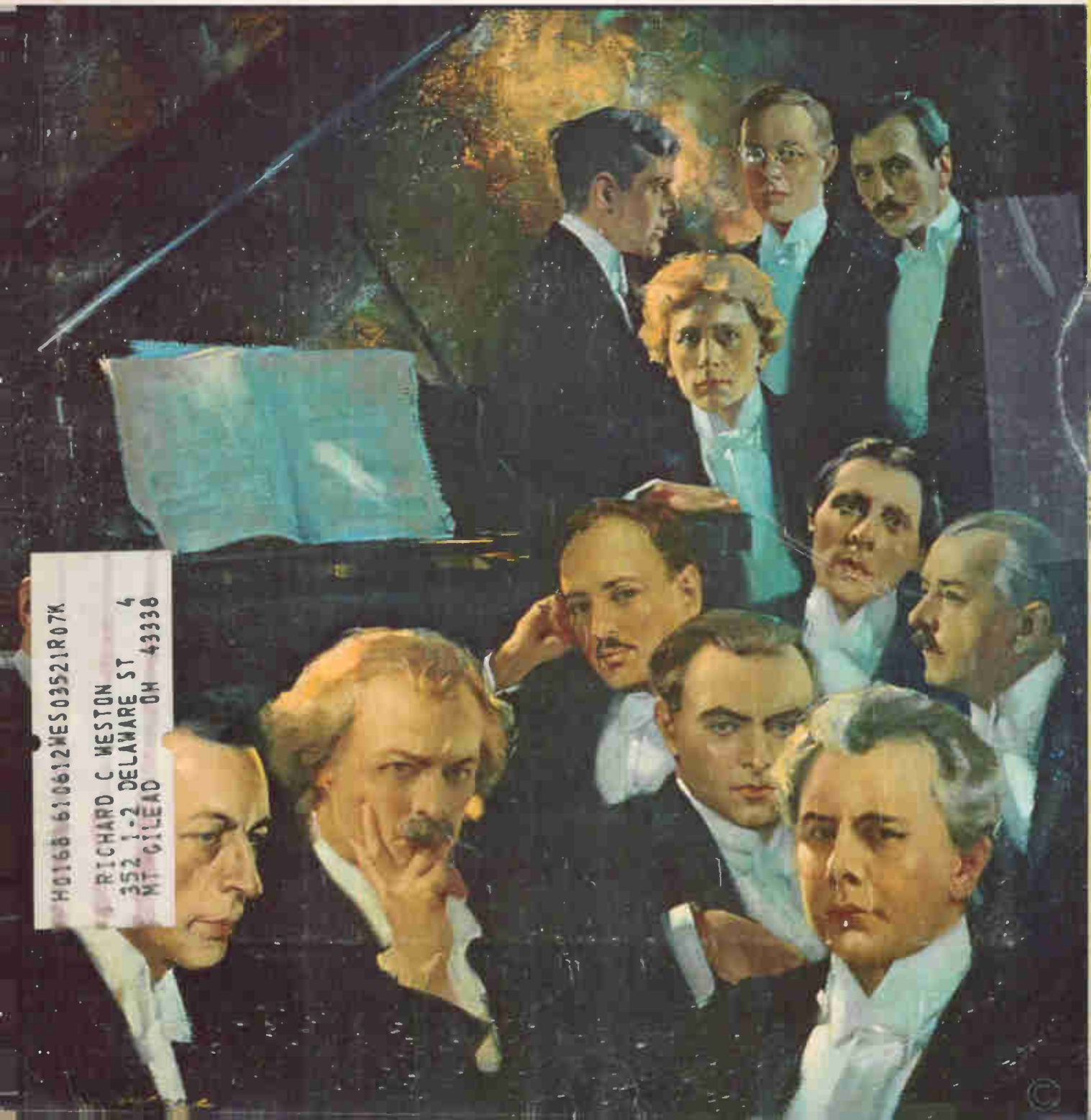
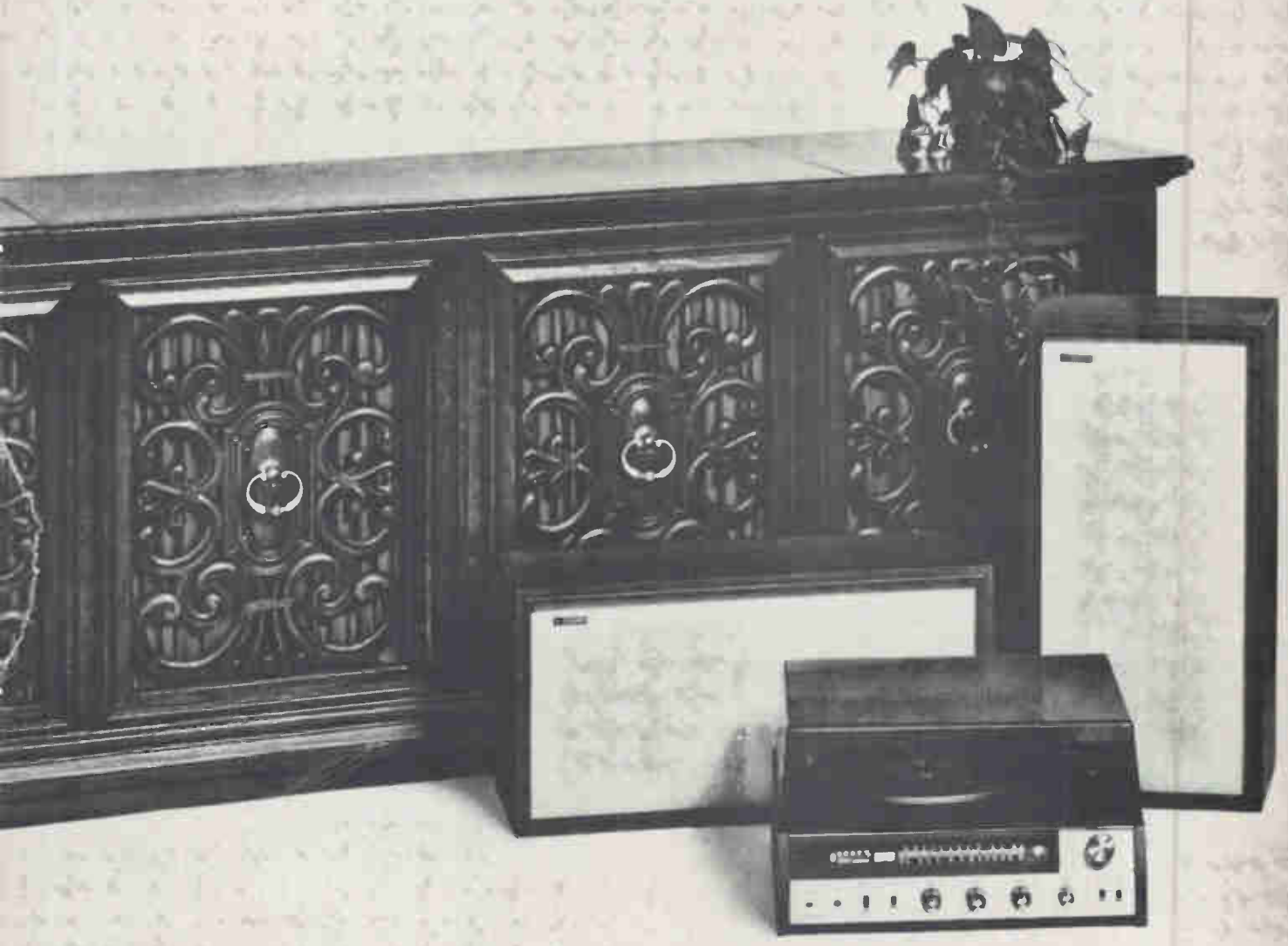
# HiFi/Stereo Review

OCTOBER 1967 • 60 CENTS

## The Experts Discuss Your FM-Antenna Problems
## Music for Piano in Perspective: A Basic Library
## Paderewski: A Genius Who Also Played the Piano





Take a best-selling Scott component AM/FM stereo receiver; top it with a professional automatic turntable with magnetic cartridge and diamond stylus; add a pair of Scott air-suspension bookshelf speakers . . . and you have the Scott Stereo Music System! Here's a complete system that Scott's built for you. The sound is like nothing you've ever heard before . . . except another Scott component system. Even when it's turned off, you can tell that the Scott was designed to please the audio expert. There's separate Bass, Treble, and Volume controls for *each* channel . . . an accurate tuning meter, and connections for microphone, guitar, earphones, extra speakers, and tape recorder or cartridge player.

**Prices range from $299.95 to $469.95**

# Scott makes the finest stereo components.

# sometimes they don't.

Beneath the hand-rubbed lid of this superb cabinet is a powerful Scott component . . . an AM/FM stereo receiver . . . with all the control features and performance you'd expect from Scott's finest stereo systems. The massive cabinetry, rigidly braced, has been designed specially for magnificent sound reproduction. Scott's patented Isomount® suspension system gives you two more full octaves of deepest undistorted bass than you'll find in any other console. AM, FM, FM stereo, professional automatic turntable, and optional stereo tape recorder . . . they're all here, plus provisions for attaching extra speakers, microphone, guitar, stereo earphones, electronic organ . . . even the audio portion of your TV! There are no finer consoles on the market.

**Prices range from $499 to $2195**

(Console model shown: Copley Mediterranean, Price $1500.)

## Scott's all new for '68...Get The Facts

Scott has the stereo system . . . compact, console, or components . . . that's right for you. And they're all new for 1968. Keep up to date . . . send today for one or all of Scott's fresh-off-the-press 1968 stereo guides:

☐ components Name_____

☐ consoles Address_____

☐ compacts City_____State_____Zip_____

H.H. Scott, Inc., Dept. 227-07, 111 Powdermill Road, Maynard, Mass.
Export: Scott International, Maynard, Mass.



CIRCLE NO. 100 ON READER SERVICE CARD

# Sometimes they look like components...

The smart new pushbutton panel and disappearing dial of Scott's 384 only hint at some of the innovations you'll find in this all-new medium-priced AM/FM stereo receiver. Scott Integrated Circuits give you more stations with less noise and interference. Field Effect Transistor circuitry assures you of ghost-free, drift-free, sensitive and selective reception of both AM and FM. And the 384's conservatively rated 90 Watts gives you more usable power than many other receivers with higher advertised power ratings, thanks to Scott all-silicon direct coupled output circuitry. **Price, $439.95**

You'll need a pair of speakers with your 384, and there's no better choice than Scott's S-11. Scott knows more about solid-state technology than anyone else in the high fidelity business . . . and when Scott designs a speaker for solid-state components, you know it's right! The S-11 three-way speaker system is encased in an acoustically-perfect air-suspension enclosure of hand-rubbed oiled walnut. **Price, $149.95**

Scott . . . where innovation is a tradition

**SCOTT®**

# There's Music in the Air!


# Tape it with a Sony

There's a world of beautiful music waiting for you and it's yours for the taping. Let Sony-superb 4-track stereo capture every note faithfully while you relax in your easy chair. Simply connect your stereo tuner to the Sony So-d-State 230W, "Stereo Consolette," and tape your favorites off the air. And the Sony-exclusive **Stereo Control Center's** handsome front panel offers you all the versatility and convenience of the most expensive component preamplifier and power amplifier. Here is an instrument that is truly a complete home stereo sound system. Connect your stereo tuner. stereo changer or turntable to the 230 and the **Stereo Control Center** provides instant selection of musical source for listening or recording. Together with its laboratory-matched, dual speaker systems, the Sony 230W "Stereo Consolette" offers the look of elegant furniture for the most fashion-conscious home. There's pure luxury in its oiled walnut cabinet smartly trimmed in satin chrome and black, the precision, machine-turned knobs, switches that slide smoothly beneath the fingertips. Yet complete with matching Sony SS-23 dual speaker systems, two Sony F-45 cardioid dynami· microphones, the Sony 230W is priced less than $299.50.

SONY'S PROOF OF QUALITY — A FULL ONE YEAR WARRANTY

SONY® SUPERSCOPE® The Tapeway to Stereo®

8146 VINELAND AVENUE • SUN VALLEY, CALIFORNIA • 91352

**SONY Solid-State Model 230, "Stereo Compact Portable."** The sensational new "230" packed for travel. Here is a complete, ready-to-go stereo tape system. Its high-compliance lid-integrated, dual speaker systems may be separated up to fifteen feet for maximum stereo effect. Handsomely encased for rugged use, yet styled for the look of high fashion. Complete with two Sony F-45 cardioid dynamic microphones, less than $249.50.

The Model 230W, pictured above, can be purchased without he SS-23 Speakers. Select your preference in speakers, or use the Sony 230W as a tape deck and preamplifier for auxiliary components in a stereo sound system with a basic amplifier of any desired higher output. Complete with two Sony F-45 cardioid dynamic microphones, less than $239.50.

CIRCLE NO. 79 ON READER SERVICE CARD

# HiFi/Stereo Review

OCTOBER 1967 • VOLUME 19 • NUMBER 4


## THE MUSIC



## THE EQUIPMENT



## THE REVIEWS



## THE REGULARS



COVER: "TWELVE FOREMOST PIANISTS." OIL BY CHARLES E. CHAMBERS; COURTESY CHICAGO MUSICAL COLLEGE, ROOSEVELT UNIVERSITY; PHOTO BY TONY KELLY (SEE ALSO PAGE 10)



HiFi/Stereo Review, October 1967, Volume 19, Number 4. Published monthly at 307 North Michigan Avenue, Chicago, Illinois 60601, by Ziff-Davis Publishing Company—also the publishers of Airline Management and Marketing, Boating, Business & Commercial Aviation, Car and Driver, Cycle, Electronics World, Flying, Modern Bride, Popular Aviation, Popular Electronics, Popular Photography, Skiing, Skiing Area News, and Skiing Trade News. (Travel Weekly is published by Robinson Publications, Inc., a subsidiary of Ziff-Davis Publishing Company.) One year subscription rate for U.S., U.S. Possessions and Canada, $6.00; all other countries, $7.00. Second Class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada and for payment of postage in cash. SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80302. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

# HiFi/Stereo Review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
DRUMMOND McINNIS
REX REED
PETER REILLY
ERIC SALZMAN

EUROPEAN EDITOR
FREDERIC GRUNFELD

LONDON EDITOR
HENRY PLEASANTS

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING
SERVICE MANAGER
ARDYS C. MORAN

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200
Eastern Advertising Manager: Jerry Sweeney
Robert Ur, James J. Sullivan

Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312 726-0892
Advertising Manager: Jerry Sweeney

Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 CRestview 4-0263; BRadshaw 2-1161
Western Advertising Manager: Bud Dean

Japan: James Yagi
Ishikawa Mansion
4, Sakuragaoka, Shibuya-ku
Tokyo, Japan
Telephone: 462-2911-3

Circulation Office
Portland Place, Boulder, Colorado 80302

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photography or manuscripts.

Member Audit Bureau of Circulations

ZIFF-DAVIS PUBLISHING COMPANY
William B. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Hershel B. Sarbin, Senior Vice President
Philip T. Heffernan, Vice President,
Walter S. Mills, Jr., Vice President, Circulation
Stanley R. Greenfield, Vice President, Marketing
Phillip T. Heffernan, Vice President,
Electronics Division
Frank Pomerants, Vice President, Creative Services
Arthur W. Butzow, Vice President, Production
Edward D. Muhlfeld, Vice President, Aviation Division
Irwin Robinson, Vice President, Travel Division


# EDITORIALLY SPEAKING

By William Anderson

## LAUGHING ALL THE WAY TO THE BANK

ANY EDITOR would be less than honest if he claimed that the development of a lively rhubarb in the letters column of his publication tickled him anything less than bright pink, for it is a sure indication that subscribers not only read his magazine, but are *involved* in it. One such epistolary explosion was touched off in June by a letter from reader L. E. Winfield of Mattoon, Illinois, a man who knows what he likes. Friends of classical music picked up the gauntlet in the August issue, and Mr. Winfield replies to them in this one (page 34). We admire Mr. Winfield's spirit, his good humor, and his determination to stick to his guns, but from our point of view he is defending an untenable position.

One of the most persistent myths of our culture—and doubtless of many others as well—is that what is "best" is what sells the most, what is "most popular" is automatically superior to anything enjoyed by the few. To me, this is patent nonsense. However much we may enjoy low-comedy slapstick, real wit has its pleasures too. More people enjoy the former, but it is not "better." Is Pepsi Cola (because more people enjoy it) superior to a fine French wine? Is Edgar Guest a better poet than William Shakespeare because more Americans are familiar with and admire his work? It seems to me that the making of such comparisons—and Mr. Winfield's are of just such a nature—is simply impossible. Frank Sinatra singing the immensely popular *Strangers in the Night* and Dietrich Fishcher-Dieskau singing Schubert's comparatively little-known *An die Musik* have only one thing in common: they are both songs being sung by a man. Other than that, they are not in the same universe, neither the songs themselves nor the interpreters. Why should they be compared at all? Why not just enjoy them both if you can? Why confuse the easy gratification of simple entertainment with the sterner intellectual demands of a serious spiritual statement about man and music?

*An die Musik* was written in 1817. Does anybody today know—or care—what the popular hit song of 1817 was? It most certainly was not *An die Musik*, yet this song is still being played, sung, and enjoyed by millions the world over, many of whom do not even understand the German language. Why? I submit that it is because there is (for Western ears, at least) a message, timeless and unique, being communicated in it that is beyond the capacity or intention of popular music to impart. The message is there—millions, alive and dead, have already heard it—and I recommend that Mr. Winfield (and any other doubters) settle himself in some night and listen until he hears it too. Since the appreciation of music is a learned response, and some music is hard to learn, I don't say it will be easy. But when were any really worthwhile things easy?

There can be no quarrel with Mr. Winfield over whose records sell more—he is undoubtedly right. But I would wager that Jesse Crawford is under no illusion that he plays "better" music than E. Power Biggs, that Kate Smith wouldn't think of comparing her art to that of Maria Callas, or that Lawrence Welk would never consider himself the musical peer of Leonard Bernstein. They are all batting well, but in a different league. Laugh they may, but they are on their way to a different bank.

# The First All-Label, No-Obligation Discount Record Service to Offer All These Advantages

**BIG DISCOUNTS!**
Always at least 30%...in some cases up to 75%!

**PAY AFTER YOU PLAY!**
Charge all your purchases ...an exclusive Records Unlimited feature!

**UNLIMITED SELECTION!**
Any record on any label available in the U.S.!

**NO MINIMUM PURCHASE REQUIRED!**
Order only the records you want...when you want them!

## Plus a unique extra bonus...
## SELECT ANY RECORD OF YOUR CHOICE—FREE

**if you join now and agree to pay the modest *lifetime* enrollment fee**

Now...a record-buying service that has all the advantages you've been looking for — Records Unlimited! It gives you big discounts on *all* records, *all* labels — *with no minimum purchase required.* And you can buy *on credit* with at-home shopping convenience! What's more, you get your first record *free* for joining right now!

*No* other service, club or method of buying records offers all this *without obligation of any kind!*

### No obligations — No limitations

If you buy records regularly — 5, 7 or 12 a year — you probably like to make your selections from a variety of labels. And you don't want the commitment to buy a specified number of records. What you *do* want are the most generous discounts that can be offered... *and* the convenience of charging your purchases.

You get *all* these advantages *only* with Records Unlimited!

### Discounts up to 75%

As a member, *you have no obligation to buy any records.* But every record you *do* buy will have a discount of at least 30% off the manufacturers' suggested list price (see the chart).

You can choose *any* 12" long-playing record of *any* label available in the United States. In some cases we are able to offer discounts up to 75%! And remember, Records Unlimited is the only all-label service that lets you charge your records!

### Free Monthly Buying Guide

You will learn about these special savings regularly through your *free* monthly copy of the Records Unlimited buying guide, which will carry listings of new releases and best-selling hit records. You can take advantage of the *super* discounts, or order *any* record you want at our regular *low* discount prices (plus a small mailing and handling charge). All records, of course, are brand-new and guaranteed to be in perfect playing condition.

**BIG DISCOUNTS ON ALL LABELS**

**See for Yourself!**

| Manufacturers' Suggested List Prices* | RECORDS UNLIMITED |
|---|---|
| $1.79 to $1.98 | $1.23 |
| 2.49 | 1.72 |
| 2.79 to 2.98 | 1.89 |
| 3.79 to 3.98 | 2.43 |
| 4.79 to 4.98 | 2.98 |
| 5.79 to 5.98 | 3.68 |
| 6.79 to 6.98 | 4.37 |

**Special-Price Records Each Month!**

Leading Labels.....$1.23 • $1.52 • $1.92
(Originally sold for up to $4.79*)

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

### First Record Free

Your first record is *free,* if you join and agree to pay the modest $2.50 *lifetime* enrollment fee. And you can select your free record *now* — stereo or mono — from the best-selling records shown on this page, or you can pick any other record currently available in the U.S.

### Send No Money

Just fill out and mail the coupon. We'll send the *free* record of your choice promptly. You'll also receive a copy of the current Records Unlimited buying guide, listing hundreds of records available to members at special discount prices, along with a $2.50 invoice for your *lifetime* enrollment. Mail the coupon today!

**CHOOSE A RECORD FREE—NOW!**
**Take any one of these hit albums— or any other record you want!**


**records unlimited**
Harmony, Indiana

Records Unlimited
Box 500, Harmony, Indiana 47853

Please enroll me as a member of Records Unlimited and send me this record — free:

Catalog No.....

Title.....

Label.....

Send this record in:

☐ Stereo ☐ Monaural

Also send me a copy of the current Records Unlimited buying guide and bill me just $2.50 for *lifetime* enrollment. I understand that enrollment includes no obligation to purchase any records at any time, but I can make the purchases I wish at Records Unlimited discount prices and charge them to my account.

☐ Check here if you're enclosing $2.50 check or money order for *lifetime* enrollment. As an extra bonus, we'll also send you, free, a handsome, brass-finished browser record rack in addition to your buying guide and free record.

Name.....

Address.....

City.....

State.....Zip Code.....

718-1/S3



RU-42/F67

# LETTERS TO THE EDITOR

### Sousa

● Richard Franko Goldman's article on John Philip Sousa (July) was well worth waiting for—this is the finest piece of writing about Sousa that I have ever encountered. No one could have done the article more accurately or more sympathetically than Mr. Goldman.

I appreciate the plug for my forthcoming book on the life and music of Sousa, and I shall endeavor to measure up to Mr. Goldman's expectations.

Let me say, however, that I am not the author's source of information about the Sousa recordings he mentions. Actually, Sousa's first recordings were made eleven years earlier than the date—1902—that Mr. Goldman gives.

A few other small corrections ought to be made. The total number of Sousa's operettas was thirteen, not ten—fourteen, if you count *Our Flirtation*, which was, strictly speaking, incidental music to a play. The Sousa band made one, not four, trips around the world, in 1910-1911. They made four additional tours of Europe. And Sousa was a charter, but not a founding, member of ASCAP.

PAUL E. BIERLEY
Columbus, Ohio

● I rarely encounter anything with which I agree so heartily as Richard Franko Goldman's article on Sousa.

I can add a few points of interest on recordings, past and current. *Across the Danube* was recorded by the U.S. Marine Band, under Sousa's direction, about 1891. It is listed as "March No. 63" in the 1892 catalog of Columbia cylinders. Sousa's own band appears to have done some recording in the first couple of years of its existence, as the Columbia catalog for 1896 lists "the only genuine Sousa Band records that have been made for more than two years." They include *Liberty Bell* (500), *High School Cadets* (501), *King Cotton* (502), and *El Capitan* (514). A Victor series began and ended with *Hands across the Sea* (300 and 22940), the latter coupled with *Royal Welsh Fusiliers*. As for modern recordings, I would recommend certain albums that may be ordered direct from WFB Productions, 517 Cowpath Rd., Lansdale, Pa. 19446. These albums feature the Allentown Band under the direction of Albertus Meyers, formerly of Sousa's Band.

The only opinion in the article which I question is that "no one needs to campaign" for the revival of Sousa's marches "or to make a special case for their performance." This is true enough of the perennial favorites and perhaps another dozen marches which fluctuate in popularity, but what of *Hail to the Spirit of Liberty* (indeed, as Mr. Goldman says, "one of the very best"!), the "especially attractive" *Harmonica Wizard*, *Kansas Wildcats*, and others? Maybe no march deserves the popularity that some of Sousa's still enjoy, but surely any composer deserves to be remembered for all of his best works.

F. R. MCGUIRE
Aylmer East, Quebec

### The Basic Repertoire

● Martin Bookspan's "Basic Repertoire" is a continually outstanding feature of your magazine. I enjoy all his selections thoroughly, and I am particularly happy about his annual updatings (June and July).

In the recent updatings, however, there were two omissions I hope he will explain. (1) He neglected to mention the Schuricht-Vienna Philharmonic version of Bruckner's Ninth Symphony. Although the conductor smooths down some of the usual Brucknerian crags, I find this reading most satisfying—playing after playing. (2) When it first appeared, the Paray-Detroit Symphony version of Beethoven's Second Symphony was highly praised as one of the most exciting and vivacious of this symphony, and now it seems to have been overlooked.

TOM GODFREY
Lancaster, Pa.

*Mr. Bookspan replies: "My thanks to Mr. Godfrey for his kind remarks. The Schuricht-Vienna Philharmonic recording of Bruckner's Ninth, though available by special order, is not listed in the Schwann catalog. Hence I did not include it in my evaluations of the several versions generally available. Concerning the Paray-Detroit recording of Beethoven's Second, my failure to mention it was not an oversight: I prefer any of the several others that I mentioned in the June-issue updatings."*

● Mr. Bookspan is either showing a bit of favoritism or neglecting his homework. Her-

*(Continued on page 8)*

# Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

Discounts! As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as $300 a year if you buy many records and get them all at Citadel discounts.

No obligations! You can buy as few or as many records as you want, when you want them. You are not obligated to buy any specific number of records—or tapes. The choice is always yours at top savings. Citadel has no "agree to purchase" requirement of any kind.

All labels! Your choice is unlimited. Virtually any record, album or tape by any artist on any label is available at a discount to Citadel members. This includes opera, classical, jazz, pop, folk, spoken word—anything. You receive Citadel's periodic bulletins and catalogs that keep you abreast of the newest recordings. You never get a "preselected" list—Citadel does not limit your choice.

Promptest service! Orders are usually shipped the same day as received, rarely later than the next few days. In the event of a delay, partial shipments are made and your order completed as soon as the record or tape is available. There is no additional cost to you for this service.

Specials! In addition tc your regular Citadel Club discounts, you will periodically receive lists of hit albums and tapes in all categories of music, offered at super discounts. These are special purchases your Club can make through its unusual buying power, and the savings are passed along to all members. Again, you are under no obligation to purchase any of these selections.

Free Schwann catalog! With your membership, Citadel immediately sends you the standard reference guide to more than 25,000 long-playing records. This comprehensive catalog has separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and another section for all new releases.

100% guarantee! Your records and tapes from Citadel are guaranteed factory-fresh and free of defects of any kind. If a damaged or defective record or tape does get through our close inspection, we immediately replace it with a perfect copy.

Try membership in the Citadel Record Club for three months. Find out why it is the club for the fastidious record buyer. You have nothing to lose except your possible illusions about other record clubs.

Citadel Record Club
545 Fifth Avenue, New York, N. Y. 10017

Please enroll me for three months, without charge, as a member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever.

Name_____

Address_____

City_____ State_____ Zip_____

775-003

**CITADEL RECORD CLUB**

CIRCLE NO. 20 ON READER SERVICE CARD

bert von Karajan has a tremendous account of the Sibelius Second Symphony on the Angel label, and it makes George Szell's rendition with the Concertgebouw insignificant. The latter is so labored and heavy beside the Karajan that one wonders if one isn't listening to two totally different works. Yet there is not a mention of Karajan in the Basic Repertoire "Updatings."

F. SAUVAGEAU
Bagotville, Quebec

● When one buys as many records as I do, one is inclined to watch reviews prior to a purchase (a good idea), and subsequently one tends to put a great deal of faith in some reviewers (a less good idea). It makes me curious about whether critics listen to all available recordings before passing sentence.

In Martin Bookspan's generally fine column "The Basic Repertoire," there are some outstanding disappointments. He gives the seal of approval to the Munch and Barbirolli performances of *La Mer* (June "Updatings") as satisfactory choices of the budget lot, but neither of these performances even comes close to the clearly etched, dramatic readings by Erich Leinsdorf with the Los Angeles Philharmonic on Pickwick. As for the Dvořák Cello Concerto, I've owned the Casals-Szell relic for some time, and I can't for the life of me see what all the shouting is about. It's good, yes, but just as good are Starker-Dorati, Rose-Ormandy, and a half dozen others. What about that heroic Rostropovich-Talich issue on Parliament—has Mr. Bookspan heard that one?

Has he heard the Konwitschny recording of Schubert's Ninth, another budget-priced Parliament? If so, how can he prefer the Richmond (July "Updatings")? In the same review, Mr. Bookspan fails altogether to mention the great Szell rendition on Epic of that symphony.

But Mr. Bookspan hits the bull's-eye plenty of times, too!

CLIFFORD DEVOY
Seattle, Wash.

*Mr. Bookspan replies: "Quite obviously, Mr. Sauvageau and I have wildly conflicting ideas concerning the Sibelius Second Symphony. We do agree, however, on one point: it really sounds like two totally different works as done by Karajan and by Szell. If Mr. Sauvageau finds the latter's sweeping, surging account 'labored and heavy,' then I am not surprised by his enthusiasm for what I consider the artifice and slick polish of the Karajan performance.*

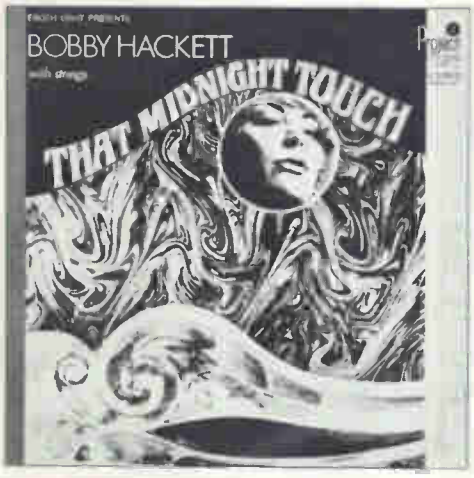
*"Concerning Mr. DeVoy's various preferences, I simply refer him to point two of the preamble to this year's Updatings: 'The judgments offered necessarily reflect the subjective tastes of one observer.' In the final analysis, the responsibility of evaluation rests with the individual listener."*

### The "Dolby"

● After reading John Milder's piece on the Dolby system of "purifying" recordings (July), I bought both records—Nonesuch's Rachmaninoff and Kodály sonatas and Vanguard's *L'Histoire du soldat*—and am so thoroughly sold on the Dolby system, for its improvement of the sound I hear in my living room, that I cannot praise it enough.

Have other Dolby-ized recordings been made? If so, by whom? How does one iden-

*(Continued on page 10)*




## Listen to Project 3 Total Sound...

## You may never again be satisfied with any other recorded sound


Stan Freeman records with Enoch Light

**Enoch Light pioneered in bringing separation, presence and definition to stereo recording. Now, Total Sound combines the music, the artist and the stereo recording facility into one coherent whole, bringing you the ultimate in listening.**

**Enoch Light has produced more best-selling stereo albums than any man in the world! Why not start your Project 3 collection now? Project 3 Total Sound is what is happening in records.**

Project 3*
TOTAL SOUND
RADIO CITY, 1270 AVENUE OF THE AMERICAS
NEW YORK, N.Y. PHONE: (212) 765-9760

## SPECIAL OFFER! $2.98

### PATTERNS IN SOUND #1

Two complete selections from each of Enoch Light's first six Project 3 stereo albums. Hear Academy Award winning "Born Free", the incomparable Tony Mottola on guitar, the Kissin' Cousins — the swinging, singing now group — and, of course, Enoch Light and the famous Light Brigade.

### PATTERNS IN SOUND #2

Three complete selections from each of four other Project 3 smash hit stereo albums. Hear the magic sound of Peter Matz, Bobby Hackett and his unbelievable horn, the danceable music of the True Blues and more songs with the exciting Kissin' Cousins.

**(Both for $5.00)**

*A Trademark of The Total Sound Inc.


Enclosed is my check/or money order for ☐ $2.98 ☐ $5.00

Please send me:

- ☐ PROJECT 3 "PATTERNS IN SOUND" NO. 1—$2.98
- ☐ PROJECT 3 "PATTERNS IN SOUND" NO. 2—$2.98
- ☐ BOTH ALBUMS—$5.00

Stereo Only

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP CODE_____

☐ Please send me full information on current and future releases.

tify them? Cannot some agreement be made among recording companies, not only that they all use Dolby equipment—at least on classical and top-quality recordings—but also that they clearly label the jacket (and their advertisements) to that effect? How about a simple upper-case "D" following the last digit of the record number to indicate Dolby-system recording?

Dolby is so good that I really don't want to purchase any new recordings made without it.

PHILIP WOOLWORTH
New York, N. Y.

*To the best of our knowledge, the London recording of the Symphony No. 2 of Mahler (London 2217, 7217) has also been produced with the Dolby system, although London has not chosen to advertise that fact. Presumably, future releases from that company will include Dolby recordings. In addition, both Vanguard and Elektra have just issued new classical lines that are to be pressed from Dolby-system recordings. The Vanguard line is called Cardinal, and the Elektra Checkmate. Both list at $3.50. Most other companies who do original recordings are at least experimenting with the Dolby system at this time, and certainly at least* some *additional records are likely to come out of this. We would, however, caution Mr. Woolworth that by restricting his purchases to Dolby-produced records he would at present, and for some time to come, be drastically and unwisely limiting his musical experience and enjoyment. It is, after all, as tools for the better reproduction of* music *that such innovative techniques as the Dolby system achieve their importance—they are not ends in themselves.*

### Great American Composers

● I have enjoyed very much the biographies in the Great American Composers series in your magazine. However, you feature many composers who are now no longer living. It seems a shame not to cover first those who are living, so that they may profit by and enjoy the biographies. I am thinking specifically of composers like Roy Harris, who, during the 1930's, was considered to be the first true American classical composer. Granted, Charles Ives and others have since proved to be of high caliber. They are, nonetheless, not with us and cannot appreciate these fine biographical studies.

CHRIS W. DEMOS
Santa Monica, Calif.

*A quick head count will show Mr. Demos that the series is not neglecting living composers: of the nine so far included, four—Copland, Thomson, Ruggles, and Barber—are alive. Soon to be dealt with are several others, among them Hanson, Sessions, Piston—and Roy Harris.*

### Reed, Reilly and Rock

● I am fourteen years old. I think Rex Reed is an excellent record reviewer, and I use his reviews as a guide when I go out to buy new records.

However, I must disagree with two of his recent reviews. Mr. Reed liked Liza Minnelli's album "There Is a Time" (March) a great deal. I think Liza Minnelli is a wonderful singer, but this new album does not show it completely. Miss Minnelli still has to learn to stop mixing fine, dramatic singing with distressing shouting. In this album, I could not stand her yelling at the end of *There Is a Time* and *Stairway to Paradise*.

My second disagreement concerns parts of Mr. Reed's review of *Thoroughly Modern Millie* (July). I did not find it unoriginal, but rather a successful re-creation of the Twenties era. I was not around during the Twenties, but after seeing *Millie* I felt I had been. Mr. Reed found the score to be "borrowed," but I think it would have been silly to try to write imitations of Twenties songs.

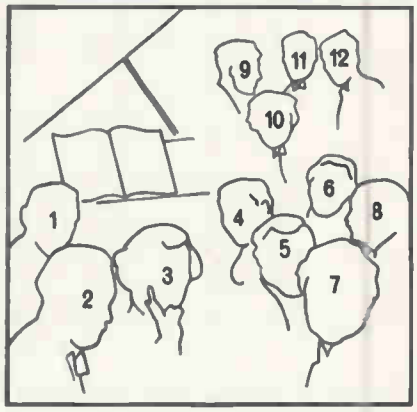
Then Mr. Reed called Julie Andrews "vapid." I believe she has a fine talent for both acting and singing. Miss Andrews was great in *My Fair Lady* and *Camelot*, but what happened? She was handed roles such as Mary Poppins, Maria (in *The Sound of Music*), and Millie, which have now given her a bland, sweet image. I wish she would do more films like *The Americanization of Emily*. Although she did not sing in *Emily*, she showed talent and was not sugary.

DAVID LOW
Ridgewood, N.Y.

*(Continued on page 33)*

### THIS MONTH'S COVER

Reproduced on our cover this month is a group portrait of twelve great pianists who, in the not-too-distant past, made regular appearances on the American concert scene. The painting, from the Steinway Collection, was presented last February 24 to Chicago Musical College in honor of the ninetieth birthday of Dr. Rudolph Ganz, President Emeritus of the College and one of the twelve. A key to the pianists is provided at right: (1) Mischa Levitzki (1898-1941). (2) Sergei Rachmaninoff (1873-1943). (3) Ignace Paderewski (1860-1941). (4) Alexander Borovsky (1889- ). (5) Ignaz Friedman (1882-1948). (6) Alfred Cortot (1877-1962). (7) Josef Hofmann (1876-1957). (8) Rudolph Ganz (1877- ). (9) John Powell (1882-1963). (10) Percy Grainger (1882-1961). (11) Ernest Hutcheson (1871-1951). (12) Ernest Schelling (1876-1939). For those keeping score, six correct identifications is par, nine or ten is extraordinary, and twelve can only be considered fantastic.




**This is a motor -a radically new type of synchronous motor, designed and built by Garrard—and announced today. Its benefits to the user are quite extraordinary because they give him the advantages of both synchronous and induction features: perfectly constant record speed locked into the electric frequency; instant starting power, high torque—and notable freedom from rumble. This is something unique in record playing history.**

**It is the Synchro-Lab Motor™ Garrard's most important innovation since the announcement of the first automatic turntable.**

**To learn more about it, please turn the page**

The Synchro-Lab Motor shown on the previous page, exhaustively pre-tested and proven, has been incorporated into an unparalleled new series of Garrard Automatic Turntables.

You will be amazed to find that synchronous speed is now available to you in automatic turntables from as low as $59.50 to $129.50. This is a remarkable achievement by the Garrard Laboratories.

We invite you to read about this important new development in the new Garrard Comparator Guide 

The Comparator may be detached for future reference. For an additional copy, write Garrard, Dept. R-5, Westbury, N.Y. 11590.

● I would like to comment on Rex Reed's review of "Between the Buttons" by the Rolling Stones (July). I was so angry on reading this "review" that I waited until I had calmed down before I started to write this letter. Reed says that "any resemblance to actual talent" in the Stones' performances is coincidental, and he labels this album a "collection of dross." He also calls the performance poor. And in the process of his outpouring of venom Reed also manages to insult the Beatles, a group that has done more for pop music than nearly any other (certainly more than the Hi-Los or the Four Freshmen). It is obvious from the review that Mr. Reed is senile, deaf, or mentally retarded (probably all three). He sounds like one of those jaded middle-aged critics who have to review a rock-and-roll album and regard it as an ordeal to survive. He probably put the record on his stereo oh so cautiously, turned down the volume, treble, and bass and said to himself, "Well, maybe this won't be so bad, and anyway I'm getting paid for it."

GEORGE DESTEFANO
Bridgeport, Conn.

*Mr. Reed replies: "Funny, but the other day, I dragged my twenty-eight-year-old body, senile, mentally retarded, and totally deaf as I am, over to the turntable with this Rolling Stones LP in one arthritic hand, and turning down the volume with the other, murmured to myself, 'Well, maybe this won't be so bad, and anyway I'm getting paid for it. . . .'"*

● In the June issue Rex Reed told of his thoughts concerning the musical and "comical" abilities of Jim Nabors and his album "Love Me with All Your Heart." I could not believe what I was reading!

Everyone of us feels that he has good taste in music; I am no exception. Very few vocalists come up to my listening standards. Jim Nabors is definitely one who does. On this album, the arrangement, orchestrations, choice of songs, sound production, and Mr. Nabors' voice make one of the finest combinations I have ever heard.

JAMES E. PETERS
Miami Springs, Fla.

● I was disturbed by Peter Reilly's review of the Judy Collins tape "In My Life" (July). It seems to me that he has done Miss Collins an injustice on several counts.

First of all, the material she sings here is not half as bad as Mr. Reilly makes it sound. He apparently feels that it's falsely intellectual, that it appears on the surface to have more depth than it has in reality. I suppose it's partly a matter of personal taste, but I find the songs fascinating throughout. The lyrics are often poetic and subtle, though sometimes a trifle overwritten. And the arrangements, as even Mr. Reilly admits, are all "fine."

But what bothered me most in reading his review was the lack of any *emotional* response to the music. No mention was made, for example, of the harrowing intensity of *La Colombe*, the stark brutality of *Marat/Sade*, the wistful poignancy of *Liverpool Lullaby* or *Suzanne*. If the intellectual content of the music left Mr. Reilly with misgivings, he could at least have looked for something satisfying in its emotional dimension.

Nor does his one-sided criticism offer any comments on the vocal artistry of Miss Collins, who is, after all, the singer on this tape. As for his desire "to hear Miss Collins sing songs less frightfully fraught with meaning," he need search no further than the title song of this tape or the aforementioned *Liverpool Lullaby*. If these are not good enough, he can turn to any of her five other albums.

MICHAEL J. MORAN
Palmer, Mass.

● Alas, Peter Reilly misses the point of "The Grateful Dead" (July), and (perhaps) the entire "psychedelic sound." He says that in concert "the young audiences sit in rigorously concentrated rapture. . . ." Totally false, Mr. Reilly. The point of the music is dancing. As Ralph S. Gleason recently said, this is the dancing-est age in America since Anson Weeks and the other Big Bands of the 1930's and 1940's. The new music originated in dance halls—the Avalon Ballroom and the Fillmore Auditorium in San Francisco. Psychedelic paintings, the beads and bells, the music—all of the trappings of this lovely gaudy community spell out one thing: movement, the dance.

ROBERT BARRETT
Palo Alto, Cal.

● I was interested in some of Peter Reilly's comments about the Byrds (June) and the rock scene in general. He says that the Byrds "differ from Dylan in their ability to kid themselves." Dylan has, among other things, a fantastic sense of humor. It happens that the song of his done by the Byrds in their album "Younger than Yesterday" is an excellent instance of Dylan's humor. *My Back Pages* is a farewell to a certain sort of seriousness which Dylan was known for, and which he abandoned—"I was so much older then; I'm younger than that now." (Whence comes, I'd guess, the title for the Byrds' album.) And in many other songs Dylan's humor is obvious: listen to *Bob Dylan's 117th Dream* or *Leopard Skin Pill Box Hat*. At Dylan's last appearances here, the audiences were laughing so much at *Desolation Row* that I thought for a minute I was watching Bob Hope. And if Dylan isn't kidding *something* in *All I Really Want to Do*, then I'm Bob Hope's uncle.

EDWARD A. SPRING
San Francisco, Cal.

### In Defense of Mono

● I would like to take exception to William Anderson's opinion ("Editorially Speaking," June) concerning the issuance of mono/stereo records. Up until the last year or so I owned a very fine monophonic component system with a modern stereo turntable and a very expensive stereo cartridge. Though my stereo cartridge was among the top performers available, I found that a good mono pressing of a record available also in stereo would yield much less distortion than the stereo counterpart. Indeed, unless one uses a very expensive arm/cartridge combination, distortion is still evident in the inner grooves on most of today's stereo records, while mono copies are crystal-clear and pure. Every cartridge manufacturer seems to stress the ability of his product to track the "heavily overcut" stereo groove, and the attention of the audiophile is focused on the latest designs and their performance in passages full of transients and high levels. Yet the mono listener has almost no distortion problem in a properly-pressed disc. Replacing a mono car-

tridge with a cheap stereo unit and using stereo records will result in nothing but greater distortion and tracking problems. In addition, the listener who enjoys older recordings but does not care for the generally crude frequency-range tampering and boomy echo treatment given to many reissues of mono-only recordings will have no way of avoiding the "stereo-reprocessed" version.

I feel that the problems of the record dealers who do not like to carry duplicate mono/stereo stock are less important than the sacrifices mono listeners will be forced to make if only stereo records are issued in future.

STEPHEN R. WALDEE
Los Gatos, Cal.

● William Anderson's editorial lamenting the waste of having stereo and mono versions of records failed to mention two points which are important to me. I have a mono system with a stereo cartridge, and plan eventually to convert to stereo. I still buy mono records when given a choice, however, for two reasons: tracking-angle distortion caused by the random cutting angles used by record manufacturers, at least until recently, makes stereo records sound noticeably more distorted on my system than mono records; and furthermore, I sometimes have to pay extra money for a stereo record which does not sound any better and usually sounds worse.

DAN L. SMYTHE, JR.
Arlington, Mass.

*See page 55 for Julian Hirsch's discussion of the points raised by Messrs. Waldee and Smythe.*



### Winfield Rebounds

● I did not intend to stir up a controversy with my letter to the Editor (June), but evidently I did.

In the vernacular of Mr. Boswell, in a different meaning, "I do know something about music, and I still like what I hear." But what I do not like, I refuse to listen to.

In the record reviews in the August issue, there is not one that I would include in my collection.

Who of the following are better known musically, whose records are bought most by the general public: Jesse Crawford or E. Power Biggs? Kate Smith or Mari. Callas? Lawrence Welk or Leonard Bernstein? Frankie Carle or Van Cliburn? Bing Crosby or any one of the many singers of opera?

I enjoyed the caustic remarks concerning my musical mentality.

L. E. WINFIELD
Mattoon, Ill.

*The Editor discusses the philosophical implications of Mr. Winfield's position in this month's "Editorially Speaking," page 4.*

### Tapes for Troops

● I have just read Drummond McInnis' "Tapes for Troops" in the "Tape Horizons" column (July). I never knew the plan existed. Thank you very much for the newly gained knowledge.

While our son was stationed overseas, we sent him a portable stereo tape recorder. One day, while taping some new albums for later use, I found I was recording on only one channel, and I didn't want to do it over. Then an idea hit me—why not tape a letter to our son, speaking on channel two only?

When we had finished our letter, we played it back in stereo. The background was all music, soft and pleasing. What a beautiful tape it turned out to be: no dead spots, no stopping the machine to try and figure out what to say, and if we stopped talking and left the recorder on, he got music.

Now we correspond with our son this way all the time. He says he enjoys these tapes much more, and gets a kick out of making them—and so do we.

ARCHIE FELHANDLER
Gardena, Cal.

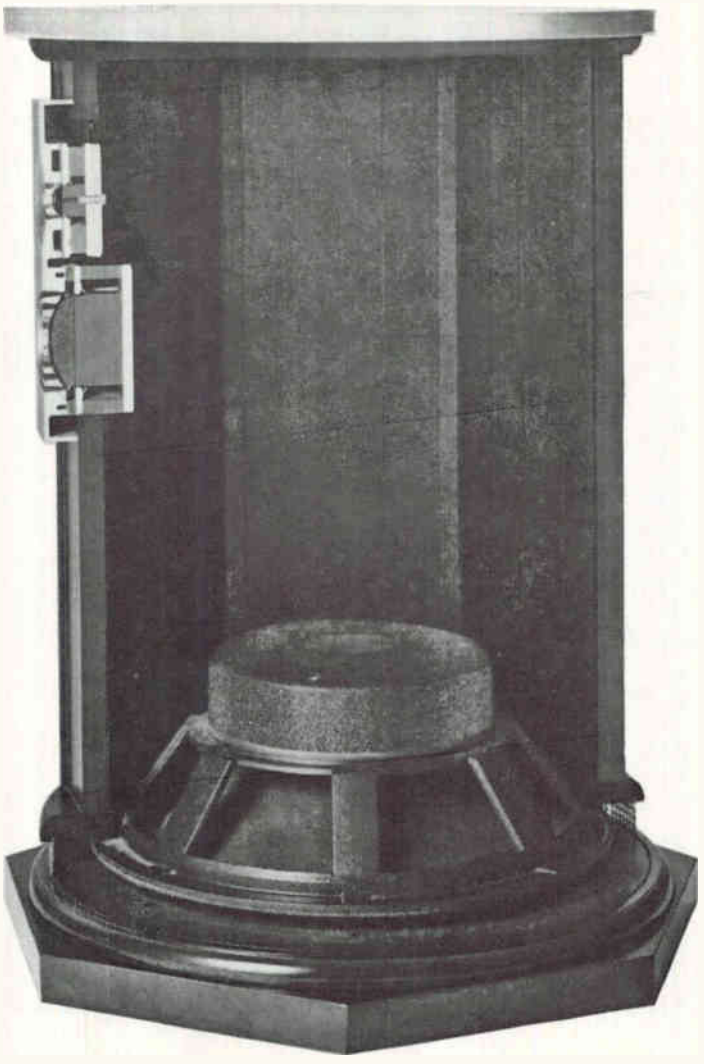
### Schumann and "Big Form"

● I have always had the highest regard for Eric Salzman as a music critic. I was therefore quite surprised to read, in his review of a new recording of Brahms' Sonatas for Cello and Piano (June), that Brahms "as early as 1866 showed a mastery of big form that [Robert Schumann] scarcely ever attained."

Let no one doubt that Schumann was one of the giants of music. I dare say there is not a composer who lived during the nineteenth and early twentieth centuries who would not have been proud to call the E-flat Quartet, the Piano Concerto, the *Manfred* Overture, the C Major Fantasy, the Symphonic Études, and the Cello Concerto his own. All of these works were conceived in, and show an exceptional grasp of, the "big form." And so, despite some weaknesses, do the symphonies.

I am quite aware that Brahms, while perhaps not as original as Schumann, was essentially the greater of the two composers and more at home with big form. At the same time, however, Schumann had plenty to say.

PAUL J. BUDDENHAGEN
Lockport, N. Y.



# Exposed for what it really is...

# The World's Finest Speaker System

## EMPIRE'S 9000M GRENADIER

**Consider it from the bottom up.** The 9000M Grenadier builds perfect sound from a 20-Hz. foundation. Deep, pure, total bass. Boomless, growl-free, undistorted bass that reproduces even Mahler and Wagner with concert-hall fidelity and power.

We deliver it through a 15" high-compliance woofer built around a uniquely powerful magnet—an 18-pound ceramic magnet structure that controls a 4" voice coil flawlessly.

The woofer faces *downward*—not out. It distributes low frequencies through a complete circle. It puts the bottom *on* the bottom, then spreads it across the room like a carpet of sound.

We bring in our mid-range direct radiator at 450 Hz, and our ultrasonic domed tweeter at 5000 Hz. They provide uncolored, crystal-clear sonic responses up to 20,000 Hz. Close your eyes and Landowska, La Scala, Segovia or a string quartet are live in your living room.

We achieve this matchless sound through superb speakers *plus*.

The *plus* is a patented wide-angle acoustic lens. This lens *disperses* even the narrowest overtones through a 140-degree arc. No 'beaming.' No X-marks-the-stereo-spot listening chair. Just clean, perfect mid- and high-frequency distribution throughout the room.

**Listen to it. Walk around it.** Feed it a full 100 watts and try to catch the faintest edge of distortion.

Compare it to *any* speaker for absolute fidelity and total transparency. Then see if you can live with anything else. **$299.95**

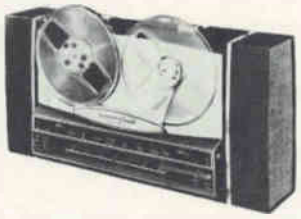
EMPIRE

SCIENTIFIC CORPORATION, 845 STEWART AVENUE, GARDEN CITY, L.I., N.Y. 11530

CIRCLE NO. 38 ON READER SERVICE CARD

# NEW PRODUCTS

## A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Webcor** has recently introduced its Model 2722 Coronet four-track stereo tape recorder. Completely self-contained, the three-speed (1⅞, 3¾, and 7½ ips) machine has 7½ watts (peak) of audio power available for each channel to drive either larger external speakers or its own 3 x 5-inch side-mounted detachable speakers. Among other features are: lever-action controls, dual VU meters, automatic shut-off, and separate gain and tone controls for each channel. The 2722 can be operated vertically, horizontally, or mounted at an angle. Frequency response is 80 to 15,000 Hz at 7½ ips, signal-to-noise ratio is —45 db, and flutter and wow are less than 0.2 per cent at 7½ ips. A pair of dynamic microphones and a prerecorded tape come with the recorder. The machine measures 9 x 11¼ x 23 inches and weighs 22½ pounds. Price: $234.95.

*Circle 171 on reader service card*

● **Roberts Electronics** has introduced four new models of stereo speaker systems. Three of the speaker systems have walnut furniture enclosures and use the acoustic-suspension principle for bass reproduction. The systems are sold in stereo pairs. The Model S910 (shown) is a two-way, 50-watt bookshelf system that measures 23¾ x 11¾ x 5¾ inches. Price per pair: $129.95. The Model S907A is a 25-watt system measuring 16 x 10 x 7 inches. Price per pair: $99.95. The Model S902 is a compact bookshelf unit with a 15-watt power rating measuring 10 x 7 x 7 inches. Price per pair: $79.95. In addition, there is the Model S909B, a pyroxalyn-covered 10-watt utility speaker meant for general-purpose use. Price per pair: $29.95.

*Circle 172 on reader service card*

● **Mosley** has available a series of kits for equipping the home with multiple antenna-access outlets. The systems permit simultaneous operation of up to eight separate FM or TV sets from one antenna rig. The kits include antenna, distribution system, and antenna-connection outlets. Prices, depending upon the complexity of the system, vary from $54 to $64.

*Circle 173 on reader service card*

● **Concord** has recently introduced its Model 501-D transistorized four-track stereo tape deck. The three-speed (1⅞, 3¾, and 7½ ips) machine has a push-button-reset tape counter, dual VU meters, automatic shut-off, and separate gain controls for each channel. The 501-D can be operated vertically or horizontally, or mounted at an angle. Frequency response is 30 to 18,000 Hz ±3 db at 7½ ips, and 30 to 10,000 Hz ±4 db at 3¾ ips. Signal-to-noise ratio is better than 50 db. Flutter and wow are less than 0.17 per cent at 7½ ips and 0.22 per cent at 3¾ ips. A hinged panel on the top of the deck conceals the record-playback level controls and microphone input jacks. The machine measures 4¾ x 12½ x 15 inches and weighs 19½ pounds. Price: under $150.

*Circle 174 on reader service card*

● **Electro-Voice**'s Model 631 "hand-and-stand" microphone has a Uniseal switch. A magnet in the removable snap-on actuator closes and opens the sealed reed-relay switch contacts, and when the actuator is removed, the contacts remain in a fail-safe ON position. Inside the Electro-Voice 631 is an effective four-stage filter that prevents dirt and magnetic particles from reaching the element. This filter also protects against "blast" and "pop" that result from close miking. The microphone's element is designed with its internal parts nested inside each other to produce an assembly that is almost impervious to shock. To minimize mechanical noise, the complete assembly is cushioned in viscous vinyl. Frequency response is 100 to 13,000 Hz and is contoured for presence and control of feedback and rumble. The microphone's output is —55 db. The E-V Model 631 is easily installed for stand use with the 310 stand clamp provided with the microphone, and is available in satin chrome or matte satin-nickel finish. List price: $60.

*Circle 175 on reader service card*

● **Crowncorder** is marketing an AM/stereo FM portable radio, the Model CSC-9350, that has a built-in stereo cassette recorder/player. The recorder section can tape in stereo any programs picked up by the radio section, and a monitor switch is provided so that the program may be monitored directly through the speakers or through stereo headphones while recording directly from the radio to the stereo four-track cassette cartridge. Stereo microphone inputs are also provided, and microphones are furnished with the recorder. The unit has a 1.3-watt power output per channel and has a frequency response of 100 to 10,000 Hz through its pair of detachable wing speakers.

The tape transport section is pushbutton-controlled and has both fast-forward and fast-rewind controls. Dual record-level meters are used. The recorder is completely portable and is powered either by four D-cell flashlight batteries or by an a.c. line. There are output terminals for stereo headphones and extension speakers, plus a stereo phonograph input. The radio-recorder comes with a leatherette case, batteries, a 1-hour cassette cartridge, input/output patch cords, and two dynamic microphones (which can be stored in compartments in the wing speakers). Dimensions of the unit are approximately 4 x 12½ x 17½ inches; weight is 11 pounds. Suggested price: $189.95.

*Circle 176 on reader service card*

*(Continued on page 40)*

# On the next two pages you will read about the most advanced thinking in automatic turntables today.

# Dual.

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

If a cartridge ever appears that can k as low as ½ gram, the Dual tonearm will be comfortably ahead of it. As will the en-Dual turntable.

Every aspect of the Dual is de-ned and engineered to perform smoothly d quietly at tracking forces well under ½ m. This includes tonearm, motor, platter, ing, automatic cycling and switching.

For example, it takes only ¼ gram orce to slide the operating switch to "stop" en a record is in play. So there's no annoy-stylus bounce. It takes even less force to ivate the automatic shutoff when the stylus ches the runout groove.

Tonearm adjustments are equally precise. The direct-dial tracking force adj ment is accurate to within 0.1 gram. And Tracking-Balance control (anti-skating) is only calibrated to tracking force, but to dif ent stylus radii as well.

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

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

These and other advanced Du features are described on the opposite pa But as with all audio equipment, nothing c take the place of an actual demonstrati And as you will then learn, nothing can ta 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.

**Rotating single play spindle.** Integral with platter and rotates with it, a professional feature that eliminates potential record slip or bind.

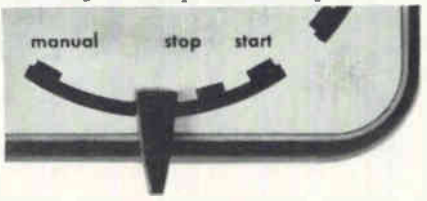
**Dual's Tracking-Balance Control** (anti-skating) equalizes tracking force on each wall of the stereo groove, eliminating distortion and uneven wear on stylus and record that result from skating. The direct-dial anti-skating control is applied in a continuously variable range and is numerically calibrated to the tracking force dial. You don't undercompensate or overcompensate. This precision is in keeping with the extremely low bearing friction (under 40 milligrams) of Dual tonearms, which can thus skate freely even when tracking as low as ½ gram.

**Constant-speed Continuous-Pole motor** rotates platter (not just itself) at exact speeds, and maintains speed accuracy within 0.1% even when voltage varies ± 10%. Quieter and more powerful than synchronous types. Continuous-Pole motor brings 7½ lb. platter to full speed within ¼ turn.

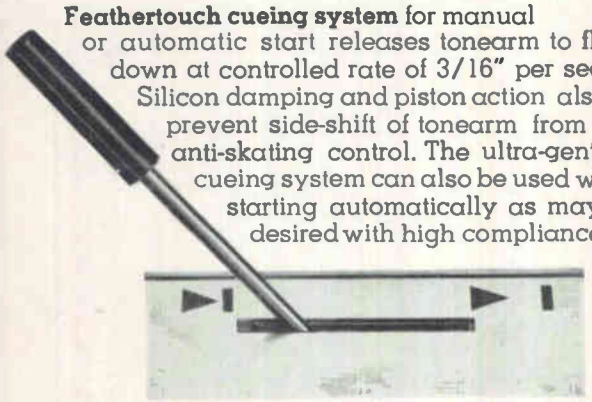
**Direct-dial stylus force adjustment,** applied directly at pivot to preserve perfect dynamic balance of tonearm. Numerical dial is continuously variable (no click stops) and accurate to within 0.1 gram.

**Elevator-Action changer spindle** holds up to ten records, lifts entire stack off bottom record so that no weight rests on it before it's released to descend. And there's no pusher action against center hole. Records can be removed from platter or spindle without need to remove spindle itself.

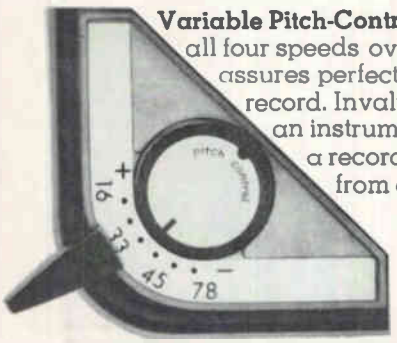
**Feathertouch master slide switch** controls all start and stop operations in both automatic and manual modes. Smooth sliding action prevents stylus bounce even when tracking at ½ gram.




**Feathertouch cueing system** for manual or automatic start releases tonearm to float down at controlled rate of 3/16" per second. Silicon damping and piston action also prevent side-shift of tonearm from anti-skating control. The ultra-gentle cueing system can also be used when starting automatically as may be desired with high compliance styli.



**Variable Pitch-Control** lets you vary all four speeds over a 6% range, and assures perfect pitch with any speed record. Invaluable when playing an instrument accompanied by a recording or when taping from off-speed records.




**Which three Duals won't you buy?** There are four Dual automatic turntables: the 1010S at $69.50, the 1015 at $89.50, the 1009SK at $109.50 and the 1019 at $129.50. Each is in every respect a Dual, with Dual precision engineering throughout. The essential difference is in features and refinements that nobody else has anyway. It may take you a little time to select the one Dual with the features you'd want for your system. But by making it a little more difficult for you to choose one, we've at least made it possible for everyone to own one. A Dual.

**United Audio** Products, Inc. 535 Madison Ave., New York, N.Y. 10022

Dual

CIRCLE NO. 89 ON READER SERVICE CARD

# NEW PRODUCTS

## A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Ampex** has published a free thirty-eight-page illustrated catalog listing their complete line of open-reel (reel-to-reel) prerecorded tapes. The categories range over the complete recorded repertoire, including show tunes, jazz, pop, classical, and so forth. The listings are by artist, composition, and category. Double-play tapes and tapes at speeds of 7½, 3¾, and 1⅞ ips are listed, as are prices and ordering codes.

*Circle 177 on reader service card*

● **Mercury** has introduced the TR4500, an a.c.-operated cassette stereo tape system for the home. The player-recorder measures 10½ x 10½ x 3 inches and is intended for shelf or table-top use. The unit comes with matched loudspeaker systems with 6-inch drivers in 10 x 7 x 3½-inch cabinets, and has a full complement of input and output jacks for external recording and playback. Specifications of the TR4500 include a stereo playing time of thirty minutes per side (with the C-60 cassette), a power output of 4 watts per channel, a frequency response of 60 to 10,000 Hz, a signal-to-noise ratio of better than —45 db, and

wow and flutter of less than 0.3 per cent. Rewind and fast-forward takes a maximum of seventy seconds for one complete pass.

The TR4500 has separate bass and treble controls and separate record and playback-volume controls. Also on the front panel are a record-safety button, a playback balance control, and a recording-level meter. There are input and output connections for stereo headphones, loudspeakers, microphones, and auxiliary. There are also external output jacks for feeding a separate hi-fi system. The TR4500 system comes with two speakers, two microphones, two patch cords, and a blank cassette. Price: $159.95.

*Circle 178 on reader service card*

● **Jensen** has issued a free twenty-three-page catalog that lists the company's complete line of high-fidelity sound products. These include speaker systems ranging in price from $35 to Jensen's $895 top-of-the-line 1200XL four-way system. Also shown in the catalog is Jensen's complete line of unboxed loudspeakers for custom and do-it-yourself installations. Two pages in the catalog are devoted to advice on choosing a loudspeaker and cabinet design.

*Circle 182 on reader service card*

● **Pioneer**'s new solid-state AM/stereo FM receiver, the SX-300T, is a lower-cost version of the more powerful SX-1000TA. Specifications of the FM section of the SX-300T are: 3 microvolts sensitivity (IHF), 52 db image rejection, 35 db stereo separation at 1 kHz, and a signal-to-noise ratio of 55 db. The FM circuits automatically switch to the stereo mode when the receiver picks up a stereo broadcast. Stereo reception is indicated by a pilot lamp. The AM section has a 28-microvolt sensitivity and a built-in ferrite loopstick antenna plus provision for an external antenna.

The amplifier section has a direct-coupled, single-ended, push-pull output circuit with a rated continuous power output of 15 watts per channel with a 4-ohm speaker load and 12 watts per channel with an 8-ohm load. Harmonic

distortion is less than 1 per cent (at rated output) and overall frequency response is 20 to 20,000 Hz ±3 db. A solid-state protection circuit protects the output transistors against damage.

The front panel of the SX-300T includes controls for power, AFC on-off, speaker on-off, bass, treble, tape monitoring, and loudness contour, plus a selector switch for program source, FM, a mono-stereo FM selector, and tuning knob. There are concentric volume controls for the left and right channels. Price: $199.95. An oiled walnut cabinet is optional at $30.

*Circle 183 on reader service card*

● **Cornell-Dubilier** has published a four-page brochure completely describing the newly revised AR-10B antenna rotor system (shown), which includes a rotor adapter with special structural supports to accommodate large FM and TV antenna arrays. Also illustrated and described in the brochure is the TA-6 thrust bearing, which, when incorporated into the system, permits installation of antenna arrays over 5 feet above the rotor unit. Control of the Skyline Series AR-10B is provided by the same automatic control box used on larger C-D systems. A number of illustrations show the proper techniques for installing antenna rotor systems by chimney mounting, eave or wall mounting, roof-guyed mounting, and tripod mounting. Price of the AR-10B: $28.15.

*Circle 184 on reader service card*

● **Uher**'s two-speed, four-track stereo tape deck, the 7000, has dual illuminated VU meters, tape lifters, end-of-reel shut-off, and a four-digit counter with pushbutton reset. There are stereo inputs for phono, tuner, and microphones. Frequency response is 30 to 19,000 Hz ±2.5 db at 7½ ips. Wow and flutter are 0.05 per cent, and signal-to-noise ratio is —49 db at 7½ ips. Price with walnut base: $149.95.

*Circle 185 on reader service card*

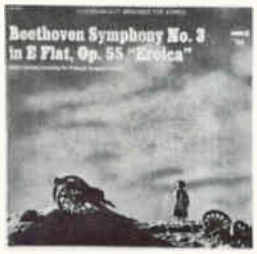
# Feel like a millionaire at $2.49. Own the richest collection of classics.

# PICKWICK/33.

pickwick/33 BY ARRANGEMENT WITH CAPITOL RECORDS

pickwick/33 BY ARRANGEMENT WITH MERCURY RECORDS

These brilliant new releases put Pickwick/33 in a class by itself. These fine albums come to you in new abundance. New variety. A stream of famous artists — distinguished for quality. Listen to the finest collection a man can own. To Pickwick/33.




**BEETHOVEN:** Symphony No. 3 in E Flat, "Eroica" William Steinberg, The Pittsburgh Symphony Orch. **PC4036**

**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**


**MOZART:** Requiem: Rudolf Kempe, The Berlin Philharmonic. Choir of St. Hedwigs. **PC-4039**


**BERLIOZ:** Symphonie Fantastique: Antal Dorati, The Minneapolis Symphony Orch. **PC-4040**


**RICHARD STRAUSS:** Ein Heldenleben (A Hero's Life) Antal Dorati, The Minneapolis Symphony Orch. **PC-4041**


**MOZART:** Symphony No. 38 "Prague"; Symphony No. 34 Rafael Kubelik, The Chicago Symphony Orch. **PC-4042**

**VERDI:** Overtures. Antal Dorati, The London Symphony Orch. **PC-4043**

Special introductory offer. Order now and get these exceptional albums for only $2.00 postage paid. Just mail the coupon. Save 49¢ on every one you buy.

Windsor Record and Book, Inc.
Post Office Box 92 Eastchester, N. Y. 10709

Please send me.....albums at $2.00 each postage paid.

I enclose $..... (cash, check or money order)

CHECK HERE
Monaural ☐ or Stereo ☐

Circle album number

| | | | | |
|---|---|---|---|---|
| PC-4001 | PC-4002 | PC-4005 | PC-4009 | PC-4010 |
| PC-4011 | PC-4012 | PC-4013 | PC-4014 | PC-4015 |
| PC-4016 | PC-4019 | PC-4023 | PC-4025 | PC-4026 |
| PC-4028 | PC-4031 | PC-4032 | PC-4033 | PC-4034 |
| PC-4035 | PC-4036 | PC-4037 | PC-4038 | PC-4039 |
| PC-4040 | PC-4041 | PC-4042 | PC-4043 | |

Name_____

Address_____

City_____

State_____ Zip_____

**All orders must have payment enclosed.**

## MORE RELEASES

**MOZART:** Symphony No. 40, **SCHUBERT:** Symphony No. 8, Pittsburgh Symphony Orch: William Steinberg **PC-4001**

**TCHAIKOVSKY:** Romeo & Juliet. Princess Aurora, St. Louis Symphony, Vladimir Golschmann **PC-4002**

**DVORAK:** Symphony No. 5, Los Angeles Philharmonic Orch. Erich Leinsdorf **PC-4005**

**BEETHOVEN:** Symphony No. 6, Pittsburgh Symphony Orch. William Steinberg **PC-4009**

**WAGNER SELECTIONS:** Pittsburgh Symphony Orch. William Steinberg **PC-4010**

**STRAUSS:** Waltzes & Polkas, Pittsburgh Symphony Orch. William Steinberg **PC-4011**

**FRANCK:** Symphony in D Minor, St. Louis Symphony, Vladimir Golschmann **PC-4012**

**MOZART & BACH CONCERTO:** Nathan Milstein, Violin, Festival Orchestra **PC-4013**

**TCHAIKOVSKY:** Symphony No. 5, Pittsburg Symphony Orch. William Steinberg **PC-4014**

**DEBUSSY:** La Mer, **RAVEL,** Daphnis & Chloe, Suite No. 2, Los Angeles Philharmonic Orch. Eric Leinsdorf **PC-4015**

**SHOSTAKOVICH:** Symphony No. 5, St. Louis Symphony Orch. Vladimir Golschmann **PC-4016**

**BEETHOVEN:** Piano Concerto No. 3, Rudolf Firkusny: Philharmonia Orch. Walter Susskind **PC-4019**

**MENDELSSOHN:** Concerto in E Minor, **BRUCH:** Concerto in C Minor, Nathan Milstein, Pittsburgh Symphony Orch. William Steinberg **PC-4023**

**LISZT:** Concerto No. 1, **CHOPIN:** Concerto No. 2, Leonard Pennario, Concert Arts Orch. Vladimir Golschmann **PC-4025**

**TCHAIKOVSKY:** Symphony No. 6, Pittsburgh Symphony Orch. William Steinberg **PC-4026**

**RICHARD STRAUSS:** Till Eulenspiegel's Merry Pranks; Death and Transfiguration, Pittsburgh Symphony Orch. William Steinberg **PC-4028**

**MOUSSORGSKY-RAVEL:** Pictures at an Exhibition; **RAVEL:** Bolero, The Royal Philharmonic Orch. Eugene Goosens **PC-4031**

**TEMPO ESPANOL:** The Capitol Symphony Orch. Carmen Dragon **PC-4032**

**TCHAIKOVSKY:** 4th Symphony, Royal Philharmonic Orch. Sir Thomas Beecham **PC-4033**

**GRIEG:** Concerto in A Minor, Op. 16; **SCHUMANN:** Concerto in A Minor, Op. 54, Philharmonic Orch. Solomon, Piano **PC-4034**

**MY FAVORITE OVERTURES:** Royal Philharmonic Orch. Sir Thomas Beecham **PC-4035**

CIRCLE NO. 95 ON READER SERVICE CARD

# Hi Fi Q&A

By LARRY KLEIN

### Hi-Fi Hearing

**Q.** I recently received a copy of your Model 211 test record, and it seemed to indicate that my hearing was very poor because I could not hear the 5,000-cycle warble tone. A doctor recently confirmed my hearing loss and stated that hi-fi was not for me. I feel that this is not so, for my present equipment brings me a good deal of pleasure. Do you think it would be helpful to get a hi-fi system that could have its frequency response adjusted to compensate for my hearing loss?

C. B. CLEMMONS
Decatur, Ala.

**A.** *I don't think so—and here's why: If the purpose of high fidelity is to provide a reasonable facsimile of what one would hear at a live performance, then it is unreasonable to expect that boosting the frequencies that you did not hear during the live performance would enhance the playback reproduction of that same performance. Misconceptions about this probably have as their source the hearing-aid manufacturers who suggest that hearing aids be adjusted to compensate for hearing losses at particular frequencies. This is entirely legitimate—and even necessary—with hearing aids, whose purpose is not primarily to restore fidelity, but intelligibility. Another reason for frequency-adjusting hearing aids is that, without frequency contouring, the aids may be too loud at frequencies at which there is no hearing loss and still not provide the desired intelligibility at frequencies at which there is a loss.*

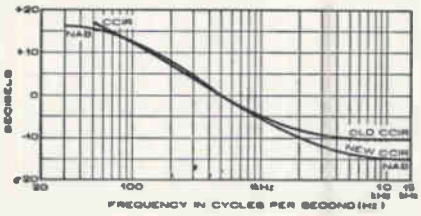
*Some of the other editors of* HIFI/STEREO REVIEW *disagree with my views on the matter. They feel that frequency compensation by use of tone controls might help make up for a hearing loss at specific frequencies, and they have argued so persuasively that I am now unsure of my original answer. Perhaps some reader with practical experience with the problem can remove the question from the realm of psycho-acoustic philosophy.*

### CCIR and Other Tape Equalizations

**Q.** I own a European-made tape recorder that has CCIR equalization. How does it differ in bass and treble response from the U.S. standard NAB curve, and what adjustments must I make on my tone controls to minimize this difference in playback?

A. BARCHAM, M.D.
Bronx, N.Y.

**A.** *The graph below shows the differences between the 7½-ips CCIR (old and new) and the current*




*NAB playback equalization curve. Apparently, the new CCIR curve corresponds closely to the NAB curve at the high-frequency end and is within a few decibels of it at the low end. No tone-control adjustment should be necessary when playing back tapes made on an NAB-equalized machine. NAB-equalized tapes—that is, prerecorded tapes or tapes made on standard U.S. machines—may need some high-frequency cut when played on a machine with the old CCIR curve since the old playback curve has 5 db less treble cut than the new curve. Of course, tapes both made and played back on your machine*

*(Continued on page 48)*

### NEW YORK AND LOS ANGELES HI-FI SHOWS

AUDIO FANS in the New York and Los Angeles metropolitan areas will find much of interest at the 1967 High Fidelity Music Shows to be held in those cities. The New York City Show is open to the public from September 21 through September 24 and will be held at the Statler Hilton Hotel. In addition to industry exhibits of the latest hi-fi equipment, the show will include afternoon and evening symposiums covering all aspects of hi-fi. These one-hour lecture-demonstrations, intended for both novice and experienced audiophile, will cover home decor, records and recording, record players, tape recorders, transistor amplifiers, and loudspeakers. In addition to these discussions, there will be a lecture each day of the show titled "An Introduction to Hi-Fi Components," designed to acquaint those new to the field with the advantages, possibilities, and technical features of hi-fi. A question-and-answer session will follow each talk. The Los Angeles Show at the Ambassador Hotel will be open to the public from November 2 through November 5; plans for symposiums there have not yet been completed.

# Now There Are 3 Heathkit® Color TV's To Choose From

## Introducing The NEW Deluxe Heathkit "227" Color TV

**Exclusive Heathkit Self-Servicing Features.** Like the famous Heathkit "295" and "180" color TV's, the new Heathkit "227" features a built-in dot generator plus full color photos and simple instructions so *you* can set-up, converge and maintain the best color pictures at all times. Add to this the detailed trouble-shooting charts in the manual, and you put an end to costly TV service calls for periodic picture convergence and minor repairs. No other brand of color TV has this money-saving self-servicing feature.

**Advanced Performance Features.** Boasts new RCA Perma-Chrome picture tube with 227 sq. in. rectangular viewing area for 40% brighter pictures . . . 24,000 v. regulated picture power and improved "rare earth" phosphors for more brilliant, livelier colors . . . new improved low voltage power supply with boosted B+ for best operation . . . automatic degaussing combined with exclusive Heath Magna-Shield that "cleans" the picture every-time you turn the set on from a "cold" start, and keeps colors pure and clean regardless of set movement or placement . . . automatic color control and gated automatic gain control to reduce color fade and insure steady, flutter-free pictures even under adverse conditions . . . preassembled & aligned 3-stage IF . . . preassembled & aligned 2-speed transistor UHF tuner and deluxe VHF turret tuner with "memory" fine tuning . . . 300 & 75 ohm VHF antenna inputs . . . two hi-fi sound outputs . . . 4" x 6" 8 ohm speaker . . . one-piece mask & control panel for simple installation in a wall, your custom cabinet or either optional Heath factory-assembled cabinets. Build in 25 hours.

**GRA-227-1,** Walnut cabinet . . . . . **$59.95**
**GRA-227-2,** Mediterranean Oak cabinet (shown above) . . . . **$94.50**

Kit GR-227
**$399.95**
(less cabinet)

Kit GRA-27
**$19.95**

### New Remote Control For Heathkit Color TV

Now change channels and turn your Heathkit color TV off and on from the comfort of your armchair with this new remote control kit. Use with Heathkit GR-227, GR-295 and GR-180 color TV's. Includes 20' cable.

Kit GR-295
**$479.95**
(less cabinet)

### Deluxe Heathkit "295" Color TV

Has same high performance features and built-in servicing facilities as new GR-227, except for 295 sq. in. viewing area (industry's largest picture) . . . 25,000 volt picture power . . . universal main control panel for versatile in-wall installation . . . and 6" x 9" speaker.

**GRA-295-1,** Walnut cabinet (illust. above) . . . . . **$62.95**
**GRA-295-3,** Early American cabinet . . . . . **$99.95**
**GRA-295-2,** Deluxe walnut cabinet . . . . . **$94.50**

Kit GR-180
**$349.95**
(less cabinet)

### Deluxe Heathkit "180" Color TV

Same high performance features and exclusive self-servicing facilities as new GR-227 (above) except for 180 sq. in. viewing area.

**GRA-180-1,** Contemporary walnut cabinet . . . . . **$49.95**
**GRA-180-2,** Early American cabinet . . . . . **$75.00**
**GRA-180-3,** Table model cabinet . . . . . **$24.95**
**GRA-180-5,** Table model cabinet & mobile cart (illust. above) . . . . . **$39.95**


**NEW**
**FREE 1968 CATALOG!**

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 40-10
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

HEATHKIT®

☐ Enclosed is $_____, including shipping.
Please send model (s)_____
☐ Please send FREE Heathkit Catalog.
Name_____
Address_____
City_____ State_____ Zip_____

Prices & specifications subject to change without notice. CL-306

CIRCLE NO. 46 ON READER SERVICE CARD

# TELEX $25,000 STEREO STAKES

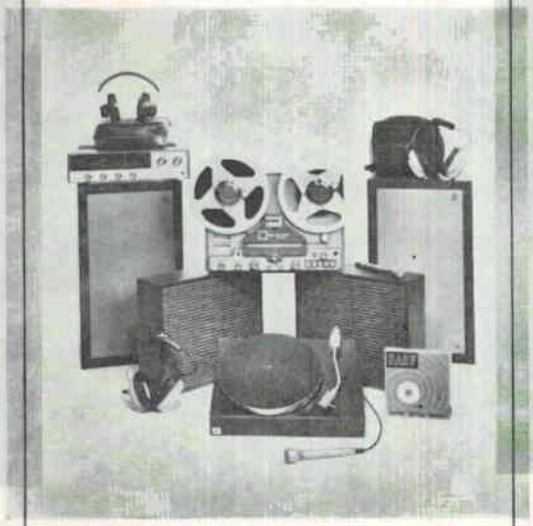
win one of 5 COMPLETE HIGH FIDELITY COMPONENT SYSTEMS . . . or other valuable prizes. You may win the high fidelity system of your dreams — or a luxury Telex Serenata II Headphone ($44.95 value) as an individual hi-fi store winner! Enter as often as you wish; just stop by your Telex, Magnecord or Viking dealer and pick up additional entry blanks. While you are there, listen to the New Dimension in Sound — superb Magnecord and Viking tape reproduction through an exciting new Serenata Headphone! Performance so superior, only hearing is believing! ENTER TODAY — STEREO-STAKES ENDS NOVEMBER 30

**SYSTEM A**

1 pair Electro-Voice Patrician 800 Speakers
1 each Marantz Model 7T Stereo Pre-Amp, with walnut base
1 each Marantz Model 10B FM Stereo Tuner, walnut base
1 each Marantz Model 15 120 Watt Power Amplifier, walnut base
1 each Koss Rek-O-Kut Model B-12GH Turntable with base and tone arm
1 each Stanton Model 681A Cartridge
1 pair Electro-Voice Model 666 Super Cardioid Microphones
1 each Magnecord Model 1028-42 Stereo Recorder in carrying case, with input and output transformers
1 each Viking Model 433 Stereo Recorder, walnut base
1 each Viking Model 811P 8-Track Cartridge Player
1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
1 each J. F. D. Model LPL-FM6 Log Periodic FM Antenna
2 each Telex Serenata Headphones

**SYSTEM B**

1 pair Acoustic Research AR-3 Speakers
1 each Dual Turntable Model 1019
1 each Stanton Model 681A Cartridge
1 pair University Model 5000 Microphones
1 each Koss/Acoustech Model VIII Tuner with walnut base
1 each Koss/Acoustech Model V Amplifier with walnut base
1 each Magnecord Model 1024-42R Recorder with carrying case
1 each Magnecord Model 1024 Remote Control Station
1 each Viking Model 433 Stereo Recorder, walnut base
1 each Viking Model 811W 8-Track Cartridge Player
1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
2 each Telex Serenata Headphones

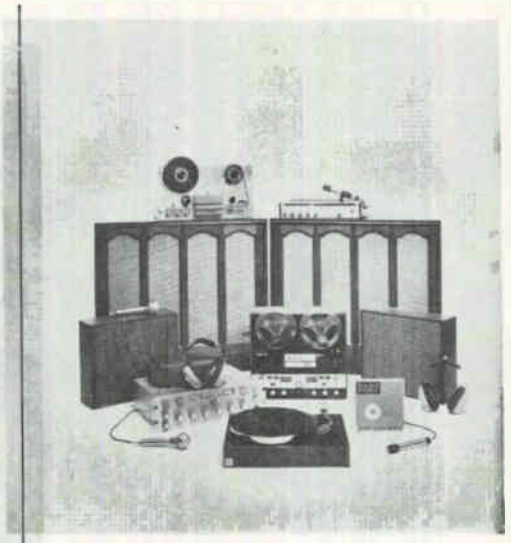


## SYSTEM C

1 pair Acoustic Research AR-3 Speakers
1 each Acoustic Research Model AR-XA Turntable
1 each Stanton Model 681A Cartridge
1 each Sherwood Model 8800 Receiver in walnut grain leatherette case
1 each Magnecord Model 1048-42 Stereo Recorder in carrying case
1 each Viking Model 4400 Speaker/Amplifier System
1 each Telex Amplitwin Amplified Headphones
1 each Viking Model 811W 8-Track Cartridge Player
1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
1 pair Electro-Voice 635A Microphones
1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
2 each Telex Serenata Headphones

## SYSTEM D

1 pair University "Mediterranean" Speakers
1 each Acoustic Research Model AR-XA Turntable
1 each Pickering Model XP-15/3 Dustamatic Cartridge
1 each Fisher R-200-B AM/FM/Shortwave Tuner with walnut base
1 each Fisher TX-100 Amplifier
1 each Magnecord Model 1022R Recorder with carrying case
1 each Magnecord Remote Control Station
1 each Viking Model 433 Stereo Recorder, walnut base
1 each Viking Model 811W 8-Track Cartridge Player
1 pair University Model 5000 Microphones
1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
1 each Telex Amplitwin Amplified Headphones
2 each Telex Serenata Headphones



## SYSTEM E

1 pair Electro-Voice E-V Six Speakers
1 each Acoustic Research AR-XA Turntable
1 each Pickering Model XV-15/3 Dustamatic Cartridge
1 each Electro-Voice Model 1177 Tuner/Preamp/Amplifier
1 each Magnecord Model 1022R Recorder with carrying case
1 each Magnecord Remote Control Station
1 each Viking Model 433 Stereo Recorder, walnut base
1 each Viking Model 811W 8-Track Cartridge Player
1 pair Altec Lansing Model 679A Cardioid Microphones
1 pair University Model 5000 Microphones
1 each Viking Model 4400 Speaker/Amplifier System
1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
2 each Telex Serenata Headphones

# FREE

Telex Serenata II Stereo Headphones to winners of special drawings from each participating dealer.
A guaranteed winner from every store!

Fill out coupon below and deposit in Stereo-Stakes Entry Box at hi-fi equipment dealer's...today!

RULES:

1. Entries must be mailed to or deposited at official participating dealership.
2. No purchase required (however, if winner has purchased Magnecord or Viking tape recorder or Telex headphone during contest period, cash refund equivalent to retail price will be made.)
3. Contestants must be 18 years of age or older.
4. Employees of Telex, Magnecord, Viking, their advertising agencies, and families of same not eligible.
5. Winners to be selected by random drawing. All decisions of the judges will be final.
6. Contest void in states where prohibited by law.*
7. Entries must be postmarked or deposited at dealer's before midnight, November 30, 1967.
8. Winners will be notified by mail within 30 days of close of contest.

*Wisconsin residents mail entries to: Stereo-Stakes Contest, Box 7626, Tulsa, Oklahoma 74105

**OFFICIAL ENTRY FORM**
**TELEX $25,000 STEREO-STAKES**

Name_____

Street Address_____

City_____ State_____ Zip_____

Area Code_____ Telephone No._____

Hi-Fi Dealer_____

City_____

**TELEX·MAGNECORD·VIKING**
DIVISIONS OF THE TELEX CORPORATION
9600 ALDRICH AVE., SOUTH, MINNEAPOLIS, MINN. 55420

**CIRCLE NO. 86 ON READER SERVICE CARD**

*should not need further tone adjustment from the amplifier.*

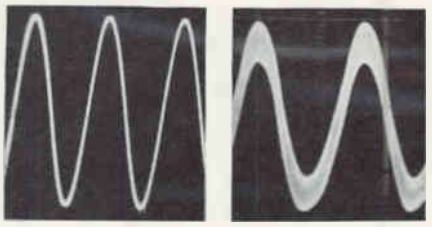
*Incidentally, there are new proposed IEC (International Electronic Conference) equalization standards for 3¾ and 1⅞ ips, and at least one manufacturer is incorporating the IEC equalization in his machine. Slow-speed tapes made on NAB-equalized machines will have somewhat less treble when played back on a new IEC-equalized machine.*

### "Equivalent" Sine-Wave Power

**Q.** I notice that in the power-output graphs in the Hirsch-Houck Labs test reports one of the graphs is labeled "Continuous and Equivalent Sine-Wave Power Output per Channel in Watts." Exactly what do "continuous" and "equivalent" refer to?

WILLIAM BROWN
Chicago, Ill.

**A.** *The* continuous *sine-wave output is produced by a sine-wave input test signal (Fig. A) that is used when making harmonic-distortion measurements. Intermodulation (IM) distortion measurements, on the other hand, require a special test signal (Fig. B) that consists of a 60-Hz and a 6,000-Hz tone combined in a 4:1 ratio. Insofar as the amplifier can amplify the two tones without causing interaction (intermodulation) between them, the amplifier has low intermodulation distortion.*



(A) (B)

*Because of its waveform, the IM output signal cannot be merely measured with a voltmeter and mathematically converted into power as can a standard sine-wave test signal. When an amplifier is driven by an IM test signal, its power is calculated in terms of the* equivalent *output that would be measured with a simple sine-wave signal having the same* peak *voltage value as the two-tone IM test signal. This requires a correction factor of 1.47. In other words, if the IM test signal measured (by a standard audio a.c. voltmeter) at the amplifier's output shows a voltage across the load equal to 10 watts, then the actual* equivalent *reading (in sine-wave power) is 14.7 watts.*

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

* MANUFACTURER'S SUGGESTED RETAIL PRICE.

It's like playing stereo roulette.

# The case against the mix 'n match method.

Mixing and matching stereo components gets pretty complicated.

First there's the listening.

Speakers A/amplifier B/tuner C/ speakers D/amplifier E/tuner F/ speakers A/amplifier E/tuner C/ speaker D/amplifier B/tuner F. (Or you listen to turntables and cartridges in place of tuners.)

You compare.

And you also wonder if a signal that comes from a tuner made by one manufacturer that goes through an amplifier made by a second manufacturer will sound its very best coming out of a speaker made by a third company.

So either you have to know what to listen for. Be lucky. Take an expert along to match up components.

Or you can use our experts. Sony's audio engineers. They started out by designing all the components in the Sony HP-550 stereo music system (even the special all-silicon transistors) to match and work their very best with one another.

The sealed speaker system with a 10-inch woofer and 4-inch tweeter in each walnut enclosure, with...

the 66-watt (music power) amplifier-preamplifier with 23 transistors and 18 diodes and controls for volume, bass, treble, tape monitor, stereo/mono and function selection, with...

the 3.2 microvolt sensitive FM Stereo/FM/AM tuner. And...

the professional Sony high compliance moving coil cartridge, with...

the Garrard 60MKII 4-speed automatic turntable built to Sony specifications.

What does it all cost?

$379.95* for the new Sony HP-550 stereo music system. The expert assistance is free.

**SONY**

# AUDIO BASICS

by HANS H. FANTEL

## SPECIFICATIONS XIV: DISTORTION

AMPLIFIER POWER, as I explained in last month's installment of this series, should always be stated in relation to the amount of distortion generated at a given power output (wattage). This logically leads to the unsavory subject of distortion itself, that perennial bugaboo of audio. Distortion can be defined as any deviation (except in strength) from the original signal occurring as a result of faulty reproduction. It can thus be seen that distortion is, musically speaking, most significant and that its elimination is the very heart of fidelity. In fact, one might reasonably define tonal fidelity simply as the absence of the various kinds of distortion.

Only within recent years has distortion been acknowledged as the pre-eminent touchstone of quality in sound reproduction. Earlier in the electronic quest for musical realism—roughly during the adventurous decade following World War II—any system pretending to wide-range frequency response was considered "high fidelity." As long as the bottom bass (anything below 100 Hz in those days) and that tinkly treble (perhaps 10,000 Hz) came through, listeners who had never heard reproduced sound like this before were amazed, impressed, and happy. Little did it matter to them that those "deep" lows were boomy and/or muddy and that the metallic harshness and screech of the highs ruined all chance of tonal realism.

Since then we have become somewhat more sophisticated in our demands. Wide-range frequency response is now pretty much taken for granted in quality equipment, and the emphasis has shifted to keeping the tonal timbre as natural as possible—in short, to minimizing distortion. But complete elimination of distortion still eludes even the most ingenious of the electronic wizards; in fact, limitations inherent in any circuit or device make absolute perfection theoretically impossible. But the long fight against musical falsehood has taken us astoundingly close to the limits of what is possible. Where obvious distortion once made violins sound as if they were made of metal rather than wood and turned trumpets into raucous kazoos, today's best components reduce distortion to virtually unnoticeable levels. Whatever distortion is audible on modern top-grade equipment very likely originates in the program source (records, tape, or FM transmitter) rather than in the components themselves.

Unfortunately, not all audio equipment on the market meets these exacting standards. Granted, the performance of few of them nowadays is marred by blatant distortion; their traces of tonal impurity are usually quite subtle and for that reason all the harder to recognize. At first, you may not notice any distortion at all. But after an hour or so of attentive listening, you may find yourself getting fidgety, vaguely uncomfortable, less responsive to the music, and increasingly disposed to "turn the damn thing down—or off." What happens is that marginal distortion—too slight to register consciously—builds up subliminally to create a psychological effect known as "listener fatigue." By contrast, top-grade equipment lets you listen for many hours without waning pleasure. One might think of this curious reaction to flawed sound as the mind's instinctive protest against the sonic adulteration of music.

Fortunately, detecting distortion need not be left to the subconscious. Accurate physical testing methods have been worked out to assess the presence of distortion, and this will be my topic in the next issue.

*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.

# Wharfedale

proudly presents the "D" Series –
six magnificent new
Achromatic Speaker Systems


W20D


W30D


W40D


W60D

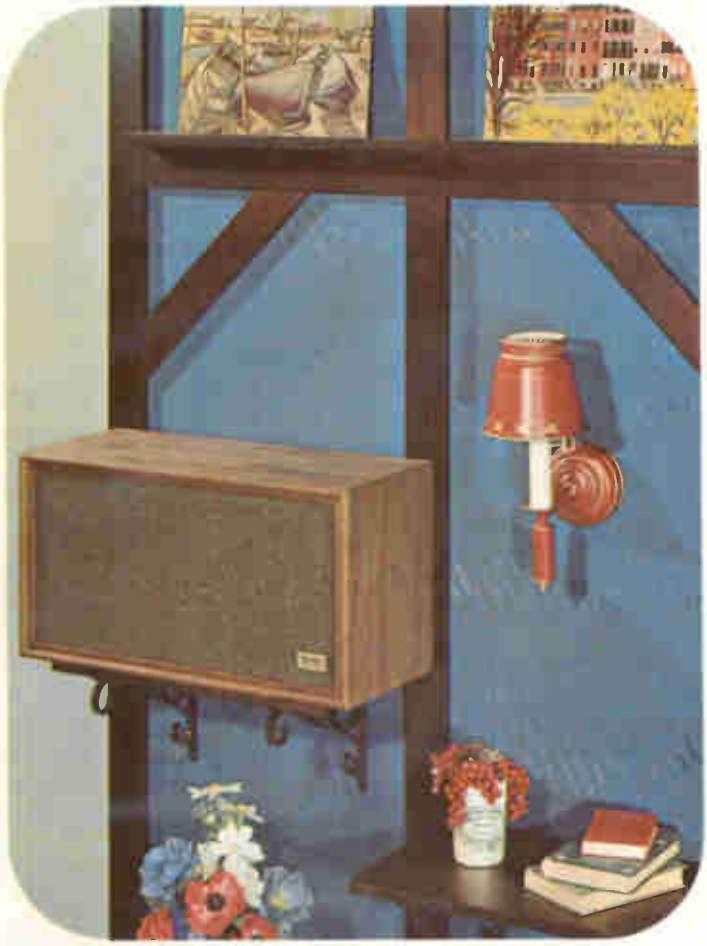

W70D


W90D

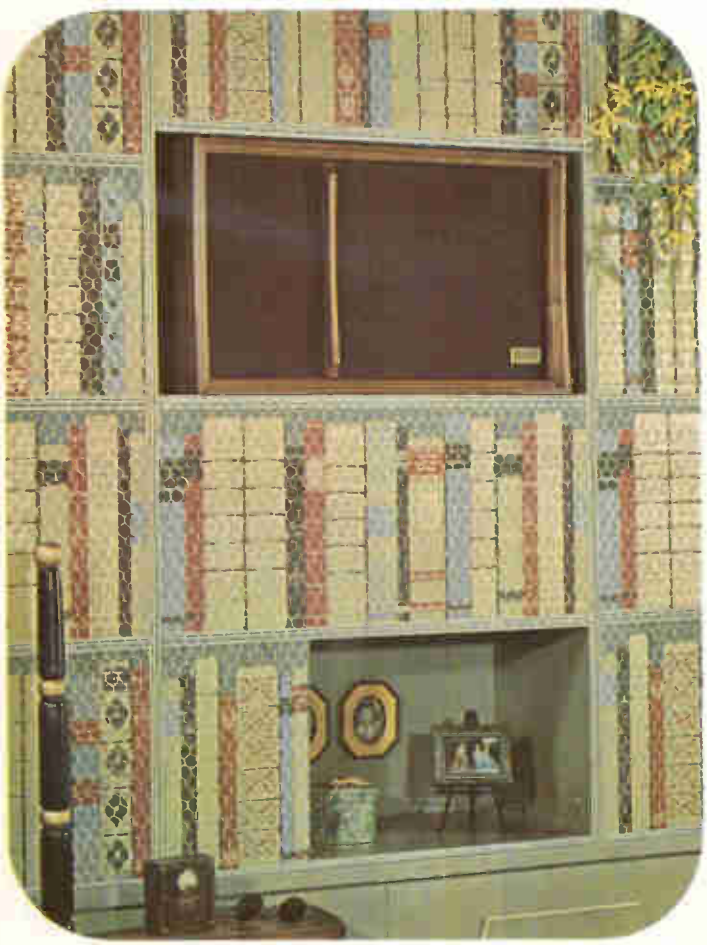

ACHROMATIC W20D TWO-WAY SYSTEM


ACHROMATIC W30D TWO-WAY SYSTEM

## BOOKSHELF MODELS



ACHROMATIC W40D THREE-WAY SYSTEM



ACHROMATIC W60D THREE-WAY SYSTEM

## FLOOR-STANDING MODELS

ACHROMATIC W70D DELUXE FOUR-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 (IHF, per channel): min., 10 W; max., 35 W. System impedance, 4 to 8 ohms. Crossover point, 1600 Hz (electrical). Dimensions, 9¾" x 14" x 8½" deep. Scuff resistant oiled walnut vinyl finish. Price, $49.95.

## BOOKSHELF MODELS

ACHROMATIC

# W40D

### THREE-WAY BOOKSHELF SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

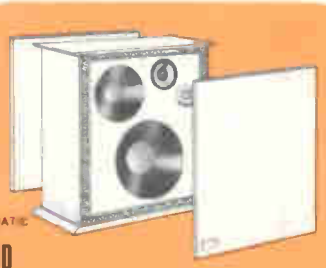
The new W40D is a full 3-way multiple speaker assembly, yielding the carefully tailored ultra linear response that can best be accomplished with individual speakers, each specially designed for and operated over a restricted frequency range. A heavy duty 10" high compliance, low resonance woofer is mated 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 (IHF, 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.). 12½" x 23½" x 10⅛" deep. Genuine oiled walnut, $94.00; polished walnut (special order), $98.70; utility (sanded birch, flat molding), $86.00.

## FLOOR-STANDING MODELS



ACHROMATIC

# W70D

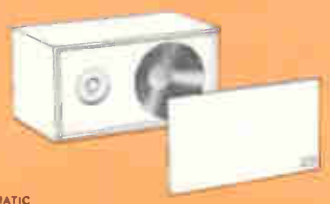
### VERSATILE HI AND LOW BOY DELUXE FOUR-WAY SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

The new W70D incorporates the finest components for multiple speaker systems. The 12½" woofer employs a massive (9½ 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 (IHF, 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 22¾" x 13⅜" deep (includes table tops); utility model (no table tops), 24" x 20⅞" x 12⅜" deep. In genuine oiled walnut, $188.00; polished walnut, $203.00; utility (sanded birch, flat molding), $175.00.



ACHROMATIC

# W30D

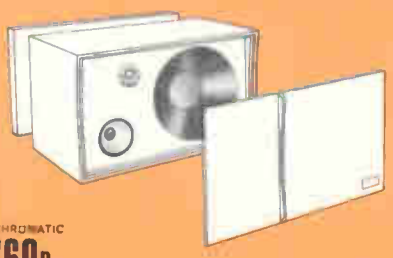
### TWO-WAY COMPACT SPEAKER SYSTEM WITH ACOUSTIC SUSPENSION

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 hangover, 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 (IHF, 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 9⅛" deep. Scuff resistant, oiled walnut vinyl finish. Price, $59.95.



ACHROMATIC

# W60D

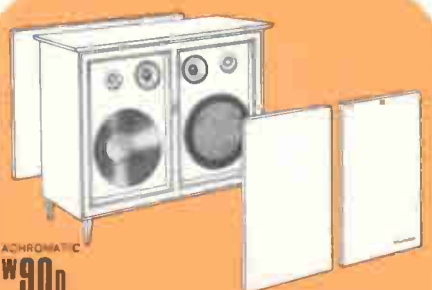
### BOOKSHELF AND FLOOR-STANDING THREE-WAY SPEAKER SYSTEM EXCLUSIVE SAND-FILLED ENCLOSURE

For the critical connoisseur, this latest version of the very popular W60 enjoys important new benefits. The 12½" woofer now has a massive 9½ 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 1¾ 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 (IHF, 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.). 14¼" 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 CONSOLETTE 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 12½" woofers, each with massive 9½ 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-dome 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 (IHF, 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, 23¾" x 30" x 17½" (includes table top); utility model (no table top), 23¾" x 27⅜" x 12⅜". In genuine oiled walnut, $294.00; polished walnut (spec. order), $315.00; utility (sanded birch, flat molding), $279.00.

For a list of Wharfedale dealers in your area, plus a complimentary 16-page Comparator Guide write:

Wharfedale

Div. British Industries Corporation, Westbury, N. Y. 11590

Room interiors designed by Miriam B. Friedlander (NSID).

Prices and specifications subject to change without notice.

Prices shown are manufacturer's suggested list.

# TECHNICAL TALK

By JULIAN D. HIRSCH

● **STEREO AND MONO:** In the June, 1967 issue of HiFi/Stereo Review, Editor William Anderson commented favorably on the recent moves by several record manufacturers that would seem to portend the eventual disappearance of monophonic discs from the record catalog. Judging from reader response, it seems that many people still have reservations about the technical quality of stereo *versus* mono pressings of the same work, as well as doubts regarding the use of stereo cartridges (with either a mono or stereo system) for playing mono records.

I am not a record reviewer, and have not had the opportunity to make extensive critical quality comparisons between stereo and mono recordings of the same performance. In my collection of several hundred records, both mono and stereo, I have good and bad pressings of both types. But I find that most stereo releases of the past few years are noticeably superior to the typical pre-stereo mono record.

I can think of only one type of distortion that is inherently worse in stereo records than in mono—the so-called "pinch effect." This comes about because a spherical stylus tip has difficulty following the groove modulations of a disc cut with a relatively sharp, "V"-shaped recording stylus. When the recorded wavelength inscribed in the groove becomes comparable to, or smaller than, the playback-stylus tip radius, the groove, in effect, narrows and the stylus is deflected vertically as well as laterally. The distortion resulting from such vertical deflection is largely second-harmonic in nature.

Good monophonic phono pickups do not produce a signal in response to vertical stylus movement; therefore, pinch-effect distortion is not a serious factor when they are used. Stereo cartridges, on the other hand, are designed to respond to *both* vertical and lateral record-groove modulation. In the early days of stereo discs, there was considerable discussion of the "stereo-pinch" problem, but as far as I can recall, the question was never settled definitively.

It seems probable to me that the relatively small amount of second-harmonic distortion generated by the pinch effect when playing stereo is masked by the main body of the program. In any event, I have never heard any *improvement* in the sound quality of a stereo record when the vertical response of the cartridge was canceled by switching the amplifier to the mono mode.

This brings us to the use of stereo phono cartridges for playing mono records. The signal output of *each* channel of a stereo cartridge, when playing a mono disc, contains information generated by both the lateral and vertical movements of the stylus. The lateral-movement portion of the output signal is the desired program; the vertical portion is largely pinch-effect distortion and vertical rumble from the turntable.

Fortunately, the signals generated in the two channels by the lateral movements of the stylus are *in* phase, while the vertical signals are *out* of phase with each other. When the right and left channel outputs are connected in parallel, the in-phase elements reinforce each other to form a true mono signal corresponding to the lateral record-groove modulation only. The vertical signals of the two channels, being out of phase with each other, cancel and are not heard. Perfect cancellation requires exactly equal outputs from the cartridge's right and left channels, but even with the usual 1 or 2 db of imbalance, the cancellation is quite effective. Thus, a stereo cartridge becomes a nearly ideal mono cartridge when its outputs are paralleled. The parallel connection can be made anywhere in the amplifying system. Most stereo amplifiers have a MONO-STEREO switch that does this in the amplifier circuits.

**REVIEWED THIS MONTH**

●

**Sherwood S-8800-FET Receiver**
**Jensen X-40 and X-45 Speakers**
**Heathkit AR-15 Receiver Addenda**

And this brings us squarely up to today's problem, the playing of stereo records through a mono system—one channel of amplification, one speaker. If a stereo cartridge is feeding a mono amplifier, the modification must be made at the cartridge. Simply connect the L and R "hot" signal leads together and the two ground leads together and treat the cartridge as though it were an ordinary two-terminal mono cartridge. Most stereo cartridges come with instructions on how to do this.

There are many advantages to using a stereo cartridge in a mono system, in addition to the overwhelmingly important one of being able to play stereo records without damaging them. Design improvements on mono cartridges were halted about ten years ago when

stereo discs were introduced. As anyone who has followed the Hirsch-Houck Laboratories comprehensive cartridge reports in this magazine should know, there have been continued improvements in the performance of stereo cartridges. And the cumulative effect of ten years of progress is nothing less than astounding. This can be demonstrated by playing a good mono record first with one of the best of the old mono cartridges, then with a recent-model stereo cartridge. Even the lower-priced stereo units in the $10 to $15 price range (most operating at about 2 grams stylus force) will outperform most mono cartridges (which usually require 4 grams or higher). There are audible improvements in such areas as frequency response, smoothness, definition, distortion, needle talk, and freedom from resonances and induced hum.

Many of the most recent improvements in stereo cartridges result from the reduction of the *mechanical impedance* of the stylus assembly. Mechanical impedance of a cartridge encompasses such performance parameters as stylus compliance and effective tip mass. The improved tracing (tracking) ability of the better stereo cartridges that results from the lowered mechanical impedance means appreciably less distortion and "breakup" on loud, high-velocity passages. Sonic considerations aside, there are also the benefits of less record and stylus wear, which should be a matter of concern to anyone with a valued record collection. This relationship—between record wear and tracing ability—is not fully understood by the average audiophile.

The 0.7-mil stylus used in many stereo cartridges is also well suited to playing mono records, even though the mono grooves were originally intended for 1-mil playback styli. The smaller tips found on some cartridges (0.6 or 0.5 mil) are less desirable for mono use and may "rattle around" in the bottom of the groove on some mono discs. One good solution is to use an elliptical stylus. The smaller edge radius of 0.2 or 0.3 mil will trace the shortest wavelengths (highest frequencies) in the groove wall with a clarity that will surprise many people who have been living with the same mono cartridge for a number of years, while the larger frontal radius of 0.7 or 0.9 mil will prevent bottoming in the groove. My experience has been that the more noisy, distorted, and worn-out an old mono record is, the more striking will be the improvement in its sound when played with a good elliptical-stylus cartridge.

Far from lamenting the demise of the mono LP, I welcome the introduction of stereo discs into many single-channeled homes. Some day these people will convert to full stereo, and have the pleasure of discovering what is hidden in their discs. It should be almost as much fun as acquiring a whole new record collection—and a lot cheaper.

# EQUIPMENT TEST REPORTS

By Hirsch-Houck Laboratories

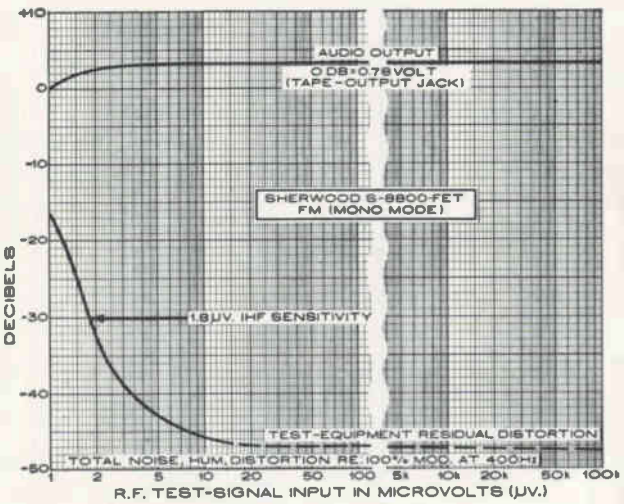
## SHERWOOD S-8800-FET STEREO RECEIVER

● SHERWOOD's S-8800 stereo FM solid-state receiver has undergone several minor circuit-design changes since its introduction. The latest version has an FET (field-effect transistor) front-end tuning section that achieves improved cross-modulation rejection, and the unit therefore merits the new model designation of S-8800-FET.

An unusually powerful and sensitive receiver, measuring only 4½ x 16 x 14 inches, the S-8800-FET is rated at 40 watts per channel continuous-power output into 8 ohms, or 140 watts music-power output into 4-ohm loads. It has a very effective "Instamatic Overload Protection" circuit which instantly removes the drive signal from the output transistors if there are excessive load conditions, such as insufficient loudspeaker impedance or a short circuit in the speaker lines. If the protective circuit is tripped, normal operation can be restored by shutting off the power to the receiver for about 15 seconds and turning it on again. The circuit is evidently quite effective, since we tripped it many times during our tests without any damage to the receiver.

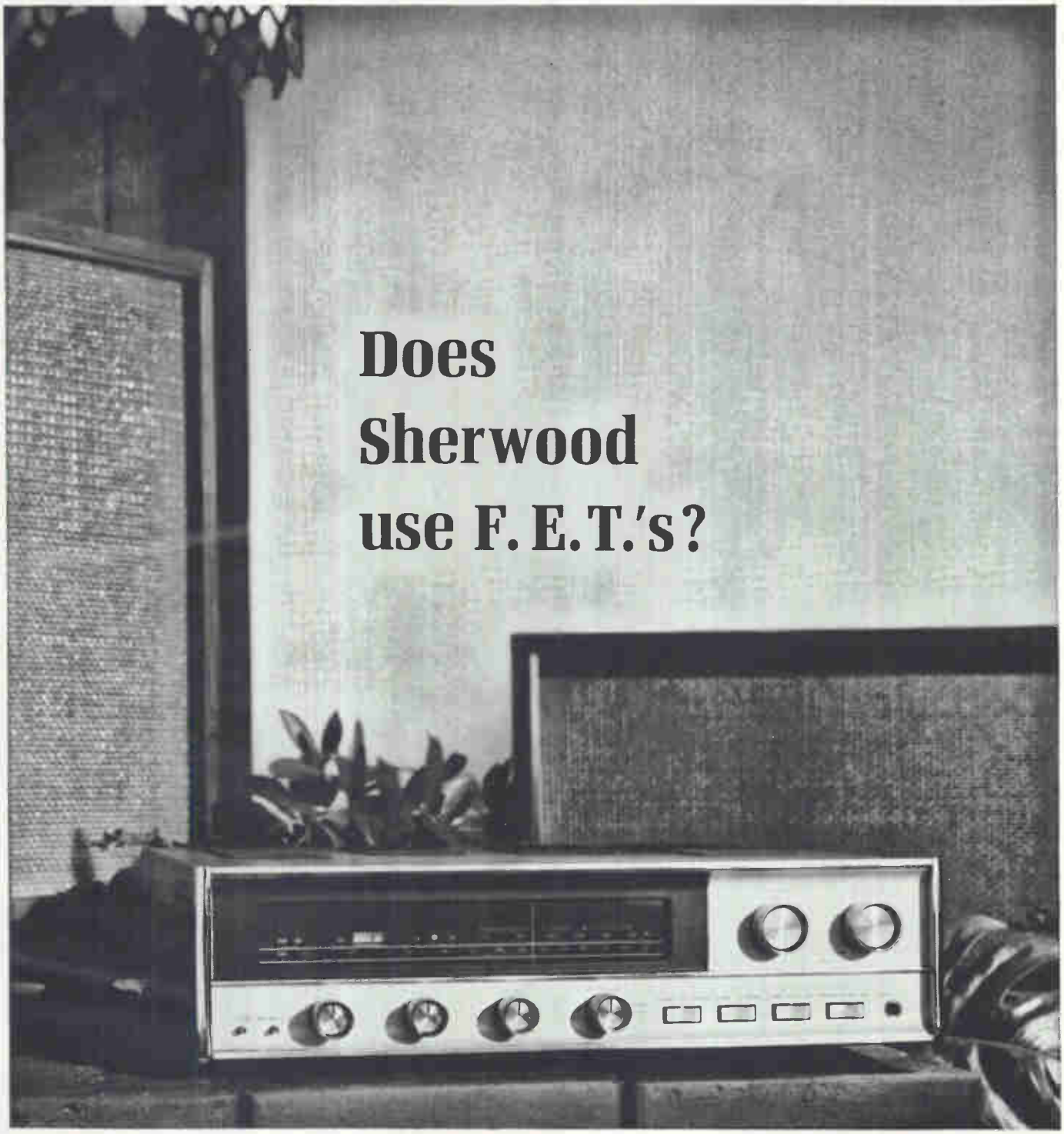
The S-8800-FET has the silky-smooth flywheel tuning for which Sherwood receivers have been noted for many years. Its automatic stereo switching circuit senses the noise level in the program output and reverts to mono if reception is too noisy for enjoyable stereo listening. Pulling out the BALANCE control knob switches the receiver to mono for all inputs, including the tuner.

Tuning for minimum distortion is completely non-critical (assisted by an illuminated zero-center tuning meter), and drift is undetectable. There are the usual tone controls, an input selector, and a volume control with loudness compensation which boosts the low-frequency response as its




setting is lowered. Two small knurled shafts protruding from the panel control the FM interstation squelch threshold and the phono preamplifier gain (over a range of about 4:1). The squelch circuit works effectively, quieting the receiver completely between stations, but it introduces a thump when going on or off. *(Continued on page 58)*

**COMPARE THESE NEW SHERWOOD S-7800-FET FEATURES AND SPECS!** *ALL-SILICON* RELIABILITY. INSTAMATIC OUTPUT OVERLOAD PROTECTION CIRCUITRY. NOISE-THRESHOLD-GATED AUTOMATIC FM STEREO/MONO SWITCHING. FM STEREO LIGHT. ZERO-CENTER TUNING METER. FRONT-PANEL FM INTERCHANNEL HUSH ADJUSTMENT. MONO/STEREO SWITCH AND STEREO HEADPHONE JACK. ROCKER-ACTION SWITCHES FOR TAPE MONITOR, NOISE-FILTER, MAIN AND REMOTE SPEAKERS DISCONNECT. MUSIC POWER 140 WATTS (4 OHMS) @ 0.6% HARM DISTORTION. IM DISTORTION 0.1% @ 10 WATTS OR LESS. POWER BANDWIDTH 12-35,000 CPS. PHONO SENS. 1.8 MV. HUM AND NOISE (PHONO) —70 DB. FM SENS. (IHF) 1.8 μV FOR 30 DB QUIETING. FM SIGNAL-TO-NOISE: 70 DB. FM CAPTURE RATIO: 2.4 DB. FM CROSS-MODULATION REJECTION —95DB. DRIFT = .01%. AM SENS. 2.0 μV. AM BANDWIDTH 7.5 KC. 45 SILICON TRANSISTORS PLUS 16 SILICON DIODES AND RECTIFIERS. SIZE: 16⅝ X 14 IN. OP.




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

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

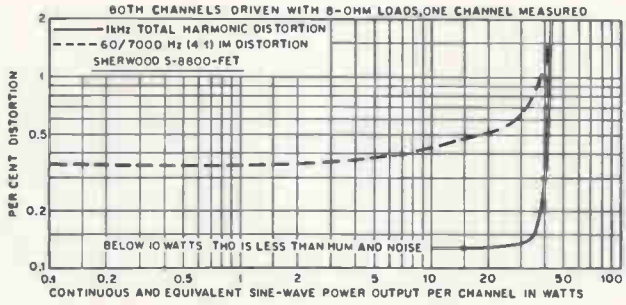
S-7800-FET 140-watt FM-AM *ALL-SILICON* Receiver
$409.50 for custom mounting
$418.50 in walnut leatherette case
$437.50 in hand-rubbed walnut cabinet

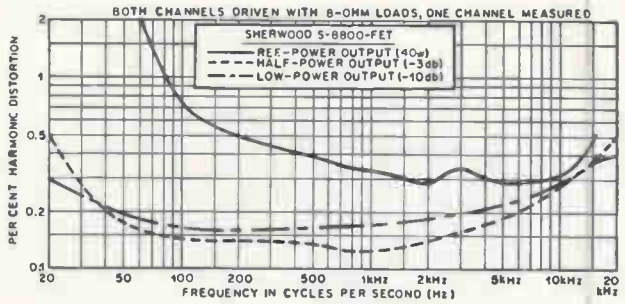
SHERWOOD 1st IN ALL SILICON TUNERS AND AMPLIFIERS

Sherwood

*Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 10R*

**CIRCLE NO. 75 ON READER SERVICE PAGE**




Four rocker switches on the panel control the tape-monitor function, high-cut filter, and the two pairs of speaker outputs. The remote-speaker terminals have built-in 2-ohm series resistors, permitting operation with speaker loads between 2 and 4 ohms without tripping the protective circuit. There is a stereo-headphone jack on the front panel.

The instruction manual for the S-8800-FET has complete, detailed specifications and performance curves, in addition to alignment procedures. Within the normal limits of measurement error, we verified every one of the salient performance characteristics. The tuner had an IHF usable sensitivity of 1.8 microvolts, with an ultimate distortion level of —48 db. This is just about as low as we have ever measured on an FM tuner, and as far as we know is the residual distortion of our signal generator. Sherwood has changed from the ratio detector used in earlier S-8800 models to a wide-band discriminator that is claimed to reduce distortion at 100 per cent modulation to —52 db (0.25 per cent). We see no reason to doubt this claim, although it is beyond the capabilities of our test instruments to verify. The tuner stereo separation was about 35 db at middle frequencies, 27 db at 30 Hz, and 17 db at 10,000 Hz.

The amplifier delivered 40 watts per channel with both channels driven, with less than 0.5 per cent distortion between 200 and 13,000 Hz. At 20 watts or less the distortion was under 0.5 per cent between 20 and 17,000 Hz, and under 0.2 per cent over most of that range. The RIAA phono equalization was within ±1 db, and NAB tape-playback equalization was within ±3 db over their respective ranges. The high-cut filter had a slope of 12 db per octave above 5,000 Hz, with no effect at lower frequencies. The tone controls had a sliding inflection point characteristic, providing moderate correction at the frequency extremes with little or no effect on most of the audible frequency range when using partial boost or cut. At their extreme settings, the tone controls had an exceptionally wide range.

The available power into 16-ohm loads was about 22 watts per channel, and into 4 ohms about 65 watts per channel. Since these were continuous-power measurements, with both channels driven, there can be no doubt that the

*(Continued on page 60)*

# The world in a box.

Our world is ever shrinking. And growing.

We can go to almost any part of the world in hours. It used to take days, or weeks.

Or we can bring the world to us. With a Fisher R-200-B solid-state multiband tuner.

Now a concert broadcast directly from London, Paris, Moscow or Tokyo is as much available as a local one. And a news event in Saigon, Moscow or Beirut can be caught as it happens.

We don't mean to intimate the R-200-B is a

## The Fisher

magic box which will automatically bring in all these programs. There are atmospheric limitations to any multiband tuner. But the R-200-B is the first multiband tuner built to high fidelity standards.

With its three AM bands it can receive long-wave, medium-wave and short-wave broadcasts. Wide-band for full concert fidelity, regular bandwidth for normal broadcasts, narrow-band to eliminate interference.

It also includes an FM stereo tuner with automatic mono-stereo switching and the Fisher Stereo Beacon* multiplex decoder. Then R-200-B sells for $349.50 (cabinet $24.95).

It's a small world. 16¾" x 4¾" x 11".

(For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on page 65.)

*U.S. PATENT NUMBER 3200443

FISHER RADIO CORPORATION, INC., 11-36 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 44 ON R .. ER SERVICE CARD

140-watt music-power rating with 4-ohm loads is quite conservative.

The gain of the S-8800-FET amplifier was very high, with only 0.6 millivolt required at the phono input, or 0.35 millivolt at the tape-head input, for a 10-watt output. As a result of the high gain, considerable hiss and hum were audible (depending on the impedance at the inputs) at the maximum volume-control setting. At any usable gain setting, however, hum and noise were completely inaudible. Because of its high gain and power output, this receiver will have to be operated at fairly low volume-control settings with speakers of moderate to high efficiency. The bassiness resulting from the loudness compensation could be quite disturbing. Although the bass control is capable of fairly good correction, a loudness-compensation cut-out switch would be much preferred.

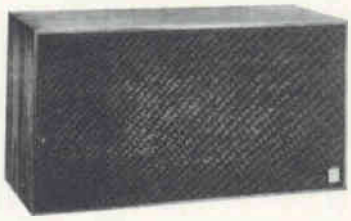
With this minor reservation, we found the Sherwood S-8800-FET to be an unusually satisfying receiver in all respects. Sonically, it cannot be faulted, and its high power can cope effortlessly with the least efficient speaker systems. The tuner is unquestionably one of the most sensitive on the market, and it sounds every bit as good as its measurements would lead one to expect.

The Sherwood S-8800-FET sells for $369.50. The S-7800-FET, identical to the S-8800-FET but including AM, is $409.50. A walnut-grain vinyl covered metal cabinet is $9; a walnut wood cabinet, $28.

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

---

## JENSEN X-40 AND X-45 LOUDSPEAKER SYSTEMS



● BEFORE the advent of compact or "bookshelf" speaker systems, it was rare to find a speaker of any reasonable size that could deliver an audible and fundamental 30-Hz output. Much of the supposed bass response of the large speaker systems prominent ten or fifteen years ago consisted of second- and third-harmonic distortion products of the original fundamental bass frequency that the speakers were trying to reproduce.

The acoustic-suspension speaker systems, with their highly compliant, long-throw woofer cones in smaller sealed enclosures, brought true bass to large numbers of listeners who had limited space or limited financial resources. But despite their relative compactness, most "bookshelf" speakers were still too large and heavy for mounting on real bookshelves. Over the years, many manufacturers have attacked the problem of creating a small, light, and inexpensive speaker system with wide-range, low-distortion response. There have been a few successful designs, and many more that are best forgotten.


*"... You really took great pleasure in showing him how inferior his equipment is, didn't you?"*

The new Jensen X-40 and X-45 models are recent additions to what might be called *true* bookshelf systems, and they deliver a caliber of sound that is surprising for their modest size and price. Their oiled walnut enclosures measure 10½ x 19½ x 9 inches, or slightly over one cubic foot, and their weight of about 20 pounds will not overtax any shelf capable of supporting books. The X-40 and X-45 are identical except for their high-frequency drivers.

Frequencies from 30 to 2,000 Hz are radiated by an 8-inch-cone, long-travel woofer with a resonant frequency of 35 Hz. For frequencies above 2,000 Hz, the X-40 uses a 3-inch direct-radiator cone tweeter, while the X-45 uses a horn-loaded compression-type driver. Both systems are rated at 8 ohms, with a power-handling capacity of 25 watts and a useful frequency range of 30 to 16,000 Hz and above. On the rear of each enclosure is an output-level control for the high-frequency speaker.

We tested the X-40 and X-45 under identical conditions, simulating bookshelf mounting. The microphone responses at eight different locations in our test room were averaged to obtain a composite response curve. Although the two speakers have identical woofers, we found the X-40 to have somewhat more response below 100 Hz. Ignoring small peaks at 40 and 60 Hz, which are properties of the test room, both speakers had an overall response of ±5 db from 30 to over 13,000 Hz, and were down only slightly at 15,000 Hz—the upper limit of our test microphone's calibration.

The X-40 had its most uniform measured response with the tweeter-level control at maximum, while the more efficient high-frequency horn driver of the X-45 showed a rise of about 8 db at 10,000 Hz under these conditions. Both speakers had low harmonic distortion at low frequencies. The X-40 (tested at a 1-watt level) had about half as much distortion (5 per cent at 40 Hz) below 60 Hz as the X-45, which was probably due to normal production tolerances. It also had somewhat less efficiency than the X-45 system.

Both speakers had excellent tone-burst responses over their entire frequency range. Overall, we would rate their transient response as highly as that of any dynamic speaker we have tested, including some costing several times their price. At no time did we find any evidence of prolonged ringing, breakup, or spurious outputs.

In listening tests, we found that the X-40 sounded most balanced with the tweeter-level control set at maximum. (This setting also provided the flattest measured response.) It was necessary to turn down the tweeter level of the more efficient X-45 horn driver considerably to match the

*(Continued on page 62)*

# Introducing the most competitive bookshelf system ever designed by Fisher.

Our moderately priced XP-66 has some competition, something we usually try to avoid.

(Our full-range XP-6B at only $89.95 and our $149.50 XP-7—sometimes known as the ultimate bookshelf speaker system—are each in a class by themselves.)

At $119.95, the Fisher XP-66 is a system designed to win your favor from other fine speaker systems available at the same price. No easy task, we know.

That's why we made the XP-66 a *three*-way system; not just another two-way. It contains a special six-inch mid-range driver sealed off from the rest of the system to prevent interaction between mid-range and woofer—and to provide audiophiles with a cleaner-than-ever over-all sound for their $119.95.

And we were thinking competitively when we designed the XP-66's woofer and tweeter.

The new 12″ free-piston bass driver uses a high-mass copper voice coil that allows flawless bass reproduction down to 30 Hz, without muddiness, without doubling.

Our new low-mass wide-dispersion treble driver, with its highly damped cone constructed of a special fibrous material, eliminates resonance and breakup, and provides smooth reproduction of highs from 1,000 Hz through 19,000 Hz.

We weren't taking *any* chances—even the crossover network of the XP-66 is a special design.

So, if you're out to spend $119.95 on a bookshelf speaker, we urge you to compare them all.

And let the best sound win.

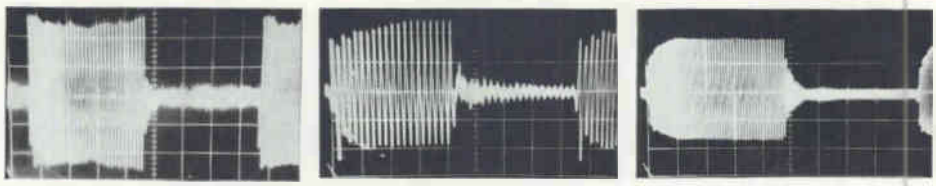
(For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on page 65.)

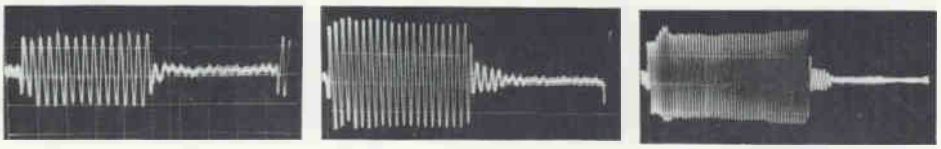
**The Fisher**

FISHER RADIO CORPORATION INC., 11 35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101 OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 44 ON READER SERVICE CARD

*The excellent tone-burst response of the Jensen X-40 speaker system using a cone tweeter is demonstrated by oscilloscope photos taken at (left to right) 800, 4,900, and 10,000 Hz.*





*The tone-burst response of Jensen's X-45 is also exceptional throughout its range. Frequencies are 300, 5,000, and 10,000 Hz.*

sound of the X-40, after which they were indistinguishable from each other. The cone radiator of the X-40, however, had a distinctly better high-frequency dispersion.

Both speakers had an effortless, natural sound that one rarely finds in speakers—even those of much greater size and price. Although their bass output does not match that of some larger and costlier systems, the listener is never aware that he is listening to a one-cubic-foot enclosure. Either model can produce a solid, relatively undistorted 30-Hz fundamental tone when the program material calls for it.

The Jensen X-40 sells for $57 and the X-45 for $63. Anyone who doubts that speakers in that price and size bracket can produce true high-fidelity sound owes it to himself to hear one of these speakers and be convinced.

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

## ADDENDUM FOR THE KIT BUILDER: HEATH AR-15 AM/FM STEREO RECEIVER

SINCE we wanted to bring a test report on the Heath AR-15 AM/FM stereo receiver to the attention of HIFI/STEREO REVIEW's readers as soon as possible, we preferred not to wait until it was available in kit form. We therefore tested a factory-assembled unit supplied to us by Heath. Based on our examination of the wired unit, we suggested (May, 1967 test report) that, because of the unit's complexity, construction probably should not be attempted by the neophyte kit builder. Since that report, HIFI/STEREO REVIEW has had one of the receivers assembled from a kit to determine, first hand, the level of experience and background required by the builder, the kind of problems, if any, he is likely to encounter, and the time required for construction.

In the opinion of our kit builder, the AR-15 can be successfully assembled by anyone with a minimum of prior kit-building experience *if* he scrupulously follows the instructions supplied with the kit. Assembling the kit is by no means a particularly difficult task for anyone who is—or can become—reasonably adept with a soldering iron, provided he is careful in his work and can devote the required time to it without becoming impatient. In the tradition of the Heath Company, the 219-page assembly manual leaves nothing to the imagination. The steps are fully illustrated, the instructions remarkably clear.

The receiver is constructed around seven separate printed-circuit boards that are mounted on a sectional aluminum chassis. The FM front-end tuning section comes assembled and prealigned. Interconnection of the circuit boards, operating controls, and switches is made easy by the use of prefabricated color-coded cable assemblies. The remaining wire connections are held to a minimum.

After completion, the receiver can be fully checked out with the aid of the built-in signal-strength meter that is used in a special hook-up to make essential voltage and resistance checks. No additional external equipment is required. In case of difficulty, the source of trouble can usually be determined quickly by use of the troubleshooting charts in the manual.

Procedures for adjusting the AM, FM, and multiplex circuits without the use of external test equipment are provided. For the experienced technician who has the necessary test equipment and is proficient in its use, special alignment instructions are included. However, since there are no i.f. transformers (special crystal filters are used in the AR-15), alignment procedure is minimal.

The constructor is cautioned to use only a pencil-type, low-wattage (25 watts) soldering iron for connections to the printed-circuit board. The use of an iron of greater wattage may cause the copper foil to lift from the board, which will create problems. Finally, the builder should follow the assembly manual to the letter and not take any "time-saving" short cuts that can cause difficulties later. For the average builder working at a normal pace, the AR-15 receiver kit should take about 35 to 40 hours to complete.

Without repeating the entire original report on the AR-15 (copies of the May, 1967 issue of HIFI/STEREO REVIEW are available at 75¢ each from Ziff-Davis Service Division, Department BCHF, 595 Broadway, New York, N. Y. 10012), it is worth while to call attention to Hirsch-Houck Laboratories' summing-up evaluation of the unit:

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

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

The AR-15 is now available factory assembled for $499.50. *—Larry Klein*

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

# Go ahead. Call it a radio.

## We don't mind.

Actually, it's a compact modular stereo system.

But all the other makers of hi-fi equipment have spoiled that kind of pitch for us. They keep coming up with new and different nomenclature for the same old products. So when we have a new and different product, we're at a loss for nomenclature.

But we don't care. We're so pleased with the new Fisher 150 that we're perfectly willing to let people oversimplify the matter and call it a radio.

After all, it does receive FM broadcasts, both mono and stereo. And plays them through loudspeakers.

There the similarity ends, of course. What people generally call a radio is most unlikely to have a 35-watt transistor amplifier. Or a high-sensitivity transistor tuner. Or inputs for an outside record player with magnetic stereo cartridge. Or a pair of speaker systems that took years to develop. Or a price tag of $299.95, for that matter.

But the Fisher 150 is, generically, a radio. And the Empire State Building is a house.

## The Fisher

FOR MORE INFORMATION, PLUS A FREE COPY OF THE NEW 1968 EDITION OF FISHER'S 80-PAGE REFERENCE GUIDE TO HI-FI AND STEREO, USE COUPON ON PAGE 65.

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 44 ON READER SERVICE CARD

# GOING ON RECORD

By JAMES GOODFRIEND

## RECORDS, COPYRIGHTS, AND THE LITTLE MAN

THAT phonograph records are not, under the present laws, subject to copyright is a statement that falls somewhere between the little-known fact and the ill-kept secret; one views it positively or negatively depending entirely upon where one's stake lies. Copyright, of course, means that a man cannot copy (and that means copy exactly) someone else's creation and sell it as his own. Bootleg records are such exact copies. Companies that produce them are forced out of business—but not by the copyright law. Records cannot be copyrighted. In Washington, Congress is presently trying to decide (in its deliberations on proposed revision of the U. S. copyright laws—S. 597) whether, in the future, they should be.

Another aspect of copyright deals with the *use* of a creation. To the consumer who buys a record, any limitation of his private use of that record, through a new copyright law or anything else, is preposterous, as, of course, it should be. But what of the man who owns or rents a small hall, who invites people there to a recorded (remember, *records*) concert, and who charges admission? Is he entitled to sell the experience of hearing the record (which is someone else's creation, not his) simply because he paid for the record itself? A jukebox does exactly that: it sells and re-sells the sound on a record without the payment of performance fees to anyone. Right now it is legal. And suppose our man, instead of charging admission to his recorded concert, intersperses the records with paid commercials—for soap, let's say. The profit source has now been shifted, but what he is ultimately selling is still the recorded performance. Radio does this: it pays a small fee to the composer (through collection agencies like ASCAP and BMI), but it pays nothing to the performer on the record. This, at the present time, is also legal. Under the hoped-for revision of the law, both of these actions would become illegal without the payment of a fee. A group called the National Committee for the Recording Arts has been set up to lobby for changes in the copyright law that will bring that fee to the artists and the record companies.

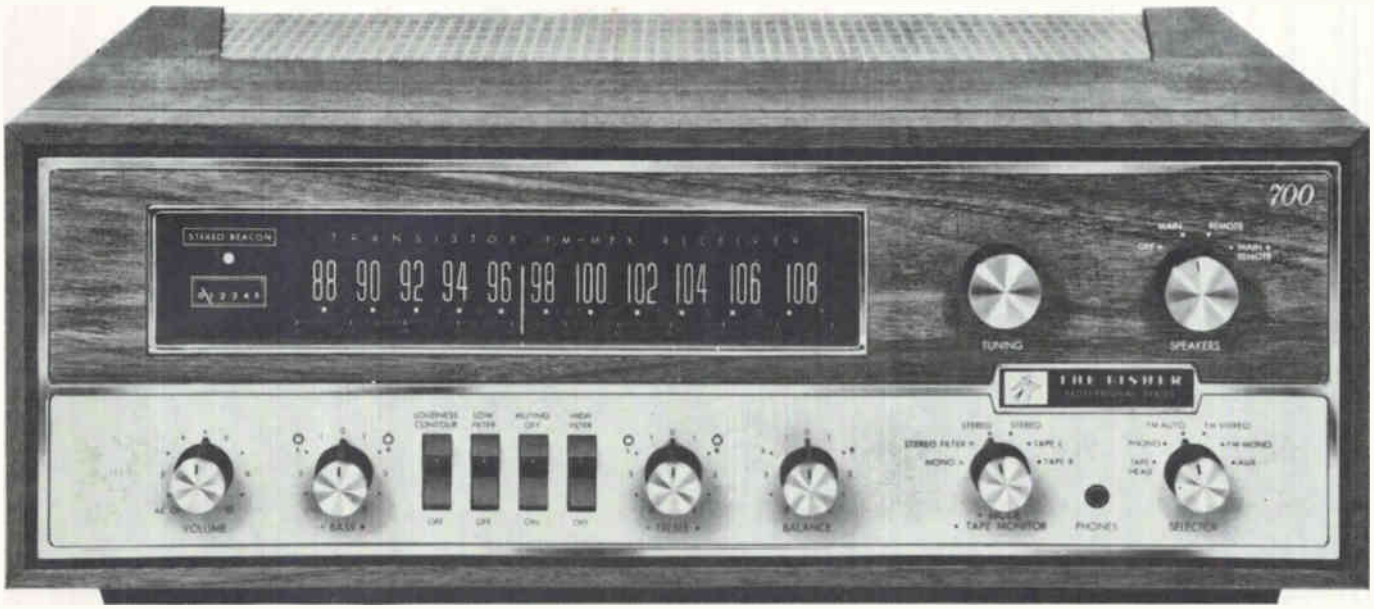
I DON'T think there is the slightest doubt that they are entitled to it. That the performer contributes something specifically his own to a musical rendition is undeniable. If that rendition is to be exploited for profit, he should share in it. The record companies too, sometimes to an astounding degree, provide something of their own, something that makes that particular recorded performance exploitable. They too should share. It is *ethically* imperative that the copyright laws be revised to afford protection from unpaid exploitation to performers and producers. But that the proposed revisions of the law will prove to be the panacea for the sad state of music and musicians in this country that the NCRA would have us believe is, I think, totally false. And yet, it *could* come close to being just that.

The NCRA is building its case largely on the inequity of rights as between the composer and the performer-arranger. Though much other material is brought in to prove how poorly most performers are paid (it is true and there is no denying it), the specific point at issue here is that *composers* receive fees (or their collection agencies do) for broadcast performances of their works (because the work itself is copyrighted) and *performers* do not (because the record is not copyrighted). Neither, to repeat that fact, receives anything from juke-box performance, and this is probably the greatest injustice of all. Theoretically then, the composer profits more from records than the performer. But it isn't so. Who makes more, Sinatra or Alec Wilder? Joan Baez or Malvina Reynolds? Erich Leinsdorf or Roger Sessions? No one even has to think twice to answer that; it is the performer of each of those pairs who makes the money. The true inequity, then, and the source of music-business misery (no one is advised to become a musician today) is not between performer and composer, but between the big man —the enormously popular performer, the commercially successful composer, the large and powerful record company, the commercially run radio station—and the little man—the classical, jazz, or ethnic performer, the less commercial composer, the little record company, the "good music" station. Unless a corrective is set up in advance, that inequity will continue regardless of the proposed changes in the copyright law.

A simple decision by Congress that records are henceforth to be subject to copyright will produce the following: a sizable amount of money will be transferred from the pockets of the wealthy juke-box

*(Continued on page 66)*

# The world's grandest receiver costs less than half a grand.




## The Fisher 700-T FM stereo receiver

The Fisher 700-T gives audiophiles a sound basis for grandiose dreams of audio perfection.

With 120 watts music power (IHF), it can drive any speaker system in the world. It can pull in weak stations and make them sound like live local transmissions. And it's virtually distortion-free.

The cost: At $499.50* it's far less than the price of comparable separate preamplifier/amplifier/tuner combinations. And no receiver in the world surpasses it.

The 700-T is completely transistorized and features Fisher's Super Synchrode™ front end, which achieves 1.8 μv IHF sensitivity. The IF strip has 4 separate stages. The patented Stereo Beacon** signals the presence of stereo stations and automatically switches to the stereo mode. And the Transist-O-Gard™ circuit protects the amplifier against overload.

The 700-T is equipped with jacks, switches and controls for every imaginable function. Its flexibility is unparalleled by any other receiver made.

Before you buy an FM-receiver, listen to the Fisher 700-T. Just comparing it is a grand experience.

Mail this coupon for your free copy of the Fisher Handbook, 1968 Edition. This 80-page reference guide to hi-fi and stereo also includes detailed information on all Fisher components.

**Fisher Radio Corporation**
**11-35 45th Road**
**Long Island City, N.Y. 11101**

Name_____

Address_____

City_____ State_____ Zip_____

0210671

*Cabinet $24.95 **U.S. Patent Number 3290443

OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

CIRCLE NO. 44 ON READER SERVICE CARD

interests and the wealthy radio stations to the pockets of the wealthy record companies and the wealthy performing artists. The small record companies and the less commercial recording artists will see little benefit. In addition, a number of "good music" radio stations, many of which commonly operate on little more than a shoestring, will be forced out of business by the increased cost of broadcast music. A monetary injustice will have been righted, but in the course of it, a few more bits of the sparse musical culture in this country will have been shorn away, and the overwhelming majority of musicians will be little better off than they were before.

It isn't enough! It is a fact to be faced that successful musicians in this country make enormous amounts of money, and that musicians who are not *that* successful may figuratively starve. The inequity (it bears no necessary relation to the quality of the performer) is absurd. Performance royalties will benefit musicians in similar proportions (exceptions are minimal), and the inequity continues. What is needed is not merely the legal apparatus to command those royalties, but a system of distributing them in such a way that they will benefit the overall state of music and musicians here and now.

The problem is not a simple one, but I would propose to the officers of the NCRA and their counsel, and to those members of Congress who have the time to try to understand the problem, that they give some thought to the following ideas. (1) That juke-box controllers be required to pay a royalty to both composer-publisher and performer-record company groups on each playing of a record. (2) That a graduated scale of required payments be set up for radio stations on the basis of the commercial use they make of the recorded performances, from the lowest (or no payment at all) for non-profit "good music" stations to the highest for those stations or programs incorporating the highest density of paid commercial announcements in their recorded music programs. (3) That definite guidelines for the division of royalty payments between record companies and recording artists be laid down. (4) That the same graduated scale set up for radio-station payments be used for the *disbursement* of the accumulated funds in royalties to the performers and record companies—but *in reverse*. In other words, the *lowest* royalty be paid out for performances on stations with a high density of paid commercials, and the *highest* royalty for performances on sustaining, non-profit programs broadcast for no other purpose than the public benefit. It is a *taking* from the rich, to be sure, but such a system might give this country the right to say that it was doing something for music, and that music was doing something for itself. If that be treason, make the most of it.


High Fidelity starts here.
OFF
ON
78
16
33
BSR
McDONALD

# BSR McDONALD...PRECISION CRAFTED IN GR

The BSR quest for perfection in high fidelity sound reproduction began in England in 1933 when Dr. D. M. McDonald, an early electronics innovator, established BSR Ltd.

During the ensuing years, BSR earned an international reputation for outstanding advanced engineering and precision craftsmanship in the manufacture of automatic turntables.

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 ¼ 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.*

**Suggested Retail Price $74.50**
(less base and cartridge)

# ITAIN BY THE WORLD'S LARGEST MAKER OF AUTOMATIC TURNTABLES

## BSR McDONALD 500A

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:

- *Resiliently mounted, coarse and fine Vernier Adjustable Counterweight.*
- *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 ⅛ 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**
(less base and cartridge)

## BSR McDONALD 400

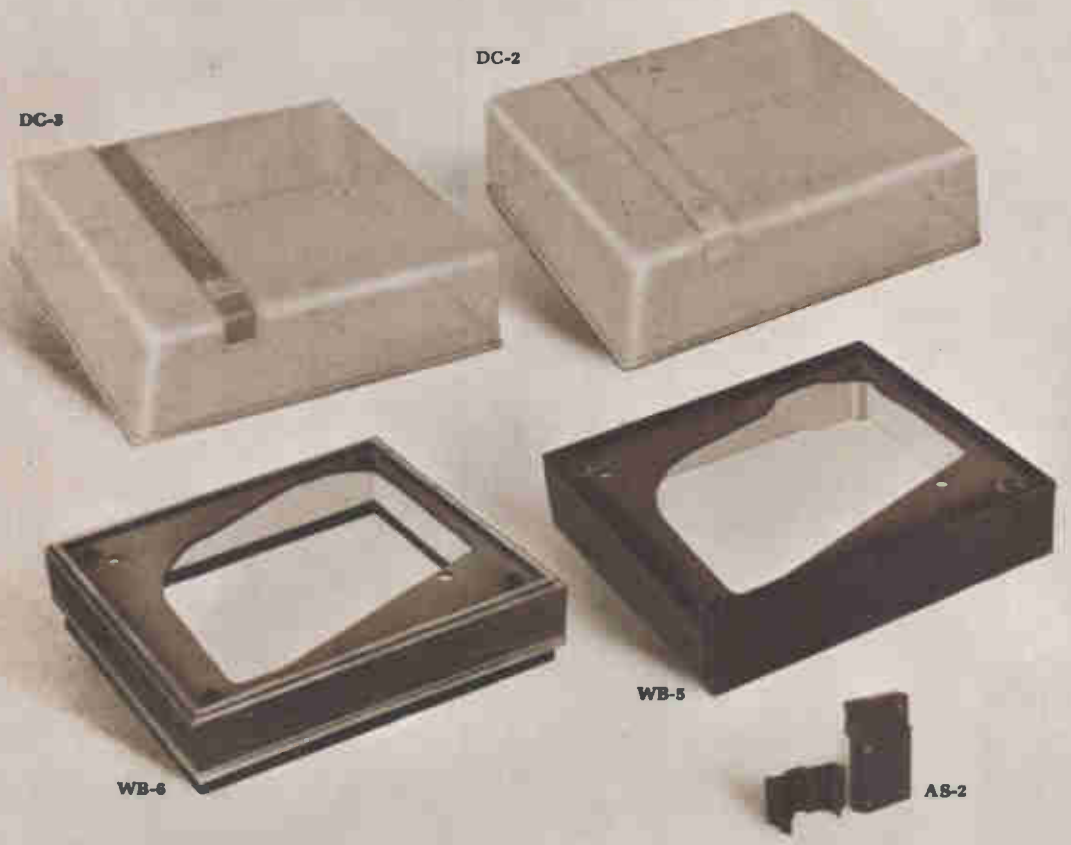
This beautiful turntable dispels the theory that a fine high fidelity automatic turntable must be costly.

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.*

**Suggested Retail Price $49.50**
(less base and cartridge)

# COORDINATED ACCESSORIES DESIGNED EXCLUSIVELY FOR BSR McDONALD AUTOMATIC TURNTABLES




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: 15⅞" x 15⅞" x ½".
*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: 13⅛" x 11¼", 4" above, 2½" below top surface of mounting board.

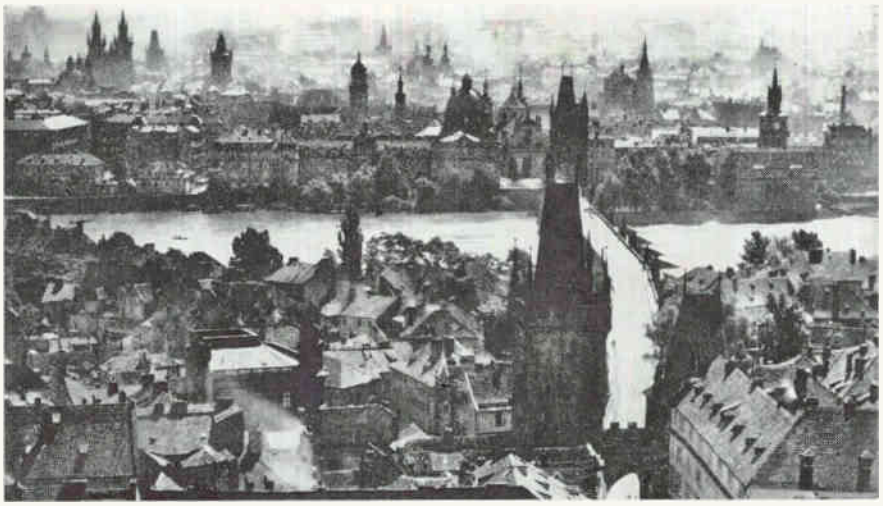
**Model 600**
Weight: 9 lbs. 6 oz.
Shipping: 10 lbs. 10 oz.

**Models 500A and 400**
Weight: 7½ lbs.
Shipping: 9½ lbs.

BSR McDONALD

PRECISION CRAFTED IN GREAT BRITAIN
BSR (USA) LTD., BLAUVELT, N.Y. 10913

MD 10150 Printed in U.S.A.



# JANÁČEK IN PRAGUE

## A FESTIVAL REPORT

By Florence Stevenson

AFTER forty years or more of neglect in the musical centers of Western Europe and America, the operatic works of the Czech composer Leoš Janáček are at last crossing the borders of his native land and cropping up at European music festivals. This season, a contingent of the Czech opera company of Brno brought *Mr. Broucek's Excursions* to the Florence *Maggio Musicale*, the Prague Opera presented *The Cunning Little Vixen* in Holland and *From the House of the Dead* in Vienna, and the Stockholm Festival featured a performance of *The Makropoulos Case* by the Stockholm Opera. And of course the Hamburg Opera performed a similar service for New York by presenting *Jenufa* at the Metropolitan Opera House in June. In spite of all this activity, however, the place to hear Janáček operas remains—not surprisingly—Prague.

The Prague Spring Festival this year was to mount five Janáček operas. Unfortunately for me, the actual number was four: *Jenufa*, generally considered his masterpiece, was dropped from the program because of production difficulties. This was a great disappointment, because I had come to Prague especially to hear *Jenufa* and *Katya Kabanova*. On the other hand, the latter alone made the visit worth while.

### MORE JANÁČEK

In collaboration with Czechoslovakia's Supraphon, Epic Records and its budget-price subsidiary, Crossroads, are preparing their own Janáček festival. In October a new stereo recording of *The Makropoulos Case* by the Prague National Theater company will appear under Epic's auspices, and *Mr. Broucek's Excursions* will follow early in 1968. In addition, Crossroads will soon release recordings of Janáček's choral music and his *Lach Dances* for orchestra.

Janáček in Prague is a rewarding musical experience, for only a visit to Czechoslovakia can make one realize just how nationalistic Janáček's music is. The inhibitions that are the result of a self-consciously sober and suspicious government are very much in evidence—but so is the essential Czech spirit. People may walk sullenly down the dusty, dirty streets or linger sadly beside the soot-covered statues on the Moldau bridges; but despite the air of desolation, an enduring beauty clothes this ancient city. No amount of political repression can rob the Moldau of its silver sheen or mar the vista of palaces, public buildings, and cathedrals standing as if in a Monet painting in the shimmering misty distances. The sky is as blue as I understand it was when the Habsburgs ruled; a ride into the incredibly green and fertile countryside still brings glimpses of castle-topped hills and forests of the sort in which the Wild Hunter—and possibly a werewolf or two—might have lurked. On the outlying farms, the workers, denied their colorful national costumes, labor in faded blue-jeans, but the fields in which they toil are yellow with mustard flowers or dotted with daisies. Swans still float serenely on mirrored lakes, peacocks still squall from ancient trees, and every so often a mountain crevice is seamed by a free-gushing waterfall.

Janáček's music resounds with folk rhythms; it is also singularly expressive of the climate of his native Moravia—the wind, the rain, the storm, the sunshine. Czechoslovakia has for long been a country with a vibrant—even violent—personality that surges in the music of all its composers. In the course of my brief stay in Prague I heard Smetana's *Ma Vlast* (*My Country*), a cycle of six tone poems including the

*(Continued on page 76)*


This

# is the KLH receiver.

☐ Here are a few facts about it:
☐ It's our first stereo receiver. And our only one. We don't plan a line of receivers of assorted prices, power ratings, and quality levels. This is it.
☐ We have spent a good bit of time (a little over two years) making it everything we believe a receiver should be.
☐ It has an expensive amount of power: better than 75 watts IHF stereo power into 8 ohms; more than 100 watts into 4 ohms.
☐ Its FM reception is superb. In addition to an IHF sensitivity of 2.5 microvolts, it provides full limiting (a completely silent background) at well under 10 microvolts. This means that weak stations will not just "come in" (with a layer of noise or fuzziness), but will be fully listenable.
☐ It has effective, truly listenable AM reception—better than you may believe possible for AM. Its bandwidth is a very happy medium between ultra-wide (prone to whistles and "hash") and ultra-narrow (with soggy, "1930" sound). It has excellent selectivity and AGC characteristics to cope with the crowded and sometimes raucous AM dial.
☐ It has separate vernier tuning dials (of micrometer-like precision) for AM and FM. We believe that vernier tuning is simpler, more precise, and far more trouble-free than slide-rule, dial-cord tuning. (Having manufactured and sold over 100,000 vernier tuners, we have grounds for that belief.)
☐ It has a highly accurate "zero-center" tuning meter for FM. The same meter reads signal strength for AM tuning.
☐ It has functional and complete control facilities, arranged simply and logically.
☐ In most living rooms, it will drive virtually any loudspeaker now made. This includes all of ours, except the Model Nine electrostatic.
☐ Its steady-state power (25 watts per channel with both channels driven into 8 ohms) helps provide a solid bass foundation for pipe organ and other instruments that demand large amounts of continuous power.
☐ Its official designation is the KLH* Model Twenty-Seven. It also has a pre-production nickname, "Charlie," that we hate to give up. (We have been calling it Charlie for two years and the name has grown on us.)
☐ Its price is $299.95.†
☐ It's worth seeing and hearing for yourself.
☐ For further information write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. H3.

## The KLH* Model Twenty-Seven

CIRCLE NO. 53 ON READER SERVICE CARD

†Suggested retail price.
*A TRADEMARK OF KLH RESEARCH & DEVELOPMENT CORP.

popular *Moldau*, superbly performed by the Prague Symphony Orchestra, and I saw Dvořák's opera *The Devil and Kate*. Dvořák and Smetana share with Janáček an abiding love of their country and its people that literally leaps from their music.

The performance of Janáček's *Katya Kabanova* was excellent, musically and physically. It was presented in the National Theater, a squat Victorian structure built close to the banks of the Moldau in 1887; its roof is ornamented with Germanic neo-classic statuary, its interior is dark with paneling and stained glass. Since the Prague Festival unaccountably withholds press privileges from visiting American journalists, I was obliged to buy my own ticket, but for a mere 28 kronen—about $1.80—I had a choice fifth-row-center orchestra seat.

THE story of *Katya Kabanova* is one that must appeal to a Socialist audience as a reminder of the decadence of the past. The heroine is a lady with enough time on her hands to sin; if she had worked in a bank or perhaps as a streetcar conductor, in the approved manner of a people's republic, she would probably have been too tired to dwell on her weakling husband's dependence on his mother or to get embroiled with the handsome Boris. Eventually, she has time to rue the day, confess her guilt to her in-laws in the middle of a rainstorm, and leap despairingly into a rampaging river.

For the opera, designer Josef Svoboda executed a series of smart, stylized sets, sparsely decorated, using the same elements, such as a fallen branch, in various arrangements to suit time and place. The costumes were also excellent—the chorus in blending pastels, the principals in stronger colors. The singing was excellent. Blond Libuše Domanská seemed a trifle placid in the title role, but her voice was lovely. As Boris, tenor Viktor Kočí fashioned an erring hero in gloomy Byronesque style, producing a dark Slavic sound which contrasted pleasingly with the lighter lyric tenor of Zdenek Švehla as his friend who provides contrast by blithely seducing Katya's willing girl friend Varvara (well sung by mezzo Eva Hlobilová). Jaroslav Střiška, yet another tenor, sang the role of the weak husband, Tichon, quite well, and contralto Jaroslava Dobrá put bite into her scenes as Katya's mother-in-law. Jaroslav Krombholc kept the orchestra under admirable control. It was an exciting evening. As I listened, I had the same impression I had received from the Smetana symphonic performance the previous night—music is perhaps the only mode of expression in which the exuberant Czechs can now let themselves go without regard for political implications.

# Many people buy Harman-Kardon Nocturne Receivers.

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

# So we figured...

Logic can be beautiful. Take our new SC-7 for instance. We've combined a superb 60-watt AM/FM Nocturne solid-state stereo receiver with a professional automatic turntable in a handsome walnut enclosure. What could be more logical? Or beautiful? Here is a component-quality receiver/turntable that delivers ultra-wide frequency response for flawless sound quality and extraordinary clarity and spaciousness. And the SC-7 offers a distinct technical advantage over separate components because we've carefully matched and pretested each component for you. Nothing is left to chance. Every SC-7 is carefully balanced to perform at maximum efficiency without hum, or extraneous noise.

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

The SC-7 employs a MOSFET front end that provides significantly better performance than any other transistor or FET. Newly designed integrated micro-circuits in the I.F. strip produce superb multiplex performance with extraordinary stereo separation and noise rejection. Ultra-sensitive AM (with MOSFET front-end) delivers crystal-clear broadcasting without noise or fading.

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

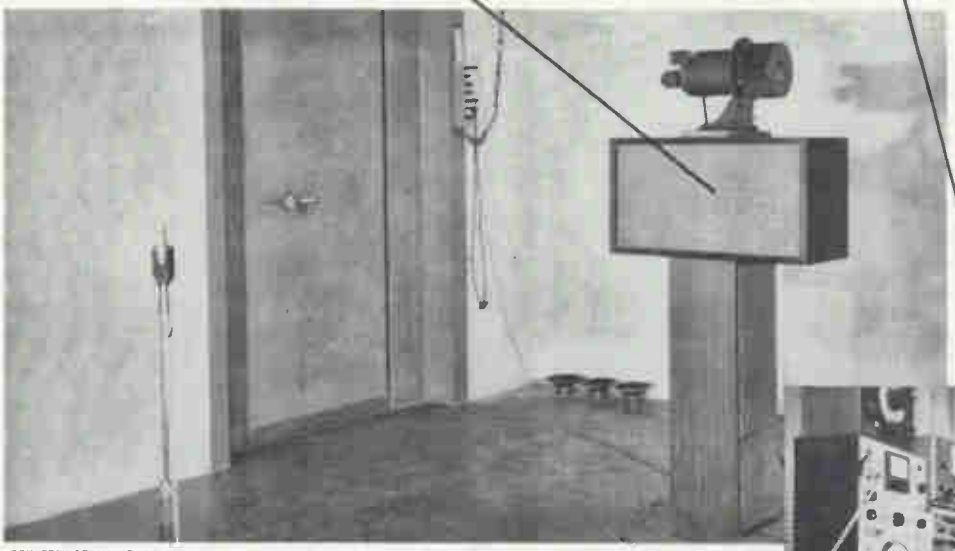
And its price is less.

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

harman kardon

A subsidiary of Jervis Corporation

# AR-2a$^x$ speakers and AR INC. turntables are used as laboratory measurement standards—



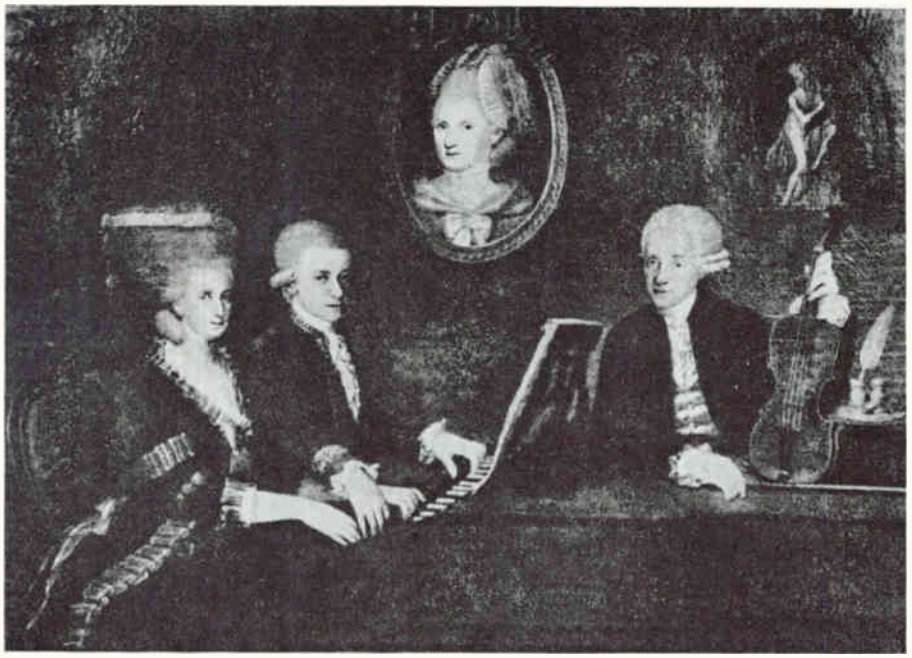
COURTESY PERMA-POWER CO.

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

## but they were designed for music.

COURTESY WABC-FM

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



*Mozart and his sister, at the keyboard, were painted by an unknown artist about 1780. A portrait of their mother hangs behind them, and their father is seated at right.*

# Mozart's Sinfonia Concertante for Violin and Viola (K. 364)

MOZART spent nearly all of his thirty-five years of life wandering over the face of Europe—first as an exploited child prodigy of the piano and violin, later as the composer of some of the most popular musical "hits" of the day. In September, 1777, less than four months before his twenty-second birthday, Mozart and his mother set out on a journey that was to be perhaps the most important in his life. For even though he was to return two years later to Salzburg, the city of his birth, this journey represented the real dissolution of the ties that bound Mozart to the city and society that he hated.

The departure of mother and son was an unhappy one. The original plan was that the whole Mozart family would travel together. At the last moment, however, the despotic Archbishop Hieronymus insisted that Wolfgang's father, Leopold, remain in Salzburg to fulfill his duties as court composer and Vice Kapellmeister. The son's ebulliency at "escaping" from an intolerable environment was tempered by having to leave his father and sister behind.

The travelers went first to Munich, where Mozart immediately became much in demand as a performer. His attempts to obtain a permanent appointment in the city failed, however, and so the two moved on to Mannheim, intending to stay there only a brief time. But because of the attractions of the city, social as well as musical, Mozart and his mother remained there much longer than they had anticipated. The seat of the Court of the Elector Palatine Karl Theodor, Mannheim had the most advanced orchestra in all Europe, one that was famous for its virtuoso wind players. The Mannheim orchestra was capable of a wide dynamic range, and the "Mannheim crescendo" was one of the musical wonders of the day. Mozart quickly became a member of Mannheim's inner musical circle and spent many a pleasant hour with the city's musicians. In Mannheim, too, Mozart fell in love with the young and talented soprano Aloysia Weber, and considered journeying with her to Italy to compose a new opera for her debut appearance. When Leopold, back in Salzburg, heard about this, he quickly dispatched a letter to his son urging him to forget such romantic nonsense and to set out immediately for Paris, where fame and fortune might await him.

Reluctantly, Mozart heeded the advice of his father, and on March 23, 1778, he and his mother arrived in Paris. The next months were busy with composition: among the works he produced were the Flute and Harp


*Among the several very well-played stereo versions of Mozart's Sinfonia Concertante for Violin and Viola (K. 364) are those by the Cleveland Orchestra's Druian and Skernick (Epic); the brother-sister team of Joseph and Lillian Fuchs (Decca); and the familiar collaborators Heifetz and Primrose (RCA Victor), who may be too efficient for some tastes.*

Concerto (K. 299); the ballet *Les Petits Riens* (K. Anh. 10): the Sinfonia Concertante for Flute, Oboe, Horn, and Bassoon (K. Anh. 9); and the "Paris" Symphony (K. 297). Then suddenly Mozart's mother, who had been ailing ever since they had arrived in Paris, became desperately ill, and on the third of July she died in her son's arms. With her death one phase of Mozart's life came to an end; grieving over her loss, he knew that he would have to return to Salzburg. He took his time about it, however, and did not leave Paris until the end of September. He retraced some of the route that had brought him to Paris from Salzburg, stopping off in Mannheim, and then in Munich to visit Aloysia. Alas, since he had seen her the year before, she had married "a jealous fool"—Mozart's words—and now seemed quite indifferent to him. So Mozart returned to the home of his childhood in January, 1779, mourning the loss of his mother, disappointed in love, and with bleak prospects for the future.

SUCH misfortunes would be more than enough to sap the creative energies of the ordinary man. But Mozart was not ordinary. Shortly after he returned home, he composed his Sinfonia Concertante for Violin, Viola, and Orchestra (K. 364), one of his most divinely inspired creations. The eminent musicologist Alfred Einstein called the score "Mozart's crowning achievement in the field of the violin concerto." In it, he continued,

> Mozart summed up what he had accomplished in the concertante portions of his serenades, adding what he had learned of the monumental style in Mannheim and Paris, and, most important of all, treating all his materials with the personal and artistic maturity which he had by this time reached. . . . The living unity of each of the three movements, organic in every detail, and the complete vitality of the whole orchestra, in which every instrument speaks its own language: the oboes, the horns, and all the strings, with the divided violas enhancing the richness and warmth of the texture—all this is truly Mozartean. So is the intimate conversation of the two soloists, rising in the Andante to the level of eloquent dialogue.

Small wonder, then, that this work has attracted the devoted attention of many of the leading string players of our day; a recent Schwann catalog listed no fewer than fifteen different recordings of the score, thirteen of them in stereo/mono versions. My own favorite performance is a recording, apparently no longer available, made by Isaac Stern and William Primrose at one of the first Casals Festivals in the early 1950's, with Casals himself conducting (Columbia ML 4564). This was one of those rare collaborations in which all the elements coalesced to produce a reading of the most dedicated and selfless artistry. If this recording is ever reissued by Columbia in its Odyssey series, get it!

Among the versions currently available, those that I favor most are the performances by Druian-Skernick-Szell (Columbia MS 6625, ML 6025); Joseph and Lillian Fuchs with Frederic Waldman (Decca 710037, 10037); Grumiaux-Pelliccia-Davis (Philips 900130, 500130); Heifetz-Primrose-Solomon (RCA Victor LSC/LM 2734); and Menuhin-Barshai with Menuhin leading the Bath Festival Orchestra (Angel S 36190, 36190). Each of these is a deeply felt, communicative interpretation, very well played and recorded. The Heifetz-Primrose one may strike some listeners as being a shade too businesslike and efficient; on its own terms, however, it is a splendid accomplishment. Similarly, some may find the recorded sound in the Menuhin-Barshai performance a bit too plush for the music. A clear-cut number-one recommendation is difficult to make, but if I were backed to the wall and forced to choose, I would probably nominate the performance conducted by George Szell. The two soloists, who are the principals of their respective sections in the Cleveland Orchestra, are distinguished performers indeed, and yield nothing to their more celebrated recorded rivals; also, as an old orchestral second violinist, I am delighted that Szell and the recording engineers have taken such pains to bring out clearly the all-important second-violin part in this score! Tape buffs, too, are fortunate, for the Druian-Skernick-Szell performance is one of the two reel-to-reel tapes of the score currently available (Epic EC 836); the other is a performance by Igor and David Oistrakh, with Kondrashin leading the Moscow Philharmonic (London K 80139).

# Liberator.

## New EMI DLS 629 the speaker that frees your amplifier to do a better job

Some of today's most popular speakers are of low-efficiency design. This simply means they take more power from your amplifier to produce the same level of sound in your living-room.

That's the problem. These speakers may sound fine, but what about your 20-watt-per-channel amplifier, forced to hover around its maximum output every time you listen to *Night on Bald Mountain*? It's generating far more distortion than it would if it had to put out only about 5 watts for the loudest sounds, which would also give you a 6-db margin for peaks before the amplifier overloads.

So that's why we say the new EMI DLS 629 is "the speaker that frees your amplifier to do a better job." Among all its other virtues, it's also a more efficient transducer than most. It converts electrical power from your amplifier into sound power with less waste. Your amplifier doesn't need to work as hard, no matter how little or how much power it has.

If you're acquainted with our model 529 (the well-regarded "dangerous" loudspeaker) you'll be pleased to know that the EMI 629 has an 8-ohm nominal impedance instead of the 529's 4 ohms. This makes it especially desirable for use with modern, solid-state amplifiers.

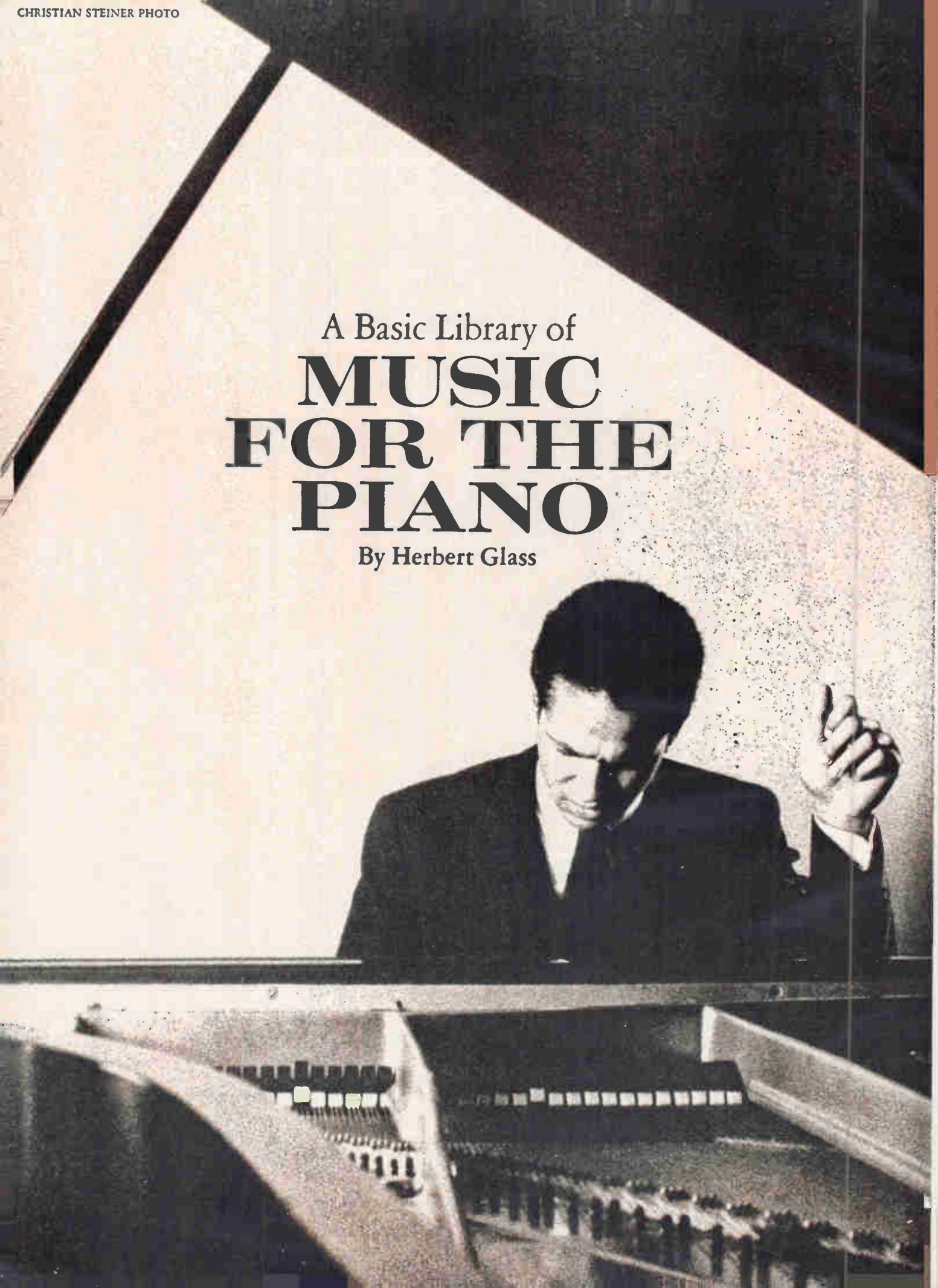
In addition, we fitted the 629 woofer with a larger voice coil, increased the gap, and doubled the size of the magnet – greatly increasing power-handling capacity. But we retained the unique elliptical woofer construction, with its rigid aluminum center cone and molded PVC (polyvinyl chloride) edge suspension, which contribute so much to the low frequency performance of EMI speakers.

Two damped 3½-inch cone tweeters provide smooth highs to the limits of audibility. A 3-position brilliance switch lets you tailor the response to the acoustics of your listening room. The crossover network is an inductance/capacitance type with 12-db-per-octave slope. Tweeter and woofer have been electrically and acoustically matched to provide smooth integrated performance over the entire sound spectrum.

All this adds up to an efficient system that offers presence unmatched by any speaker in its price class. Sound is free, natural; does not have the constricted effect that some low-efficiency speakers exhibit in the mid-range. The handsome oil finish walnut cabinet 24½h x 13½w x 12¼d, has braced ¾-inch walls. All of this for $164.50.

Visit your hi fi dealer and hear the new 629 and other fine EMI speaker systems starting at $79.50. Ask for the "volume-control" test, it will prove our point about high-efficiency speakers. For brochure, write: Benjamin Electronic Sound, Farmingdale, New York 11735.

**EMI**
**the natural sound**



CHRISTIAN STEINER PHOTO

A Basic Library of

# MUSIC FOR THE PIANO

By Herbert Glass

MOST OF THE musical instruments familiar to concertgoers today are the product of a long and for the most part obscure development, the beginnings of which are lost in antiquity. Not so the piano: in its primitive form, it was the brainchild of a harpsichord-maker of Florence named Bartolomeo Cristofori, who in the first decade of the eighteenth century built what he chose to call, somewhat cumbersomely, the *gravecembalo col piano e forte*, and from its infancy the piano's development over two and a half centuries has been well documented by musical historians.

The most practical structure, then, for a basic library of recorded piano music is a historical one: a group of recordings that traces the history of the piano via the music written for it. I should say at once, however, that all of the works in the following list are played on a modern grand piano—by this much historical truth has had to be compromised. Nevertheless, exposure to changes in the style of composing for the piano, from Haydn to Prokofiev, should give even the casual listener an idea of the instrument's gradually increasing complexity and sophistication. And it will be obvious, after you think about it for a moment, that this approach limits my choices to music written specifically for the piano: you will not find here any harpsichord or organ music played on the piano, or any orchestral music scaled down for two or four hands.

The following selection of recordings covers the *major* trends in piano-music writing from the late eighteenth century to the early twentieth; thus, none of the composers or works are obscure, nor should any of the recordings be difficult to find. A few important composers for the piano—for example, Brahms and Bartók—are not to be found among these bedrock basics (though I have not neglected them all, as you will see). I do not mean to belittle the piano music of these composers; rather, their omission suggests that their major accomplishments belong to other musical media or that their influence on the history of the piano or of piano music is not seminal. And if I fail to pay tribute to your particular Mozart or Chopin favorite, chalk it up to the inevitable combination of objective and subjective considerations which must go into a project such as this. A final note: the dates that stand before each of the sections are not intended to delineate historical periods, but to indicate the approximate chronological compass of the works discussed in the section.

## I. 1771-1794

HAYDN: *Sonatas: No. 20, in C Minor; No. 23, in F; No. 50, in C; Fantasy, in C.* Paul Badura-Skoda. WESTMINSTER (S) WST 17077, (M) XWN 19077 $4.79.

MOZART: *Sonatas: No. 8, in A Minor (K. 310); No. 13, in B-flat (K. 333); No. 14, in C Minor (K. 457); Fantasy, in C Minor (K. 475).* Denis Matthews. VANGUARD EVERYMAN (S) SRV 196SD, (M) SRV 196 $2.50.

MOZART: *Sonata, in D, for Two Pianos (K. 448).* Alfred Brendel and Walter Klien. *Sonata, in F, for Piano Four Hands (K. 497).* Ingrid Haebler and Ludwig Hoffmann. Vox (M) VBX 66 three discs $9.95.

Although Haydn was not the first composer to write a substantial body of music for the pianoforte (as differentiated from the harpsichord and clavichord), his is the earliest to attract at least a few of our leading contemporary pianists and to appeal to modern audiences on the lamentably infrequent occasions that they are exposed to it. Haydn wrote splendid piano music even before coming into contact with Mozart (the Sonata No. 20 of 1771 is one example, although some experts claim that it was intended for the harpsichord), but his most enduring works were written with a knowledge of Mozart's musical methods.

Mozart, unlike Haydn, was a virtuoso performer on the piano, and his fame as such played a considerable role in the decline of the popularity of the harpsichord. Let no one believe, however, that his light-actioned Viennese instrument was anything like the nine-foot concert colossi of today. The piano he knew spanned only five octaves (the modern grand covers seven). It was a fragile little thing, with a delicate and, to our ears, limited tone. Its slender strings were perpetually going out of tune, snapping with the application of too much pressure, and even buckling the frail wooden frame to which they were fastened. Yet it had a measure of carrying power, and tonal variety could be obtained without the manipulation of stops (as opposed to the harpsichord). Thus it became the preferred instrument of keyboard players. Mozart used the simile "flowing like oil" to characterize the manner in which it should be played. A brittle, detached-note, harpsichord-derived sound and compositional style are connected with Haydn's piano music: *legato* is the big word in Mozart's pianistic lexicon.

The kind of piano on which Mozart played can be heard on an imported Deutsche Grammophon Archive disc (APM 14062), with Fritz Neumeyer and Lily Berger giving an unfortunately lethargic account of the Duo Sonata in F (K. 497). Haebler and Hoffmann, playing on a modern grand, are sufficiently nimble and lively to suggest the tone of the older instrument. They avoid anachronistic pedal effects, yet indulge in none of the precious "don't-make-waves" miniaturizing of the early-twentieth-century school of Mozart playing. Their delightful performance is available as part of Vox's complete set of the Mozart four-hand music, which also includes a tremendously invigorating interpretation of the Two-piano Sonata (K. 448) by Brendel and Klien.

Some of the best of Mozart's works for a single pianist are contained in Denis Matthews' neatly played, if somewhat straightlaced, recital: the agitated K. 310, the seraphic K. 333, and the Fantasy and Sonata in C Minor.

Badura-Skoda's Westminster recital of Haydn is a treasure, played with optimum stylishness—again on a modern grand—and conveying the music's endless ability to delight with its ebullience and to surprise with its quirky modulations and subtle tension. On an imported Harmonia Mundi disc (OHM 30634) the same artist can be heard in equally stylish accounts of Haydn's Sonatas Nos. 32 and 52, this time played on a five-and-one-half octave English Broadwood piano of the 1790's, a more sonorous instrument than any with which Mozart was acquainted, but one that Haydn may well have played during his celebrated London sojourn.

### II. 1795-1822

BEETHOVEN: *Sonatas: No. 1, in F Minor, Op. 2, No. 1; No. 5, in C Minor, Op. 10, No. 1; No. 6, in F, Op. 10, No. 2; No. 7, in D, Op. 10, No. 3.* Wilhelm Backhaus. LONDON (S) CS 6389, (M) CM 9389 $5.79.

BEETHOVEN: *Sonatas: No. 21, in C, Op. 53 ("Waldstein"); No. 22, in F, Op. 54; No. 23, in F Minor, Op. 57 ("Appassionata").* Artur Schnabel. ANGEL (M) COLH 59 $5.79.

BEETHOVEN: *Sonatas: No. 29, in B-flat, Op. 106 ("Hammerklavier"); No. 30, in E, Op. 109; No. 31, in A-flat, Op. 110; No. 32, in C Minor, Op. 111.* Wilhelm Kempff. DEUTSCHE GRAMMOPHON (S)SLPM 138944/5, (M) LPM 18944/5 $5.79 each.

Velocity and elegance are, generally speaking, built-in requirements of Haydn's piano music, and even more so of Mozart's. In terms just as generalized, we may say that Beethoven required in their place sonority and emotional strength. With Beethoven the fate of the piano is entirely in the composer's hands. The instrument no longer dictates the kind of music to be written for it. Its shortcomings and, in some instances, even its most salient capabilities are thrust aside in favor of the expression of powerful ideas. Even in such early Beethoven works as his Op. 10 Sonatas, the new power—physical and emotional—can be felt: for example, the dramatic pauses of the C Minor's opening movement and the tense compression of its finale; and the grandiose opening movement of the D Major Sonata, which, in Sir Donald Tovey's words, "springs at us like a panther . . . and knocks us into the middle of the next day" with its strength and startling modulations. Backhaus, who was nearing eighty when his recording of Op. 10 (coupled with the less interesting Op. 2, No. 1) was made, may not be precisely the lithe panther of the keyboard, but I must admit to feeling very comfortable with his sagacious, clearly articulated interpretations. More hot-blooded listeners will prefer the dynamic readings of Glenn Gould (Columbia MS 6686, ML 6086) or Schnabel (Angel COLH 53).

Although Op. 10 gives us fleeting glimpses of Beethoven as a stormy giant-in-the-making, it does not always find him thumbing his nose at the establishment's desire for the witty and *galant*. The crowning works of the so-called middle period, on the other hand, leave behind all traces of bantering. Stentorian pronouncements, dramatic fury, and an equally dramatic repose are as integral to this music as trills are to Mozart's, and the latter's "flowing-like-oil" technique is hardly suited to such explosive music. The piano itself had changed by 1804, the year of the "Waldstein." The strings were thicker than ever before, and the frame was more sturdily constructed to withstand just such hammer blows as Beethoven administered, furiously, from on high, unlike the *fortes* and *fortissimos*, with stiff fingers poised just over keys, that were the earlier style. A full octave had been added to Mozart's keyboard and the sustaining pedal had become a practical reality. The "Waldstein" and *"Appassionata"* must have wreaked havoc on Beethoven's piano (still a weakling by modern standards) and on a number of sen-


*Artur Schnabel (1882-1951), never a pianists' pianist, set a standard for intellectual and lyrical performances of Beethoven and Schubert against which all succeeding performances have been measured.*


*Paul Badura-Skoda (left), a young man of forty, has built a reputation as a fine interpreter of Mozart and Haydn. Wilhelm Kempff (center) and Wilhelm Backhaus, both members of an older generation, are among the most probing of Beethoven interpreters.*

sitive ears. But there was no turning back, either compositionally or in the continued development of the instrument's potential for sonic and expressive power. Little else need be said about this very familiar music, or about Schnabel's incomparable performances, matching Beethoven thunderbolt for thunderbolt and with an intensity that makes most other recordings of the same works seem kittenishly gentle. There is not much of significance or originality that I could add to what has been written about the "new empyrean" onto which the last four or five sonatas opened the minds of composers and, eventually, audiences. Suffice it to say that it is all there for our delectation, edification, and amazement in Kempff's probing, sternly eloquent performances, technically imperturbable and altogether communicative of the music's glories.

### III. 1822-1828

SCHUBERT: *Fantasy in C, Op. 15, D. 760 ("Wanderer").* Sviatoslav Richter. ANGEL (S) S 36150, (M) 36150 $5.79.

SCHUBERT: *Impromptus, Op. 90, D. 899; Op. 142, D. 935.* Alfred Brendel. VOX (S) STPL 512390, (M) PL 12390 $4.79.

SCHUBERT: *Sonata in B-flat, Op. postb., D. 960.* Artur Schnabel. ANGEL (M) COLH 33 $5.79.

Had Schubert been a virtuoso executant of his own piano music, fame might have come to him during his lifetime, as it did to Mozart and Beethoven. Be that as it may, he managed to enrich the piano repertoire to a degree exceeded only by Beethoven and, perhaps, Chopin. Schubert's instrument was in all probability no different from that used by Beethoven during his middle and late periods, but the manner in which he approached the keyboard as a medium for composition had little precedent. For him, massive sonority and the promulgation of an "idea" were secondary. *Singing* was primary—not in the vague sense of "singing tone" but rather in terms of his musical material, which was, from first to last, inspired by song. In his piano music we find little of the awesomeness—or laboriousness—of a Beethoven, but rather a flowing spontaneity and gentle pathos. This is certainly true of the *Impromptus*, which give the feeling of tender, inspired vocal improvisations. Brendel plays them superbly, projecting their songful simplicity to perfection by avoiding both dramatic excess and sentimentality. The music, to resurrect a cliché, just seems to play itself.

As concerns emotional content, there are no major differences between the brief *Impromptus* and the lengthy B-flat Sonata. The latter is the most uninsistent piano masterpiece I know, yet it is also among the most irresistible, and one which we are fortunate to have in Schnabel's gloriously serene interpretation. The "Wanderer" Fantasy is, on the other hand, an arresting work, calling for a good deal of storming in the Beethoven manner. It could be considered the perfect amalgam of those qualities Beethoven *demanded* of the piano and of those Schubert blithely transferred to it from the vocal song. The work also happens to occupy a unique place in musical history: it is the first example of the use of a "motto" theme to link various movements of a composition. The unifying theme, taken from Schubert's song *Der Wanderer* (D. 493), goes through numerous changes of emphasis, key, rhythm, and tempo, each of the changes conveying a different mood. Liszt was to employ this device in his great B Minor Sonata (and the symphonic poems), and it has, with some justification, come to be regarded as the seed of Wagnerian *Leitmotif*. Richter gives this music the performance of a lifetime (his and possibly its), making its clashing strands fit together as if their juxta-

*Both Sviatoslav Richter (left), a Russian, and Ivan Moravec, a Czech, are celebrated not for effusions of Slavic soul, but for totally accomplished piano techniques, completely at the service of recreating the Classic, Romantic, and modern piano literature.*

position were as inevitable as the organization of a Classical sonata.

### IV. 1831-1853

SCHUMANN: *Carnaval, Op. 9; Fantasiestücke, Op. 12.* Artur Rubinstein. RCA VICTOR (S) LSC 2669, (M) LM 2669 $5.79.

SCHUMANN: *Fantasy in C, Op. 17; Symphonic Études, Op. 13.* Vladimir Ashkenazy. LONDON (S) CS 6471, (M) CM 9471 $5.79.

CHOPIN: *24 Preludes, Op. 28.* Ivan Moravec. CONNOISSEUR SOCIETY (S) CS 1366 $5.79, (M) CM 1366 $4.79.

CHOPIN: *Ballades, Opp. 23, 38, 47, 52; Fantasy, in F Minor, Op. 49.* Peter Frankl. VOX (S) STPL 512620, (M) PL 12620 $4.79.

CHOPIN: *Sonatas: No. 2, in B-flat Minor, Op. 35; No. 3, in B Minor, Op. 58.* Artur Rubinstein. RCA VICTOR (S) LDS 2544, (M) LD 2544 $5.79.

LISZT: *Sonata in B Minor; Liebestraum No. 3; Valse Oubliée No. 1; Gnomenreigen; Berceuse.* Clifford Curzon. LONDON (S) CS 6371, (M) CM 9371 $5.79.

By the 1830's the piano had become an instrument that Haydn and Mozart would hardly have recognized. It was, by their standards, a giant, both in sonority and in appearance. Its heavy hammers and thick strings exerted so much tension that an iron frame became *de rigueur*, replacing the wooden one that had had to cope with even the most savage of Beethoven's onslaughts. The five-octave keyboards of the Classical age, and even those spanning five and one-half, which served Beethoven for all but the last few sonatas, were relegated to oblivion; six- and six-and-one-half-octave keyboards were required by Schumann and Chopin.

The Irish composer-pianist John Field (1782-1837) exploited the sustaining pedal to such a degree that command of it thenceforth became an integral part of every pianist's equipment rather than a casual expressive device used *ad libitum*. The modern piano had virtually achieved its prototype with the addition, about 1825, of the double escapement, which causes the hammers to fall back to intermediate positions and to their final resting place only after the keys are released, thus permitting rapid repetition of notes. There were, of course, further changes during the remaining decades of the nineteenth century, but these were refinements rather than innovations. Having become such a huge and strong instrument, it was inevitable that the piano would move out of the salon and into larger concert halls. It was still capable of an infinite variety of delicate effects, but it now had the carrying power to fill large spaces.

Schumann obtained what he wanted of the instrument through his principal interpreter, his wife Clara, while Chopin and Liszt, virtuosos both, required no intermediaries. To his major piano works Schumann brought a power at times reminiscent of Beethoven, a songfulness that suggested Schubert, and his own predilection for driving rhythmicality, syncopation, and a delight in the fantastic. Form in the Classical sense meant little to him. To a critic who chided him for his freewheeling, seemingly capricious compositional methods, Schumann retorted: "As if all mental pictures must be shaped to fit one or two forms, as if each idea did not have its own meaning, and consequently its own form!" It is a succinct statement of Schumann's style, and possibly of the entire Romantic attitude toward form.

Chopin is generally referred to as the "poet" among the Romantics. Overt power was alien to his nature and his physical capabilities; to him, moods were all, although it cannot be denied that he had his *powerful* moods. Still, "sensitive" is the adjective commonly encountered in connection with Chopin. This has caused us to conjure up a lopsided vision of him as the swooning sissy, burying his effeminate little head in George Sand's maternal-paternal bosom, spilling his tears over the piano as freely as Beethoven is reported to have spat-

tered drops over it from his ruggedly masculine ink bottle. Yet, it cannot be denied that Chopin is a refiner of essences rather than one who speaks with a clear, direct voice. And this is his greatness, as composer and, as we have been told, as pianist. He was considered without peer in his ability to obtain delicate, shimmering effects from his instrument. His dynamic shading gave the impression of power without the use of force, and the variety of his touch was astounding, as was his expressive use of the pedals and his uncanny rhythmic feeling. The piano was wholly his *métier*, and he required more versatility of the instrument than had any of his predecessors.

Liszt ushered in the age of gigantic virtuosity. He combined the "effects" of Chopin and the fantasy of Schumann with an "orchestral" sonority exceeding even that of Beethoven's last sonatas. He also brought the virtuoso performer to previously unheard-of heights of popular adulation, becoming an entertainer who inspired as much irrational emotion in his audiences as Sinatra, Presley, and the Beatles did in theirs during the Forties, Fifties, and Sixties of this century. His control of the keyboard was considered unrivaled in his time, and he exploited this control to the fullest in his compositions. Liszt sat high over the keyboard so that he could bring the full weight of his arms down on the keys. During his lifetime piano makers had to increase the resisting power of the keys to over four ounces, nearly twice the weight required to depress the keys of Mozart's piano.

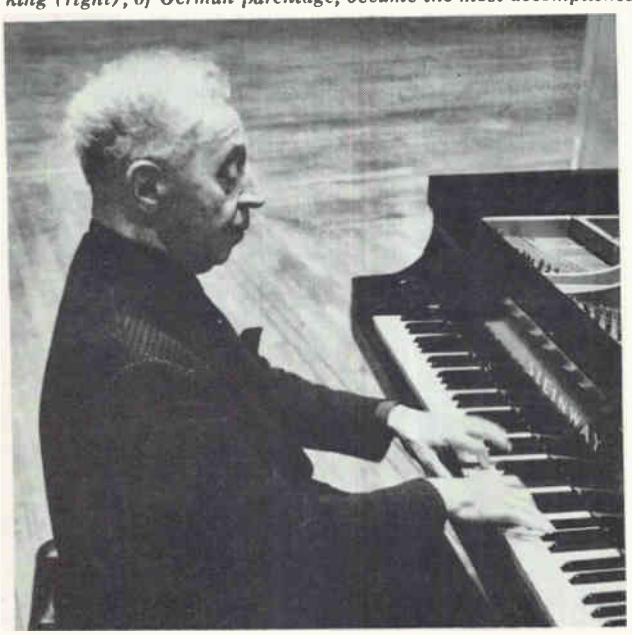
*Carnaval* and the *Fantasiestücke* are superb examples of Schumann's stringing-together of free-form *morceaux*, and their capriciousness is admirably captured by Rubinstein in his convenient and attractive coupling. The Op. 17 is a huge, sprawling roar of passionate imagination, and it is brilliantly set forth by Ashkenazy, who brings to it a young man's ardor and a fabulous technical skill. The more reserved and only slightly less rewarding *Symphonic Études* on the overside are played with equal brilliance and insight.

With Chopin the choice of a few "basics" becomes particularly aggravating. My choices are justified by the magnificence of the music, which is as it must be, and the fact that the three records are differentiated from each other in the scope of the works included. The *Préludes* are Chopin's most compact masterpieces, little gems of evanescent beauty. "Each of them creates an emotional setting," wrote André Gide, "then fades out as a bird alights." Their performance by Ivan Moravec, a Chopin interpreter to rank with the greatest of our time, is as poetic as Gide's description. The *Ballades* and the *Fantasy* are grander conceptions, allowing for greater cumulative effect and more overt emotionalism, qualities which young Peter Frankl exploits fully while never descending to schmaltzification or bombast. An equally convincing account of the *Ballades* is that by Ashkenazy (London CS 6422, CM 9422). The bonus he offers, the *Trois Nouvelles Études*, is, however, considerably less interesting than the *Fantasy* on Vox. The two sonatas are Chopin's longest solo piano works, and their beauties are limitless. The RCA recording is among the most splendid of Rubinstein's many notable contributions to the Romantic discography—a thrilling experience.

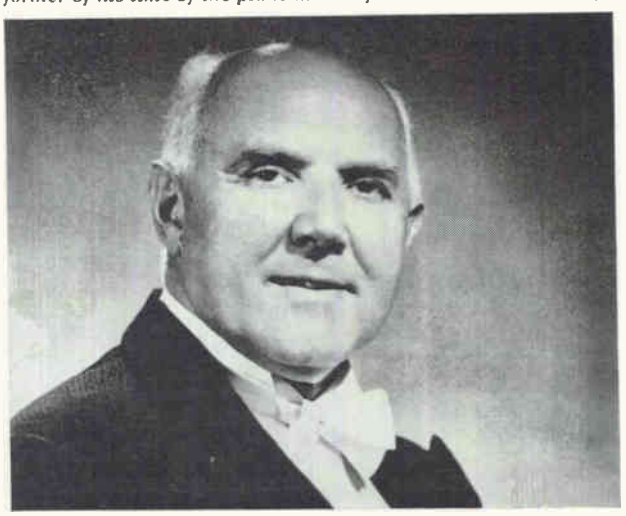
The majority of Liszt's compositions have become potbellied with age. The thunder too often sounds like empty grandstanding, and the "sensitivity" seems somewhat forced. But some of his music retains its grandeur: the B Minor Sonata is as spellbinding today as it must have been a century ago. It is, like Schubert's "Wanderer" and Schumann's *Fantasy* a seemingly diffuse creation, filled with endless mood changes, yet possessing an inner logic of its own. Clifford Curzon succeeds in making order, as well as excitement, out of what can easily become a shambles. His stunning interpretation of

*Artur Rubinstein's particularly individual charm has always been lavished most aptly on music of the Romantic era. Walter Gieseking (right), of German parentage, became the most accomplished performer of his time of the piano music of the Frenchman Debussy.*

RCA VICTOR



ANGEL RECORDS



the Sonata is combined with a miniature recital of several interesting, if somewhat tarnished, lesser products of the same mind.

### V. 1900-

DEBUSSY: *Images, Books I & II; Pour le piano; Estampes.* Walter Gieseking. ANGEL Ⓜ 35065 $5.79.

DEBUSSY: *Préludes, Book I.* Walter Gieseking. ANGEL Ⓜ 35066 $5.79.

RAVEL: *Complete Works for Solo Piano.* Robert Casadesus. ODYSSEY Ⓜ 32 36 0003 three discs $7.50.

PROKOFIEV: *Sonata No. 7, in B-flat, Op. 83* (with Moussorgsky: *Pictures at an Exhibition*). Sviatoslav Richter. ARTIA Ⓜ ALP 154 $4.98.

Those who thought that piano music had nowhere to go after Liszt were proved wrong by two composers contemporaneously pursuing totally dissimilar ends: Debussy and Prokofiev. Debussy showed the piano in a new light, in fact in an expanded color spectrum in which there were even more half-tones (coloristically, rather than musically, speaking) than in the works of his beloved Chopin. Debussy's is perhaps the most subtly sensual of all music. This subtlety is the result not only of its otherworldly harmonies, in which chords seem to be suspended in space rather than having any progressive relationship to each other, but also of Debussy's conception of the piano as an "instrument without hammers," as Edward Lockspeiser puts it in his biography of the composer. Walter Gieseking was the universally acknowledged master of Debussy's elusive music, and his recordings of the *Images*, *Préludes*, and *Estampes*, indeed of all the piano works, still serve as exemplars of the ideal wedding of composer and interpreter.

Ravel is commonly bracketed with Debussy, and with some measure of justification, for here we find a cross-fertilization of musical minds reminiscent of that which took place between Haydn and Mozart more than a century earlier. Ravel was, like Debussy, a purveyor of sensory impressions, but his methods were more direct, and even in an early work like *Miroirs* his visions are clearer and more Classically organized. He was not above introducing into the shadow world of his stupendous *Gaspard de la nuit* some Lisztian glitter and virtuosity, but without the Hungarian's bombast, or summoning up spirits of the past for his elegantly Classical *Sonatine* and evocative *Tombeau de Couperin*. We are fortunate in having Ravel's small, but treasurable, collection of solo piano works in two excellent bargain-price sets. Both Robert Casadesus and Werner Haas, the latter in Philips World Series set PHC 2-001, are superbly equipped to cope with the shifting moods and digital pitfalls of this music. The Odyssey set also contains Ravel's four-hand works, including the lovely *Ma Mère l'Oye*, in which M. Casadesus is joined by his wife Gaby.

While Debussy and, to some extent, Ravel were employing the piano as a means of hypnotizing the listener, Prokofiev was formulating a much more elemental set of aesthetic principles in faraway Russia. For him, and the significant composers who came in his wake, the piano was a percussion instrument, pure and simple. No ultra-sensory visions for Prokofiev, whose music burst on the world at roughly the same time as the publication of Debussy's *Préludes* (1910). This was strong stuff, wholly devoid of prettiness, imbued with motoric, primitive-sounding rhythms. Prokofiev the pianist was known throughout the world for his "fingers of steel," and "music of steel" became the common description of his stark compositions. Nowhere do we find a more exciting display of Prokofiev's piano-percussion obsession than in his Seventh Sonata, written, curiously, when the bulk of his "steely" music was far behind him and a more mellow, Romantic style had replaced it. Richter, who gave the premiere of the work in 1943, pounds out its clangy, brutal rhythms with fiery aplomb. His coupling of the Sonata with Moussorgsky's popular *Pictures at an Exhibition* will, I think, have wider appeal than the hodge-podge of Haydn, Mozart, Czerny, Schumann, Chopin, and Scriabin without which one cannot have Vladimir Horowitz's justly celebrated recording (RCA Victor LD 7021, two discs).

The twentieth century's significant contributions to the piano repertoire by no means end with Prokofiev. But his music does provide a convenient cut-off point for this basic collection. Prokofiev did, in a sense, bring the piano full circle. He took what had become the most sophisticated musical instrument ever devised by man and turned it into a primitive collection of hammers and anvils.

To the listener with an urge to go beyond my basic twentieth-century selections, I would suggest the following: Bartók's *Allegro barbaro*, Sonata, and *Out of Doors Suite*, played by György Sándor in Vox Box SVBX 5426, VBX 426: Paul Hindemith's Sonata No. 3, played by Badura-Skoda on Westminster W 9309; the two Sonatas of Charles Ives—No. 1 played by William Masselos on Odyssey 32 16 0059 (and again on RCA Victor LSC/LM 2941), No. 2 by George Pappa-Stavrou on Composers Recordings' CRI 150: Aaron Copland's Piano Variations and Elliott Carter's Sonata, both played by Beveridge Webster on Dover 5265, 7014. While they will not sum up all the pianistic attitudes of the twentieth century, together they will at least give some idea of its richness and diversity.

---

*Herbert Glass is a well-known writer on music whose annotations grace the back of many record albums. For almost a decade, his reviews have delighted readers of* The American Record Guide.


# THE CRITICS CONFESS:
# TEN COMPOSERS I HATE

**Last month in these pages we gave our regular reviewers an opportunity to tell us who, among the classical composers, are their particular favorites. That done, it seems only fair that they should also be given an opportunity to single out their particular *un*favorites, to shy a rock or two at a few musical reputations that seem to them overblown, unjustified, or simply unexplainable.** ***—Music Editor***

## WILLIAM FLANAGAN

VIRGIL Thomson's recently published autobiography concludes with a chapter entitled "A Distaste for Music." He therein confesses what few composers admit and what virtually *no* composer-critic, owing to the nature of his ambivalent professional role, is likely to run about shouting. In essence, this is that most composers of talent, sensibility, intelligence, and recognized professional status, having attained the age of forty or, at the outside, fifty, are merely clinically reactive to (unmoved by or even disinterested in) most "good" music. Although Thomson does not suggest it, I shall supplement his observation with the single sure-fire exception: a given composer's *own* music which, for reasons ranging from excessive pleasure to sheer horror, can readily reduce him to tears.

Even as I agree with Thomson's point, I do not suggest that composers *dislike* music. Not in the least. A jaded "serious" composer might apotheosize Rodgers and Hart, groove with the more *outré* rock-and-roll, or swing with Offenbach. But unmoved or not, the well-schooled composer-critic has an identification with and a special knowledge of the language of sound that give him insights and qualifications for evaluating with unassailable justice the performance of music that he actively loathes.

Grandly assuming myself to be a composer-critic of talent, sensibility, intelligence, and recognized professional status (though the necessary concession of the age-of-forty part of it is both devastating and repellent to me), I offer these heretofore cautiously guarded trade secrets out of a desire to be fair to my readers—recognizing both the threat of assassination by one of the more emotional of my composer-colleagues and the fact that it compensatingly leaves my misanthropic integrity forever free from question.

1. *Anton Bruckner.* That harmonic immobility, and those great, sighing silences; religious humility seems to have resulted in the ultimate pomposity.

2. *César Franck.* The slippery, soupy chromatic sound derived from improvisational organ practice of legato fingering (Franck was an organist).

3. *Jean Sibelius.* The harmonic *and* contrapuntal immobility here make Bruckner's work seem to these ears positively animated by comparison.

4. *Olivier Messiaen.* Those godawful birdcalls, the opacity of texture, the tedious rhythmic conceptions, the mumbling mysticism; the slippery, soupy chromatic sound derived from improvisational organ practice of legato fingering (Messiaen *is* an organist).

5. *Arnold Schoenberg.* Unlike the compelling and beautiful work of his famous disciples Berg and Webern, the larger part of his work is to me unmusical.

6. *Alexander Scriabin.* More mysticism, even a "mystic chord," which in turn results in a simplistic serial organizational technique that, magically, does not prevent the music from *sounding* improvisational. Scriabin reminds me of Messiaen, although, as far as I know, he was not an organist.

7. *Max Reger.* That absurdly complex, academic, sterile, neo-Baroque contrapuntal virtuosity!

8. *Richard Wagner.* Words fail me.

9. *Franz Schubert.* The "Supreme Lyric Gift" is, for me, so much *Kitsch.*

10. *Sir Arthur Sullivan* (and *Sir William Gilbert*). With genuine respect for the bias of my good friend, colleague, self-confessed and unrepentant Savoyard Paul Kresh —I am not, never have been, and never will be amused. *(Continued overleaf)*

## GEORGE JELLINEK

LISTINGS of this kind are necessarily limited by one's experience. Let me be more specific. I have been a regular concert and operagoer for thirty years. I have a library of nearly two thousand LP discs, and I enjoy them all since it has always been my principle not to own a recording I cannot hear with pleasure. There is, I know, a vast realm of dull and irritating music out there, ready for exploration, but the desire to inflict pleasure on myself has always been more powerful than the pioneering impulse—a tendency that approaching middle age is unlikely to change.

But I am an extremely tolerant listener. True, a little pre-Baroque goes a long way with me, and I generally pay my homage to that glorious age from a respectful distance. Accepting long-windedness as an inevitable trait of certain gifted German Romantics, I can sit through vast stretches of Mahler and Bruckner unflinchingly. (Reger and Pfitzner may prove too much, but will I ever know?) And I don't disparage mediocrity, be it called Hummel, Lekeu, or Borodin, as long as it is ennobled by craftsmanship. Offhand dismissals by learned critics of composers whose warhorses I admire (Bruch, Lalo, and Saint-Saëns) appall me, and, as a violinist, I turn to Wieniawski and Sarasate with fond affection. I am not mad at Cilèa for not being another Puccini, and although Pizzetti and Malipiero will have much to explain to Verdi's angry spirit for what they have done to Italian opera, I am much too biased to name an Italian among my least favorite composers. What results, then, is a list of compromises and reservations.

1. *Richard Wagner* the librettist
2. The *Richard Strauss* of *Capriccio*
3. *The Prokofiev* of *Semyon Kotko* and *War and Peace*
4. The songs of *Claude Debussy*
5. *Falla* of the Harpsichord Concerto
6. *Sir Edward Elgar*
7. *Maurice Ravel*
8. Much of the recent output (prose included) of *Igor Stravinsky*
9. *Arnold Schoenberg*
10. All composers of the aleatory and electronic schools.

Only a musical giant could get away with the kind of texts Richard Wagner wrote and had the further temerity to consider "poetry." The librettos often intrude on my enjoyment of Richard Strauss's operas also, and I cannot forget that it was the composer who approved them and, what is even worse, was inspired by them. For his Soviet operas—the musical equivalents of Mao's Chinese posters—Prokofiev ought to have been ashamed of himself, and probably was. Debussy really shouldn't be on the list, but his songs do elude me. The same goes for Manuel de Falla and his Harpsichord Concerto. The boredom Elgar's music generates in me is gentle and soothing, but it is still boredom. Ravel does not bore me, but I cannot admire anything in his music except technical mastery. Most of Stravinsky's post-*Sacre* activity leaves me with no feeling at all, not even curiosity.

I consider the encroachment of advanced mathematics on the sacred field of music a deplorable and tragic development, and the crucial role Schoenberg played in bringing this about automatically assures him a place on my list. In shying away from the various experimentations through which composers attempt to impress other composers at the contemptuous exclusion of the public, I readily admit my feelings as a visionary. It may well be that I am closing my ears to the musical landmarks of the twenty-first century—a thought which helps me to accept my mortal fate with equanimity.

## DAVID HALL

IN selecting my "unfavorite" composers, I find that some of my choices were based on active aesthetic distaste (Messiaen, Scriabin, Puccini) and others on a reaction against over-rating, past or present (Telemann, Weill).

Briefly, there is music that represents spiritual nourishment in the sense of both basic substance or a shot in the arm, and there is music that provokes one to reach peremptorily for the "off" switch. To be part of a captive audience for music to which one has an acute aversion is a uniquely painful business.

1. *Jean Baptiste Lully*. I find most of his music resembles the man as he is revealed in what biographical material I have read: mostly rather stiff, uncharming, cold, and sometimes even overbearing. Give me Rameau instead.

2. *Georg Philipp Telemann*. For all the eighty-odd Telemann listings in the current catalog, most of the music impresses me as pretty-pretty formula stuff, lacking the vital genius one finds in the best works of Vivaldi, which save the Italian from falling into the same "music by the yard" category. A little Telemann goes a long way with me.

3. *Rimsky-Korsakov*. Russian sugar and spice are sprinkled with consummate skill over the best works, but there is not enough substance beneath it to stand up under repeated hearings. Rimsky's works in academic forms are all deadly bores, at least as I've heard them performed.

4. *Alexander Glazounov*. The sweetly lyrical Violin Concerto is endurable on occasion, but the early *Stenka Razin* is predictable picture-postcard stuff, and the symphonies are neat and utterly bland.

5. *Alexander Scriabin*. The early works are pseudo-Chopin; the late ones inflated, ultra-chromatic, megalomaniac effusions, lacking sufficient substance to justify the rhetoric and harmonic complications.

6. *Max Reger*. I have never been able to forgive Reger for trying to one-up Mozart, using the variation theme from the K. 331 Piano Sonata. What I have heard of the organ music (ponderous) and the chamber works (rather saccharine) has not inclined me to any more favorable view.

7. *Giacomo Puccini*. Except for *La Bohème*, which has a certain freshness, most of Puccini strikes me as a kind of operatic yellow journalism, relying on cheap sensation and cleverly rehashed melodic and harmonic techniques borrowed from his betters.

8. *Darius Milhaud*. The charm of a *Création du monde* or a *Suite provençale*, or even the raw drama of *Les Choëphores*, is not enough to place Milhaud in the illustrious company of Debussy or Ravel, or, for that matter, even Poulenc. I find most of Milhaud's bigger works insufferably overloaded in harmonic texture and rhetori..

9. *Kurt Weill*. I have tried to come to terms with all three aspects of Kurt Weill—the rather dry and hard-bitten absolute works of the pre-*Three-Penny Opera* period, the George Grosz-like settings of Brecht with Twenties café music, and the American theater pieces of the *Street Scene* or *Down in the Valley* genre. There are memorable short moments, but too many bad half hours for this listener.

10. *Olivier Messiaen*. I come close to getting the Messiaen message in *La Nativité du Seigneur* for organ, but basically—regardless of elaborate justifications in terms of raga, bird song, and the like—my strictures on Messiaen are essentially the same as those on Scriabin. One hearing of the *Turangalila* Symphony is more than enough for me.

## IGOR KIPNIS

LET me state at the outset that there are few composers from whom I cannot derive at least a modicum of enjoyment or listening pleasure. If really hard pressed (which, since I am, is the attitude I must take for the purposes of this listing), a small handful of composers do come to mind, some of whose creations I find less appealing than others. For fairly obvious reasons I am not about to deride the majority of Baroquists, whose vast outpourings are rather closely tied up with my wage-earning activities, but even here I might admit (under stress) that I find in them a few minor annoyances from time to time.

1. *Vincenzo Bellini.* Whether you call it *bel canto* or not, most of the time I'm bored unless the singers are extraordinary.

2. *Anton Bruckner.* This is simply a matter of not having enough time to indulge oneself in a succession of extended developments and climaxes. (Baroque music is invariably shorter.)

3. *Marc-Antoine Charpentier.* All those large-scale *Te Deums*, Midnight Masses, and choral what-nots depress me with their empty pomposity.

4. *Christoph Willibald von Gluck.* Granted that it's all very pretty, I still don't see what all the shouting is about; if the operas are so revolutionary, why do they seem so static?

5. *Paul Hindemith.* I have a great fondness for *Mathis der Maler*, but not much use for his *Gebrauchsmusik*.

6. *Carl Nielsen.* I can usually guess when a piece is by Nielsen simply because it reminds me of so many other composers.

7. *Johann Joachim Quantz.* I must place his music (along with that of his employer-pupil Frederick II) in that emotionally barren, conservative wasteland that comes between the more inventive Italians of a previous generation and the avant-garde of the middle of the eighteenth century.

8. *Max Reger.* See number 2, but add dull and overblown to the musical faults there described.

9. *Giuseppe Verdi.* At least in the early works, the succession of oom-pa-pa choruses, *cabalettas*, *cavatinas*, trios, duets, arias, and marches evokes (1) amusement followed by (2) boredom.

10. *Antonio Vivaldi.* I do enjoy a great deal of Vivaldi (especially when it is stylishly rendered), but a substantial percentage of his output, including the overrated vocal music, is repetitious in its reliance on compositional formulas and sewing-machine rhythms.

## JAMES GOODFRIEND

I ALWAYS have to check with myself when expressing a dislike of a particular composer's output to see if it is the music itself that bothers me, or the composer's reputation. The latter is a more serious thing. I can be bored, exasperated, or irritated by good or even great music; it really isn't hard, and it expresses only a personal and subjective reaction—like the aversion I have to raisins. But sometimes, even when I can take the music with a degree of equanimity, I find myself getting upset about the stature enjoyed by a composer who, summoning whatever objective criteria I can, I believe is writing only so much trash. Tastes change, and mine do too, but nothing is going to make me believe that *The Fountains of Rome* is great, good, or even half-passable music. The difference, then, is that I think most of Tchaikovsky is (at least) pretty good music and I hate it, and I think most of Respighi is pretty awful music, and I hate it too. I've spent no time trying to decide which I hate more.

1. *Giuseppe Verdi. Il Trovatore* was one of my earliest live operatic experiences, and I have not yet fully recovered from it. While there are works of Verdi I can listen to with comfort, even with admiration (mostly *Falstaff*), if allowed my choice I will listen to something else in preference even to them. The greater part of his music drives me right up the wall.

2. *Charles-Henri Alkan.* Of all the recent rediscoveries in music, that of Alkan strikes me as patently the one that ought not to have been made. If there is any music to be found in that charnel house of notes that represents his life's work, it has consistently eluded me, and I can regard the interest shown in him by several eminent music critics only as a particularly perverse form of camp.

3. *Peter Ilyich Tchaikovsky.* My Tchaikovsky period lasted a week, and I am heartily glad it's over. I have retained from it a love of the *Rococo Variations* and Lenski's two arias from *Eugene Onegin*, but not much more. His symphonies, suites, and ballets by turns bore me, irritate me, and appall me, and I am acutely embarrassed in the presence of his letters or biographers' retellings of incidents from his life.

4. *Giacomo Puccini.* I find something particularly and almost olfactorily revolting about his music, rather as if I had just run over a skunk, or come upon a long abandoned wedge of cheese. Despite his vaunted "effectiveness" in the opera house, I cannot conceive of him as a major composer.

5. *Sergei Rachmaninoff.* I grant a degree of drama and excitement in his concertos, and there is even one song of his I actually like (*O Cease Thy Singing, Maiden Fair*), but mostly his music strikes me as empty gesture, an agony over a lost safety pin. Its dated compositional style shows that Rachmaninoff was oblivious to musical developments around him, and objectively I find him a strikingly minor figure with a reputation blown up all out of proportion to his worth, mainly because of the easily approachable vulgarity of his style.

6. *Manuel de Falla.* I really have nothing against Falla but the recent astonishing (to me) discovery that there is not a single composition of his I truly like. I find that everything starts with enormous promise, and then I begin doing or thinking of something else, until the sound dies out, and I ask myself, "Oh! Is it over?"

7. *Ottorino Respighi.* His is, probably, the most meretricious music I know. All those incredible *fortissimo* climaxes built on nothing, the huge temporal canvases splattered with color and no sense of design are to me but a kind of sonorous flatulence.

8. *Paul Hindemith.* There are several pieces of his that I like very much, a few that I abhor, and a multitude that are, to borrow an image from the late novelist Thomas Heggen, like a long sea voyage from Tedium to Apathy. He is, to me, a victim of his own sense of organization; his music is sterile.

9. *Aram Khachaturian.* I confess there is a soft spot in my head for his exotically vapid violin concerto, but even the greatest appetite for *schmaltz* must quail before the excesses of *Gayne*, *Masquerade*, *Spartacus*, the Symphony No. 2, and similar national dishes of the Armenian SSR.

10. *Bach-Stokowski.* This curiously hybrid composer combines the substance of the musical eighteenth century with the manner of the nineteenth, a combination that, despite the undoubted quality of its component parts, produces no more of an amalgam than fire and water. I see no great future for him, nor for his relations, Bach-Respighi, Bach-Gounod, Bach-Schoenberg, Bach-Mitropoulos, Bach-Ghedini, and perhaps even Bach-Busoni. The only member of the family that strikes me as having something original and valuable to offer is Bach-Webern. The remainder deal in second-hand goods.

## PAUL KRESH

How shall one speak of the music he "hates"? So strong an emotion is in itself a kind of compliment to the adversary. Much of the drivel that passes for music is borne away on the winds of fashion and easily ignored, except when the listener is a member of some captive audience, as when he's trying to watch a TV show and must pay the price of hearing once more the inanity of some unspeakable jingle. Even here, mere irritation should not be confused with the more bracing and devastating emotion of hatred (the confusion between the two has vitiated the strength of much critical and even creative writing in our time). We are more likely to hate what is new—only to cling to its skirts in adoration when we get to know it—than what is already well-worn and seems to fit and is familiar.

Will Milton Babbitt and John Cage seem tame and innocent standards for tomorrow's concert-goers? It is really not our business. Still, I have sat in the concert hall, the opera house, or captive by a friend's phonograph and hated what I heard, and this seems like an excellent opportunity to confess and purify myself—these ten composers I hate:

1. *Gustav Mahler.* With certain conspicuous exceptions—moving works for voice and orchestra such as the *Kindertotenlieder* and *Das Lied von der Erde*—I find this long-winded romantic excruciatingly unkempt, humorless, and morbid. I try to love his music, as I love the towering medieval constructions of Bruckner, for example, but end up restless, bored, and full of animosity.

2. *Hector Berlioz.* When Harold is in Italy, I want to leave for France. There are passages in the *Symphonie fantastique* that used to delight me, but the wait is too long. A Berlioz overture is my idea of sound and fury signifying nothing.

3. *Jean Français.* His serenades and concertinos sparkle with a gaiety that profoundly depresses me, bringing on a desire for either real music or merciful silence.

4. *Giacomo Meyerbeer.* I was first subjected to the self-satisfied compositions of this gentleman while attempting vainly to master the violin. The animosity has stayed with me, but I suppose I will never know for sure whether it is because of the banality and predictability of his operas and instrumental pieces or the personality of my violin teacher.

5. *Vincenzo Bellini.* My idea of a really *long* night is one spent surrounded by sighing partisans of *Norma*, an opera which seems to evoke in me the feelings of a driver trapped in a traffic snarl. The more spectacular the coloratura triumphs of the reigning soprano, the more time stands still for ungrateful me.

6. *Cécile Chaminade.* The *Scarf Dance* is a lovely melody, but one cannot escape it even today on FM radio, especially in the hinterlands, and the trouble is, whenever I do hear it, I start mumbling to myself *Stars Fell on Alabama*, which song uses the same tune, and I go all funny inside.

7. *Henry Cowell.* I have listened again and again with respectful interest to his "tone clusters" for the piano and most of his sixteen symphonies, but he seems to be confiding in somebody else with all this admirable experimentation, never, I must confess, in me.

8. *Henry Mancini.* He represents to me the latest in a long line of skillful synthesizers whose pre-digested output bears as much resemblance to real music—I am speaking now of popular music—as the cellophane-wrapped loaf on the supermarket counter does to real bread.

9. *Sigmund Romberg.* It was a toss-up between this manufacturer of ersatz *Schlag* and Victor Herbert as principal contender for the King of *Kitsch* crown. I forgave Mr. Herbert on the grounds of those catchy airs in *Babes in Toyland.*

10. *Albert W. Ketelby.* He wrote *In a Persian Market.* I'll never forgive him.

## ERIC SALZMAN

Some of the candidates I would like to nominate for the "Ten Worst Composers" sweepstakes belong to what I would call the "Lord Knows I've Tried" category. Masters they may be, and I acknowledge all claims, admit all virtues. But in listening to their music, my attention wanders after about two minutes.

1. *Giovanni Pierluigi da Palestrina.* Palestrina, like Bach, was the inheritor and perfector of one of the great traditions of music. Both formed styles which have remained models for generations of students. But Palestrina, unlike Bach, perfected his tradition by purifying it—that is, by taking out all the sap. Nobody ever really reduced Bach to a set of rules, but you can teach a tone-deaf student to write acceptable Palestrina in a few months.

2. *Georg Philipp Telemann.* The *Tafelmusik* man. Actually, Telemann is by no means the biggest of the Baroque bores, but in his emptier moments of *galanterie* he can rival any of them.

3. *César Franck.* And the Franckophiles and all late-Romantic composers who write classical-type symphonic music which modulates more than twelve times a minute, giving me a horrible *fin-de-siècle*, symphonic-chromatic *mal de mer.*

4. *Max Reger.* Ought to be first on anyone's list as an example of purest ennui. Reger's special form of chromatic torture takes the contrapuntal course—endless, serpentine, fugal chromatics. Brrrrrrr!

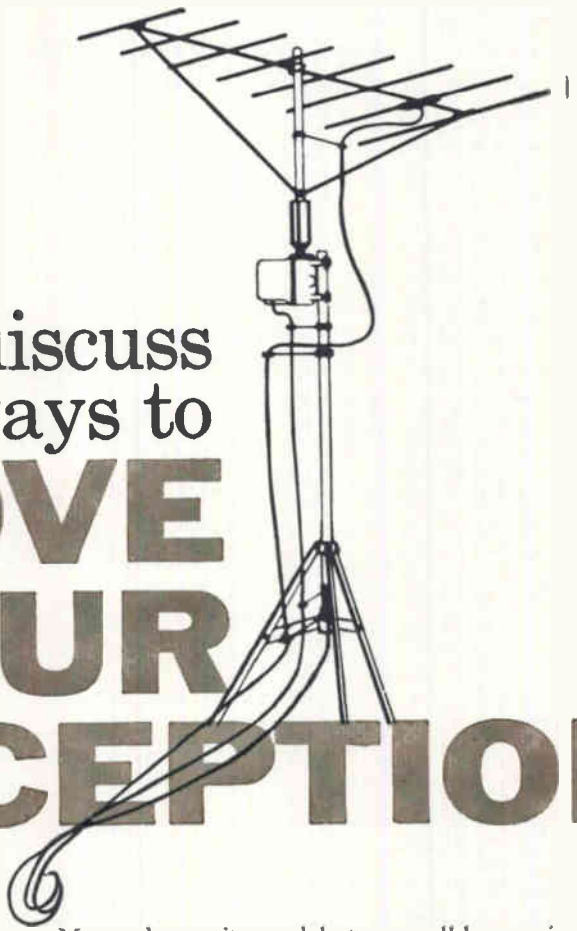
5. *Gabriel Fauré.* Some of the above remarks also apply here. But Fauré is admittedly a more refined and original composer. He belongs in the "Lord Knows I've Tried" division.

6. *Olivier Messiaen.* Messiaen is a terribly important composer, with links to the Middle Ages, Oriental music, Debussy and Fauré, and the recent European avant-garde. He is a pantheist, a self-confessed mystic who uses chant, bird calls, and Hindu rhythms. He was the first European composer to write totally serial music, and was the teacher of *both* Boulez and Stockhausen. He writes, at great length, a rapturously mystical music with a genuinely apocalyptic air ("Quartet for the End of Time"). In short, a remarkable and major figure. Lord Knows . . . etc.

7. *Carl Orff.* Orff and Werner Egk make up what has been called the grunt-and-groan school of modern music. Orff's lifework seems largely made up out of the music that Stravinsky, great composer that he is, left out of *Les Noces.* Orff's music also has for me fascist implications that go beyond even the immediate circumstances of the creation of *Carmina Burana* and other works in the Thirties and Forties—but all this is an argument for another day. Anyway, it's a bore because there's nothin' to it.

8. *Dmitri Shostakovich.* I include here almost everything except the First Symphony and the opera *The Nose*, but especially all long, bombastic, hot-air epics like the "Leningrad." I pity the youth of the Soviet Union having that music constantly thrown up to them as the model of great musical expression for our time.

9. *William Walton.* Walton's name here also stands for Bliss, Bax, and all sorts of well-meaning Englishmen of the older generation. In the absence of a tenth entry, it also stands for all twentieth-century composers of whatever race, creed, color, or national origin who write pan-diatonic symphonic wimble-wamble in pseudo sonata form. L.K.I.T.



# The experts discuss ways to IMPROVE YOUR FM RECEPTION

FOR THE PAST two years, WABC-FM, a New York radio station, has broadcast in stereo a weekly program called "Men of Hi-Fi." This panel-discussion show brings to FM listeners in a large metropolitan area informed opinion on various aspects of high fidelity. Topics range from basic how-to-buy information to the latest technical advances in the field, and guest panelists are drawn from the ranks of equipment manufacturers, record companies, musicians, editors, and others with close ties to or interest in audio matters.

The open-discussion format is moderated by Harry Maynard, a writer and lecturer well-known in the New York audio world, and the opinions expressed in these unrehearsed sessions are the spontaneous reactions of the participants. A recent program had as guests two representatives from major antenna manufacturers, the chief engineer of the company that makes the most expensive FM tuner available, and the technical editor of HIFI/STEREO REVIEW. The subject, FM reception, generated more controversy than anyone anticipated, and the discussion that followed was particularly fruitful. We present its transcribed high points herewith. —*Editor*

---

*Maynard:* Tonight we're going to talk about FM antennas and how to get the best from your FM tuner. My guests are Richard Sequerra, chief engineer of the Marantz Company; Jerry Schwartz, assistant chief engineer for Channel Master Corporation; Marty Bettan, field service engineer with JFD Electronics Corporation; and Larry Klein, technical editor of HIFI/STEREO REVIEW.

*FM Program Guide*, at the 1966 New York Hi-Fi Show, maintained a booth manned by members of the New York Audio Society. The audiophiles at the booth were prepared to answer any questions about hi-fi that visitors to the Show wanted to put to them. A rough tabulation later showed that over 50 per cent of the questions concerned ways of getting better FM reception. And, in hopes of getting some definitive answers to the questions, I've invited the experts to come here tonight.

To start, Dick Sequerra, I understand there's a great deal of similarity between an FM signal and a TV signal—they have, if not exactly the same problems, *parallel* problems.

*Sequerra:* It's true that there are many similarities between the two systems; however, television is basically an amplitude-modulated system—in respect to the picture —whereas FM is a frequency- or time-modulated system. The difficulties caused by signal reflections, commonly known as multipath, are not quite the same for the two systems. Television has a short-path delay prob-

lem, in that the interfering reflection reaches the receiving antenna a very short time after the main signal. However, with FM, the serious problem is the long-path delay, such as signal reflections that bounce off hills or structures that are farther away and hence reach the receiving antenna much later in time. In television you simply have the appearance of ghosts in the picture as a result of multipath interference, but with FM—especially in stereo—multipath can cause severe distortion and complete loss of channel separation.

*Bettan:* Actually, multipath is a little more tolerable on television because you can adjust the contrast and brightness controls to minimize the ghost, but there is no way to minimize the reflected signal on FM with the tuner or amplifier controls.

*Klein:* And unfortunately, the better your FM setup, the worse the effects of multipath are going to be. Much of the multipath problem appears as high-frequency noise and distortion—an expensive hi-fi system suffering from multipath will sound irritating and raspy, while a small table-model FM radio with a limited high-frequency response might be relatively unaffected.

*Maynard:* Let's sort out some of these problems. It seems to be that there are two important variables, the tuner and the antenna, is that right?

*Sequerra:* Yes, and you can add the station as well.

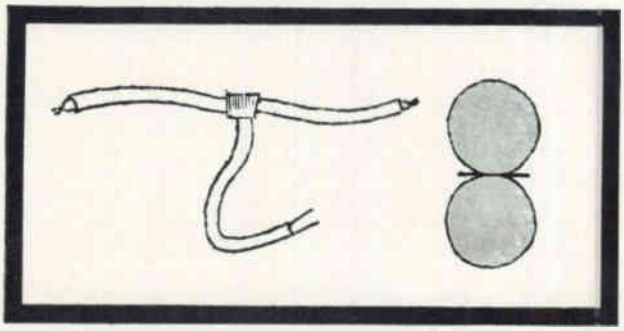
*Maynard:* I'd forgotten about that—the medium *does* have something to do with the message!

*Schwartz:* Let's talk about the antenna problem first. Too many times the hi-fi enthusiast puts an awful lot of money into his tuner, his amplifier, his tape recorder, and lets his antenna go by the board. He uses the little flat-line folded dipole that came with his tuner, and this type of antenna, even in a strong-signal area such as Manhattan, doesn't do a first-class job for him—particularly if he's using it tacked in a fixed position on the back of his shelves or component cabinet.

In addition, we've found that even if the better TV-type rabbit-ears antennas are used, they are not used as the engineers designed them to be used. To get the best results from rabbit ears, you should place each leg or element *fully horizontal*, pull them out to the proper length (about 30 inches for each leg), and then turn the antenna for the best signal pickup. In addition, for best results you may have to realign the antenna for *each* station—the average listener doesn't want to do this.

**SYMPOSIUM PARTICIPANTS**

Marty Bettan, *Field Service Engineer, JFD Electronics Corp.*
Larry Klein, *Technical Editor,* HiFi/Stereo Review
Jerry Schwartz, *Assistant Chief Engineer, Channel Master Corp.*
Richard Sequerra, *President, Unilux Inc. (formerly Chief Engineer, Marantz Co., Inc.)*
Harry Maynard, *moderator*



*The folded-dipole flat-line antenna, like the rabbit-ears type, picks up FM signals from both the front and rear equally well.*

*Klein:* Possibly if the antennas were called a "T-bar" rather than rabbit-ears, people wouldn't tend to install them with the ears upward, but rather in a "T" form.

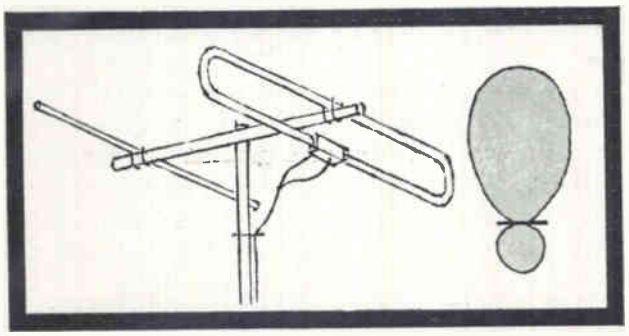
I've always been curious as to why no one has made a reflector for the rabbit-ear dipole. The problem with a simple dipole of the flat-line or rabbit-ear type is that it has two pickup lobes of equal strength, one in front and one in back, in a figure-eight pattern. Let's say the station you want is due north and there is a tall building due south. Unfortunately, you're going to get both the direct signal and the signal that is bounced off the building, the delayed reflected signal giving you the multipath problem. Now, I've always wondered why someone never thought of tacking on, as an accessory to the indoor rabbit-ears, a reflector that would cut down the rear pickup of the dipole.

*Schwartz:* The spacing would have to be approximately 20 inches to be effective, and most people would not put up with that large a unit.

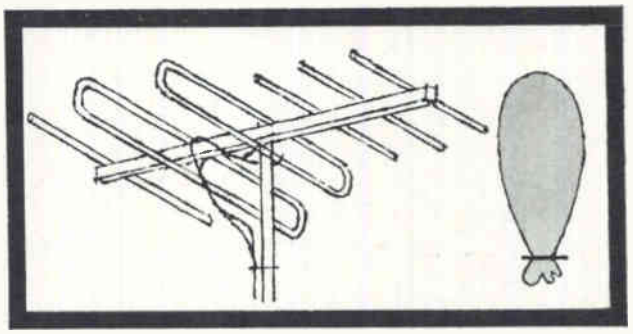
*Klein:* Most people don't spend $2,000 for a hi-fi system either.

*Bettan:* In my opinion, and the opinion of our company, there is only one answer to good FM reception, and that is a proper antenna as free and clear on the roof as one can get it, properly installed on a rotor. Many people are interested in receiving not only the local stations that an indoor antenna pulls in, but they want to reach out into areas where there may be programs more to their taste, or where there may be stereo broadcasts not available locally. This cannot be done with an indoor antenna of any type. I buy what Jerry said one hundred per cent—if someone spends $200 for a tuner, $300 for an amplifier, $500 for speakers, it's senseless to get chintzy at the last moment on the very thing that's going to bring the FM signal down. And this is particularly true for those people who live in fringe and semi-fringe areas.

*Schwartz:* I agree that the only good solution is an outdoor antenna. There are fifty-one stations listed in *FM Program Guide* as being in the New York metropolitan area—and that doesn't include the semi-fringe



*A mast-mounted dipole with reflector has increased sensitivity to front signals and reduced sensitivity to those from the rear.*



*The multi-element antenna has high frontal sensitivity, narrower pickup pattern, and low sensitivity to signals from the rear.*

and fringe areas. The only way to pick up all these stations is with an outdoor antenna and a rotator, and for the deep fringes, perhaps a booster. But in the strong-signal metropolitan area where there are restrictions on antenna installations, you can't do this. For those people, we suggest the use of one of the better indoor antennas that can be adjusted to minimize multipath and maximize signal pickup.

*Bettan:* But, you still have to get the antenna where the signal is, and in a fireproof, steel-frame building, it is not always on top of the FM set.

*Sequerra:* The person buying high-fidelity equipment is buying it to receive high fidelity. And high fidelity has low distortion, an excellent signal-to-noise ratio. Within a metropolitan area, all the stations assigned to that area have sufficient signal strength to satisfy this requirement. It would seem to be far more sensible to use an indoor antenna (when you cannot put up an outdoor antenna) that may not have the pickup sensitivity but which can "tune-out" the multipath than to use an antenna that gets you a great deal of signal *and* a great deal of multipath. I would always rather have far less signal *and* far less multipath, if I had to make a choice.

*Maynard:* I know that most of the tuner manufacturers furnish a simple "T"-shaped flat-line antenna with their units. Are they making a mistake by doing this? What does Marantz supply with their tuner?

*Sequerra:* We don't supply anything—except the suggestion that you use a shielded 300-ohm line. We also recommend a particular brand of outdoor antenna, one with a rotator.

*Schwartz:* You realize that shielded 300-ohm lead-in is not actually 300 ohms; it is under 200 ohms.

*Sequerra:* It depends upon the shielded 300-ohm that you're talking about. I measured the ITT cable and it comes in right on the button.

*Klein:* I don't believe that for good FM reception one must necessarily have an outdoor, rotator-driven antenna. It obviously depends upon the surrounding terrain, and how far away the stations are that the set owner wants to hear.

*Bettan:* It is for this reason that FM antennas are made in a variety of configurations. The differences between antennas are basically that of gain and directionality. The reason for selecting a four-element, a six-element, an eight-element, or even a ten-element antenna would be primarily the user's decision about what he wants to do with it. If he's a DX'er, if he's out looking for distant, fringe-area stations, then of course the larger antenna is the one that he must use, and he may have to take the precaution of using attenuator pads in the antenna line to cut down the signal when listening to local stations.

Another reason for recommending a rotator is that, unlike TV stations, FM stations don't all broadcast from one antenna location. A directional outdoor antenna therefore usually requires a means of orienting it for pickup of the stations you wish to receive. In other areas, where there may be only a single station, or a group of stations all located in one direction, a fixed installation would do.

*Schwartz:* But, there's more to it than just gain and the different sizes of antennas. The matter of how well the antenna and lead-in match the input of your tuner is also very important. And then there's another consideration—the pickup patterns of the antenna. When you go from a four- to a six-element or larger antenna, you not only have director elements, but a larger number of driven elements, and these driven elements provide a better match to the 300-ohm input of your tuner.

*Maynard:* What about master antennas? About four or five years ago, the manager of the Manhattan apartment building in which I live said, "Maynard, you're going to have to get your FM antenna off the roof because we're going to put in a master TV-antenna system." However, they didn't make any provision for FM reception, and I imagine a number of people might have the same problem.

*Bettan:* If a master antenna system doesn't have FM on the line now, I think it's only a matter of calling someone's attention to the fact. It's not a difficult or even an expensive thing to include FM capability in a master system. If the people in the building want FM, simply talk to the owner of the system—whether the

landlord or a private contractor—and ask that it be installed on the line.

*Sequerra:* Let me point out one thing here—in almost all of the master antenna systems, very serious distortions are introduced when you take the distribution amplifiers designed for television and try to process FM through them.

*Bettan:* I agree, but they're making them for FM now too.

*Sequerra:* If you try to process stereo through them, you will find that in almost all cases performance is degraded from what the tuner could normally provide.

*Maynard:* As a matter of fact, I visited a friend who recently moved into a new apartment building, and they claim to have a master FM antenna. I must say I'm doing better with my tuner and a $10 indoor antenna than he's doing with the same model tuner on the master system.

*Schwartz:* There are correct and incorrect ways to wire in FM capability. There are ways of getting FM into a system by bypassing the antenna amplifiers. There is enough signal in New York so that you can bypass the distribution amplifiers and come into the tap-off system without introducing distortion.

*Maynard:* Dick, Marantz builds an oscilloscope right in its tuner as an aid to minimizing multipath distortion. Would you go into further detail on that?

*Sequerra:* The ear, in short-term listening to a broadcast, can discern very clearly whether or not a program is distorted. However, the ear would have greater difficulty in discerning whether or not the optimum *minimum* of distortion had been reached by a particular setting or direction of the antenna. When you have a visual means of adjusting an antenna which can indeed tell you when the antenna is set for minimum multipath pickup and hence minimum distortion, you are in a considerably better position to receive high-quality FM.

*Klein:* I want to second Dick's nomination of the oscilloscope as the best multipath and overall signal indicator. I've been conducting my own private campaign on this, and as a result of my efforts, at least one hi-fi manufacturer is now placing jacks on the back of their tuners to enable the user to connect in an oscilloscope if he happens to have one. I don't know why all the manufacturers don't do this, because it costs them nothing more than the price of two jacks and two pieces of wire to connect into the circuit. You can buy an oscilloscope for under $50 in kit form which will do the job. It won't do it quite as well as the Marantz or the McIntosh oscilloscopes will, but you can use it. I've also been pushing some of the kit companies to bring out an audio oscilloscope designed specifically for connection to a hi-fi system. Such a scope could probably sell in kit form for about $40.

One of the problems that I get a lot of mail on is the matter of ignition-noise interference. Now, on the face of it, if you have an excellent tuner you are going to have less of an ignition-noise problem than if you have a poor tuner. And, if your tuner is in proper alignment, you're going to have less of an ignition-noise problem than if it's out of alignment. However, most of the ignition-noise problem seems to come from people who have outdoor antennas. My general advice is to avoid 300-ohm *unshielded* lead-in, and if the antenna is near a well-traveled street, move it back.

*Schwartz:* We've had a lot of experience with ignition noise. True, the antenna picks it up, the lead-in picks it up, and there is merit in moving the antenna back from the source of the noise. Coaxial cable, if properly used, will help alleviate the problem if the lead-in is the source of the noise.

*Maynard:* Dick, you've been shaking your head.

*Sequerra:* Let me try to define what ignition-noise interference really is. Ignition noise—the noise made by spark plugs of an automobile—is fundamentally amplitude-modulated r.f. We have to ask ourselves how this can be demodulated in an FM system which should not respond to amplitude modulation. The noise results from what we call "pulse stretching." When automobile ignition noise is passed through a signal-processing system such as an FM tuner, if the system is not phase-linear, the signal will be converted to FM by a process called "quadrature modulation." So the first part of the problem is to get a tuner that manufactures the least FM from an AM pulse such as ignition noise.

The next part of the problem is the lead-in itself. You should determine that the lead-in wire you buy is the best that you can afford, rather than just any old flat wire, because any deviation in the dimensions of 300-ohm cable—the distance between the two conductors—upsets the balance and the match between antenna and tuner. To provide an illustration, you can buy RG-59/U coaxial cable for 6 cents a foot, and you can also buy RG-59/U for 40¢ a foot if you buy a General Radio type. The G. R. cable maintains a precise concentricity between the center conductor and the outer shield that provides this perfect match. You get what you pay for.

The antenna itself is the last part of the problem. Antennas are nominally rated, let's say, for 300 ohms. When engineers measure them they frequently discover that they are not 300 ohms across the entire FM band, and hence the match to the tuner is far from optimum at certain frequencies. Thus, if you have a very good antenna, a very good lead-in, a very good matching balun at the input of the tuner, and a tuner with very linear phase delay, you will have the minimum amount of ignition interference.

*Klein:* What you're saying is that if all things were ideal . . .

*Sequerra:* No, not ideal—all of these are perfectly attainable with just a little care.

*Klein:* Speaking of good tuners, a common supposition is that if you are living in an urban area you don't need a high-sensitivity tuner. But, unfortunately, very many of the same design factors that produce high sensitivity in a tuner also give you a tuner with good capture ratio, good noise rejection, and good interference-rejection properties. Therefore, it's usually worthwhile to get a high-sensitivity tuner just to get those other factors.

*Maynard:* What about FM antennas for FM car radios?

*Bettan:* Boy, that is one subject I wish you hadn't brought up.

*Sequerra:* Harry, I just bought a new car with an FM radio and a whip antenna. In my experience, you cannot get high-fidelity FM in an automobile because of the multipath problem. However, since the automobile radio's frequency response is severely limited, much of the interference effects aren't audible.

*Klein:* All right, Dick. I have had FM in my cars now for about five years, including a 12-volt set in a 6-volt Volkswagen—and that wasn't easy. Right now I'm using five miniature long-throw, high-compliance drivers installed in the car doors and on the rear shelf, and I'm very pleased with the sound. The radio has a claimed 8 to 10 watts output, and the sound is a closer approach to high fidelity than I've heard in the homes of many people who think they have hi-fi sets. And oddly enough, I don't seem to have much of a multipath problem.

**DIRECTORY OF FM-ANTENNA MANUFACTURERS**

All-Channel Products Corporation—47-75 48th St., Woodside, N. Y. 11377
Antennacraft—Box 1005, Highway 34, Burlington, Iowa 52601
Antenna Designs—802 Washington St., Burlington, Iowa 52601
Apparatus Development Co., Inc.—Drawer 153, Wethersfield, Conn. 06109
Channel Master Corp.—Ellenville, N. Y. 12428
The Finney Co.—34 W. Interstate St., Bedford, Ohio 44014
Jerrold Electronics Corporation—401 Walnut St., Philadelphia, Pa. 19105
JFD Electronics Co.—15th Ave. at 62nd St., Brooklyn, N. Y. 11219
Winegard Co.—3000 Kirkwood St., Burlington, Iowa 52601

**ANTENNA-ROTATOR MANUFACTURERS**

Alliance Mfg. Co., Inc.—Alliance, Ohio 44601
Channel Master Corp.—Ellenville, N. Y. 12428
Cornell-Dubilier Electronics—50 Paris St., Newark, N. J. 07101
Technical Appliance Co.—P. O. Box 38, Sherburne, N. Y. 13460

*Maynard:* Are you using a whip antenna?

*Klein:* I'm using a standard car-radio whip extended about 30 inches so that it is tuned for about the middle of the FM band. I can drive through the middle of New York City with the set tuned to one of the good-music stations and have almost as good reception as in my home. Every four or five blocks I may hear a bit of flutter, but it is rare enough that it doesn't detract from my enjoyment of the music. In short, I'm very pleased with the set.

*Sequerra:* Let me point out that there is a very high background-noise level in an automobile. The radio also has a restricted frequency response and a very narrow-band i.f. system. In the car, this system is capable of excellent results, but you could not listen to the same setup at home.

*Klein:* As a matter of fact, I *have* had it out of my car for servicing and I have listened to it on my test bench hooked up to extension speakers, and it sounded fine.

*Maynard:* Marty, would you sum up what you feel are the important points on antennas for our listeners.

*Bettan:* Well, I still feel, despite everything said here tonight, that the proper and best installation for FM high-fidelity reception is an outdoor antenna on a rotor, of adequate design and with proper installation. Where this cannot be done, I feel that you have no choice but to use the rabbit ears or some variation of it. Use it properly, and spend a little time—even to the extent of making a note or two as to what the best position is for each station, although you probably will find it is not one hundred per cent consistent. And, of course, the antenna must feed a good tuner.

*Maynard:* Larry, any final word?

*Klein:* I would like, if I can, to enlist our listeners in my campaign to put oscilloscope jacks on tuners and receivers and to have some manufacturers bring out an inexpensive oscilloscope that can be used as an FM multipath/tuning indicator and general-purpose audio tester.

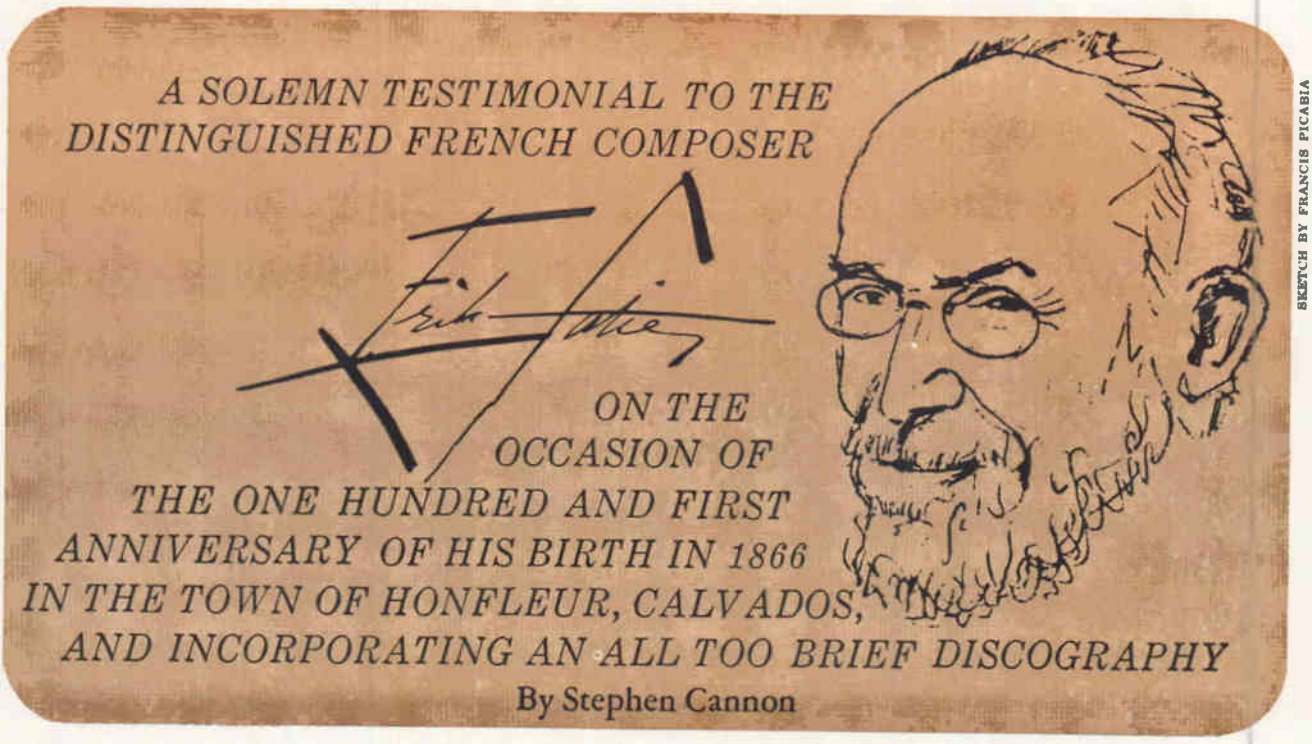
*Maynard:* Good. Dick?

*Sequerra:* Make sure you can adjust your antenna for minimum multipath. And, of course, since we are the ones who have an oscilloscope, make sure you have an oscilloscope on your tuner!

*Schwartz:* I go along with Marty. Outdoor antenna first, rotor next. Indoors use a good adjustable antenna and try to get FM capabilities built into your master antenna system if there is one.

*Maynard:* Larry, I hope you get some mail on your oscilloscope campaign. And I would like to start my own little crusade among apartment dwellers for decent master FM antennas. I hope, as has been said here, that it's only a matter of calling it to the attention of the people involved.

# A SOLEMN TESTIMONIAL TO THE DISTINGUISHED FRENCH COMPOSER



SKETCH BY FRANCIS PICABIA

# ON THE OCCASION OF THE ONE HUNDRED AND FIRST ANNIVERSARY OF HIS BIRTH IN 1866 IN THE TOWN OF HONFLEUR, CALVADOS, AND INCORPORATING AN ALL TOO BRIEF DISCOGRAPHY

By Stephen Cannon

IN THE Western World, one hundred is a conventional number. One hundred cents make a dollar, one hundred centimes a franc; one hundred centimeters make a meter, and one hundred feet make a centipede; and one hundred years customarily make an anniversary celebration. It is a strong argument for conformity. On the other hand, the Quangle-Wangle, in Edward Lear's poem, had a hat that was precisely a hundred and two feet wide (with ribbons and bibbons on every side). And Erik Satie, in this year of 1967, falls between the two numbers, for it is the hundred and first anniversary of his birth. In other respects too he is, perhaps, halfway between the norm and the Quangle-Wangle. But in the forty-two years since he died this striking figure has not attained much more than a theoretical reputation with the public at large, and few ribbons, bibbons, or other festive paraphernalia have greeted either his centenary or his hundred and first birthday. Nevertheless, I believe Satie to have been a composer of major importance, and it is in this belief that this essay is dedicated to him as—to use the phrase with which he himself described his masterpiece *Socrate*—"a modest homage."

Satie would probably have relished a celebration of his "centennial-plus-one" as greatly preferable to an observance of his round hundred years. To him the conventional concept, the received idea—everything that smacks of what we call "the establishment"—was anathema. Indeed, his reputation as an eccentric has to some extent hampered the growth of his reputation as a serious artistic creator. But the stories are so good that it would be ascetic to the point of affectation to deny oneself the pleasure of recounting at least one or two of them here.

Perhaps the most striking episode is the one connected with the "*musique d'ameublement.*" In 1920, Satie composed this so-called "furnishing music" to be performed by an ensemble of piano, three clarinets, and trombone during the intermissions of a play by Max Jacob. The announcement with which it was introduced requested the audience "to take no notice of it and to behave during the intermissions as if the music did not exist. This music . . . claims to make its contribution to life in the same way as a private conversation, a picture, or the chair on which you may or may not be seated." But the audience, with its interest naturally aroused and unable to overcome its conventional manners, hushed into silence the moment the music began—and Satie, much disconcerted, scurried about urging everyone: "Talk! Talk!"

Another story, which vividly illustrates the gulf between Satie's outlook on life and the scale of values we are familiar with, has to do with the commissioning of his piano suite *Sports et divertissements* in 1914. The publisher concerned, who wanted the music to go with a set of drawings, had already approached Stravinsky, but the fee he asked was considered much too large. At Roland-Manuel's suggestion, Satie was then approached. He was offered a far lower fee. But to him the sum in question seemed ridiculously large, and it was not until it had been reduced by protracted negotiation that he accepted the commission.

To the American reader this story may well suggest a parallel. Writing about Erik Satie, his brother Conrad once cited an observation of John Stuart Mill's to the effect that what a man writes to earn his daily bread has no life of its own, and this is very close to the feeling

that prompted Charles Ives to compose in his spare time and earn his living from the insurance business rather than corrupt his relationship to music by creating to commercial prescription. Ives made a success of his "other life," whereas Satie remained poor—indeed, embraced poverty as something of an ideal: one who practices an art, he said, must "live in the most absolute renunciation"—but the difference in reaction is largely explained by the difference in social and intellectual environment. The basic attitude is the same.

Only a very profound anti-materialism can explain why a man fully endowed with social graces should have decided, at the age of thirty-two, to remove himself from the hub of Paris and to go and live in the dismal, smoky suburb of Arcueil. No one ever visited Satie in his little room there. He occupied it for the last twenty-seven years of his life, walking enormous distances every day to and from his friends' houses and his favorite Montmartre sidewalk cafés clear across on the other side of town.

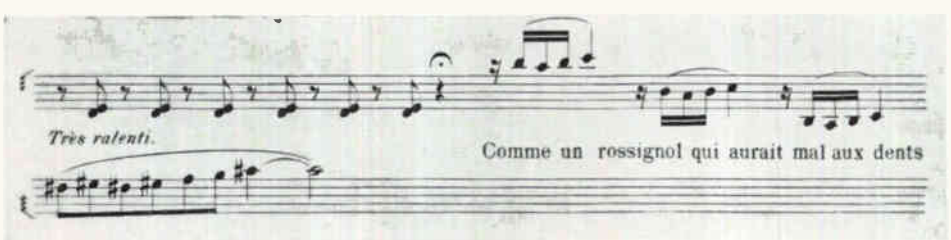
THERE is something else in Satie that recalls Ives. Ives' celebrated barrage of asides to Rollo and others, scrawled liberally over his scores, is paralleled by the sublimely impracticable and often surrealistically witty printed instructions with which Satie bombarded his performers from 1890 till about 1914. There is a piece dating from 1920—*Vexations*, a piano composition something over a minute in length—which carries an instruction to the effect that it is to be played eight hundred forty times in succession. On September 9 and 10, 1963, at the instigation of John Cage, the first complete performance, lasting from 6 in the evening till 12:40 the following afternoon, was given in New York's Pocket Theater by a relay team of ten pianists, with emergency relief contributions from two others (one of whom was former New York *Times* writer Howard Klein). The *Times* itself suited the word to the action, and carried a long, hour-by-hour report-cum-review contributed by an almost equally large team of critics.

Very often, however, Satie's verbal exuberance takes evocative rather than strictly prescriptive form. In one piece the pianist will be asked to play "on the tongue" or "from the bottom of the mind"; in another he will be exhorted to "be visible for a moment"; or—perhaps the most evocative direction of all—to play softly "like a nightingale with a toothache."

It is not easy to say exactly what significance these commentaries were meant to have. Sometimes they seem entirely exterior to the music, which lives its own self-sufficient life sharply removed from the frivolity of the marginal remarks. Sometimes, as in the *Embryons desséchés* of 1913, the commentaries are reflected in the music, and even reinforced by the inclusion of musical quotations quite in the Ives manner; for example, the second of these three exotic animals, entitled *Edriophthalma*, is a mournful creature—"By nature of a very sad disposition, these crustaceans live, in retirement from the world, in holes pierced in the cliffs"—and appropriately enough, the music incorporates a parody of Chopin's Funeral March, described by Satie as a "quotation from the celebrated Mazurka of Schubert." And sometimes again, most particularly in the *Heures séculaires et instantanées* of 1914, the comments coalesce in a narration that, while still surrealistic, makes a coherent kind of sense and and finds a descriptive counterpart in the music. The narration for *Obstacles vénimeux*, the first of the *Heures*, is worth quoting in full:

> This vast portion of the globe has only one inhabitant —a Negro. He is so bored he is ready to die of laughing. The shade of the thousand-year-old trees shows that it is 9.17 A.M. The toads are calling each other by their family names. In order to think better, the Negro holds his cerebellum with his right hand, the fingers spread out. From a distance he resembles a distinguished physiologist. Four anonymous snakes fascinate him, hanging to the skirts of his uniform, which is rendered shapeless by sorrow and solitude combined. By the edge of the river an old mangrove tree slowly bathes its roots, which are revoltingly dirty. This is not the hour for shepherds and shepherdesses.

This strangely poignant nonsense can hardly fail to bring Edward Lear again to m.nd. Its verbal fluency—untypical of musicians in general, but not, if we recall Berlioz and Debussy, of a French composer—is an important part of Satie's makeup. (It found another outlet in his various journalistic squibs, including the lethally ironic *Eulogy of Critics*.) In pianist Alfred Cortot's view, the comments always have a direct bearing on the music and its interpretation. According to others, the "instructions" and the often equally hilarious titles—*Véritables préludes flasques (pour un chien)* ["genuine flabby preludes (for a dog)"] and *Les Trois valses distinguées du précieux dégoûté* ["the three distinguished waltzes of a fop"] are two further choice examples—form part of a protective screen of irony, erected to shield the composer from possible hostile criticism by leaving his music the escape-route of being regarded as a joke. But whichever explanation is closer to the truth, it is this phenomenon that has led to what is perhaps the most dangerously equivocal aspect of Satie's public image: his reputation as a clown. *(Continued overleaf)*




*Satie's most famous direction to the performer is in the first of his* Embryons desséchés *entitled* Holothurie, *referring to an animal commonly (?) known in English as a sea cucumber. Satie's omission of bar lines is intentional and significant for proper performance.*

*"Am I French? Certainly —why shouldn't a man my age be French?"*

I say "equivocal" because of an ambiguity in the common acceptation of the word "clown." If we mean by it a mere buffoon, an irresponsible *farceur* or practical joker, then such a designation for Satie must be indignantly repudiated. But in the highest classic sense the clown is a being very different from this. Not only does his traditional long face bespeak a concern for the human lot far removed from simple buffoonery—just as Satie's fantasies lie at least as close to tears as to laughter—but also, far from being a primitive, the true clown is a meticulously professional performer. And though even the best of Satie's output betrays a measure of technical fallibility here and there, the suggestion that he cared nothing for the maintenance and improvement of his professional skills can hardly stand in face of his enrollment at the Schola Cantorum, at the age of thirty-nine, to resume theoretical studies under d'Indy and Roussel (or the diploma subsequently awarded to him with the official mention "*très bien*").

With all the parallels between Satie and Ives, there is another much more ancient composer of whom we may be reminded, not only by Satie's verbal sallies, but this time also by the actual substance of his music: Rossini. The most obvious connection is with the pieces Rossini composed after his premature operatic retirement. This large body of comparative trivia, which Rossini himself called *Sins of Old Age*, includes such prophetically Satie-esque titles as *Prélude inoffensif*, *Prélude convulsif*, *Étude asthmatique*, *Valse torturée*, *Valse antidansant*, *Prélude prétentieux*, and *Mon prélude hygiénique du matin*. One sub-collection of *Sins*, entitled *Un Peu de toute* ("a little of everything"), is dedicated to "pianists of the fourth class, to which I have the honor to belong."

But it is not only in these trifles, with their unerring if circumscribed evocation of a precisely defined mood, that Rossini foreshadows Satie. In them, Rossini subconsciously revolts against the increasingly ripe Romanticism that was engulfing the music of his time. The characteristics that led him to this revolt can be discerned, not merely in his withdrawal from the operatic world, but in the much more famous works he wrote at the height of his success.

A Rossini aria rarely engages the emotions in any obvious way, yet it often has a powerful effect on a large audience. I believe there is an explanation for this paradox, and an explanation that bears also on the fundamental nature of Satie's music. Rossini's devotion to the clear-cut forms and the equally unambiguous rhythms endemic to his national operatic tradition betokens a particular attitude toward emotional expression, an attitude that achieves expression not in the intensely individualistic manner insisted on by nineteenth-century aesthetics, but through a more direct articulation of the bones that underlie the familiar emotional flesh. These bones are, in a word, the ritual element in music. It is ritual that liberates emotion from the narrowly personal sphere and translates it into the public, the universal realm of experience. Rhythm is central to the evocation of ritual emotion. And though Rossini's charm is melodic, his emotional power—when he has it—is rhythmically articulated.

ROSSINI could never have fathered a new art. For one thing, music in his time was going in the opposite direction. For another, he was too lazy and too cynical at bottom to reject a tradition with enough determination to found a new one. But that is exactly what Satie, at the other end of the century, was able to do. His innovations, arrived at with incorruptible personal integrity, have affected later composers and were even acknowledged as germinal in importance by the most eminent of his contemporaries. The program of a Paris concert given in 1911, at which Maurice Ravel played several of Satie's pieces, bore the following note:

> Erik Satie occupies a very special place in the history of contemporary art. Isolated and aloof from the times in which he lives, he has already written some short pieces that prove him to be a "forerunner" of genius. These works, unhappily too few in number, are surprising for the way they anticipated the modernist vocabulary, and for the almost prophetic character of certain harmonic inventions which they contain. . . . M. Claude Debussy paid a striking tribute to this subtle "explorer" by orchestrating two of his *Gymnopédies*, which were performed at a concert of the Société Nationale; and M. Maurice Ravel, by playing today the second *Sarabande*, which bears the astounding date of 1887, bears witness to the esteem which is felt by the most "advanced" composers for the creator who a quarter of a century ago was already speaking the daring musical "jargon" of tomorrow.

The debt which Impressionists such as Debussy, and to some extent Ravel, owed to Satie was essentially harmonic. But Satie himself was no Impressionist. Even his earliest works have none of the subtle half-lights we customarily associate with Impressionism. Satie's music is almost palpably bony in its clarity of outline; and for all the originality and the daring simplicity of his harmonic procedures, the essential articulating element of his work is again rhythm. The individuality of Satie's expression is derived from the *complexity* of his rhythm—which should not be confused with *complication*, as affected by some of his French contemporaries. The vividness of the feeling comes from the simplicity of the rhythmic units, and its oddity from their subtle readjustments. This is a genuinely surrealistic rhythmic method, juxtaposing familiar elements in unfamiliar combinations.

It is the primacy of the rhythmic element that links Satie with Rossini. And it is the completely unprecedented nature of the juxtapositions that separates the two composers. Unlike Rossini, Satie will never be admired by a wide public; he is an esoteric composer, for he disdained to attract listeners by sugaring the pill. But the unfailingly precise—the ultimately rhythmic-ritualistic—quality of emotion in his music makes him a direct link between two such seemingly disparate figures as Rossini and Stravinsky. Sometimes, of course, the Rossinian element in Stravinsky is obvious, nowhere more so than in the motor rhythms of *Oedipus Rex*, whose seeming superficiality thinly masks a depth of feeling that is purely ritual. Usually the connection is more obscure. But the Satie influence on Stravinsky is pervasive and unmistakable, even apart from such striking (and probably unconscious) echoes as that of the end of Satie's *Messe des pauvres* in the "*Laudate Dominum*" phrase in Stravinsky's *Symphony of Psalms*. The specific examples are less important than the general similarity of aesthetic.

Satie himself acknowledged a debt to Stravinsky, whom he referred to in 1922 as "one of the most remarkable geniuses that music has ever known." "The lucidity of his mind," he went on, "has set us free; his combative strength has won us rights that we can never lose." The influence worked the other way too. Through his influence on Stravinsky, Satie has had a profound effect on the whole course of contemporary music. To say that he is the ultimate source of the twentieth-century French school is equally true, but it is a more dubious compliment; too many of his successors in France have been content to ape the surface skittishness and take over the simple rhythmic units without adding anything of their own in the way of coordinating subtlety or governing integrity.

In any case, the value of Satie is far from lying solely in his influence on others. His music ought to be heard more often than it is. The *Gymnopédies*, *Sports et divertissements*, or the exquisite late *Nocturnes* would be valuable additions to many a recital program. *Parade* and the other ballets make excellent listening and might richly repay revival. And *Socrate*, above all, a wonderfully restrained and deeply affecting setting for soprano and orchestra of passages from three dialogues of Plato, culminating in the death of Socrates, would by itself entitle its composer to the title of Master.

The available recorded repertoire of Satie's music does not make an impressive totality. The Counterpoint recording of *Socrate* fails to do it justice, and falsifies what Poulenc attests to have been Satie's intentions by distributing the soprano part among several performers, thereby substituting an operatic feeling for the deliberate atmosphere of a lecture. If you can find a copy, the old Chant du Monde recording by Anne Laloë, conducted by Satie's disciple Henri Sauguet (still available in France as of 1966), will give a better idea of the music's quality. But it is high time there was a good modern version. Meanwhile, Ciccolini's fine piano discs (Vol. 1—Angel 35442, mono only; Vol. 2—Pathé SAXF 1046, stereo only), Marilyn Mason's performance of the *Messe des pauvres* (Counterpoint 507), and the recent *Parade* recording by Antal Dorati (Mercury 90435, 50435) are practically all the catalog has to offer.

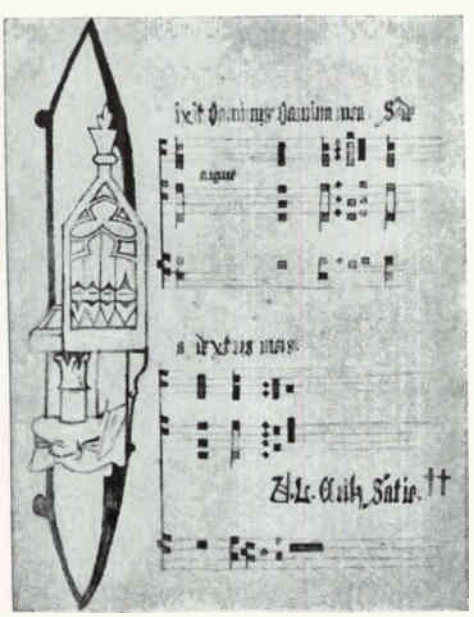
Let us hope the hundred-and-second anniversary will bring better things. Satie is unlikely, as I have suggested, to become a majority taste. But the phonograph has succeeded in instituting minority cults for far less worthy figures. A few more records, carefully made by the right artists, could account for the major part of his output. And surely an occasional concert performance—not necessarily lasting eighteen hours and forty minutes—would be no more than the due of this self-renouncing but vitally generative artist, whom his friend Debussy aptly described in a dedication as "this gentle, medieval musician, lost in our century."

---

*Stephen Cannon, who received most of his musical training in Europe, has been, at various times, a composer, a singer, a violinist, a critic, an actor, a poet, and a virtuoso page-turner.*

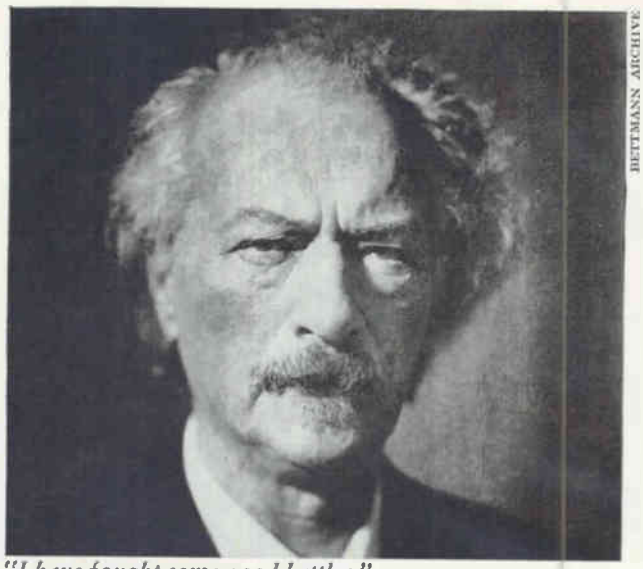
COLLECTION JAMES GOODFRIEND


COLLECTION DARIUS MILHAUD



*Satie wrote his "Three Pieces in the Form of a Pear," an early advertisement for which is shown at left, in answer to criticism that his music lacked form. The carefully drawn manuscript at the right points up Debussy's perceptive description of Satie as a medieval musician.*

# The Forgotten Wars of IGNACE JAN PADEREWSKI



BETTMANN ARCHIVE

*"I have fought some good battles."*
—Paderewski (as reported by Olin Downes)

## *IN AN IMAGINARY INTERVIEW, A PADEREWSKI CHAMPION SUGGESTS THAT THIS MAY BE THE TIME FOR A LITTLE FAIRNESS IN JUDGING THE CAREER OF THE MOST SUCCESSFUL PIANIST WHO EVER LIVED*

**By Robert Offergeld**

*Mr. Offergeld:* I'll be frank. My editor is calling you on a statement of yours that seems pretty reckless, even for a known *provocateur*. I refer to your recent remark that Paderewski was the greatest pianist you ever heard. That covers a lot of ground.

*Mr. Agonistes:* The greatest pianist I ever heard happens to be very much alive. My point about Paderewski was something else. I said he was the greatest man I ever heard play the piano, and Saint-Saëns said almost the same thing in 1888: "*C'est un génie qui joue aussi du piano.*" A two-edged compliment, if you like, but infinitely suggestive.

It's true that Paderewski at the time was touring the Saint-Saëns C Minor Concerto to more attention than it has generally received since. But Saint-Saëns was no press-agent's pushover. If he hadn't meant it, I think he would have expressed his sense of obligation with a word other than "genius."

You see, in the Twenties, fashions in concert pianists began to change. A lot of them got haircuts and tried to look—not to say, *sound*—like prosperous businessmen. But until then the larger part of the professional community agreed with Saint-Saëns about Paderewski's genius. More importantly, it also agreed that his genius had created, *in his playing*, a highly personal but professionally admirable medium for its expression. Today we reward conformists, but in those days if you sounded like anyone else you were dead.

Among those who did *not* agree were a number of other pianists and the piano teachers partisan to them. As a student I used to attend their weekly *kaffee-klatsches*, where it was the party line to be appalled by the interpretive liberties Paderewski took with Beethoven.

*Mr. O.:* Are you implying that all of Paderewski's early critics were envious rivals?

*Mr. A.:* Who's covering a lot of ground now? I'm simply pointing out that nobody is all that disturbed by the methods of a rival who fails to make it. What is really *appalling* about his methods is the success he enjoys with them. Paderewski was hands down the most successful pianist who ever lived—more so than Liszt, more so than Anton Rubinstein.

But he had also been the source of the pianistic new wave, which to universal surprise proved to be Polish. A baker's dozen of colorful Poles followed in Paderewski's wake, but as the first and strongest invader he was the principal target of a virulent xenophobia. What compounded Paderewski's felony was that probably no prouder man, or more patriotic, ever lived. He fought back, and I doubt that his political career is unrelated to his early humiliations as an artist.

To begin with, he was not "discovered" in the first instance by a musician but by an actress, the Polish tragedienne Helena Modjeska. She was beautiful, tiny but temperamentally fiery, an ardent patriot—an intensely emotional performer in the grand declamatory style that is still used for Racine at the Comédie-Française. Paderewski was already in his twenties and

had little real piano technique when Modjeska noted his remarkable communicative power in his performance of his own compositions. She urged him—vehemently, as he later recalled—to become a concert pianist, a thing he had never particularly wanted to do and for which he felt he had little gift. She arranged a modest concert for him in Poland, insured him an audience by appearing on the program with him, and so raised the funds for his first lessons with Leschetizky—another Pole—in Vienna. Paderewski venerated both Modjeska and her art to the end of his life, and it is a theory of mine that his youthful emotion about her influenced his piano style in the direction of the tragic theater, not only as regards its dramatic spaciousness but especially in effects proper to rhetoric, such as the declamation of melodic periods with a kind of speaking rhythmic freedom. None of which, if I am right, was calculated to please the watchdogs of classical piano tradition.

Next, Paderewski was discovered as a concert pianist proper not by Berlin—at that time the touchily jealous world capital of musical taste—but by Paris, a city traditionally friendly to Poles. In his age he was candid about his Paris debut, saying that he was not really ready for it and that the all-important French aristocracy attended because it was dragged along by the *émigré* Polish one. At any rate, everybody showed up, all the princesses and countesses plus their favorite musicians: Tchaikovsky and César Cui; Madame Dubois, who was Chopin's last pupil; the famous rival conductors Colonne and Lamoureux. Among other things, Paderewski played the thirty-two Beethoven variations in C Minor. The audience fell demonstratively in love with him and the conductors raced each other backstage to sign him up, Lamoureux winning by a nose. Paderewski was at once nicknamed the Lion of Paris—and Berlin, which had not been consulted, proved to be not at all amused.

Finally, the open declaration of war on Paderewski is a matter of record. Hostilities were begun at an 1890 public concert in Berlin by Hans von Bülow, a formidable musician but an unpredictable man, one given to alternate moods of generosity and spitefulness. With Von Bülow conducting, Paderewski played his own concerto at a public run-through concert and received an immense ovation. But later, at the main show, the orchestra, with Von Bülow's complicity, simply threw the concerto away. Paderewski not unnaturally was unnerved by this inexplicable turn of events, and as he began his encores (I should explain that it was then customary for soloists to play such groups after their concertos, also for the conductor to seat himself near the piano as a courtesy), Von Bülow arose and ostentatiously left the stage.

There was no doubting the meaning of this act. It was a calculated demonstration, and it caused a public sensation, being the signal for the Berlin press to attack Paderewski's Polishness. After all, Germany and Russia had with God's favor given Poland its deserts with three partitionings in a century. Paderewski was spectacularly a Pole himself, had been discovered by a second one, and trained by a third. In St. Petersburg the anti-Polish faction had very properly managed to cancel his scheduled performance for the Tsar. And if he was a Lion in Paris, in Berlin he was simply an upstart, an intruder (Paderewski's word) from a barbarous subject-state.

*Mr. O.:* Has anyone ever explained the motivation behind Von Bülow's action?

*Mr. A.:* Who but Von Bülow could do that? A possible agent in the affair was a man named Wolff, an important member of Von Bülow's entourage and the most powerful concert manager in Europe (his clients included Rubinstein and Joachim). Wolff had snubbed Paderewski *before* the Berlin ovation—and then tried to sign him up immediately after it, which is when he got snubbed himself. He left Paderewski with the words, "You will regret it." The fireworks started within hours.

*Mr. O.:* I am prepared to believe that all of this is really history. But isn't it, after all, rather *ancient* history? Or rather, isn't the year 1967 a curious moment in cultural affairs to rake it up? To be frank, Paderewski's musical stock has never been lower.

*Mr. A.:* Precisely. And I am getting a little tired of hearing not very well informed people repeat the 1890 Berlin wheeze that Paderewski couldn't really play the piano. A continuing series of public events—events that derive as a matter of historical sequence from Paderewski's peculiar nature as an artist—indicate that he could play it very well indeed. Unless, that is, you prefer to believe that he found it possible for fifty years to bluff everybody from Brahms and Tchaikovsky and Gounod and GBS to Toscanini and Milhaud and

CULVER PICTURES

*The Polish actress Helena Modjeska was Paderewski's first patroness. Using the considerable influence of her position as a great tragedienne, she launched her young compatriot on his phenomenal career as a concert pianist.*

Britten and the other young composers who wrote elegies for him after his death. Not to mention Virgil Thomson, that inveterate foe of inflated reputations and living public monuments.

As Mr. Thomson recently reminded me, he first heard Paderewski in early boyhood, as did I. His 1940 summarization of the Paderewski performance style (it is noted in one of his first reviews for the New York *Herald Tribune*) therefore covers recollections of many years. He found no better way to praise an Artur Rubinstein concert he had just attended than to compare Rubinstein to the older artist: "Such speed, such power, such fury, such truly magnificent transcending both of the pianoforte's limitations and his own customary accuracy were the very substance of Paderewski's greatness." They were indeed, and it is a sad comment on our current musical puritanism that if you applied such terms to a contemporary pianist, you'd very likely be suspected of trying to ruin him.

*Mr. O.:* You mentioned Toscanini. Did Paderewski ever perform with him?

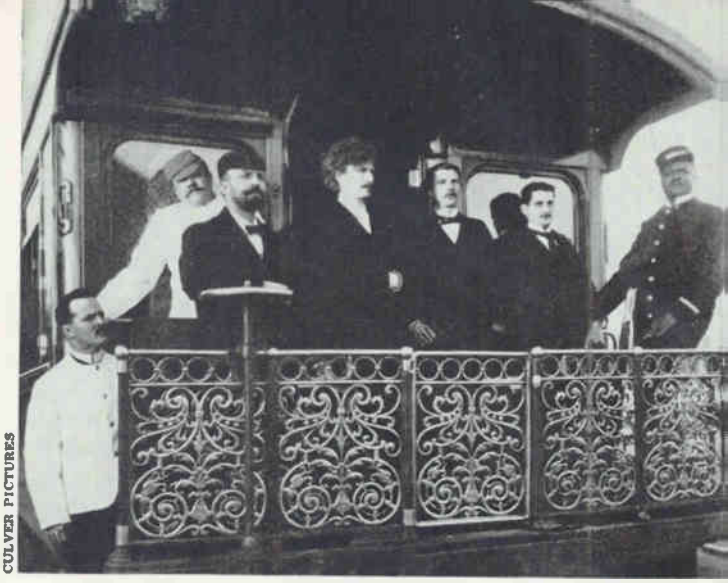
*Mr. A.:* Not to my knowledge. But Mrs. Vladimir Horowitz, Toscanini's daughter, tells me that her father once dropped a sort of bombshell into a discussion of Beethoven's "Emperor" Concerto. According to Mrs. Horowitz, Toscanini stated unequivocally that one of the most beautiful and moving performances he had ever heard of this work was Paderewski's.

You see, people who dismiss Paderewski as a poseur who wooed the uninformed with little Chopin Mazurkas and Schubert Impromptus are simply ignoring the documentation of his career. Prior to World War I he programed the last Beethoven sonatas about as often as anyone else did. And as late as the 1930's—when public performance was not only a psychic torture for him (because of his lifelong and nightmarish stage fright, it was always that), but a physical one as well, owing to his ailing hands—he was apt to include *more* big works on a single program than anyone else around. I once heard him do a Bach-Liszt transcription, Beethoven's Opus 31 (No. 2), and the Chopin B Minor Sonata as the first half of a program that, with encores, lasted upwards of two hours and a quarter.

*Mr. O.:* A moment ago you mentioned public events that derived from Paderewski's nature as an artist. What exactly did you mean by calling them "continuing" events?

*Mr. A.:* The latest of *those* came to light just this past spring on the fringes of the public uproar over C. I. A. funds and their clandestine use for building "cultural bridges between East and West." Newton Fulbright broke the story in the *World Journal Tribune* under the headline "Paderewski Sparks Fiery Dispute."

The dispute in question has been going on subterraneously ever since the end of World War II—which



CULVER PICTURES

*A conspicuous symbol of Paderewski's success was his luxurious private railroad car in which he toured with a large retinue.*

is when the U. S. State Department, reportedly acting for Communist Poland, first intervened in it. Briefly put, it boils down to an unseemly backstage squabble, both here and in Poland, for the custody of Paderewski's heart.

*Mr. O.:* I beg your pardon, but did you say his *heart*? —you mean his actual, organic heart?

*Mr. A.:* That is correct.

*Mr. O.:* What a macabre idea! Who could possibly want it?—and why? For that matter, who in heaven's name *has* it?

*Mr. A.:* Such ideas weren't at all macabre to the Romantics—people like Shelley, Byron, Liszt. Or to Chopin, another Pole, who left instructions for the posthumous disposition of *his* heart. In those days the remains of national heroes were translated by death into sentimental metaphors—politically potent ones—and were so understood across all frontiers. When the bodies of such men were exiled by political events, their hearts were not uncommonly reserved for eventual enshrinement in their homelands, there to become objects of highly emotional pilgrimages.

The present saga begins with the death of Paderewski in 1941 at the Hotel Buckingham in New York. In compliance with his reported wish (and at the direction of his sister, Madame Wilkonska), his heart was removed by a city medical examiner. The official statement was that Paderewski wanted it to remain here 'until Poland is once again a free country."

In 1941 the word "free" of course meant "non-Nazi." Today we can confidently read it "non-Communist." Currently the Paderewski Foundation seems to be the nearest thing there is to a *de jure* guardian of the heart, and the foundation's president, Edward S. Witkowski, is opposing its extradition on the ground that "to remove the heart to Poland now would be a travesty on everything that Paderewski stood for."

After lying in state at St. Patrick's Cathedral, Paderewski's body was placed, by command of President Roosevelt, in a crypt in the Battleship Maine Memorial in Arlington National Cemetery, where it still is. Mean-

while the heart was deposited in a Brooklyn undertaking establishment, where it remained until 1953 despite numerous cloak-and-dagger efforts to gain possession of it. Some of these efforts were diplomatic, initiated by governments or the Church, and these have continued—including a recent one inquiring whether any effort was being made "to return the heart, if not to the Polish regime, at least to the custody of His Eminence, Stefan Cardinal Wyszynski."

But in addition there were anonymous threatening letters and phone calls—including, I am told, even bomb threats. Eventually the funeral-home director was, as he recently explained, "afraid to keep it here any longer," and in 1953 the heart was removed for greater security to the Cypress Hills Abbey Mausoleum, where it remains at present.

*Mr. O.:* I still lack the foggiest explanation for all the diplomatic interest, much less for the apparent malevolence.

*Mr. A.:* Well, we know that in diplomatic circles re-recently it has been thought that "bridges" between East and West are best built of such things as import-export agreements and tourist activity. Poland, for example, much desires American tourists, and among other things she also exports a lot of ham. We know too that the most durable bridge already existing between Poland and the United States is Paderewski himself. After he persuaded President Wilson and the Paris Peace Conference to incorporate "a free and independent Poland" as Article Thirteen of the Versailles Treaty, he became the chief world symbol of his country's freedom. Obviously the protection of his political mantle would today be the greatest comfort to any satellite regime wishing to advertise its pretensions to autonomy. So the question in Poland now would seem simply to be this: Under just *whose* local auspices is Paderewski's heart to be so creditably enshrined as the bands play Chopin? Whoever has official custody of this relic will obviously be in quite an excellent bargaining position.

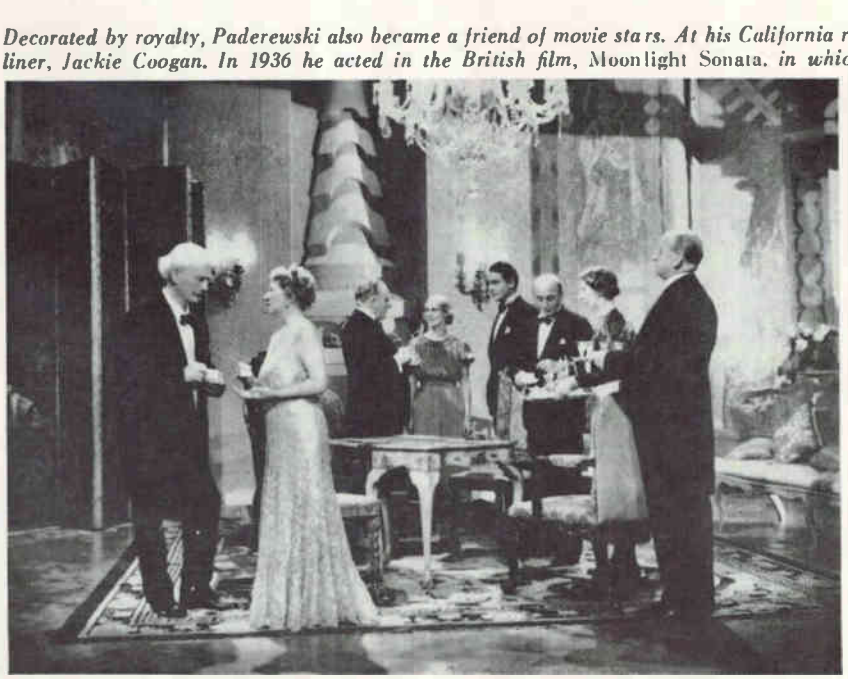
*Mr. O.:* That seems plausible enough. But why the intimidation tactics?

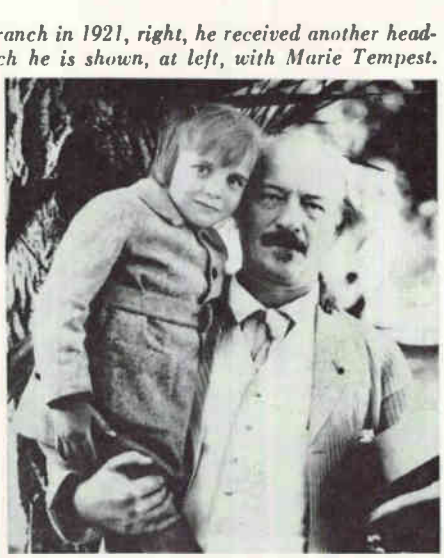
*Mr. A.:* Some of that probably springs from the Polish capacity for intrigue, a trait commonly remarked in countries that have been partitioned for long periods. The Polish variety, which is celebrated, plagued Paderewski before he entered politics, continued to do so at the Peace Conference, and drove him to desperation as Premier.

Moreover, something about Paderewski's extraordinary visibility made him an inviting target, and he also had enemies here who were not rancorous pianists. You're probably aware that even before World War I he gave large sums to a kind of Polish underground. A portion of these funds was diverted without his knowledge to the publication in Warsaw of an anti-Semitic newspaper. In 1913 Paderewski was publicly charged here with responsibility for this action by a group of Jewish political and workingmen's associations. A quotation from one of their handbills gives an idea of the level of their infighting: "Paderewski gave $20,000 to establish the newspaper *Dva Grosha* published for no other purpose than the agitation of killing the Jews of Russia. . . . Will you help Paderewski again to contribute Twenty Thousand Dollars for murder? . . . Stay away from the Paderewski concerts."

It was typical of his *grand seigneur* personal style that Paderewski considered it beneath him to answer this charge until, at the insistence of President Wilson, he was persuaded to do so by Wilson's aide Colonel Edward House. It has been assumed that Wilson wanted Paderewski cleared for political reasons of his own: that is, Paderewski was expected to deliver him the Polish-American vote. At any rate, House convinced Paderewski that his autocratic course was an unwise one in the United States, being open to the suspicion not only of complicity but of arrogance. Paderewski then issued a

*Decorated by royalty, Paderewski also became a friend of movie stars. At his California ranch in 1921, right, he received another headliner, Jackie Coogan. In 1936 he acted in the British film,* Moonlight Sonata, *in which he is shown, at left, with Marie Tempest.*





WIDE WORLD PHOTOS

public denial under oath and the case was considered closed, at least officially and by the large public. But the grotesque charge continued to be heard for years, along with numerous crank threats on his life.

By this time, you'll recall, Paderewski's tours were conducted like royal progresses. He traveled with a numerous entourage in his own sumptuously appointed railroad car, a sort of land-going Morgan yacht aboard which he lived when in the provinces. Thousands of his fans habitually crowded the sidings where it stood on the chance of seeing him or of hearing him practice, and as the threats of violence increased, the police felt that Paderewski was gravely endangered by the public situation that most testified to his popularity. I learned from Eldon Joubert—for thirty years Paderewski's tuner, touring companion, and card-table confidant—that for a long time Paderewski was accompanied everywhere by detectives. His railroad car when at rest was kept under round-the-clock surveillance, and it was always isolated in the yards in such a way that it could not be approached from a blind side or commanded from any nearby elevation.

*Mr. O.:* So that even before he entered politics he was being accorded all the public attentions due a head of state, including the honor of possible assassination?

*Mr. A.:* Yes, and the point is a most important one in grasping the Paderewski legend. For he did not become a world figure as a result of being Premier of Poland. He became Premier because he was already a world figure—one possessed of an irresistible appeal.

Which returns us to the really important point: the singularity of his nature as an artist, the thing from which everything else derived. He had a quality that intoxicated the great public, and it was his mastery of his public that most fascinated such colleagues as Balfour, Lloyd George, Jules Cambon, Clemenceau, and a succession of American presidents.

*Mr. O.:* I understand that you knew him personally. What *was* the quality of his magic? I mean, what was he *like*?

*Mr. A.:* There you touch the nerve of the whole neglected Paderewski problem. I can't think of any contemporary of whom this would be true, but if I could give you any real idea of what *he* was like, I think you could almost imagine the effect of his playing—even the kind of piano sound he made. Let me explain. I know fairly well artist X and artist Y. Both are superb pianists, and they happen to play very differently. But you would probably be unable to find much connection between any characterization I might make of them and the sound of their music. In this sense they are hermetic, the product of a distrustful age that is confounded by self-revelation in art.

Paderewski's music, on the other hand, involved a total engagement and total display of self. His career was in this sense one long personal exhibition, bold and unretouched. It wasn't a question of immodesty but of an almost contractual self-disclosure. The age he conquered—remember that he conquered it face-to-face in a thousand jam-packed concert halls, the great public mirror that showed him very early who and what he was—would have accepted no less from him.

In this mirror he saw readily the effect of his extraordinary handsomeness. In women he produced a kind of mass hysteria, and a reporter covering the pier for a Paderewski steamship departure summarized his dilemma with "There I was, simply girled in." As time passed, Paderewski's head was leonine even in the absence of its great mane of reddish-golden hair. In addition he had a brilliantly fair skin, a full but muscular throat, the high cheekbones that made icy blue slits of his eyes—the whole Slavic panoply. These traits were still visible in his old age, and in his youth they simply knocked people out.

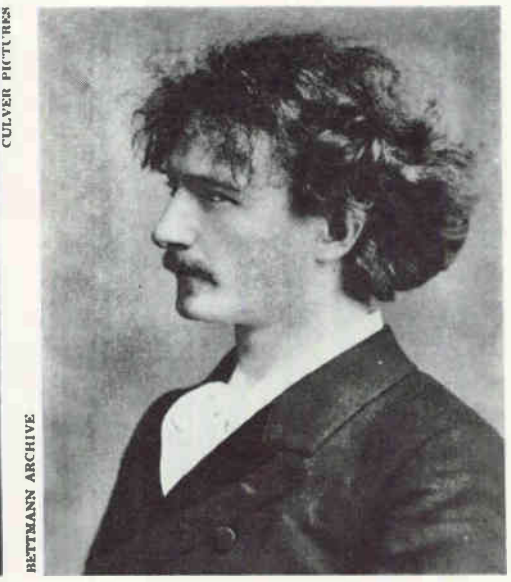
Then there was his temperament, which, in his music, completed the devastation begun by his looks. It always amused me that in his later years Paderewski found certain faults in Tolstoi's artistic method. Temperamentally the two men were profoundly alike. Despite acknowledged intellectual powers, each was in his way a child of nature, a great *naïf*, unerring when his art was concerned with moods of joyous sensuality. Gorki tells of visiting the aged Tolstoi and of being awed by something about the old seer so earthy, so elemental, as to be primeval. Paderewski too could speak as seer, and with a like earthiness, so that when he played Chopin's Mazurkas you had a vision of all Poland dancing in dazzling sun. And I think that, perhaps more than anything else, it was a sense of his tremendous psychic vitality that drew the masses to him, attracting them in great crowding pilgrimages to his concerts as if for some mysterious inner therapy.

Up to a point he was also capable of a certain playful irony about his public reflection. As a boy I ran across a photograph of a heroic bronze Paderewski bust by a distinguished sculptor. It captured with great drama what I used to call his Polish Eagle look, frowning and stern, and I brought it to him for his autograph.

"My God," he exclaimed when I produced it, "what a horror!" Suddenly he made a face at me, *very* Polish Eagle, looking just like the photograph but quite funny too, so I had to laugh. "You *like* that?" he asked me incredulously.

"Well, yes," I admitted uncomfortably. "I do."

He shook his head and seated himself to sign it, muttering, "Poor boy. . . ." But sign it he did, and very carefully, adding underneath the bold and graceful penmanship flourish that today says "nineteenth-century grandee" as clearly as the ornate Victorian encores he could play so convincingly.



CULVER PICTURES

BETTMANN ARCHIVE

*The commanding power of the Paderewski personality is readily apparent even in his photographs: the Old Eagle is shown at left at the time of his last American concert tour; at right is the Young Lion at the time of his London debut in May, 1890.*

I remember also the ceremonious little air with which he handed the signed picture back to me—and this part of the transaction was no longer ironic, being native to the courtly elegance with which he always discharged such everyday duties as greeting you, seating you, or bidding you farewell.

*Mr. O.:* What a pity that the only legacy such a man could leave behind as a pianist—his recordings—is by most reports not very satisfactory.

*Mr. A.:* It's true that his records do not give anything like a full account of him. But they give a lot more than they are said to do, particularly if you begin to ponder what is missing, and why.

I once asked him why he did not record the big Romantic masterpieces that the future would certainly be eager to hear in his interpretation. He was much amused by my insistence on viewing him historically (I was sixteen at the time) and he called out to Madame Paderewska, "Listen to this old man lecture me!" Then he explained seriously, "You see, it is very difficult to do a big work on records. It is not like the concert hall. The performance is interrupted every three minutes when the record ends."

It was some years before I realized that the key sentence in Paderewski's explanation was really this one: "It is not like the concert hall." At first I thought it possible that recording for Paderewski might well have lacked the *irrevocability* of public performance. Since he had none of the didacticism of the doctrinaire "period specialists" who came later, this might have made it a matter of secondary seriousness to him. But then I recalled how often I had seen the presence of the public in vast numbers give him, as it gave certain nineteenth-century actors, the mysterious power to transcend his stage fright, his technical limitations, and his refractory hands and to perform beyond himself. You may object that your audience cannot give you a technique, and strictly speaking this is true. But nobody who has ever felt the electric two-way communication he established—and he usually established it with his first crashing chords as he preludized—will ever doubt that it was a real thing, a real transfer or exchange of elemental energies between artist and audience. I think it was on this flooding mutual exchange of energies, exploited with all the personal sorcery of a prodigious temperament, that Paderewski rode to his peculiar mastery. In sum, I think the main thing missing from the Paderewski records is the Paderewski audience.

This noted, it remains to be said that the Paderewski recordings do contain a treasury of stylistic information, useless right now because it happens to be out of fashion. It may not always be so.

The neo-Romantic painter Christian Bérard once rebuked a young artist for ridiculing an old-fashioned painting of a sunset. "Someday," said Bérard, "painters may want to do sunsets again. When they do, this man will teach them something."

The Romantic piano literature is full of great sunsets—the Wagner-Liszt *Liebestod*, for example. Paderewski, I suppose, was the last major pianist to play it in public. Someday pianists may want to play this particular sunset again. When they do, they would be well advised to reconsider Paderewski's old Welte paper-roll recording of it. If you can ignore the fact that today this piece on the piano is a stylistic scandal to begin with, his version of it is pretty grand.

---

***Robert Offergeld, former music editor of* HiFi/Stereo Review,** *a long-time Paderewski admirer, and himself a pianist, writes on musical and cultural subjects for a number of publications.*

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

# BEST OF THE MONTH

## CLASSICAL

## ARNOLD SCHOENBERG'S "NEW CLASSICISM" DOCUMENTED

*Performances of unfailingly high quality mark Volume Six of the Columbia series*

IT IS ONE of the little ironies of music history that Arnold Schoenberg wrote a biting satire on neo-classicism and Igor Stravinsky (*"Der kleine Modernsky"*) at just about the time he was bringing out his first twelve-tone pieces in the Classical forms of minuets, gigues, sonatas, canons, and rondos. What Schoenberg was saying, both in his satire and his music, was that he, not Stravinsky, was the true inheritor of the Classical tradition. Nobody believed him, but—for better or for worse—it is certainly true. Schoenberg was the real heir to the great Classic-Romantic line and, in a sense, he kept that tradition alive right into the mid-twentieth century by extending and "modernizing" it.

The just-issued Volume VI of Columbia's Schoenberg series is like a documentary in sound of that crucial moment in the Twenties when many composers found themselves "At the Crossroads" (to quote the title of the first of the three Op. 28 *Satires*). Some of Schoenberg's first twelve-tone music is here: the "transitional," elegant, and very beautiful Serenade (Op. 24), the exasperating Wind Quintet (Op. 26), the odd and amusing choruses (Opp. 27 and 28), and the more difficult but rewarding Suite (Op. 29), for some reason called a septet here.

The Schoenberg Wind Quintet represents the first use of the twelve-tone idea in a really big work and, since the piece invariably turns people off, it probably delayed acceptance of twelve-tonery for many years. The Schoenberg Wind Quintet was and remains an unbearable and impossible piece of work, not because it is not outstanding music—it is in all its parts consistently and endlessly outstanding—but because you cannot write thirty-five minutes of five-part counterpoint for woodwinds without inducing a certain amount of fatigue and general tedium. Ironically, Schoenberg seems to have chosen the medium and the form deliberately with the idea of using his new method in a lighter, "classical," more accessible context. If he did, he flopped. The indicated tempos alone are virtually impossible to reach, let alone sustain; the question usually is, who will collapse first, the players or the audience? In this respect the performance here has many advantages not usually found in others. First of all, the music is conducted, and this helps hold things up. Secondly, the Westwood Quintet is able to get up to rather decent tempos (their performance lasts 35 minutes; an earlier recorded version was closer to 45!) and to sustain a certain freshness and vitality throughout. The tremendous strides in wind playing in recent years have at least made this music conceivable; some day one of our brilliant wind quintets may actually succeed in making it go. Meanwhile, this performance is a great improvement over what we have heard and gives us at least some conception of the piece *as music*. Try it out, by all means; but I recommend a good stiff drink and a Zen Buddhist frame of mind.

NEW YORK PUBLIC LIBRARY

ARNOLD SCHOENBERG (PORTRAIT BY MOPP)
*Twelve-tone materials in traditional forms*

It seems incredible that this tough and indigestible Wind Quintet could have followed so

shortly on the heels of the utterly elegant and charming Serenade, completed in early 1923. One movement only —the middle one, which is the single vocal piece (effectively sung here by Donald Gramm)—is actually twelve-tone, but everything is highly chromatic and beautifully ordered in graceful symmetry, a kind of *Pierrot Lunaire* with Expressionism and neurotic anguish replaced by Viennese elegance and nostalgia. The piece is almost Schubertian, with a kind of *gemütlich* swing and astonishing tonal fantasy set over a perfect formal structure.

THE Serenade uses clarinet, bass clarinet, mandolin, guitar, and string trio; the Suite adds a piccolo clarinet and replaces the plucked instruments with a piano—a more orderly and "classical" ensemble. The Schubert-Mahler, Old-Vienna effect is gone, replaced by chromatic Brahms; the tone seems chillier, more austere and rigorous. But this is still a Suite—Overture, Dance Steps, Variations, and Gigue—with an oom-pah-pah *ländler*, a Silcher love song (*Aennchen von Tharau*) for a variation theme, and a scherzo-like Gigue. "Dance Steps" (it takes two or three hearings before the light dawns) is a rather devastating (if slightly obscure) parody of 1920's popular dance music, not unlike, in a wildly intellectualized chromatic manner, what Hindemith, Milhaud, and others did in a more obvious way. What at first seems rather forbidding eventually develops a certain charm. In ten or twenty years, we'll be wondering what we thought was so difficult about it.

The choruses of Opp. 27 and 28 are a couple of odd lots. Most of the texts are Schoenberg's philosophical musings (anticipating *Moses und Aron*) and rather heavy-handed satires. The first three of Op. 27 are contrapuntal muscle-flexing in which traditional techniques are set out in twelve-tone ways. The last of this group, a setting from the Chinese, is quite something else; scored for voices, mandolin, clarinet, violin, and cello, it is a kind of ghostly serenade, arresting, sensual, and very beautiful. The first two *Satires* are again contrapuntal ingenuities with such jokes as the second page of a piece turning out to be the first page printed upside down. The third item, "The New Classicism," is a little cantata for voices, viola, cello, and piano. It starts off as pure anti-Stravinsky satire, and ends up in a big I-can-do-it-better-than-you-can, Baroque, twelve-tone double fugue.

Some of these pieces were probably not even meant to be performed; certainly not the little tonal canons added to Op. 28 as a demonstration of Schoenberg's mastery of tradition. That even these go as music is a credit to the magnificent performances of the Gregg Smith Singers. Tonal, atonal, or twelve-tonal, every pitch is true, every note crystalline. None of the usual shapeless, muddy goo that passes for modern-music singing here; everything has detail and long-range shape.

The quality of all these performances, recorded in Los Angeles, is unfailingly high. This is not merely a question of staggering through the music, but of endowing it with real sensibility and meaning. The players in the Serenade—perhaps the most beautifully performed of the instrumental pieces—are identified only as the Columbia Chamber Ensemble; the other musicians get credit lines, and all are equally to be praised. The sound is a little over-emphatic in the stereo department—presumably in the interests of maximum clarity—but otherwise unexceptionable. Program notes have been virtually eliminated, but there are full texts and some rather untrustworthy translations. In other respects this is one of the best albums of the Schoenberg series and highly recommended—despite the Wind Quintet. *Eric Salzman*

SCHOENBERG: ***Serenade, Op. 24; Wind Quintet, Op. 26; Four Pieces for Mixed Chorus, Op. 27; Three Satires for Mixed Chorus, Op. 28; Suite ("Septet"), Op. 29.*** Donald Gramm (baritone); Westwood Wind Quintet; Gregg Smith Singers; Columbia Chamber Ensemble; Robert Craft cond. COLUMBIA (S) M2S 762, (M) M2L 362 two discs $11.59.

## ANGEL NETS ANOTHER BEAUTIFUL *BUTTERFLY*

***Puccini's popular opera is well served by conductor Barbirolli's penetrating musicianship***

FOR sheer munificence of choice, consider the case of Giacomo Puccini's *Madama Butterfly* on records. Of the eight current versions, four—all in stereo, with Renata Tebaldi, Victoria de los Angeles, Leontyne Price, and Anna Moffo, respectively, in the title role—can be recommended with varying degrees of enthusiasm and only minimal reservations. Furthermore, two of the four available mono sets—one with Maria Callas and the other with Toti dal Monte—also have unique distinctions, and the other two are budget editions of considerable merit. Obviously, the need for a new version is not acute. Nonetheless, thanks to Angel Records, we have one, and to make matters even more complicated, it is an excellent performance.

The new set offers, first of all, the superlative conducting of Sir John Barbirolli, a rare treat indeed in opera nowadays. I don't recall ever hearing the rich textures of this opera revealed with such clarity and penetrating musicianship. Subsidiary themes and figures in the orchestra stand out in clear relief and perfect articulation, yet they are fully adjusted to the grand line of the music. Balances with the singers are exemplary, dynamics are judged with unerring accuracy. Barbirolli's tempos are leisurely, in

some instances (in "*Un bel dì*," for one) downright slow. They unfailingly *work*, however, and the overall success of the conception in dramatic terms is undeniable.

Renata Scotto (Butterfly) begins unpromisingly with a rather disappointing "*Ancora un passo*," but thereafter her singing gains in assurance and eventually reaches the heights of inspired communication. Her voice is lovely, if without Tebaldi's tonal lusciousness or Price's effortless command of the top register. It is intelligently used to illuminate a well-thought-out, compelling, yet unexaggerated interpretation. Her singing in the Act I duet is extremely touching, and it is especially beautiful in the last utterance of the sustained *piano* phrase "*Ah! quanti occhi fissi*" (page 119 in the Ricordi vocal score). Impressive, too, is her handling of the scene (page 170) in which she first contemplates suicide. In all, shaky beginning notwithstanding, it is a memorable portrayal.

Carlo Bergonzi is in top form: sensitive, undeviatingly artistic, with an even more impressive control of tonal shadings than he displayed in his London recording eight years ago. There is little if any characterization offered here—virtually the only thing we notice about this Pinkerton is that he sings beautifully, but *that* he certainly does. The supporting cast is good. Rolando Panerai is a warm-voiced, extremely sympathetic Sharpless, Anna Di Stasio a more than adequate Suzuki, Giuseppe Morresi a good Yamadori. Piero de Palma has for some time had a virtual monopoly on the part of Goro; it is less of a caricature here than formerly, and the change is for the better. The orchestral playing is in keeping with the exacting Barbirolli standard; the chorus is satisfactory except for a difficult spot in Butterfly's Entrance Scene, which comes off with uncertain intonation.

JOHN BARBIROLLI, CARLO BERGONZI, AND RENATA SCOTTO
*Working out an interpretive problem in* Madama Butterfly

PERUCCIO NUZZO/ANGEL

On the negative side, I must cite a few surprising instances of imprecise ensemble, and also the fact that Sir John's singing voice is no better than that of Toscanini.

The recorded sound is substantially richer than Angel's previous stereo version, if somewhat less spectacular than that of RCA Victor LSC 6160. Stereo deployment is natural, ungimmicked, and entirely appropriate. "*Povera Butterfly?*" Not on records! *George Jellinek*

PUCCINI: *Madama Butterfly.* Renata Scotto (soprano), Madama Butterfly; Anna Di Stasio (mezzo-soprano), Suzuki; Carlo Bergonzi (tenor), B. F. Pinkerton; Silvana Padoan (mezzo-soprano), Kate Pinkerton; Rolando Panerai (baritone), Sharpless; Piero de Palma (tenor), Goro; Giuseppe Morresi (baritone), Yamadori; Paolo Montarsolo (bass), The Bonze; Mario Rinaudo (bass), The Commissioner. Orchestra and Chorus of The Opera House, Rome, Sir John Barbirolli cond. ANGEL (S) SCL 3702, (M) CL 3702 two discs $11.58.

## ENTERTAINMENT

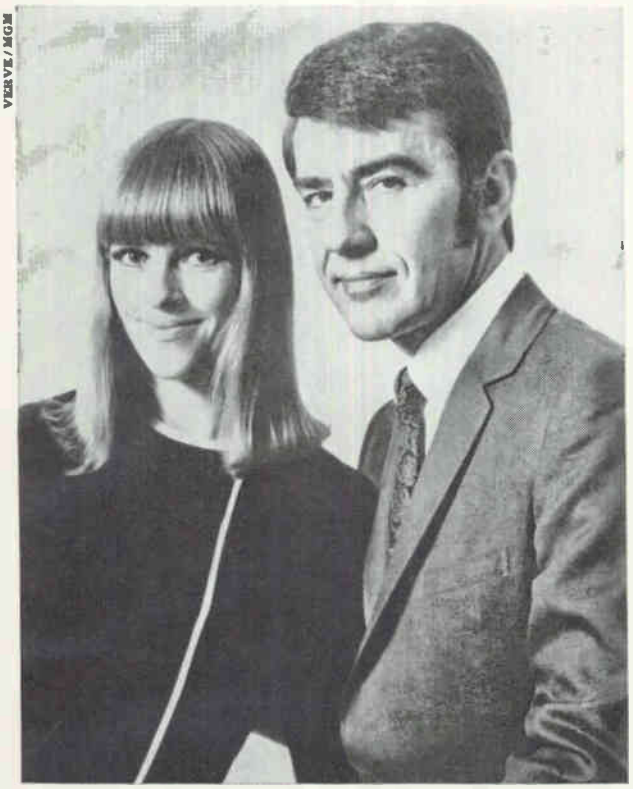
# JACKIE AND ROY KRAL: WHAT GREAT SINGING IS ALL ABOUT

*Verve's new "Lovesick" offers a brilliant singing duo in swinging, euphoric song*

THIS IS no time for understatement: Jackie and Roy Kral are simply a singing duo of such magnificent accomplishment and Technicolor-bright variety that any music lover who hasn't heard them is like a man who always takes vanilla in a world full of tutti-frutti, pistachio, and fudge ripple. Styles change, fads die; shaboom is out, protest is in. But through the years Jackie and Roy have remained ahead of the game, constantly cool, brilliantly reflective of what is going on around them. They seem to have a very special tap on life and on themselves which shows up in their taste, wit, style, and intensely swinging musicianship.

On stage, in the upholstered darkness of the night clubs where they appear, they blossom under the artificial light like sunflowers nourished by neon—Jackie with her long, weeping-willow hair bouncing off her Rudi Gernreich dresses and Roy in his long sideburns and English-mod suits—singing two-part vocal harmonies that would defeat most trumpet players and looking like the nice young couple next door on a pretty dippy block.

To people in the music business, they need no introduc-



VERVE/MGM

JACKIE CAIN AND ROY KRAL
*A nice young couple still well ahead of the game*

tion—jazz musicians have been tuning their instruments to the pure perfect pitch of Jackie's voice for years. But for those so wrapped up in the pabulum-spiked mediocrity that passes for current pop music that they haven't ever heard the magic of Jackie and Roy, consider this: they could have been movie stars if they wanted to; they aren't. They could make hit records if they wanted to; they don't. The big money and the stardom pass them by because they have stubbornly preferred to sing cultured, intelligent music with inventiveness, poetic conception, and unfailing musical perfection rather than compromise on trash. Yet, people with taste and perception do flock to see them wherever they appear. Their engagements last for months. Cary Grant and Stan Kenton and Artie Shaw and Dinah Shore are their biggest fans. Frank Sinatra calls Jackie the greatest girl singer he's ever heard. Musicians Alec Wilder and Antonio Carlos Jobim write special songs for them. And symphony-orchestra tuba players have been known to sit in with them on a night off just to play while they sing.

The remarkable proof of their brilliance is that they never cease to amuse and to amaze. On Verve's new "Lovesick" (possibly the best disc they have yet recorded) they are back again in the world of beautiful, swinging, euphoric song—Johnny Mercer's *Big Beautiful Ball* and Tommy Wolf's black-comedy *Lovesick*, for example. Roy is playing better piano than ever, and Jackie's voice, although clear and musical as always, seems to have gained new maturity, new awareness. Listen to the excruciatingly sad new Alec Wilder composition *Such a Lonely Girl Am I*. It features a difficult, minor-key melody, the kind people don't usually like to hear because you have to really *listen*. Jackie sings it right into the stratosphere, giving it the *diseuse* quality of a Mabel Mercer. Or her ending on *If You Could See Me Now*, with her regal voice swooping sadly down on the last "now-w-w" like the sound of a creaky old elevator coming to its final sigh in a condemned hotel. Or, for hard-nosed, spit-and-polish jazz, her last unconventional chorus on *The World Is Your Balloon* (a wonderful lost song from the show *Flahooley*) in which Jackie's voice plays musical ping-pong with lyrics about clowns and tinker bells before it jumps right over the moon for a smashing up-tempo finish.

This, friends, is what great—not just good, but *great*—singing is all about. There is simply nobody who can even come close to doing what Jackie and Roy do with their musical gifts. Every album they turn out becomes a prize in my collection to be pampered and dusted and placed on a high shelf out of harm's way. As a worshiper at their shrine, I am happy in a way that their greatness has not been universally discovered, exploited, and over-exposed. I would never want to wear them out the way a talented girl like, say, Barbra Streisand is being worn to death. On the other hand, I can't help but lament the fact that so many people who love important music have yet to hear them, because they are really missing something. People with taste, please listen. You'll pat yourselves on the back for the rest of your lives. *Rex Reed*

JACKIE CAIN AND ROY KRAL: *Lovesick.* Jackie Cain and Roy Kral (vocals); Roy Kral (piano); Don Payne (electric bass); Don MacDonald (drums). *Lovesick*; *Samba Triste*; *Mimosa and Me*; *The World Is Your Balloon*; *Corcovado*; *A Big Beautiful Ball*; *Let's Begin*; *Such a Lonely Girl Am I*; *Mountain Greenery*; and three others. VERVE (S) V6 8688, (M) V 8688* $5.79.

## JAZZ

# JIMMY RUSHING SINGS THE EVERGREEN BLUES

*His latest disc for ABC/Bluesway draws on the classic repertoire of vintage favorites*

JIMMY RUSHING, now a vibrant sixty-four, was already an established jazz singer in the Twenties with Walter Page's Blue Devils and Benny Moten. His years of most renown were those spent with Count Basie from 1935 to 1950, but he has been steadily at work as a single since

JIMMY RUSHING
*A jazz singer in a category of his own*

then in clubs and occasional concerts. That Rushing remains a commanding figure in the still small field of unmistakable jazz singers (by contrast with the many who are only "jazz-influenced") is invigoratingly clear in his new ABC/Bluesway recital "Every Day I Have the Blues."

Rushing, even in the Twenties, was a vocalist of unusual sophistication. He could shout the blues, but he was also jauntily expert at converting popular tunes into supple jazz, and he could swing a ballad softly without distorting its line or spirit. His basic vocal equipment is not in itself formidable—the sound is light, with a touch of hoarseness. But he is extraordinarily resourceful in what he does with that equipment. His timing is as precise and limber as that of a superior jazz instrumentalist; his range of emotional expression is such that he can get inside all kinds of stories and moods; and the combination of the cutting edge of his voice and his absolute mastery of dynamics makes for uncommonly incisive dramatic performances.

What establishes this set as Rushing's best in recent years is the quality of most of the repertoire, some of it from Rushing's Basie years, and the reuniting of Rushing with trombonist Dickie Wells, another Basie alumnus. Wells, equalled perhaps only by Vic Dickenson as a thoroughly vocalized trombonist, adds persistently relevant and wry commentary to Rushing's narratives. Admittedly, Oliver Nelson's arrangements, in terms of subtlety of colors and pulsation, are considerably below the level of those Rushing had with Basie (that Basie band of the Thirties and Forties seemed to *float*). But at least Nelson's scores do not smother Rushing and do not seriously stretch the lineaments of the originals.

Vintage jazz listeners will not be surprised at how little the songs of the classic Basie-Rushing period have faded: *Blues in the Dark*, *Evil Blues*, *Undecided Blues*, *You Can't Run Around*, *Baby Don't Tell on Me*, and that distillation of irremediable tragedy, *I Left My Baby*. In his notes, John Zwed describes the "tonal ambivalence" at the core of Rushing's provocative appeal: "His tone is not sad, though touched with sadness; and not happy either, but with a hint of promise in it." It is that capacity to express the complex shadings of nearly everyone's emotional life along with his unquenchable "hint of promise" in the darkest hours that puts Jimmy Rushing into his own category as a jazz singer. Other than Rushing, only the late Billie Holiday could transmute so many ambiguities of feeling into a singing style so penetratingly rueful and yet reassuring.

*Nat Hentoff*

JIMMY RUSHING: *Every Day I Have the Blues*. Jimmy Rushing (vocals); Dickie Wells (trombone); orchestra, Oliver Nelson cond. *Keep the Faith, Baby*; *Blues in the Dark*; *I Left My Baby*; *Undecided Blues*; and five others. ABC/BLUESWAY (S) BLS 6005, (M) BL 6005* $4.79.

# From the top


The SX-1000TA $360 (includes walnut cabinet) ". . . a top performer, well able to provide the most critical listener with what he wants to hear."* . . ."this sort of performance can be attributed to a canny use of advanced solid state circuit techniques."†

*Excerpt from AUDIO*, and HIGH FIDELITY† June, 1967. Write for complete articles.

# ...to a little below the top

## The SX-300T
## $199.95
(Walnut cabinet not included)

Whether your budget or taste is geared for the SX-1000TA, or the SX-300T, these two Pioneer AM-FM Multiplex Receivers will give the finest performance per dollar in high fidelity. Each will serve as a brilliant nucleus for a fine music system . . . and each is backed by Pioneer, one of the world's largest manufacturers of fine audio components. Pioneer is *the only high fidelity manufacturer* large enough to produce a complete line from turntables to speakers of its own. See and hear Pioneer at your local hi-fi dealer. If he has not been franchised as yet, tell him to contact us. You will be doing him a favor as well as yourself.

SPECIFICATIONS:

**SX-1000TA** Output: 120 watts (IHF) at 4 ohms, 90 watts at 8 ohms; frequency response: 20-60,000 Hz; inputs: 2 magnetic and 1 ceramic phono, tape head, tape monitor, headphones, etc.; separate compensation for 3¾ and 7½ ips tape speeds; sensitivity: 2 uv (IHF); channel separation: better than 38 dB (at 1 kHz).

**SX-300T** Output: 40 watts (IHF) at 4 ohms; frequency response: 20-20,000 Hz; inputs: magnetic and ceramic phono, tape head and tape monitor; sensitivity: 3 uv (IHF); channel separation: better than 35 dB (at 1 kHz).

PIONEER

PIONEER ELECTRONICS U.S.A. CORPORATION
140 Smith St., Farmingdale, Long Island, N.Y. 11735 • (516) 694-7720

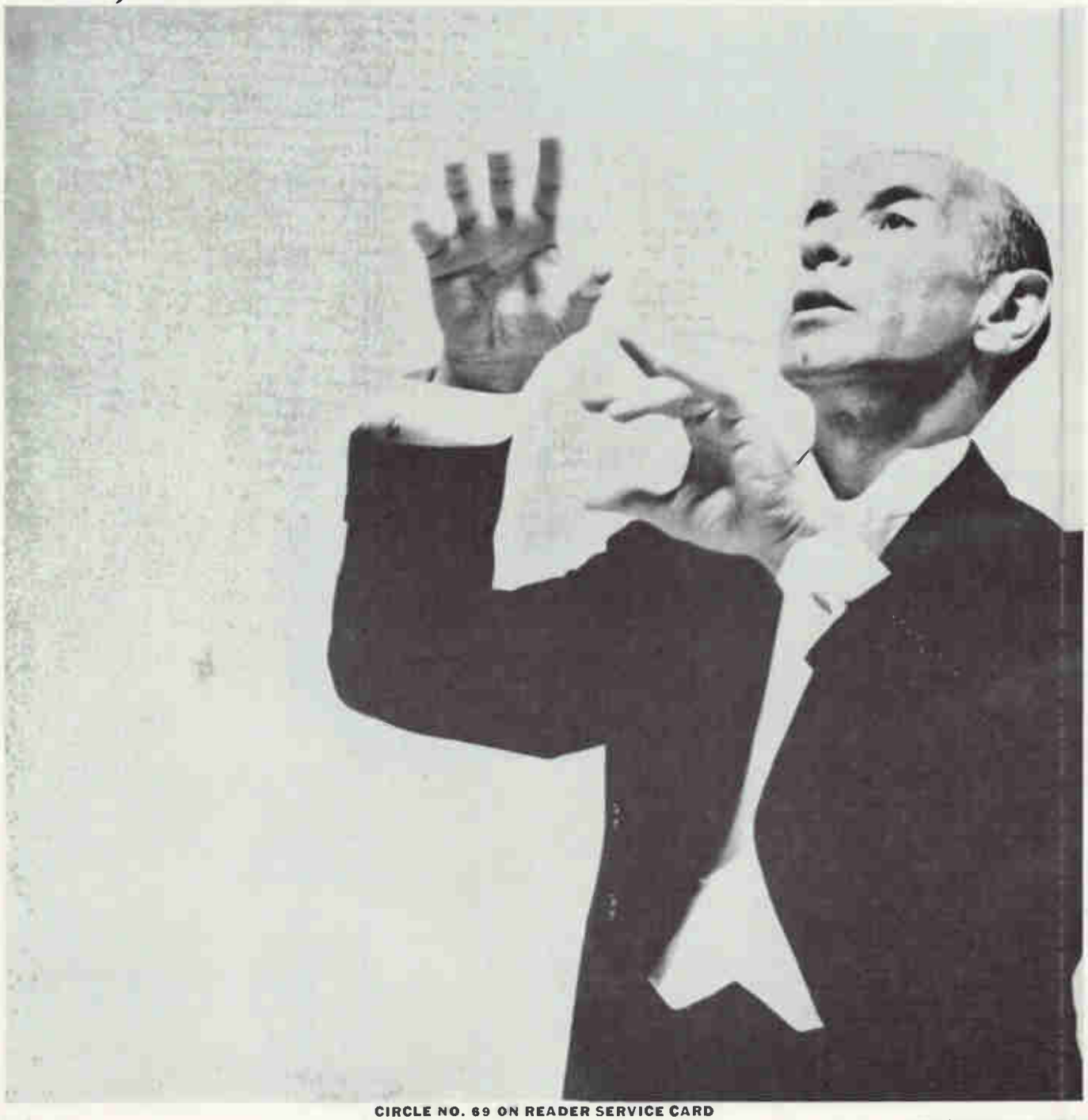
Manufacturers of Quality Audio Components • Receivers • Turntables • Speaker Systems • Loudspeakers • Headsets

CIRCLE NO. 64 ON READER SERVICE CARD


With the 200th anniversary of Beethoven's birth coming up in 1970, RCA Victor announces "Project Beethoven" featuring the Boston Symphony under Erich Leinsdorf...a plan to have all the major orchestral works by the great composer on record within three years. This latest recording is the profound Symphony No. 7. The Bostonians have explored all the depths and dimensions of this popular work and Leinsdorf has recorded every repeat in the entire Symphony. Listening to the Seventh *absolutely complete* is like hearing it for the first time. So get in on "Project Beethoven" right now—with this new Red Seal album.

RCA VICTOR
RCA The most trusted name in sound

# "Project Beethoven" moves ahead!



CIRCLE NO. 69 ON READER SERVICE CARD

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

BACH: *Concerto No. 1, in A Minor, for Violin, Strings, and Continuo (BWV 1041)*; *Concerto No. 2, in E Major, for Violin, Strings, and Continuo (BWV 1042)*; *Concerto, in C Minor, for Violin, Oboe, Strings, and Continuo (BWV 1060).* Isaac Stern (violin); Harold Gomberg (oboe); members of the London Symphony Orchestra, Isaac Stern cond. (in A Minor Concerto); members of the New York Philharmonic, Leonard Bernstein cond. and harpsichord (in remainder). COLUMBIA Ⓢ MS 6949, Ⓜ ML 6349* $5.79.

BACH: *Concerto No. 1, in A Minor, for Violin, Strings, and Continuo (BWV 1041)*; *Concerto No. 2, in E Major, for Violin, Strings, and Continuo (BWV 1042).* VIVALDI: *Concerto, in D Minor, for Violin, Strings, and Continuo (P. 258)*; *Concerto, in A Major, for Violin, Strings, and Continuo (P. 229).* Nathan Milstein (violin); Chamber Orchestra, Nathan Milstein cond. ANGEL Ⓢ S 36010, Ⓜ 36010* $5.79.

Performance: Neither violinist ideal
Recording: Both very good
Stereo Quality: Both satisfactory

Neither of these discs, it seems to me, is absolutely ideal, but, of the two, Stern's Bach, which is invariably warm and communicative, is preferable to the cool, rather underplayed Milstein performances. Each, of course, is technically admirable, but each injects an unwelcome Romantic feeling, mainly through long-line phrasing. Milstein plays on an invariably loud dynamic plane, except for the slow movements (that of the A Minor is particularly well done), whereas Stern makes almost too much of dynamic gradations. Stern's A Minor, which he conducts himself, is his least effective performance, and the orchestral participation there is in sharp contrast to Bernstein's more pointed, dynamically incisive leadership elsewhere. The double concerto in C Minor on the Columbia disc seems to suffer most from fussy dynamics and an almost expressionistic approach, and, although Harold Gomberg's playing is tonally exquisite, none of the performers seem to have paid much attention to matters of Baroque phrasing and articulation.

Returning to the Angel collection, Milstein fills out each side with a Vivaldi concerto; the D Minor is rather ordinary, and the slow movement cries out desperately for embellishments, especially in the repeats. Curiously, the A Major Vivaldi, which is written for a mistuning of the solo violin strings and is consequently rather exotic in sound, has a slow movement that the composer has already fully embellished. Therefore, the difference between the two slow movements is most revealing. Milstein's orchestral accompaniments are technically admirable (some of New York's best freelancers participated), but Bernstein's have more edge and vitality. The recorded sound of each disc is quite satisfactory, but the harpsichord continuo on Angel as well as in the Stern A Minor (in which Bernstein does not play) is too reticently recorded. *I. K.*

*Explanation of symbols:*
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*
* = *mono or stereo version not received for review*

COLUMBIA RECORDS

BRUNO WALTER
*Affectionate in "even-numbered" Beethoven*

BEETHOVEN: *"Eroica" Variations* (see LISZT)

BEETHOVEN: *Leonore Overture No. 2, Op 72*; *Egmont Overture, Op. 84*; *Coriolan Overture, Op. 62*; *König Stefan Overture, Op. 117.* The Cleveland Orchestra, George Szell cond. COLUMBIA Ⓢ MS 6966, Ⓜ ML 6366 $5.79.

Performance: Everything but . . .
Recording: High quality
Stereo Quality: Excellent

I guess if I wanted to buy assorted Beethoven overtures, this is the record I'd run out and get. *Leonore* No. 2 is still rare enough to be welcomed as a change of pace from No. 3 and *King Stephan*, while no masterpiece, is attractive light Beethoven. And this *is* Szell-Cleveland, a brand name that is, of course, an assurance of quality. That quality is also effectively reproduced; the sound is particularly notable for its rugged, clear bass. In general this record has the virtues of clarity without the defects of dryness. But (and you knew a "but" was coming, didn't you?) I must enter a few reservations about the interpretations. Szell, like Toscanini, is fond of urging his charges on to greater and greater derring-do (listen just before and during the *Egmont* coda for some loudly audible urging) while at the same time insisting on the tightest and most stringent controls. This results in a great deal of tension, which accounts, no doubt, for part of the effect of these performances. But there is also a kind of underplaying, a deliberate restraint which can be maddening—every detail set perfectly in place but intentionally held down and back until the *forte* explodes as a kind of foreordained moment of truth. This produces a rather clipped *Coriolan* of sudden, violent effectiveness, and an impossibly extreme *Egmont*. For me, Szell often imposes rigid structure from the outside when there is in fact so much that could and should be found inside. Just a friendly word of caution for those who might feel the way I do. *E. S.*

BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 21*; *No. 2, in D Major, Op. 36*; *No. 3, in E-flat, Op. 55 ("Eroica")*; *No. 4, in B-flat, Op. 60*; *No. 5, in C Minor, Op. 67*; *No. 6, in F Major, Op. 68 ("Pastoral")*; *No. 7, in A Major, Op. 92*; *No. 8, in F Major, Op. 93*; *No. 9, in D Minor, Op. 125 ("Choral").* New York Philharmonic; Philadelphia Orchestra (in Symphony No. 6); Frances Yeend (soprano); Martha Lipton (mezzo-soprano); David Lloyd (tenor); Mack Harrell (baritone); Westminster Choir (in Symphony No. 9); Bruno Walter cond. ODYSSEY Ⓜ 32 66 0001 six discs $14.99.

Performance: Vintage Walter
Recording: 1946-53

Here is a package to appeal equally to the budget-minded and to those who wish a recorded documentation of the work of the late Bruno Walter. Those interested in sound quality for its own sake will feel otherwise, since the recorded performances range in point of time from 1942 (Symphony No. 8) to 1953 (finale of Symphony No. 9), the majority having been done between 1949 and 1952. By cramming the Ninth Symphony onto a single disc and pairing Nos. 4 and 5 and Nos. 7 and 8, the Odyssey engineers have managed to get the cycle on six records rather than the usual seven or eight.

*(Continued on next page)*

# Hi Fi/Stereo Review Record and Tape Service

Have you been having a little difficulty obtaining some of the records and tapes reviewed in this issue? HIFI/STEREO REVIEW Record and Tape Service to the rescue! Not a record club – no discounts, no special deals. We're here simply as a service to those of our faithful music-loving readers who are about to give up the search for "hard-to-get" records and tapes. If you want help in your musical dilemma, all you need do is complete the coupon below and mail it in with your remittance. We'll see to it that your records and tapes are mailed to you promptly, well packed and fully guaranteed against damage or defects.

And if you've been having a hard time finding some favorite recording *not* reviewed in this issue, we'll do our level best to find it for you also. Simply fill in as much information as you have available (title, manufacturer, record number) on the coupon below and we'll do the rest. If you're not sure of the price, we will be happy to mail your order C.O.D.

HIFI/STEREO REVIEW RECORD & TAPE SERVICE • DEPT. SD
ONE PARK AVENUE • NEW YORK, NEW YORK 10016

Please send the records and/or tapes requested below. I understand you will pay shipping and handling charges and that all records and tapes are fully guaranteed against damage or defects.

☐ Check or Money Order for $_____ is enclosed.
☐ C.O.D. (Within the continental limits of the United States only).

For Air Mail shipments in the United States only, add $ .75 per record ordered. For Air Mail shipments to foreign countries add $3.50 for the first record ordered, plus $1.00 extra for each additional record.

| PAGE NO. OF REVIEW | RECORD OR TAPE TITLE | RECORD (TAPE) NUMBER (SEE REVIEW) | MANUFACTURER | PRICE (SEE REVIEW) |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| (New York State residents add local sales tax) | | | | |
| | | | Total | |

Name (please print) .....

Address ..... 1067

City ..... State ..... Zip .....

By comparison with Toscanini, Szell, or Karajan, Buno Walter's readings of Beethoven—especially of the "*Eroica*" and the Fifth—seem almost undisciplined, with curious ritards and *fermatas*, and tempos that seem to get almost out of hand. Yet Walter's interpretations of the even-numbered works—here I have No. 2 and No. 6 in mind particularly—show that there is nothing sloppy in his musicianship and control of the orchestra in the works for which he clearly feels the greatest affection. The Ninth Symphony performance, too, is powerful and well proportioned. I would single out for separate issue the performance with the Philadelphia Orchestra (1946) of the "Pastoral", an interpretation that remains for me absolutely spellbinding in its poetry and disciplined eloquence. The orchestral playing could hardly be better, and save for a lack of dynamic range, the recorded sound holds up remarkably well. My second choice for separate issue would be a coupling of Nos. 2 and 4, chiefly because of the wonderfully fresh and *brioso* playing of the earlier work. *D. H.*

BEETHOVEN: *Quintet in C* (see DVOŘÁK)

BEETHOVEN: *Violin Concerto in D Major* (see PROKOFIEV)

BERGER: *Chamber Music for Thirteen Players*. DONOVAN: *Music for Six*. Columbia Chamber Ensemble, Gunther Schuller cond. BERGER: *Three Pieces for Two Pianos*. Paul Jacobs and Gilbert Kalish (pianos). DONOVAN: *Five Elizabethan Lyrics*. Adele Addison (soprano), Galimir String Quartet. COLUMBIA (S) MS 6959*, (M) ML 6359 $5.79.

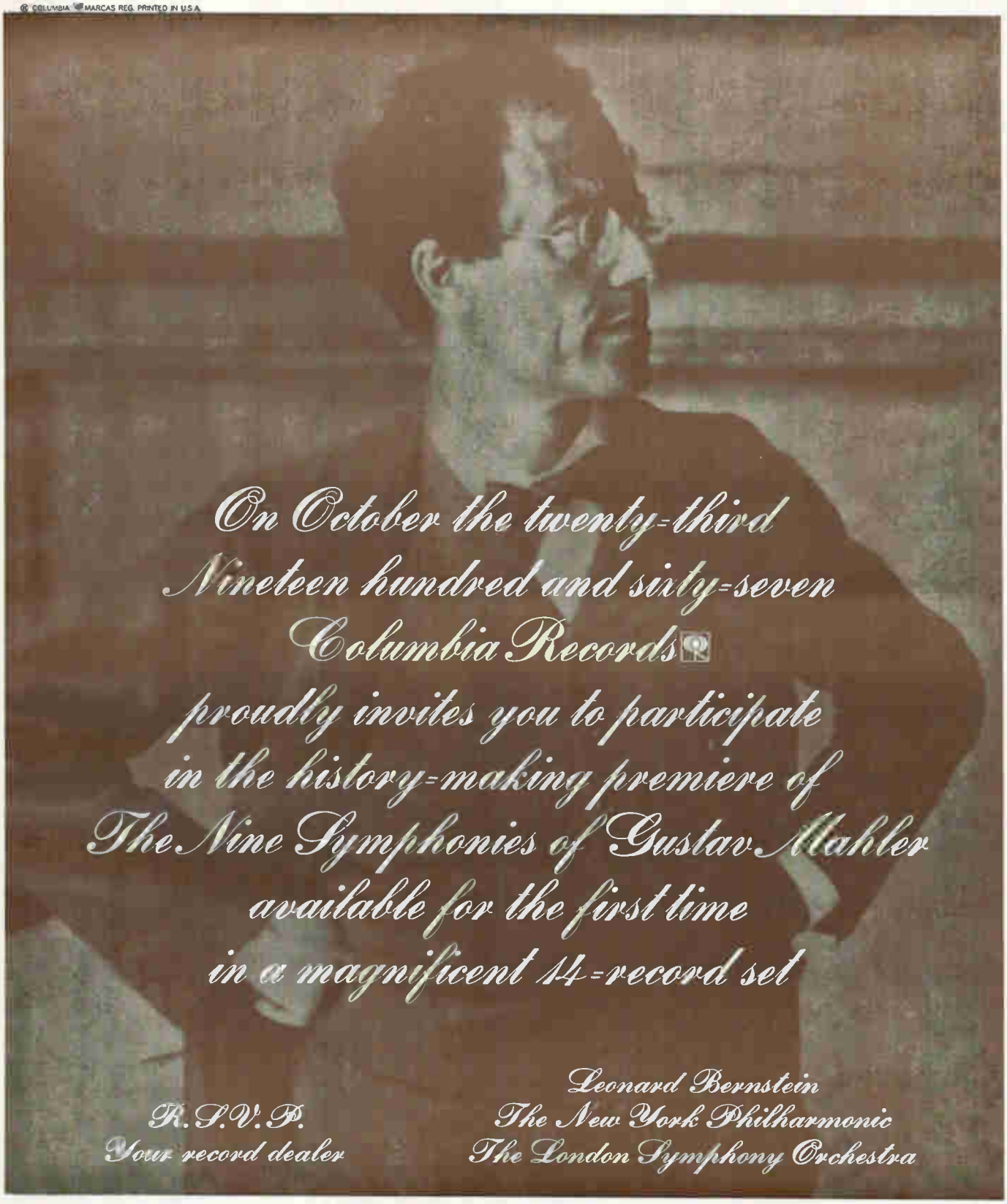
Performance: Authoritative
Recording: Excellent

Arthur Berger's development as a composer has been promising and disturbing by turns. For example, during the Forties he distilled a personal, just slightly (but charmingly) awkward lyricism out of the techniques of Stravinsky's neoclassicism. Then with the onset of the post-Webernite phenomenon, Berger, like so many others of his Stravinskian orientation and generation (he was born in 1912), felt compelled to reconcile the revived principles of Schoenbergian serial organization with his own diatonic techniques.

He began by *applying* the serial variational method freely to the tonal materials he had been working with: *Ideas of Order* (1953), commissioned by Dimitri Mitropoulos for the New York Philharmonic, was a particularly successful manifestation of Berger as a sort of tonal Webern. But as he became increasingly influenced by the ideas of Milton Babbitt—ideas that, from the beginning, have seemed to me unsuited to Berger's essentially tender, lyrical musical personality—the drift to the twelve-tone series was, I suppose, inevitable. By 1956, and with *Polyphony for Orchestra* (Louisville 58-4), a more chromatic technique asserts itself. A string quartet (two years later) made a vivid impression on me when I first heard it, and it goes even further down the chromatic-serial path.

But Chamber Music for Thirteen Players (1956), recorded on side one of this disc devoted to W. W. Naumburg Foundation American Composition Award winners, is a

*(Continued on page 120)*




This elegant collector's item, a milestone of the stereo decade, is an elaborate limited edition which includes a 36-page booklet with articles and analyses by Maestro Bernstein, Mahler expert Jack Diether and others, and rare photographs of the composer. This deluxe set includes an actual reproduction of the Gustav Mahler Medal received by Leonard Bernstein in June for his outstanding contribution to Mahler's music. Also, as a bonus, you will receive a 12" LP, "Gustav Mahler Remembered," containing reminiscences by the composer's daughter, Anna, and by musicians who knew and worked with him.

# KENWOOD SHOW

## SOLID STATE STEREO RECEIVERS

KENWOOD offers you a choice of five quality stereo receivers. Each model is designed to fill any of your specific needs. It's all a question of preference. Perhaps your choice may be the economical Model TKS-40, a combination of AM/FM receiver and speakers (Incidentally, they can also be purchased separately)... or Model TK-55, a straight FM stereo receiver... or the popular AM/FM Models TK-66 or TK-88... or the luxury AM/FM Model TK-140 with 130 watts. Whatever your choice, KENWOOD lets you afford the finest by offering real dollar-for-dollar value.

## HANDSOME STYLING

KENWOOD stereo receivers offer a combination of flexibility, performance and quality. The handsome, solid-state, cool-performing units are ideal for shelves or tables, and equally adaptable for custom console or wall installations of any decor.

**S-40 SPEAKERS . . . . $79.95 pair**
Extra large woofer and built-in tweeter offer maximum distortion-free range and purity of sound.

**MODEL TKS-40 SOLID STATE STEREO MUSIC SYSTEM $249.95***
A combination of Model TK-40 AM/FM stereo receiver with a pair of S-40 speakers.

**MODEL TK-40**
**AM/FM 30 WATT SOLID STATE STEREO RECEIVER . . . $189.95***

## ADVANCED ENGINEERING

Each KENWOOD receiver incorporates quality features usually found in more expensive units such as: 4 gang, all transistor front-end; five I.F. stages and wide band ratio detector; all silicon power transistor amplifier; plus the exclusive blow-out-free transistor protection circuit. And, for the first time, Models TK-66, TK-88 and TK-140 feature field effect transistors (FET) — a highly-advanced solid-state device that provides greater performance and reliability.

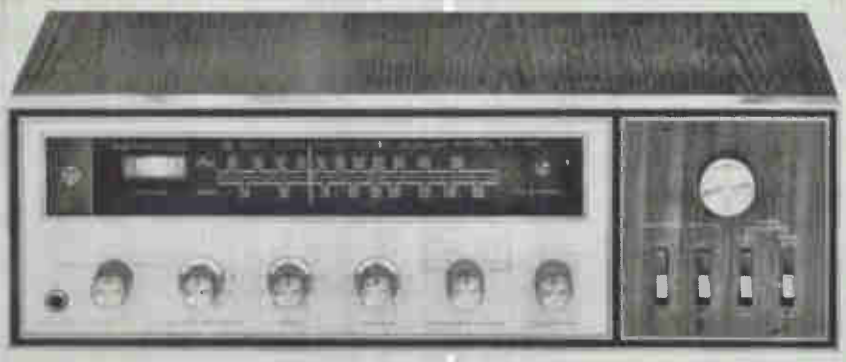
**MODEL TK-55**
**FM 60 WATT SOLID STATE STEREO RECEIVER . . . $199.95***

## UNEQUALED VALUE

We invite you to compare KENWOOD with more expensive units on the market today. Only by comparison will you discover why KENWOOD offers remarkable value at unusually moderate prices . . and why KENWOOD is earning the reputation... as the best deal around in stereo sound.

**MODEL TK-66 AM/FM**
**60 WATT FET SOLID STATE STEREO RECEIVER . . . $239.95***

# CASE '68



MODEL TK-88 AM/FM
90 WATT FET SOLID STATE
STEREO RECEIVER . . . $289.95*

## SUPERIOR PERFORMANCE

KENWOOD offers you a new adventure in exciting, crisp stereo reception with superior sensitivity, selectivity and image rejection. The advanced KENWOOD circuits pull in local stations sharp and clear; free from interference, distortion, cross-modulation or drift, weak and distant stations equally strong and distinct. Each KENWOOD receiver also offers: wider power bandwidth and frequency response; very low IM distortion for exceptional clear low to high level listening; inputs for all program sources; filters to remove record scratch noises; bass and treble controls to regulate each channel simultaneously. Most models offer a muting circuit switch to eliminate inter-station noises; and speaker output terminals for two sets of stereo speakers.

## PROVEN RELIABILITY

Each KENWOOD receiver carries a two-year warranty. Each unit receives rigid quality control to insure the reputation it has earned over the past years of offering the most dependable and trouble-free units on the market today. KENWOOD engineers consistently maintain this high level of excellence and dependability. Visit your nearest KENWOOD franchised dealer and discover the many reasons high fidelity enthusiasts everywhere are choosing KENWOOD for . . . the sound approach to quality.

MODEL TK-140 AM/FM
130 WATT FET SOLID STATE
STEREO RECEIVER . . . $339.95*

SPECIFICATIONS:

| | | MODEL TK-140 | MODEL TK-88 | MODEL TK-66 | MODEL TK-55 | MODEL TK-40 |
|---|---|---|---|---|---|---|
| Total Music Power (IHF Standard) | 4 ohms<br>8 ohms | 130 watts<br>120 watts | 90 watts<br>80 watts | 60 watts<br>50 watts | 60 watts<br>50 watts | 30 watts<br>25 watts |
| 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 (±2dB) | | 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 uV | 2 uV | 2 uV | 2.5 uV | 2.5 uV |
| FM Cross Modulation Rejection | | 80 dB | 80 dB | 80 dB | 80 dB | 80 dB |
| FM Capture Ratio | | 2.5 dB | 2.5 dB | 2.5 dB | 2.5 dB | 2.5 dB |
| FM Stereo Separation (at 400 Hz) | | 38 dB | 38 dB | 38 dB | 38 dB | 38 dB |
| FM Interstation Muting | | Yes | Yes | Yes | No | No |
| FM Stereo/Mono Auto. Switching | | Yes | Yes | Yes | Yes | Yes |

*The price includes the handsome simulated walnut cabinet.

VISIT OUR DISPLAY
New York Hi Fi Music Show
Statler Hilton Hotel · Room 243
Los Angeles Hi Fi Music Show
Ambassador Hotel · Room 103-G

*the sound approach to quality*

KENWOOD

3700 South Broadway Place, Los Angeles, Calif. 90007
69-41 Calamus Avenue, Woodside, New York 11377
Exclusive Canadian Distributor — Perfect Mfg. & Supplies Corp. Ltd., 4980 Buchan St., Montreal 9, Canada

CIRCLE NO. 52 ON READER SERVICE CARD

work that I believe very little of. For one thing, I don't hear much Berger in it. It is at once simple and fussy in its aural effect, and as much inclined towards post Webernite pretension as any work by Berger I know. His second-side contribution, Three Pieces for Two Pianos (1961) is a horse of different hue. Even the composer's sleeve annotation contains overtones of rebellion against doctrinaire post-Webernism: ". . . composed with no predetermined plan whatsoever . . . slavery to ingrained habit is, of course, hostile to creative effort. . . ." and so forth. And the work itself *does* have a marked sense of creative release about it. It isn't in Berger's temperament to run amok, but there is a certain give-it-all-a-try air to the piece which makes it utterly delicious. Clear configurations emerge. The technique is still highly chromatic and (why not?) twelve-tone in derivation. But on the other hand, Berger has made impishly attractive occasional application of John Cage's prepared-piano techniques from days of yore. The piece, in sum, clips along at a merry pace. There's not a dull moment, and I found it to be the most winning music on the whole disc.

*Music for Six* (1961) by Richard Donovan (b. 1891) was composed ". . . primarily because the head of the Yale School of Music needed something that could be played by a group of faculty members." With appropriate self-effacement, Mr. Donovan goes on to hope that, "as the sections unfold, players and listeners alike will be interested and perhaps amused by the striking sonorities, good-humored jokes, and allusions to once-popular tunes." I *guess* the sonorities are striking —Mr. Donovan says so. But I'm generally not much turned on by the piece. There are, to be sure, some attractive echoings of Stravinsky's *L'Histoire du soldat*, and the piece is nicely set for the instrumental combination assigned to it.

But what starts out as a freshly assertive rhythmic jauntiness soon vitiates itself in manneristic repetition. And as for the "allusions to once-popular tunes"—well, this Ivesian trick is *extremely* difficult to pull off. In Ives, it is more often than not poetic, evocative rather than funny-ha-ha! Stravinsky plays a similar game with Rossini (*Jeu de cartes*) and Tchaikovsky (*Baiser de la fée*), but with reference to a highly cultivated, special style. But when Donovan slugs us with *The Sidewalks of New York* or that dirge about "working on the railroad" (what does he mean, "once-popular?"—we all know both are absolute *classics*!) it hurts a little.

The songs (1932-1957) are more appealing—the voice lines well constructed, the accompaniments nicely factured. The prosody is somewhat peculiar, however. Hearing the cycle once through, without reference to the texts, I got about one word out of ten—even though Adele Addison (how beautifully she sings here!) ordinarily has very classy diction.

The performances seem to me to be out of the top drawer. The recorded sound is bright and clear. *W. F.*

## RECORDING OF SPECIAL MERIT

BRAHMS: *Trios: No. 1, in B Major, Op. 8*; *No. 2, in C Major, Op. 87*; *No. 3, in C Minor, Op. 101*. Eugene Istomin (piano); Isaac Stern (violin); Leonard Rose (cello). COLUMBIA Ⓢ M2S 760, Ⓜ M2L 360 two discs $11.59.

Performance: **Powerful and luxuriant**
Recording: A-1
Stereo Quality: **Good**

For sheer expressive eloquence and tonal luxuriance, this integral package of the three Brahms piano trios is all but unbeatable. The C Major Trio performance has been available for some time as part of a Columbia album featuring the Brahms Double Concerto and Beethoven Triple Concerto with the same artists. However, the amply proportioned B Major Trio (in its 1889 revision) and the sinewy C Minor are available in stereo format for the first time.

In the first movements of both the B Major and C Major trios, the broadly lyrical aspects are emphasized by Messrs. Istomin, Stern, and Rose, but never at the expense of structural considerations. In the opening of the slow movement of the B Major, Istomin's *pianissimo sostenuto* playing is of exceptional loveliness. Stern's violin shows to impressive advantage in the Hungarian-flavored slow variation movement of the C Major, and the ensemble work of the trio as a whole has fine precision, lightness, and vitality in the tricky end sections of the Scherzo.

The reading of the C Minor Trio underlines the kinship of this work to its bigger companion piece, the Double Concerto. Maximum contrast is sought for and achieved between the storm and stress of the outer movements and the inner ones, which are by turns suspenseful and calm.

Happily, the recorded sound is on a par with the performances, exactly suited to the character of the music—bigness with intimacy. The stereophonic effect is wholly true to life. Here, then, is an album I can recommend unreservedly not only because it fills a glaring gap in the stereo disc repertoire, but, more important, because it is a flawlessly achieved performance of three basic masterpieces of the chamber-music repertoire. *D. H.*



## RECORDING OF SPECIAL MERIT

BRUCKNER: *Symphony No. 2, in C Minor*. Bavarian Radio Symphony Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON Ⓢ SLPM 139132, Ⓜ LPM 39132* $5.79.

Performance: **Affectionate**
Recording: **Warm and full-bodied**
Stereo Quality: **Good**

With this DGG issue of the Second Symphony, we have at long last all ten Bruckner symphonies in first-rate stereo sound. Like the First Symphony and the so-called "Nu te," the Second is full of bounce and spirit, displaying little of the apocalyptic mysticism associated with the later Bruckner. The influence of church and organ music is evident in many passages of the Second Symphony, most notably in the moving transitional episode that precedes the first-movement coda. The slow movement displays a lyrical sweetness rare even for Bruckner, and the trio of the Scherzo is a real beauty. The ending of the latter movement is especially striking in the way it anticipates the corresponding movement of the Ninth Symphony. If the first movement seems rather episodic, the effect is obviated to a large extent by the rhythmic momentum that Bruckner's themes generate. This is somewhat less true of the finale, which does not seem quite as inspired as the first movement. Nevertheless, this music, along with that of the First Symphony, is an effective answer to those who think of Bruckner as always "weighty."

Eugen Jochum's reading comes through with power and vitality, bespeaking the sensitive affection that he has clearly lavished on the score (the authentic 1876-77 version is used). The Bavarian Radio Symphony players are equal to Jochum's demands, and the DGG engineering staff has done its usual excellent recording job, producing an orchestral sound full of warmth and ample detail, with no exaggerated effects. *D. H.*

BRUCKNER: *Symphony No. 7, in E*; *Three Motets*; *Psalm 150*. Maria Stader (soprano); Chorus of the Berlin Opera and Berlin Philharmonic, Eugen Jochum cond. DEUTSCHE GRAMMOPHON Ⓢ LPM 139132/8, Ⓜ LPM 19137/8* two discs $11.58.

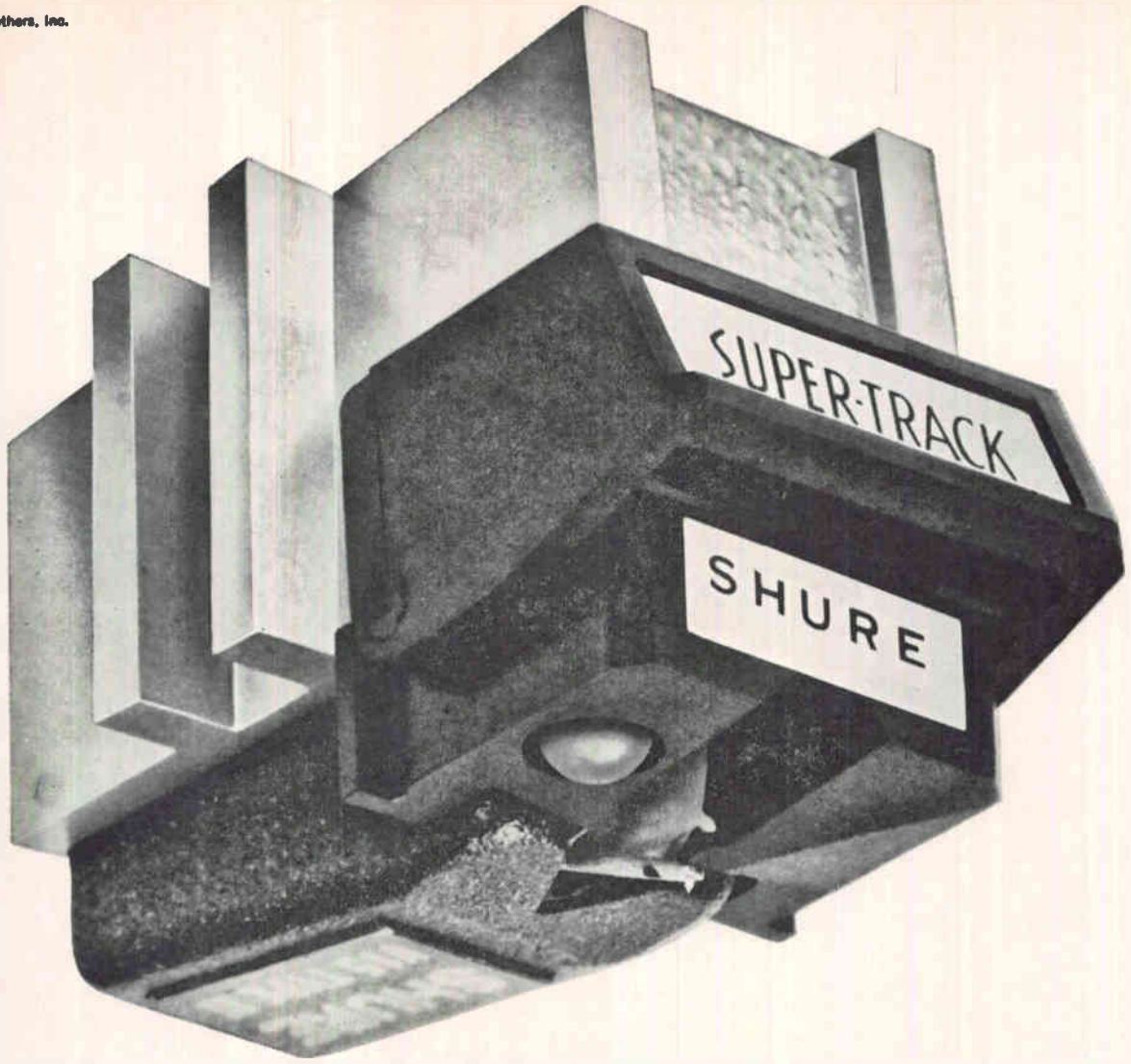
BRUCKNER: *Symphony No. 7, in E*; *Te Deum*. Soloists; Netherlands Radio Chorus and Concertgebouw Orchestra of Amsterdam, Bernard Haitink cond. PHILIPS Ⓢ PHS 2-998, Ⓜ PHM 2-598* two discs $11.58.

Performance: **Both have their points**
Recording: **The Dutch have the edge**
Stereo Quality: **DGG resonant and boomy; Philips excellent**

In a recent issue of HIFI/STEREO REVIEW, both David Hall and Martin Bookspan greeted Solti's recording of Bruckner's Seventh with distinctly modified rapture, each pointing instead to the Walter version, one of that conductor's last and finest recorded achievements. Bookspan also put in a good word for Klemperer; I would like to do the same for Rosbaud, whose conception of the piece seems to me the most coherent of all.

The appearance of two new versions does not essentially alter the situation, although both have their strong points. Haitink is a

*(Continued on page 125)*




# SINGULAR!
# in no other way can $67.50 create such a hearable sound improvement

**The Shure V-15 Type II costs about $30.00 more than "second-echelon" (good) cartridges. This same $30.00 would barely pay for a different finish in loudspeakers; or provide minimal convenience-type improvements in a good quality turntable; and would have virtually no noticeable sound difference if invested in a better amplifier. With the V-15 Type II, you will *HEAR* a difference, always.**

**World-wide, critics say that all of your recordings will sound better and last longer when played with the revolutionary Shure V-15 Type II Super-Trackability phono cartridge.**

**Independent testing organizations say it is alone in its ability to track passages which have been cut at a sufficiently high recording velocity to insure precise and definitive intonation, full dynamic range, and optimum signal-to-noise ratio . . . at one gram (or less) force!**

**WRITE FOR COMPLETE LITERATURE, or send $3.95 for the definitive Shure trackability test record "An Audio Obstacle Course". (Record is free with a V-15 Type II.) Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204.**

CIRCLE NO. 47 ON READER SERVICE CARD

# Take a long look... at the new shape of progress from Electro-Voice.

At E-V we'll go to unusual lengths to make better sound products. For instance, we created a microphone seven feet long. It solves long distance sound pickup problems for radio and TV. On the other hand, we needed less than 3-1/2" of height to design a 65 watt FM stereo receiver. And we keep putting bigger and bigger sound in smaller and smaller speaker systems.

And even the products that don't look radically different, sound different. That difference is what high fidelity is all about. Hear it today at leading soundrooms everywhere. Or send coupon below for free literature. It's full of progressive sound ideas for you.

**A.** Model 643 highly directional "shotgun" microphone. Widely used at football games, news conferences, motion pictures. $1,560.00 list.

**B.** Model E-V 1277 65-watt* FM stereo receiver, complete with cabinet, yet just 3-3/8" high. Solid state, of course. $280.00

**C.** Model E-V 1179 55-watt* FM stereo receiver. Tuning meter, full-time stereo light, many extras. Just $210.00.

**D.** Model E-V FIVE-A two-way speaker system. With four-layer voice coil for better bass at lower cost. $88.00.

**E.** Model E-V SEVEN-A two-way speaker system. Takes up just 19" of shelf space, yet delivers sound rivalling a much larger system. $66.50.

**F.** Model SP12B An old favorite that has been kept up to date with scores of detail changes through the years. $39.00

**G.** Model LT8 3-way speaker. The modern way to provide full-range sound in every room of your house. $33.00.

*IHF output at 4 ohms.


Electro-Voice®

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

**CIRCLE NO. 17 ON READER SERVICE CARD**

**ELECTRO-VOICE, INC.,** Dept. 1074F
616 Cecil St., Buchanan, Michigan 49107

☐ Please send free high fidelity literature.
☐ Please send free microphone literature.

Name_____

Address_____

City_____ State_____ Zip_____

# You Can't Beat The System!

Today, Electro-Voice is a vital part of every high fidelity music system. The E-V contribution starts in the recording and broadcast studio, where engineers have learned to rely on Electro-Voice microphones and monitor speakers.

Our experience in satisfying these critical professionals helps us to design the very finest tuners, amplifiers, receivers, and loudspeakers for your home. Every step of the way, E-V offers engineering leadership coupled with the highest standards of craftsmanship.

There's a place for Electro-Voice in almost every part of your high fidelity system. A postcard will bring you our latest literature. You can't beat it when it comes to choosing better sound!

**A.** Model 668 "Brain on a Boom" unique cardioid microphone with 36 different response curves. $495.00 list.

**B.** Model E-V 1244 65-watt* stereo amplifier. No taller than a coffee cup—no larger than this page. $140.00.

**C.** Model E-V 1255 FM stereo tuner with full-time stereo indicator, spot-of-light tuning. Just $160.00.

**D.** Model E-V 1278 65-watt* AM/stereo FM receiver with enclosure built on at no extra cost. $315.00.

**E.** Model E-V FOUR is our finest compact. A co-ordinated three-way system with 12" woofer. $138.00.

**F.** Model E-V SIX with big system sound from its huge 18" woofer in remarkably small space. $333.00.

**G.** Model 12TRXB versatile 12" three-way speaker mounts anywhere for custom sound at modest cost. $69.00.

**H.** Model 15TRX the finest 15" three-way speaker you can buy. Smooth response from 25 to 20,000 Hz. $130.00.

*IHF output at 4 ohms.


Electro-Voice®

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

CIRCLE NO. 18 ON READER SERVICE CARD

ELECTRO-VOICE, INC., Dept. 1074F
616 Cecil St., Buchanan, Michigan 49107

☐ Please send free high fidelity literature. ☐ Please send free microphone literature.

Name_____

Address_____

City_____ State_____ Zip_____

# Build a world of your own on "Scotch" Brand Dynarange® Tape.

Great moments in music . . . happy times at home and away—capture whatever sound you want to save on "Scotch" Brand "Dynarange" Recording Tape. "Dynarange" delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn't know your recorder had.

And "Dynarange" saves you money, too! Delivers the same full fidelity at a slow 3¾ speed that you ordinarily expect only at 7½ ips. The result: You record twice the music per foot . . . use half as much tape . . . save 25% or more in tape costs! Lifetime silicone lubrication protects against head wear, assures smooth tape travel and extends tape life. Isn't it time you built your own private world of sound on "Scotch" Brand "Dynarange" Recording Tape?


**Magnetic Products Division** 3M COMPANY

young man, and full of vitamins; he has a great orchestra, and it is effectively recorded. But the real edge in any Bruckner competition goes to the musicians who can produce a big phrase and spacious, expressive architecture, and here Jochum and the Berliners have all the advantage. Indeed, their first movement compares favorably with any version around, and the slow movement has an intense and moving (in both senses) melodic flow. Take any of the big, long-breathed melodic phrases that are the hall-mark of this composer and listen to the way they are shaped. Haitink more or less lets them unfold by themselves, giving a certain effect of naturalness but also of casualness; Jochum shapes each into a great expressive arch. Haitink's slow movement has simple lyrical qualities, but one wonders how it could ever have been associated with a tragic event like the death of Wagner; with Jochum one gets the point. On the other hand, in the fast movements—Scherzo and Finale—Haitink is more effective. These movements, which do not hang together as well as the first two, benefit from Haitink's drive and excitement.

The fourth-side material is all interesting. The Psalm 150 setting is musically much like the more familiar *Te Deum*, and along with the orchestral Psalm, DGG includes three *a cappella* motets of note. On the other hand, the German singing is not very refined. The Dutch *Te Deum* is well performed, although I found the weak, languishing sound of the solo tenor unpleasant. The Philips version was reviewed from test pressings, and I was bothered by a couple of splices. Even so, I enjoyed the sound, which communicates what there is to hear in an attractive acoustic. The DGG sound is clear enough in the quiet passages, but strings are sometimes swallowed up in the *tutti* by the famous quartet of Wagner tubas; also, the bass is boomy and has to be cut. *E. S.*

## RECORDINGS OF SPECIAL MERIT

BYRD: *Mass in Three Parts*; *Mass in Four Parts*. Choir of King's College, Cambridge, David Willcocks cond. ARGO (S) ZRG 5362, (M) RG 362* $5.79.

BYRD: *Mass in Five Parts*; *Magnificat and Nunc Dimittis from the Great Service*; *Ave Verum Corpus*. Choir of King's College, Cambridge, David Willcocks cond. ARGO (S) ZRG 5226, (M) RG 226 $5.79.

Performance: Both splendid
Recording: Excellent
Stereo Quality: Very fine

Both of these discs were first released here a few years ago on the London label as London (2)5795 and (2)5725, respectively. The music itself is glorious and can stand among Byrd's greatest creations. The performances by the great King's College Choir, with their marvelous boy sopranos and altos, are completely idiomatic and combine the most marvelous feeling of serenity with spiritual vigor. No other performances of these works, in my opinion, have been as successful as these. The Argo pressings seem to be of the same high quality as the original Londons. *I. K.*

## RECORDING OF SPECIAL MERIT

CAVALLI: *La Didone: Lament of Cassandra*; *Aeneas's Farewell. La Virtù degli Strali d'Amore: Mio cor respira. Scipione Africano: Lament of Sofonisba*; *Ah! tristo scellerato. Statira. Principessa di Persia: In India vò tornar. La Doriclea: Oh delle mie speranze. L'Oristeo: Campion di tua beltà.* MONTEVERDI: *Se vittorie si belle*; *O sia tranquillo*; *Quel sguardo*; *Zefiro torna*; *Chiome d'oro.* Heather Harper (soprano); Gerald English and Hugues Cuénod (tenors); Bath Festival Ensemble, Raymond Leppard harpsichord and cond. ANGEL (S) S 36431, (M) 36431* $5.79.

Performance: Imaginative and affecting
Recording: Very good
Stereo Quality: Excellent

This splendid disc, which is entitled "The Origins of Seventeenth-Century Venetian Opera," in fact consists of vocal works, operatic and non-operatic, by Monteverdi and his pupil Pietro Francesco Cavalli (1602-1676). The teacher is represented by three madrigals and two of the *Scherzi musicali*, scored for either one or two voices with (primarily) continuo accompaniment. Most familiar of these are *Zefiro torno* and *Chiome d'oro*, which, if I am not mistaken, Cuénod first recorded some thirty years ago on 78's with Nadia Boulanger. Cavalli is, of course, far less well known on records, and the inclusion here of eight excerpts from six of this master's operas is welcome indeed. They are very much in the Monteverdian monodic idiom, highly concentrated in the meaning of the words, and dealing with such usual operatic matters as love, buffoonery, and lamentation. No finer introduction to Cavalli could be imagined than the first item presented

here, the passionate Lament of Cassandra from *La Didone*, and it is superbly sung by Heather Harper with a small chamber orchestra accompanying her. But all the performances are extremely enjoyable; the three singers concentrate on *affect*, and if one might have occasional misgivings about the quality of vocal production of the tenors, one can only be delighted at the stylish, animated, and understanding manner in which they interpret. Raymond Leppard, in addition to directing the various ensembles, also provides a harpsichord continuo which is notable for imagination. His pacing, too, could not be bettered. Angel's reproduction is quite satisfactory. I recommend this disc with great enthusiasm. (No texts were supplied with my advance copy, but I presume they will be included with the finished pressing.) *I. K.*

## RECORDING OF SPECIAL MERIT

DEBUSSY: *Images (Books I and II)*; *Estampes*; *La Plus que lente*; *Hommage à Haydn*; *Berceuse héroïque*; *L'Isle joyeuse*. Charles Rosen (piano). EPIC (S) BC 1345, (M) LC 3945 $5.79.

Performance: Intelligent
Recording: Very good
Stereo Quality: Good

I must say immediately that I prefer Charles Rosen's approach to, and performance of, Debussy's piano music to ninety per cent of what one still hears today—the popular lush, vaporous approach in which detail and clarity are swallowed up by a lot of phony "nuance." Rosen will have none of this, and I congratulate him. He plays the music with appropriately clear articulation; he illuminates the sort of relevant textural insight that pianists are all too frequently inclined to withhold from us in Debussy; and, excepting an occasional "dry" spot, he pedals judiciously and well.

On the other hand, I have certain reservations. Although I appreciate Rosen's thoughtful, analytical approach, and prefer it to the usual mooning over the music, I wish his playing made me less *aware* of it. It takes as much preparation and analytical perception to make Debussy's free-associative structural procedures seem just to "happen" as it does to project the more methodical convolutions of a fugue. But Rosen almost lets us hear his analysis in the first piece of his program, *Reflets dans l'eau*. The musical ideas are over-defined, just as in *Pagodes* one is aware of excessive concern with intervallic structure at the expense of color. Rosen's sense of rhythm is one of his strong points as a performer, but the illusion of spontaneity is missing from the Spanish-derived dancelike episodes of *Soirée dans Grenade*.

Even so, there is heartening overall evidence in this recording that Rosen's work is getting freer and more expansive. This is a development that I have long been looking for in this gifted and intelligent musician.

I'm not entirely sure, however, that he is quite ready for Debussy's little throw-away waltz, *La Plus que lente*. The pianist seems to recognize that the piece needs a touch of camp, but his attempt to supply it, in the context of his utter seriousness elsewhere on the disc, is the slightest bit embarrassing.

Altogether, however, the balance is in Rosen's favor here. The recorded sound is fine. *W. F.*

## RECORDING OF SPECIAL MERIT

DEBUSSY: *La Mer*; *Ibéria*. FRANCK: *Psyche and Eros*. NBC Symphony Orchestra, Arturo Toscanini cond. RCA VICTROLA (M) VIC 1246 $2.50.

Performance: Legendary *La Mer*
Recording: Poor

For the July 1967 issue of this magazine, Eric Salzman wrote an appraisal of the overall recorded legacy of the late Arturo Toscanini that involved some interesting and legitimate guesswork pertaining to the aesthetic that lay behind that conductor's work. Noting Toscanini's "one obsessive approach . . . to many different kinds of music," my colleague was left with "the impression that Toscanini never for a moment thought about music as a Schnabel did—in a probing, analytical way; he worked simply, directly and


CHARLES ROSEN
*Articulate and illuminating in Debussy*

not a little naïvely from his single-minded aural vision."

Although one would think that Toscanini's approach must, by definition, have *had* to be probing and analytical to some degree, I am not prepared to dispute the implications of the theory; I haven't the factual information. But even if naïveté *did* account for Toscanini's dramatic change in our thinking about certain composers and their musical styles, I find the fact that the change was for the better to be of more significance than the merely interesting shallowness that may or may not have lain behind it.

Certainly his Debussy—particularly his celebrated performance of *La Mer*—was a case in point. Even before I took up the formal study of music, his performance of the piece was a revelation to me. Impressionism was in a flash *defined* for me as an aesthetic from which had grown a bold, revolutionary technique instead of as the effete, romantic, aromatic hog-wash that teachers and the majority of public performers had been, each in their different ways, describing. Toscanini's *La Mer*—even though this rehearing reveals shortcomings that most of us were too startled to notice—remains the one that pretty well put a stop to the conductors who had been trying to make their orchestras sound like the Atlantic Ocean.

If the performance of *Ibéria* is less successful, one must be somewhat mindful of the fact that the piece itself is less successful. Toscanini's performance of the Franck excerpt is winningly clean, straightforward, and unsentimental.

Writing as a composer, I don't think my colleagues will deny that suspicion of the "star" conductor or performer is an occupational commonplace; that in a musical culture in which the name performer is everything and the living composer a comparative nonentity, we would none of us be precisely hostile to the idea of relegating the performer to his proper position of *serving* composers, among others, Us. On this issue, I am as adamant as the next composer.

But not so adamant that I fail to recognize the fact that there are a few conductors with the power to teach in the higher sense, and the power—rarer still—to reform, to rescue great composers from interpretive abuse. That Toscanini accomplished both in varying degrees for Brahms, Tchaikovsky, Verdi, and Wagner, as well as Debussy, is a fact of my personal musical education. If he is to be devalued for not accomplishing more, I can only suggest that nobody's perfect.

The recorded sound here is mostly pretty awful. *W. F.*

DONIZETTI: *L'Elisir d'amore*. Mirella Freni (soprano), Adina; Nicolai Gedda (tenor), Nemorino; Mario Sereni (baritone), Belcore; Renato Capecchi (baritone), Dulcamara; Angela Arena (soprano), Gianetta. Orchestra and Chorus of the Opera House, Rome, Francesco Molinari-Pradelli cond. ANGEL (S) BL 3701, (M) 3701 two discs $11.58.

Performance: Good routine
Recording: Good
Stereo Quality: Restrained

This is the kind of recorded performance whose staged counterpart in a major opera house is worth the money at regular ticket prices. It is idiomatic, well sung and conducted, but nothing whatever happens to make one search for superlatives.

Mirella Freni is a likable, pleasant-sounding Adina without any memorable traits and in less than her best estate vocally. Gedda—a remarkably versatile artist who is never less than adequate, whatever the task—is somewhat short on charm and the ultimate tonal polish here. Mario Sereni is a first-class Belcore, and Angela Arena, a new name, is very good in a small role. As for Renato Capecchi, he projects a vital character, but in a rather gross fashion and at the expense of a neat vocal line.

The experienced hand of Molinari-Pradelli keeps the delightful score bouncing along in a happy groove, and the chorus and orchestra are fine. Stereo directionality is minimal; more spread and transparency in the ensembles would have been welcome.

The opera is presented on two discs with standard cuts which are, in this particular instance, justifiable and *really* standard. Better sonics and the price factor are in favor of the present set, but the London version (on three discs) offers a superior performance with Hilde Gueden, Giuseppe di Stefano, and Fernando Corena in their 1956 form, and with the same Signor Molinari-Pradelli conducting. Not to be disregarded is the economy-price Seraphim S 6001, which

*(Continued on page 128)*


# So nearly weightless you don't wear out your records.

**Until now, long-playing records *weren't.***
Which simply means that after eight or nine plays, you could *hear* the wear and tear. Music that *was* bright and brilliant began to dim around the edges. Ten plays and you were hearing it through cheesecloth. Twenty plays and your favorite opera sounded like they forgot to raise the curtain.

That's why we invented the long-playing *cartridge*.

At an infinitesimal .5 gram, the solid diamond stylus of the 999VE glides through record grooves like a feather on an updraft. Gives you all the music *in* your records *without* bringing excess pressure to bear.

With a compliance of $30 \times 10^{-6}$, your 999VE ranges from 6 to 35,000 Hz, and maintains a 30 db stereo separation.

In short, the long-playing cartridge keeps the brand-new sound in your long-playing records longer. And it plays them *all* perfectly. Even a groove velocity of 30 cm/sec.—beyond the theoretical limits of modulation—is well within the perfect-play range of the 999VE while it floats along at less than a gram.

If you'd like *your* long-playing records to *be* long-playing records, ask your Empire dealer for a 999VE.

The long-playing cartridge.* **$74.95**

**The 999VE is designed for use in high-performance playback systems only.*

EMPIRE

SCIENTIFIC CORPORATION, 845 STEWART AVENUE, GARDEN CITY, L.I., N.Y. 11530

has the liveliest musical leadership under Tullio Serafin and the best Dulcamara in Giuseppe Taddei. *G. J.*

DONOVAN: ***Music for Six***; ***Five Elizabethan Lyrics*** (see BERGER)

## RECORDING OF SPECIAL MERIT

DVOŘÁK: ***Quintet in E-flat, Op. 97.*** BEETHOVEN: ***Quintet in C, Op. 29.*** Budapest String Quartet; Walter Trampler (viola). COLUMBIA (S) MS 6952, (M) ML 6352 $5.79.

DVOŘÁK: ***Quintet in E-flat, Op. 97; "The Cypresses," for String Quartet.*** Dvořák String Quartet; Josef Kodousek (viola). CROSSROADS (S) 22 16 0082, (M) 22 16 0081 $2.49.

DVOŘÁK: ***Quartet in E, Op. 27; Waltzes, Op. 54, Nos. 1 & 4.*** Dvořák String Quartet. CROSSROADS (S) 22 16 0090, (M) 22 16 0089 $2.49.

Performance: Budapest is outstanding
Recording: Columbia has the edge
Stereo Quality: Both effective

In the little Bohemian community of Spillville, Iowa, Dvořák wrote two major pieces of chamber music. The Quartet, Op. 96, is always called "The American," but the attractive Quintet, Op. 97, seems to have escaped a nickname. Certainly, if it had been tagged "The Indian," it would be one of the most famous pieces in the chamber literature since it is (a) a charming, well-written piece, (b) a work of enormous popular potential, and (c) full of exotic American Indian tunes. The annotators here—following the lead of Dvořák himself who, at one time or another, tried to play the whole issue down—pass over the "American" aspects of the work, insisting that he was always at heart a soulful Slav. This is the accepted view nowadays, and it is, no doubt, accurate to a point. But like Bartók and others, Dvořák's interest in the folk music of his native country led him to an interest in folk music generally, and he was obviously aware of the often-noted fact that most folk musics—even from widely separated cultures—have certain similarities; his assimilations of American Negro or Indian sources to his basic Brahms-Bohemian style were certainly intentional. And who can miss the fact that the Dvořák Op. 97 is full of gen-yew-ine Indian melodies? The last movement even features strings *pizzicati* on a single repeated chord, obviously imitating drums and accompanying a fine old pentatonic by-the-shores-of-Gitche-Gumee-round-the-wigwam redskin ramble!

Of the two versions here, the Budapest recording is easily a first choice. *A propos* as their name may be, the Dvořák Quartet is a group of young Czech musicians whose big asset is enthusiasm; they lack the refined tone and warmth of their competitors. *The Cypresses* is an interesting novelty adapted by Dvořák himself from an early set of songs. Nevertheless, charming and authentic as it may be, it remains an obvious arrangement, and only rabid Dvořák fans could prefer it to the Beethoven Op. 29, a masterpiece of that composer's younger days.

Try this last unannounced on your Beethoven-quartet-fan friends and hear them moan piteously, "But it can't be a Beethoven Quartet or I would know it." It isn't a Beethoven Quartet, of course, but a remarkably good Quintet and, in spite of its relatively early date (c. 1802), it really belongs with the best middle-period Beethoven. It has an exquisitely pastoral first movement, an extraordinarily inventive second, and a magnificently quirky finale which ranges from the amusing to the grotesque to the sublime. Yet this piece is, in my experience, a rarity. I've never heard it once in eight years of almost nightly concert going, and the piece is equally rare in the record catalog. This inexplicable situation is now corrected. The Budapest and the excellent Walter Trampler make at least as impressive a showing here as they do in the Dvořák. Ths sound is attractive and the stereo version neatly separates out the strands of string sound.

The E Major Quartet, originally published as Op. 80, is actually the first of Dvořák's fourteen quartets and, as such, was recorded

LAWRENCE JONES

DONALD JOHANOS
*A standard-raiser in Ives'* Holidays

in the Kohon Quartet's complete set. The version at hand, a little too intense and pushy for the music's basically Schubertian lyricism, nevertheless generates a certain amount of excitement over what is a competent, occasionally imaginative and expressive, but obviously immature piece. I suspected right off that the waltzes were arrangements of piano pieces, and investigation proved this to be so. They apparently were done by Dvořák himself, and thus can be considered authentic, if you like. It is nonetheless the obligation of the sleeve notes to mention the keyboard origin of this music. The Crossroads records were recorded in Czechoslovakia by Supraphon; the sound has a slightly "hollow" *ambiance*. Under other circumstances, these records would probably be considered quite a decent bargain, but Dvořák admirers who might be interested in this early quartet will probably want the (not-too-expensive and well-played) complete set. For the Quintet, the Budapest-Beethoven-Dvořák combination is decisive. *E. S.*

FRANCK: ***Psyche and Eros*** (see DEBUSSY)

GADE: ***Echoes of Ossian, Concert Overture*** (see NIELSEN)

## RECORDING OF SPECIAL MERIT

HINDEMITH: ***Symphonic Metamorphoses on Themes by Weber.*** Brno State Philharmonic Orchestra, Jaroslav Vogel cond. KODÁLY: ***Variations on a Hungarian Folk Song, "The Peacock."*** Brno State Philharmonic Orchestra, János Ferencsik cond. CROSSROADS (S) 22 16 0096, (M) 22 16 0095* $2.49.

Performance: Lively
Recording: Excellent
Stereo Quality: Above reproach

If you're in the market for a felicitous coupling of two solid, conservative, accessible, and attractive contemporary works, you'll not go wrong with this Crossroads release. As we know all too well, there is a wealth (if that's the word I'm looking for) of dead wood in the late Paul Hindemith's catalog—but *Symphonic Metamorphoses* (1943) is not a specimen of it. Composed after the composer's expatriation to the United States, it is based on themes from some of the more obscure works (which means most of them) of Carl Maria von Weber. Hindemith, momentarily casting aside his preoccupation with medieval evocation and neo-Baroque polyphony, simply turned on the charm and composed a witty, brilliant, entertaining piece. It seems to lose none of these qualities as the years pass, the Czech musicians are fully aware of them, and the performance is a bright one.

Kodály's "Peacock" Variations—the point of departure here is a Hungarian folk song by that name—is no stick-in-the-mud either. The piece is a shade too long, clearly reluctant to end, but it is full of the charm and personal lyricism that are this composer's strong points. His music has been long overshadowed by the more celebrated work of his contemporary and compatriot Béla Bartók; I for one am hopeful that Kodály's neglect in this country is coming to an end.

The performances are excellent, the recorded sound is bright and clean, the stereo quality is excellent. And the price is certainly right. *W. F.*

## RECORDING OF SPECIAL MERIT

IVES: ***"Holidays" Symphony.*** Dallas Symphony Orchestra, Donald Johanos cond. TURNABOUT (S) TV 34146S $2.50.

Performance: Good
Recording: Good
Stereo Quality: Good

Charles Ives' *Holidays* have been recorded before but not all in one place and as a unit. The earliest music is that of *Thanksgiving*, which started life as an organ prelude and postlude written about 1897, probably for performance at Centre Church, New Haven. (Could this be the piece about which the parishioners complained and which prompted the comment by Dr. Griggs that God in his all-embracing wisdom could certainly embrace a dissonance and might even enjoy one now and then?) This was orchestrated as *Thanksgiving and/or Forefathers' Day* in 1904. *Washington's Birthday* was written in 1909; *Decoration Day* and *The Fourth of July* followed in 1912 and 1913, in which latter year Ives arranged them in chronological order (time-of-year order, not order of composition), and labelled them "Recollections of a

*(Continued on page 130)*

# POW! POW! POWER!

**This is it! Pow! Pow! POWER!**
**EXPLOSIVE BRASS IMPACT**
**Warren Kime and his Amazing "Brass Impact" Orchestra**
**Vol. 2**

Even **more explosive** than the original **Brass Impact** album (Command 910) —the album that rocked the recording world!

Even **more exciting** than the startling arrangements and instrumentation that gave the original **Brass Impact** its explosive power.

Even **more electrifying in its orchestral** dynamics . . .

Even **more memorable in its choice of** songs . . .

Even **more brilliant recording** of a completely full, uncompressed spectrum of sound.

More . . . and **more** . . . and even **MORE** of the most spine-tingling, heart-stopping **musical** sounds ever put on records.

**An Overwhelming Musical Experience!**


**SELECTIONS:** NO MOON AT ALL • GEORGY GIRL • IT'S ALL RIGHT WITH ME • THE GENTLE RAIN • A MAN AND A WOMAN • LAIA LADAIA • FEELING GOOD • EVERYBODY LOVES MY BABY • SO IN LOVE • SO WHAT'S NEW • GET OUT OF TOWN • THE CONSTANT RAIN • Album #919.

**AVAILABLE AT ALL LEADING RECORD OUTLETS**
**STEREO RECORDS AND 8 TRACK TAPE CARTRIDGES**

**WORLD LEADER IN RECORDED SOUND**

**Command® RECORDS**

A subsidiary of ABC RECORDS, INC.
1330 Avenue of the Americas, New York, N. Y. 10019

CIRCLE NO. 24 ON READER SERVICE CARD

boy's holidays in a Connecticut country town . . . (which) may be played as separate pieces . . . (or) lumped together as a symphony." Unlike, say, the *Three Places in New England*, the *Holidays* do not make a very satisfactory set, mainly because each piece is complete in itself and the variety is internal (not from one piece to the next), following Ives' typical short form: slow, dissonant-polytonal opening, quoting traditional tunes and gathering strength; climax on a hymn-like peroration with "off" harmonization, distant bells, etc.; a dying down followed by a new impulse; rowdy popular march or dance in big orchestral pile-up; sudden cut-off with last echoes and final dying away. *Washington's Birthday* and *Decoration Day* are beautiful examples: both have superb effects of bells and flutes echoing across intense, reflective string music, the former with a hilarious barn dance for a fast movement and a sentimental song and *Good Night, Ladies* for a fade-out, the latter with echoes of "Taps," a sensational two-step march explosion, and a tiny distant cadence for a fade-out. *Fourth of July* explodes into *Columbia the Gem of the Ocean* and a barrage of fireworks. *Thanksgiving* is the most elaborate of the four, partly because it is early and partly because it is an amalgam of two somewhat independent pieces. The opening solemn, dissonant Adagio maestoso fades into a second Adagio, *cantabile con moto* this time, and into a simple G major "Amen" tonality surrounded by the dissonant sound of a celeste. This has its own lively middle and return, to which Ives adds a solemn Andante con moto; the final climax is a moving choral hymn—four pages for chorus out of sixty!—accompanied by all kinds of dissonant bells and chimes. Even if they don't make a matched set, it must be admitted that the separate components are very fine indeed.

Some of the individual performances here can be bettered—see Bernstein's *Decoration Day* and *Washington's Birthday*—but the only competitor for the set, a CRI album by William Strickland, collates isolated performances with orchestras from unlikely places such as Iceland and Tokyo. Donald Johanos is a very solid young musician, and he has kept or raised the standards of what must certainly be one of our leading orchestras. I wish he had not exercised so many options in changing Ives' scoring (Ives was invariably explicit about where he thought alternative readings were possible), and I wish that here and there he had generated a little more sheer excitement *à la* Bernstein. On the plus side are certain exceptional clarifications and balances, as well as general accuracy and good spirits; Johanos and his men get a great deal out of Ives and get a lot of it across. The recording isn't always beautiful but it is nearly always revealing, and that is saying a lot.

*E. S.*

KODÁLY: *Variations on a Hungarian Folk Song* (see HINDEMITH)

## RECORDINGS OF SPECIAL MERIT

LISZT: *Réminiscences de Don Juan*; *Réminiscences de Boccanegra*; *Csardas macabre*; *En Rêve*; *Trauer-Vorspiel und Trauer-Marsch*; *Mephisto Waltz No. 3*. John Ogdon (piano). ODEON Ⓢ ASD 2283 $5.79.

LISZT: *Hungarian Fantasia*; *Rapsodie Espagnole (arr. Busoni)*; *Sonata in B Minor*. John Ogdon (piano); Philharmonic Orchestra, John Pritchard cond. ODEON Ⓢ ASD 600, Ⓜ ALP 2051* $5.79.

LISZT: *Sonata in B Minor*; *Polonaise No. 2 in E Major*; *Réminiscences de Don Juan*. Tamás Vásáry (piano). HELIODOR Ⓢ HS 25054, Ⓜ H 25054* $2.49.

LISZT: *Dante Sonata*; *Rákóczy March*. BEETHOVEN: *"Eroica" Variations, Op. 35*. David Bar-Illan (piano). RCA VICTOR Ⓢ LSC 2943, Ⓜ LM 2943* $5.79.

Performances: An impressive group
Recordings: RCA lush, Heliodor good, Odeon fair
Stereo Quality: As above

If there were any doubts anywhere that The Great Liszt Revival was well underway, this latest batch of Lisztiana—on the heels of other recent recordings—should dispel them. Moreover, it is becoming apparent that the new interest in Liszt is not restricted merely to the modern, spare, "atonal" late works—although, courtesy of Mr. Ogdon, we have some of those impressive pieces again here. The once-popular *Réminiscences de Don Juan*, long ago moved up to some forgotten corner of the attic, has been brought back down to the parlor and, all newly polished, turns out to be something a good bit better than mere Victorian camp. Vásáry's impressive performance appeared first in 1962; as brilliant and intellectual a pianist as Charles Rosen turned in an even more astonishing reading a year or two ago. Ogdon, not exactly a pianistic or intellectual slouch himself, is right up there. Rosen is the coolest of the three. His strategy is to overwhelm the piece before it has a chance to overwhelm the pianist, and the result is monumental; it comes out as no more of an operatic potpourri than, say, the "Diabelli" Variations. Ogdon's approach is more dramatic; he sweeps across the field of action. Vásáry is more classical, and not only in Liszt-Mozart. In the B Minor Sonata he emphasizes clarity and control; some of this, particularly in the delicate piano filigree writing, is extremely beautiful. Ogdon, on the other hand, projects a big form; every phrase arches towards its goal—even at the expense of clarity of detail. Ogdon's slow tempos are slower, his fast ones faster; his playing is never as sheerly beautiful as that of Vásáry, but he makes much more of a piece out of both the Fantasia and the vast fresco of the Sonata.

Ogdon matches the Don Giovanni Fantasy with the *Réminiscences de Boccánegra*, Liszt's last and sparest operatic fantasy. The overside contains other late works: the *Csardas macabre* with its startling, demonic parallel fifths, the charming little *En Rêve*, the tonally ambiguous and enigmatic *Funeral Prelude and March*, and the colorful, typical, and inexplicably neglected Third *Mephisto Waltz*. Ogdon's B Minor Sonata is backed by two of Liszt's one-time favorite showpieces: the pompous, picturesque *Hungarian Fantasia* (with orchestra) and the equally picturesque but far less convincing *Rapsodie espagnole* (orchestra courtesy of Ferruccio Busoni). Both are merchandise—gen-yoo-ine folklore complete with frills, trills, and thrills. Ogdon manages the lot—Liszt the charlatan to Liszt the sublime—with equal involvement and style. The recordings are not exceptional in sound but will pass mus-

*(Continued on page 132)*

# DON'T BE TRAPPED BY LIVE DEMONSTRATIONS.

The sign reads welcome.

The salesman is amiable enough, the room harmless, but the effects are traumatic.

You've always wanted to own a stereo system. You have talked with your friends, read all the manufacturers' literature and now you are on the last lap. A live demonstration at your local Hi Fi dealer.

Your happy time salesman starts you off with Show Tunes on a 60 watt receiver (fed through a front loaded massive floor speaker).

Then a 90 watt AM/FM stereo receiver brings you Rachmaninoff with the aid of four shelf speakers to bring you true fidelity.

Within the next fifteen minutes you have had four years of music appreciation on 14 different systems thrust down your ears, and every one guaranteed to "bring you the sound of music just as if you were there."

So, what's wrong?

The same system will play differently in almost every individual home. Reproduction is also dependent upon the size of the listening room, the furniture, draperies and carpeting. You can wind up with too much bass, too little power, or any one of a dozen different reasons why the sound of music isn't.

**ADC Comes To The Rescue!**

The great fidelity you heard at the listening room is missing. And so is the 100 ft. antenna and the acoustical tiles.

Well, ADC has changed all that . . . introducing a new "get acquainted with music" kit. A trial eight day home demonstration, complete with 90 watt FM stereo receiver and two top-rated speakers.

No comparison equipment. No long speeches. No salesman. Just great music, whatever you want, when you want it. And, under ideal conditions . . . your home.

Listen to what you get. The incredible ADC 606-90 watt solid state FM receiver.

It's the first with true shallow bookshelf depth (no jutting out and no special shelfing). It has a large slantback FM dial, automatic frequency control and automatic FM stereo switching.

We can tell you about its true harmonic quality, lower distortion and unusually high sensitivity, but you can hear that.

The compatible compact 404 speaker systems are unique. Their performance is better than those four times their size . . . and cost. They feature a high flux wide dispersion mylar dome, broad frequency range and special 6" woofer of air suspension design.

So compact, you can place them anywhere in the listening room and get optimum stereo (without re-arranging your life and your wife).

As a system it guarantees you enough fine music to last a lifetime. (But the idea of the home trial is for you to discover, not for us to sell.)

## WE'LL MAKE UP OUR OWN MINDS WITH AN ADC 8 DAY HOME TRIAL

If after eight days you're not satisfied, return the system to your ADC dealer (see list) and get a "no questions asked" full refund. The worst that could happen is that he will offer you a live demonstration.

**AUDIO DYNAMICS CORPORATION**
New Milford, Connecticut 06776

ADC

ter. The Vásáry disc, originally released here on Deutsche Grammophon, has an attractive, cushy piano sound. But it is Ogdon's performances that take works like the B Minor Sonata out of the war-horse category, point up the incredible originality and expressive power of the spare late works, and even make it possible to take a fresh, and not altogether unserious, view of this Hungarian goulash.

David Bar-Illan's Liszt is almost equally impressive in shape and even more gorgeous in tone than Ogdon's. The Beethoven Variations—not variations on a theme from the "Eroica," of course, but on a theme later used in the "Eroica"—are brilliant, relentless, overwhelming in their remarkable crispness of articulation and clarity. Some credit for the piano tone must go to Baldwin's new concert grand; and the Victor sonics are very rich. *E. S.*

## RECORDING OF SPECIAL MERIT

LUMBYE: *Concert in the Tivoli Gardens. King Christian IX Homage March*; *Britta Polka*; *Cecilia Waltz*; *Concert Polka for Two Violins*; *Columbine Polka-Mazurka*; *Final Galop from "The King's Life-Guards at Amager"*; *King George I Homage March*; *Amelia Waltz*; *Dream Pictures*; *Helga Polka-Mazurka*; *Champagne Galop*. Royal Danish Orchestra, Arne Hammelboe cond. MERCURY (S) SR 90461, (M) MG 50461 $5.79.

Performance: Warm and zestful
Recording: First-rate
Stereo Quality: Excellent

Fifteen years ago Mercury Records was the first to introduce to the American market, via two discs conducted by the composer's grandson, a comprehensive selection of the dance music of Hans Christian Lumbye. In 1840, Lumbye founded the orchestra at Copenhagen's Tivoli Gardens, and along with the Strausses, Offenbach, Gilbert and Sullivan, and Waldteufel he was one of the luminaries of the golden age of light music of pre-World War I Europe.

The two original Mercury discs contained sixteen selections, all but five of which have since been duplicated in Danish recorded performances issued by Capitol and Vox, or on the new Mercury disc noted above. Seven items on the new Vox and Mercury recordings are stereo firsts, those on the Mercury being the *Christian IX* and *George I* homage marches, the *Cecilia Waltz*, the *Helga Polka-Mazurka*, and the *"Life Guards at Amager" Galop*. All this tabulation is to point out ways and means of obtaining the widest selection of Lumbye's music in the best performances with the least duplication.

The new Mercury disc, with Arne Hammelboe directing the Royal Danish Orchestra, offers the most polished playing and warmest recorded sound, with vital pacing and affectionate phrasing throughout. Lavard Friisholm on Capitol's Lumbye disc is a bit on the hasty businesslike side, and veteran Tivoli conductor Svend Christian Felumb is a bit stodgy at times.

For those who want the best of the Tivoli master of the dance, I suggest the Hammelboe Mercury disc as basic, with the Vox and Capitol recordings, in that order, as handy supplements. I have a special sentiment for the *Dream Pictures* Fantasia, which I have seen danced by the Royal Danish Ballet.

*(Continued on page 136)*

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

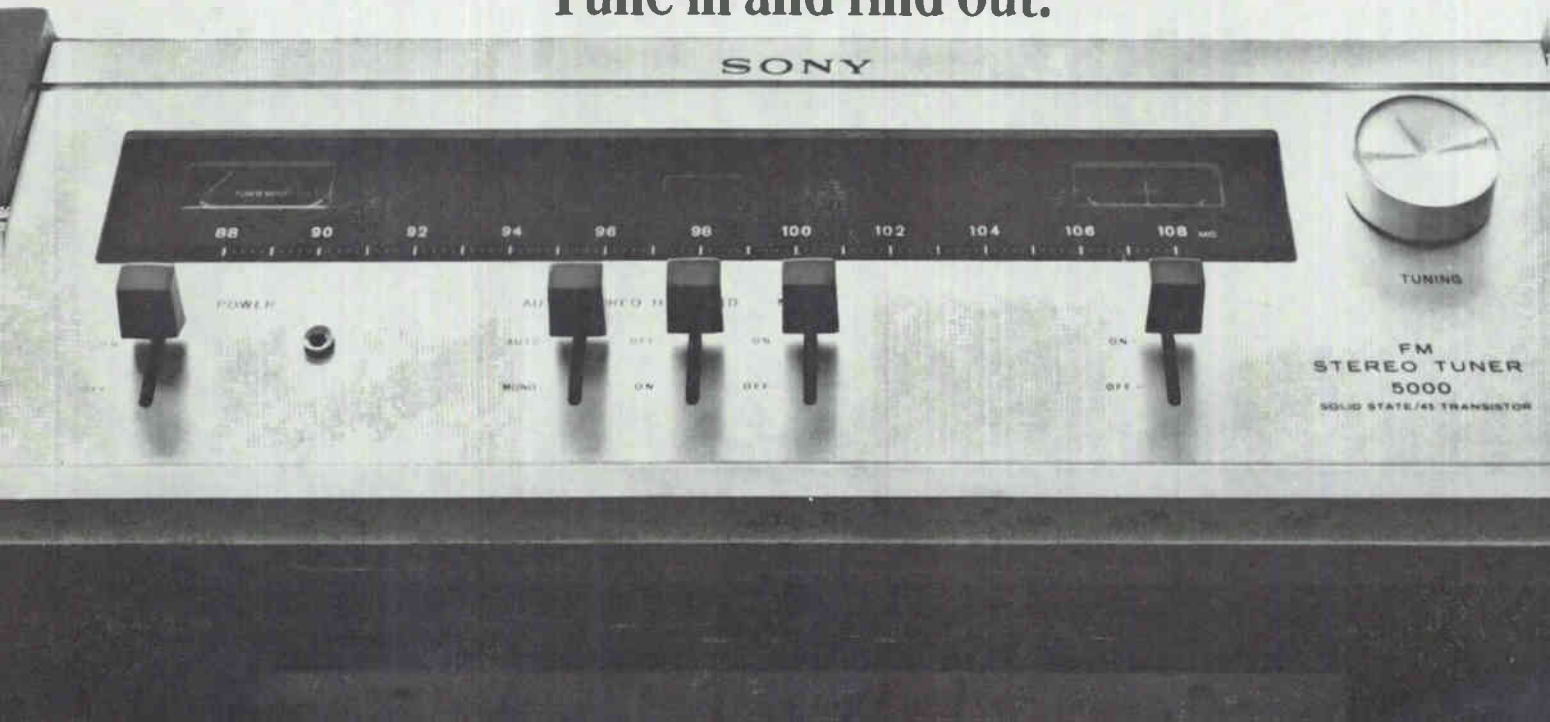
The new Sony FM stereo tuner is highly sensitive (2 microvolts) so that it can pull in the weakest stations. For all its sensitivity, the ST-5000W is unusually insensitive to cross-modulation. An ingenious new cadmium-sulfide (CdS) bandpass RF attenuator prevents cross-modulation caused by weak stations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

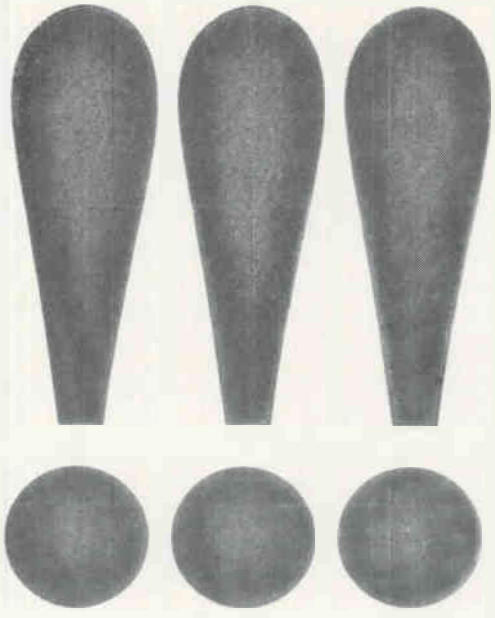
There's so much to recommend the ST-5000W. 45 transistors and 30 diodes are employed—Sony transistors. Double-tuning IF transformers at all 8 stages of the IF section reject spurious signals and noise. A 5-gang, high-precision, silver-plated tuning capacitor contributes to excellent selectivity and accurate tuning. The slide-rule dial, probably the longest and most accurate used in any tuner, is absolutely linear. When you dial 96.3, you're on 96.3. And the center of any channel can be pinpointed visually with the tuning meter. Another meter helps adjust the antenna for maximum signal pick-up. A stereo switch automatically selects the correct mode—stereo or mono. There's also a foolproof stereo indicator light. An adjustable CdS muting switch supresses interstation noise, but not weak stations. A hi-blend switch assures good stereo reception, even on stations with weak, noisy signals. An AFC circuit can be switched in under extreme operating conditions.

Hear why the sensitive Sony ST-5000W is so insensitive. Tune it in at your favorite dealer. The supreme pleasure of owning this fine instrument is well worth $399.50. (Suggested list.) For details write: Sony Corporation of America, Dept. H., 47-47 Van Dam Street, Long Island City, N.Y. 11101.

**SONY®**

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





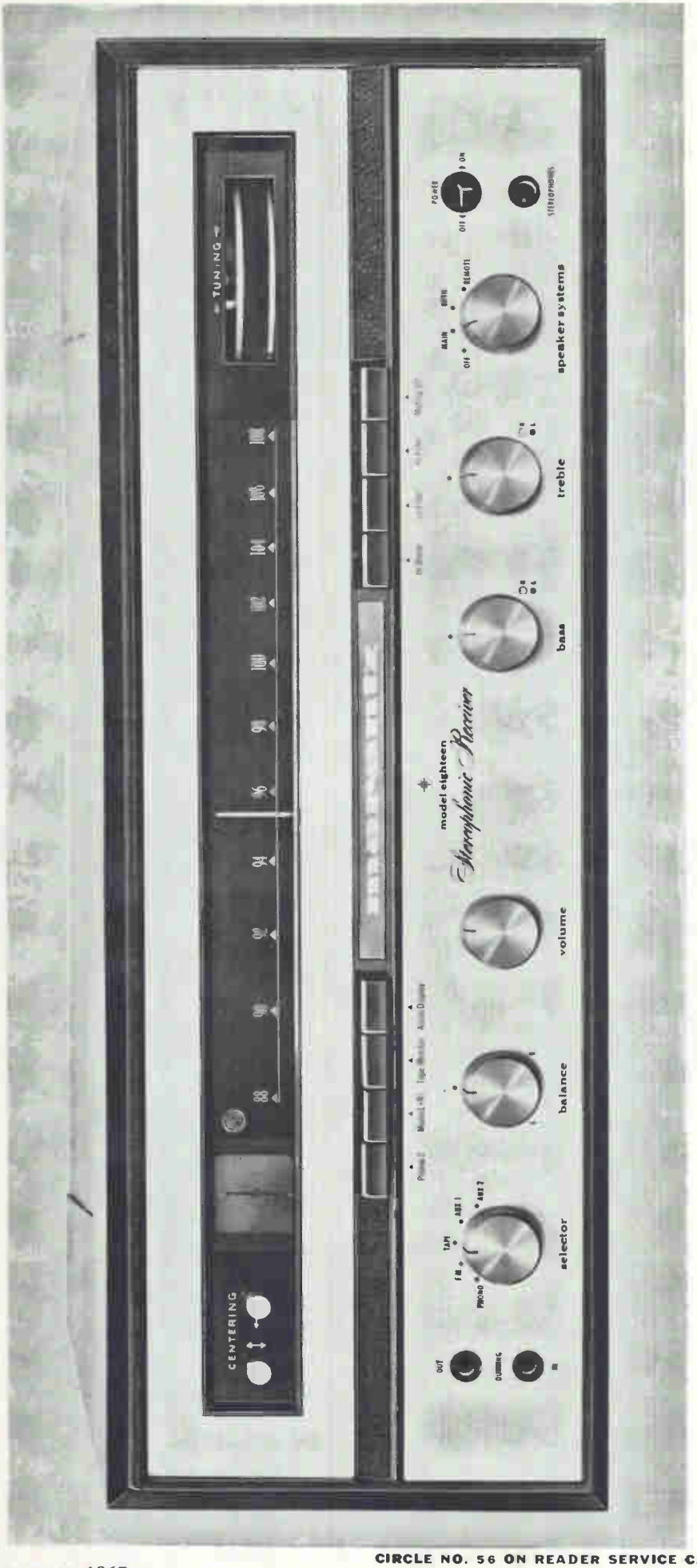
# a Marantz receiver

Now everyone may enjoy the eloquent sound of Marantz components, combined in a single completely solid-state system—the Marantz Model 18 Stereo Receiver. Here is the incomparable quality of Marantz stereo components—tuner, preamplifier and power amplifiers—combined on a single chassis.

Designed to the unequivocal standards which have made Marantz a legend in stereo high fidelity, the Model 18 achieves the level of performance of the most expensive components in a moderately priced compact receiver.

Unmistakably Marantz, the Model 18 Stereo Receiver has the heritage of Marantz laboratory systems, enriched by research which once again advances the state of the art and establishes new performance parameters for multiplex tuners and audio amplifiers.

Here is the total performance you would expect from Marantz. Finer sound than you have heard from most quality component systems and it is priced at less than half the cost of the fine Marantz components which inspired its design . . . only $595.00.




MARANTZ MODEL EIGHTEEN STEREOPHONIC RECEIVER

## Features

**Passive Front End** — From Marantz research comes an entirely passive RF section, a revolutionary development which eliminates the overloading problems commonly encountered in strong signal areas. Net result of this non-amplifying front end is that weaker signals may be tuned without being swamped out by adjacent strong signals. Strong signals will no longer overload the circuit with resultant distortion.

**Gyrotouch Tuning** — A new experience in quick silky-smooth station tuning which provides inertial force to carry the slide tuner across the precision calibrated dial, yet this innovation retains great sensitivity for tuning.

**Integral Oscilloscope** — A hallmark of Marantz tuners, provides "absolute" tuning accuracy and permits elimination of multipath, a condition which degrades the quality of stereo reception.

**Selectivity** — Optimum performance secured through passive RF section — plus IF stages consisting of four amplifiers, coupled by four Marantz-designed Butterworth filters — assures excellent phase response and selectivity.

**Massive Power** — Solid-state throughout, the amplifiers provide 40 watts rms continuous power per channel, three times the output of many receivers rated at 60 "music power" watts. Peak power is 80 watts per channel. Direct coupled design provides instantaneous overload recovery and "Automatic Protectors" isolate amplifiers from speaker systems under complex reactive loads — without annoying program interruptions.

**Minimal Distortion** — Total distortion, from antenna input to speaker outputs is less than 0.2 per cent at full rated output and substantially less at average listening levels. Flawless performance with total reliability was the design objective. Flawless performance with total reliability has been achieved in the Marantz Model 18 Receiver.

## Specifications

TUNER SECTION

**Signal-to-noise Ratio** — 70 DB
**Harmonic Distortion at 400 Hz** 100% modulation — 0.15%

**Frequency Response,** 75 microsecond de-emphasis — ±0.5 DB

**Multiplex Separation,** 20 Hz — 43 DB, 1000 Hz — 45 DB, 10k Hz — 35 DB, 15k Hz — 30 DB.

AMPLIFIER SECTION

**Power,** 40 rms watts per channel at 4 and 8 ohms, 20 Hz to 20k Hz

**Distortion,** 0.2% THD
**Frequency Response,** 15 Hz to 30k Hz, ± 0.5 DB

DIMENSIONS

18¼" wide x 16" deep x 6" high

**marantz.**

37-04 57th STREET,
WOODSIDE, NEW YORK 11377

CIRCLE NO. 56 ON READER SERVICE CARD

Hammelboe's performance is a gem of warmth and sensitivity, gaining especially by its use of the zither, as against the usual harp, at the high point of sentimental reverie. *D. H.*

MENDELSSOHN: *A Midsummer Night's Dream Overture* (see SCHUMANN)

## RECORDING OF SPECIAL MERIT

MONTEVERDI: *L'Incoronazione di Poppea.* Carole Bogard (soprano), Poppaea; Charles Bressler (tenor), Nero; Louise Parker (contralto), Arnalta; Herbert Beattie (bass), Seneca; John Thomas (countertenor), Otho; Sharon Hayes (soprano), Octavia; LaVerne Williams (contralto), Nurse; Judy Nelson (soprano), Drusilla; other soloists; Alan Curtis and Thomas Walker (harpsichords); instrumentalists and members of the Oakland Symphony, Alan Curtis cond. CAMBRIDGE Ⓢ CRS 1901 four discs $17.37, Ⓜ CRM 901* $14.37.

Performance: An impressive achievement
Recording: Excellent
Stereo Quality: First-rate

The *Coronation of Poppaea*, Monteverdi's last opera, was first heard in 1642, one year before the composer's death at the age of seventy-six. It has always been considered one of his most important and beautiful works, but until now there has not been any complete recording which has done it justice in both a textual and stylistic manner. The score, of course, is not one that will readily appeal at first hearing to the average opera enthusiast, at least not unless he has a fair grounding in the monodic style of writing prevalent in Monteverdi's day. On the other hand, if you can enjoy an operatic production minus elaborate trappings of orchestral accompaniment (with the exception of some instrumental obbligatos, Monteverdi's accompaniment is pure continuo), minus choruses, minus even arias in the conventional sense, you will be amazed at what a stunning work this composer has produced. The emphasis is almost entirely on the voice, the characterization of the part, and, as always with Monteverdi, on the meaning of the words. To read the libretto (or at least to know the specifics of each scene) in conjunction with hearing a performance of the work such as this one is a revelation of the greatness of Monteverdi and his uncanny way with word painting. The opera is singularly undramatic to the modern ear; scenes, even acts conclude without a feeling of climax having been reached. Within this seventeenth-century framework, however, the various humors of the opera emerge with startling clarity: for instance, Nero's anger, the rather piteous love sighs of Otho for Poppaea, the comic element, and the sensuousness in the love scenes between Poppaea and Nero, a sensuousness that is as voluptuous as in any nineteenth-century opera.

Alan Curtis has fashioned a performance here that is a model of scholarship and stylistic insight. Literally nothing remains undone, including the many vocal elaborations at cadences and the use of that peculiar one-note trill that was a hallmark of that period in Italy. The instrumentation, as mentioned, is extremely sparse; there are two harpsichords (very effectively used in stereo), along with cello or bassoon. The realizations are rather more plain than has been the case with some Monteverdi harpsichord accompaniments (I am thinking particularly of those of someone like Raymond Leppard), but, as Alan Curtis points out in his excellent program annotations, the more extravagant, inventive realizations that were possible in the later Baroque would have interfered too much with the all-important voice part on which Monteverdi and his contemporaries concentrated.

The soloists are altogether very impressive, especially Carole Bogard as Poppaea, a virile-sounding Charles Bressler as Nero, and an extremely sweet-voiced soprano, Judy Nelson, as Drusilla, the lady who is in love with Otho (sensitively sung by the countertenor John Thomas). If Herbert Beattie sounds a little dull as Seneca, I'm afraid that is the fault of the role itself, which is intended to epitomize Stoicism and Virtue, and what could any composer do with them? The pacing, if not always as varied in movement as I might have liked, is nevertheless exceptionally well handled for such a long and difficult work.

Finally, Alan Curtis's editing must be mentioned. He has obviously labored at length and with affection on this score, correlating different early editions, correcting innumerable errors that are a feature of the previous performing editions (*e.g.*, Malipiero's), and adding the kind of stylistic conventions that are necessary if this music is to be properly recreated in the manner of Monteverdi's own time.

The recording, barring a few pre-echoes, is excellent and clean, and a first-rate libretto is supplied along with extensive program

*(Continued on page 138)*

**At $149.50, less cartridge and base, your hi-fi dealer should be able to demonstrate the new Miracord 50H as decidedly superior to any other automatic.**

See for yourself at the N.Y. High Fidelity Show, plus new Compact Stereo System, new EMI speaker, and other exciting, new products to be unveiled at the Benjamin exhibit.

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

CIRCLE NO. 11 ON READER SERVICE CARD

commentary. This is, in sum, a valuable and important release and a vital addition to the Monteverdi discography. *I. K.*

MONTEVERDI: *Scherzi Musicali*: *O Rosetta*; *Eri già tutta mia*; *Giovinetta ritrosetta*; *I bei legami*; *La mia Turca*; *Fugge il verno dei dolori*; *Io ch'armato sin hor*; *La violetta*; *Damigella tutta bella*; *Ecco di dolci raggi*; *Lidia spina*; *Maledetto sia l'aspetto*; *Amorosa pupilletta*; *Dolci miei sospiri*; *Quel sguardo sdegnosetto*; *Della bellezza (Balletto)*. Hugues Cuénod and Charles Bressler (tenors); Louis-Jacques Rondeleux (baritone); Albert Fuller (harpsichord); Joseph Iadone (lute); members of the New York Chamber Soloists. PROJECT 3 Ⓢ PR 7001SD, Ⓜ PR 7001* $5.79.

Performance: Lively and energetic
Recording: Extremely disappointing
Stereo Quality: In part exaggerated

Monteverdi's songs for one to three voices, which were published in two collections in 1607 and 1632 under the title *Scherzi Musicali* have, in spite of the present Monteverdi revival, been rather poorly represented on discs, at least domestically. One can welcome with pleasure, then, this sampling of these lively love lyrics, of which ten are vocal trios and six are solo songs (the latter including *La mia Turca* from a different collection of 1626). They are thoroughly entertaining pieces, and they are performed with considerable style and enthusiasm by the vocalists and instrumentalists.

The accompaniments have been well varied, although purists might object to the use of piccolo and oboe in place of sopranino recorder and zink. This is an extremely minor complaint, however, in comparison with the album's main fault, which is the quality of reproduction. One would hardly expect such disappointing results from producer Enoch Light, who has a reputation for spectacular sonics. In the first place, the recording is much too high-level, and there are numerous places (such as the full ensemble with piccolo or Bressler's *Quel sguardo sdegnosetto*) where distortion ruins the fine musical efforts. The sonics in general are rather dry and unsympathetic, especially when combined with the ultra-close-up voice miking. Stereo separation in the solo songs is ridiculously wide, so that harpsichord comes from one speaker, voice from the other; yet in the songs for three voices plus instruments, there is a lack of clarity, and all performers sound lumped together.

The disappointments extend also to the jacket: there is no indication of which artists participate in which pieces (the strings and winds are anonymous). Finally, although full texts and translations are given, the middle verse of *La mia Turca* and the final verses of *Fugge il verno* and *La violetta* are incomprehensibly omitted in the performances presented here. *I. K.*

MONTEVERDI: *Scherzi musicali* (excerpts); *Three Madrigals* (see CAVALLI)

MONTEVERDI: *Vespro della Beata Vergine (1610)*. Gloria Prosper (soprano); Adrienne Albert (mezzo-soprano); Richard Levitt and Melvin Brown (tenors); Archie Drake (bass); Myra Kestenbaum (viola); Michael Tilson Thomas (harpsichord); Anita Priest (organ); The Texas Boys Choir of Fort Worth; The Gregg Smith Singers; The Columbia Baroque Ensemble, Robert Craft cond. COLUMBIA Ⓢ M2S 763, Ⓜ M2L 363 two discs $11.59.

Performance: Cool but often impressive
Recording: Very good
Stereo Quality: Superior

A few months ago, Telefunken's recording of the complete 1610 Vespers was released. As far as the available performances of this marvelous work are concerned, that version stands as the preferred one on my list: partly because of the liturgical emphasis; partly because of the superb vocal, choral, and instrumental performances; and partly, also, because original instruments (or reproductions) were used, and the sound, therefore, is basically the same that Monteverdi would have heard. Columbia's recording with Robert Craft is quite different in approach: first, the instruments are modern ones (trumpets


VLADIMIR ASHKENAZY
*A big winner in Mozart concertos*

and oboes rather than cornets, for instance); second, the accent is on a concert performance, with the antiphons omitted and the order of some of the individual sections changed for the sake of contrast and effect. Finally, tempos are in general on the fast side, sometimes too fast and slick to be considered liturgically ideal (*Lauda Jerusalem*, for instance, sounds a bit like a crack choir singing a jazzy spiritual). On the other hand, within this concert performance framework, there are some extremely effective moments: the *Duo Seraphim*, with one tenor echoing the other, is very excitingly sung; and the final portions of the seven-part *Magnificat* make a strong and stirring impact.

The overall sound of the vocalists, chorus, and instrumentalists is remarkably clean and crisp, and one seems to be aware at almost all times that this is an exceedingly well rehearsed performance. The individual singers are very capable, even though their "sound", as well as that of the chorus, is rather more American than Italian-European. Then, also, not all of Monteverdi's affect is conveyed convincingly (the tenors are best in this respect). Overall, however, Craft's is a performance that may have much appeal for the non-liturgically minded listener, and Columbia has provided very satisfying sonics with a full realization of the potentials of stereo. Full texts, translations, and notes are provided with the album. *I. K.*

MOZART: *Piano Concerto No. 17, in G Major (K. 453)*; *Piano Concerto No. 26, in D Major (K. 537, "Coronation")*. Hans Richter-Haaser (piano), Philharmonia Orchestra, István Kertész cond. EVEREST Ⓢ 3161, Ⓜ 6161* $4.98.

Performance: Good
Recording: Fair to good
Stereo Quality: Not remarkable

## RECORDINGS OF SPECIAL MERIT

MOZART: *Piano Concerto No. 8, in C Major (K. 246)*; *Piano Concerto No. 9, in E-flat Major (K. 271)*; *Rondo in A Major (K. 386)*. Vladimir Ashkenazy (piano); London Symphony Orchestra, István Kertész cond. LONDON Ⓢ CS 6501, Ⓜ CM 9501* $5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Enhances sound

MOZART: *Piano Concerto No. 15, in B-flat Major (K. 450)*; *Symphony No. 36, in C Major (K. 425, "Linz")*. Leonard Bernstein (piano); Vienna Philharmonic Orchestra, Leonard Bernstein cond. LONDON Ⓢ CS 6499, Ⓜ 9499* $5.79.

Performance: Remarkable
Recording: Good
Stereo Quality: More depth than separation

Out of this covey of concertos by Mozart I would nominate the Ashkenazy-Kertész collaboration as the big winner. K. 271 is one of the most familiar and one of the greatest of Mozart's early works. It is often cited for its innovations, but it takes nothing away from the work's intrinsic merits to point out that it is rather related to the old rococo sinfonia concertante form that was particularly highly developed in France (K. 271 was written for a French pianist). K. 246 is a more distinctly Austrian work (I would say Haydnish) and also more obviously—for all its charms—a youthful production. It has been recorded before and, no doubt, will be again, but it is sufficiently rare and so perfectly coupled here as to justify immediate recommendation.

The Rondo in A (K. 386) has a bit of story behind it. Its existence has been known for some time, but only recently have enough fragments emerged to permit a reasonably authentic restoration, which has been accomplished by Charles Mackerras and Paul Badura-Skoda. It is a charming piece full of character. One can hardly imagine it (as has been suggested) as a substitute finale for one of the concertos; it has, like many such independent concert pieces of Mozart, the character of an introspective *scena* of great reflective beauty. It certainly adds to the value of a disc already distinguished by excellent playing and recorded sound.

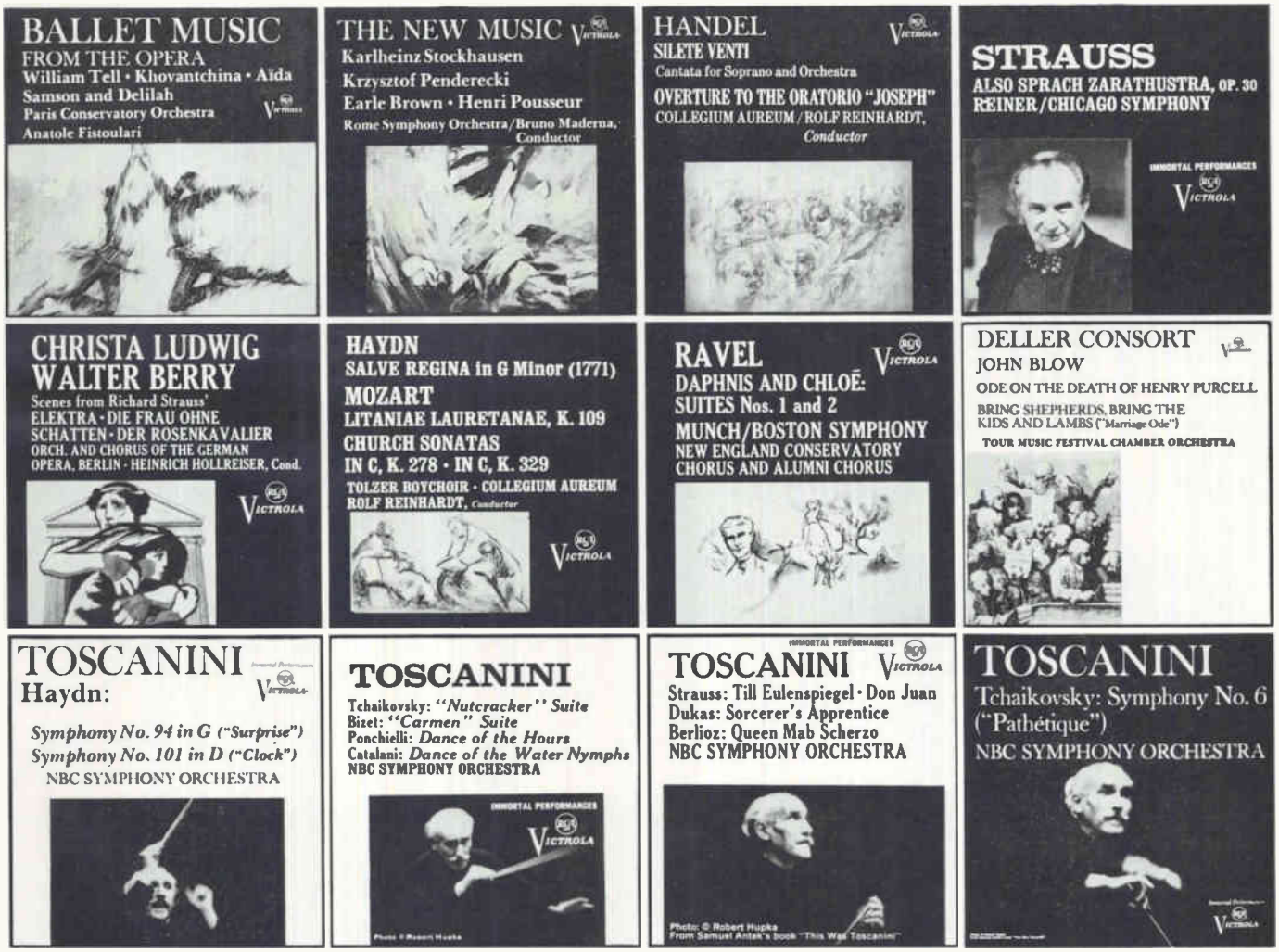
Ashkenazy ignores the continuo function of the keyboard indicated in the score to K. 271 and, in general, treats both as full classical concertos without reference to the rococo tradition out of which they come. But, in other respects, I find his approach flexible and insightful while preserving a sense of shape and order. He works well with Kertész, too, and the recording is rich and clear.

Kertész also appears with Richter-Haaser, and he manages a certain genial vitality with the old Philharmonia, but there the similiarities between the two recordings end. Rich-

*(Continued on page 144)*

# Budget price:

## *just one good reason for being a Victrola buff!*




## 12 new RCA Victrola releases—including 4 great Toscanini recordings

Here are 12 new budget-priced Victrola recordings to add to your collection. There's everything from Handel to Strauss to the "New Music" of Penderecki and Pousseur. And since they're on Victrola, you know you're getting great sound, great artists and great value. Because that's what Victrola is all about!

RCA VICTROLA®

CIRCLE NO. 70 ON READER SERVICE CARD

# The Best Values In Solid-State

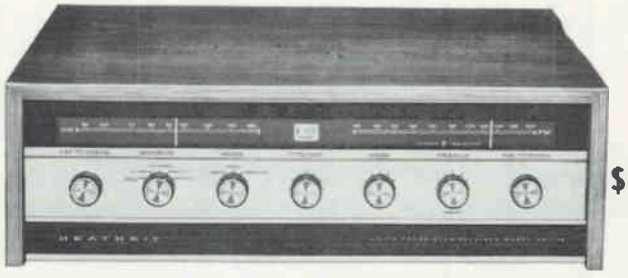
## World's Most Advanced Stereo Receiver . . . Heathkit AR-15

Kit AR-15 $329.95*

Assembled ARW-15 $499.50*

**Acclaimed By Owners & Audio Experts** for advanced features like integrated circuits and crystal filters in the IF amplifier section; preassembled Field Effect Transistor FM tuner with an IHF sensitivity of 1.8 uv or better and selectivity of 70 db or better; a robust 150 watts of music power (100 watts RMS) at ±1 db from 5 to 50,000 Hz; complete AM, FM and FM stereo listening; positive circuit protecting that prevents damage from overloads or short circuits of any duration; all-silicon transistors; "black magic" panel lighting; stereo only switch; adjustable phase control for best stereo separation and many more. Now choose kit or factory assembled versions. 34 lbs. Optional wrap-around walnut cabinet, $19.95.

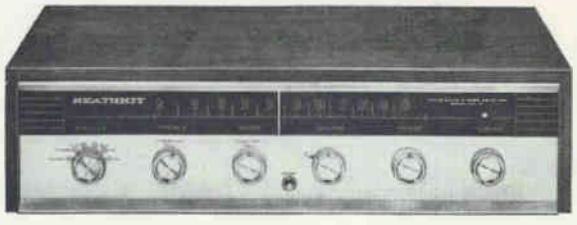
## Solid-State 66-Watt AM/FM Stereo Receiver



Kit AR-13A $189.95

**Just Add Two Speakers & Enjoy!** Compact, yet houses two 20-watt power amplifiers, 2 preamplifiers and wide-band AM/FM/FM stereo tuning. Boasts 46 transistor, 17 diode circuitry for cool, instant operation; long unchanging life; and quick natural power response . . . characteristics unobtainable with tube types. And there's plenty of power to spare . . . 66 watts IHF music, 40 watts continuous sine-wave power from 15 to 30,000 Hz at ±1 db. Also includes automatic switching to stereo with lighted stereo indicator, filtered left & right channel outputs and sleek walnut cabinet. 34 lbs.

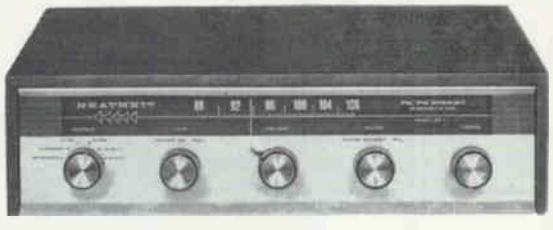
## America's Best Stereo Receiver Value . . . Heathkit Solid-State 30-Watt FM Stereo Receiver



Kit AR-14 $109.95*

Features 31 transistor, 10 diode circuit for cool, natural sound; 20 watts RMS, 30 watts IHF music power @ ±1 db from 15 to 50,000 Hz; preassembled & aligned wideband FM/FM stereo tuner; two power amplifiers and two pre-amplifiers; front panel headphone jack for private listening; compact 3⅞" H. x 15¼" W. x 12" D. size; stereo indicator light; filtered outputs for beat-free stereo taping; anodized aluminum front panel and fast circuit board assembly. Install in a wall, custom cabinet or either Heath factory assembled cabinets (walnut $9.95, beige metal $3.95). 18 lbs.

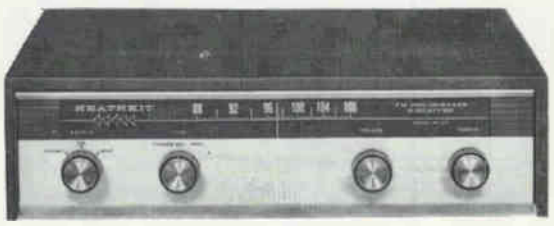
## NEW! Lowest Cost Solid-State FM Stereo Receiver



Kit AR-17 $72.95*

**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 9¾" D. x 2⅞" H. x 11¾" 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



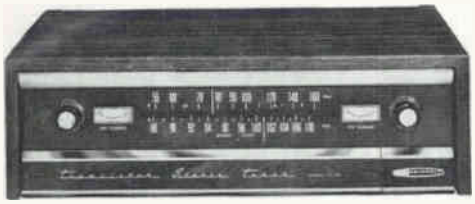
Kit AR-27 $49.95*

**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 9¾" D. x 2⅞" H. x 11¾" 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*

# Stereo Come From Heath

## AM/FM/FM Stereo Tuner

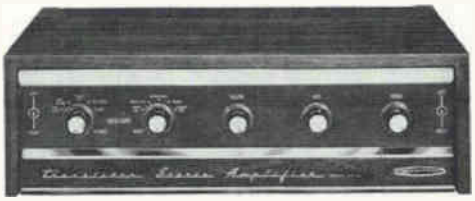


Kit AJ-43D
$114.95*

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.

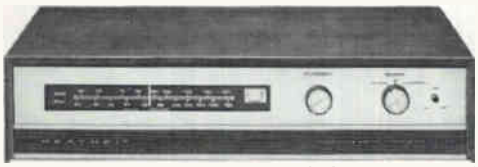
## Matching 100-Watt Stereo Amplifier

Kit AA-21D
$139.95*



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

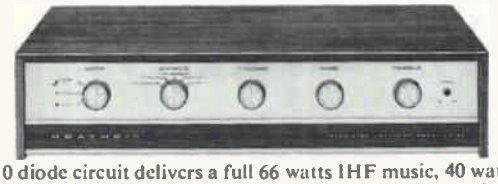


Kit AJ-33A
$99.95

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
$99.95



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
$52.95*

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
$62.95*

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!

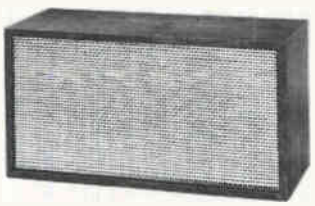
Kit AD-16
$399.50*

Enjoy professional features like solid-state circuit; 4-track stereo on mono playback & record at 7½ & 3¾ 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
$49.95



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.


**NEW**
**FREE 1968 CATALOG!**

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATHKIT®

HEATH COMPANY, Dept. 40-10
Benton Harbor, Michigan 49022
In Canada, Daystrom Ltd.

☐ Enclosed is $_____, including shipping.
Please send model (s)_____
☐ Please send FREE Heathkit Catalog.

Name_____
Address_____
City_____ State_____ Zip_____

Prices & specifications subject to change without notice. HF-208

CIRCLE NO. 46 ON READER SERVICE CARD

ter-Haaser is capable, but not a brilliantly imaginative pianist. The recorded sound is adequate but equally modest. The review copy had poor surfaces; the "Coronation" Concerto side was so gritty that any possible pleasure in the music was destroyed.

As everyone must know by now, our own Lennie Bernstein recently made a series of sensational successes in Vienna with Verdi's *Falstaff* and with Mahler symphonies. He also took up his old double-threat role as pianist-conductor, and the record at hand indeed conveys some of the excitement Bernstein must have created at his Vienna concerts. K. 450 really swings. (That is not intended as a pejorative remark.) I think this is a brilliant and tremendously exciting performance, and it is brought off without, in my opinion, doing Mozart any really grave injustice. On the contrary, the days of regarding as authentic and faithful the totally straightforward and metronomic performance are surely over. We know a lot now about eighteenth-century performing practice, and that ain't the way it was. I'm not trying to claim pure historical authenticity for Bernstein's brainstorms, but I do think he shapes the piece from a real feeling for the music, and the fact that he is participating (and quite brilliantly) as a performer—rather than merely urging the performers to scale ever more improbable heights—is a healthy check.

No such check exists in the Symphony, and this recording—in which Bernstein's soloistic instincts are sublimated into a series of quite perceptible grunts—is much rougher and more mannered. No matter how terrific it was in the flesh, the excitement—and there is plenty of it—adapts itself less well to the recorded medium. Indeed, it becomes close to unbearable in its relentless onward drive. By contrast, the Concerto, with its more perfect shape and inner excitement, really makes one believe in the joy of music and all that jazz. The two recordings are, by the way, quite different. The concerto has the orchestra quite far back; in the Symphony the orchestra has plenty of presence with a very strong and rough right-channel orchestral bass. The noise level—the tape hiss sort of thing—seemed to me to be a bit intrusive in the quieter parts of the Concerto, but then I am particularly bothered by such things.

*E. S.*

MOZART: *Violin Concerto No. 5, in A, K. 219.* TURINA: *Trio No. 1, for Piano, Violin, and Cello, Op. 35.* Jascha Heifetz (violin), Gregor Piatigorsky (cello), Leonard Pennario (piano); chamber orchestra (in the Mozart). RCA VICTOR Ⓢ LSC 2957, Ⓜ LM 2957 $5.79.

Performance: Strong, with reservations about Mozart
Recording: Close
Stereo Quality: Separated but shallow

This is an odd pairing for what is, after all, a new Heifetz recording of the "Turkish" Concerto. Although the record has only the dignified billing of "The Heifetz-Piatigorsky Concerts" on the outside, it is the fact of a Heifetz concerto recording that is going to attract attention. Piatigorsky modestly takes a background role here as the first cellist of the conductorless orchestra (presumably a Los Angeles studio group); the idea is obviously that, in a good eighteenth-century tradition, Heifetz is only first among equals. The theory behind this might be more tenable if (a) this were not Heifetz, (b) he were not playing the Joachim edition, romantic cadenzas and all. Still, this performance should not be put down for mere musicological reasons. Heifetz plays a vigorous, masculine Mozart and, outside of the Brahmsian cadenzas and an occasional Joachim *portamento* slide, the playing is not at all overromanticized. We tend to forget that Heifetz' strong, glittery brilliance was, in fact, in contrast to the lush manner of the earlier violin virtuosos and that Heifetz, like Toscanini, was one of those pivotal figures who helped change the direction of performance style. How odd to think that Heifetz' approach, once attacked as "cold" and "modern," should sound today slightly old-fashioned in its rhetorical grandeur. The orchestral playing is vigorous and helpful.

Actually, in many ways, the unexpected overside provides the most thoroughly satisfactory music on the record. The rare Turina work is of considerable interest: the mixture of Spanish tradition and modern instrumental and harmonic techniques compares not unfavorably with Falla, and the performance, long lines, grand style, and all, is just on the mark.

Both recordings are close up, clear, and dry. The effect in the orchestral piece is that of width rather than depth—a wide shallow room with a certain resonance but a very short reverberation time. *E. S.*

Ⓢ Ⓜ NIELSEN: *Symphony No. 4, Op. 29 ("The Inextinguishable")*; *Helios Over-*

*(Continued on page 148)*

# We have nothing to say about our TR100X receiver.

"**High Fidelity said:** Solid-state design can be credited with offering a lot in a little space, and this new Bogen is a case in point. Easy to look at, easy to use, and easy to listen to.

**Hirsch-Houck Labs said:** (in Electronics World) Excellent sensitivity and audio quality. Combines operating simplicity with ample control flexibility for most users, and at a moderate price.

**American Record Guide said:** It enables the purchaser with relatively limited funds to get a high quality product. It represents some of the best current design philosophy in its circuitry. And, since it is a "second generation" unit, it combines the virtues of good sound and near-indestructibility. The more I used this unit — the more I came to respect it.

**FM Guide said:** The Bogen TR100X is a solid state AM/FM stereo receiver with a difference. Bogen has shown unusual ingenuity in using printed circuits. For its price, the Bogen TR100X is exceptional. The TR100X is true high fidelity equipment. It will give you more sound for your money than almost any other equipment purchase."

**We add only this:** The TR100X is priced at $249.95. We also make the TF100, identical to the TR100X, but without AM, for $234.95. Both slightly higher in the West. Cabinet optional extra. Write for our complete catalog.

**Specifications:** Output power: (IHF) 60 watts • Frequency response ±1dB: 20-50,000 Hz • Hum and noise: —70 dB • FM sensitivity (IHF): 2.7 μv. • FM distortion: 0.7% • FM Hum and noise level: —60 dB.

## The critics have said it all!


THE LIVE SOUND OF BOGEN

LEAR SIEGLER, INC.
BOGEN COMMUNICATIONS DIVISION
PARAMUS, N. J. 07652

CIRCLE NO. 12 ON READER SERVICE CARD

*Short-cut to fame*

# YOUNG ARTISTS in the RECORDING STUDIO

*By IGOR KIPNIS*

MICHEL BLOCK

CHRISTOPH ESCHENBACH

STEPHEN KATES

IN the history of recorded music, the last seventeen years have seen the growth of a curious phenomenon. In the old 78-rpm days, an artist would ordinarily be asked to record only after he had already arrived at some eminence, after his interpretation of a particular work had, so to speak, thoroughly matured. This is not to say that *all* recording artists of the Twenties, Thirties, and Forties were in their dotage when they were finally put in front of the microphone, but that most had already begun to make a name for themselves before they began to record. Artur Schnabel comes quickest to my mind in this regard.

There were, of course, a number of exceptions, younger players who began recording shortly after they started to concertize —Yehudi Menuhin is a prime example. But perhaps the foremost distinction between then and now is the frequency with which so many of today's young performers appear in the recording studios. The reason is, naturally, a commercial one: records help to sell the artist in concert. There is today a whole raft of performers who have become established as concert artists through their recordings. Thirty years ago, such a feat was a great rarity.

For the younger performer, then, assuming he is fortunate enough to interest a record company, the making of phonograph records can prove a great boon. He receives more reviews from a single disc than he would from a single New York concert; he may reach more listeners in the same way; and he obtains the benefit of far more publicity and promotion. If his record is well received by public and critics alike, he is assured a quick entrée into the concert world.

To return, however, to the original thesis, the young performer recording at an early stage of his career is not the mature and finished interpreter he may eventually become. Why would one purchase a recording of a Beethoven sonata by a twenty-year-old when he knows perfectly well that, given another ten or so years, the artist will present a far different performance? Or, to put it another way, why would you have bothered to buy a Beethoven sonata recorded by Schnabel (assuming he had recorded any before he reached fifty) at the start of his career?

The answer is not difficult: it is, simply, interest. Combing through a group of new releases, one may become intrigued by a new name, by a freshness of approach, by a particular aspect of an artist's talent (it may be a dazzling technique or an unexpected depth of approach). I remember my own interest in Vladimir Ashkenazy's first recordings, made in 1955, when he won second prize in the Chopin International Competition in Warsaw at the age of seventeen. One side of the Angel recording released shortly after the contest featured his performance of the Chopin F Minor Concerto. There were a number of excellent performances of the piece available in the catalog at that time, those by Rubinstein, Malcuzynski, and Novaës among them. Yet I decided to back Ashkenazy, and I have tried to obtain every one of his subsequent recordings, both when they were good and—on rare occasions—when the high level slipped slightly. All are interesting, all are worth hearing, not only for what each disc has to offer, but also as a documented record of the change in interpretive and performing styles over the years (the difference between his early Chopin concerto and his more recent one, for instance).

Of course, one may not always pick a winner, but that, too, is one of the pleasures and adventures of record collecting. Of a group of four new recordings by young artists, two, it seems to me, are winners, and it will be of considerable interest to me to see how their careers develop in the future.

*Carte blanche* for a youngster's access to the recording studio is, in a great many cases, the winning of a prize in an international competition. Whatever the advantages and disadvantages of the competition system (such as catapulting the performer to instant fame perhaps before he is prepared for the responsibilities), there is no denying the powerful attraction to the public of a prize winner. Of the four artists under consideration, three are in fact recipients of international prizes.

THE oldest of the group (he was born in 1937) is the American pianist Michel Block, who received Artur Rubinstein's personal prize at the 1960 International Chopin Competition in Warsaw. At the time, he was recorded, along with the three first-prize winners of that competition, as part of a two-disc set by Deutsche Grammophon. His performance of the Chopin Second Sonata was an impressive documentation of his talents. Now, seven years later (rather too long a waiting period for an artist who obviously needs encouragement), comes a second record, issued by a new company called Harp and distributed by Columbia Artists Management, Inc. In it, the young pianist reveals again that he has splendid equipment and a thorough command of his repertoire. He is a modern —steely fingered—pianist, but there is also an admirable sweep and big style in some of his playing, such as in the three Rachmaninoff Preludes. His Beethoven is logical and sensitive, and in the Prokofiev Seventh Sonata he makes a most powerful impact. His performances are definitely worth hearing. The piano sound, except for slight shallowness, is extremely good.

TELEFUNKEN has recorded a young German pianist, Christoph Eshenbach, in an all-Bartók recital, a well-planned compendium of familiar and less-well-known pieces. The jacket notes give virtually no biographical information other than that Eschenbach was born in 1940. He has also recorded the Schumann Piano Quintet with the Drolc Quartet for Deutsche Grammophon, but that disc hasn't yet been made available in this country. On the basis of his playing of Bartók, which is far warmer and more lyrical than one usually hears today, I would consider Eschenbach a talent that should be watched closely. He does some exceptional things in this collection, and he has been most satisfactorily recorded (although a bass boost helps to round out the piano sound).

American cellist Stephen Kates was very prominent in music news last summer, when he won second prize and a silver medal in the cello division of the 1966 Tchaikovsky International Competition in Moscow. I heard him play the Shostakovich Cello Concerto with the Boston Symphony at Tanglewood shortly after his return to the United States, and his performance of this very uneven work revealed a powerhouse of technique. The same dexterity, admirable intonation, and fine tone can be heard in Kates' recital album for RCA Victor, which contains five of the works he performed as part of the Moscow competition. Unfortunately, the recital itself is a hodge-podge of encore material, and it is difficult to wax enthusiastic about the repertoire, no matter how skillfully it is played. The most substantial item is the Boccherini, which Kates plays in the usual nineteenth-century style. The least impressive piece is

a mild, conventional serial composition (which served as a test piece in the competition) by Banshikov. As an interpreter, Kates is not yet very subtle, nor does he reveal much dynamic variety, but it would be fairer to judge him in more substantial repertoire. The reproduction he has been accorded is excellent, with realistic balance between the cellist and his fine piano accompanist, Samuel Sanders.

In the same Moscow competition, the first prize winner in the violin division was Viktor Tretyakov, whose recording of the Paganini First Violin Concerto has just been issued on Angel's Melodiya series. One wonders, on the basis of this performance, just what qualities the judges were looking for. The violinist, who was born in 1946, gives a power-packed interpretation which I can only describe as vulgar. Brilliance and a gypsy-like fat tone are its salient aspects, with no subtlety of phrasing or dynamics to provide relief from the monotonous onslaught. Everything is presented in the most obvious possible colors, including sentiment, and I had to turn to Leonid Kogan's Angel recording to realize once again how much charm the Paganini Concerto can really have when played by a musician of sensitivity. The Melodiya recording quality, for the information of those who wish to hear this travesty for themselves, is very good, albeit with a rather too-far-forward violin pickup, which merely compounds the problem.

J. S. BACH: *Adagio (from Organ Toccata in C Major).* BANSHIKOV: *Four Fugitives.* BOCCHERINI: *Cello Sonata No. 2, in C Major.* FAURÉ: *Après un rêve.* FOSS: *Capriccio (1946).* GRANADOS: *Spanish Dance No. 2 ("Orientale").* TCHAIKOVSKY: *Nocturne, Op. 19, No. 4; Pezzo capriccioso, Op. 62.* Stephen Kates (cello); Samuel Sanders (piano). RCA VICTOR (S) LSC 2940, (M) LM 2940* $5.79.

BARTÓK: *Suite, Op. 14; Improvisation on Hungarian Peasant Songs, Op. 20; Rumanian Dance, Op. 8a; Lament No. 3, Op. 8b; Nine Pieces from Microcosmos, Books Three to Six; Folksong, "Azt mondják, nem adnak"; Esquisse Op. 9, No. 2; Bear Dance; Bagatelles Nos. 5 and 14.* Christoph Eschenbach (piano). TELEFUNKEN (S) SLT 43099-B, (M) LT 43099* $5.79.

BEETHOVEN: *Sonata No. 13, in E-flat Major, Op. 27, No. 1.* CHOPIN: *Ballade No. 3, in A-flat Major, Op. 47.* PROKOFIEV: *Sonata No. 7, Op. 83.* RACHMANINOFF: *Preludes, Op. 23: No. 2, in B-flat Major; No. 4, in D Major; and No. 7, in C Minor.* Michel Block (piano). HARP RECORDS (S) HSLP 1002, (M) HLP 1002 $5.95. (Available from Columbia Artists Management, Inc. [CAMI], 165 West 57 Street, New York, N. Y. 10019.)

PAGANINI: *Violin Concerto No. 1, in D Major, Op. 6.* Viktor Tretyakov (violin); Moscow Philharmonic Symphony Orchestra, Neimye Yarvy cond. MELODIYA/ANGEL (S) SR 40015, (M) R 40015* $5.79.

*ture, Op. 17.* Chicago Symphony Orchestra, Jean Martinon cond. RCA VICTOR LSC 2958 $5.79, LM 2958* $5.79.

Performance: Brilliant
Recording: Likewise
Stereo Quality: Excellent

## RECORDING OF SPECIAL MERIT

NIELSEN: *Helios Overture, Op. 17*; *Saga-Dream, Op. 39.* GADE: *Echoes of Ossian, Concert Overture, Op. 1.* RIISAGER: *Qarrtsiluni. Greenland Ballet (1936)*; *Etude, Ballet Suite (1948).* Royal Danish Orchestra, Jerzy Semkow, Igor Markevitch, and Johan Hye-Knudsen cond. TURNABOUT (S) TV 34085 S, (M) TV 4085* $2.50.

Performance: Good—every one
Recording: Mostly good
Stereo Quality: Good

This fourth stereo recording of Carl Nielsen's Fourth Symphony, a powerful symphonic affirmation of life, is the first I have heard that offers strong competition to the thrilling Igor Markevitch-Danish Royal Orchestra reading on the Turnabout label. Despite a tendency to push tempos in the finale a bit too hard, Jean Martinon's reading has power, clarity, expressive warmth, and good pacing. Moreover, the Chicago Symphony is both larger in numbers and more refined tonally than the Danish ensemble. But the performance by Markevitch breathes a little more easily, without sacrificing any of the essential excitement of the music.

RCA's recording is very fine throughout, with the great timpani duel in the finale coming off with shattering impact and stunning clarity. I do, however, have one *major* reservation regarding this disc, and that is the gross insensitivity to musical values displayed in dividing the slow movement and finale by a side break, for the all-important transition, like that leading to the coda of Beethoven's *Leonore* Overture No. 3, is meant to join the two without interruption. This could have been avoided through the simple expedient of programming the *Helios* Overture at the beginning of the record rather than at the end.

Both Martinon's and Jerzy Semkow's readings of the *Helios* Overture are excellent, and represent Nielsen's youthful piece to far better advantage than the recent Ormandy-Philadelphia Orchestra performance, with its over-fast tempos. The Turnabout recording is a shade heavy in the bass, but this can be compensated for by tone-control adjustment.

For me, the most valuable item on the new Turnabout disc is Nielsen's solemn and eerie *Saga-Dream*, written in 1907-08 and inspired by an episode in the Icelandic *Saga of Burnt Njal.* Though the music is supposed to evoke the tale of Gunnar Hlidarendi's dream, I find this piece, with its solemn chorale, mysterious *fugato* textures, and flickering points of bright percussion color, to be a highly poetic evocation of Viking times generally. Indeed, the parallel between this piece and Sibelius's equally eerie and cryptically poetic tone poem *The Bard* (1913-14) is inescapable. Igor Markevitch's reading of the Nielsen work does the score full justice, as does the recorded sound.

With the music of Knudaage Riisager (b. 1897), we are in a quite different world from that of Carl Nielsen, for Riisager is one of a large number of post-Nielsen Danish composers who came under the spell of French contemporary music following World War I (he studied with Roussel and others in Paris). At his best, Riisager is something of a Danish Poulenc, capable of turning out charming ballet scores with Danish folk overtones, lovely songs, and an excellent short opera in a light vein.

*Qarrtsiluni*, an evocation of Greenland Eskimo incantation at the moment when the sun is first seen above the horizon after the long winter night, seems to me a rather dated essay in neo-primitivism. On the other hand, the *Etude* ballet music, arranged from Czerny, is charmingly set, holding its own nicely in the company of similar ballet scores arranged from the work of older composers. Jerzy Semkow conducts both performances with verve and expertise.

The touchstone of Danish Romanticism resides in the two youthful works of Niels


ITZHAK PERLMAN
*Prokofiev's lyricism and brilliance captured*

Gade (1817-1890) recorded in Turnabout's Danish series: the First Symphony and the *Echoes of Ossian* Overture. The opening pages of the latter, leading up to the fine "big tune," are splendidly heroic and evocative, somewhat in the manner of Mendelssohn's *Hebrides* Overture or "Scotch" Symphony; and, despite a certain amount of developmental padding, Gade's Op. 1 stands up very respectably. The recorded performance under veteran Copenhagen conductor Johan Hye-Knudsen is splendid. Turnabout can chalk up another winner in this disc, which for four out of five works contained thereon is worth every bit of its $2.50 price and then some. *D. H.*

POULENC: *Animaux modèles (The Model Animals) Ballet Suite.* SAINT-SAËNS: *Carnival of the Animals.* Aldo Ciccolini and Alexis Weissenberg (pianos); Paris Conservatoire Orchestra, Georges Prêtre cond. ANGEL (S) S 36421, (M) 36421* $5.79.

Performance: Luxuriant
Recording: Excellent
Stereo Quality: Superior

Poulenc's *The Model Animals*, a suite for orchestra, was composed and produced finally as a ballet at the Paris Opéra in 1942. I'm not at all sure that I know exactly what else to tell you about it. Its programmatic background is no trouble, of course. If I may quote Angel's quotation of Poulenc for the French Journal *Figaro*: "I chose to place this ballet in the beginning of Louis XIV's century (also Pascal's), because this epoch is the most truly French in our history." (Add to this that *The Model Animals* resulted from Poulenc's long devotion to the fables of La Fontaine.)

As for the music itself, after having vamped a paragraph, I'm *still* not sure that I know either what to tell *you* about it or, for that matter, what I think of it myself. While it is Poulenc to the hilt, the work leaves me with the (perfectly lovely) taste of Ravel's *L'Enfant et les Sortilèges* in my mouth. For all of that, it is profoundly and unmistakably Poulenc's personal eclecticism but—and here's the rub—maybe a bit too much so, too self-indulgently so. While there are a couple of perkily quick contrasting movements (*The Lion in Love, The Two Cocks*), spanning in time about half the piece's twenty-minute length, one has the overall sense of too much too slow. Since a shrewdly balanced fifty-fifty as between fast and slow ought to be fair enough, I can only conclude that it is the music's insistent disclaimer of contrapuntal interest that creates the effect.

Naturally, one doesn't look for triple fugues in Poulenc. But his cool disdain for counterpoint is usually more than compensated for by an abundance of wonderful, often trashy melody—trashy, but inspired. In *The Model Animals*, I sense that Poulenc has run amok with his more flagrant musical attitudes and that, a good part of the time, velour is passing for the best velvet. But, even at the expense of violating what *may* be a strict attention to Poulenc's metronome marks, *The Model Animals* might seem less tenuous in its slow music if the tempos here were a shade more brisk.

Prêtre does an extremely fresh, clean, fanciful, and unsentimental job with *The Carnival of the Animals*—hearing *The Swan* done so straightforwardly might even have made Saint-Saëns feel less guilty about the piece.

The recorded sound is above reproach, the stereo quality highly effective. *P. F.*

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* SIBELIUS: *Violin Concerto, in D Minor, Op. 47.* Itzhak Perlman (violin); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR (S) LSC 2962, (M) LM 2962* $5.79.

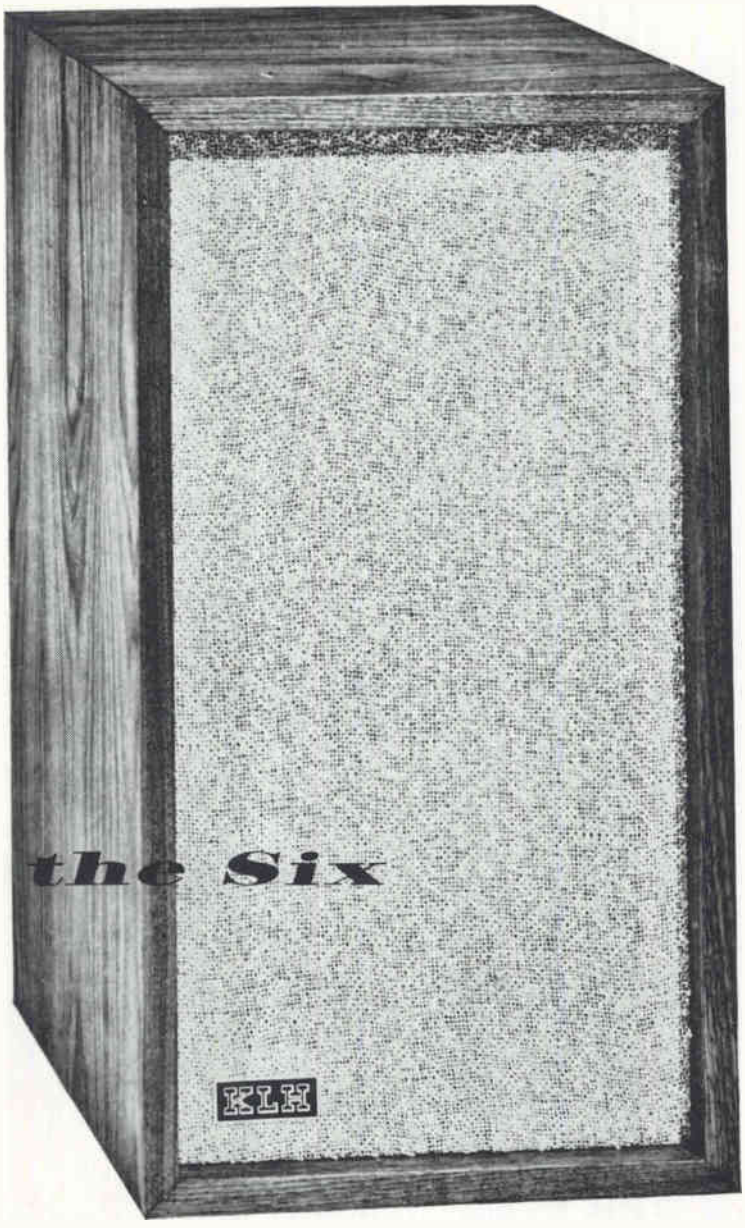
Performance: Rich and glossy
Recording: Lush and detailed
Stereo Quality: Excellent

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* SZYMANOWSKI: *Violin Concerto No. 2, Op. 61.* Ladislav Jasek (violin); Prague Symphony Orchestra, Martin Turnovsky cond. ARTIA (S) ALPS 713* $5.98, (M) ALP 713 $4.98.

Performance: Virile
Recording: Good enough

PROKOFIEV: *Violin Concerto No. 2, in G Minor, Op. 63.* SIBELIUS: *Violin Concerto in D Minor, Op. 47.* BEETHOVEN: *Violin Concerto in D Major, Op 61.* TCHAIKOVSKY: *Violin Concerto in D Major, Op. 35.* Henryk Szeryng (violin); London Symphony Orchestra, Gennady

*(Continued on page 150)*




# We aim at the Six

KLH makes speaker systems that sell from $50 to $1140. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it's the best way we know to define high performance. Listen to the Six. We think you'll agree with our definition.

Suggested Price $134.00. Slightly higher in the West.

KLH RESEARCH AND DEVELOPMENT CORPORATION, 30 CROSS STREET, CAMBRIDGE, MASS. 02139

® A TRADEMARK OF KLH RESEARCH AND DEVELOPMENT CORP.

CIRCLE NO. 53 ON READER SERVICE CARD

Rozhdestvensky, Hans Schmidt-Isserstedt, Antal Dorati cond. MERCURY (S) SR 3-9017, (M) OL 3-117 three discs $17.37.

Performance: Brilliant and polished
Recording: Good
Stereo Quality: Good

The disc debut of the young Israeli violinist Itzhak Perlman is perhaps of foremost interest in the group of violin concertos under consideration here. Though crippled with polio and forced to play from a chair, Perlman won the coveted Leventritt Award in 1964 at the age of eighteen, and has since played with half a dozen major American orchestras. The present recording of the Prokofiev G Minor and Sibelius D Minor concertos came out of his appearances with the Boston Symphony under Erich Leinsdorf this past season.

In addition to the two other versions of the Prokofiev concerto reviewed here, Perlman has recorded competition from such seasoned virtuosos as Heifetz, Stern, Milstein, and Ricci, but he more than holds his own, capturing with sweet yet penetrating tone the work's lyricism and brilliance.

In the even more virtuosic and rhapsodic Sibelius score, Heifetz, Szeryng, Oistrakh, and Ferras are Perlman's main competitors; and here I would say that the fantastic Heifetz reading is still tops for excitement, while Perlman and Christian Ferras come out neck-and-neck in terms of lyrical impulse. Incidentally, the Perlman disc is the only one currently available singly that offers the Sibelius and Prokofiev works back-to-back.

A telling asset of the Perlman-Leinsdorf disc is the gorgeous recorded sound. As against the Heifetz performances, which tend to give the orchestra something of a back seat, Perlman's violin emerges from the very midst of the orchestra without, however, being overwhelmed at any point. Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail than I have every heard before in either the Prokofiev or Sibelius concertos—the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.

The name of Czech violinist Ladislav Jasek is a new one to me. In contrast to the penetrating sweetness of Perlman's tone and the polished brilliance of Szeryng's, Mr. Jasek's is robust and assertive, at least on this record. His reading of the Prokofiev concerto is exuberant, but the performance as a whole is not in the top class. What does lend the Artia disc special interest is the Second Violin Concerto of Karel Szymanowski (1882-1937), second only to Chopin among traditional Polish composers. Written two years before the Prokofiev G Minor, this was Szymanowski's last major work, and shows his late preoccupation with the musical idiom of the Tatra mountain folk. Szymanowski, in short, pursued a course similar to that of Bartók and Janáček in seeking an integration of regional idioms with the mainstream of the great classical tradition. The one-movement Second Violin Concerto shows this late manner in full bloom: the music is gorgeously sensual and rhapsodic, yet intensely virile in utterance and dynamic in rhythm. Mr. Jasek's big tone and exuberant musical ways are better suited to Szymanowski than to Prokofiev. The orchestral accompaniment under Martin Turnovsky's baton leaves little to be desired, though the recorded sound is somewhat brash and over-reverberant at times.

The formidable violinistic prowess and polished musicianship of Henryk Szeryng need no further praise here. His previous recordings amply demonstrate his unerring intonation and flair for sustaining effortlessly the longest and most elaborately ornamented melodic lines. Szeryng and the Soviet conductor, Rozhdestvensky, take a broadly lyrical view of the Sibelius Concerto, as opposed to the somewhat more closely knit treatment of Perlman and Leinsdorf. The performance is a fine one on these terms, though the Mercury disc shows considerable sonic deterioration toward the end of its thirty-minute length, at least on my review copy. The Prokofiev performance is transparent and elegantly lyrical, though the sonics are not quite up to those of the Perlman-Leinsdorf collaboration.

BIRGIT NILSSON
*A Tosca of deeply felt passion*

The Beethoven performance has Szeryng repeating, on a somewhat less inspired level, the essentials of his excellent reading done some fifteen years ago, with the late Jacques Thibaud conducting, and recently released on the Monitor label. Let it be said, however, that the orchestral accompaniment by Hans Schmidt-Isserstedt here is of exceptional distinction and power, stressing the rugged strength of the score and providing a most effective foil for the almost wholly lyrical solo violin line. (This, by the way, is the only one of the discs in the three-record package that is available separately.) The recorded sound seems to have more bite and presence than is heard in the Sibelius and Prokofiev performances.

For me the most satisfying thing in the whole Mercury package is the Tchaikovsky Concerto, which, more often than not, I find rather tiresome. Here, however, Szeryng and Antal Dorati deliver a performance that teems with zest and youthful song, abetted by big and brilliant recorded sound. I hope it will be made available separately, too.

*D. H.*

PUCCINI: *Madama Butterfly* (see Best of the Month, page 109)

PUCCINI: *Tosca.* Birgit Nilsson (soprano), Tosca; Franco Corelli (tenor), Cavaradossi; Dietrich Fischer-Dieskau (baritone), Scarpia; Silvio Maionica (bass), Angelotti; Piero de Palma (tenor), Spoletta; Alfredo Mariotti (bass), Sacristan; Dino Mantovani (baritone), Sciarrone; Libero Arbace (bass), Jailer; Patrizio Veronelli (soprano), Shepherd Boy. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Lorin Maazel cond. LONDON (S) CSA 1267, (M) A 4267 two discs $11.59.

Performance: Uneven
Recording: Good
Stereo Quality: Realistic

Given the above stellar lineup, it can be taken for granted that this *Tosca* will provide an escape from mediocrity. But although professionalism indeed abounds, and there are intermittent thrills, the end result here falls short of an exciting and fully convincing *Tosca.*

The want of excitement can be ascribed to conductor Lorin Maazel, who is too cultivated a musician not to give a neat and disciplined reading, but who lacks the intimate knowledge of Puccini's score—on present evidence—to bring out its pulsating inner life and the fine shadings that turn "readings" into throbbing drama. A few examples will illustrate the point: an almost complete absence of tension in the orchestral passage following Tosca's exit in Act I (page 58 in the Schirmer vocal score); the inconsiderately fast (for vocal articulation) pacing of the Sacristan's joyous outburst preceding Scarpia's entrance (pp. 75-80); the inexpressive and orchestrally not very well balanced *Te Deum*; the dull rendering of the *andante sostenuto* passage (p. 170) in the Tosca-Scarpia encounter; and so on. There are, of course, good things in his performance: the arias are, without exception, well accompanied, and much of Act III is above reproach. Perhaps more experience in theatrical performance could have provided Maazel the needed seasoning and this recording a deeper penetration; unfortunately, recorded super-productions are rarely planned with such considerations in view.

Most of the "intermittent thrills" alluded to above are provided by Birgit Nilsson, whose singing may lack the Mediterranean warmth of Milanov or Tebaldi, and whose emotional range and interpretive penetration are certainly no match for Callas', but who is nevertheless a Tosca of deeply felt passion and grand vocal manners. There have been renderings of *"Vissi d'arte"* more moving and more suggestive of inner tears than hers, but few with her combination of security and solid musicianship. And when it comes to clean attacks and precise intonation in the critical A to C region above the staff, there Nilsson is in a class by herself. Her duets with Corelli, particularly *"O dolci mani"* (Act III), could do with more tenderness, but as an exhibition of superior vocalism they will find many partisans. Corelli's Cavaradossi is a conventional conception, but effectively rendered. Anyone familiar with the work of Gigli and Bergonzi knows that there is more to the role than Corelli brings to it in terms of tonal refinement and interpretive nuances, but Corelli is in reasonably good artistic form here, and even attempts a few difficult *diminuendi* in an effort to modulate his splendid tone.

*(Continued on page 152)*

# THESE AR-4$^x$ WOOFERS NEVER MADE IT TO THE CABINET.

AR speakers, from the $57 AR-4$^x$ on up, are tested exhaustively at each step along the production line.

AR's near-fanatical quality control and testing program (which includes final tests in an anechoic chamber) are important for both of us. You get a reliable speaker, and our costs in honoring the five-year speaker guarantee are reduced to a minimum. The AR guarantee is complete — it covers all repair costs, shipping both ways, and even a new carton when necessary. We must keep the return rate low. (The total return of all AR-4's and AR-4$^x$'s during the three-and-a-half years that we have been making them is now about 1.4% of those produced.)

The discarded woofers shown above are evidence of the care we take in manufacture; they didn't meet specifications. This care makes for reliability and consistency, important characteristics for a speaker but insufficient reasons for choosing one. The quality of reproduction, of course, comes first.

Equipment reviews rarely single out one product as the best of its kind without ifs, ands, or buts. Reviews of the AR-4$^x$ speaker did. **HiFi/Stereo Review** wrote: "We know of no competitively priced speaker that can compare with it." **La Revue des Disques** said: "There has been nothing like it . . . this speaker is astonishing."

AR's catalog is available on request.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

CIRCLE NO. 4 ON READER SERVICE CARD

Fischer-Dieskau's Scarpia, however, is a tragic example of miscasting—another in a series of many. His voice is dry, unalluring, and lacking in weight, and it loses focus when straining for volume. He has trouble sustaining a true legato line and often falls into the trap of over-interpretation (note his exaggerated way with the oily "*Tosca, divina . . .*" passage on pages 96-97).

The supporting cast consists of reliable veterans, but the Angelotti sounds hoarse, and the Sacristan, though vocally strong, is rather inexpressive. The other singers are first-rate; the boy soprano Patrizio Veronelli is outstanding. The orchestra plays well. The recording is rich in tone but not always ideally balanced, and the lush timbre of Corelli's voice has not been captured in full sonic bloom. *G. J.*

RAVEL: *Piano Music (complete). Pavane pour une infante défunte*; *A la manière de Chabrier*; *A la manière de Borodine*; *Sonatine*; *Miroirs*; *Ma Mère l'Oye*; *Habanera*; *Jeux d'eau*; *Gaspard de la nuit*; *Menuet antique*; *Le Tombeau de Couperin*; *Valses nobles et sentimentales*; *Prelude in A Minor*; *Menuet sur le nom d'Haydn.* Robert Casadesus (piano); with Gaby Casadesus (piano) in four-hand pieces. ODYSSEY Ⓜ 32 36 0003 three discs $7.49.

Performance: Excellent, after its fashion
Recording: Good enough

Thanks to the wide popular dissemination of the musical catalogs of both Debussy and Ravel over the last few decades, only tin-eared knuckleheads any longer tie these names together (on the basis of the music itself), as if matters of title and musical detail alone should make substantive stylistic differentiation between the two possible. (The word has even recently begun to get around that another famous team—Bruckner and Mahler—resemble each other in actuality about as much as the Supremes do the Andrews Sisters.) But writing as a musician who maintains chronic, special, and (hopefully) realistic affection for Ravel's work, I ran across a terse assessment of the composer in Eric Salzman's perceptive new book, *Twentieth-Century Music: An Introduction*, that, on first reaction, absolutely infuriated me—because, I hastily confess, I had long been laboring under the delusion that only *I* realized its truth in such depth.

Taking note of Ravel's classical approach—the adjective is here descriptive of a frame of mind, a temperament, rather than of any kind of "neo-ism"—Salzman goes on to suggest that even in those works by Ravel that rub elbows with Debussy's "Impressionism" (*Gaspard de la nuit*, recorded here, or *Daphnis et Chloé*), "Ravel's far more classical orientation is evident. . . . [he] is always fastidious as to detail and closely concerned with a recognizable frame of external structure . . . with line, clarity of articulation, brilliant, idiomatic writing, and careful tonal organization. In the end, Ravel may be classified as a classicist, and his particular contribution found in a unique ability to combine the rich harmonic vocabulary of ninths and elevenths with free motion of parallel chords and chromatic sidesteps, all animating forms which are themselves the result of a new and clear sense of tonal movement."

I quote my colleague at such length not only because his is the most sensitive evaluation of what Ravel is all about that I have yet read, but because it is resultantly an excellent prelude to a *re*valuation of these "classic" Casadesus performances of the complete Ravel piano repertoire.

For if an earlier generation was less able to perceive the wide distinction between Ravel and Debussy, the interpreters who brought the music to them were to some degree responsible. Casadesus' reputation is that of an "Impressionist" expert. Yet, hearing his work on this Odyssey reissue of the old Columbia recordings, one discerns the gap in generations in numerous subtle and less than subtle ways.

Ravel's "classicism" has been most conventionally noted because of what might be regarded as a somewhat eccentric penchant for forms and gestures in "olden style." Casadesus plays the simple *Pavane*, however, with a patent excess of rhetoric and lack of severity—rather as if he believed the composer hadn't been quite serious about his appropriation of the old form. And while the speed and dexterity needed for the last movement of the *Sonatine* impose a discipline in themselves, the austere fragility of the first two movements goes quite luscious and grand in Casadesus' hands; the piece gets all but swamped by its interpretation here.

Curiously enough, Casadesus' innate excellence of taste is a *controlling* factor in works like *Gaspard de la nuit* and *Miroirs*—works in which many pianists tear up the pea-patch. And the Casadesus team gives an enchantingly restrained, if somewhat rhythmically over-articulated, performance

*(Continued on page 154)*

# CONCORD MEANS TAPE DECKS ...QUALITY TAPE DECKS


**776-D AUTOMATIC REVERSE-A-TRACK® STEREO TAPE DECK**

automatic reverse-a-track®

Records and plays high fidelity stereo in **both** directions! Up to 6 hours of superb listening with no reel turnover, no rethreading / Automatic, electronic shutoff / Operates with any stereo component or console system / Flux Field heads / Frequency response: 30-20,000 cps @ 7½ ips; 50-15,000cps @ 3¾ ips ±3db / Wow & Flutter: less than .15% @ 7½ ips; less than .18% @ 3¾ ips / Signal-Noise ratio: better than 50db / Solid state electronics / Stereo headphone monitor jack / Flawless sound recording and reproduction / Under $280.00.

**501-D UNIDIRECTIONAL STEREO TAPE DECK**

Records and plays through any stereo component or console system / Stereo record and play / Solid state electronics / Precision manufactured unidirectional tape mechanism / 3 speeds / Flux Field heads / Flawless sound recording and reproduction quality / Automatic shutoff / Under $160.00.

**F-105 STEREO CASSETTE DECK**

Snap in cartridge convenience / Stereo record and play through any stereo component or console system / Solid state preamplifiers / Flux Field heads / Two record level controls / Two VU meters / Superb sound reproduction quality in the true audio tradition / Remote control start and stop / Attractive teak cabinet. Under $140.00.

Concord Tape Decks — quality that lasts. To achieve this, we take great pains to manufacture our motors, heads, transistors, condensers, coils, potentiometers — all our parts in Concord's factories to Concord's strict quality control standards. A Concord Tape Deck may cost a bit more but it's a sound investment in quality that lasts.

*The Signature of Quality*

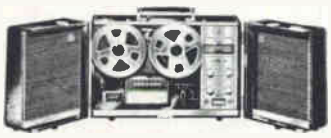
**CONCORD ELECTRONICS CORP.**

AUDIO TAPE RECORDERS
VIDEO TAPE RECORDERS
CLOSED CIRCUIT TELEVISION
COMMUNICATIONS PRODUCTS

1935 ARMACOST AVE. • LOS ANGELES, CALIFORNIA 90025

Radiocorder, Sound Camera, and Reverse-A-Track are registered trademarks of Concord Electronics Corporation.

444 Compact Stereo Tape Recorder



727 Deluxe Stereo Tape Recorder

776 Deluxe Stereo Tape Recorder with Automatic Reverse-A-Track

CIRCLE NO. 27 ON READER SERVICE CARD

of *Ma Mère L'Oye*. But again, Robert Casadesus' performance of the ominously beautiful *Valses nobles et Sentimentales* seems to me clearly lacking in the icy brilliance that is so essential to the piece.

Taken in sum, I nonetheless find the release preferable to any complete set of Ravel's piano music presently available, including Gieseking's distastefully "personal" interpretations, and the new Werner Haas album, which is not only mediocre but —release title to the contrary—incomplete. Odyssey's recorded sound is, of course, not the last word and, even at that, it is of variable quality.

*W. F.*

RIISAGER: *Qarrtsiluni, Greenland Ballet*; *Etude, Ballet Suite* (see NIELSEN)

SAINT-SAËNS: *Carnival of the Animals* (see POULENC)

SCHOENBERG: *Serenade*; *Wind Quintet*; *Four Pieces for Mixed Chorus*; *Three Satires*; *Suite* (see Best of the Month, page 108)

SCHUBERT: *Sonata in E-flat Major, D. 568*. SCHUMANN: *Waldscenen, Op. 82*. Peter Serkin (piano). RCA VICTOR Ⓢ LSC 2955, Ⓜ LM 2955 $5.79.

Performance: Sensitive and restrained
Recording: Dark-hued
Stereo Quality: Satisfactory

This is some of the most sheerly beautiful piano playing I've heard in a long time, but a great deal of it is so darned deliberate as to be almost unbearable. Serkin plays it so cool that it actually takes a while to realize the incredibly sensitive pianistic and musical personality at work underneath. A casual listener might, for example, be put off by the underplayed *Eintritt* of the *Waldscenen* when, in fact, some exquisite, subtle, and deeply poetic playing is to follow. Young Serkin turns shading and tone quality into fundamental musical elements which give Schumann much more scope and inner, not just external, poetical feeling than he generally gets. On the other hand, with Schubert, our young pianist has to rely on control and the projection of long lines. If he had managed to make it come off at his tempos it would have been one of the pianistic *tours de force* of the century. As it is, he is too unbearably *moderato* far too much of the time (*moderato ma non troppo*, as a friend of mine used to say) and it simply cannot be sustained. The E-flat Sonata is still rather early Schubert, not eighteenth-century in style as is usually said, but in the late-classical manner of the day (a kind of musical equivalent of "Empire," one might say), and it must be played as such. Serkin's *moderato* approach—not at all a matter of carelessness but rather a beautiful and touching attempt to make of the work a kind of *pastorale*-like early romanticism—simply does not suit. A dark quiet piano sound with a properly unobtrusive stereo resonance abets Serkin's style. The approach doesn't always work here, but Serkin is without a doubt an extraordinarily gifted and individual young man. *E. S.*

SCHUMANN: *Symphony No. 3, in E-flat, Op. 97, "Rhenish."* MENDELSSOHN: *A Midsummer Night's Dream Overture*. London Symphony Orchestra, Rafael Frühbeck de Burgos cond. LONDON Ⓢ CS 6470, Ⓜ CM 9470* $5.79.

Performance: Good moments
Recording: Good
Stereo Quality: Good

SCHUMANN: *Symphony No. 3, in E-flat, Op. 97, "Rhenish"*; *Symphony No. 4, in D Minor, Op. 120*. Orchestra in Cento Soli; Gurzenich Symphony Orchestra of Cologne; Günter Wand cond. VANGUARD EVERYMAN Ⓢ SRV 235 SD, Ⓜ SRV 235 $2.50.

Performance: Rather routine
Recording: Good enough
Stereo Quality: Okay

Neither of these recordings is the last word on the "Rhenish" Symphony, although for the sweep and grandeur of Frühbeck de Burgos' first movement, and the overall lyrical warmth that he brings to the work, I'd choose his performance of the two under consideration here. Furthermore, the London Symphony is clearly the best orchestra of the three heard here. If the performance fails in any substantial way, it is that it does not make the symphony work as a whole piece. That the "Rhenish" is inclined to run down like a clock is a problem inherent in the work; at the same time, it's a problem to which other conductors have found a solution.


RCA VICTOR

PETER SERKIN
*An extraordinarily gifted young pianist*

The performance of the Mendelssohn Overture is musicianly and attractive, but it takes a lot of sparkle to make me sit up and take notice where this piece is concerned, the sort of sparkle that isn't really present here.

Vanguard's release has its bargain price going for it as well as the coupling of *two* Schumann symphonies. But while Wand's more businesslike approach, curiously, makes the "Rhenish" seem more reasonable in sum, this is due to the unfortunately negative fact that the music is never allowed the sweep and grandeur that—in its best pages—give the work its magnificence.

The Fourth Symphony asks less of a conductor, and its performance here is less disappointing—although, again, I would be extremely surprised if it startled or illuminated anyone who knows the piece well.

London's recorded sound is superior to Vanguard's—more full-bodied and spacious —but it does not seem to me to be the company's best. The surfaces of my review copy were noisy. Vanguard's sound is somewhat skimpier, but its stereo treatment seems more satisfying. *W. F.*

SCHUMANN: *Waldscenen, Op. 82* (see SCHUBERT)

SIBELIUS: *Violin Concerto, in D Minor* (see PROKOFIEV)

JOHANN STRAUSS: *The Blue Danube*; *Tales from the Vienna Woods*; *Voices of Spring*; *Artist's Life*; *Wine, Women and Song*. London Philharmonic Orchestra, Antal Dorati cond. LONDON Ⓢ SPC 21018 $5.79.

JOHANN STRAUSS: *Tales from the Vienna Woods*; *Artists' Quadrille*; *Egyptian March*; *The Gypsy Baron Overture*; *Champagne Polka*; *Wine, Women and Song*; *Excursion Train Polka*. JOSEF STRAUSS: *Feuerfest Polka*. Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR Ⓢ LSC 2928, Ⓜ LM 2928* $5.79.

JOHANN STRAUSS: *Tritsch Tratsch Polka*; *Vienna Bonbons Waltz*; *New Pizzicato Polka*; *Acceleration Waltz*; *Tik-Tak Polka*; *Thunder and Lightning Polka*; *Morgenblätter Waltz*; *Perpetuum Mobile Polka*; *Wo die Zitronen blüh'n Waltz*; *Auf der Jagd Polka*. Vienna Symphony, Wolfgang Sawallisch cond. PHILIPS Ⓢ PHS 900119, Ⓜ PHM 500119* $5.79.

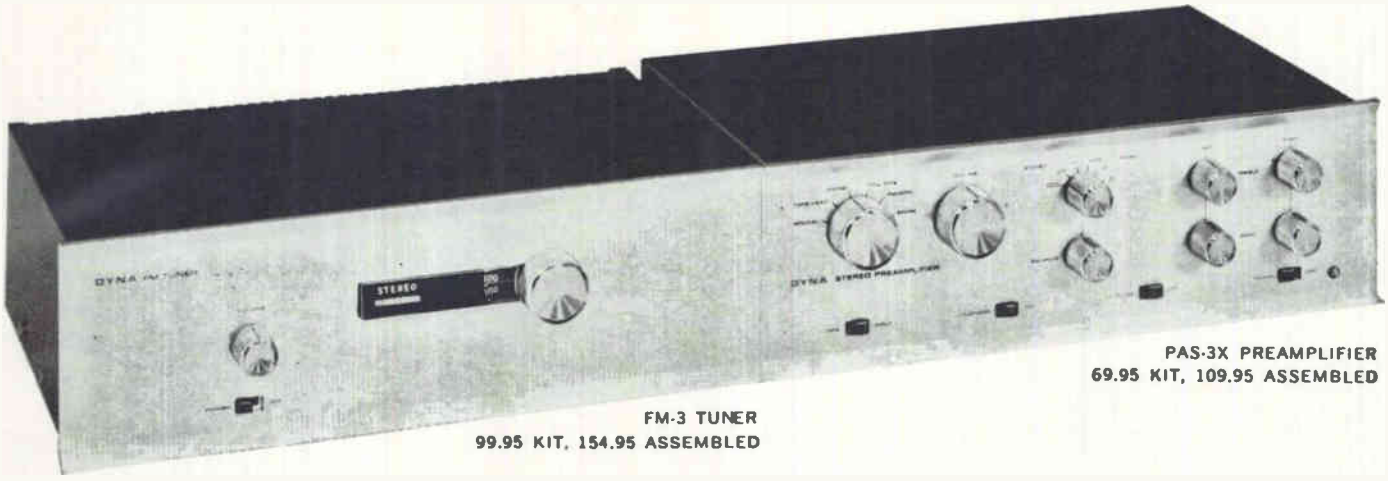
JOHANN STRAUSS: *Sekunden Polka*; *Violetta Polka*; *Klipp-Klapp Galop*; *Studenten Polka*; *Freut Euch des Lebens Waltz*; *Demolierer Polka*. JOH. STRAUSS, SR.: *Furioso Galop*. LEHÁR: *Merry Wiaow Waltz*; *Waltzes from "The Count of Luxembourg"*; *Waltzes from "Eva."* Vienna State Opera Orchestra, Anton Paulik cond. VANGUARD EVERYMAN Ⓢ SRV 205SD, Ⓜ SRV 205 $2.50.

Performance: All delightful
Recording: All excellent
Stereo Quality: All excellent

The excessive recorded duplication of the standard repertoire has always seemed to me pretty senseless, but the works of Johann Strauss are an exception. I am confident that discs of Strauss' music are played more often, and thus wear out faster, than others, so the need for replacement is never-ending. And if you have just worn out *your* supply of Strauss discs, here is an opportunity to acquire four new ones, all bursting with Viennese *bonhomie*, all superbly engineered, and containing very few duplications among them.

From the point of view of repertoire, the London disc takes no chances: it offers what might be called the Strauss "Big Five." And yet this is by no means a routine program. The waltzes are played uncut, complete with their beautiful introductions, and repeats are meticulously observed. Under Dorati's exciting direction they emerge as tone poems in dance style. There are pregnant *Luftpausen*, showy rubatos, calculated swells, and whipped-up climaxes. But Dorati is too expert a Straussian to sacrifice lightness. This Strauss may not be to every taste, but it is very effective, and captured in sharp and transparent stereo.

*(Continued on page 156)*



FM-3 TUNER
99.95 KIT, 154.95 ASSEMBLED

PAS-3X PREAMPLIFIER
69.95 KIT, 109.95 ASSEMBLED

# UNCOMPROMISED QUALITY

This combination of PAS-3X preamplifier, FM-3 tuner, and Stereo 120 amplifier represents the highest level of quality which can be attained with high fidelity components. It combines the virtues of both tubes and transistors in a flexible modular system without skimping to squeeze it into one unit.

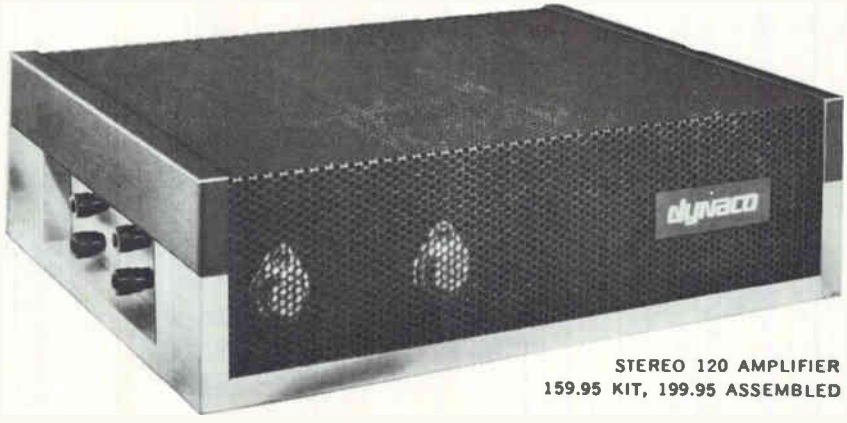
Two of these components have passed the test of time — years of increasing public acceptance. The Stereo 120 is an all new design. All have been engineered and produced with the same underlying Dynaco philosophy of offering superlative performance at the lowest possible cost—when you buy it, and as long as you own it. Everyone recognizes that Dynaco is "best for the money." We know that it should be judged regardless of price—Dynaco quality has never been compromised by cost considerations.

Our sole concern is sonic perfection. We don't follow the herd in engineering, styling or promotion. Fads, status and "revolutionary new sounds" never enter our planning. We avoid regular model changes and the planned obsolescence they engender. We take the extra time to do things **right the first time.** That probably explains why our limited product line has become increasingly popular each year. It's why our kits are so easy to build; why maintenance is so easy; and service problems so few. We constantly strive to improve our products though, and when we do, these changes are available to our customers to update existing equipment at low cost.

Our detailed literature, available on request, gives the full specifications which help to explain why the Dynaco components illustrated (PAS-3X, FM-3 and Stereo 120) will provide the finest sound possible. Specifications are important, but the most complete specifications cannot define truly superb sound. Go to your dealer, and compare Dynaco with the most expensive alternatives, using the very best speakers and source material you can find. Be just as critical, within their power limitations, of our best-selling Stereo 70, Stereo 35 and SCA-35.

Of course, if you are now a Dyna owner, don't expect us to convince you to replace what you already have.

But your friends might benefit!




STEREO 120 AMPLIFIER
159.95 KIT, 199.95 ASSEMBLED

dynaco inc. 3912 Powelton Ave. Philadelphia, Pa. 19104 U.S.A.

Without a doubt, the RCA Victor disc offers the most diversified and stimulating program. Two of the waltzes in London's collection are duplicated here, and Fiedler also presents the introductions intact (that of *Wine, Women and Song* is particularly rich in variety and invention), although he does not observe every repeat and *da capo*. In general, Fiedler is less concerned with showmanship than with infectious animation. His readings are vigorous, joyous, zestful, and straightforward enough to be danced to. The orchestral execution is perfection itself, with special bows owed the zither soloist in *Tales from the Vienna Woods* and the oboist in the *Gypsy Baron* Overture. The shorter selections are all gems, particularly the *Artists' Quadrille*, a mildly outrageous adaptation of melodies by Mendelssohn, Mozart, Weber, Rossini, Schubert, and a few others into dance rhythms.

Wolfgang Sawallisch takes a more genial, *gemütlich* approach to his program of familiar polkas and somewhat less familiar waltzes then either Dorati or Fiedler does. His style is valid and his performances are eminently likeable. Although this disc is very well recorded, it lacks the immediacy and wide sonic range of the other three here. The readings, however, are delightful and idiomatic, and the Vienna Symphony plays with precision and elegance.

Anton Paulik's orchestra sounds leaner than the others in its strings, but the playing is no less adept, and the conductor is, of course, one of the most accomplished Straussians in the business. His way with the music is easygoing and straightforward, exuding a native Viennese naturalness. The program combines lesser-known Strauss with ultra-familiar Lehár. The former is faultlessly played; in the latter I prefer a broader and more sentimental (*schmaltzy*, to put it plainly) approach. Vanguard's sound is brilliant —and note the price of the disc! *G. J.*

RICHARD STRAUSS: *A Richard Strauss Song Recital. Ich liebe dich*; *Ruhe, meine Seele*; *Ich schwebe*; *Traum durch die Dämmerung*; *Zueignung*; *Wie sollten wir geheim sie halten*; *Wiegenlied*; *Ich trage meine Minne*; *Freundliche Vision*; *Scnlechtes Wetter*; *Morgen*; *Befreit*; *Die Nacht*; *Cäcilie*. Montserrat Caballé (soprano) Miguel Zanetti (piano). RCA VICTOR (S) LSC 2956, (M) LM 2956* $5.79.

Performance: Disappointing
Recording: Lacks bass
Stereo Quality: Suitable

There is a lovely basic tone quality at work here and some exquisite floated *pianissimi* in the right places. At times the singer captures the perfect mood: the delicate *Wiegenlied* comes off hauntingly, and Caballé's voice soars impressively over *Cäcilie*'s passionate phrases. But unfortunately these happy instances are in the minority. More frequently, Madame Caballé sounds like an opera singer out of her natural element. Her style is declamatory, and her interpretations lack lightness and natural flow. *Ich schwebe* is a good case in point, for in this song cannot be tossed off with the airy grace evident in Elisabeth Schumann's interpretation, it becomes labored and rather artificial.

The real drawback, however, is the singer's intonation. There is hardly a song without some imperfection of pitch. They may be fractional, but they are nonetheless damaging, particularly in music that abounds in chromaticism. Some of Strauss' best lyric inspirations are contained in this recital, but they are served more elegantly by Evelyn Lear (Deutsche Grammophon 138910) or Lisa della Casa (RCA Victor LSC 2749). *G. J.*

STRAVINSKY: *Mavra*. Susan Belnick (soprano), Mary Simmons (mezzo-soprano), Patricia Rideout (contralto), Stanley Kolk (tenor); CBC Symphony Orchestra, Igor Stravinsky cond. *Les Noces*. Mildred Allen (soprano), Adrienne Albert (mezzo-soprano), Jack Litten (tenor), William Metcalf (bass); The Gregg Smith Singers and The Ithaca College Concert Choir, Gregg Smith (director); Columbia Percussion Ensemble, Robert Craft cond. COLUMBIA (S) MS 6991, (M) ML 6391 $5.79.

Performance: *Mavra* Stravinsky's own, *Noces* Craft's undoing
Recording: Clean but lacking presence
Stereo Quality: Very good

Columbia's Stravinsky - conducts - Stravinsky documentation would seem to be permissive in the extreme. Not too terribly long ago, the composer conducted a performance of *Les Noces* for Columbia, in perfectly modern stereo, that was quite handsomely performed by Samuel Barber, Aaron Copland, Lukas Foss, and Roger Sessions at the four pianos and effectively sung by an excellent group of American singers—Regina Sarfaty, Mildred Allen, Loren Driscoll, and Robert Oliver. Since the recording dates from 1963,

it can scarcely be said to be ancient. Yet, here we are with a new one conducted by the composer's disciple and assistant, Robert Craft, which would seem to suggest *something*—although I won't attempt to guess what.

I've compared them both carefully, and I hope I will be forgiven for finding no excuse for the new one on any ground. Stravinsky's is by far the more theatrical, joyous, and true to its Russian evocation. (It was conceived, after all, as a ballet. "When I first played *Les Noces* to Sergei Diaghilev," writes Stravinsky, "he wept and said it was the most beautiful and purely Russian creation of our Ballet.") Craft's performance is subdued, low-keyed, monotonous, and all but washed clean of theater and color. Even the recorded sound on the new one is less satisfying: there is little sense of presence; one gets the impression that the performance is taking place in some other room. (The stereo effects on the new one are admittedly more refined and subtle.)

In any case, if I were *looking* for a more "abstract" reading of *Les Noces*, Pierre Boulez's recent recording for Nonesuch has infinitely more vitality, and is considerably more penetrating.

As far as I know, we haven't heard from *either* Stravinsky or Craft on the subject of *Mavra*—at least since Craft's 1950 recording of the work for the defunct Dial label—so it's good to have Stravinsky's own view of the work. A one-act *opera buffa*, written in 1922, the work makes a curious effect cheek-by-jowl with *Les Noces* (begun in 1914.) Even Stravinsky's concession that the piece was "deliberately *demodé*" does little to modify one's astonishment at finding the earlier work quite *so* much more bold, original, and startling in conception.

Of course, this in no way alters an opinion that *Mavra* is an enchanting little theater piece—a pleasure from first to last. It isn't my policy to quarrel with a composer's reading of his own work, but I would be less than honest if I were to conceal the fact that I miss in Stravinsky's performance the poise and sophistication of Ansermet's recording for London.

The recorded sound seems to have a bit more presence here, although the difference could be accounted for by the nature of the music. I might add that a release that I find in part rather puzzling is the more confusing for the fact that the labels are reversed on my stereo review copy. *W. F.*

**SZYMANOWSKI: *Violin Concerto No. 2*** **(see PROKOFIEV)**

## RECORDINGS OF SPECIAL MERIT

**TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36.*** Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON (S) 139017 $5.79.

**TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64.*** Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON (S) 139018 $5.79.

Performance: **Intense!**
Recording: **Good**
Stereo Quality: **Good**

These recorded performances by Karajan of the Tchaikovsky Fourth and Fifth Sym-

*(Continued on page 159)*

PHOTO: DAVID FARRELL FOR EMI

*The best of company: Gerald Moore, Elisabeth Schwarzkopf, Victoria de los Angeles, Dietrich Fischer-Dieskau*

# GERALD MOORE: FAREWELL CONCERT

By George Jellinek

THE farewell recital of Gerald Moore, "the unashamed accompanist," in London last February was an event calculated to bring his long, distinguished, but unostentatious career to an end with an uncharacteristic bang. It was Walter Legge, former head of EMI, the parent company of Angel, who conceived the idea; he rounded up Elisabeth Schwarzkopf, Victoria de los Angeles, and Dietrich Fischer-Dieskau to lend their artistry to the occasion, and combed the repertoire to find a unique program for these three outstanding vocalists—alone and in various combinations—with Gerald Moore as the essential link. Angel now presents a generous portion of this program on two discs (which will be available in shops October 2), and one can only be most grateful for this splendid documentation.

On-the-scene recordings are never technically perfect, of course, and the present release is no exception. Balances are quite good most of the time here; but naturally the microphoning of individual voices cannot be accomplished under such conditions as these with the care normally taken in a controlled studio environment. Fischer-Dieskau, in particular, suffers in this regard, for he has a tendency to produce explosive tones that require very special engineering attention. Under these circumstances, the sound processing is generally successful—though I would have liked a little more stereo separation in the trios—but the end result, by necessity, falls short of perfection. As always in such circumstances, there is applause; I suppose there is nothing anyone can do about this necessary adjunct to concert-hall "presence," however much it intrudes upon listening enjoyment at home.

And enjoyment there is here, in abundance: the sizable amounts of good will, good spirits, and sincere camaraderie emerging from the speakers adds to the expected musical pleasures. It is not easy, even on this occasion, for Moore to keep the spotlight from straying to his illustrious partners, such being the occupational drawback of an accompanist. Nonetheless, in the Schubert songs which follow the two exquisitely crafted but featherweight Mozart trios he quickly reveals the qualities which make him a prince among his *confrères*: pliable, spirited, and perfectly proportioned playing of rhythmic accuracy and animation, a foundation upon which Fischer-Dieskau performs with his familiar mastery. Similar inspired collaboration is heard later in the program with Miss De los Angeles in a Brahms sequence and with Miss Schwarzkopf in a group of Wolf songs. Neither of these artists is in absolutely top form, but the range of communication they reveal is exceptional, Schwarzkopf being particularly compelling in *Das verlassene Mägdlein*.

There are duets by Schumann (sung by Elisabeth and Dietrich—first names are appropriate to the intimacy of the occasion), by Mendelssohn (Victoria and Dietrich), and by Rossini (Elisabeth and Victoria). The last group comes from Rossini's *Serate Musicali*—inspired trifles written in his "retirement" years. The two divas attack *La regata Veneziana* with obvious relish, hamming it up a bit to the audible enjoyment of the audience, and Moore joins in the fun with a teasing rendition of the piano bridges. Needless to say, the comic *Duetto buffo di due gatti*, in which the two star sopranos trade elaborate "miaows," is absolutely hilarious. The two Haydn trios are very charming canonic inventions, presented with real flair by all concerned. *An den Vetter* is inspired nonsense; the words of *Daphnens einziger Fehler* have been reworked for the occasion so that the line *"O wüsste Daphne nur noch zu lieben"* comes out *"O wollte Gerald noch weiter spielen"*!

The recital ends with some appropriate comments by Moore, evidently moved but urbane and unruffled, and with his playing of his own transcription for solo piano of Schubert's *An die Musik*.

All three singers contribute affectionate tributes to the album notes. Fischer-Dieskau gives a penetrating view of Moore's gifts, and adds that one feels inclined "to take this farewell from concert life with a pinch of salt." My own feeling runs along the same lines: the tribute of this memorable concert is richly deserved, but the musical world is not likely to accept Gerald Moore's decision as final. He may be fated to give as many farewell recitals as Adelina Patti.

GERALD MOORE: *Farewell Concert.* 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, mein Lieb'*; *Gruss*; *Lied aus Ruy Blas*; *Abendlied*; *Wasserfahrt.* Haydn: *An den Vetter*; *Daphnens einziger Fehler.* Gerald Moore (piano); Elisabeth Schwarzkopf and Victoria de los Angeles (sopranos); Dietrich Fischer-Dieskau (baritone). ANGEL Ⓢ SB 3697 two discs $11.58.

phonies indicate the same thorough restudy that marked his versions of the nine of Beethoven. Here is no mere run-through of thrice-familiar warhorses with an eye to wowing the audience, but an honest attempt to recapture in all its initial freshness and impact the lyrical drama and vivid color underlying the mature Tchaikovskian symphonic idiom. Karajan has succeeded brilliantly here, I feel, in getting in proper proportion all the elements of dynamics, phrasing, and structure, without losing an iota of the music's inherent emotional intensity.

Where there is vulgarity in the music—as in the finale of the Fourth—Karajan lets it come out outspokenly and without hysteria. Passionate lyricism—as in the slow movement of No. 5—is given its full head, yet the long lines of Tchaikovsky's phrases are held seamlessly in one piece, free from phony nuances. Especially noteworthy is Karajan's care with the dreamlike, lyrical waltz episodes in the first movement of No. 4, and with the third movement of No. 5, which also assumes here a poetically dreamlike quality that I have not heard in any other performance on or off records.

The playing of the Berlin Philharmonic is virtuosic in the extreme, the peer of that to be heard from any ensemble on either side of the Atlantic. Each instrumental choir is beautifully balanced within itself and with the others, and the orchestra produces *pianissimos* that are the real thing and climactic *fortes* that lift you right out of your seat but are never overblown.

The orchestral sound seems to have been miked at medium distance, and the result is a just first-row-first-balcony perspective, satisfying in sense of space, yet with ample presence for both solo and *tutti* passages. *D. H.*

TCHAIKOVSKY: *Violin Concerto, in D Major* (see PROKOFIEV)

TURINA: *Trio No. 1, for Piano, Violin, and Cello* (see MOZART)

VIVALDI: *Concerto, in D Minor, for Violin, Strings, and Continuo*; *Concerto, in A Major, for Violin, Strings, and Continuo* (see BACH)

## COLLECTIONS

DENNIS BRAIN: *The Art of Dennis Brain.* Beethoven: *Horn Sonata in F Major, Op. 17.* Mozart: *Divertimento in E-flat Major, K. 289.* Dittersdorf (ed. Haas): *Partita in D Major.* Schumann: *Adagio and Allegro, Op. 70.* Haydn: *Symphony No. 31, in D Major: First Movement.* Mozart: *Horn Concerto No. 2 in E-flat Major, K. 417.* Dukas: *Villanelle.* Dennis Brain (horn); with Gerald Moore and Denis Matthews (piano); Dennis Brain Wind Ensemble; London Baroque Ensemble, Karl Haas cond.; Neill Sanders, Edmund Chapman, Alfred Curuse (horns), Gareth Morris (flute); orchestra, J. A. Westrup cond.; Philharmonia Orchestra, Walter Susskind cond. SERAPHIM Ⓜ 60040 $2.49.

Performance: Virtuosic
Recording: Of varying age

Dennis Brain, as practically everyone knows, was the brilliant English French-horn player who was killed in an automobile accident in 1957. This release from Angel's new low-priced line, Seraphim, is a survey of Brain's

recordings ranging in date from 1944 to 1953. Although the release is not without its purely musical pleasures, I should think that its primary interest would be to those who are particularly fascinated by the instrument in virtuoso hands or, even more obviously, those who play it themselves.

I suggest this limitation of interest because, taken on the purely musical level, the program is somewhat less than satisfying. It's pure frustration, for example, to hear only the first movement of Haydn's marvelous "Hornsignal" Symphony—not because I'm a purist about extracting movements from symphonies that I don't like, but because I hate its happening to those I do. The Beethoven Horn Sonata, moreover, is perfunctory Beethoven—than whom, among The Great Composers, no one can be more perfunctory, with the possible exception of Mozart, whose Horn Concerto, K. 417, puts him well in the running.

This leaves us with Dukas' *Villanelle*, a terse but thoroughgoing banality; Schumann's lovely Adagio and Allegro, the accompaniment of which, at certain points, is more scrambled than actually played by Gerald Moore; a delightful (but again a one-movement excerpt) Minuet and Trio by Dittersdorf; and two quality movement-extracts from Mozart's Divertimento, K. 239.

The recorded sound varies with the date, although in a couple of instances—most notably the Beethoven—it sounds older than it ought to. Brain's playing—it goes without saying—is magnificent. *W. F.*

## RECORDING OF SPECIAL MERIT

CHAMBER MUSIC FOR VOICES. Gallus: *Jerusalem gaudes*. Des Prés: *Tulerunt Dominum meum*. Lotti: *Crucifixus*. Bruckner: *Ave Maria*. Haselböck: *Erschienen ist der herrlich Tag*. David: *German Mass: Sanctus*; *Agnus Dei*. Heiller: *Dem König aller Zeiten*. Widmann: *Wohlauf, ihr Gäste*. Wilbye: *Adieu, sweet Amaryllis*. Jannequin: *Cocu*. Vecchi: *Tiridola, non dormire*. Burkhart: *Das Kätzchen*. Hindemith: *Landsknechtstrinklied*. Distler: *Verspruch*. Klagenfurt Madrigal Chorus, Gunther Mittergradnegger cond. MACE Ⓢ MCS 9078, Ⓜ MCM 9078* $2.50.

Performance: Convincing
Recording: Good enough
Stereo Quality: Good

Quite apart from the pleasure it gives, this bargain issue of *a cappella* choral music is a model of taste and ingenuity where program-making is concerned. Side one is devoted exclusively to religious music covering nearly four centuries; side two is devoted to secular music of a roughly parallel time span. Yet the pieces have been so shrewdly chosen and programmed that, for the most part, each seems to flow unjoltingly out of its predecessor and one is barely conscious of the vast differential in musical eras.

With fourteen pieces, an occasional dead spot is just about inevitable. Bruckner's *Ave Maria* seemed so long to me that I was astonished to read (the band-timings are printed on the sleeve) that it had played exactly as long as the fascinating *Crucifixus* by Antonio Lotti (1667-1740) that precedes it. The latter is startling in an angularity of line and linear dissonance at the beginning that is Webernesque, and in its ensuing romantic lyricism—a piece clearly ahead of its time.

Another provocative number is the one by Orazio Vecchi (1550-1603), which is a maze of tricky syncopations and startling modulatory harmonic sequences. The Burkhart piece, which is of our own century and immediately follows the Vecchi, sounds retarded by comparison. There is nothing particularly revealing about the Wilbye and Jannequin pieces, but both are charming and pretty.

The release is, with but the infrequent exceptions noted, a delight, and the performances seem commendable. The recorded sound is good. *W. F.*

## RECORDING OF SPECIAL MERIT

FIRST-CHAIR ENCORES, Volume II. Marcello: *Concerto, in C Minor, for Oboe and Orchestra*. John de Lancie (oboe). Weber: *Hungarian Fantasy for Bassoon and Orchestra*. Bernard Garfield (bassoon). Debussy: *Danses Sacrée et Profane, for Harp and String Orchestra*. Marilyn Costello (harp). Creston: *Concertino for Marimba and Orchestra, Op. 21*. Charles Owen (marimba). Bloch: *Suite Modale, for Flute and Orchestra*. Murray Panitz (flute). Debussy: *Rhapsody No. 1, for Clarinet and Orchestra*. Anthony Gigliotti (clarinet). Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA Ⓢ MS 6977, Ⓜ ML 6377 $5.79.


DENNIS BRAIN
*Magnificent French-horn playing*

Performance: Perfection
Recording: Superb
Stereo Quality: Slick

Barring an unlikely accident, the vital statistics above constitute virtually a review of this record: the first-desk men of what many believe to be the world's greatest orchestra in solo display, in works by (mostly) composers of quality, with their own orchestra and conductor in support, recorded by a major record company that usually produces its finest sound for this organization and whose finest sound is equal to anyone's. The reader need only scan the pieces on the program, decide whether they are to his liking, and be told that all concerned are in top form. Further commentary is obviated.

With perhaps a single observation. Several years ago, when the orchestra was playing a piece of my own devising, I had not a single suggestion to offer at the first rehearsal I heard, except, as I suggested to Ormandy, that the orchestra let loose on a particularly lyrical string line in the piece. He turned to me from the podium, smiled cheerfully, and replied: "Oh. I see. You want The Philadelphia Sound." I answered that I thought it would do very nicely indeed, and it sure did!

The point of so personal an anecdote is that the Philadelphia Orchestra, perhaps more than any other of similar quality, takes special pride in its musicianship and the pure beauty of its sound. A disc of this sort is directed, I should guess, towards a public that shares the feeling. In any case, you'll probably find yourself listening helplessly to the sheer beauty of the playing—rather more than to the music itself. *W. F.*

MUSIC FOR MAXIMILIAN—Sounds of the Renaissance at the Court of the Holy Roman Empire. Isaac: *Innsbruck, ich muss dich lassen (four versions)*; *Mein Freud allein*; *All mein Mut*; *Süsser Vater, Herre Gott*; and others. Judenkünig: *Zucht, Ehr, und Lob*; *Rossina ain welscher Dantz*; *Ain niederlandisch runden Dantz*. Hofhaimer: *Zucht, Ehr, und Lob*; *Nach Willen dein (vocal and organ versions)*; *Meins Traurens ist Ursach*; *In Gottes Namen fahren wir*. Senfl: *Mag ich Unglück nit widerstahn*; *Pacientiam muss ich han*; *Mag ich, Herzlieb, erwerben dich*; *Mein Fleiss und Müh*. Other pieces by Josquin des Prés, Kleber, Grefinger, Finck, and Kotter. Maria Friesenhausen (soprano); Jeanne Deroubaix (mezzo-soprano); Fritz Wunderlich, Theo Altmeyer, and Dietrich Lorenz (tenors); Claus Ocker (bass); instrumental soloists; RIAS Chamber Choir, Günther Arndt cond. ANGEL Ⓢ S 36379, Ⓜ 36379* $5.79.

Performance: Highly accomplished
Recording: Excellent
Stereo Quality: Very fine

This recording was first issued several years ago as part of the Odeon "Music in Old Towns and Residences" series, the city in this case being Innsbruck, which was the residence of that enlightened late fifteenth- and early sixteenth-century Holy Roman Emperor, Maximilian I. It is a beautifully varied program that features Maximilian's most important composers, notably Heinrich Isaac, his pupil Ludwig Senfl, and Paul Hofhaimer; among the other composers of note represented here are the lutenist Hans Judenkünig, and Josquin des Prés who, although not a member of Maxmilian's entourage, was nevertheless an influence on most of the composers of that period. The program has been assembled with imagination: the solo vocal version of "*Nach Willen dein*" by Hofhaimer, followed by Johannes Kotter's organ arrangement of the tune; four different versions (gamba consort, solo voices, lute, choir) of that most popular of all early sixteenth-century German songs, Isaac's *Innsbruck, ich muss dich lassen*. The performances are uniformly good; vocal buffs will be interested in two appearances by the late Fritz Wunderlich in solo songs by Isaac and Finck, both of which are most sympathetically conveyed. The reproduction is first-class (one might have wished, for the sake of spotting some selections more easily, that more banding had been done), and texts and translations are given. *I. K.*

*(Continued on page 162)*

# cortina®

## The most exciting innovation in solid state stereo history.

**Engineering excellence, 100% capability, striking esthetics — all at budget prices. We call it the industry's only TOTAL PERFORMANCE STEREO at lowest cost.**

■ A full capability 70-watt All Silicon Solid State Stereo Amplifier for $89.95 kit, $129.95 wired, including cabinet. Cortina 3070.

■ An Automatic FM Stereo Tuner for $89.95 kit, $129.95 wired, including cabinet. Cortina 3200.

■ A 70-Watt Solid State FM Stereo Receiver for $159.95 kit, $239.95 wired, including cabinet. Cortina 3570.

**The most electronics value for your money** has been the EICO design philosophy for 22 years. Its successful expression in stereo is the new Cortina Series. In performance, specifications, circuitry, controls, decor — in everything you expect of professional quality stereo, you'll see that nothing has been sacrificed — except high price. Let yourself in for one of the pleasantest surprises in stereo history: hear Cortina, see it, examine it at your local EICO dealer. Compare and judge critically for value. We believe you'll conclude with Popular Science "The EICO Cortina Series are low-cost audio components that look, and sound, like high-cost components."

**SIMPLIFIED KIT ASSEMBLY** — New EICO exclusive circuitry techniques make kit building easier, faster and more enjoyable. RF, IF and Multiplex circuitry of the tuner and receiver are all supplied completely pre-assembled and pre-aligned. Each channel of the amplifier and receiver uses 3 etched printed-circuit module boards.

NEW ULTRA-COMPACT BOOKSHELF SIZE COMPONENTS

"[illegible] compact dimensions and attractive styling appealed to us. The Cortina 3070 represents a wholesome trend away from "overblown" amplifiers which are much larger than need be. In fact, it is one of the very few we have seen which are actually suitable for bookshelf mounting." Hirsch-Houch Labs.

CORTINA TECHNICAL HIGHLIGHTS:

**AMPLIFIER** — Total Music Power: 70W into 4 ohms; 50W into 8 ohms. Harmonic Distortion: less than 0.8%. IM Distortion: less than 2% at full power. Hum & Noise: 72db below rated output. Frequency Response: ±1.5db 5Hz to 100kHz: ±0.5db 8Hz to 60kHz. Channel Separation: 40db. Size (HWD) 3⅛" x 12" x 7¾".

**TUNER** — Usable Sensitivity 1HF: 2.4 microvolts for 30db quieting. Channel Separation: 40db at 1kHz. Signal-to-Noise Ratio: 60 db. Capture Ratio: 4.5db. Image Rejection: 45db. Selectivity: 45 db. Audio Frequency Response: ±1db 20Hz to 15kHz. Size (HWD) 3⅛" x 12" x 7¾".

**RECEIVER** — Same as above Cortina Tuner and Amplifier. Size (HWD) 4⅛" x 16" x 9".

EICO®

*3570 FM Stereo Receiver*

*3200 FM Stereo Tuner*

*3070 70W Stereo Amplifier*

**EICO Electronic Instrument Co., Inc.** HFSR-10
131-01 39th Avenue, Flushing, N. Y. 11352

☐ Tell me where I can have a free Cortina demonstration.
☐ Send me free 36-page catalog on EICO's 200 "best-buy" products.

Name_____

Address_____

City_____

State_____ Zip_____

## RECORDING OF SPECIAL MERIT

MUSIC FROM FRANCE FOR OBOE AND ORCHESTRA. Françaix: *L'Horloge de flore.* Satie (orch. Debussy): *Gymnopédies I & II.* Ibert: *Symphonie concertante.* John de Lancie (oboe); London Symphony Orchestra, André Previn cond. RCA VICTOR Ⓢ LSC 2945, Ⓜ LM 2945* $5.79.

Performance: Glowing
Recording: Superb
Stereo Quality: First-rate

This is an extremely appealing program of more or less contemporary French music, performed and recorded to the hilt. The music is, admittedly, pretty relentlessly on the light side, but if these composers are at all to your fancy, the release should give you pleasure.

Jean Françaix, for example, is a composer whose principal characteristic is an absolutely impeccable elucidation and manipulation of musical materials which, in their studied simplicity, often run perilously close to unqualified banality. *L'Horloge de flore* (1959), heard here in its recording première, strikes me on initial acquaintance as easily the most appealing work of this composer's catalog. He has conceived the piece in seven short movements, played without pause; each movement is named after one of the flowers of the Flower Clock (the English translation of the title of the piece) of the Swedish botanist Carl von Linné (better known as Linnaeus), who gave the name to a series of flowers classified as to the hour of their blooming. The piece, throughout its sixteen-minute duration, is almost pure, uninterrupted song for the solo oboe, and while it is characteristically plain and diatonic, it virtually never rubs elbows with triviality. An especially winning movement (*Twelve Noon —Malabar jasmine*, if I have identified it correctly) is a jazzy little throw-away in which a tune, curiously reminiscent of an American pop standard called *How High the Moon*, is shunted antiphonally between the oboe and other solo woodwinds in an intriguingly bright and inventive way.

The exquisite Satie *Gymnopédies*, heard here in the wondrously sensitive Debussy orchestrations, need no comment—although the premonitory harmonic technique and the even more daring aesthetic make one wonder anew that such music could have been composed as long ago as 1888.

Ibert's *Symphonie concertante* (1949) is in this composer's more neoclassically oriented manner, and I find this side of Ibert far easier to take than either the parodistic or impressionistic. The *Symphonie concertante* is rather less appealing than the Flute Concerto, which has also recently been recorded; its excessive length supports a certain amount of predictable neoclassic attitudinizing and its musical materials are somewhat less fresh. Still, it gives pleasure and hardly diminishes the virtues of a release that, repertoire aside, is stunningly performed by oboist John de Lancie—who is given sympathetic and subtle support by Previn.

The recorded sound is absolutely first-rate, and the stereo treatment, to which the music so effectively lends itself, is excellent. *W. F.*

## RECORDING OF SPECIAL MERIT

HERMANN PREY: *Famous German Folk Songs. Mus i denn*; *Ach, wie ist's möglich*; *Mädle ruck, ruck, ruck*; *Im Wald und auf der Heide*; *Ich schiess den Hirsch*; *Im Krug zum grünen Kranze*; *In einem kühlen Grunde*; *Ade zur guten Nacht*; *Du, du liegst mir im Herzen*; *Die Lorelei*; *Sah ein Knab ein Röslein stehn*; *Ännchen von Tharau*; four others. Hermann Prey (baritone); Graunke Symphony Orchestra, Willi Mattes cond. ANGEL Ⓢ S 36414, Ⓜ 36414* $5.79.

Performance: Ideal
Recording: Excellent
Stereo Quality: Excellent

In his lieder interpretations, Hermann Prey occasionally exhibits a certain heartiness and excessive sentimentality that would be more appropriate in folk songs. Here he *is* singing folk songs, and everything fits. Warm and insinuating tone, immaculately clear projection, a sensitive response to changing moods, and a pleasing variety of shading and dynamics—they all add up to an ideal performance. Many of the songs are familiar, and they cover a diversified range of romantic subjects. At times, the line that separates the German lied and folk song appears to be remarkably thin: *Im Wald und auf der Heide*, which trips along merrily in the manner of *Der Musensohn*, is the prototype of Schubert's outdoorsy inspirations. The orchestral accompaniments are elaborately nonfolk, but expertly written and played. *G. J.*


JOHN DE LANCIE
*French music performed to the hilt*

## RECORDING OF SPECIAL MERIT

VIRTUOSO WIND CONCERTOS. Vivaldi: *Concerto in A Minor for Flute, Strings, and Continuo (P. 77).* Fasch: *Concerto in D for Trumpet and Orchestra.* Albinoni: *Concerto in C for Oboe, Strings, and Continuo, Op. 9, No. 4.* Telemann: *Concerto in D for Horn and Orchestra.* Aurèle Nicolet (flute); Maurice André (trumpet); Helmut Winschermann (oboe); Erich Penzel (French horn); Deutsche Bachsolisten, Helmut Winschermann cond. C. Stamitz: *Concerto in B-flat for Clarinet and Orchestra.* Franz Klein (clarinet); Cologne Soloists Ensemble, Helmut Müller-Brühl cond. NONESUCH Ⓢ H 71148, Ⓜ H 1148 $2.50.

Performance: Extremely virtuosic
Recording: Excellent
Stereo Quality: Fine

Not every one of these concertos is of the greatest musical significance, but the level of virtuosity shown by the soloists in these performances is such that they should appeal to every listener. There is no better example of this than the Telemann Concerto (this is the same piece that was available once on Kapp, where the music was credited incorrectly to Steinmetz). What Erich Penzel does with this perky work must be heard to be believed. Maurice André's abilities are by now fairly well known, and he does not disappoint in the Fasch piece. Both Nicolet and Winschermann adorn their performances with some stylish embellishments. Only the clarinet concerto is on a slightly lower level, not because it is badly played, but because neither the soloist nor the conductor seems to have much feeling for late eighteenth-century style. It is an adequate rendition but, at least on the clarinetist's part, a dynamically unsubtle one. Elsewhere, the disc, which is extremely well recorded, is an utter delight. *I. K.*

FRITZ WUNDERLICH: *Opera and Operetta.* Mozart: *Die Zauberflöte: Dies Bildnis ist bezaubernd schön. Don Giovanni: Nur ihrem Frieden.* Nicolai: *Die lustigen Weiber von Windsor: Horch, die Lerche singt im Hain.* Flotow: *Martha: Duet from Act I* (with Gottlob Frick, bass). Verdi: *Rigoletto: O wie so trügerisch.* Puccini: *Madama Butterfly: Duet from Act I* (with Hermann Prey, baritone). *La Bohème: Duet from Act I* (with Anneliese Rothenberger, soprano). Lehár: *Der Zarewitsch: Wolgalied. Das Land des Lächelns: Dein ist mein ganzes Herz.* Fall: *Die Rose von Stambul: O Rose von Stambul.* Kálmán: *Die Zirkusprinzessin: Zwei Märchenaugen.* Grossmann: *Zwei dunkle Augen.* Neuendorff: *Wandern, ach wandern.* Fritz Wunderlich (tenor); Berlin Symphony and Bavarian State Opera Orchestras, Berislav Klobucar, Hans Zanotelli, Robert Heger, and others cond. SERAPHIM Ⓢ S 60043, Ⓜ 60043 $2.49.

Performance: Elegant
Recording: Good
Stereo Quality: Good

There are more impressive representations of Fritz Wunderlich's uncommon artistry in the late tenor's still-growing list of recordings, but the present program, drawn from complete operas and other previous releases, has undeniable attractions. The Mozart arias prove once again that Wunderlich was a virtually flawless master of the style, the Nicolai excerpt shows his lyrical art at its melting best, and the duet from *La Bohème* is exquisite, with a radiant assist from Miss Rothenberger. The *Butterfly* duet, on the other hand, is somewhat over-emotional and untidy, and even Wunderlich cannot "sell" *La donna è mobile* to me in this German translation.

Some of the operetta arias included here are technically even more demanding than the operatic excerpts, but Wunderlich was the man for them. By ordinary standards, his performances are excellent; compared with the classic interpretations (Tauber, Wittrisch, Schmidt), they lack ultimate polish and spontaneity. *Zwei Märchenaugen* seems to lie too low for him, and *Dein ist mein ganzes Herz* is a trifle unsteady. The last two selections named above, previously unknown to me, are attractive and worthy of the company they keep. *G. J.*

# This is the new exciting Sansui Stereofidelity© 400

A solid state, compact Hi-Fi Stereo Receiver, the Sansui 400 offers you high quality performance at a modest price; sensitive, highly selective, with a gorgeous, natural sound. It is a unit worthy of the designation Stereofidelity©. The 400 has 60 watts (IHF) of power and the technical and convenience features you expect from Sansui.

Features an advanced design amplifier circuitry that virtually eliminates distortion even at full power level · automatic protector circuit · ambient temperature control aluminum heat sinks.

The tuner section has an extremely sensitive, 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.

**SANSUI ELECTRONICS CORPORATION ■ 34-43 56th STREET, WOODSIDE, NEW YORK, N.Y. 11377**

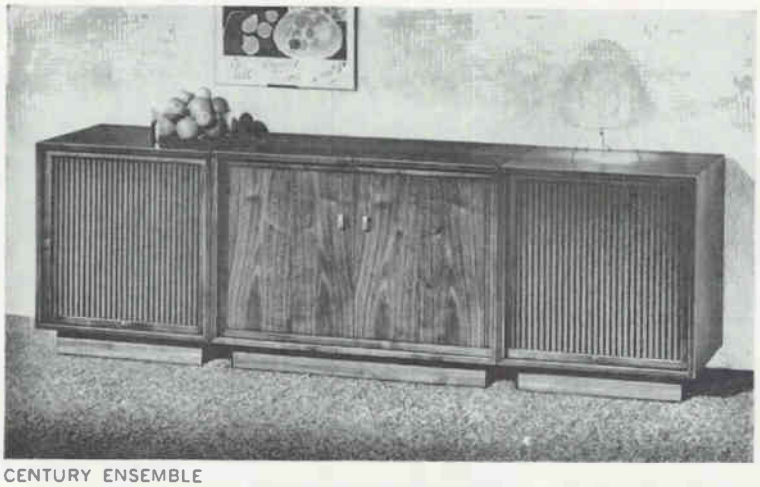
Sansui Electric Company, Ltd., Tokyo, Japan · Electronic Distributors (Canada), British Columbia


*Sansui Stereofidelity 400*

*Price $239.95*

# Big Sound Beauty

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

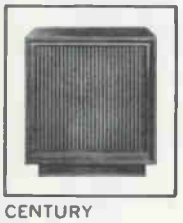


CENTURY ENSEMBLE

COLONIAL

MOORISH

ITALIAN PROVINCIAL



CENTURY

URBAN

FRENCH PROVINCIAL

Bozak®

P.O. BOX 1166 • DARIEN
CONNECTICUT 06820

*Export: Elpa Marketing Industries, Inc. New Hyde Park, N.Y. 11040*

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by NAT HENTOFF • PAUL KRESH • REX REED • PETER REILLY

THE ASSOCIATION: *Windy—Insight Out.* The Association (vocals and accompaniment). *Windy*; *On a Quiet Night*; *Reputation*; *Never My Love*; *Happiness Is*; *Sometime*; *Requiem for the Masses*; and four others. WARNER BROTHERS (S) WS 1696, (M) W 1696* $4.79.

Performance: Promising
Recording: Good
Stereo Quality: Good

This is a weird mixture of a record—snatches of raga, an age-old sound right out of Buddy Holly, and sexy interjections spoken and sung by various members of the Association with voices ranging from Mickey Mouse to Phil Spector. (On a song called *Sometime*, one member of the group, named Russ, sounds exactly like Joyce Grenfell.)

On the other hand, there is an occasional glimmer of brilliance that transcends the whole collection, such as the close harmony on *Never My Love* and the ingenious musicality of the song *Requiem for the Masses*. These two bands alone convince me that the Association is a gifted rock group. As a collection, however, there is room to grumble. There are mundane bands on this disc that I will probably never listen to again. *R. R.*

## RECORDING OF SPECIAL MERIT

THE BEATLES: *Sgt. Pepper's Lonely Hearts Club Band.* The Beatles (vocals and instrumentals). *Sgt. Pepper's Lonely Hearts Club Band*; *Lucy in the Sky with Diamonds*; *Getting Better*; *Lovely Rita*; *When I'm Sixty-Four*; and seven others. CAPITOL (S) SMAS 2653, (M) MAS 2653 $5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Very good

In his note to the printed text of *The Entertainer*, John Osborne says: "The music-hall is dying, and, with it, a significant part of England. Some of the heart of England has gone: something that once belonged to everyone, for this was truly a folk art." If this is so, then Mr. Osborne ought to be greatly cheered by the Beatles' new album: it is certainly folk art. It is also a stunning updating of the traditional music hall in contemporary terms. Apparently no longer feeling that they have to please the kids, or perhaps feeling that the kids have grown up, what they present here is an integrated evening (or morning, or afternoon) of recorded entertainment. To me the most striking similarity to the great days of the music hall, aside from such obvious items as the title song and the tear-jerking *She's Leaving Home*, is the feeling of playful and patently secure improvisation that the Beatles exude. Knowing the rigorous discipline all real professionals bring to their work, I suspect this apparent spontaneity is about as improvised as a giant computer (as it probably was with the greats of the music-hall era), but it *seems* to be there.

Much has been made of the lyrics of these songs—"plasticine porters with looking-glass eyes," "Lucy in the sky with diamonds," etc. It is claimed that they represent the new, new wave in pop music and are like the only new, real poetry, man. Well, yes and no. If you discount Lewis Carroll's *The Hunting of the Snark* and the nonsense rhymes of Edward Lear, then I guess they do qualify as new, but they are hardly all that wildly original, as claimed by some supporters. However, as with everything else in this album, the lyrics do have a great deal of offhand charm. *Lovely Rita*, a much-admired meter maid, is a perfect example of the new and relaxed Beatle approach. *Within You Without You*, George Harrison's latest excursion into Indophilia, is the only band on the album that struck me as verging on the pretentious. Five minutes of sitar-accompanied pop transcendentalism is for my taste about three minutes too much. *A Day in the Life* is a gloomy little number that has come under fire for supposedly urging people to turn on. To paraphrase the words of H. L. Mencken, I doubt very much whether anyone has ever been compromised by a recording. Furthermore, it is an extremely intelligent and clever song.

The cover of "Sgt. Pepper's Lonely Hearts Club Band" is another of the Beatles' sly, dry put-ons. Standing next to four wax dummies of themselves in the foreground, they are also surrounded by a huge photo montage of pop celebrities past and present. Well, not *quite* present. Most of the entertainment celebrities represented here crested in popularity long ago and now inhabit that eerie Valhalla where all the world knows the name but, unfortunately, always associates it with a particular era. Hence the presence of Diana Dors, Tom Mix, Shirley Temple, Dion, Marlon Brando, and Johnny Weissmuller. Adept, as always, at telling you where they are at—before anyone can tell them—the Beatles seem to be giving notice that they are aware that Beatlemania, as such, is dead. They know they have been replaced by other, newer, groups—that is, in the teenybopper pantheon.

My own reaction, after listening to this album, is that if Beatlemania is dead, then long live the Beatles! "Sgt. Pepper's Lonely Hearts Club Band" is easily their finest achievement to date and presages a future for them that will be fully as exciting as their recent past. *P. R.*

CAPITOL

THE BEATLES: *A stunning updating of the English music-hall tradition*

LANA CANTRELL: *And Then There Was Lana.* Lana Cantrell (vocals); orchestra, Marty Manning and Sid Feller cond. and arr. *Isn't This A Lovely Day*; *I Will Wait for You*; and nine others. RCA VICTOR (S) LSP 3755, (M) LPM 3755 $4.79.

Performance: Imitative
Recording: Excellent
Stereo Quality: Excellent

The comparisons between Lana Cantrell and Barbra Streisand are inevitable, particularly

*Explanation of symbols:*
(S) = *stereophonic recording*
(M) = *monophonic recording*
* = *mono or stereo version not received for review*

when Miss Cantrell is presented as she is in this new RCA Victor release. Start off with the cover sketch which without a printed identification anyone would immediately take to be Streisand. Go on to the repertoire —show and film tunes with a heavy sprinkling of current French hits. Now listen to the album—big, belting voice surrounded by big, driving arrangements.

It's too bad. Miss Cantrell is obviously talented, obviously the possessor of a large and flexible voice, and just as obviously being led (or is going by her own volition) down the garden path to Streisandomania. I find it sad to contemplate the number of talented young singers whose careers will founder because they, or someone else, decided that they sound like Streisand. An original is an original is an original. *P. R.*

JEANNIE CARSON. Jeannie Carson (vocals); orchestra, Harry Robinson arranger and conductor. *Rose of Washington Square*; *Sing Happy*; *I Got Lost in His Arms*; *Parade in Town*; and seven others. LONDON (S) PS 504, (M) LL 3504 $4.79.

Performance: Reserved
Recording: Excellent
Stereo Quality: Good

Although the liner notes by composer Hugh Martin claim that Jeannie Carson is the possessor of what he terms "S. Q." (Star Quality), I fear it is just that quality that escapes me in her performances on this disc. Star performers have the ability to suggest some sort of secret understanding between themselves and the members of their audiences—as well as being able to entertain superbly. I must say that everything has been provided here that should guarantee good entertainment: the songs have been intelligently chosen (including Stephen Sondheim's wondrous *Parade in Town*), there are slick and glamour-oriented arrangements by Harry Robinson; and the performances by Miss Carson are full-voiced, nicely phrased, and respectful of lyric clarity and meaning.

However, my own reaction to this supposed bounty is decidedly tepid. Jeannie Carson is assuredly good, perhaps even talented, but she is also stainless steel—that is, pretty, durable, and certainly contemporary, but always cool to the (listening) touch. The amount of real feeling or involvement evinced on any band of this album could easily be put on the head of a pin. *P. R.*

THE CARTER FAMILY: *The Country Album.* Mother Maybelle Carter, Helen Carter, June Carter, Anita Carter (vocals); unidentified instrumental accompaniment. *That'll Be the Day*; *Homestead on the Farm*; *It'll Aggravate Your Soul*; and seven others. COLUMBIA (S) CS 9417, (M) CL 2617 $4.79.

Performance: Smooth and pleasant
Recording: Very good
Stereo Quality: Excellent

This current all-female edition of the Carter Family achieves an attractive vocal blend in polished performances that are hardly ever affecting in more than a superficial sense. It's country music moved to the suburbs. The lawns are neat, the hedges are carefully trimmed, and all that's missing is a sense of space and challenge. The repertoire is well suited to these ladies, who reveal their pride in tradition. There's only one mistake—the choice of *These Boots Are Made for Walkin'*. That one is at home neither in the hills nor the suburbs. *N. H.*

FLATT & SCRUGGS/DOC WATSON: *Strictly Instrumental.* Lester Flatt (guitar), Earl Scruggs (banjo), Doc Watson (guitar), Jake Tullock (bass), Buck Graves (dobro), Paul Warren (violin). *Pick Along*; *Jazzing*; *Lonesome Ruben*; *Careless Love*; and seven others. COLUMBIA (S) CS 9443, (M) CL 2643 $4.79.

Performance: Swingingly idiomatic
Recording: Excellent
Stereo Quality: Very good

For the first time on records, Doc Watson joins Flatt and Scruggs and their Foggy Mountain Boys in a country jam session. The impressive virtuosity of all concerned is not expended in competitive jousting or in exhibitionism; instead the music is conversational, mutually stimulating, and channeled into a resiliently integrated flow of common interests explored with easy authority. *N. H.*

KIM FOWLEY: *Love Is Alive and Well.* Kim Fowley (vocals); orchestra. *Love Is Alive and Well*; *Flower City*; *This Planet Love*; *Super Flower*; and six others. TOWER RECORDS (S) TS 5080*, (M) T 5080 $4.79.

Performance: No
Recording: Good

After listening to this long and tiresome jeremiad of the "Flower Generation," which may or may not be a put-on (and I could not care less one way or the other), I must say that even if love is alive and well I am not sure that Kim Fowley is. Kim Fowley cre-

*(Continued on page 168)*

"DON QUIXOTE" by Dali.
A hand signed original etching, 82/125. From the collection of James B. Lansing Sound, Inc.

## Art as the quest for perfection.

Flat, empty areas enlivened by graphic representations of complex psychological ideas, objects portrayed in extended spacial relationships; fantasy worlds populated by symbols of man's inner realities. The contemporary perspectives of Surrealism are an expression of unverbalized sentiment, a quest and a yearning for more perfect existence.

Ultimate perfection in sound reproduction is the goal of every engineer and craftsman at James B. Lansing Sound, Inc. Although we enjoy a reputation as manufacturers of the world's finest loudspeakers and other component parts, we are dedicated to a never-ending search for new technologies, new techniques, new ways of achieving even greater perfection of sound.

*Experience total sound . . . from JBL*

**JBL** 3249 Casitas Avenue, Los Angeles, California 90039

**CIRCLE NO. 50 ON READER SERVICE CARD**

ated this album with Michael Lloyd, who, according to the liner notes, arranged and engineered all of the selections. In addition, Mr. Lloyd owns his own recording studio, plays nine instruments, and is the leader of The Laughing Winds, a recording group. He is eighteen years old, so he has plenty of time ahead of him to live this one down. *P. R.*

ARETHA FRANKLIN: ***Aretha Franklin's Greatest Hits.*** Aretha Franklin (vocals). *Rockabye Your Baby With a Dixie Melody*; *Cry Like a Baby*; *One Step Ahead*; *Evil Gal Blues*; *Runnin' Out of Fools*; *God Bless the Child*; *If Ever I Would Leave You*; and four others. COLUMBIA (S) CS 9473, (M) CL 2673 $4.79.

Performance: Exhausting
Recording: Good
Stereo Quality: Good

Being fair is a problem in record reviewing, especially when your own personal taste simply disallows an open mind. Take Aretha Franklin. It's all I can do to get through three bands of any Aretha Franklin disc without pulling my hair out. There is only one word for her style—and that word is *raunchy*. No matter how she chooses to sing a song, it always occurs to me that there must be a better way, a way that will preserve the song from destruction and leave the listener with a portion of his sanity. Her delivery overpowers all meaning, all semblance of order and dignity. Her phrasing is sloppy. She is probably the worst ballad singer I've ever heard. (One exposure to a song like *God Bless the Child* only serves as a reminder of how much more we should all appreciate Billie Holiday.) I don't think I have ever heard such musical sacrilege as that committed on *If Ever I Would Leave You* on this recording. Even Robert Goulet would be welcome after this. No, the only area Aretha Franklin can touch with anything even remotely resembling a professional attitude toward the complexity of music is the area of gospel, which turns me off completely (two gospel songs in a row and I am in need of a tranquilizer).

So it seems there is nothing Aretha Franklin can ever do to please me. To be fair, however, I must point out that she does have a following which, to put it mildly, would not agree with me. Maybe they get her message. But I can't imagine any other way to find it than to sit around in a tent clapping hands, and somehow that is not my idea of a good time. For her fans, Aretha will probably continue to snap, crackle, shout, and explode. For me, there remains the verdict I've always arrived at after listening to one of her one-woman rocket-launchings: pipe down so we can all get some sleep! *R. R.*

JOEL GREY: ***Songs My Father Taught Me.*** Joel Grey (vocals); orchestra, Nat Farber cond. and arr. *Roumania, Roumania*; *Papa Play for Me*; *Machutonim*; *The Lonely Birch Tree*; *Tum Balalaika*; and seven others. CAPITOL (S) ST 2755, (M) T 2755* $4.79.

Performance: Belting
Recording: Good
Stereo Quality: Good

Now that Joel Grey's career has a solid foundation, based on his inspired performance in *Cabaret*, I suppose it is only natural that this album, which stems from the days when it seemed as though Grey would end up as an *art-nouveau* Mickey Rooney, should find its way to re-release. It's natural, that is, in the course of a business where "cashing in" is a long-honored tradition. After listening to it, I wish I could say that "Songs My Father Taught Me" contained palpable hints of what was to develop later in Grey's performances. But in all honesty I must report that if I had heard it without any prior knowledge, I would have dismissed it as a distinctly minor achievement of interest only to those who want their ethnic favorites performed with large dollops of artificial high spirits and show-biz sentimentality. The "Father" referred to in this collection of Yiddish and Israeli songs is Grey's own father, Mickey Katz, with whom he toured for many years in Katz's production *Borscht Capades*.

I found the primary interest here to be in two notes of irony that I think deserve comment. The first is that in *Cabaret* Grey plays (and brilliantly) the prototype of the emergent sadistic Nazi fanatic, the sort who would have done everything in his power to destroy anyone who liked, or even knew how to sing, these songs. Secondly, again in *Cabaret*, Grey is called upon several times to perform the hokiest of songs in the hokiest of manners, which he does but with a tangible edge of self-parody that immediately informs the audience that he knows that you

*(Continued on page 170)*

# *Let the music get through to you on an Ampex* 985

On stereo tape. Or AM radio. Or FM. Or FM Stereo. This beautiful, solid state Ampex 985 Music Center system gets through to you with the most faithful sound reproduction you can bring into your home. And, the 985 is a superb stereo tape recorder . . . engineered to tape direct from any source. The exclusive Ampex dual capstans guide your tape to perfect reel-to-head contact. And the deep-gap heads themselves are designed with a 10,000 hour life expectancy. This Music Center is one of 9 Ampex tape recorder/players . . . self-contained models or component decks . . . priced from $199.95 at your Ampex dealer.

Ampex 985 Music Center with automatic tape reverse. Tambour doors disappear into cabinet. Matching walnut speaker enclosures optional.

STEREO TAPE BONUS!
Select $100 worth of Ampex Stereo tapes for just $39.95 with the purchase of any Ampex Stereo tape recorder/player.

Offer and prices good only in U.S.A.

*the people who started it all* **AMPEX**

AMPEX CORPORATION, 2201 LUNT AVE., ELK GROVE VILLAGE, ILLINOIS 60007

CIRCLE NO. 8 ON READER SERVICE CARD

know that he is kidding. In "Songs My Father Taught Me" the material is even hokier, but Grey nearly knocks himself out performing it. Synthetic gasps, wheezes, and joyous yells abound.

So much for the department of small ironies. What you may or may not like here is entirely dependent on your schmaltz quotient. As I have said, mine is regrettably low, so the only numbers I really enjoyed were *Roumania, Roumania*, where Grey's youth and enthusiasm take over, and *Artsa Alinu (Our Land)*, an Israeli harvest song that has a nice spirited ring to it. The Joel Grey album I am anxious to hear is the first one under his new contract with Columbia. *P. R.*

KATHY KEEGAN: ***Suddenly.*** Kathy Keegan (vocals); orchestra, Don Costa cond. and arr. *What Do I Care?*; *Alfie*; *I've Got You Under My Skin*; *You're Gonna Hear from Me*; and six others. ABC Ⓢ S 602, Ⓜ 602* $4.79.

Performance: Routine
Recording: Good
Stereo Quality: Good

Kathy Keegan apparently already enjoys some prominence in the pop music world. "Suddenly" arrives emblazoned with quotes from Tony Bennett, Trini Lopez, Red Buttons, Dick Shawn, and Jerry Vale (Sammy Davis, Jr. must have been out at a benefit) testifying to their admiration for Miss Keegan. According to the liner notes she was nominated for a Grammy by the National Academy of Recording Arts & Sciences in the "best new female vocalist of the year" category for her work in an album which included her performance of *The Good Life.* "Suddenly" has been produced, arranged, and conducted by Don Costa, one of the most respected of the old pros in the music business, so apparently all that it is possible to do to ensure success has been done.

It is a good try on everyone's part, including Miss Keegan's, but I'm afraid it doesn't come off. The remark in the liner notes that "Kathy on occasion turns in remarkable impressions of Peggy Lee, Lena Horne, and Judy Garland" is, unfortunately, all too true, with the Horne impersonation running well to the fore. *You're Gonna Hear from Me* is done rather nicely, as is *Alfie* and Michel Legrand's *Watch What Happens*, but I didn't find myself caring much. *P. R.*

JACKIE AND ROY KRAL: ***Lovesick*** **(see Best of the Month, page 110)**

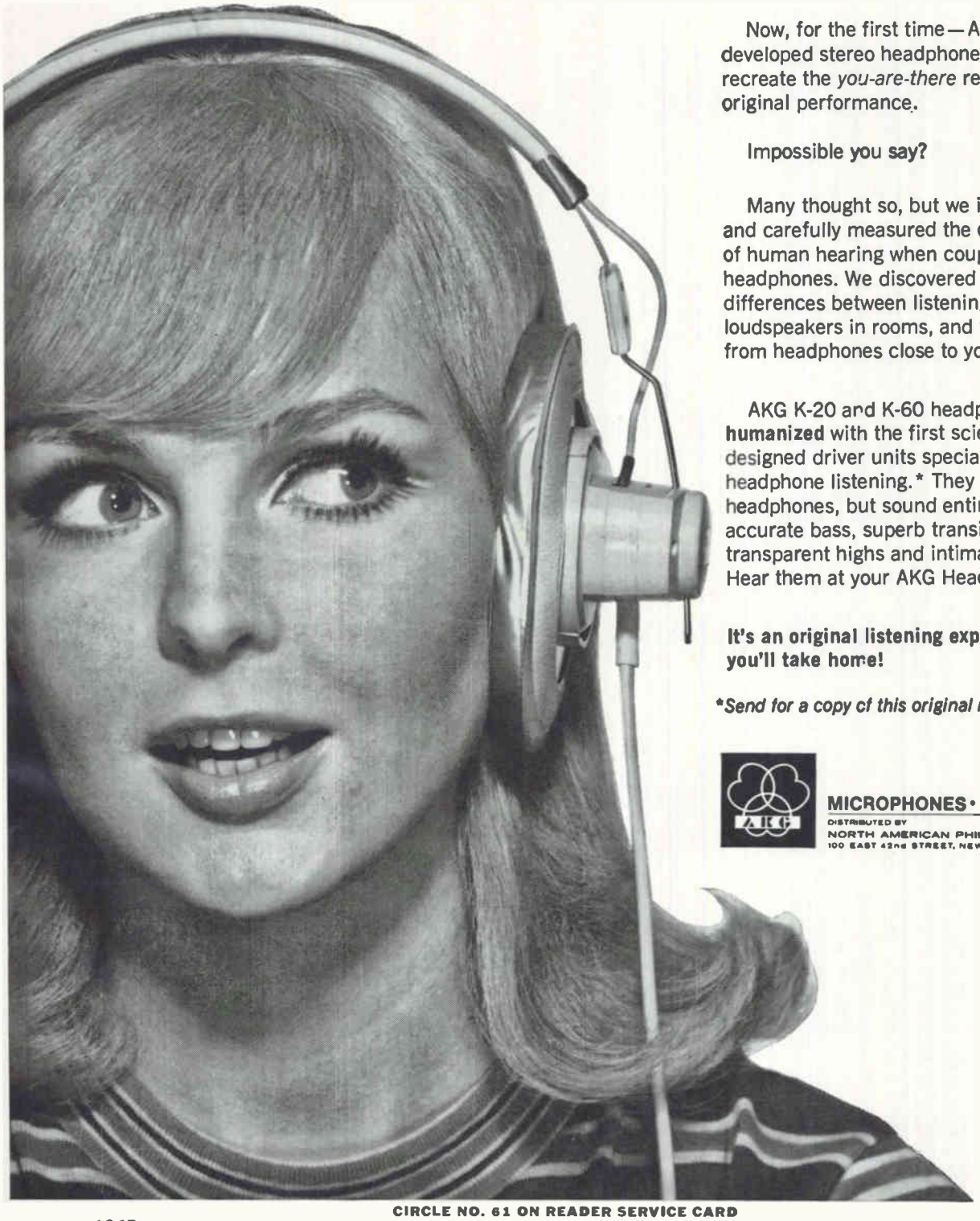
JULIUS LA ROSA: ***Hey, Look Me Over.*** Julius La Rosa (vocals); orchestra, Don Costa cond. and arr. *Hey, Look Me Over*; *As Time Goes By*; *Cabaret*; *Somethin' Special*; *Who Am I?*; *Who Are You?*; and six others. MGM Records Ⓢ S 4437, Ⓜ E 4437* $4.79.

Performance: Relaxed
Recording: Good
Stereo Quality: Good

Although the liner notes here would have you believe that Julius La Rosa is almost an American institution, I am afraid that for my part he belonged in the "Whatever happened to . . ." category. That is, until this album, which, while it is hardly earth-shattering, turns out to be a nice showcase for a singer who has improved vastly since the

*(Continued on page 172)*

# we've "humanized" headphones



Now, for the first time—AKG has developed stereo headphones which recreate the *you-are-there* realism of an original performance.

Impossible you say?

Many thought so, but we investigated and carefully measured the characteristics of human hearing when coupled to headphones. We discovered significant differences between listening to loudspeakers in rooms, and the sound from headphones close to your ears.

AKG K-20 and K-60 headphones are **humanized** with the first scientifically designed driver units specially suited for headphone listening.* They look like headphones, but sound entirely different—accurate bass, superb transient response, transparent highs and intimate sound. Hear them at your AKG Headphone dealer.

**It's an original listening experience you'll take home!**

**Send for a copy of this original research report.*

AKG

**MICROPHONES • HEADPHONES**

DISTRIBUTED BY
NORTH AMERICAN PHILIPS COMPANY, INC.
100 EAST 42nd STREET, NEW YORK, NEW YORK 10017

CIRCLE NO. 61 ON READER SERVICE CARD

7-67

last time I heard him. He now sings as if he understands the words (which may be something of a liability when doing such a song as *Our Venetian Affair* here) and thankfully he has abandoned the attempt to be always boyishly charming. His biggest technical advance has been to conquer his old inability to elide that pronounced glottal snap which used to disfigure his diction so.

Of course, even with all these improvements, La Rosa hardly shapes up as an important pop singer, at least not yet. Everything here is very nice, very easy to listen to (in particular *As Time Goes By* and a buoyant *Cabaret*), but it is all a bit placid and tame. The album has been overproduced by Don Costa, so that on some bands there is that feeling of gigantic orchestra and stranded soloist that used to be the hallmark of the Metro-Goldwyn-Mayer sound-track recording. La Rosa's new future will be interesting to watch. *P. R.*

JOHN D. LOUDERMILK: ***Suburban Attitudes in Country Verse.*** John D. Loudermilk (vocals and guitar); rhythm accompaniment. *Bahama Mama*; *What Is It?*; *Then You Can Tell Me Goodbye*; *Bubble Please Break*; *Do You?*; *They're Tearing Auay the Old Place*; and six others. RCA VICTOR (S) LSP 3807, (M) LPM 3807 $4.79.

Performance: Confused
Recording: Good
Stereo Quality: Good

John D. Loudermilk is one of the more accomplished and urbane members of the Nashville country-music fraternity. He is not really a hillbilly singer, but he doesn't fit any other bag either. His songs are melodic and off-beat, but they convey little of Loudermilk's personality. Only one, *Joey Stays with Me*, indicates a concern for contemporary living. It is about a marriage breaking up ("You can have the station wagon, but little Joey stays with me. . . ."). All the way through, you think that Joey must be a sandy-haired cherub much loved by his guitar-playing Daddy, until in the last line Loudermilk takes the role of Joey and begins to meow loudly. Joey is a cat. Most of the songs are sillier than that, and demonstrate, I suppose, the grass-roots humor of country folks simple and true. Though well sung and played with intensity, they go hopelessly downhill. John D. Loudermilk seems to be tailored for a very limited following. *R. R.*

RUBIN MITCHELL: ***Remarkable Rubin.*** Rubin Mitchell (piano); Ray Ellis and O. B. Masingill arr. *Dardanella*; *Morning of the Carnival*; *Honky Tonk Train*; *Stardust*; *Don't Forget 127th Street*; *September Song*; *Lady Godiva*; and four others CAPITOL (S) ST 2735, (M) T 2735* $4.79.

Performance: Energetic
Recording: Excellent
Stereo Quality: Excellent

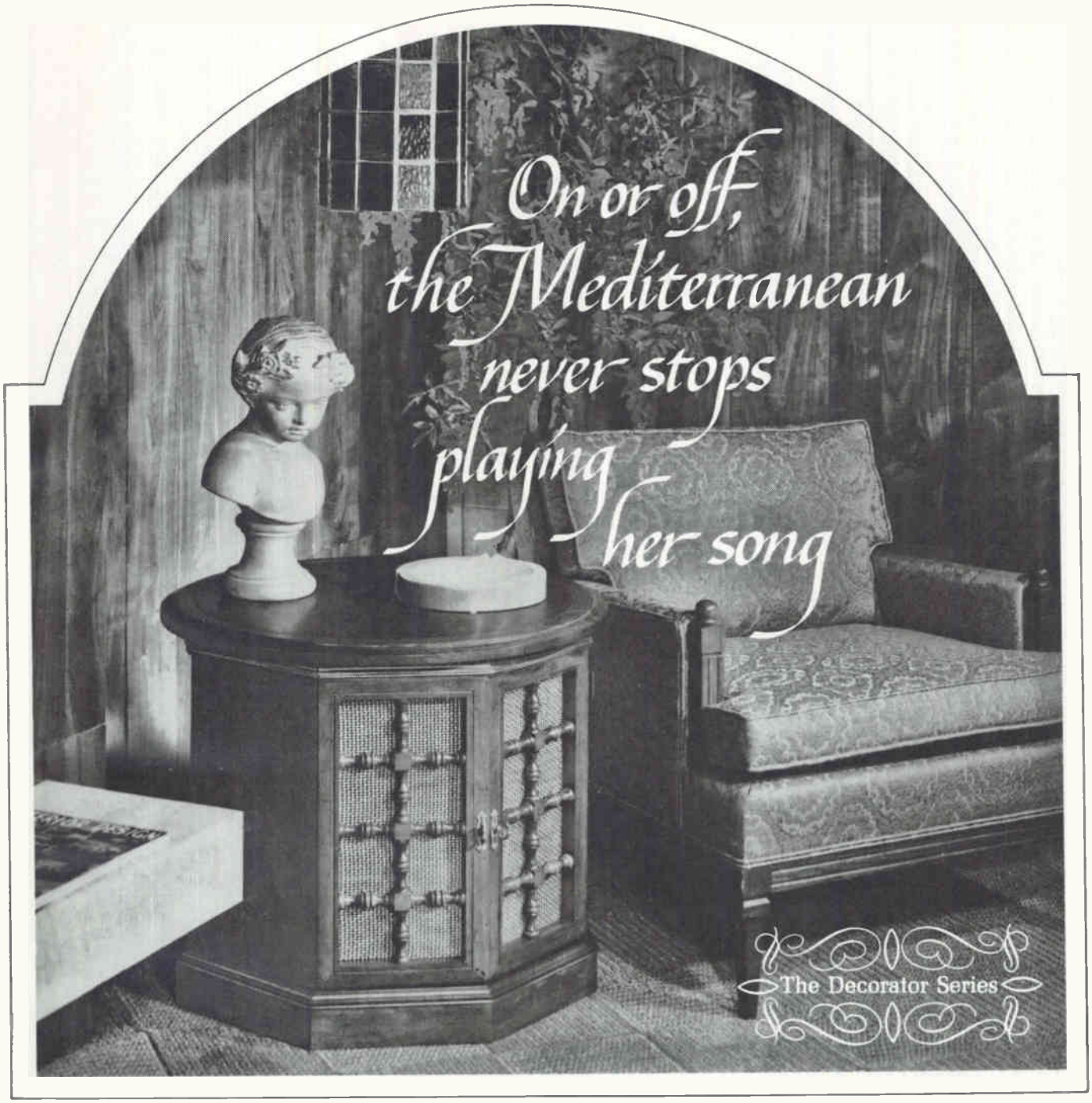
Rubin Mitchell is a remarkable pianist, all right, and I prefer his pyrotechnics to the sagging sameness of musicians like Floyd Cramer and Errol Garner, but I'm beginning to get a little tired trying to keep up with his dexterity. That may not sound like a very intelligent criticism, but listen to him for half an hour and see if *you* are still breathing normally. On his debut disc he threatened to run off the side of the pressing with his galloping fingers. There's more of the same here. He plays Meade Lewis' *Honky Tonk Train* as if an entire roadhouse were exploding with a bomb hidden under the bandstand, and his arrangement of *Don't Forget 127th Street*, one of the best songs from Sammy Davis' stage show *Golden Boy*, is destined to become a classic. He plays with maximum verve and cleverness, but where, if he doesn't slow down, can he go from here? *R. R.*

THE MOTHERS OF INVENTION: ***Absolutely Free.*** Frank Zappa, Ray Collins, Jim Black, Roy Estrada, Billy Mundi, Don Preston, Bunk Gardner, Jim Sherwood (vocals and instrumental accompaniments). *Plastic People*; *Amnesia Vivace*; *America Drinks*; *Brown Shoes Don't Make It*; and nine others. VERVE (S) V6 5013, (M) V 5013* $4.79.

Performance: Plodding
Recording: Good
Stereo Quality: Good

The Mothers of Invention, a creation of Frank Zappa, are more interested in parodies than in determining what it is *they* want to say musically. They satirize the mores and *gaucheries* of middle-class Americans, and they satirize over-ripe rhythm-and-blues romanticism. But the routines, written and arranged by Zappa, are far too long to sustain the too easily predictable content. There is no indication of who plays what, but since the scores are so painfully dull, it hardly matters. *N. H.*

*(Continued on page 176)*




*Meet the Mediterranean, the speaker she won't have to hide to enjoy.*

*Here at last is cabinetry she can revel in. Rich. Striking. Its deeply grained exterior hand-rubbed to a mellow butternut finish . . . accented with antique hardware. And inside . . . the finest 3-speaker system with exclusive Sonic-Control. But let her see it, hear it for herself. It's Mediterranean — the one both of you can live with — on demonstration now at University dealers everywhere!*

**SPECIFICATIONS:** 12" ultra-linear woofer, 8" solid-back mid-range, reciprocating flare horn tweeter — 20 Hz to beyond audibility — 50 watts IPM (Music Power) — 8 ohms — ¼ and ½ sections, 6 and 12 db/octave electrical network — 800 and 5000 Hz crossovers — continuously variable Brilliance and Presence controls, 3-position variable bass switch—24⅜" dia., 22½" high—Shipping weight, 74 lbs.

LISTEN—UNIVERSITY® SOUNDS BETTER Desk J-72

**UNIVERSITY® SOUND**

A DIVISION OF LTV LING ALTEC, INC.

9500 W. Reno Oklahoma City, Oklahoma 73101

**See University's exciting new line for '68. Suite 250 and 253 at the New York High Fidelity and Music Show.**

**CIRCLE NO. 90 ON READER SERVICE CARD**

# Any night, JOSEPHINE BAKER

By Peter Reilly

HARCOURT PIX, INC.

IF, by chance, there are any of you who are as prone to be as indiscriminately and incorrigibly romantic about some eras of entertainment and species of entertainer as I am, then I had better preface this panegyric to the art of Josephine Baker with a personal recollection of another great cabaret artist for whom similar panegyrics have been written.

Mistinguett, in print and in conversation, had long been held out to me as the *ne plus ultra* of the great cabaret artist. In her time, it was said, she had through sheer force of personality eclipsed such legendary beauties as Gaby Deslys and Lily Langtry; through charm and wit, such entertainers as Jenny Golder and Yvonne George; and that Dietrich, Piaf, and Baker, in a later time, owed much to her in their performing manner. She was also supposedly the ultimate in Parisian sauciness and chic.

With a reputation like that preceding her, it can be imagined with what moist-palmed expectation I finally went to see and hear this legend-in-her-own-time. Upon entering the theater I saw that most of the audience was well over sixty, and that portion of it that was not seemed to be composed of languid young men and quite sturdy ladies. The show began quite offhandedly. After what seemed an interminable wait, during which a dog act, a pair of Oriental acrobats, and a magician who kept dropping things attempted to divert us, a silver curtain slid down, began to part slowly, and to the orchestral accompaniment of *Je cherche un millionaire* the fabulous, the one-and-only, the incomparable Mistinguett appeared before our very eyes!

A small woman, she stood swaying back and forth, almost buried under a frowsy ostrich-plume headdress, at the top of a flight of silver stairs. Aided by six young men whose make-up was considerably thicker than hers, she reached the bottom of the stairs as she belted across the last lines of her song about how she was looking for a millionaire. To a scattering of applause she made several deep bows and then walked head-on into a piece of scenery. Grinning coquettishly, she confided to the audience that her "# + ! @ eyes" weren't so "# + ! @ good any more." After establishing that bit of rapport, she finally responded to the desperate whisperings of the conductor by leaning over the footlights and nodding several times, thereby nearly losing not only her feather headdress, but the reddish curls that were attached to it. Settling all that back into place took another good bit of time, and then, with a spavined shake of her shoulders to cue in the conductor, she launched into her famous *Paris!* production number.

To say that her sense of direction on stage was erratic is to put it mildly. The male chorus, apparently employed to cast adoring looks at Mistinguett and to prevent her from colliding with the scenery or leaping over the footlights in an access of *joie de vivre*, busied themselves instead with waving to friends in the audience. Freed thereby from any vestige of restraint, Mistinguett careened around the stage aimlessly, at times misjudging her distance so badly that she would inadvertently disappear into the wings still singing mightily. After a few muffled shouts she would then reappear unexpectedly through some other entrance. At one point she disappeared from the stage for such an extraordinary length of time that I had visions of her finishing the number in the street. That absence, however, seemed to be part of the act, for when she re-appeared it was without her headdress but with her famous bangs—which were of a color distinctly different from that of her previous curls.

AFTER approximately an hour more of lurching about the stage, on occasion hiking her skirts up to display the legendary legs that by that time (her age then was reputed to be somewhere between seventy-five and eighty-five), even in their sagging casings of rust-beige silk, could hardly have been of interest to any but a latter-day Lord Elgin, Mistinguett simmered down and the orchestra went into the opening bars of her greatest song, *Mon Homme*. I would like to be able to report that I could then, at last, perceive something that would have justified the glamor that surrounded her name, but she left me totally unmoved as she rasped out that most famous of all torch songs. Although the theater was gripped in a dead stillness and the audience was patently in the palm of her hand, I sat there winking in disbelief, feeling slightly guilty for having giggled at a woman who was obviously a folk heroine of sorts for many of those present. I felt, eventually, that I had no right to be there since I could see only through the cruel eyes of the disbeliever.

IN regard to Josephine Baker I will confess that I am the staunchest of believers, and that, like the audience I have just described, I am probably unable to discern much fault. Everything that she does on stage, everything that she sings on this Pathé recording I am only now about to discuss, has a pertinence and personal meaning for me. I have seen her a dozen times, and each time she has seemed to me to be accompanied by a diaphanous vapor-trail of glamour. When she croons of her love for Paris, as she does here in a 1932 recording of *J'ai deux amours*, I melt. When she sings, in the heavily romantic style of the Thirties, several Cole Porter songs in translation such as *C'est si facile de vous aimer* (*Easy to Love*) or *Vous faites partie de moi* (*I've Got You Under My Skin*), I can only think of the first time I saw her, an exquisite Tanagra figurine glittering in the spotlight. Her sweet mini-coloratura in *Pardon, si je m'importune* is implausibly touching to me, and *Love Is a Dreamer*, sung in English, conjures up the last time I saw her, only a few years ago, when it seemed to me she still looked as Sheba must have when she appeared before Solomon.

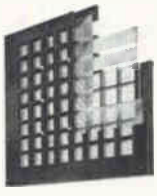
You see, I *believe* in the irrational magic that surrounds Josephine Baker. Therefore I cannot help but think, and claim, that she is a really *great* cabaret and music-hall artist. Others might see or hear her and find her even more insupportable than I found Mistinguett. But that, of course, is the point—either you succumb to magic or you don't. It doesn't have much to do with talent or ability on the star's part. I believe it is something of a primary chemical reaction to a *personality*, not to a performer's art. This same hypothesis, I would assume, also holds true for many of today's most popular—and aging—performers: Judy Garland, Marlene Dietrich, Peggy Lee, and Frank Sinatra. For those who love them, criticism of these performers usually tends to be irrelevant. The lover's eye is notoriously one that already has a particular image so firmly fixed in its retina that it is impossible to see through it. The image of Josephine Baker is so fixed in mine.

JOSEPHINE BAKER: *Les Belles Années du Music Hall (No. 62)*. Josephine Baker (vocals); orchestra, Edmond Malheux, Al Romans, and Wal-Berg cond. *J'ai deux amours*; *La Petite tonkinoise*; *Haiti*; *Vous faites partie de moi*; *Love Is a Dreamer*; *You're Driving Me Crazy!*; and eight others. PATHÉ Ⓜ 40363 $4.79.

# Now . . . 4 ways to have the perfection of JansZen* "sound without fury"

*(One is exactly right for you)*

**They combine the JansZen Electrostatic "idea"...with the Model 350 Dynamic Woofer "idea."**



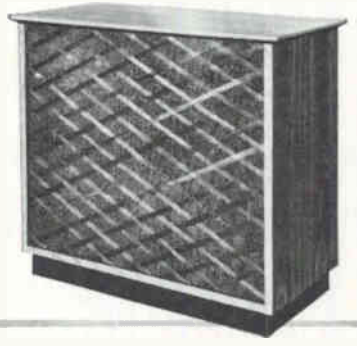
Untroubled by distortion and transients, the JansZen Electrostatic consistently has been acclaimed the world's most nearly perfect reproducer of middle and upper frequencies. Two or more JansZen Electrostatics are used in most of the models shown below. The Model 130, a separate mid-high range speaker with 4 JansZen elements, is available to set atop your own woofer enclosure.

This low-frequency counterpart to the JansZen Electrostatic is the only cone woofer specifically designed to match the JansZen exactly. In lack of coloration. In minimum distortion. In excellent transient response. All the way to 30 cycles without doubling, hangover or boom. Its flexible, foam-treated suspension and light mass cone provide maximum "big sound" quality in minimum-sized enclosures.

**1. For super-perfectionists.**

The Z-900 console . . . largest finest speaker we've ever produced after 14 years of research. Contains *four* JansZen Electrostatics matched to a pair of our Model 350D Dynamic woofers. Use of these *six* major components means each is driven far below its maximum capability. Result: virtually immeasurable distortion from 27 to beyond 30,000 Hz and a new standard in definitive sound reproduction. Oiled walnut cabinet, 28"h x 31¼"w x 15½"d.

*(Suggested retail price)* **$399.95**



**2. For perfectionists who've arrived.**

The Z-600 console system. Contains half the components of the new Z-900, but only the super-perfectionists will ever miss them. Two JansZen Electrostatics mated to our model 350B Dynamic woofer cover the entire frequency range with such authenticity that unbiased U.S. and German testing organizations have rated the Z-600 the best buy under $1100. 26⅝"h x 20"w x 13"d.

*(Suggested retail price)*
Oiled walnut finish **$208.95**

**3. For perfectionists with shelves.**

The Z-700. Lets you have all the thrill of JansZen electrostatic performance anywhere you desire . . . in a bookcase, cabinet, or as a small console. Design pairs two JansZen Electrostatics to a Model 350C Dynamic woofer. Flawless response from 30 to over 30,000 Hz. 15"h x 26"w x 13¼"d.

*(Suggested retail price)*
Unfinished birch **$154.95**
Oiled walnut slightly higher

**4. For do-it-yourself perfectionists.**

Most of the work has been done for you in the JanKit 41, the exact kit counterpart of the Z-600. Contains twin JansZen Electrostatics and our Model 350 Dynamic woofer on a single panel ready for easy installation in existing cabinets, doors, stairwells or other solid enclosures. Write for recommended cabinet construction data. 19½"h x 16"w x 7½"d.

*(Suggested retail price)*
**$114.95**

**P.S. Special . . . for perfectionists on a budget.**

The JZ-800 speaker. First with a cone-type dynamic tweeter that can even be compared with electrostatic systems, because all of JansZen's electrostatic performance standards went into it! With our Model 350A dynamic woofer, it gives a full range hi-fi stereo system that no one can duplicate for the price! 23½"h x 13½"w x 11⅛"d.

*(Suggested retail price)*
from **$119.95**

Write us direct for descriptive literature on any model.

* JansZen speakers incorporate designs by Arthur A. Janszen and are made exclusively in the United States by

NESHAMINY ELECTRONIC CORP.
JansZen FURLONG, PENNSYLVANIA, U.S.A. 18925

SEE US AT THE NEW YORK HIGH FIDELITY & MUSIC SHOW
CIRCLE NO. 59 ON READER SERVICE CARD

## RECORDING OF SPECIAL MERIT

JOHNNY RIVERS: *Rewind.* Johnny Rivers (vocals, guitar); orchestra, Jim Webb and Marty Paich cond. and arr. *Tunesmith*; *Rosecrans Boulevard*; *Carpet Man*; *Sweet Smiling Children*; *27th Street Sidewalk Song*; and six others. IMPERIAL (S) LPS 12341 $4.79, (M) LP 9341* $3.79.

Performance: Sensitive and stirring
Recording: Excellent
Stereo Quality: Excellent

Like most of Johnny Rivers' other albums, this one is a classic, but I'd even go so far as to say it's better than that. More than just a collection of pop songs, the record projects a complete poetic fantasy world which, through the binoculars, doesn't seem so fantastic as the phony-baloney world of Donovan and Bob Dylan. His is an endless drag-strip where nobody takes LSD or sweats, but everyone just sits around and thinks a lot about truth and reality and the smell of the popcorn stand at the picture show, trying to recapture lost innocence. It's a place where boys grow up before they are men because society tells them to, and girls just go off to a dreary life in the suburbs with their electrical appliances, and everybody daydreams a lot about street corners and TV commercials and motorcycles and speed and the boundless stupidity of the American social system. Rivers tells it like it is. It's a California dream, told by the West Coast branch of the Simon and Garfunkel fraternity headed by writer Jim Webb, who writes most of Rivers' songs.

But in addition to the dream, you also get music. Good music. There is a song in this collection called *Tunesmith*, written by Jim Webb, which ranks as one of the best modern songs ever recorded by a rock-and-roller. And the *27th Street Sidewalk Song*, also by Webb, is chock-full of sound musical ideas. A third song, about a practically spiritual experience on *Rosecrans Boulevard*, is full of the desperation and yeast of NOW. You can learn a lot about today's young Renaissance men by listening to Johnny Rivers and his songs. He sings with taste and flair, and his backing is first-rate. Marty Paich, a marvelously astute jazz arranger for people like Mel Tormé and Anita O'Day, has provided four arrangements of horns and strings which add an eerily beautiful quality to Jim Webb's haunting songs and to Rivers' own symphonic blends of vocal harmony and musical chords.

Johnny Rivers continues to impress me with his hipness and talent. This is an album that makes you want to take back all the nasty things you've ever said about rock-and-roll. *R. R.*

## RECORDING OF SPECIAL MERIT

BUFFY SAINTE-MARIE: *Fire and Fleet and Candlelight.* Buffy Sainte-Marie (vocals, guitar, and mouth-harp); orchestra, Peter Schickele cond. and arr. *The Seeds of Brotherhood*; *Summer Boy*; *Lyke Wake Dirge*; *The Circle Game*; *Lord Randall*; *T'es pas un autre*; and eight others. VANGUARD (S) VSD 79250 $5.79, (M) VRS 9250 $4.79.

Performance: Excellent
Recording: Very good
Stereo Quality: Excellent

I now have two favorite Algonquins. One is the famous New York hotel, which I find a pleasant and comfortable place, and the other is Buffy Sainte-Marie, a member of the Algonquin Indian tribe, whom I consider a really fine composer-performer. But I gather from the opinions of others whose taste in matters musical I respect that my high regard for Miss Sainte-Marie is not universally shared. Many seem to find her pretentious, derivative, and so unskilled as a singer as to make for uncongenial listening. I grant that pretension is *that* thick on something like *The Seeds of Brotherhood*, both in Miss Sainte-Marie's lyrics and in her performance; that it does seem a mite high-falutin' to write a song first in English and then have it translated into, and perform it in, French as happens here in *T'es pas un autre*; that her voice has a seismographic wobble of earthquake proportions (which, in places, she points up intentionally); and that her pitch is decidedly a sometime thing. However—I like her.

The specific reasons why I like her in this, her latest disc, are that as a performer and composer she seems to me to possess authority, a first-rate poetic gift, and a powerfully involving performing presence. For instance, two songs here by Miss Sainte-Marie struck me as being very good songs sung with uncommon perception and feeling. *The Carousel* is a tender, charmingly wistful, yet at the same time nervously taut song about a wooden carousel horse. I found real pathos in Miss Sainte-Marie's performance, and the arrangement by Peter Schickele is exemplary, as indeed is his work throughout the album. *97 Men in This Here Town Would Give a Half a Grand in Silver Just to Follow Me Down* is quite another side of the coin (no, *not* the Indian-head nickel), and Miss Sainte-Marie offers a lusty rendition of this funny and bawdy song which not only makes it sound authentic in relation to its time and place (I would place it on the American frontier), but is able to suggest a certain brazen desperation in the character of the girl singing it. I guess it is her ability to get inside the characters of those for whom these songs are the personal expression, and then to give a richly shaded performance, that is the primary characteristic drawing me to Miss Sainte-Marie's work.

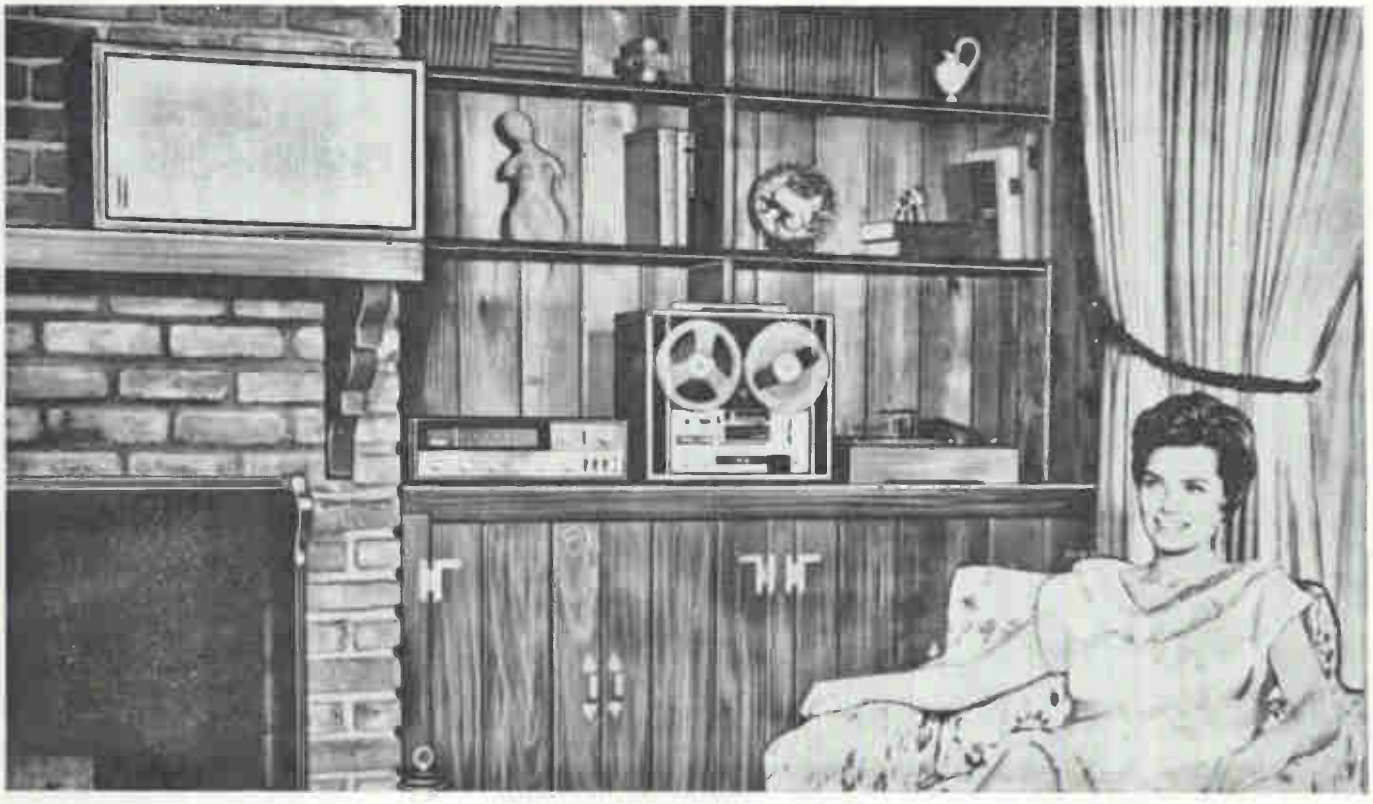
The best band on the album, in my view, is *Lyke Wake Dirge*, which I found enthralling. The words are "traditional," the melody is by Benjamin Britten (from his Serenade for tenor, horn, and strings), and the performance by Miss Sainte-Marie seems to me of a very high order indeed. Other songs I enjoyed were *Summer Boy*, *Lord Randall*, and the aforementioned *T'es pas un autre*. I have listened to the record several times and find it superior entertainment. End of minority report. *P. R.*

THE STONE PONEYS: *Evergreen, Vol. 2.* The Stone Poneys (vocals); orchestra, James E. Bond, Jr. arr. *December Dream*; *Song About the Rain*; *Evergreen Part One*; *Evergreen Part Two*; and eight others. CAPITOL (S) ST 2763, (M) T 2763* $4.79.

Performance: Okay
Recording: Good
Stereo Quality: Good

My review of the Stone Poneys' debu. album was regarded in many quarters as unwontedly frivolous, so I approached "Evergreen,

*(Continued on page 178)*



# For Real living choose Lafayette High Fidelity Components

Revolutionary Miracle of the Space Age

New! Solid State FM-AM Receivers with "IC" & FET's

New! Solid State Stereo Tape Recorders with Automatic Reverse

New! Home Entertainment Center with IC's

New! Full Frequency Criterion Speaker Systems

Place yourself in this picture, flick a switch and instantly you are surrounded by majestic high fidelity stereophonic sound. The handsome clean lines of these components blend beautifully with furnishings of any period. They look and sound expensive but happily they aren't. How about quality and engineering? These high fidelity components are second to none with the latest solid state circuitry. Born in the space age, new "IC" integrated circuits and FET transistors are employed in tuners and receivers; watch a tape recorder reverse itself automatically at the end of a reel and play the other side; listen to bookshelf speakers fill a room with sound. Interested in Real Living? You will find these and other fine quality components at Lafayette where good things aren't expensive.

**A complete buying guide to HI-FI, CB, Amateur gear Optics, Musical Instruments, Tools, and Auto Accessories**

**FREE!**

**JUST OFF PRESS!**

**1968 CATALOG 680**

**Over 500 Pages**

LAFAYETTE Radio ELECTRONICS
Dept. HMJ-7 P.O. Box 10
Syosset, L.I., N.Y. 11791

Send me the Free 1968 Lafayette Catalog 680 HMJ-7

Name _____

Address _____

City _____ State _____ Zip _____

(Please Give Your Zip Code No.)

CIRCLE NO. 55 ON READER SERVICE CARD

Vol. 2" in an equally unwontedly serious frame of mind. The main point of my previous criticism was that the Stone Poneys sounded too much like Peter, Paul, and Mary to be of more than passing interest to anyone. Well, there are still many points of resemblance, but there is now an interesting edge of rather sullen tension (such as in *December Dream*) and an urgent rhythmic drive (notably in *Driftin'*) added to many of their performances. They still have quite a way to go, however, to find a style of their own. Linda Ronstadt has been lured into doing an imitation of Cass (of the Mamas and the Papas) in *Different Drum*, but then again, in any arrangement that echoed one of Cass' this closely, it might be impossible to do otherwise. Kenneth M. Edwards' playing of the sitar in *Evergreen Part Two* is also not likely to induce insomnia in Ravi Shankar—however, it is a nice try.

As yet the Stone Poneys (Robert Kimmel, Kenneth M. Edwards, *and* Linda Ronstadt) are, I feel, still in the formative stage. Things seem to be shaping up nicely, however, and perhaps their third album will reveal a more distinctive style. *P. R.*

## RECORDING OF SPECIAL MERIT

MARIA TOLEDO: *Maria Toledo Sings the Best of Luiz Bonfá.* Maria Toledo (vocals); Luiz Bonfá (guitar); orchestra, Eumir Deodato cond. and arr. *Oba-Oba*; *Theme from Black Orpheus*; *Samba de Orfeu*; *Love Bird*; *Be Still*; *Samba Two-Notes*; and five others. UNITED ARTISTS (S) UAS 6584, (M) UA 3584 $4.79.

Performance: Magnificent
Recording: Excellent
Stereo Quality: Excellent

Maria Toledo is one of the greatest artists Brazil has ever produced, and it is everyone's good fortune that United Artists has had the good taste to record her versions of the songs of her husband, Luiz Bonfá. The Bonfás are such *subtle* geniuses of the art of bossa nova that they have been overshadowed in this country by the much flashier, but less accomplished, people such as Sergio Mendes and João and Astrud Gilberto. Astrud Gilberto sings bossa nova with all the deadpan disenchantment of a sick guppy, but Maria Toledo sends the same songs straight to Heaven with the magic of her voice. She watched bossa nova being born (her husband wrote the score for *Black Orpheus*, which started it all), so her genius at interpreting it with insight and vision should not be so amazing. Still, you get the same songs you've heard before, like *Samba de Orfeu* (which has been translated as *Sweet Happy Life* and recorded by Peggy Lee and Tony Bennett) and *Theme from Black Orpheus* (*A Day in the Life of a Fool* in English), but taken at the original tempos, sung the way the composer meant them to be sung, arranged in a silvery nest of luscious strings and rhythms, performed in their original Portuguese, and backed up by Bonfá's own sensational guitar accompaniment.

Every song in the collection is a marvelous gem of rich but subtle beauty so pungent it never matters once that none are sung in English. Even if the material were not first-rate, I have never heard such magnificently musical arrangements—every number has its own mood, its own setting, its own theatrical showcase. Bonfá's guitar work is a carefully etched series of soft precision strokes like heartbeats, and Miss Toledo's voice is many things—cucumber cool, lusty-hot, tender, and sweet. Such *talent*!

If it's great music you care about, this is one of the most sensitive, thrilling, and ingratiating releases of the year. *R. R.*

SARAH VAUGHAN: *Sassy Swings Again.* Sarah Vaughan (vocals); big band, Thad Jones, J. J. Johnson, Bob James, and Manny Albam arr. *Sweet Georgia Brown*; *Take the A Train*; *S'posin*; *All Alone*; *I Want to Be Happy*; *I Had a Ball*; and four others. MERCURY (S) SR 61116, (M) 21116 $4.79.

Performance: Not her best, but good
Recording: Good
Stereo Quality: Good

Sarah Vaughan has turned out so much trash in recent years that she has almost made us forget her true greatness—which is


PHILIPS

MARIA TOLEDO AND LUIZ BONFÁ
*Sensitive, thrilling bossa nova*

wailing her head off in a volcanic, uninhibited style with a big jazz-flavored band ad-libbing behind her. This swinging collection, speckled though it is with occasional disappointments, should partially restore her reputation. This is the groovy Sarah, singing her fractured phrases and crowing her bop effects in a voice like melted margarine. *Sweet Georgia Brown* is taken at a Kentucky-Derby gallop that threatens to run right off the side of the record in its delicious scat second chorus. I've never heard Sarah emote so clearly, shade so subtly, or swing so effortlessly. She tackles simply everything vocally and has the wonderful control and musical know-how to back up her shock effects. I especially like what she does with Joe Williams' classic vocal treatment of *Everyday I Hate the Blues*. And thank you, Sassy, for reviving Cy Coleman's wonderfully lazy-wacky song from "Little Me," *On the Other Side of the Tracks*. There are, as I said, a few forgettable moments in this album that keep it from being entirely successful, such as *I Left My Heart in San Francisco* (listless), and *All Alone* (a tiresome song sung tiresomely), and especially some very loud, pedestrian brass arrangements by trombonist J. J. Johnson, who is a better soloist than an arranger. But for the most part, Sarah has never sounded better. *R. R.*

# JAZZ

## RECORDING OF SPECIAL MERIT

ART FARMER: *The Time and the Place.* Art Farmer (trumpet, fluegelhorn); Jimmy Heath (tenor saxophone), Coleman Walton (piano), Walter Booker (bass), Mickey Roker (drums). *The Time and the Place*; *One for Juan*; *Nino's Scene*; *Make Someone Happy*; and three others. COLUMBIA (S) CS 9449, (M) CL 2649* $4.79.

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

This live concert performance by an Art Farmer small combo is persuasive further evidence of Farmer's impressive musicianship and implacable individuality. He is a disciplined, economical player and a true melodist who is capable of an extended lyricism that is as fresh and clean as a spring morning. He is especially well accompanied here, and the album contains what may well be tenor saxophonist Jimmy Heath's most mature playing on record so far. Unfortunately, Farmer has never been modish, so his audiences have not been large. But once a listener does discover the depth and consistency of Farmer's quality, he is likely to remain a fulfilled convert. *N. H.*

## RECORDING OF SPECIAL MERIT

KID HOWARD'S OLYMPIA BAND: *The Heart and Bowels of New Orleans Jazz.* Avery Howard (cornet), Jim Robinson (trombone), Albert Burbank (clarinet), Creole George Guesnon (banjo), Alex Bigard (drums), Eddie Dawson (bass). *Climax Rag*; *Don't Give Up the Ship*; *Yellow Dog Blues*; *Careless Love*; *How Long Blues*; and four others. JAZZOLOGY Icon Series (M) ICE 18 $4.98.

Performance: The real thing
Recording: Fair

Real Dixieland is a far cry from the celluloid stuff turned out by groups such as the Dukes of Dixieland and the Firehouse Five Plus Two, not to mention the truly phony synthetic stuff peddled by Pete Fountain. No, real Dixieland is the guts and soul, rough around the edges with no hope of ever being polished up, blown from the heart by the old-time "crawdaddies" down in the New Orleans French Quarter. Everything else is just a carbon copy.

On this album, you get the real Dixieland. It throbs and it sings and it dances and it funks along like nothing you've ever heard in the chic night clubs in New York or Chicago. The only place to hear music like this is in the streets, during a Basin Street funeral or a procession on its way to the Rampart Street cemetery, or at Preservation Hall where Sweet Emma passes the hat on Satur-

*(Continued on page 180)*

# Incomparable

# Son of Incomparable

## *the Cavalier 2000 by Empire*

In a world overflowing with compact speakers, the Cavalier 2000 is something else. A very uncommon compact.

Inside this handsome cabinet—less than 1.4 cubic feet overall—is a two-way system that can handle *60 watts of undistorted music power*. Very *un*compact performance.

The secret is big speakers. A 10-inch high-compliance woofer with a 2" voice coil that delivers clean, strong, big-speaker bass. Bass that's still coming on at 35 Hz. And a midrange/tweeter direct radiator with the *Empire* sound. Clean. Clear. Natural.

Musicians, critics and golden-ear audiophiles have a word for the concert-hall power and total transparency of Empire's big-enclosure Grenadier 9000. Incomparable.

If you require something smaller, with a modest price tag, see your dealer and listen to the Cavalier 2000. Once you hear it, you'll know you've heard the last word in compacts.

*Frequency Response:* 30-18,000 Hz. *Power Handling Capacity:* 60 watts undistorted. *Size:* 12 x 12 x 16½". *Weight:* 30 lbs. *Finish:* polished walnut. Under **$100.**

EMPIRE SCIENTIFIC CORPORATION, 845 STEWART AVENUE, GARDEN CITY, L.I., N.Y. 11530

day nights. If you haven't been there, you've missed a hunk of living, but you can catch up a bit with this groovin' session taped in New Orleans. There is so much sustained passion, heart, and sweat on these sides you can almost smell the dried beer in the cobblestone streets of the Vieux Carré and hear the Mardi Gras revelers breaking their sazerac glasses against the wall at Pat O'Brien's on their way to midnight Mass at St. Peter's Cathedral. The throb and the heartbeat of New Orleans are in this music, and it brings back a lot of memories. Listen to the gut-bucket trombone playing of Jim Robinson on the *Golden Leaf Strut* and you'll see what I mean. And the fine bass work of Eddie Dawson, a seventy-two-year-old New Orleans regular, is a treat for jaded ears. The group has also enlisted the swinging aid of Alex Bigard, another old-timer who used to play drums in the Maple Leaf Orchestra in the Storyville of the 1920's. They just get in there and *bash*.

The recording techniques are slightly archaic in those drafty old halls in New Orleans, so the sound quality on this disc is nothing to shout about. But don't let that stop you from buying it. This is music filled with history and sting and bounce and swing, and it will live on long after all the imitations are dead and gone. *R. R.*

HARRY JAMES: *Harry James' Greatest Hits.* Harry James (trumpet); Frank Sinatra, Helen Forrest, Dick Haymes, Kitty Kallen (vocals); orchestra. *You Made Me Love You*; *All or Nothing at All*; *Sleepy Lagoon*; *I'll Get By*; *It's Been a Long, Long Time*; and six others. COLUMBIA Ⓢ CS 9430, Ⓜ CL 2630 $4.79.

Performance: Definitive
Recording: Blurry
Stereo Quality: Poor

With the number of reissues, historic performances, vintage specialties, and recorded orgies of nostalgia that have been sifting down on me of late I am beginning to feel more and more like the Collier brothers' social secretary. The latest chapter of my clouded memory book is devoted to "Harry James' Greatest Hits."

Grimly, but doggedly, I began to search my recollections about James. Finally, a lovely first sentence came to mind: "I have never been quite sure to what extent, particularly in his later work, James was influenced by his close association with Edith Wharton." Sorry, wrong James.

How about, "Betty Grable was married to Harry James. After Abbott and Costello and Charlie Chan, Betty Grable was my favorite screen star during my childhood. At that time I never understood what she saw in James." Not bad, but it implies a certain unwillingness to judge Harry James on his musical merits.

Finally, "I never paid much attention to Harry James during his great days, and listening to this batch of his old recordings I find little to comment on. Obviously he was (is) a gifted trumpeter, but the arrangements are so bland, the sentimentality so thick, the songs so banal, and the whole enterprise so encrusted with what must have been the commercial blend of the day that the only interest for me here is a twenty-eight-year-old recording of Sinatra singing *All or Nothing at All*. He sounds unsure, but fine. Just fine."

Ever clear-headed, I turn my thoughts to *Illya Darling*. "Ilya Ehrenburg might have been 'darling' to Ana Pauker, but to me he has always been an example of . . ." *P. R.*

HANK JONES AND OLIVER NELSON: *Happenings.* Hank Jones (piano, electronic harpsichord), Clark Terry (trumpet); various instrumental combinations; Oliver Nelson arr. *Winchester Cathedral*; *Lullaby of Jazzland*; *Lou's Good Dues Blues*; *Spy with a Cold Nose*; and seven others. IMPULSE Ⓢ AS 9132, Ⓜ A 9132* $5.79.

Performance: Polished
Recording: Very good
Stereo Quality: Excellent

On seven of the eleven tracks here, Hank Jones is heard on the new Baldwin electronic harpsichord. These are the most expendable performances in the album: the writing is shallow and the general aura commercial. Accordingly, it's hard to make a judgment on the jazz potential of this new addition to the electrified family of instruments. Perhaps the electronic harpsichord might sound less brittle in a more provocative context. Musically, in any case, the four tracks on which Jones plays piano are by far the most rewarding in the set—especially *Funky But Blues.* *N. H.*

B. B. KING: *Blues Is King.* B. B. King (vocals, guitar), Kenneth Sands (trumpet), Bobby Forte (tenor saxophone), Duke Jethro (organ), Louis Satterfield (bass), Sonny Freeman (drums). *Gambler's Blues*; *Night Life*; *Blind Love*; *Baby Get Lost*; and six others. BLUESWAY Ⓢ BLS 6001, Ⓜ BL 6001* $4.79.

Performance: Telling it like it is
Recording: Good
Stereo Quality: Very good

Recorded in a Chicago night club, this is a session of basic, black, urban blues dominated by the penetrating voice and hard-bitten guitar of B. B. King. In total rapport with an audience that clearly finds nurture in the blues, King manages these listeners much as a fervent but consciously expert preacher shapes a congregation into crescendos of feeling. His instrumental colleagues know how to keep the stories moving without getting in the chief bard's way. King's guitar really does talk—and with demonic power. *N. H.*

ROLAND KIRK: *Here Comes the Whistleman.* Roland Kirk (tenor saxophone, nose flute, flute, manzello, stritch, alto saxophone); various instrumental combinations. *Roots*; *I Wished on the Moon*; *Yesterdays*; *Step Right Up*; and three others ATLANTIC Ⓢ SD 3007, Ⓜ 3007* $5.79.

Performance: Zestful
Recording: Good
Stereo Quality: Very good

The primary impact of the protean instrumentalist Roland Kirk comes more from his enormous gusto than from the quality of his improvisatory ideas. It is not that the ideas are thin, but rather that they are not always in themselves consistently arresting. However, the man's fervent delight in the act of music—and in the act of self-surprise that is jazz—creates in his associates and listeners a contagious sense of well-being. I should be

*(Continued on page 182)*


Basic
Unit
$450.00

## The THIRD DIMENSION OF SOUND—at your fingertips . . . .

opening the door to the fourth dimension and the 21st century. The UHER 4400 professional stereo portable battery and AC operated tape recorder has been engineered to meet the most rigid standards for quality, dependability, versatility — and all in full stereo. Built on the basic design of the world famous UHER 4000L, the model 4400 takes its place in the first family of UHER tape recorders.

The full research and development facilities of the UHER factory have combined to produce the unique UHER 4400 . . . . four speed, four track, battery and AC operated portable which will make stereo field recording routine for the professional user and simple for the sophisticated amateur. For those who require extended recording and playback time, use of the 4400 monaurally on all four tracks at 15/16 ips with long play tape will give 25½ hours to a single reel of tape. Remarkable? Not when it's from UHER.

See and hear it now at your franchised UHER Dealer's.

EXCLUSIVE AGENTS FOR THE UNITED STATES

martel

2339 SOUTH COTNER AVENUE
LOS ANGELES, CALIFORNIA 90064

NEW YORK: 1199 BROADWAY CHICAGO: 5415 N. LINCOLN

MARTEL ELECTRONICS Inc., HFSR 10
2339 So. Cotner Ave.,
Los Angeles, Calif. 90064
Please send me at once literature on the UHER 4400 REPORT STEREO Tape Recorder.

_____

_____

_____ Zip_____

CIRCLE NO. 57 ON READER SERVICE CARD

noted, incidentally, that although Kirk is more publicized for his exotic instruments (the manzello and the stritch), he is most powerful as a full-throated, gusty tenor saxophonist. Of the sidemen, pianist Jaki Byard is especially impressive. *N. H.*

JUNIOR MANCE: *Harlem Lullaby.* Junior Mance (piano, harpsichord); Gene Taylor, Bob Cunningham (bass); Ray Lucas, Alan Dawson, Bobby Thompson (drums). *The Uptown*; *Cootin'*; *St. James Infirmary*; *Harlem Lullaby*; and four others. ATLANTIC Ⓢ SD 1479, Ⓜ 1479* $5.79.

Performance: Solid but narrow
Recording: Excellent
Stereo Quality: Very good

On three of the eight tracks, Junior Mance plays harpsichord instead of piano. He does succeed in making it an instrument suited to the various shades of blues colorations he favors, but on harpsichord as well as piano, Mance is often limited in developmental ideas. He conveys strong, full feeling, and his beat is deep and flowing, but to sustain interest, a performance must have more than emotion and swing as its elements of momentum. At times, however, he does keep interest high throughout a track—as in the caressing ballad playing of *I'm Falling for You*, the charming but not arch interpretation of the blues-textured *Harlem Lullaby*, and the ebullient finger-snapper *Run 'Em Round*. It's an uneven recital and indicates that Mance might well hone his powers of concentration. *N. H.*

## RECORDING OF SPECIAL MERIT

TONY PARENTI: *Ragtime Jubilee.* Tony Parenti (clarinet); Charlie Bornemann (trombone); Larry Conger (trumpet); Knocky Parker (piano); Dr. Edmond Souchon (banjo); Don Franz (tuba); Pops Campbell (drums). *Smokey Mokes*; *Blue Goose Rag*; *Red Pepper*; *Maple Leaf Rag*; and six others. JAZZOLOGY Ⓢ, JS 21 Ⓜ J 21* $5.98.

Performance: Joyful
Recording: Very good
Stereo Quality: Good

As ragtime historian Rudi Blesh observes in the notes for this delightful album, Tony Parenti has accomplished the instrumentation of piano ragtime without going over into jazz. And he has selected musicians who also are able to stay within the specific ragtime idiom with its gay, strutting melodies, lucid harmonies, and gracefully syncopated rhythms. Parenti himself, playing with liquid agility, is superbly suited to these ragtime classics from 1899 to 1916 by such masters of the style as Scott Joplin, Joseph Lamb, and J. Russel Robinson. A discovery (to me) is the high-spirited tuba of Don Franz, whose regular beat is the Mississippi riverboat the *Goldenrod.* *N. H.*

JIMMY RUSHING: *Every Day I Have the Blues* (see Best of the Month, page 111)

SONNY STITT: *Deuces Wild.* Sonny Stitt (alto and tenor saxophones), Wilmer Mosby (organ), Billy James (drums), Robin Kenyatta (alto and soprano saxophones), Rufus Harley (tenor saxophone and bagpipes). *My Foolish Heart*; *Sittin' In with Stitt*; *In the Bag*; *Pipin' the Blues*; and three others. ATLANTIC Ⓢ 3008, Ⓜ 3008* $5.79.

Performance: Intense, swinging
Recording: Very good
Stereo Quality: Good

As usual, Sonny Stitt, the principal soloist here, is fluent and rhythmically powerful with ideas that are too often familiar. Robin Kenyatta, more modern and more unpredictable than Stitt, adds welcome contrast in the first two tracks of the second side. So does Rufus Harley, whose pungent bagpipes unfortunately are limited to only the final track. Modest in its goals, the album does generate considerable spirit but not enough sustained inventiveness. *N. H.*

## COLLECTIONS

JAZZ IN THE CLASSROOM, Vol. 10 —*A Tribute to Charlie Mariano.* Herb Pomeroy conducting various instrumental ensembles. *Quebec*; *Blues for Father*; *Little T*; *Star Gaze*; and eight others. BERKLEE Ⓜ BLP 10 $3.95.


TONY PARENTI

TONY PARENTI
*A master of the ragtime idiom*

Performance: Too academic
Recording: Good

Arranged and performed by students at the Berklee School of Music in Boston, this tribute to alto saxophonist and composer Charlie Mariano takes the form of new versions of a dozen of his tunes. The arrangements are well crafted and often more complex and experimental than Mariano's own approach to his material. The voicings especially are interesting. But the performances —including those of the competent but unremarkable soloists—lack precisely those qualities that make Mariano a respected jazz figure. They lack a sense of spontaneity, a depth of emotion and rhythmic ease. Unwittingly this turns out to be a useful jazz lesson: it's not all in the notes. What separates the jazzmen from the apprentices is the ability to make a *personal* impact upon the music and thus the listener. *N. H.*

*(Continued on page 184)*

# Give a little listen.

If you think you have to put up with limited sound, just because you're going to use limited space, forget it.

Get yourself an Altec 711B receiver and a pair of Bolero bookshelf speakers and you'll have sound that can fill a couple of rooms. With equipment that could huddle in a corner.

The 100-watt FM stereo receiver has circuitry right out of the future (latest stuff like integrated circuits and silicon transistors). That way you get superb FM reception and amplification plus very advanced facilities and controls. Naturally, the 711 will also operate your tape recorder and record player.

The Bolero speakers give a bass few other speaker systems can match. Clear, pure highs. Distortion-free sound, no matter how loud you like it. The same faultless sound that's made Altec the choice of most broadcasting and recording studios over the years.

And the walnut cabinets are finished on all four sides, so you can place them vertically or horizontally. Actually, $758.50 never bought a bigger stereo system, in such an unobtrusive size. Hear it (and hear why) at your Altec dealer's.

While you're there, ask him for our free catalog. Or write us for it. It makes for good reading. And even better listening.


ALTEC LANSING

A Division of LTV Ling Altec, Inc., Anaheim, Calif. 92803

CIRCLE NO. 7 ON READER SERVICE CARD

## THEATER • FILMS

A COUNTESS FROM HONG KONG (Charles Chaplin). Original sound-track recording. Orchestra, Lambert Williamson cond. and arr. DECCA (S) DL 71501, (M) 1501* $6.79.

Performance: **Antique**
Recording: **Excellent**
Stereo Quality: **Lush**

Bitter-sweet, old-fashioned, and slightly tired—like the movie itself—is this score by Chaplin for his coldly received romantic comedy starring Marlon Brando and Sophia Loren. The main title music (*My Star*) contains a haunting theme in Chaplin's own nostalgic idiom. There are lilting waltzes, a tango, and a diverting, self-mocking *Gypsy Caprice*. The orchestration is distinguished by an airy transparency quite untypical of movie sound-tracks, and the whole score has the virtue of simplicity, but it cannot escape the curse of a drowsy, self-indulgent banality, from which the mind of the listener is likely to wander away in pursuit of its own daydreams. *P. K.*

HELLO SOLLY! Original-cast recording. Mickey Katz, Larry Best, Stan Porter, Vivian Lloyd (performers); Al Hausman (musical director). CAPITOL (S) SW 2731, (M) W 2731* $5.79.

Performance: **A mixed blessing**
Recording: **Good**
Stereo Quality: **Adds life**

No, this is not a take-off on, or a Judaized version of, *Hello, Dolly*. It is a free-wheeling and sometimes exhilarating English-Yiddish revue first presented at Carnegie Hall and later successfully installed in a Broadway theater for a healthy run. The present album of highlights was recorded at Carnegie, and leans heavily on the ready frames of reference of an audience well steeped in its subject matter—Jewish mothers, Miami hotel lobbies, and the songs that were once a standard ingredient of an immigrant's childhood. Enough is approximately in English, however, or translated for the "*goyim*," so that you don't have to be Jewish, I suppose, to enjoy *Hello Solly!* You don't have to be Jewish to squirm at times, either, as when Mickey Katz introduces a Yiddish version of *The Darktown Strutters Ball* or when a vigorous entertainer called Vivian Lloyd, who describes herself as Irish, does imitations in Yiddish of Katharine Hepburn and Bette Davis.

The high-point, or nadir, of the entertainment, depending on one's threshold of irritation where Jewish jokes are concerned, is a long stretch given over to comedian Larry Best on side two. He dredges up such chestnuts as the story of the convert from Judaism who forgets he is a Christian and starts putting on his *tephillim* for morning prayers, the man who sits in his tub wearing a skullcap and reading a prayer book because he was told to take a bath "religiously" every day, and the one about the "sugar daddy with diabetes." Mr. Best makes these come back to life chiefly through his skill with accents. I also enjoyed the medley of childhood songs offered by Stan Porter, but maybe he caught me off-guard in a sentimental moment. If the applause of the Carnegie audience is any barometer, however, they assuredly loved *everything*. *P. K.*

THE HONEY POT (John Addison). Original sound-track recording. Orchestra, John Addison cond. UNITED ARTISTS (S) UAS 5149, (M) UAL 4149 $5.79.

Performance: **Too sweet**
Recording: **Excellent**
Stereo Quality: **Spectacular**

All I know about this movie is what I read in the ads: "Meet Cecil Fox. He has wit, charm, a talent for women . . . and a taste for more than money can buy." The musical score, made up of yearning passages with hints of old-fashioned elegance, also has wit and charm, though not by any means what we have come to expect from the composer of the Academy Award-winning music for *Tom Jones* and that splendid CBS documentary *The Search for Ulysses*. The main title music, unmistakably adroit and pert in this composer's most stylishly astringent manner, soon drifts into the sort of shapeless filler that may be supremely apt to advance

a scene. But, aside from a lovely, demure serenade on the band labelled *Sarah*, and a lively take-off on a Western score (complete with harmonica) called *Lone Star's Secret Weapon*, the rest unwinds as so much empty yardage of sweet but flavorless musical decoration. *P. K.*

## RECORDING OF SPECIAL MERIT

THE WHISPERERS. Original sound-track recording. Orchestra, John Barry cond. UNITED ARTISTS Ⓢ UAS 5161, Ⓜ UAL 4161* $5.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Good

For some time now John Barry has been composing a number of really memorable film scores. They are distinguished by strong lyrical feeling, imaginative and contemporary instrumentation and musical style, and foremost, a feel for the story-telling possibilities of music per se, as opposed to its use merely as an adjunct to the on-screen narrative. Barry's most widely known work, of course, consists of his scores for the James Bond films, and his music is the most sincere and subtle element in those campy putons. My own favorite among his scores is the wonderfully evocative music he wrote for *The Knack*—elegant, austere, and witty.

*The Whisperers*, according to the liner notes by its director Bryan Forbes, represents something of a departure in film music, at least in its methods of composition. Forbes had always felt that the pressure under which a film composer was required to work was grossly unfair. Generally, the finished film is presented to the composer with a narrow and immutable deadline. The composer is then forced to work at top speed since the recording session looms immediately ahead, a recording session at which, incidentally, all of the musicians will be seeing the score for the first time. At the session the film is flashed on the screen and since time in the film industry is money, lots of money, the performance is often committed to the ultimate optical track in rather ragged fashion. In *The Whisperers*, however, Barry was involved with the film from its inception. The object was to have the music written at the same time Forbes was making the actual film so that Barry might express himself in music as Forbes was expressing himself in film. Barry's complete score was then recorded as a musical whole. It was only later, during discussions between Barry and Forbes, that certain passages that seemed most relevant to the film were selected so that the final recording sessions were the result of a certain amount of creative leisure allowed to Barry, and they consequently represented a real attempt to create music that would do more than simply "frame" a film. The success of this attempt at integration between film and music is something that I will be unable to judge until I have seen the film. On the basis of what is heard here I have no doubt at all that in many places it works superbly. In such bands as *The Letter* there is necessarily a strong elliptical feeling since this seems to be a major plot point that probably needs only emotional filling-out from the music rather than added drive or intensity. In such numbers as *The Razor Attack* and *Nobody and Nothing Jazz*, Barry comes full front and center as an exciting

and important composer, regardless of what the screen action is.

I sincerely believe that if John Barry continues to experiment and develop at his present astonishing rate, he will someday destroy the meaning of "movie" as an adjective for "music". *P. R.*

## RECORDING OF SPECIAL MERIT

YOU'RE A GOOD MAN, CHARLIE BROWN (Clark Gesner). Original-cast recording. Bill Hinnant, Skip Hinnant, Reva Rose, Karen Johnson, Gary Burghoff, Bob Balaban (vocals); piano and percussion. MGM Ⓢ S1E 90C, Ⓜ 1E 90C* $6.79

Performance: Soft and charming
Recording: Good
Stereo Quality: Good

Poor Charlie Brown. He's never won a game of checkers, he's a terrible flop at parties, usually forgets to bring a present to birthday bashes, can't play baseball or keep a kite in the air. He has a failure face. All the ingredients, in fact, to make him lovable. People have loved him for years in Charles Schulz's *Peanuts* comic strip, and now, like rain in a season of drought, *You're a Good Man, Charlie Brown* has descended upon the off-Broadway scene to nourish a musically parched New York theater.

The show is filled with tiny doll-size people who look exactly like all the characters in *Peanuts*, and the wonderful thing about the original-cast album is that their size remains intact. There is a revue quality about the show which keeps it intimate and accents the tiny truths represented by its tiny people. Faithfully, this quality has been preserved on record. The arrangements have not been souped up with gimmicks or augmented by horns and strings for the record date. You can enjoy the special quality of a small revue with the full realization that its smallness doesn't limit its real scope. *Charlie Brown* is full of man-sized talents, like Bill Hinnant, a muffin-sized Bert Lahr with a bean-bag face, who plays Snoopy in the show. My own favorite number is *Snoopy*, which Hinnant performs like an old dog having a bad dream. He barks, he growls, he sniffs, then he wakes up to a happy world inside the dog house. But Snoopy has depth. There are times when he is so overcome with an awareness of himself that he must bite somebody. Hinnant's portrayal of Snoopy is simply a delight.

This is not an album full of hit songs, where the chorus does a production number, followed by the leading lady's love song, followed by the "love duet." These are small, soft, uncomplicated songs, intensely musical and always instinctively right for their characters and their positions. Charlie Brown's *Kite Song*, in which he discovers the breeze which finally carries his kite to the sky for the first time, is as good as any musical number I've heard on Broadway in a long time, and Gary Burghoff performs it with grace and charm. A major marvel in the show and on the record is a severe-looking girl named Reva Rose, whose Lucy is fraught with misguided advice and general nuttiness. *Queen Lucy*, a song in which she decides to devote her life to cultivating her natural beauty, is a standout.

Everything about *Charlie Brown* is heartwarming and marvelous. No original-cast collection should be without it. *R. R.*

# FOLK

**FOLK SONGS OF NEW YORK CITY.** June Lazare (singer). FOLKWAYS Ⓜ FH 5276 $5.79.

Performance: Flat
Recording: Fair

The material here is utterly fascinating, especially to a dweller in that very megalopolis which seems so intent these days on destroying every trace of its own history. Here are ballads about city pirates raiding the New York waterfronts in the 1860's, protest songs about striking motormen on a Brooklyn trolley, ditties commemorating robberies, steamboat disasters, gang fights, and even a murder case. I was particularly intrigued with a number of the early 1900's called *Down in Dear Old Greenwich Village*, which concluded:

Way down south in Greenwich
Comes a bunch of Uptown swillage,
Folks from Lenox subway stations
Come with lurid expectations.
There the Village informalities
are construed as abnormalities
By the boobs who visit Sheridan Square.

As a latter-day dweller in the area, I can assure you that things haven't changed at all. Unfortunately, Miss Lazare, a graduate of that deadpan, far-away Susan Reed School for Young Singing Ladies, deals with every item on her absorbing program in the same tiny, timid manner, thus reducing what could have been an exhilarating hour of musical adventure into an exercise in vocal monotony. *P. K.*

**PETE SEEGER:** *Freight Train.* Pete Seeger (vocals, guitar, banjo). *T. B. Blues*; *Oh, What a Beautiful City*; *Careless Love*; *Red River Valley*; and eight others. CAPITOL Ⓢ ST 2718, Ⓜ T 2718 $4.79.

Performance: Warm and versatile
Recording: Gimmicked
Stereo Quality: Artificial

A reissue of Pete Seeger performances originally released on Folkways, this is an instructive illustration of the breadth of his repertoire and the scope of his adaptability. He brings convincing fervor to gospel pieces, is tender but not saccharine in the venerable *Red River Valley*, stirs the currents of social justice in *Banks of Marble*, and incorporates a "white" Jimmie Rodgers-like blues style into Victoria Spivey's *T. B. Blues*. All this is done with such respect for the diverse material and such love for the elemental humanity in folk expression as to explain the affection in which Seeger is held by all manner of audiences and folk performers throughout the world. The electronic stereo version, called Duophonic by Capitol, is "designed to enrich" monophonic recordings. I prefer the monophonic originals. *N. H.*

*(Continued on next page)*





# SPOKEN WORD

ELIOT-RAWSTHORNE: *Practical Cats.* Robert Donat (reader); Philharmonic Orchestra, Alan Rawsthorne cond. SHAKESPEARE: *Twenty Sonnets.* Dame Edith Evans (reader). SERAPHIM (M) 60042 $2.49.

Performance: Worth preserving
Recording: Excellent

Partisans of T. S. Eliot's *Old Possum's Book of Practical Cats* will want to own this welcome bargain reissue even if they already are in possession of Eliot's own unassailable recital of the complete collection on London Argo (ARGO 116). From that portrait gallery of unabashedly anthropomorphic yet persistently feline eccentrics, on whom the poet in his lighter moments lavished some of his shrewdest strokes, composer Alan Rawsthorne has chosen half a dozen poems: the one about the naming of cats, with its awesome final stanza in which the mysterious creature sits pondering its own secret appellation; the Old Gumbie Cat, who simply sits; Gus, The Theatre Cat, ruminating over past stage triumphs; Old Deuteronomy, whose naps are held sacred by cats and men alike, and the *Song of The Jellicles* who dance by moonlight. I was sorry the old railroad cat, for one, was left out of the picture, but would scarcely cavil with the composer's ear-gratifying settings, which include a set of variations on a theme for the Gumbie Cat, a lullaby for Old Deuteronomy, a lopsided jig for the Jellicles, and even a complete miniature overture. Donat's rhythmical chanting also retains its easy charm, even though the total effect is, at times, uncomfortably reminiscent of the Sitwell-Walton treatment of *Façade*. A far from incidental bonus (all for the same $2.49!) is the reverse side, where the incomparable Dame Edith reads twenty of the choicest Shakespearean sonnets, ranging from the agonies of young love to the wisdom of unembittered age, with concentrated fervor and arresting clarity. *P. K.*

ANDY GRIFFITH: *The Best of Andy Griffith.* CAPITOL (M) T 2707 $4.79.

Performance: Slow-witted
Recording: Good

Andy Griffith is another of those entertainers whose blurb-writers insist on comparing him to Will Rogers. Backwoods this boy may be, and Number One on the TV hit parade, but it would take more than a lariat to turn him into anything more formidable than an ersatz cornball. His remarks have all the bite of a bumblebee without a stinger. His long, rambling accounts of football games and drawling recitals of the plots of *Romeo and Juliet*, *Carmen*, and *"Andy and Cleopatra"* are, I hope, calculated to appeal to the most retarded hayseed in the crowd. Apparently there are a number of such people loose, and they were all rounded up for Mr. Griffith's recording session, for they can be heard here laughing a lot at lines like "opera ain't nothin' but hollerin'." It do make you wonder. *P. K.*

VACHEL LINDSAY: *Poetry.* Nicholas Cave Lindsay (reader). CAEDMON (M) TC 1216 $5.95.

Performance: In his father's image
Recording: Good

Vachel Lindsay had an incantatory way with his highly charged, heavily emotional and sometimes mindless stanzas that was almost an essential element to their enjoyment. To hear him on records (the reading is still in print on Caedmon TC 1041) pounding out the rhythms of "The Congo" is an unforgettable experience, and when his words seemed to carry him beyond the boundaries of recitation, he did not hesitate to sing them in a


VACHEL LINDSAY
*A fine recital of his hallucinatory poems*

kind of revivalist chant that was blood-curdlingly effective. It is fortunate for this tradition that the poet is survived by a son willing to approach his father's work by regarding a poem, in Nicholas Lindsay's own phrase, as "a sound in the living air." Although his vocal equipment is neither so mellifluous nor so instinctively hypnotic as his father's, the younger Lindsay is quite spectacular nonetheless in his own versions of "The Congo," (with sound incomparably clearer than in the blurry original), a "political visionary poem" about a calliope entitled "The Kallyope Yell," and other word scores such as the sermon "Daniel," "The Ghost of the Buffaloes," and "The Blacksmith's Serenade," which was written to be acted out by children. With their haunting sounds and hallucinatory visions, the eighteen poems performed in this album provide a welcome relief from the bloodless inhibited stuff of much modern verse, especially as its thin-lipped authors tend to read it, but Lindsay's sometimes childish view of reality will not, of course, bear up under too close intellectual inspection. *P. K.*

**RECORDING OF SPECIAL MERIT**

JOHNNY MELFI/DOROTHY VANN/JIM EVERING: *What Month Were YOU*

*Born?* Johnny Melfi, Dorothy Vann, and Jim Evering (performers); Alan Marlowe (piano). Music written and arranged by Johnny Melfi and Alan Marlowe. FONTANA Ⓢ SRF 67566, Ⓜ MGF 27566* $4.79.

Performance: Very funny
Recording: Good
Stereo Quality: Good

Judging from its packaging and liner notes "What Month Were YOU Born" would seem a singularly unpromising comedy album. The cover drawing looks like it should be on one of those under-two-dollar jobs that clutter supermarket record racks, and the liner notes are a really trying exercise in winsome cuteness. However, once on the turntable, this album, which offers twelve skits in the form of interviews with twelve different characters representing the signs of the zodiac, turns out to be one of the most original and truly funny albums I have heard. Seldom have I laughed out loud as often as I did while listening to this one.

Herewith a few samples. Taurus, renowned for stubbornness, upon knocking on the interviewer's door and being invited to "come in," replies with a sulky and deliberate "No." Told that this is ridiculous, that the interview cannot possibly proceed with him outside the door and the interviewer in his office, Taurus persists with: "Try it." All through the interview he has to keep asking the interviewer to repeat the question since he "can't hear very well out here." Or how about Virgo? This lady is such a compulsive housekeeper that when she phones from the interviewer's office to her home and finds out that her house is on fire, she asks one of the firemen to put a slipcover on the couch before he drags it out on the lawn.

Johnny Melfi, Dorothy Vann, and Jim Evering perform this original material with a wonderfully loony glee: Miss Vann shows a small edge over the others in her ability to suggest slightly insane types we have all met at one time or another. I recommend this recording to one and all, and I look forward to the next appearance of this funny, funny trio.

*P. R.*

SCORE THREE POINTS—*The Official Robin-Doud National Political Survey Test.* Earl Doud and Alen Robin (creators and performers); with John Cameron Swayze (moderator). CAPITOL Ⓢ ST 2629, Ⓜ T 2629* $4.79.

Performance: Dull
Recording: Okay
Stereo Quality: Depressing

"This is a spoof—just for fun," Mr. Doud and Mr. Robin explain on the back of the record jacket of this gag-benighted take-off on those mindless test shows that from time to time plague our TV screens. I'm glad they told me, for otherwise it would have been almost impossible to distinguish the "spoof" from the real thing. Sample: "When Richard Nixon walks down the street, people (a) recognize him; (b) ignore him; (c) both." In this vein the stylus slogs its weary way through the grooves, past Lady Bird's beautification program, old LBJ jokes, old Bobby Kennedy jokes, and sallies of unmerited applause. I must say I enjoyed one special effect, though: described as "the sound of Barry Goldwater's future," this turned out to be a blissful moment of total silence.

*P. K.*


# Tape it with a Sony Solid-State Stereo 560

There's a world of beautiful music waiting for you and it's yours for the taping. Let Sony-superb 4-track stereo capture every note faithfully while you relax in your easy chair. Simply connect your stereo tuner to the Sony Solid-State 560, "Stereo Compact Portable," and tape your favorites off the air. Here is the nucleus of a complete stereo sound system with an ESP automatic reversing stereo tape recorder as its main component. The Sony-unique Stereo Control Center permits four separate stereo components to be connected to its stereo preamplifier and 20-watt music power amplifier. Push buttons select your component source for listening or recording. Individual input level controls balance output whenever you switch between components. Sony's revolutionary ESP Reverse electronic brain constantly scans and automatically senses the voice of music modulations on your recorded tapes. When these modulations stop, the ESP (Electronic Sensory Perceptor) automatically reverses the tape direction in 10 seconds. The Sony Solid-State 560 incorporates the most advanced electronic developments for sound-quality control. The Sony-exclusive Servo-Control Motor provides, among other things, the flexibility of AC/DC operation and variable musical pitch tuning. Non-Magnetizing Heads eliminate the most common cause of tape hiss. The exclusive Scrape Flutter Filter eliminates tape modulation distortion providing the purest recordings ever. An exclusive Noise Suppressor Switch eliminates any undesirable hiss that may exist on older recorded tape without affecting the sound quality. All of this is yours, with two Sony F-98 cardioid dynamic microphones for less than $499.50! Check these Sony-exclusive features for luxury listening: ■ ESP Automatic Tape Reverse ■ Stereo Control Center ■ Scrap Flutter Filter ■ ServoControl Motor ■ Noise Suppressor Switch ■ Non-magnetizing Heads.

SONY'S PROOF OF QUALITY — A FULL ONE YEAR WARRANTY

SONY SUPERSCOPE The Tapeway to Stereo

8146 VINELAND AVENUE • SUN VALLEY, CALIFORNIA • 91352

**Sony Solid-State 560D ESP Automatic Reverse Stereo Tape Deck Recorder.** If you already have components or a package stereo system, simply connect the Sony Solid-State 560D Stereo Tape Deck Recorder and add the incomparable advantage of stereo tape to your present stereo sound system. Here is the same superb ESP Reverse stereo tape deck that is the main component of the Sony 560. You will find every feature and the same advanced electronic developments for sound-quality control less the Stereo Control Center and speakers. Yet, mounted in its own handsome, low-profile walnut cabinet with recording amplifiers and playback preamplifiers, the Sony 560D sells for less than $349.50!

**CIRCLE NO. 80 ON READER SERVICE CARD**

HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# STEREO TAPE

Reviewed by DAVID HALL • NAT HENTOFF • IGOR KIPNIS
REX REED • PETER REILLY • ERIC SALZMAN

BACH: *Concertos: No. 1, in A Minor, for Violin (BWV 1041); No. 2, in E Major, for Violin (BWV 1042); in C Minor, for Violin and Oboe (BWV 1060).* Isaac Stern (violin, and conductor in No. 1); Harold Gomberg (oboe); members of the London Symphony Orchestra; members of the New York Philharmonic, Leonard Bernstein continuo and cond. COLUMBIA Ⓢ MQ 879 $7.95.

Performance: Opulent
Recording: Good enough
Stereo Quality: All right
Speed and Playing Time: 7½ ips; 50'55"

"One joy at a time, two cancel each other," says the narrator toward the close of the Stravinsky-Ramuz *L'Histoire du soldat*, and thus it seems to me that Isaac Stern, for all his versatility and intense musicality, should stick to his violin. Whereas the A Minor Violin Concerto performance seems rather earthbound when Mr. Stern is wearing two hats, the E Major and the violin-oboe concerto move along at a smart and powerful clip with the division of labor effected by Mr. Bernstein.

My own bias, when it comes to performances of these concertos, favors a lighter texture of sonority than one gets here. The only other version of the two violin concertos on tape is a 1963 Epic release with I Musici, while there is no alternate version of the violin-oboe work, not even of its original two-keyboard version. Given a choice of disc versions of the violin concertos, I would favor Grumiaux or Menuhin. *D. H.*

BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15; Piano Concerto No. 2, in B-flat, Op. 83.* Artur Rubinstein (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. (in the D Minor); RCA Victor Symphony Orchestra, Josef Krips cond. (in the B-flat). RCA VICTOR Ⓢ TR3 5001 $10.95.

Performance: Good
Recording: Muffled
Stereo Quality: Close
Speed and Playing Time: 3¾ ips; 94'04"

You get a lot for your money here: over an hour and a half of Rubinstein playing both Brahms concertos with more than adequate orchestral partnership. But you should also consider what you don't get. For one thing, there is no great sense of deep musical involvement—it is all very well done, but right across the top of the music without the larger inflections that Brahms seems always to demand. And the tape sound is dull and lifeless; an entire range of upper frequencies seems to have been lost somewhere along the line. The Boston recording is close-up; the studio job has a little more space around it. One hears reasonably well what is going on in both cases, but both recordings have an equally bad case of the muffles, producing an oppressive aural effect. *E. S.*

*Explanation of symbols:*
Ⓢ = *stereophonic recording*
Ⓜ = *monophonic recording*

## RECORDING OF SPECIAL MERIT

GERSHWIN: *An American in Paris*; *"I Got Rhythm" Variations*; *Rhapsody in Blue*; *Cuban Overture*; *Concerto in F.* Earl Wild (piano); Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR Ⓢ TR3 5006 $10.95.

MAURICE SEYMOUR

EARL WILD
*Glittering piano for* Rhapsody in Blue

Performance: Light and bright
Recording: Bright and reverberant
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 87'30"

All of the "serious Gershwin" with orchestra is included here, except for the Second Rhapsody. There is no other tape of the *"I Got Rhythm"* Variations, and to my surprise, none of the Concerto either. However, Leonard Bernstein offers formidable rivalry in his Columbia taping of the *Rhapsody in Blue* and *American in Paris.*

Arthur Fiedler, with Earl Wild playing glittering solo piano, turns in readings best described as light, bright, and perhaps a shade rigid. *American in Paris* not only comes off the best in performance here, but for me it remains the freshest and wittiest in its musical substance.

This is my first experience with RCA Victor 3¾ ips tape, and the recorded sound is well balanced and free of excessive mid-range equalization. The general miking of the Fiedler performances, however, allows a bit too much reverberation, thus obscuring unnecessarily the musical texture at climactic points of the Concerto and the *Rhapsody.* *D. H.*

MAHLER: *Das Lied von der Erde.* Christa Ludwig (mezzo-soprano), Fritz Wunderlich (tenor); Philharmonia and New Philharmonia Orchestras, Otto Klemperer cond. ANGEL Ⓢ Y2S 3704 $11.98.

Performance: Good
Recording: Superior
Stereo Quality: Effective
Speed and Playing Time: 3¾ ips; 63'45"

One wants to like this performance very much. Klemperer seems like a natural for *Das Lied*, and this was one of the late Fritz Wunderlich's last recordings. Still, in spite of many beautiful things, I never could quite work up all the expected enthusiasm; I never was, in short, really moved. I think that the reason for this is that, although Klemperer has all the spacious architecture of the piece under magnificent long-span control (he takes only a few seconds short of a full half hour for *Der Abschied*), he only rarely gets that inner urgency, those striking contrasts of high spirits and pastoral resignation on the one hand and anxiety and tension on the other that are so typical of and essential to Mahler.

Some of the problems may have resulted from widely separated times of recording (apparently caused by the reorganization of the Philharmonia into the New Philharmonia). Except for the middle section of *Von der Schönheit* (where she has to push a little), Christa Ludwig is excellent—indeed, she steals the show. Wunderlich is more variable: he does not always seem to be at his ease or clearly on top of the big Mahlerian phrases. He is at his best in the simpler kind of singing: the soft, moderately moving, diatonic, folk-like lines.

The demerits are relative, of course, being merely food for thought before coming to a conclusion on what seemed, at first, obvious—that this would be *the* recording of *Das Lied.* Good sound and good stereo separation are enhanced by Klemperer's intelligent separation of the first and second violins. *E. S.*

*(Continued on next page)*

PROKOFIEV: *Alexander Nevsky (Cantata), Op. 78.* Larissa Avdeyeva (mezzo-soprano); RSFSR Russian Chorus; USSR Symphony Orchestra, Yevgeny Svetlanov cond. MELODIYA/ANGEL (S) ZS 40010 $7.98.

Performance: Idiomatic but unpolished
Recording: Good
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 38'38"

This is, on the whole, a good if not outstanding performance of the cantata Prokofiev fashioned from the score he wrote for the Eisenstein film in 1938. The singing, including the excellent work by the mezzo-soprano, is, of course, superbly idiomatic. The orchestral work is perfectly solid, but also a bit raw tonally; other recordings boast more refinement as well as greater dramatic thrust. The tape version features a brighter top than the disc, but also some tape hiss; the disc version has a fuller bass and less obvious sibilants in the voices, but it also tends to muddiness and some constriction on the ends of sides. All told, I find the tape preferable with proper adjustments, although this recording is not nearly so well produced as some of the other Melodiya/Angel items. Texts and translations are provided with the disc, but not with the tape. *I. K.*

## COLLECTIONS

PHILIPPE ENTREMONT: *Fantasy-Impromptu.* Chopin: *Fantaisie-Impromptu, Op. 66*; *Nocturne in E-flat Major, Op. 9, No. 2.* Liszt: *Liebestraum No. 3.* Debussy: *Golliwog's Cake-Walk*; *Clair de Lune.* Tchaikovsky: *Song Without Words, Op. 2, No. 3.* Daquin: *Le Coucou.* Prokofiev: *March from "The Love for Three Oranges."* Rachmaninoff: *Prelude in C-sharp Minor, Op. 3, No. 2.* Mendelssohn: *Scherzo in E Minor, Op. 16, No. 2.* Albéniz: *Sevilla.* Gershwin: *Prelude No. 2.* Philippe Entremont (piano). COLUMBIA (S) MQ 866 $7.95.

Performance: Streamlined
Recording: Good but faulty processing
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 40'27"

This is the kind of encore collection whose component parts are bound to be familiar to virtually every music lover, no matter what his experience or interest. It is a well-chosen group, and Mr. Entremont, even though he does not provide the interpretive insights of the older pianistic school (those performers really reveled in this kind of material), plays with great brilliance and efficiency. It is not particularly warm, gracious, or subtle playing, but on its own twentieth-century terms the pianistics are enjoyable. The upper register of the piano seemed to me rather glassy and shallow, but the recording is otherwise very good. The processing on this tape, at least on my copy, involved some flutter at the start of the first sequence, as well as a pitch drop and waver at the end of that sequence and the start of the second. *I. K.*

### RECORDING OF SPECIAL MERIT

MIRELLA FRENI: *Operatic Arias.* Bellini: *I Puritani: O rendetemi la speme . . . Vien diletto.* Verdi: *La Traviata: E strano . . . Ah, fors'è lui*; *Otello: Ave Maria.* Mozart: *Nozze de Figaro: E Susanna non vien! . . . Dove sono.* Charpentier: *Louise: Depuis le jour.* Puccini: *Suor Angelica: Senza Mamma*; *Turandot: Signore, ascolta!*; *Tu che di gel sei cinta.* Mirella Freni (soprano); Rome Opera House Orchestra, Franco Ferraris cond. MIRELLA FRENI AND NICOLAI GEDDA: *Donizetti and Bellini Arias and Duets.* Bellini: *La Sonnambula: Prendi, L'anel ti dono; Son geloso del zefiro errante.* Donizetti: Duets and arias from *L'Elisir d'Amore, Don Pasquale,* and *Lucia di Lammermoor.* Mirella Freni (soprano); Nicolai Gedda (tenor); New Philharmonia Orchestra, Edward Downes cond.; Rome Opera House Orchestra, Francesco Molinari-Pradelli cond. ANGEL (S) Y2S 3707 $11.98.

Performance: First-class
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 84'33"

Mirella Freni makes a particularly captivating impression on this tape, which has been taken from two separate disc collections. She seems happiest in the Italian repertoire: the Puccini, the *Traviata* and *Otello* excerpts reveal the beauty of her voice especially well, but even though the Mozart and Charpentier sound less idiomatic, they too emerge with unusual charm. In the duets, Freni is ably paired with Nicolai Gedda, who also sings one solo aria, *"Povero Ernesto"* from *Don Pasquale.* Both performers are at peak form, and from one entire sequence of splendid vocalizing one can note in particular the very exciting duet from the first act of *Lucia,* which concludes the tape. The recording, too, is first-class, although in the duets there are a few moments of edginess in the loudest notes produced by Mr. Gedda. The ext leaflet can be obtained by sending in the usual postcard. *I. K.*

## ENTERTAINMENT

### RECORDING OF SPECIAL MERIT

JUDY COLLINS: *Judy Collins' Fifth Album.* Judy Collins (vocals, guitar); Richard Fariña (dulcimer); Eric Weissberg (guitar); John Sebastian (harmonica); instrumental combo. *Pack Up Your Sorrows*; *Tomorrow is a Long Time*; *Thirsty Boots*; *Mr. Tambourine Man*; *Lord Gregory*; *Early Morning Rain*; *It Isn't Nice*; and five others. ELEKTRA (S) EKC 7300 $7.95.

Performance: Beautiful
Recording: Superb
Stereo Quality: Superb
Speed and Playing Time: 7½ ips; 53'37"

Although this tape was recorded two years ago, I think it demonstrates, as well as any of her newer items, Judy Collins' growth as a folk singer. Her early recordings were decidedly folk-commercial in a downbeat, wilted-lettuce sort of way, and she was overshadowed by the more dramatic Joan Baez, who always knew how to sell her own image. Yet, of the two, I think Judy is far and away the better singer and the better interpreter of folk music. Now she has matured, collecting along the way some of the savvy of the more theatrical jazz and concert singers without sacrificing her innocent approach to regional music or her own beautiful perfect pitch.

Her voice has never seemed more fragrant, strong, or radiant than it does in these songs. Her material has been chosen with care, and all of it is good. Bob Dylan's *Mr Tambou-*

*rine Man* has a light euphoric quality that is always conspicuously absent in his own recordings. Judy Collins' sensitive but controlled and uncluttered reading of Dylan's *Tomorrow is a Long Time* makes me wish more people would be adventurous and record his songs. Of equally special interest is *It Isn't Nice* (by the vastly underrated singer Barbara Dane), and Judy breezes through it with a slightly salty quality. If I had to select five representative examples of folk music of the Sixties to seal in a time capsule for critics of the next eon to examine, I'd include this Judy Collins tape without a moment's hesitation. *R. R.*

THE DOORS: *The Doors.* Jim Morrison (vocals), Ray Manzarek (organ, piano, bass), Bobby Krieger (guitar), John Densmore (drums). *Break on Through*; *The Crystal Ship*; *I Looked at You*; *The End*; and seven others. ELEKTRA (S) EKC 4007 $7.95.

Performance: Grandiose
Recording: Very good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 44'52"

Yet another West Coast entrant into psychedelic rock, the Doors are attracting a sizable audience among the young. My inability to be swept along may be due to the generation gap, but I doubt it. The Doors do indeed work hard at conjuring up an aura of urgent release from mundane values, but except for *Soul Kitchen*, the music and certainly the lyrics do not measure up to the strenuous efforts of these young men to sound portentous. I hope their quickness at achieving renown will not further delay a much needed musical self-appraisal. They do have ability, particularly instrumentally, but they have yet to understand that shouting about "breaking on through," for instance, is not in itself an act of breakthrough. *N. H.*

NINA SIMONE: *Wild Is the Wind.* Nina Simone (vocals); orchestra; Nina Simone and Horace Ott arr. *I Love Your Lovin' Ways*; *Four Women*; *Lilac Wine*; *Wild Is the Wind*; *If I Should Lose You*; *What More Can I Say?*; *That's All I Ask*; and four others. PHILIPS (S) PTX 600207 $5.95.

Performance: Mostly superb
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 39'04"

There is a conspicuous seriousness of purpose in the work of Nina Simone. But this seriousness, laudable and rare though it may be in music-biz terms, has its drawbacks both for her and for the listener. It has, over the ten-year span since her pop hit single *Porgy*, denied this really gifted artist the mass audience she deserves and, perhaps more unfortunately, has bred an atmosphere of heaviness in too many of her performances.

This tape is a case in point. Miss Simone is dead serious and dead right in her performance of her own composition *Four Women*. In her depiction of four Negro women she is by turns magnificently resigned, helpless, bitter, and, finally, militant. *Four Women* is a terrible (see definition 1 in your dictionary) and beautiful song sung with the depth of feeling and complete musicianship that only a real artist can bring to a performance. *Wild Is the Wind*, in Miss Simone's own arrangement and lasting nearly seven

minutes, is another example of her chilling ability to give lyrics a meaning much beyond what has been written and to cajole, by voice and words, a spectrum of reactions from the listener. Eventually there is a hypnotic suspension of judgment—you are entirely in her grasp. As I have mentioned before, this ability to involve an audience personally so that each experience is heightened, broadened, and re-interpreted in a different light is to me one of the pre-eminent characteristics of the truly creative performer.

If Miss Simone were a relatively new performer I would hesitate to enter the following disclaimers, but since she has been around a good while and I so much admire a great deal of what she does, I will. First, I earnestly hope that she does not become a "cult" performer, one of those good, interesting, occasionally startling but essentially minor talents that are in all too great supply these days. Then, there is the aforementioned heaviness which is glaringly apparent here in such supposedly light songs as *I Love Your Lovin' Ways*. The marked tendency to be down-beat at all costs over-thickens *Lilac Wine*, her reading of which seems fraught with dark hints of impending tragedy. This adolescent resolve to dwell on the dreary also takes its toll in *What More Can I Say* and *That's All I Ask*.

Withal, there is so much that is so fine about Nina Simone's work as composer, performer, and arranger that it would be a great pity if she were content to do only what she does well and not try more universal approaches to some material. I would hate to see her go the way of Blossom Dearie, Mabel Mercer, Jeri Southern, and Chris Connor who, while all excellent in their special ways, seem unable to express a totality of experience. Miss Simone's is a big talent, but right now I feel it is mired in a sea of self-pity and self-indulgence. *P. R.*

### JAZZ COLLECTION

THE JAZZ GIANTS. Wild Bill Davis (organ), Johnny Hodges (alto saxophone), Paul Desmond (alto saxophone), Gerry Mulligan (baritone saxophone), Earl Hines (piano), J. J. Johnson (trombone), Charles Mingus (bass), Sonny Rollins (tenor saxophone). *On the Sunny Side of the Street*; *Stardust*; *Billy Boy*; *Flamingo*; *I've Got the World on a String*; *How Insensitive*; *Yesterdays*; *Green Dolphin Street*; and four others. RCA VICTOR (S) TP3 5007 $9.95.

Performance: Fair to good
Recording: Excellent
Stereo Quality: Very good
Speed and Playing Time: 3¾ ips; 51'49"

The equivalent of two stereo albums, this Victor package consists of two selections each from previously released sets by individual artists. A farrago of widely different styles, the anthology is likely to appeal only to the most catholic of jazz listeners. And it is not of consistently high enough quality to serve as an introduction to the spectrum of contemporary jazz for a new listener. Hines, Johnson, and Hodges are much better represented elsewhere, and the Desmond-Mulligan dialogues are fluent but rather insubstantial. Rollins' tracks are impressive, as is the Mingus *Dizzy Moods*, but on balance, this set does not live up to its title. Giants some of them are, but not all the time, and, with a few exceptions, not here. *N. H.*

# TAPE HORIZONS

By DRUMMOND McINNIS

## TAPING FOR PROFIT

IT IS always rather pleasant to reap a financial reward from one's hobby, and tape recordists have open to them a number of ways of doing so. Besides the obvious—and widespread—practice of recording events such as weddings and selling the result to the participants, there is a less widely known field open to the serious tape hobbyist. There is a good chance that the radio station in your town is understaffed, with the programing and news departments conceiving many more recording projects than the engineering staff can handle. Many stations maintain a list of qualified recordists with good equipment to draw upon in such instances. Often such recordists are assigned to record important speeches for the news department, concerts of local performing groups, or "one-sided" interviews for use in feature programs. These interviews fall into two categories: the "human interest" and the "hard news." Perhaps a well-known disc jockey would like to interview a visiting movie or recording star, but cannot overcome a conflict in schedules; or the news department wants to cover a local event when all station personnel are tied up on other projects.

Conducting interviews of this kind can be especially attractive to a dedicated recordist, for he is the one conducting the actual interview—even though it may not be "aired" just as he recorded it. Needed is a stereo recorder with separate microphones, tape—and a little practice. On track one is recorded the voice of the "guest," and on the other track the voice of the interviewer-recordist. The station will usually provide a script to follow—the questions to be asked of the guest. (It is important that the questions be asked precisely as written, since any deviation may possibly open the station to charges of misrepresentation.) During the recording session, it is advisable to have as little background noise as possible, and the "drier" the acoustics, the better. Highly directional microphones are recommended to isolate the two voices. Since the interviewer's voice will not be heard on the air, its quality is not important, but a relaxed approach will be reflected in the responses of the guest.

After the recording session is over, the tape is played back, and any deviations from the script are noted so the announcer may conform to them. Any obvious errors are edited out, and the tape is then delivered to the station where the announcer will mix channel one from the tape with his own voice onto a second tape to be used for broadcast. If the announcer and the guest overlap in speech, it will sound as if the question had been anticipated and the answer begun before its completion. If the opposite occurs, the pause ("dead air" in the trade) implies a moment or two of thought before a response. Such occurrences create the illusion of a lively two-sided conversation between the announcer and his guest.

Before offering your services to any broadcast station, it is best to have half a dozen such interviews—taped with the help of friends—under your belt. If your community has an educational station, perhaps a few interviews donated to them and broadcast will build up your confidence and reputation. Shortly, after a few routine assignments, you should find yourself face-to-face with actors, recording stars, politicians, and other names in the news.

# HI-FI/STEREO REVIEW CLASSIFIED

**COMMERCIAL RATE:** For firms or individuals offering commercial products or services. 75¢ per word (including name and address). Minimum order $7.50. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 0% for 12 months paid in advance.

**READER RATE:** For individuals with a personal item to buy or sell. 45¢ per word (including name and address). No minimum! Payment must accompany copy.

**GENERAL INFORMATION:** First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HiFi/STEREO REVIEW, One Park Avenue, New York, New York 10016.

## EQUIPMENT

**WRITE** for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. 07102. Mitchell 2-6816.

**KIT Experts—Dynaco Specialists—Kits** at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS-1067, 738 Washington Avenue, Brooklyn, N.Y. 11238. MA-2-5230.

**HI-FI** Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HC) East 149th St., New York 10451.

**FREE!** Send for money saving stereo catalog #H10R and lowest quotations on your individual component, tape recorder, or system requirements. Electronic Values, Inc., 200 West 20th St., N.Y., N.Y. 10011.

**TAPE** recorders. Hi-Fi components. Sleep Learning Equipment tapes. Unusual values. Free catalog. Dressner, 1523R Jericho Turnpike, New Hyde Park, N. Y. 11040.

**LOW,** Low quotes: all components and recorders. HiFi, Roslyn, Penna. 19001.

**GOVERNMENT** Surplus Receivers, Transmitters, Snooperscopes, Radios, Parts, Picture Catalog 25¢. Meshna, Nahant, Mass. 01908.

**DYNAKIT, ACOUSTIC RESEARCH AND OTHER NAME** brand stereo components at 10% over dealer's cost! Interested? Send 10¢ for details to Stereo Club of America. PO Box 2474, Milwaukee, Wisconsin 53214.

**RECEIVING & INDUSTRIAL TUBES, TRANSISTORS,** All Brands—Biggest Discounts. Technicians, Hobbyists, Experimenters—Request FREE Giant Catalog and SAVE! ZALYTRON, 469 Jericho Turnpike, Mineola, N.Y. 11501.

**HI-FI** Equipment at largest discount. Catalog. Macalester Corporation, 355 Macalester, Saint Paul, Minnesota 55105.

**THE** Price Is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J. 08816.

**DON'T THROW YOUR OLD CARTRIDGE AWAY.** Send us $19.95 and any old cartridge. We will ship PREPAID any one of the following top rated elliptical diamond stereo cartridges NEW: Pickering V15AME3, Empire 888SE, Shure M55E, Stanton 500E, Shure M80ED (for Lab 80), M80-ED19 (for Dual 1019). Write for lowest quotations all stereo components. DEFA ELECTRONICS, 2207 Broadway, New York, N.Y. 10024.

**STEREO FURNITURE,** consoles, cabinets. Exciting, new, custom designs. Different styles and sizes. Luxurious furniture finishes on GENUINE WOODS including rich, oiled walnut, beautiful fruitwood cherry, unfinished, natural teak and many others. Send $1.00 for three 8" x 10" glossy photo-prints, detailed literature and prices to: FURNITURE and SOUND, 5204 North Lamon Avenue, Chicago, Illinois 60630. Exclusive national distributors of CONCERT CABINETRY. Sold MAIL ORDER only.

**BUY BRITISH EQUIPMENT DIRECT FROM ENGLAND. SAVE UP TO 40%. DECCA MK4 SC4E CARTRIDGE $75.90 INCLUDING INSURED AIRMAIL; AUDIO DESIGN LABORATORY 9 ARM $77.90 POST PAID; TWO QUAD ELECTROSTATIC SPEAKERS DELIVERED NEW YORK $372.45. PAYMENTS BY CERTIFIED CHECK. GOODWIN LTD., 7 BROADWAY, WOOD GREEN, LONDON N. 22.**

## FOR SALE

**VIOLIN MAKERS SUPPLIES,** Catalog 10¢—Artlar, Box 25, Torrance, Calif. 90507.

**ELECTRONIC** Bargains—Diodes, Transistors, Tubes, Courses. Free Catalog—Immediate Shipment. Cornell, 4215-H University, San Diego, Calif. 92105.

**MESHNA'S TRANSISTORIZED CONVERTER KIT.** Converts car radio to receive police and fire. 30-50 MHz and 100-200 MHz (one MHz Tuning). $5.00 with easy to follow step instructions. Meshna, No. Reading, Mass. 01864.

**JAPANESE PRODUCTS CATALOG** by air mail $5, sea $3. Intercontinental, CPO 1717, Tokyo, Japan.

**TRANSISTORIZED FM** Stereo Heathkit tuner in walnut case $39.95, 2 Jensen speaker systems $19.95 each, Lafayette amplifier $47.00, Heathkit AM tuner $15.00. Don Glover, 103 Dudley, Sikeston, Missouri 63801.

**100,000 PRODUCTS** Wholesale! Terrific bargains! Wholesalers, 1265-PP Broadway, New York, N.Y. 10001.

**NO** telephone privacy? "Bug" on your line? Blow it off! **ENGINEERING LABORATORIES,** Box 1036, **ANDERSON, INDIANA** 46015.

## MUSICAL INSTRUMENTS

**RECORDERS** (Flutes), Gambas, Lutes, Catalog—Artlar, Box 25, Torrance, Calif. 90507.

## TAPE AND RECORDERS

**RENT** Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti, 1616-G Terrace Way, Santa Rosa, California 95404.

**BEFORE RENTING** Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla. 33012.

**RENT 4-TRACK STEREO TAPES**—Dependable service our keynote—**ALL MAJOR LABELS**—**FREE CATALOG** (48 States)—**TRIMOR** Company, P.O. Box 748, Flushing, N.Y. 11352.

**STEREO TAPES.** Save up to 60% (no membership fees, postpaid anywhere USA). Free 60-page catalog. We discount batteries, recorders, tape accessories. Beware of slogans "not undersold," as the discount information you supply our competitor is usually reported to the factory. SAXITONE, 1776 Columbia Road, Washington, D.C. 20009.

**TAPE RECORDER SALE.** Brand new, nationally advertised brands, $10.00 above cost. Arkay Sales Company, 1028-A Commonwealth Avenue, Boston, Mass. 02215.

**HI-FI** Components Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 239 (HT) East 149th St., New York 10451.

**EXCHANGE,** rent Stereo Car Tapes. Autotapes, Box 19086-A, Indianapolis, Ind. 46219.

**BLANK TAPE CARTRIDGES** 300 ft., 4 or 8 track $2.50 each. Lots of 6, $2.35 each. Head cleaning cartridge $1.95. Auto tape head demagnetizer $8.95. Tape Annex, White Horse Pike, Hammonton, N.J. 08037.

**SCOTCH RECORDING TAPE,** lowest prices. TAPE CENTER, 398 National Press Bldg., Wash., D.C. 20004.

**TAPE CARTRIDGE REPAIRS:** Send cartridge and $1.00, if case is broken add 60¢. Tape Annex, White Horse Pike, Hammonton, N. J. 08037.

**SCOTCH** Recording Tapes. Tape Recorders. Catalog 5¢. Tower, Lafayette Hill, Pa. 19444.

**RENT STEREO TAPES**—75¢ week. Catalog. Art's, 1442 Blaze, Simi, Calif.

## CUSTOM RECORDING

**L.P.** HiFi Records made from any speed tape. Play sixteen minutes per side. Three identical copies $19.95. "Records", Box 206, N. Wales, Penna. 19454.

## RECORDS

**PROTECT YOUR LPs:** Heavy poly sleeves for jackets 5¢; poly lined paper sleeves for LPs 10¢; round bottom inner sleeves 3½¢; Record jackets white 20¢, colors 25¢. Minimum order $5.00. Record Supplies, Hillburn P. O., New York 10931.

**RARE 78's.** State Category. Write Record-Lists, P.O. Box 2122, Riverside, California 92506.

**"HARD To Get"** records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y. 10019.

**CASH** for your unwanted LPs. Reder, 81 Forshay Road, Monsey, New York 10952.

**HARD** to find collectors LPs, like new, Lists 25¢. Records, Hillburn, New York 10931.

**RENT STEREO RECORDS,** $1.00 three days. FREE offer—write DISCO-TAPE, P.O. Box 5202-HF, Sta. #4, North Hollywood, California 91604.

**COLLECTORS JOURNAL**—valuable data, varied record mart. Six issues—$1.50. Record Research, 131 Hart, Brooklyn, N.Y. 11206.

**CHALLENGE YOUR SOUND SYSTEM** with the most demanding music ever put on record. Theatre and classic pipe organ recorded without dynamics suppression. Write: CONCERT RECORDING, Lynwood, California 90262.

## TUBES

**DON'T BUY TUBES**—Radio, TV-Xmitting, special-purpose types until you get our price list! Lowest prices in U.S.A. 5,000 types—Guaranteed Brand New. Send postcard for TV—Special Purpose Price List. UNITED RADIO COMPANY, P.O. BOX 1000, NEWARK, N.J. 07101.

## REPAIRS AND SERVICES

**ALL** Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

## GOVERNMENT SURPLUS

**JEEPS** Typically From $53.90 . . . Trucks From $78.40 . . . Boats, Typewriters, Airplanes, Electronics Equipment, Photographic Equipment, used. 100,000 Bargains Direct From Government. Complete Sales Directory and Surplus Catalog $1.00 (Deductible First $10.00 Order). Surplus Service, Box 820-L, Holland, Michigan 49423.

**JEEP** buying information free when you send us 50¢ for New Gov't. Surplus Bargains catalogue (refundable). Surplus Trader, Dept. 8, Thomasville, Pa. 17364.

**FREE JEEP** buying information when you send us 50¢ for NEW Gov't. Surplus Bargain catalogue (refundable). Surplus, Box 1-H, Spring Grove, Penna. 17362.

## WANTED

**QUICKSILVER,** Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass. 02062.

**WANTED HI-FI EQUIPMENT AND COMPONENTS** from USA and Europe. Catalogues and prices. ONLY DIRECTLY to IN-AG 19035, Madrid, Spain.

**WANTED:** Szell Missa Solemnis stereo tape. Henry France, 5210 Long Branch, Barboursville, W. Va. 25504.

## AUTHORS' SERVICES

**AUTHORS!** Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 10001.

**POEMS WANTED** for new song hits and recordings by America's most popular studio. Tin Pan Alley, 1650-ZD Broadway, New York 10019.

## RUBBER STAMPS

**RUBBER ADDRESS STAMP $1.50. SIGNATURE $2.88. FREE CATALOG. JACKSON PRODUCTS, 1433 WINNEMAC, CHICAGO, ILL. 60640.**

## BUSINESS OPPORTUNITIES

**INVESTIGATE ACCIDENTS:** Earn up to $1,000 and more a month in your own business. Work spare time with average earnings of $5 to $8 per hour. No selling. Send for FREE booklet. No obligation. No salesman will call. Write: Universal Schools, CZ 10, 6801 Hillcrest, Dallas, Texas 75205.

**I MADE** $40,000.00 Year by mailorder! Helped others make money! Start with $10.00—Free Proof. Torrey, Box 318-N, Ypsilanti, Michigan 48197.

**FREE BOOK** "990 Successful, Little-Known Businesses." Work home! Plymouth-145M, Brooklyn, New York 11218.

**PROFITS** to 50%, fast! No inventory, no risk: Details 25¢. Moneysaver, Box 666Z, Aptos, Calif. 95003.

**UNUSUAL OPPORTUNITY**—For growing manufacturing company to acquire desirable patents, trade mark rights, manufacturing hardware for latest recording tape accessories. Small and large. Hobbyist, Industry and Government, Box 91141, Cleveland, Ohio.

## INSTRUCTION

**LEARN** Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento, Calif. 95820.

**ASSOCIATE** Degree in Electronics Engineering earned through combination correspondence-classroom educational program. Free brochure. Grantham Technical Institute, 1505 N. Western Ave., Hollywood, California 90027.

**HIGHLY** effective home study course in Electronics Engineering Mathematics with circuit applications. Earn your Associate in Science Degree. Free literature. Cook's Institute of Electronics Engineering, P.O. Box 36185, Houston, Texas 77036. (Established 1945).

**HIGHLY** Effective home study review for FCC Commercial Phone Exams. Free Literature. Cook's School of Electronics, P.O. Box 36185, Houston, Texas 77036.

**REI** First Class Radio Telephone License in (5) weeks Guaranteed. Tuition $295.00. Job placement free. (KANSAS CITY) R.E.I., 3123 Gillham Road, Kansas City, Missouri, Telephone WE 1-5444 (SARASOTA) R.E.I., 1336 Main Street, Sarasota, Florida 33557, Telephone 955-6922.

**DRAFTING** (Electronics, Mechanical, Architectural, Art), Home Courses $25.00. Send $2.00 first lesson. PRIOR, INC., 23-09 169 Street, Whitestone 57, New York.

## PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

**SCIENCE** Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Licenses, Binoculars, Kits, Parts, War surplus bargains. Edmund Scientific Co., Barrington, New Jersey 08007.

**MEDICAL FILM**—Adults only—"Childbirth" one reel, 8mm $7.50, 16mm $14.95. International H, Greenvale, Long Island, New York 11548.

## HYPNOTISM

**FREE** Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

**FREE TRIAL!!** Sensational self-hypnosis record kit improves memory, concentration, personality. Results guaranteed! Forum, 333-AA10, Michigan, Chicago 60601.

**HYPNOTIZE** others—unnoticed. Quietly, quickly, safely. Instruction $1.00. Litton, 32MA, Randallstown, Maryland 21133.

## MOVIE FILMS

**16mm SOUND-Projectors, Films, New, Used for Sale, Free Catalog. National Cinema, 333 W. 57 St., N.Y., N.Y. 10019.**

## EDUCATIONAL OPPORTUNITIES

**LEARN** While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-ZD, Olympia, Washington 98501.

**LEARN WHILE ASLEEP.** Miraculously build Mind Power, achieve Self Confidence, improve Health, gain Success. Method 92% effective. Details free. ASR Foundation, Box 7021EG Henry Clay Sta., Lexington, Kentucky 40502.

## STAMPS

**FREE** Wonderful New United States Catalog! Postage and Airmails Complete. 786 Illustrations. Special offers, Bargains Galore—Everything! Send Today. H. E. Harris, Dept. FC-1, Boston, Mass. 02117.

**PRESIDENT KENNEDY** Memorial Stamp First Day Cover 50¢. Artcraft, Box 66, Maplewood, New Jersey 07040.

## EMPLOYMENT INFORMATION

**FOREIGN** and USA job opportunities available now. Construction, all trades. Earnings to $2,000.00 monthly. Paid overtime, travel, bonuses. Write: Universal Employment, Woodbridge, Connecticut 06525.

## MISCELLANEOUS

**WINEMAKERS:** Free illustrated catalog of yeasts, equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

**SPARE TIME OPPORTUNITY—MONEY. WE PAY** at the rate of $10 hr. for **NOTHING** but your opinions, written from home about our clients' products and publications, sent you free. Nothing to buy, sell, canvass, or learn. No **SKILL, NO GIMMICKS.** Just honesty. Details from **RESEARCH,** ZD-5, Box 669, Mineola, N.Y. 11501.

**EMPLOYMENT** Resumes. Get a better job & earn more! Send only $2.00 for expert, complete Resume Writing Instructions. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

**TEN** Winemaking Recipes and Winemaking Supplies catalog. 10¢. Country Winemaker, Box 243EGA, Lexington, Massachusetts 02173.

**STOP BURGLARS THE EASY WAY! ! Affix** authentic "Protected by Electronic Sentry Alarm" Decals to auto windows, doors and windows of home, retail stores, vending machines, etc. Whether you have an alarm or not—thieves stay away! Only $1.00 for each set of two. J. Ross, 80-34 Kent St., Jamaica, N.Y. 11432. Dept. HF.

**JEWELRY** Wholesale 50% discount on rings, pendants, bracelets, watches, lockets, charms, earrings, makes excellent Christmas gift guide. Send today for your free 106 page catalog in full color. **AIKIN GEM COMPANY,** Avery, Texas 75554.

**AS YOU SCAN THESE COLUMNS,** more than 167,000 monthly buyers of **HiFi/STEREO REVIEW** are doing the same. These readers share with each other the satisfaction derived from active involvement in the enjoyment of recorded music. **HiFi/STEREO REVIEW** readers look to the pages of the **CLASSIFIED** each month for prime sources of products and services of interest to them—Components, Accessories, Tape, Records, Special Services—everything they need to make their favorite special interest even more enjoyable. Are they buying from you? They will, you know, if your classified advertising appears regularly in these columns. A handy order form is supplied for your use this month. To appear in the next available issue, December, on sale November 16th, forward copy and payment before October 1st closing deadline to: Hay Cymes, Classified Advertising Manager, **HiFi/STEREO REVIEW,** One Park Avenue, New York, N. Y. 10016.

## CLASSIFIED ADVERTISING ORDER FORM

Please refer to heading on first page of this section for complete data concerning terms, frequency discounts, closing dates, etc.

| | | | | |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
| 6 | 7 | 8 | 9 | 10 |
| 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 |
| 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 |

_____Words { @ $.45 Reader Rate / @ .75 Commercial Rate } = $_____

Insert_____time(s) Total Enclosed $_____

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

SIGNATURE_____

WORD COUNT: Include name and address. Name of city (Des Moines) or of state (New York) counts as one word each. Zone or Zip Code numbers not counted. (Publisher reserves right to omit Zip Code if space does not permit.) Count each abbreviation, initial, single figure or group of figures or letters as a word. Symbols such as 35mm, COD, PO, AC, etc., count as one word. Hyphenated words count as two words. HF-1067

# HI FI/STEREO REVIEW ADVERTISERS' INDEX

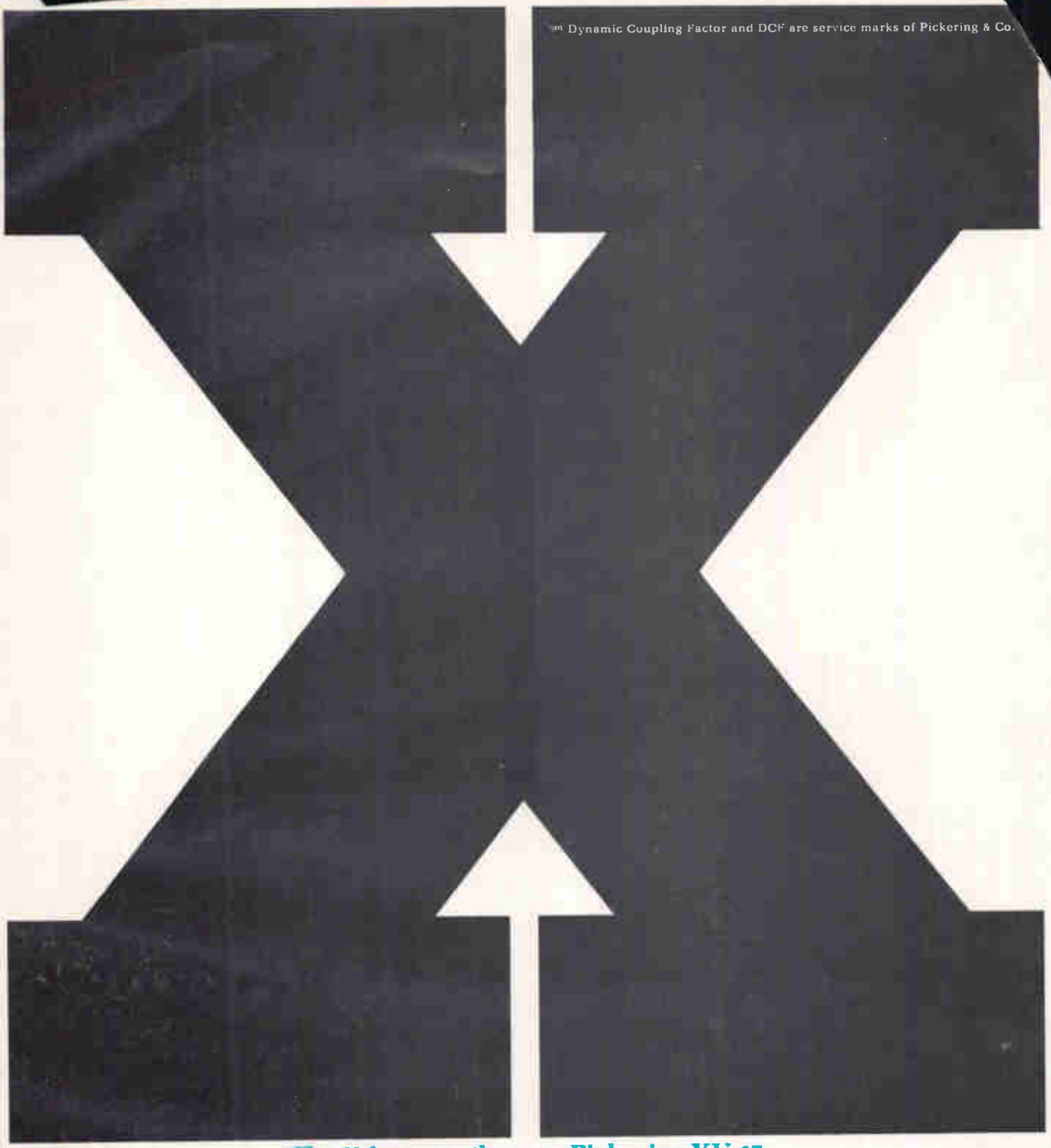
| READER SERVICE NO. | ADVERTISER | PAGE NO. |
|---|---|---|
| 1 | ABC Records Corp. | 144 |
| 2 | Acoustech, Inc., Division of Koss Electronics | 157 |
| 3 | Acoustic Research, Inc. | 78 |
| 4 | Acoustic Research, Inc | 151 |
| 5 | Airex Radio Corporation | 193 |
| 6 | Allied Radio | 64 |
| 7 | Altec Lansing Corporation | 183 |
| 8 | Ampex Corporation | 169 |
| | Angel Records | 132 |
| 9 | Audio Dynamics Corp. | 130, 131 |
| | Audio Unlimited, Inc. | 189 |
| 10 | Benjamin Electronic Sound Corp.—EMI Loudspeakers | 81 |
| 11 | Benjamin Electronic Sound Corp. | 137 |
| 12 | Bogen Communications | 145 |
| | Bozak, R. T. | 164 |
| | British Industries—Garrard | 11 thru 32 |
| | British Industries—Wharfdale | 51 thru 54 |
| 13 | BSR (USA) Ltd., McDonald Division | 67 thru 72 |
| 14 | Cadet Records | 152 |
| 15 | Carston Studios | 194 |
| 16 | Celenese Plastics Company | 195 |
| 22 | Chesterfield Music Shops, Inc. | 50 |
| 20 | Citadel Record Club | 7 |
| 21 | Clevite Corp.—Piezoelectric Division | 189 |
| 22 | CMS Club | 50 |
| 23 | Columbia Records | 117 |
| 24 | Command Records | 129 |
| 25 | Compass Communications Corp. | 170 |
| 26 | Conar | 189 |
| 27 | Concord Electronics Corporation | 153 |
| 42 | Crossroads Records | 125 |
| 28 | Crown International | 44 |
| 29 | Defa Electronics Corp. | 182 |
| 30 | Delwyn | 58 |
| 31 | Deutsche Grammophon (DGG) | 159 |
| 33 | Dressner | 188 |
| 89 | Dual | 37, 38, 39 |
| | Dynaco, Inc. | 155 |
| 34 | EICO Electronic Instrument Co., Inc. | 161 |
| 17 | Electro-Voice, Inc. | 122 |
| 18 | Electro-Voice, Inc. | 123 |
| 19 | Electro-Voice, Inc. | 4th Cover |
| 36 | Elpa Marketing Industries, Inc., ReVox Division | 186 |
| 37 | Elpa Marketing Industries, Inc., Thorens Division | 187 |
| 10 | EMI Loudspeakers | 81 |
| 38 | Empire Scientific Corp. | 35 |
| 39 | Empire Scientific Corp. | 127 |
| 40 | Empire Scientific Corp. | 179 |
| 43 | Finny Company | 10 |
| 44 | Fisher Radio Corporation | 59, 61, 63, 65 |
| | Furn-A-Kit | 184 |
| 45 | Harman-Kardon, Inc. | 77 |
| 46 | Heath Company | 45, 140, 141, 142, 143 |
| 32 | Heliodor Records | 33 |
| 48 | Hi-Fidelity Center | 182 |
| 49 | Honeywell Photographic Products | 176 |
| 59 | JansZen Loudspeakers | 175 |
| 50 | JBL International | 167 |
| 51 | Jensen Manufacturing Co. | 73 |
| 52 | Kenwood Electronics, Inc. | 118, 119 |
| 53 | KLH Research & Development Corp. | 74, 75, 149 |
| 55 | Lafayette Radio Electronics | 177 |
| 12 | Lear Siegler, Inc. | 145 |
| | London Records | 66 |
| 56 | Marantz, Inc. | 134, 135 |
| 57 | Martel Electronics | 181 |
| 49 | Minneapolis-Honeywell | 176 |
| | Minnesota Mining & Mfg., Co. (3M Co.) | 124 |
| 58 | McIntosh Laboratory Inc. | 180 |
| 59 | Neshaminy Electronic Corp. | 175 |
| 35 | Nonesuch Records | 156 |
| 60 | Norelco High Fidelity Products Division | 76 |
| 61 | Norelco Professional Sound Products | 171 |
| 96 | Nortronics Company, Inc. | 194 |
| 62 | Olson Electronics | 193 |
| 41 | Pickering & Company, Inc. | 3rd Cover |
| 95 | Pickwick Records | 43 |
| 64 | Pioneer Electronics Corporation | 113 |
| 63 | Pioneer Electronics Corporation | 193 |
| 65 | Pioneer Electronics Corporation | 195 |
| 66 | Project 3 | 9 |
| 67 | Rabsons—57th Street, Inc. | 194 |
| 68 | Radio Shack Corp. | 188 |
| 69 | RCA Victor Records | 114 |
| 70 | RCA Victor Records | 139 |
| | Records Unlimited | 5 |
| 71 | Rheem Roberts | 48 |
| 72 | Sansui Electric Co., Ltd. | 163 |
| 73 | Schober Organ Co. | 170 |
| 100 | Scott, Inc., H. H. | 2nd Cover, 1 |
| | Serephim Records | 136 |
| 74 | Sharpe Instruments, E. J. | 172 |
| 75 | Sherwood Electronic Laboratories, Inc. | 57 |
| 47 | Shure Brothers, Inc. | 121 |
| 76 | Sonotone Corporation | 8 |
| 77 | Sony Corporation of America | 133 |
| 78 | Sony Corporation of America (Radio, TV Div.) | 49 |
| 79 | Sony/Superscope, Inc. | 2 |
| 80 | Sony/Superscope, Inc. | 190 |
| 81 | Sony/Superscope, Inc. | 6 |
| 82 | Sound Reproduction | 194 |
| 83 | Stereo-Parti | 193 |
| 84 | Superex | 132 |
| 85 | Tang Speakers | 192 |
| 86 | Telex/Viking/Magnecord | 46, 47 |
| 87 | Turnex Company | 192 |
| 57 | Uher by Martel | 181 |
| 88 | uniClub, Inc. | 34 |
| 89 | United Audio | 37, 38, 39 |
| 90 | University Sound | 173 |
| 91 | Utah Electronics | 168 |
| 92 | Vanguard Records | 147 |
| 93 | Veritas Records | 166 |
| 1 | Westminster Records | 144 |

Classified Advertising ..... 196, 197

# HI FI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

| CLASSIFICATION | PAGE NUMBERS |
|---|---|
| Accessories | 92, 182, 188, 189, 192, 193, 194, 195 |
| Amplification Systems | 123, 143, 155, 157, 161 |
| Antennas, FM | 10 |
| Cabinets | 184 |
| Cameras | 176 |
| Cartridges | 121, 127, 3rd Cover |
| Catalogs | 64, 141, 142, 177, 180, 188, 193 |
| Headphones | 48, 49, 132, 172, 183, 189 |
| Microphones | 8, 122, 123 |
| Music Systems | 2nd Cover, 47, 170, 177 |
| Organ Kits | 170 |
| Receivers, Stereo | 1, 57, 65, 74, 75, 77, 113, 118, 119, 122, 123, 130, 131, 134, 135, 140, 145, 161, 163, 177 |
| Records | 33, 43, 66, 114, 117, 125, 129, 132, 136, 139, 144, 147, 152, 156, 159, 166 |
| Record Clubs | 5, 7, 9, 34, 43, 50 |
| Speakers and Speaker Systems | 1, 35, 51, 52, 53, 54, 61, 73, 78, 81, 122, 123, 130, 131, 143, 149, 151, 164, 167, 168, 171, 173, 175, 177, 179, 192, 4th Cover |
| Tapes, Recording | 6, 124 |
| Tape Recorders and Decks | 2, 44, 46, 48, 49, 76, 143, 153, 169, 177, 181, 185, 186, 190 |
| Tuners | 59, 123, 133, 143, 155, 161 |
| Turntables and Changers | 11 thru 32, 37, 38, 39, 67 thru 72, 77, 137, 187 |
| TV Kits | 45 |




## The X factor in the new Pickering XV-15.

The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).[sm]

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as the egg, the end result can be presented quite simply. So can the superior performance of the XV-15 series. Its linear response assures 100% music power at all frequencies.

Lab measurements aside, this means all your favorite records, not just test records, will sound much cleaner and more open than ever before.

All five DCF-rated XV-15 models include the patented V-Guard stylus assembly and the Dustamatic brush.

For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD

# When we put this four layer voice coil in the new E-V FIVE-A we knew it would sound better...

## we never dreamed it would lower your cost of stereo by $94.00, too!

E-V. The voice coil is the heart of any speaker. A coil of wire. It moves the cone that makes the music. And in most speakers, that's all it does. But in the new E-V FIVE-A we've found a way to make this little coil of wire much more useful. Instead of one or two layers of wire, we wind the E-V FIVE-A woofer coil *four* layers deep.

Voila!

Now the coil actually lowers the natural resonance of the 10" E-V FIVE-A woofer. And lower resonance means deeper bass with any acoustic suspension system.

In addition, with more turns of wire in the magnetic field, efficiency goes up. But it goes up faster for middle frequencies than for lows. This means we must reduce the amount of expensive magnet if we are to maintain flat response.

It's an ingenious approach to woofer design, and it works. E-V engineers point out that their efforts not only resulted in better sound, but also cut $47.00 from the price of the E-V FIVE-A.

So now you can compare the $88.00 E-V FIVE-A with speakers costing up to $135.00 . . . and come out $94.00 ahead in the bargain for a stereo pair! The difference can buy a lot of Tschaikovsky, or Vivaldi, or even Stan Getz. And after all, more music for your money is at the heart of high fidelity!

Hear the E-V FIVE-A at leading audio showrooms everywhere. Or write for your free copy of the complete Electro-Voice high fidelity catalog. It is filled with unusual values in speakers, systems, and solid-state electronics.

P.S. If you think the E-V FIVE-A woofer is advanced—you should hear the tweeter. But that's another story.

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

ELECTRO-VOICE, INC., Dept. 1074F· 616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 19 ON READER SERVICE CARD

Electro-Voice®