow it's a refreshing change. There's no reason why they shouldn't hit; it's a twist. M.A.

THE INNOCENCE. The Innocence, vocals; James Wisner or Anders-Poncica, arr. *All I Ask; Your Show Is Over; A Lifetime Lovin' You*; eight more. Kama Sutra © KLP 8059 or KLPS 8059, \$4.98.

The Innocence is the latest offering from Kama Sutra, the record company that gave us the Lovin' Spoonful (one of the best rock groups) and the Sopwith Camel (who evidently tried and died). The new group is airy and pleasant, their singing breezy, their style carefree with an occasional nod to self-seriousness. Some of these songs are outside the ordinary. *Mairzy Doats*, a whimsical little song from the Forties, is sung and arranged charmingly. Also good are *There's Got to Be a Word*, and the off-beat Anders-Poncica's *Someone Got Caught in My Eye*.

It's not that the Innocence is a bad group, because they're quite good. It's just that they're late. Rock-and-roll is a chronically overcrowded field. On the other hand, fans are so fickle that the turnover is lively. Group members pass from one fade-out group to another, accommodating their public's passion for ever new and improved products. The Innocence are good enough to make it. Their future depends greatly on whether or not there's a slot for them in the public ear. M.A.

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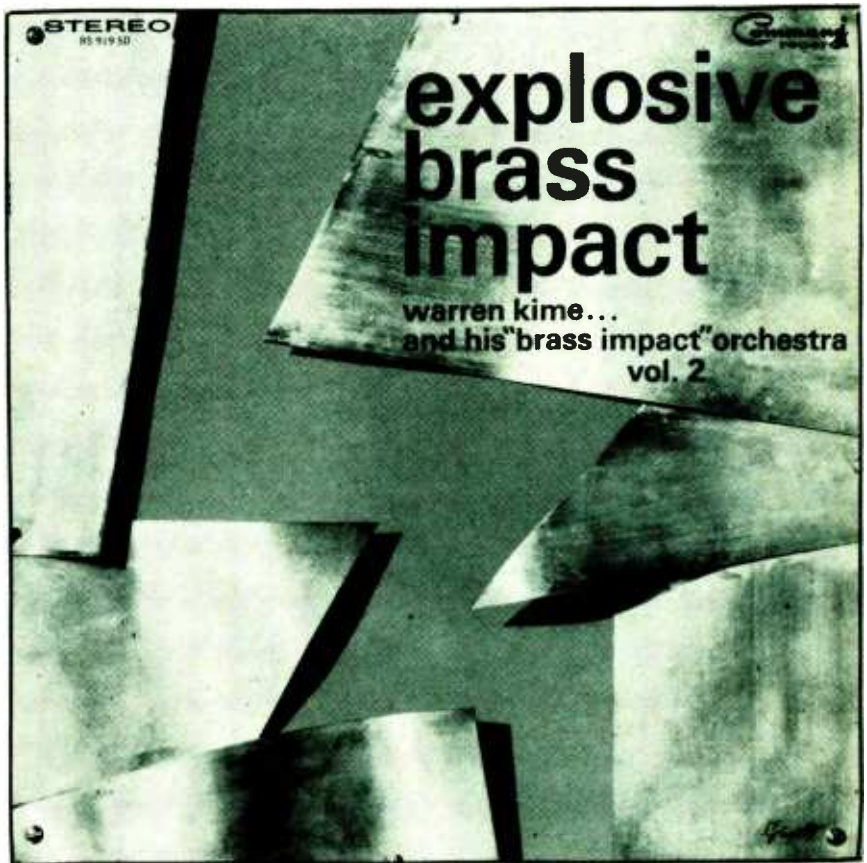
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JOHNNY MANN SINGERS: We Can Fly! Up-Up and Away. Johnny Mann Singers, vocals: Johnny Mann and Allan Davies, arr. *I Got Rhythm; This Is My Song; Go Where You Wanna Go*; eight more. Liberty © LRP 3523 or LST 7523, \$4.79.

RAY CHARLES SINGERS: A Special Something. Ray Charles Singers, vocals: Ray Charles, arr. *A Big Beautiful Ball; Step By Step; Bless Your Heart*; nine more. Command © RS 914 SD, \$5.79 (stereo only).

Studio singers work anonymously. The small nucleus who record steadily become, through radio and TV commercials and albums, as familiar as the voices of a man's secretary or a woman's doctor. They make a great deal of money but you never know who they are.

In this new album from the Johnny Mann Singers, a California-based group, there is a lead soprano with one of the sunniest voices I've ever heard. She manages, without intruding, to give the ensemble the brightest quality to be heard in any chorale around.

The package focuses on current material. Johnny Mann, who conducts as well as arranges for the group, has done some especially fresh writing on songs made popular by the Mamas and Papas: *Monday, Monday* and *Dedicated To the One I Love* (the closing chord of which will ring pleasurably in your head). The group sounds as if they enjoy the free rein this sort of material provides. Also fine are *Up-Up and Away* (a hit by the Fifth Dimension) and *Yellow Balloon*. For my tastes, the Johnny Mann Singers edge out all other chorales—some of which are very, very good.

Second to the Johnny Mann Singers are the Ray Charles Singers. While the Charles group lacks a certain delicacy found in the Mann Singers (not to mention that special soprano), their singing is round and sure. Ray Charles has written the album's orchestrations as well as the vocal arrangements (with the exception of *Cabaret*, for some reason scored by Dick Hyman from a sketch by Charles). The program ranges from recent show and film songs (*Walking Happy; Sunrise, Sunset; Allie*) to TV commercials (*Music to Watch Girls By*) to rock hits (*California Dreamin'* by the Mamas and Papas). Nothing daring here, but nice background music.

The big plus in the Ray Charles Singers album is Command's excellent sound—it's a natural for sound nuts with mild tastes. Also, you get one more song from the Charles album than from the Mann disc.

Both albums are fine pillow-listening. Mann gets the ribbon for imagination; Charles and Command for sonic delights.

CARMEN McRAE: For Once In My Life. Carmen McRae, vocals: Johnny Keating, arr. and cond. *Don't Talk; Until It's Time For You to Go; Our Song*; eight more. Atlantic © 8143 or SD 8143, \$4.79. Miss Carmen McRae, who never sings

badly, seems fresher than ever in this album. Also in top form is British arranger Johnny Keating, best known for his work with the Ted Heath band and more recently his score for the film *Hotel*.

The album, recorded in London, is made up strictly of in-the-air music, from Lennon-McCartney to Burt Bacharach. Too often, when old-line pop artists turn to current songs, the results are forced. Miss McRae and Mr. Keating, taking care with their program, have approached the project with apparent excitement and pleasure. Not all the songs are good. *Don't Talk, Our Song, For Once In My Life*, and *Worlds of Time* are the trite, colorless bits of fluff produced by each new generation of song writers; they seem to think that this sort of thing is the ultimate in meaning and depth. But many tracks are excellent, notably two songs by Keating and his collaborator John Worth, *Come Live With Me* and *It's Not Going That Way*. Their flavor is akin to that of Burt Bacharach and Hal David, only better. Miss McRae sweeps splendidly into Lennon and McCartney's *Got to Get You Into My Life*; but for me, the album is worth the price just to hear the way she sings the line, "laughing like crazy" in *It's Not Going That Way*. Other assets are fine fidelity and an excellent orchestra.

Bravo.

M.A.

EDITH PIAF: But Not Forgotten.

Edith Piaf, vocals; orchestra. *J'ai dansé avec l'amour; Le Chasseur de l'Hotel; Paris-Méditerranée; Coup de grisou; Le Brun et le blond; Un Monsieur me suit dans la rue; La Julie folie; C'est un monsieur très distingué; Les Mêmes de la cloche; Browning; Simple comme bonjour; Jimmy, c'est lui*. Philips © PCC 222 or PCC 622, \$5.79.

A glass of cheap *vin rouge* in my hand, pale blue smoke rising in a rippled line from the Gautoise that dangles from between my sullen lips (*cough, cough, choke!*), my eyes narrowed to Apache slits, I settle down in appropriate mood to listen to this collection of early Piaf. Most of it's terribly melodramatic, like the story of the coal miner who, betrayed in love, angrily blows up the mine. A lot of the rest is laughably corny, such as the story of the bellboy in love with a wealthy guest in his hotel. But Piaf had something, even in the Thirties, an intensity she put to great use in later, better, material.

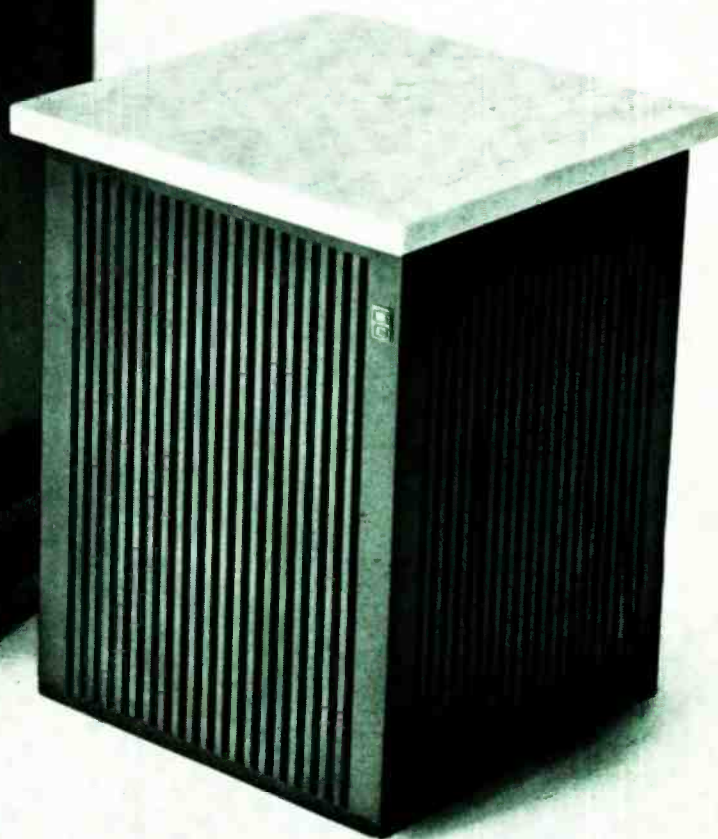
Most of these songs haven't been released in the United States previously. Certainly *Un Monsieur me suit dans la rue* hasn't, and I don't think *Paris-Méditerranée* has either. Charles Aznavour told me about a year ago that Piaf could be hilariously funny in private but the public wouldn't accept her in that role; they demanded the tragedienne, and that's what she gave them, *Paris-Méditerranée* is probably the nearest thing to a funny song she ever recorded. It's about a girl who sleeps with a man on a train between Paris and the Côte d'Azur. As they leave the train in the morning, the cops arrest him. She wonders for a mo-

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ment what his crime was and then says, with an implied shrug, "Funny things happen on trains. . . ."

The recording quality is not quite uniformly dreadful: some tracks are even worse than others. They don't sound like they were made from masters, or even mint copies; the discs were so worn that you can hear the swish-swish sound of every rotation.

No dates for the tracks, or other useful information, are given, liner notes being limited to the usual hooey about how great the artist was, and how she'll never be forgotten. For those who don't speak French, however, line-by-line translations are provided. Not that people unfamiliar with Piaf will be interested in the disc anyway. For the hard-core

buffs, however, this is a treasure, the miserable sound notwithstanding. G.L.

✻ **BUD SHANK: Music from Today's Movies.** Bud Shank, alto saxophone; small orchestra. *Luv; Any Wednesday; Theme from "The Sand Pebbles"*; nine more. World Pacific © WP 1864 or WPS 21864, \$5.79.

The jazz world, or at least a certain element in it, looks at music with a strange somber inflexibility. Everything is expected to be serious, dedicated, intense—there is no room for simple pleasures. This element takes a dim view of pop-jazz. I don't. Not, at least, in principle.

If we're going to have pop music, let it be played well. And jazz musicians

play it extremely well. What's more, they bring to pops a sinuousness of line and a rhythmic strength that musicians of other persuasions lack. It is good that jazzmen make pop albums—not only for the sake of their own standard of living but for the public's standard of listening.

This album is of that genre. It is pop music, not jazz, and it would be wrong to review it as the latter.

Shank, who plays alto saxophone throughout the disc—he doesn't pick up his flute once—has the gift of stating melody exquisitely. And his brief inventions here and there are, if not intense and serious improvisations, at least attractive variations on the tunes, most of them quite good tunes, and all drawn from current or recent films.

Bob Florence, one of the most thoughtful and tasteful arrangers in the whole California scene, scored the album. He has written a good many melody passages as unisons between Shank and Jimmy Zito, playing flugelhorn here. They blend beautifully. The bassist is Ray Brown—as if one couldn't tell just by hearing a few of those ringing punning harmonics he loves to throw in every so often. Brown's presence gives the rhythm section glands, if I may use Jack Valenti's preposterous euphemism. Two guitarists, the excellent Herb Ellis and Dennis Budimir, Mike Melvoin on organ, and Florence on piano, complete the group. On the lovely Johnny Williams theme from *The Sand Pebbles* (my favorite pop tune this year), Florence switches to electronic harpsichord.


Whether for background sounds or light but attentive listening, this is a very, very nice album. G.L.

YARDBIRDS: Little Games. Yardbirds, vocals with rhythm accompaniment. *Little Games; Smile on Me; White Summer; Stealing, Stealing*; six more. Epic © LN 24313 or BN 26313, \$4.79.

Despite a couple of hits, the Yardbirds have not been able to keep in the front ranks of rock-and-roll, quantitatively speaking. Though ability is often not relevant in determining popularity of rock groups, this little band not only satisfies the requirements of rock instrumental technique, but demonstrates a more varied style than many of its peers. What they lack is any semblance of a lead singer. In fact, the best cut on the album has no vocal at all—the mildly oriental *White Summer*, an evocative conversation between unamplified steel guitar and intermittent rhythmic and melodic accompanying instruments.

Less interesting, but indicative of their variegated approach, are *Stealing, Stealing*, an old-timey style jug-band number, and the well-conceived if imperfectly realized *Little Soldier Boy*, a sardonic anti-war fantasy built around musical military motifs traditionally played by bugle or cornet.

This is a group with genuine talent. With a more assertive approach from their (unnamed) lead singer—perhaps some of that arrogant petulance personified by the Stones's Mick Jagger—the Yardbirds could emerge as a potent force in the rock field. S.L.



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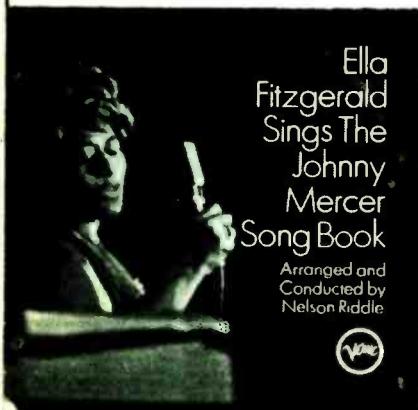
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JAZZ

JOHN COLTRANE: Expression. John Coltrane, tenor saxophone and flute; Alice Coltrane, piano; Pharoah Sanders, piccolo; Jimmy Garrison, bass; Rashied Ali, drums. *Offering: To Be: Ogunde; Expression.* Impulse © 9120 or S 9120, \$5.98; Ⓟ IPC 9120, \$7.95. This disc is the product of Coltrane's last two recording sessions—February 15, 1967, and March 17, 1967. The four selections are quite explicit in showing Coltrane's position as an organizing element in the jazz avant-garde at the time of his death.

Coltrane had moved into the avant-garde after a long and steady progression in his own personal search for expression. The odd noises that the avant-gardists worked with were natural steps in Coltrane's evolution, but he brought a background, experience, and personal development far beyond anything that the other avant-gardists could offer. The difference is inescapable. Coltrane may invoke the sounds of the avant-garde but he uses them to make something that relates to music.

Three of the four selections on this disc are, in a traditional sense, musical. Even Pharoah Sanders, one of the most painful expositors of the saxophone squeal, proves to be reasonably temperate when he is working out on piccolo in a long piece in which Coltrane plays warm and expressive flute. Coltrane plays his tenor saxophone with a regal richness and command on parts of three selections, drifting off into raucous runs on two of them.

I can't imagine playing this record for pleasure. But as an indication that Coltrane might have pulled something of value out of the current avant-garde flights of fancy, it has historical value. J.S.W.

LOUIS METCALF: At the Ali Baba. Louis Metcalf, trumpet and vocals; Sonny White, piano; Jerome Patterson, guitar; Al Matthews, bass; Struttin' Sam, drums. *Little Charlie: Nagasaki; Patrick's Mood;* seven more. Spivey © 1007, \$5.00 (mono only).

Metcalf has a long and impressive dossier as a trumpeter, including a period with Duke Ellington in the late Twenties. At sixty-two he can still play a biting, pungent horn, but years and years of catering to audience whims has turned him into an erratic performer. When I heard his group recently at the Ali Baba, the East Side club in New York where they have been playing for several years, Metcalf was so busy singing novelties

and gagging with the audience that I heard only small stretches of trumpet playing that were of much interest (he did a superb *Star Dust*). On the other hand, Sonny White, his pianist (who backed Billie Holiday on her recording of *Strange Fruit* on Commodore), took complete command with every solo he played. On this disc, White is heard only peripherally while Metcalf's trumpet, even though it is slightly shaky at times, successfully carries the disc—despite drawbacks in the form of heavy drumming by one Struttin' Sam, and a twangy guitar that would suit a rock group better than a jazz quartet. Metcalf sings a blues in an affecting shouting style and gives the group a forceful lead voice all through the set. J.S.W.

HOWARD ROBERTS: Jaunty-Jolly. Howard Roberts, guitar; Dave Grusin, electric organ; Shelly Manne, drums; Chuck Berghofer, bass and electric bass; Larry Bunker or Emil Richards, percussion and drums; Bill Pitman, rhythm guitar. Capitol © T 2716 or ST 2716, \$4.79.

The group here is billed as the Howard Roberts Quartet. And a most curious quartet it is—it contains six men.

The album's title tells the story. Roberts is a fine guitarist, skillful, melodic, and direct. The brilliant pianist/composer/arranger Dave Grusin gets a clean, clear sound from the electric organ. And what he plays is so musical. Chuck Berghofer contributes good rich-toned bass lines.

On some tracks Berghofer switches to electric bass, thereby pointing up the shortcomings of that instrument. A good many of the contemporary electronic instruments (the Fender piano, for example) provide welcome expansion of the available instrumental sonorities. But the amplified bass is one of the dullest instruments ever invented. I don't know quite what's wrong with its sound. There seems to be something missing in its overtones. Or maybe the fundamental itself is simply indefinite. Whyever, it lacks that gutsy, low, virile quality you get from a real bass. What's more, nobody I've ever heard can make it swing—it's because of the way the instrument articulates, I think. Finally, though it may have volume to burn (you just turn a knob), it lacks power, it lacks punch. Notice how much more the group swings in this album when Berghofer abandons his electronic toy for the real thing. A pox on the cat who invented this stupid instrument.

The material of the album is mostly contemporary pop, which makes this another popjazz disc, though its leaning is toward the jazz end of the spectrum. There is a good variety of flavors within the framework. Roberts plays *Winchester Cathedral* in a chorded 1930s style that reminds me of the guy who played guitar in the Billy Mills Orchestra in the old *Fibber McGee and Molly* radio show (I've never been able to find out who he was). Elsewhere, Roberts tosses in a little octave work, which Wes Montgomery has made *de rigueur* for guitarists. One tune comes off poorly: Frances Lai's *A Man and a Woman*. They simply

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do it too fast, killing the flavor. One tune comes off superbly: Dave Grusin's original *Sing No Blues*.

Good listening. G.L.

LEON SASH: I Remember Newport. Leon Sash, accordion; Lee Morgan, bass; Ed Uhlig, drums. *I Remember Newport: Easy to Remember; Misty*; six more. Delmark © 416 or S 9416, \$4.79.

Ten years ago, Leon Sash, a blind accordionist, appeared at the Newport Jazz Festival. He impressed so many listeners that one suspected he might be able to make a viable jazz instrument out of the accordion—an instrument languishing from the cocktail-jazz efforts of Art Van Damme, Mat Mathews, and Ernie Felice. George Shearing had shown that it could be done but Shearing had long since found a more profitable existence with his piano and his quintet.

This disc is the first I have heard of Sash in the intervening ten years (all that Joe Segal's liner notes tell us about that period is that Sash "is more in demand now than ever"). The impression it conveys is still much the same as the one he gave at Newport a decade ago. He seems to have the potential to play a strong jazz accordion (a swinging *Pennies from Heaven* is an indication) but he spends most of his time cocktail-tailing through pop tunes that he might have been doing ten years ago—*Polka Dots and Moonbeams, There Will Never Be Another You, Aren't You Glad You're You*. After ten years, one might expect a little more than this. It's a pleasant album—soft lights and sweet muzak—but today Sash's approach sounds positively old-fashioned. J.S.W.

BOLA SETE: At the Monterey Jazz Festival. Bola Sete, guitar; Sebastian Neto, bass; Paulinho, drums. *Black Orpheus Medley; Soul Samba; Flamenco*. Verve © 8689 or 6-8689, \$5.79; Ⓟ VVC 8692, \$7.95.

Bola Sete was a premature bossa nova guitarist in the United States. He was here playing his fetching melodies long before the bossa nova fad arrived and he was fairly well obscured by the arrivistes who came with it. He has persevered, however, and these performances, recorded last year at the Monterey Jazz Festival, show how well he has persevered.

If you think of Brazilian guitar as wistful and low-keyed, this set should disillusion you. Bola Sete plays up and out. His performances have guts and strength. One side is devoted to a medley from *Black Orpheus* while the second is given over to two of Bola Sete's compositions—one a roaring *Soul Samba*, which can give any guitarist with pretensions to intensity something to shoot at, and a second piece called *Flamenco*, which is a capable pastiche in that tradition. The important thing is that Bola Sete is a personality in his own right. He is not just a Brazilian guitarist or a bossa nova guitarist. He shows what an exciting instrument a guitar can be.

J.S.W.

JOHNNY SMITH. Johnny Smith, guitar; Hank Jones, piano; George Duvivier, bass; Don Lamond, drums. *Memories of You; Yesterday; The Shadow of Your Smile*; eight more. Verve © 8692 or 6-8692, \$5.79; Ⓟ VVC 8692, \$7.95.

As a listener, I ran into Johnny Smith—and left him—in the early Fifties, when his pallid guitar solo on *Moonlight in Vermont* was considered (for some reason obscure to me) a great jazz record. At the time, there were quite a few more records from Smith, all of more or less the same depressing caliber.

Some years ago, he settled in Colorado Springs. That Rocky Mountain air must be invigorating. His work now has zest that I did not find in his earlier playing. Granted he has a good rhythm section with him—Hank Jones (piano), George Duvivier (bass), and Don Lamond (drums). And Jones brightens things with several solos of his own. Yet Smith plays a program that could very well have gone down the same pallid, banal path of his earlier work (and *On a Clear Day You Can See Forever* proves that he can still do it). But most of the way this is guitar work that is melodic, rhythmic, and, above all, thoughtful.

Smith arrived on the scene at a time when all guitarists were playing the same, empty copy of Charlie Christian. His distinguishing characteristic then may have been that he differed from the pattern. It was a feeble distinction. On this disc, however, he proves to be an unexpectedly pleasant guitarist.

J.S.W.

THE SOUTHAMPTON DIXIE, RACING, & CLAMBAKE SOCIETY JAZZ BAND: That Sunday Jazz. Bill Barnes, trumpet; Skip Strong, trombone; Joe Ashworth, clarinet; Ted Prochazka, piano; Connie Worden, banjo; Barry Bockus, bass; Stan Levine, drums. *Too Late Blues, Perdido Street Blues; 1919 Rag; Sweet Substitute*; six more. J.S. Records © 101, \$5.00 (mono only).

Most of the traditional jazz in New York today is provided by semi-pro groups such as this one. It plays on Sunday afternoons at Your Father's Mustache, which once was Nicks, a Greenwich Village jazz landmark. The SDRCS Jazz Band is one of the better keepers of the traditionalist flame. Except for the occasional vocals, which are invariably awful in bands such as this, the group is quite capable and, when it gets started in a good groove, it can maintain it unusually well through ensembles and solos that have style and imagination. It creates problems for itself when it chooses such haggard material as *Just a Closer Walk with Thee* and *I'm Just a Wayfaring Stranger*, neither of which is apt to lead to inspiration and in this case doesn't. But when the Clambakers stick to their instruments, keep their mouths shut, and avoid fast tempos in which they lose their footing, they produce lively, lighthearted jazz.

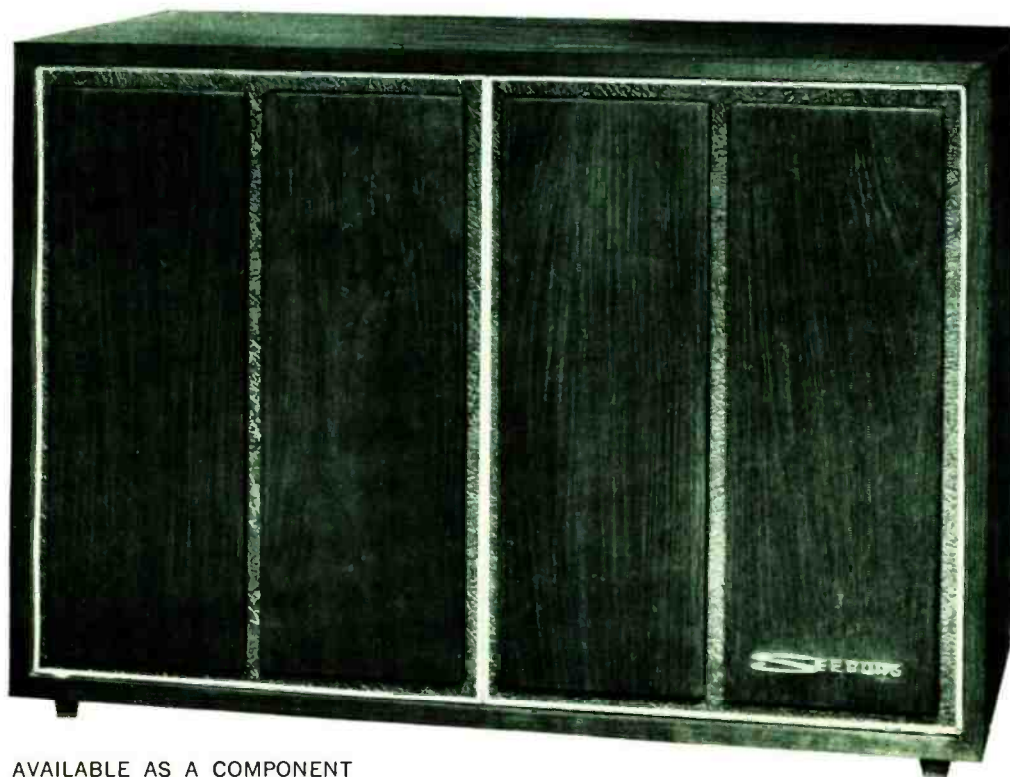
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✿ **RALPH SUTTON:** *Suttonly, Honeysuckle Rose; I'm Gonna Sit Right Down and Write Myself a Letter; Carolina in the Morning;* five more. Ralph Sutton, piano; Johnny Haynes, bass; Jim Lackey, drums. Solo Ⓟ 103, \$5.00 (compatible disc). (Available from Solo Records, Kirkwood Lane, Camden, South Carolina.)

You don't get to hear Ralph Sutton very often these days. Winters and summers, Sutton and his wife run the only jazz club in Aspen, Colorado. Fall and spring he is out on the road but you have to be alert to catch him. And he scarcely ever records. All of which makes this disc doubly valuable.

Sutton today is one of the best—I'm inclined to think he may be the best—of the pianists who play in a free-and-easy, good time style, a style that draws on Fats Waller and the stride school, on Jelly Roll Morton, and on Earl Hines. It's a rhythmic, flowing, joyous, melodic way of playing that is foot-tapping, ear-catching, and spirit-lifting.

These performances, recorded in a studio in Charlotte, N.C., with a bassist and drummer that the pianist had never seen before, are prime Sutton, with the Waller influence uppermost throughout the set. That influence even extends to Sutton's debut on records as a singer (although he has been humming and mumbling along with his piano solos on records for years). His vocalizing on *'Tain't Nobody's Business* is an interesting blend of his mumble-hum and the blithe Waller style of singing. J.S.W.

✿ **EDDIE "CLEANHEAD" VINSON:** *Cherry Red.* Eddie Vinson, alto saxophone and vocals; Buddy Lucas, harmonica and tenor saxophone; Mike Bloomfield, guitar; Patti Bown, piano, organ, bass, and drums. *Cadillac Blues; Flat Broke Blues; Somebody's Got to Go;* seven more. Bluesway Ⓟ 6007 or S 6007, \$4.79.

Eddie Vinson's voice—rich and powerful and full of meaningful nuances—is recorded under the best possible circumstances on this disc. Vinson is a lyrical blues shouter in the Joe Turner vein although he is capable of more shading than Turner is apt to employ. His program includes a pair of Turner blues—*Cherry Red* and *Wee Baby Blues*—but he does his best work on his own tunes (*Juice Head Baby* and *Alimony Blues*) and on Duke Ellington's *Workin' Blues*, all of them easy and sinuous. But it's not just Vinson's singing that makes this disc so satisfying. Behind him he has Mike Bloomfield playing brilliant guitar accompaniments (on *Alimony Blues* Bloomfield makes his guitar croon its responses to Vinson), and Buddy Lucas wailing appropriately on both harmonica and tenor saxophone. Patti Bown adds a warm organ setting to *Goodnight Baby Blues*, an instrumental piece in which Vinson's alto saxophone work is as effective as his singing is on the other pieces. J.S.W.



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FOLK



Pete Seeger: the veteran folk singer is joined by his Beacon, N. Y. neighbors.

STEVE GILLETTE. Steve Gillette, vocals and guitar; Bruce Langhorne, electric guitar; Dick Rosmini, acoustic and electric guitar; Bill Lee or Russ Savakus, bass. *A Number and a Name*; *Back on the Street Again*; *Springtime Meadows*; nine more. Vanguard © VRS 9251 or VSD 79251, \$5.79.

Steve Gillette, a young folk singer/guitarist/writer from California, is one of the lucky ones: he's been given the opportunity to record an album of his own songs on his own terms, despite the fact that folk music is commercially all but dead.

Gillette is not a crasher. All his talents are gentle. Several songs expose his fondness for legend and story telling. *The Erlking*, taken from Goethe's classic poem, concerns a mythical figure of death who claims only small children, and is visible only to them. Another song, *2:10 Train*, describes the favorite folk situation of a man condemned to a long stretch in prison. *Molly and Tenbrooks* is an altered version of a song about an actual horse race in 1878, this time told from the horses' point of view. Despite a frail conclusion, this is Gillette's most successful epic.

Gillette has collaborated with two other California singer/writers, both talented but born too late to cash in on the folk boom—Linda Albertano and Tom Campbell. Campbell's *Many the Times* is perhaps the most touching single track, while Gillette's best writing occurs on *Ten Thousand Times Ten*. *Darcy Farrow*, written with Campbell, begins as a story but collapses into a folk cliché.

Gillette's playing and sweet voice embody some of the best aspects of the folk style. Though he makes brief attempts to get into a rock feeling (and most of today's rock people have come directly from folk), his heart's not in it and his feeling for time is wrong.

The future of someone like Steve Gillette is a matter of troublesome conjecture. What are the chances of a personable young man whose talents make him into an early antique? Where will he work when the last of the coffee houses and folk rooms die off? Who will listen?


I will, but unfortunately, record reviewers get their albums free. M.A.

PETE SEEGER: Waist Deep in the Big Muddy. Pete Seeger, vocals, guitar, recorder, and banjo. *Down by the Riverside*; *My Name is Liza Kalvelage*; *Those Three Are on My Mind*; ten more. Columbia © CL 2705 or CS 9505, \$4.79.

There are dozens of folk artists with better voices and more impressive instrumental techniques than Pete Seeger, but I still find myself returning to this man who, still in his forties, is the untitled godfather of American folk music. In his honest and direct way this man possesses a charismatic aura that hypnotizes sophisticated audiences into a joyous and reverent sing-along during his many standing room only concerts. If the world is still here by the century's end it will be because the Pete Seegers outnumber the Barry Sadlers.

In this album Seeger pulls off what nobody else could have done: the entire first side (six songs) comprises an informal concert given by Seeger and his Beacon, New York neighbors. The harmonies are simple, but the enthusiasm's real. The remaining songs are studio products, in which the versatile singer accompanies himself with his grab-bag of instruments. A few old favorites—*East Virginia*, for example, and the usual collection of topical songs about civil rights and the Vietnam conflict—find Seeger still employing the directness of approach that has always characterized his delivery.

Frankly, I don't think this is one of Seeger's more lasting albums. To hear this artist at his best one must hear him in concert, or via recordings of concerts. It is only under these circumstances that his incredible magnetism comes to the fore. Two excellent examples of his live recordings are the mono-only *With Voices Together We Sing* (Folkways 2452) and *We Shall Overcome!* (Columbia CL 2101/CS 8901). S.L.


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A-4010S Specifications: Four heads, 4 track, 2 channel. 7" maximum reel size. Tape speeds 7½ and 3¼ ips (±0.5%). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel turntables. **Wow and flutter:** 7½ ips: 0.12%; 3¼ ips: 0.15%. **Frequency response:** 7½ ips: 30 to 20,000 Hz (±2 db 50 to 15,000 Hz); 3¼ ips: 40 to 12,000 Hz (±3 db 50 to 7,500 Hz). **SN Ratio:** 50 db. **Crosstalk:** 50 db channel to channel at 1,000 Hz. 40 db between adjacent tracks at 100 Hz. **Input:** (microphone): 10,000 ohms, 0.25 mV minimum. (line): 100,000 ohms, 0.14 V minimum. **Output:** 1 volt for load impedance 100,000 ohms or more.

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BILL COSBY: Revenge. Bill Cosby, narrations. *Two Brothers; 9th St. Bridge; The Tank;* seven more. Warner Brothers © W 1691 or WS 1691, \$4.79.

More than anything else, comedian Bill Cosby projects warmth. On the television series *I Spy*, Cosby and actor Robert Culp have created a friendship so appealing and believable that devoted viewers endure the flimsiest of plots just to see the two work together. Cosby's four previous comedy albums have been on the best-selling charts not for months but for years.

Cosby's material is not that funny. Its tremendous power comes from how totally it suits him. Most of it concerns his childhood—his friends, the six monsters who lived in his bedroom closet, smoking in the bathroom at school, the subtle conspiracy of grown-ups. One is swept along into the intensity, fear, and dismay of childhood, made somehow comic by the man's gentle delivery. Though his smoothness and excellent sense of timing are undeniable, he is not a comic's comic as are Jack E. Leonard and Jonathan Winters. Cosby is for everyone, especially those who had a childhood.

This fifth album, recorded at Harrah's in Lake Tahoe, is as charming, witty, and absorbing as the others. It's even better on the second hearing than the first. Even if you're not a comedy album person, this set, by the very best of the young humorists, is worth having. M.A.

DAVE GRUSIN: Divorce American Style. Music from the sound track of the film. Dave Grusin, cond. UAL © 4165 or UAS 5163, \$5.79.

Pianist / composer / arranger / conductor Dave Grusin first attracted wide attention as musical director and accompanist on the Andy Williams TV show. Though Grusin's work on the show was superb, he eventually suffered the traditional itch to strike out on his own.

Since then, the free-lance Grusin has made a number of recordings as a first-rate pianist, including a solo album for Epic. Now, in this score from Columbia's film *Divorce American Style*, we are reminded of Grusin's gigantic gifts as a composer/arranger.

The music is a delight of several different colors. It begins and ends with passages of vivid, Bachian counterpoint, brilliantly couched in a modern fabric. In between are moments of jazz, big band swing, and an inevitable Tijuana Brass-like sequence. Several pieces are sheer velvet romance. Grusin does

beautiful work with strings, often creating a mood similar to that generated by Johnny Mandel in his incredible score for *The Sandpiper*. This is music for champagne and chiffon.

Whether or not you've seen the film (I haven't yet) and whether or not it's a good film (I hope it's livelier than its title), this is a completely successful album, and is soundly recommended for good music lovers, or just lovers. M.A.

HENRY MANCINI: Peter Gunn. Music from the sound track of the motion picture. Orchestra. Henry Mancini, arr. and cond. RCA Victor © LPM 3840 or LSP 3840, \$4.79.

When Henry Mancini wrote the score for the *Peter Gunn* television series, he set a pattern that has been much imitated, not only by John Barry in his James Bond movie music, but by many other writers as well. Since they have built the *Gunn* thing into a ponderous musical cliché, one can only approach the original with trepidation.

And it has indeed grown shopworn in the six years since *Gunn* went off the air, though Mancini has dusted it off somewhat for the score to the new movie version of *Gunn*. The main theme and the tune *Dreamsville* are all he's kept from the original score. The rest of the material serves to show how much he has grown since he did *Gunn* for TV.

There are, as usual, some notably seductive melodies—matched, also as usual, to some very ordinary lyrics. Leslie Bricusse wrote the words for *I Like the Look*; they're slickly clever but say nothing worth memorizing. Still, they're better than the work of Jay Livingston and Ray Evans, who did the words for *Dreamsville* and *Bye Bye*, the latter a re-casting of the *Gunn* theme; actually, both lyrics were written some time ago. Only Johnny Mercer has ever done really good lyrics for Mancini; I can't understand why he works with anyone else.

The soloists are, as one would expect, alto saxophonist Ted Nash, his brother Dick (who has just about the most beautiful trombone tone in the whole world), the everlastingly rewarding pianist Jimmy Rowles (alas, not enough of him), and vibraharpist Larry Bunker. The score contains highly original orchestration touches—twelve flutes voiced to sound almost (but not quite) like an organ; four soprano saxes skirling in a mad middle-eastern way over the fuzz guitar playing a single drone note; voices doubled by a mixture of French horns, trombones, and flutes. When it comes to scoring, Mancini will turn your mind around.

The picture is, of course, a detective story, which puts an *a priori* limitation on the scope of the material. But within those limitations, Mancini has done another masterful job. G.L.

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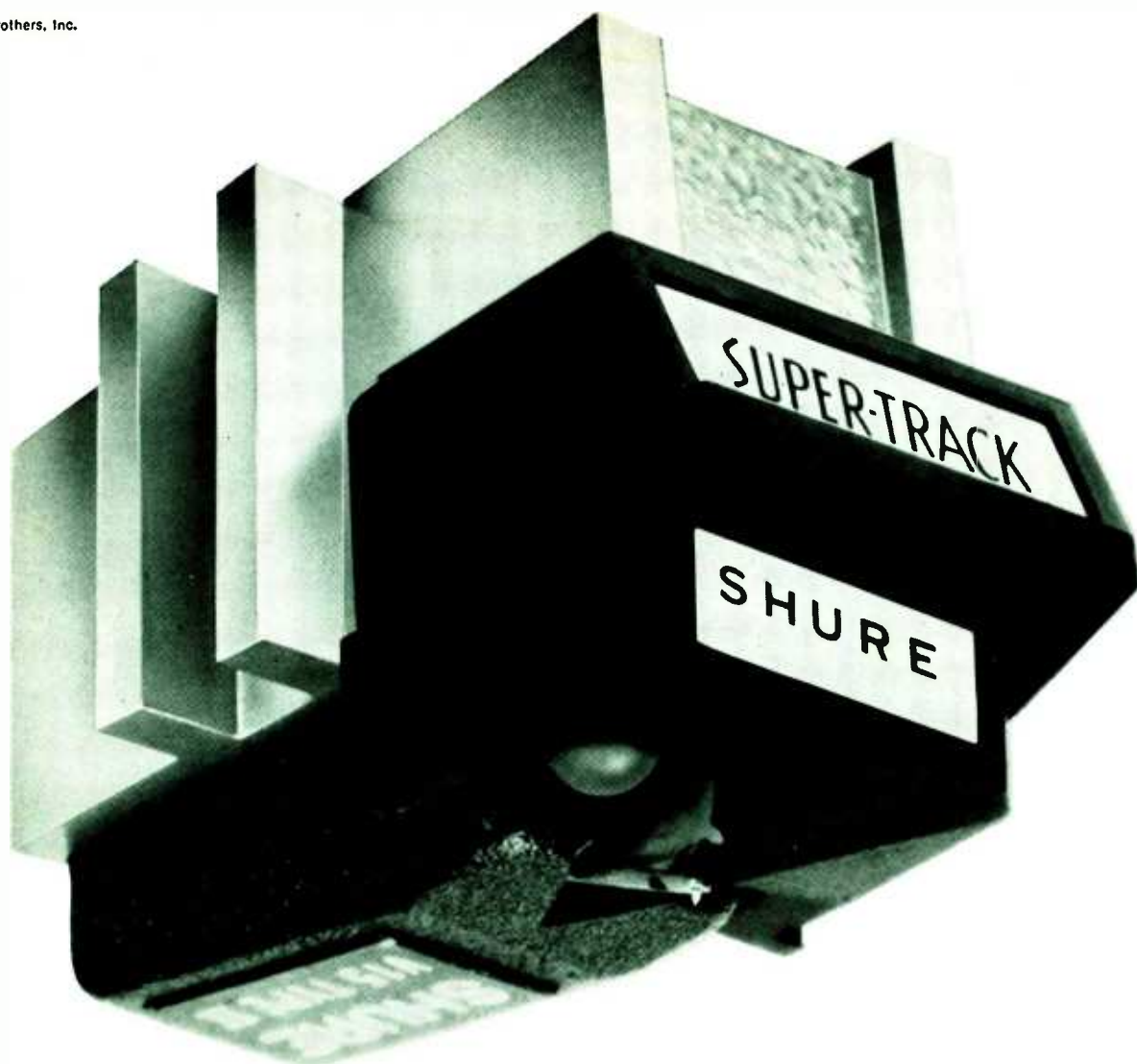
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their own, melody-writing member Paul McCartney turned to composing film music. His first major project is this score for *The Family Way*, starring Hayley Mills and her father, John Mills.

McCartney has successfully transplanted his melodic gift: these tunes are as attractive as the best of his songs with John Lennon for the Beatles. However, let's be realistic. There is more to good film scoring than melody writing, and McCartney has been ably assisted here by arranger George Martin. Ever heard of him? He's the man who's been arranging for the Beatles since the start. Or were you thinking that the Beatles themselves wrote the string orchestrations on *Eleanor Rigby*?

An interesting man this George Martin. He bears all the technical skills for which many a lesser craftsman yearns. Yet apparently Martin's ego is so constructed that he is able to donate his skills to the Beatles without being threatened by the group. You may be certain that there are a number of George Martin types behind successful rock records, quietly raking in dollars, willing to be unsung. Nobody evidently wants to think much about the importance of these phantoms of today's opera.

It should be said that of all the underground technicians, George Martin has probably been given the most credit. While large black letters on this album cover state: "Music by Paul McCartney," also included in smaller type is: "Supervised and orchestrations arranged by George Martin." Possibly what occurred was this: McCartney wrote melodies for the score and contributed ideas as to how they should be orchestrated and introduced—an organ here, an amplified guitar there. Then he might have watched and waited while Martin came up with the body of the score, at which point both of them fine-tuned or rejected what they had. This, of course, is only conjecture. At any rate, the music is a two-way project, and the McCartney-Martin working relationship must be sound to have lasted so long.

The score is unspectacular, but it's charming. McCartney's tunes are both distinctive and quaint. (So are the Beatles.) Martin's orchestrations will be recognizable to those familiar with any of the Beatles-plus-orchestration records.

The album's biggest flaw is not musical but mechanical: the score is broken up into so many sequences, with pauses between tracks, that any hope of flow is lost. This may be accommodating for air play but it's aggravating for home listening. M.A.



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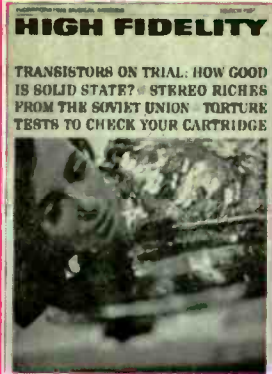
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