

HiFi/Stereo Review

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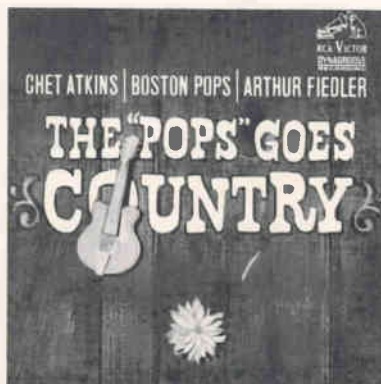
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Classic Comments

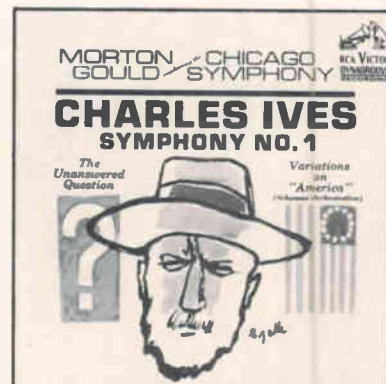
In a story concerning two great divas of yesteryear, Lillian Nordica, a famous Metropolitan soprano around the turn of the century, met the fabulous Lilli Lehmann, the grande dame of German opera, at Bayreuth and requested permission to call and pay her respects. Lehmann, noted for her awesome self-assurance, loudly declared, "I am not taking pupils this season!"



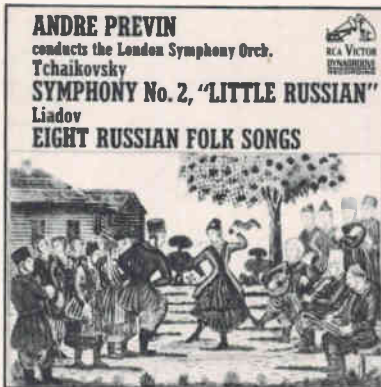
Comments on Classics: New Recordings from RCA Victor Red Seal



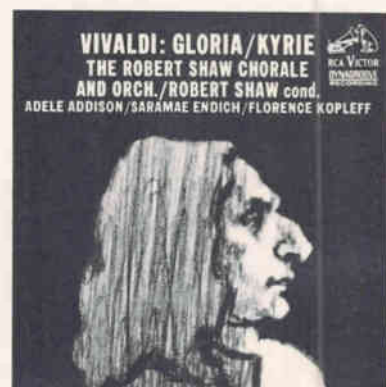
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HiFi/Stereo Review

JUNE 1966 • VOLUME 16 • NUMBER 6

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EDITORIALLY SPEAKING

By William Anderson

I AM happy to turn over this column this month to George Jellinek, regular reviewer of vocal and opera recordings for HiFi/STEREO REVIEW, to mark the passing of a cultural monument from the American musical scene.

* * *

On the evening of April 16, the Metropolitan Opera Company gave a farewell performance in the building that has served as its home since 1883. Thus an era came to an end; a house which structurally, economically, and in almost every other way had outlived its usefulness was about to be consigned to history. But with the disarming absence of logic so characteristic of opera, everybody hated to see it happen. For that ill-designed, drafty compendium of fire hazards harbors within its walls the golden legends and cherished memories of three generations of opera goers.

It was a gala concert, beginning at 8:00 P.M., with a parade of distinguished former members on stage, and ending, at 1:20 A.M., with the entire company—singers, administrators, choristers, stage hands—against the incongruous backdrop of *Aida's* scenery—singing *Auld Lang Syne* with wistful audience participation. In between, in an unforgettable sequence, sixty of the company's illustrious artists appeared in arias and ensembles, each in top form as though they had drawn special strength from the uniqueness of the occasion. It was an evening of musical glory.

It was also an evening of nostalgia, underlined by the presence on the stage of such former greats as Giovanni Martinelli, Lotte Lehmann, Elisabeth Rethberg, and Alexander Kipnis. It was an evening not for criticism but for a kind of stock-taking and thanksgiving for musical pleasures. Turning from the singers before me to past performers at the Met and elsewhere, I recalled my first exposure to and instant infatuation with opera, the old Caruso recording of "*Di quella pira*" that started me on the path of record collecting. As musical memories of the past thirty years flashed by, it struck me that opera has been a source of pleasure in my life to an extent that leaves me in its debt forever. I don't know how many in that gala audience experienced similar feelings, but judging from the sounds and expressions around me, mine could not have been an isolated case. Why is it that opera attracts the most enthusiastic of musical audiences? Perhaps the answer is that no musical instrument exudes the emotional quality of the human voice, that the communication from heart to heart is stronger here, and more immediate, than in any other form of music.

While I basked in the glow of operatic confraternity, my thoughts turned to the millions indifferent to this great source of joy, those who are not seized by a thrill of anticipation on hearing the *Entrance of the Guests* from *Tannhäuser*, who are not moved by Verdi or Puccini, not enchanted by the unbelievable delicacy of the *Così fan tutte* trio. My initial feeling of smug complacency gave way to compassionate sympathy. What an enormous loss not to experience emotional reactions similar to mine! What else could this imperfect world of ours offer as a possible substitute? I concluded that there is nothing. But out of this bleak realization I came to evaluate the mission of this magazine—and my own work—in a fresh and meaningful light. There should be no musical underprivileged in a truly Great Society. I am proud to be one of the active combatants in the War on Musical Poverty.

George Jellinek

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First unit ever designed for the home. There's nothing really new about taping sight and sound. TV stations have been doing it for years. But the equipment costs tens of thousands of dollars. That's a long way from home.

But, when you can bring the complete system—recorder and monitor—down to under \$1,000, plus an optional \$350 for the camera outfit, you're home. And that's exactly what Sony did. They achieved the most exciting home entertainment concept since television.

How did Sony do it? Know-how, that's how! The same imaginative know-how that has innovated all kinds of new things for people to enjoy: pocket transistor radios, incredibly small, personal TV sets, and high fidelity tape recorders—many of them memorable firsts.

Best known as a pioneer in transistor developments, Sony is also one of the foremost producers of tape heads, tape transports and the tape itself. Sony also manufactures TV picture tubes and vidicon tubes. Sony drew from this specialized experience to create this all-new, all-Sony TV tape system for the home.

New recording/playback technique. It was out of this same resourceful know-how that the ingenious idea of alter-

nate-field recording and repeat-field playback was conceived. Combining it with helical tracking, it made possible the development of a unit that would use standard 1/2-inch video tape at conventional 7 1/2 ips speed, yet capable of storing more than 60 minutes of program material on a 7-inch reel. The dream of a home TV tape recorder became a reality.

How it works. The Videocorder has a rotating 2-head assembly. Only one head is used for recording. It picks up every other field—30 fields per second. For "playback," both heads are used. As one head completes scanning a recorded field, the second takes over and rescans the same field. This reproduces 60 fields per second on the screen as completely interlaced 525-line pictures.

Similar to movie technique. The principle is very much the same as in movies, where the camera operates at, let us say, 24 frames per second. The movie projector also shows the film at 24 frames per second, but projects each frame twice. Thus, the observer receives 48 image impressions per second.

This is done to minimize "flicker" and enhance the illusion of smooth, uninterrupted motion. The Videocorder records 30 fields per second, and double-scans each field to produce 60 impressions each second.

Complete tape interchangeability. So precise are the sync constants provided by the circuitry and by the mechanical speed controls, that any tape recorded on one Sony Videocorder can be played back on any other Sony Videocorder.

The rotating heads are belt-driven by a hysteresis motor. The head assembly, in turn, is servo controlled to maintain locked-in 30 rps speed accuracy and correct angular orientation with relation to the recorded track.

The same motor also drives the tape capstan via a coupling idler wheel. The combined effects of the capstan-mounted flywheel and the

self-speed-regulating characteristics of the motor provide smooth, unvarying 7 1/2 ips tape movement.

Unlimited Applications. The Sony Home Videocorder adds a thrilling new dimension to home entertainment. Want to relive some telecast event? Watch a space launch again? A ball game? A presidential speech? Some selected program? Tape it with your Sony Home Videocorder.

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And with the optional camera outfit, you can also record picture and sound of live events—family functions, social shindigs, community activities—you name it. You can also apply it to your business or profession or your hobby interests.

Playback versatility. Moreover, you're not limited to watching playback on the built-in Sony 9-inch screen monitor. You can connect the Videocorder to any monitor, regardless of size. A competent TV technician can even adapt your Videocorder to work with your TV set.

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LETTERS TO THE EDITOR

Calendar of Classical Composers

● Thank you for the calendar of classical composers (April). This type of idea proves that your magazine is continually seeking ways to enhance the pleasure of everyone who listens to music. I can assure you that it will be a daily reference piece for me in my FM program activities.

ROBERT G. OXLEY
Program Manager
Station CHNS-FM
Halifax, Canada

● My wife and I have both been greatly impressed with Mr. James Lyons' article on the music of India. We should be grateful if you could please convey our sincerest congratulations to the author for his deep knowledge of the subject and for his great contribution toward making it comprehensible to the Western reader.

S. GUPTA
Indian Consul General
New York, N.Y.

The Music of India

● I have gone through the article "The Music of India" by James Lyons (April), and have found it extremely interesting. I am sure it will go a long way in creating an appreciation of Indian music in the U.S.

AQIL AHMAD
Press Attaché
Information Service of India
Washington, D.C.

Simon Barere

● I enjoyed tremendously Fritz Kuttner's article "The Incredible Simon Barere" (April). It is erudite and scholarly without being pedantic. It was very informative, and, like others recently, helped raise the quality of the publication. The entire April issue was really outstanding—probably the best, in my opinion, since the magazine started publication.

FRANK L. CAVANO, JR.
Wickliffe, Ohio

● I want to congratulate Mr. Lyons for his very nice article on Indian music.

I recently had an opportunity to spend a few months in Karachi, Pakistan, at the Junnah Postgraduate Medical Center there. I made the acquaintance of Dr. Ishak, professor of anatomy, who was an enthusiastic *tabla* player and student of the *ragas*, and through him I was introduced to this fascinating musical form.

I think that your readers should be advised that, by the discipline of *raga*, careful regard is paid to the seasonal and temporal character of the *ragas*. No one would play or listen to a spring *raga* at any time of the year but spring. In like manner, no one would listen to a morning *raga* in the evening.

An additional note of interest was the competence displayed by people who were not professional musicians. One of the most talented *tabla* players I have ever heard either on records or in actual performance was an elderly hospital porter who gave a fantastically accomplished performance one evening with another hospital employee who played a harmonium (very popular instrument throughout Pakistan), and a tamburist also.

I hope Mr. Lyons' article will stimulate more musicians and Western listeners to hear and appreciate this superb music.

ROBERT J. ROHN
Indianapolis, Ind.

● It seems to me—speaking as a piano-recordings collector—that every singer who ever made a record has been written about or has had one or more long-playing reissues devoted to his or her art. Not so with pianists, even some of the greatest ones—among them, of course, Simon Barere. Perhaps both the extraordinary art and the memory of Simon Barere have been more neglected than any other. Could not something be done to right this wrong?

THE REV. THOMAS L. DIXON
Scarsdale, N. Y.

● As a long-time fan of Mr. Barere, I much appreciated the article about him in the April issue. I believe I own almost all of his tragically few recordings, and count myself very fortunate in having heard him in recital in Chicago's Orchestra Hall in 1946. I still remember a radio performance of an abbreviated version of the first movement of Tchaikovsky's B-flat Minor Concerto. The sweeping arpeggios in the introduction were like rolled chords. What I'd give for a complete recording!

GLENN A. HARDER
Milwaukee, Wis.

● In connection with Fritz Kuttner's very personal and informative article about Simon (Continued on page 10)



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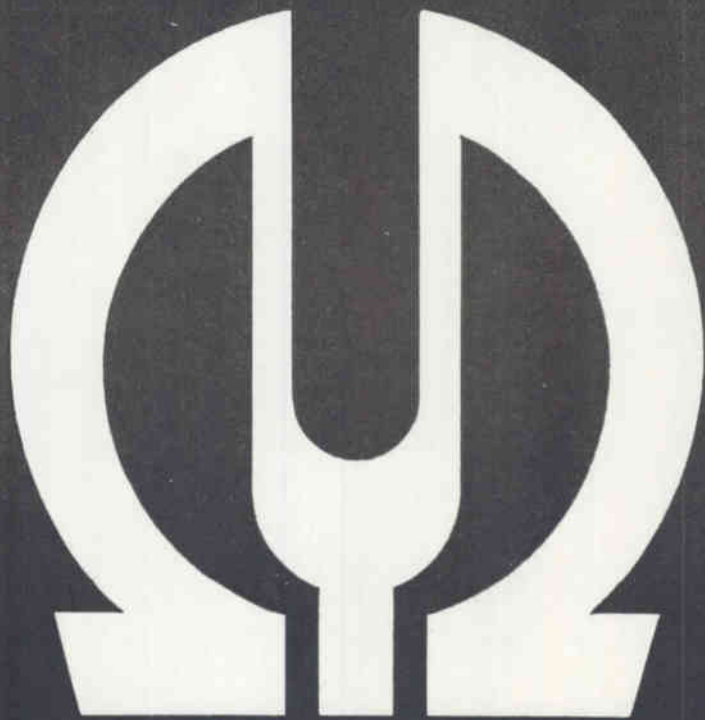
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Barere. I have a question for him concerning one of the Barere recordings. Some years ago I heard the tail end of a radio program of very brilliant piano music. In his concluding remarks the announcer said that the piece just heard was Liszt's Variations on Mozart's *Là ci darem la mano*, as played by Simon Barere. I have never been able to locate any listing of this recording or of the piece as a composition by Liszt. I should be thankful for any information Mr. Kuttner could supply on this matter.

ROY BERGLUND
Brooklyn, N. Y.

Dr. Kuttner replies: "I have received an unprecedented number of letters in response to this article, making it impossible for me to answer even part of them individually. I express my appreciation to all correspondents, and reply herewith to some questions of general interest.

*"Liszt's Variations on *Là ci darem la mano* occur about half-way through his Don Juan Fantasy, sometimes (especially in England) also called *Réminiscences de Don Juan*. Barere recorded the Fantasy twice: in 1936 for His Master's Voice in London, and early in 1951 for Remington in New York. This second record is an unapproved studio recording which would not have been released had Barere lived.*

"Besides the three Remington discs listed in my discography, a fourth Remington release has come to my attention: 'Barere Farewell' (LP, 199-141), containing the following pieces: Rachmaninoff's Preludes in G-sharp Minor and G Minor, and his Polka de W. R.; Blumenfeld's Etude for the Left Hand Alone; Schumann's Toccata in C Major and Traumeswirren; Balakirev's Islamey; and Liszt's Rhapsodie espagnole.

"At present no recordings of Barere's work are available through ordinary channels, but with luck copies can occasionally be found through collectors' shops and dealers specializing in out-of-print issues. It is hoped that the large number of responses to my Barere article may lead to the formation of a Barere Society, which in turn might succeed in bringing about reissues of his recordings. Interested readers will want to watch the Letters to the Editor columns of this magazine for future announcements.

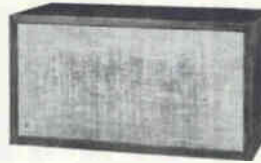
*"Re pronunciation of the artist's name, about which several correspondents asked me: it is *See'-mon Ba-rair'* (rhymes with fair and rare)."*

Audio Vocabulary

● Language can be a rather inexact thing at times. Scientists and engineers are faced with the same problem when they have to report on what they have observed: they must put objectively observed facts down on paper. To aid in keeping their observations as clear as possible, scientists have a specialized vocabulary of words with exact meanings. I do not feel, however, that there is yet a sufficiently large dictionary of exact words available to the hi-fi reviewer to make his job of writing an easy one. I would like to suggest such a word.

The verb "sound" is a very bad word. Really good equipment adds little or nothing to the music it reproduces, and thus cannot be said to "sound" any particular way. It simply lets the signal pass, without modification. Therefore, the word "sound" should

(Continued on page 12)



The AR-4*—\$57 in oiled walnut, \$51 in unfinished pine

THESE ARE FROM REVIEWS OF THE ORIGINAL AR-4 SPEAKER.

MODERN
HI-FI
ESTABLISHED 1958

The eight-inch acoustic-suspension woofer of the AR-4 produces extended low-distortion bass. The power response and dispersion of the AR-4's tweeter are as good as those of units that cost many times as much. All in all, it is difficult to see how AR has achieved this performance at the price (especially since

HiFi/Stereo Review

● THE acoustic-suspension loudspeaker system, pioneered so successfully by Acoustic Research, has been scaled downward in price and size in the new AR-4 bookshelf

The tone-burst transient response of the AR-4 was among the best I have ever encountered, showing no ringing or spurious output at any frequency. In harmonic-distortion tests, the AR-4's performance, particularly considering its under-\$60 price, was also exceptional. When

CHICAGO SUN-TIMES

The AR-4 is a best buy in any comparative shopping survey. It is going to attract a lot of interest in the low-price bracket, but, more than this, it is going to raise a big fuss in the next bracket up, competing with its

the biggest climactic passages. There was no suggestion of cone breakup or distortion and the frequency emphasis (on records I know well) remained precisely that of the source material. This absence of coloration is a familiar quality in expensive speakers for professional use, but it is fairly rare to encounter in units costing around \$50. It suggests that the AR-4 is a rather rare bird among its budget-priced fellows and that it is slated for wide consumer acceptance.

high fidelity

COMMENT: Since its introduction by AR some years ago as the first compact speaker system of sonically authoritative caliber, the acoustic suspension reproducer

preference; it would perhaps be more to the point to say that we have heard nothing better, so far at least, in this price class.

Radio-Electronics

The distinctive lack of obtrusive coloration that made the speakers famous is still very much evident (though I realize this is a little like speaking of "the presence of a vacuum"). It is most noticeable on string bass, which has a clean "bite" and growl to it that is often

AND THIS IS WHAT REVIEWERS SAY ABOUT THE NEW AR-4*:

High Fidelity writes, "We liked the AR-4 originally ... We like the AR-4* even more."

HiFi/Stereo Review sums up its review of the AR-4* with: "We know of no competitively priced speaker that can compare with it."

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

JUNE 1966



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OTHER FEATURES INCLUDE:

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It is an ignored fact, that any record changer or automatic turntable that stacks records on a turntable, the 15° stylus will have its greatest tracking error when used for single play because of the compromising angle of its tone arm.

Therefore, for correct tracking and optimum playback performance, any stylus including the 15° stylus should be used with a non-automatic turntable.

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CITADEL RECORD CLUB

CIRCLE NO. 9 ON READER SERVICE CARD

no longer be used as a verb; instead, "unsound" should be used. Thus, the very best of high fidelity equipment would be said to "unsound" well—that is, it introduces no sound of its own to color the signal being reproduced. By the same token, a mediocre portable phonograph could be said to "sound very well," or to "unsound very badly."

I would like to thank Julian Hirsch for his technical discussions and equipment reviews in HiFi/STEREO REVIEW. They seem to be consistently honest and accurate.

WILLIAM SOMMERWERCK
Baltimore, Md.

Musical Protest

● In regard to "Down with Musical Uplift" by Russell Baker (April), I'm sure if he knew anything about psychology, he would realize that youth is the time of idealism in its most urgent form. If youth did not protest injustice, violence, or "betrayal of the democratic right of self-expression," it seems doubtful that anyone else would take the initiative.

Mr. Baker says that the idea of social consciousness should be reserved for adults. Surely what inspired youth to become socially conscious was the self-centered, apathetic lack of such consciousness on the part of the adults around them.

I am very concerned over the lack of open-mindedness in your magazine, and the growth of conservatism. Do I scorn you? No—I just hope for your speedy recovery.

LUCY DI VIRGILIO
Salem, Mass.

● Re Russell Baker's article, I don't think I've ever disagreed with anything you published (even including Gene Lees) as much as I do with this.

Today's younger generation is the first in modern history to actually think for itself rather than blindly believe what they have been told to believe by previous generations. Mr. Baker makes this out to be some sort of crime. I detect a deep-seated fear in his mind that perhaps his generation is not so wise compared to mine.

Of *Eve of Destruction* he says, "It contains nothing more subversive than a hysterical youth's rather disarming admission that he is scared silly by the complexities of the modern world." That is berserk! *Eve of Destruction* contains nothing more than truth (if badly written truth), and the day truth becomes subversive will be a sad one for America.

HOWIE PRICE
Brooklyn, N. Y.

● Thank you so much for reprinting Russell Baker's essay on pop evangelism. We need a good laugh to help us restore our sense of proportion once in a while, and the younger generation these days seems to be totally lacking in a sense of humor in a "world they never made." No one else, of course, can make this claim.

BRIAN TENNEY
Dallas, Tex.

Tape Speeds: Another Combatant

● The article "Battle of the Tape Speeds" (March) by Martin Bookspan (and Larry Klein's additional remarks) would more aptly have been titled "3 3/4 ips—an Apol- (Continued on page 14)

HiFi/STEREO REVIEW

I don't understand my Oscar



OUTPUT POWER: 35 watts per channel, 70 watts combined (IHF rating). Peak power, 140 watts. **FREQ. RESPONSE:** 20-50,000 cps \pm 1 db. (Sub-sonic sharp cut-off filter is incorporated to eliminate noise and rumble below 20 cps). **DISTORTION:** Less than 1% at rated output. **FM SENSITIVITY:** 2.3 uv (IHF). **AM LOOP SENSITIVITY:** 80 uv per meter for 10 db S/N. **FM STEREO SEPARATION:** 25 db at 50 cps; 38 db at 1,000 cps; 22 db at 10,000 cps. **ANTENNA:** FM built-in line; external connection for balanced 300 ohm or 75 ohm co-ax cable. **AM HI-Q** loopstick; connection for outdoor antenna. **AUDIO SENSITIVITY:** Phono Mag. 2.5 mv; Tape Head 2 mv; Aux. 200 mv. **OUTPUT IMPEDANCES:** 4/8/16 ohms. **OUTPUTS:** speakers, tape out. **INPUTS:** Mag. phono, tape head, tape monitor, aux. **SPECIAL FEATURES:** Instrument-type tuning meter, automatic stereo switching with "Stereo Minder" light indicator, front panel jack for stereo headphones, special circuitry to avoid triggering false FM-stereo indications, counter-balanced flywheel tuning, four IF stages for FM, plus wide-band ratio detector, 3 IF stages for AM, special low-noise RF transistor, oversize heat sinks for extra-cool operation. **Price: \$319.95.**

Neither do a lot of other people.

He's an electronics engineer. And he talks like one. But at home, too? Just because he designed Bogen's new RT8000, does he have to bend my ear with silicon output transistors and oversize heat sinks?

I already know everything I need to know about it. It's gorgeous enough for a shelf in our living room (actually, the walnut-grained tuning scale was my idea). It plays beautifully, whether Oscar turns the volume all the way up, or I listen to some nice, quiet Mantovani. It has AM (which Margie's \$500 receiver doesn't have) and FM-stereo. When I dial, a little light blinks on whenever I reach a station

broadcasting in stereo and the receiver switches to stereo automatically. And it gets any station Margie's receiver can get. It's so simple to operate, too: With a tuning knob that gently but firmly lets me zero in on a station. And a clever switch that lets me listen in the living room, or den, or in both rooms at the same time. Or for using earphones, when Oscar's talking.

It looks beautiful. It sounds beautiful. Even without Oscar's discount, the price is beautiful, too.

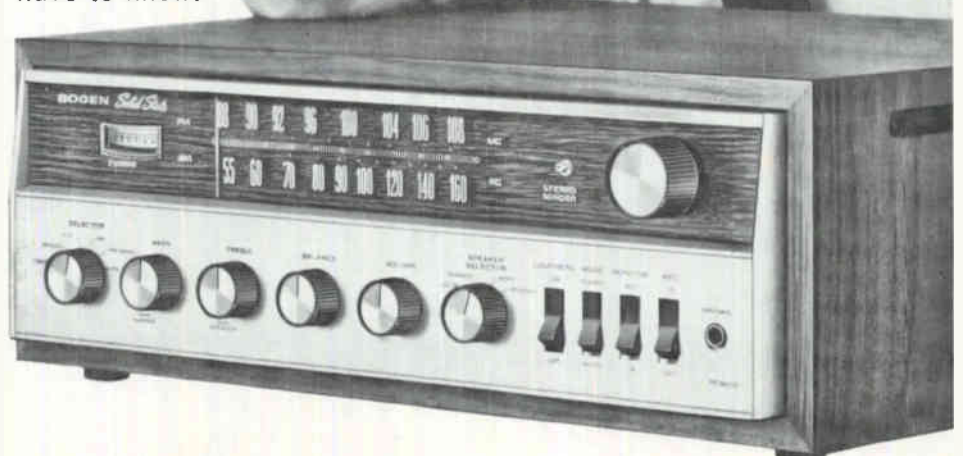
What more does anybody have to know?



RT 8000
Solid State 70 watt
AM/FM-Stereo
Receiver

BOGEN

COMMUNICATIONS DIV.  LEAR SIEGLER, INC.
Paramus, New Jersey





Beware of Pickpockets

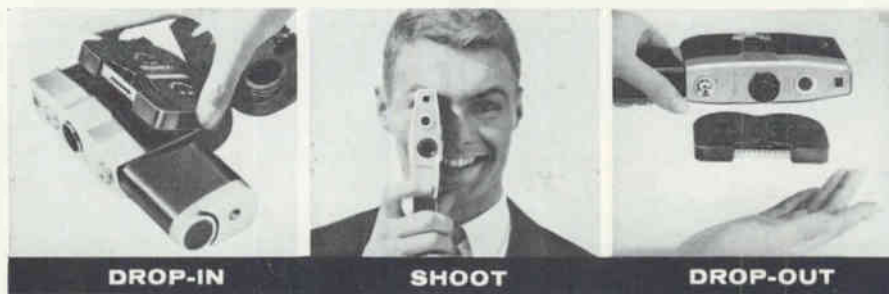
Slim, light . . . pocketable . . . perhaps too enticing. That's the only problem with the new Fujica instant load movie camera. No other problems though . . . and its wonderfully easy to use.

You just drop in a film cartridge. Shoot a full 50 feet of the new big picture color film. No mid-film fumble, no threading, no winding. Push button electric power drives everything. Electric eye sets the right exposure automatically . . . and only the Fujicas, among all the new instant loading movie cameras, have a built-in pressure plate to keep the film perfectly flat. Makes sharper color movies as simple as snapshots. Surprisingly low priced too . . . Fujica Instant Load Single-8 Camera . . . **Less than \$80.** Reflex Zoom Instant Load Single-8 Camera . . . **Less than \$160.**

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ogy." This piece is little more than an industry press release, one more ploy in the compromising of prerecorded tape quality under the guise of "progress" that began with quarter-track tapes some eight years ago. It's no "thesis," as Mr. Bookspan terms it, that higher speeds mean better sound; it's a fact, as Mr. Bookspan or anyone who has spent a few minutes with a dual-speed recorder well knows. Granted that vast strides have been made in improving slow-speed performance. The hooker is that these improvements also apply to higher speeds, and the relative differences between $3\frac{3}{4}$ and $7\frac{1}{2}$, or $7\frac{1}{2}$ and 15, are essentially as great today as they were ten years ago.

The basic question is, must prerecorded tapes be priced competitively with discs? Not if they offer better sound. But under optimum home playback conditions today, tapes are inferior to discs in the vast majority of cases. While I would gladly shell out a premium price for tapes of the quality available in $\frac{1}{2}$ -track days, all the seductive advertising in the world will not persuade me to pay an equal amount for second-rate sound quality just so I can sit on my fanny longer.

ROBERT CREED
New York, N. Y.

Mr. Klein replies: "Both Mr. Bookspan and myself have heard some prerecorded tapes at $3\frac{3}{4}$ ips that did not suffer in comparison to most $7\frac{1}{2}$ -ips tapes. I stand by the point that I made in my postscript to the article: it is not impossible to make high-quality $3\frac{3}{4}$ -ips prerecorded tapes; it is just damned difficult."

Schubert's Symphonies

● David Hall's review of RCA Victor's new album of the Schubert symphonies complete (February) alludes to the "non-existent Seventh Symphony." Alas for Schubert, and for one of his best works, when record companies cut corners by leaving off-beat works out of albums, and critics do not take them to task for it!

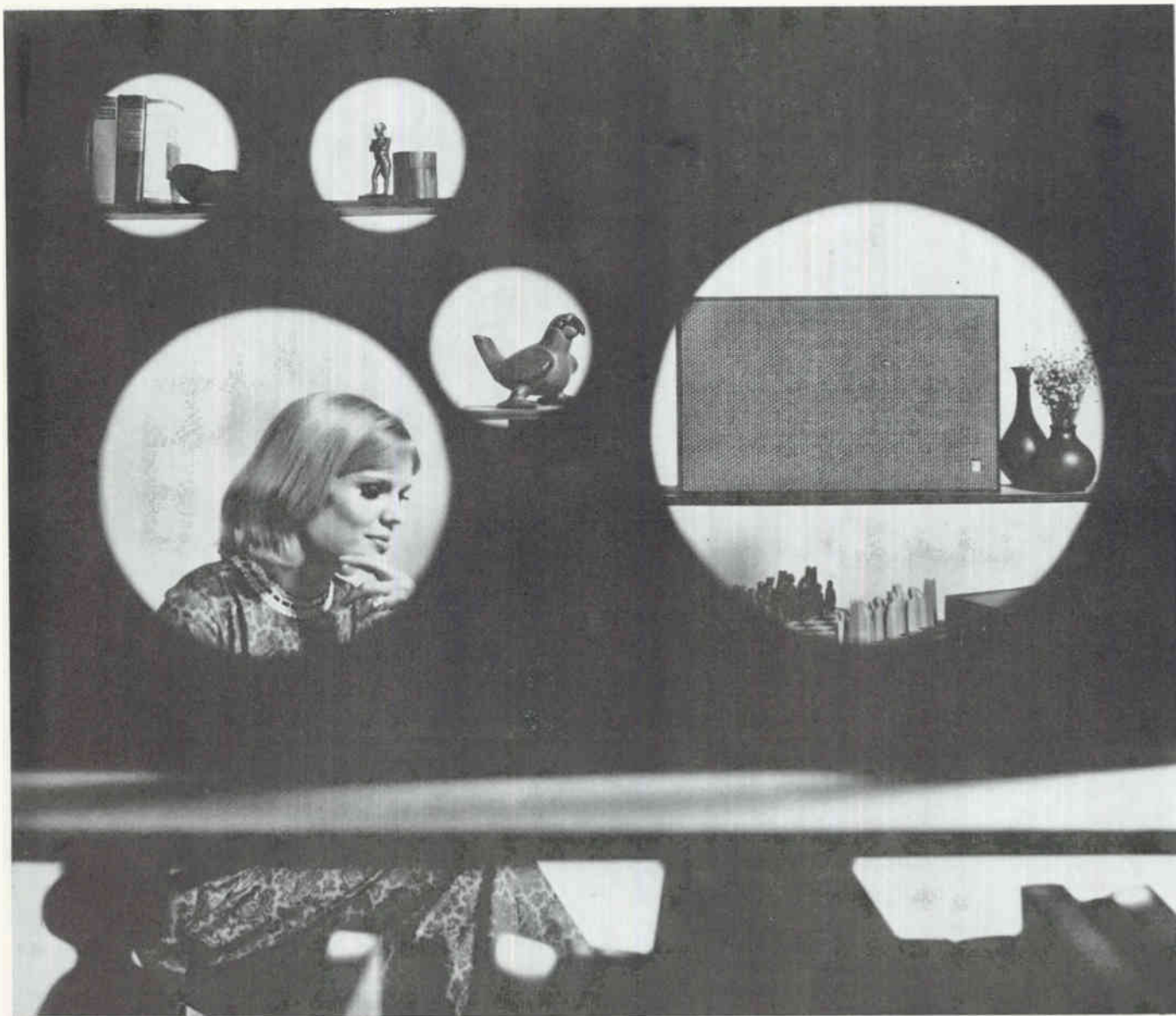
Schubert's Seventh not only exists, but the sketch's incomplete orchestration has been realized by Felix Weingartner and the complete score published and recorded by Franz Litschauer for Vanguard over a dozen years ago. This fine work, Schubert's greatest complete symphony before the Ninth, is more nearly *echt* than Deryck Cooke's wizard restoration of the Mahler Tenth, or the so-called Seventh of Tchaikovsky, yet no one plays it or records it.

P. L. FORSTALL
Evanston, Ill.

● Apropos the review of the set of the complete Schubert symphonies conducted by Denis Vaughan, you may be interested to learn that, in 1952, shortly after the publication of my reconstruction of Béla Bartók's Viola Concerto, I reconstructed the sketches of the third movement of Schubert's "Unfinished" Symphony, and in fact performed it with the Stamford (Conn.) Symphony Orchestra. This was some ten years before Mr. Vaughan's version.

Upon my first examination of Schubert's sketches for this Scherzo, I was quite astonished to find that, except for perhaps fifteen or twenty bars—the "B" section of the ternary ABA-form trio—the melodic line of the movement had been completely

(Continued on page 16)



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We change loudspeaker counters into listeners

Count speakers if you wish. You'll find five in the Jensen TF-4 speaker system. But the number isn't quite as important as the one big sound you get from this unit.

If you must know, this 4-way, slender shelf speaker system includes a high-compliance, 10-inch

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But try and forget all that and just sit back and listen. This one big sound will all but absorb you. Little wonder, it has a frequency range from 25 cycles to beyond the

range of your hearing.

Talk to your Jensen dealer about the dollar value of the TF-4. Act a little surprised when he tells you it's priced under \$136.00 for oiled walnut, even less for unfinished hardwood. After all, it does have five speakers.

Jensen

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Audio Magazine, March, 1966

Audio's glowing review confirms this: As of now, practically everything you've heard about solid-state receivers is out of date—including how much you should pay. See the new ADC Six Hundred (and the companion ADC Sixty Amplifier) at your dealer.

AUDIO DYNAMICS CORPORATION 
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With just a flip of a switch, the new Uher 8000E tape recorder offers you 4 track stereo, monaural recording and playback, 4 speeds, 4 heads, synchronous sound on sound, multiplay sound with sound, echo effects, exclusive built-in automatic slide synchronizer (Dia-pilot), optional sound activator, (whew) and a host of other fantastic features. (You'll also flip over its all new solid state circuitry.)

If the above isn't enough reason to switch to Uher, you should listen to its concert hall sound.

For a demo visit your hi-fi dealer or write for literature: Martel Electronics, Los Angeles 2356 South Corner, New York City 1199 Broadway; Chicago 5445 North Lincoln Avenue. End wasted tape. Send for the new Martel "Tape Tabulator" for the timing of classical repertoires (\$2.75 value). Dept. B, California office. Enclose 25 cents for postage and handling. Sound begins and ends with a Uher Tape Recorder.

to, martel
MARTEL ELECTRONICS
SOLE IMPORTER FOR
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CIRCLE NO. 37 ON READER SERVICE CARD
FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.



sketched, and the first nine bars had been orchestrated. A second discovery was similarly astonishing. Long ago, Schubert's biographers, possibly influenced by the unsuccessful attempts of such composers as the Dane Niels Gade (1830) and the Austrian Hans Gal (1890) to complete and orchestrate the sketches, came to the conclusion that the Scherzo's melodic material, as compared with the other two movements, was weak and skimpy, and did not warrant efforts to rehabilitate the movement. On examining the sketches more minutely, I became convinced that in freshness of ideas, daring modulations, and spontaneity, this movement bid fair to match the other two, from which its basic ideas are clearly traceable.

Certain problems had to be taken into account in reconstructing and orchestrating the Scherzo. For example, Schubert's leaning toward a newer and richer—a Romantic—harmonic style was vigorously asserting itself by 1822. But I felt that it was better, when in doubt, for me to lean backwards toward the earlier classical Schubert rather than risk too advanced a Romantic style.

As regards what I did besides the orchestration, missing harmonies and accompaniments here and there were filled in and contrapuntal voices were added. These additions consist mainly of motivic imitations which are implied in the sketches. Concerning the trio, the "A" section of sixteen bars was written down by Schubert. To this I added a contrasting "B" portion of twenty bars in a classical vein in order to round out the traditional form.

As I said in the program notes for the Stamford performance, I do not mean to suggest that my reconstruction should be played in sequence with the other two movements, since Schubert's fourth and final movement will always be lacking. I ask only that it be listened to as a beautiful forgotten piece of Schubert's music.

TIBOR SERLY
New York, N. Y.

Ivogün's Zerbinetta

● In George Jellinek's review of the Maria Ivogün recital (Odeon 83395) in your February issue, referring to the Zerbinetta aria from *Ariadne auf Naxos*, he states that "she tosses off the convoluted tracery of Strauss' writing as though its difficulties did not exist." This may be so, but to make such a statement without mentioning that this achievement is carried out in a downward transposition of the music is both misleading to his readers as well as unfair to such artists as Ilse Hollweg, Virginia McWatters, and Rita Streich, who have recorded this aria in its original key.

MICHAEL MARCUS
Petts Wood, Kent
England

Mr. Jellinek replies: "Virtually every stage and recorded performance of *Ariadne* utilizes this particular downward transposition of the Zerbinetta aria. Even thus transposed, the range ascends to an E above high C, and that is a pretty demanding range. I think.

"The Ivogün recording has been considered the 'classic' rendition of this aria for decades. To say that in reaffirming this high praise I am being 'unfair' to the talented Ilse Hollweg and to Virginia McWatters (whose recording is a limited-edition affair, and not

(Continued on page 20)

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For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at 3/4 to 1 1/2 grams. \$62.50

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accessible to a wide audience) is rather absurd. Incidentally, Rita Streich, in the Angel set of the complete opera, sings the aria in the same D Major key as does Maria Ivogün."

Tiefland

● In respect to George Jellinek's review of the Deutsche Grammophon highlights album of Eugen d'Albert's opera *Tiefland* (March), may I point out to anyone interested that the German Electrola catalog has a complete *Tiefland*: E 91317/8/9 (mono) and STE 91317/8/9. This album features Hanne-Lorre Kuhse, Rosemarie Rönisch, Theo Adam, and Heinz Hoppe, with the Dresden State Opera Chorus and the Dresden Staatskapelle directed by Paul Schmitz.

FRANK W. SMITH, MSgt. USA
New York, N.Y.

● In regard to George Jellinek's review of *Tiefland*, I feel that calling this opera a masterpiece is not overstating the case by any means! As Mr. Jellinek said, "*Tiefland* is far from forgotten in Germany and Austria," and, might I add, in Norway too: on December 12, 1913, there appeared on the stage of the Oslo National Theater for the first time, singing the role of Nuri, a girl of sixteen who was destined to become the greatest Wagnerian soprano of all time: Kirsten Flagstad.

I would also like to inform your readers that there is a recent and very good release of the complete opera on the imported Eurodisc label (70322 and S 70322, stereo). The cast includes Gerd Feldhoff as Sebastiano, Ivan Sardi as Tommaso, Isabell Strauss as Marta, and Rudolf Schock as

Pedro. Hans Zanotelli conducts the Berlin Philharmonic.

HERBERT M. KROME
Los Angeles, Calif.

Contra Barbra?

● I believe that Gene Lees and Morgan Ames are out to get Miss Barbra Streisand. Lees has never written anything nice about her and Miss Ames is well on her way to being as nasty as he is.

After reading Miss Ames' review (February) of "My Name is Barbra, Two," I wanted to hear Miss Streisand sing "mean" and "cute" in *The Shadow of Your Smile*. So I played it again (this only being the fortieth time). It is the most beautiful song in the entire album, and I've yet to hear anyone sing it better. What Miss Ames calls "mean" is actually emphasis. I suggest that if she doesn't like Miss Streisand's style of singing, she turn in her typewriter. Miss Streisand will be around a long time.

PATRICE LIPCHONSKY
Flushing, N. Y.

Record Care

● Just a few words to let you know how constructive and informative Hans Fantel's Audio Basics column for February was.

I have been using a record detergent for cleaning my records, but I think the idea of using a low-mineral tap water is best. I discovered tap water did an extremely fine job in cleaning the records. I have found that now there is little or no dust on the needle after playing a record.

I would like to thank you for solving one of my major problems—keeping my records in tip-top shape.

CARROLL S. STAPLES
Brockton, Mass.

Hats Off to Hentoff

● I enthusiastically approve of Nat Hentoff's February choice of the best jazz record of the month. Lalo Schifrin's composition *The New Continent* is utterly fantastic and was done well by the musicians. I enjoyed the up-to-form Dizzy Gillespie—without his overabundant note-slurring. I would only like to have heard more of him in variations. This will be a favorite in my collection—a collection which has been bought primarily on the basis of Nat Hentoff's unbiased and well-written reviews.

RICHARD A. CROWDER
Landover, Md.

Lois Marshall

● I would like to thank you for the style, authority, and variety which characterizes your magazine. This compliment has been due for several years. At last I've found the specific opportunity to pay it: through you I would like to ask the a-&-r men of recording companies everywhere why we have been deprived of recordings by that angel of sopranos, Lois Marshall, in recent years?

My motive in writing is admiration: Lois Marshall is one of those rare singers who unite masterly technique and great beauty of voice. I am thinking also of those thousands outside of Canada who cannot experience the joy of a Marshall public performance, every one of which is a fresh lesson in the art of song.

BRIAN KELLS
Winnipeg, Manitoba
Canada

Would you spend \$5⁰⁰ to get \$5,995?

Of course you would! But unfortunately not everybody knows yet that by spending \$5.00 to become a *life-time* member of the University Record & Tape Club, you save up to 57% on any disc or tape forever after. You buy audio gear at discounts up to 50%. You don't waste time running around looking for bargains.

[Hm-m-m-m—I spend \$5.00 once, I buy 2000 L.P.'s at an average \$3.00 savings . . . and whoosh! . . . I just save \$5,995!] Sounds good already! It gets better. When you become a member of the University Record & Tape Club you have over 300 different disc and tape labels available from Columbia, RCA, Capitol, Angel, Decca, Mercury and all the rest, at a big fat discount. No list price ever. 1/3 is the least you'll save. No obligation to buy anything. Buy just what you like. The Club doesn't send a thing until you ask for it—and when you order anything, it's shipped the day received—that's right—the same day from one of the country's largest distributors.

Observe these prices - compare them with anyone's:

Albums that list for \$1.98, \$2.98, \$3.98, \$4.98, \$5.98 (not on special), \$1.23, \$1.85, \$2.39, \$2.99, \$3.69 respectively. Tapes are always at least 1/3 off list and auto cartridges are discounted 25%.

SPECIALS: Featured right now! Entire RCA Red Seal and Soria Classical Catalogs — 50% OFF! Save \$2.50-\$3.50 per LP. Complete Westminster and Vox catalogs mono & stereo, list \$4.98-\$5.98. You pay \$1.99 per disc. You save up to \$4.00 per album. The top 50 best-selling pop albums . . . Barbra Streisand, Sinatra, Joan Baez, Sound of Music — 40% OFF. **TAPE SPECIALS:** Every single RCA, Capitol, Angel Tape — 40% OFF LIST!

Plus you get **SCHWANN** and **HARRISON CATALOGS** sent to members FREE, lists 25,000 albums and every available tape. **RECORDING NEWS** lists latest releases, audio equipment, LP's and tapes on club "SPECIALS."

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FULL REFUND: Anyone not completely satisfied for any reason at all may obtain a refund of the \$5.00 membership fee within 30 days of enrollment.

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university record & tape club

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Sounds Great! Here's \$5.00 — This covers my full cost for lifetime Club privileges. Send the Free Catalogs and Club "specials." Satisfaction is guaranteed.

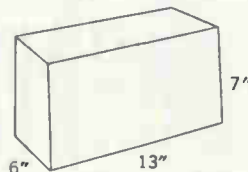
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Address _____
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 Check Money Order Cash

And while you're at it, I'd like gift memberships for the following people at \$2.50 each with full lifetime privileges.

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City & State.....

The shrimp.

Introducing the
littlest *good* speaker
in the world.

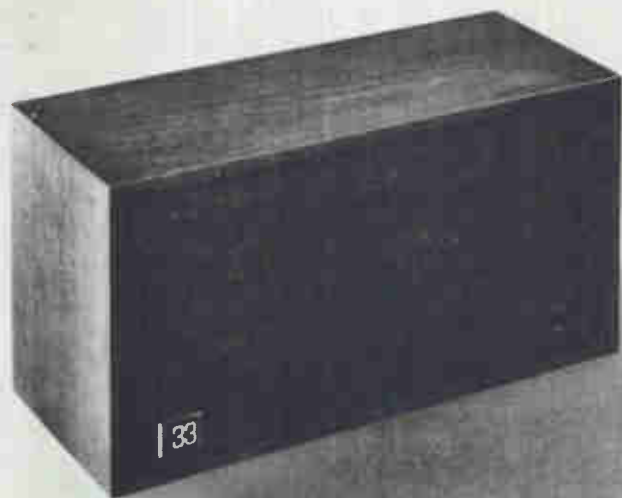


Little speakers are not new. A *good* little speaker is. And a good speaker that is also the littlest high-efficiency speaker ever built is almost sheer magic. Or Fisher engineering.

In an incredibly tiny box, Fisher engineers have incorporated a 6-in. bass speaker with a 2-lb. magnet structure and a free-air resonance of 35 cps, a 2½-in. treble speaker with a unique plasticized surround and an R-C crossover network.

The Fisher XP-33 is small in price as well as size. Only \$49.50. Great values like this are to be expected from Fisher. For music lovers with more room, larger Fisher speaker systems are available for even finer performance. For more information, including a *free* copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 24.

The Fisher XP-33



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hi-fi dealer soon
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feature-packed

MIRACORD 50H

the finest automatic
turntable ever produced

Use this coupon for details:

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40 Smith St., Farmingdale, N.Y. 11736

Send complete details about your
new Miracord 50H. Also notify me
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Hi Fi Q&A



By
LARRY
KLEIN

Stereo Demo Records

Q. I would like to have your suggestions for some records suitable for showing off my newly purchased hi-fi system. Can you suggest any records with particularly good sound?

LLOYD HULLEY
Bristol, Conn.

A. *In the July 1965 issue of HiFi/STEREO REVIEW we printed an article called "25 Stereo Demonstration Records" which lists just the type of recording you are looking for. Incidentally, I have a number of reprints of that story and would be glad to mail a copy to anyone who sends me a stamped, self-addressed envelope. I would also like to receive nominations from my readers for discs that they think should be included in a new list of recommended demonstration records. Please send your suggestions to me at HiFi/STEREO REVIEW, One Park Ave., New York, N.Y. 10016.*

Tape-Recorder Amplifiers

Q. I have a tape recorder intended for built-in installation in a hi-fi system—it lacks power amplifiers and speakers. Occasionally I would like to use the recorder in a friend's house or possibly as a part of a public-address system. What type of external amplifier would you suggest for the recorder? Preferably it should be lightweight and designed for portability.

HAROLD P. DEAN
Glendale, Calif.

A. *Any small amplifier, mono or stereo, will serve your purposes as far as tape playback is concerned. Since the output signal of your tape recorder is sufficient to drive any integrated or separate power amplifier, your choice of amplifier and speaker should be made on the basis of how good a sound quality you want in playback. As for selecting a public-address system, perhaps you should look for a small low-powered P.-A. amplifier and speaker setup that will operate independently of the recorder when desired and will also serve for tape playback. In any case, you should use the same approach in selecting a playback amplifier and speaker as you would in choosing a small hi-fi system. The special questions of portability, ease of operation, and so forth are up to you to resolve in terms of what specifically suits your needs.*

Professional Audio Groups

Q. I am interested in joining a club or organization that is concerned with audio reproduction and its problems. Do you have any information on such groups and how I might go about contacting them?

CHARLES ROSE
Summit, N.J.

A. *There are two professional audio organizations: the Audio Engineering Society, Box 383, Madison Square Station, New York, N.Y. 10010; and the Audio Group of the Institute of Electronic and Electrical Engineers (IEEE), 345 East 47th Street, New York, N.Y. 10017. Both of these groups have technical requirements for membership and are intended for those professionally involved in some aspect of recording or of audio reproduction.*

There are a number of amateur audio groups scattered around the country that unfortunately are not too well known. One of the largest is the Poughkeepsie Audio Society, and they may be reached through their corresponding secretary at 10 Buchanan Street, Beacon, N.Y. 12508. Another is the New York Audio Society, and they may be reached at their meeting place at 319 East 79th Street, New York, N.Y. 10028. These two groups have no qualifications for membership other than an interest in audio. Incidentally, I would be interested in hearing from other audio groups who would welcome members either on a professional or amateur level.

Changer Disc Damage

Q. I own an automatic turntable, and I have always wondered whether or not records get damaged if stacked up for multiple play. It would appear that with one record on top of another there's always some danger that the contact surfaces will be scratched. Yet I notice that in a number of albums, especially in multi-disc opera recordings, they are pressed in such a manner that continuous play with a changer is possible. Can you clarify this matter for me?

ALEX K. LAM
Montreal, Canada

A. *I have no definite information one way or another, but it seems to me that if the discs are reasonably dust free, no damage will result from stacking them either on the spindle or on the turntable platter. In order to keep the*
(Continued on page 24)

You have only two ears.

Treat them kindly.



Nothing could be kinder to your ears than the sound of the new Fisher 440-T all-in-one stereo receiver. Fully transistorized; complete with FM-multiplex tuner, 70-watt stereo amplifier and master control center; all on a *single* chassis only 16 $\frac{3}{4}$ inches wide and 11 inches deep; price \$329.50; cabinet \$24.95. For more information, including a *free* copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 24.

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The Fisher

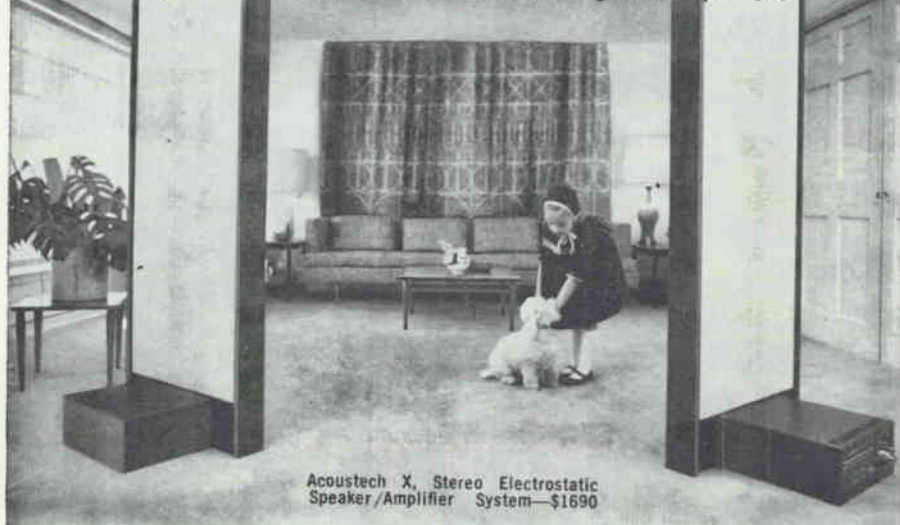
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FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.

"...The finest stereo reproduction that it has ever, and anywhere, been my good fortune to witness...some five years ahead..."

Percy Wilson, Technical Editor, The Gramophone, Sept. 1965



Acoustech X, Stereo Electrostatic Speaker/Amplifier System—\$1690

Acoustech VI, Stereo Control Center (not shown)—\$249 (slightly higher West of Rockies)

To quote Mr. Wilson again: "... but there are less expensive Acoustech units..." For complete information on the above system plus a free color catalog on the complete line of Acoustech solid state amplifiers and kits, write to:

ACOUSTECH

ACOUSTECH, INC. div. KOSS/Rek-O-Kut,
Dept. R-6, 139 Main Street, Cambridge,
Mass. 02142

CIRCLE NO. 1 ON READER SERVICE CARD

Cut it out.



026

FREE! \$2.00 VALUE! Send for your free copy of the new 1966 edition of *The Fisher Handbook*. This revised and enlarged version of the famous Fisher high fidelity reference guide is a magnificent 80-page book. Detailed information on all Fisher components is included.

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

Name _____

Address _____

City _____ State _____ Zip _____

records free of dust I would recommend that the changer be installed in some type of protective enclosure. I don't think that damage would result simply from stacking the discs because the pressure of one disc upon another in all cases would be uniform and the "land" area between the grooves of the discs would be in contact, not the grooves themselves. Unless one left the records up on the changing spindle overnight, it is quite unlikely that any damage could result simply from the playing-changing sequence. All of this is based on the assumption that the automatic player is one of the modern high-quality types.

Wide-Spread Stereo

Q. Because of my job I move about the country frequently and have designed my hi-fi system as a single portable package. I'm about to replace my tuner, and since I can get some rather good buys on discontinued mono FM tuners I wonder whether it's worthwhile to get a stereo tuner.

CHARLES GRAY
St. Louis, Mo.

A. Perhaps some statistics from the NAB FM newsletter will help you to decide. As of May, 1966, the NAB lists more than four hundred FM stereo-broadcast stations distributed through every state in the union. Every major city in the United States—and a lot of minor ones—are listed as having one or more FM stations broadcasting in stereo, and the number is continually increasing.

Tape-Storage Distance

Q. I plan to build a console cabinet with space for tape storage in it. Is there some critical distance that will suffice to protect my tapes from the magnetic fields of the power transformers in my amplifier and other equipment?

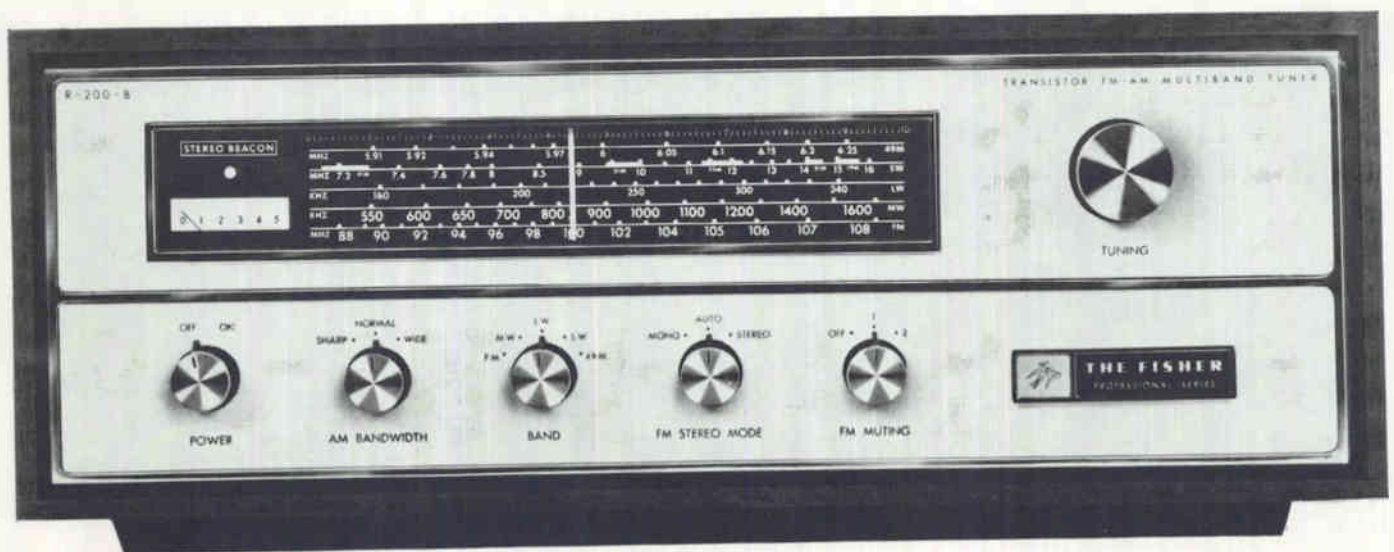
CAPT. FRANKLIN DRUCKER
APO New York, N.Y.

A. Theoretically, any magnetic field extends out to infinity, unless it meets something that deflects it. Practically, however, the electromagnetic fields radiated by the transformers in hi-fi equipment (and turntable motors) are in general fairly well shielded and in any case not very strong to start with. Although I have not done any research on the problem and know of no one who has, I suspect that a distance of three feet or so from the nearest magnetic source should be adequate to prevent electromagnetic erasure of the signal on your tapes.

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



Direct line to Moscow, Tokyo, Beirut, and the world.



With the world's first high fidelity multi-band tuner.

No matter where in the world the excitement is, the Fisher R-200-B will bring it right into your living room. Noise-free and with pleasure. Because the R-200-B is the first *multi-band* tuner built to high fidelity standards.

The R-200-B is an accomplished world traveler. With its three AM bands it can receive long-wave, medium-wave and short-wave broadcasts. Everything from local news and weather to live broadcasts from concert halls throughout the world. Wide-band for full concert fidelity, regular bandwidth for normal broadcasts, narrow-band to eliminate interference.

But the R-200-B is also an elegant stay-at-home. It includes a magnificent FM-stereo tuner with automatic

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*Patent Pending

mono-stereo switching and the famous Fisher **STEREO BEACON*** multiplex decoder.

Behind the remarkable Nuvistor front end, the R-200-B is completely solid state. And completely reliable. Because Fisher is the largest and most experienced manufacturer of high fidelity components.

You would expect a tuner this fine to be very costly. But the price of the Fisher R-200-B is surprisingly modest. Only \$349.50. That's really not much to pay for a direct line to the world. For more information, including a *free* copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use coupon on page 24.

The Fisher R-200-B

JUNE 1966



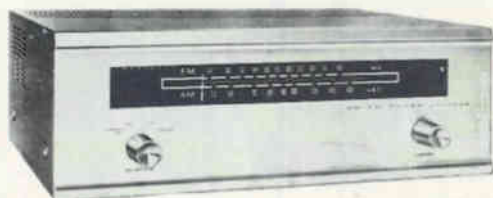
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FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.**

25

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

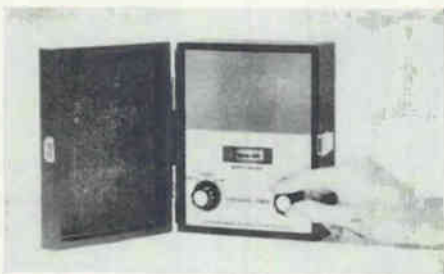
● **Lafayette** is importing a monophonic AM/FM tuner, the LT-100B, which is styled to match the new Lafayette amplifiers. The FM circuit includes a grounded-grid, low-noise r.f. stage and ratio detector. The FM sensitivity is 3 microvolts and frequency response is 20 to 20,000 Hz \pm 1



db. Harmonic distortion is less than 1 per cent at 400 Hz. The tuner has a built-in AM ferrite-loop antenna and terminals for external AM and FM antennas. Overall dimensions are 12½ x 5 x 9½ inches. Price: \$49.95.

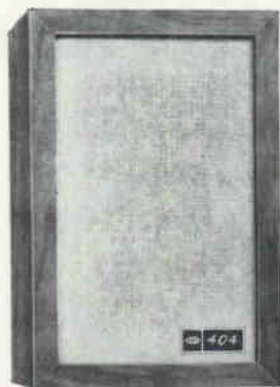
Circle 174 on reader service card

● **Electronic Research** has developed the Symphonic-Tuner, a portable battery-powered tuning instrument designed to provide a precise reference tuning tone for musicians. The unit is used and endorsed by the Minneapolis Symphony Orchestra. The Symphonic-Tuner is 99.995 per cent accurate at room temperature and is stable over a wide temperature range. It derives its A tone from a high-fre-



quency semiconductor oscillator controlled by a tuning fork. The frequency is divided within the unit to produce the A tone of 440 Hz. The unit comes with an earphone and has an output jack for an external amplifier and speaker. Price: \$195. Additional tuning-fork oscillators for any desired frequency tone are available for \$60 each and are easily interchangeable.

Circle 175 on reader service card



● **ADC's** new compact speaker system, the 404, has an extremely low fundamental resonance which results in a bass response down to 45 Hz from its 6-inch, air-suspension, rigid-cone woofer. The molded Mylar dome-type tweeter is the same as in ADC's larger Brentwood system, and in conjunction with the woofer it achieves an overall frequency range of 45 to 20,000 Hz. The power requirements of the 404 range from 6 watts minimum to 50 watts maximum.

Cabinets are of oiled walnut and measure approximately 8 x 8 x 12 inches. Price: \$56.

Circle 176 on reader service card

● **Norelco** has had published a 192-page paperback book, *Family Fun in Tape Recording*. The book is intended for the newcomer to the recorder field, but the hobbyist should also find it of value and interest. There are chapters devoted to sound effects and to recording music and other material from various sources. A section of the book provides basic information on tape machines—points to consider when selecting a recorder, advice on accessories, various types of tapes and their uses for different kinds of recordings, and care and maintenance of equipment. The book is available at bookstores and elsewhere. Price: \$.75.



● **Sonotone** is now manufacturing dynamic microphones in addition to their regular line of ceramic microphones. Their dynamic microphones are available with a choice of impedances—200 ohms, 600 ohms, 10,000 ohms, and 50,000 ohms. They have die-cast metal shells and are finished in brushed chrome.

They come complete with a table/lavalier stand, shielded cable, and phone plugs. Diaphragms are made of polyester film to withstand high temperature and humidity conditions, and the cartridge cups are encased in rubber sleeves for shock resistance and to minimize handling and clothing noises. All units are omnidirectional and have a response of 80 to 16,000 Hz. List prices range from \$24.50 to \$32.50.

Circle 177 on reader service card

● **Craig** has introduced its Model C-516 home stereo tape recorder/player that will both record and play back the four-track Fidelipac tape cartridges commonly used in automobile stereo tape players. The C-516 recorder has a capstan drive, accepts all standard-size Fidelipac cartridges, and will provide up to two hours' operating time. The recorder starts automatically when a cartridge is inserted, and its end-of-loop sensing system stops the tape when the entire



loop has been recorded, which prevents erasure of the first part of the recorded material. The C-516 has an a.c.-bias record and erase system; dual inputs for microphone, phonograph, and tuner; outputs for stereo headphones, speakers, and for connection to an external hi-fi system. Controls include an input selector, function selector, bass, treble, volume, balance, auto start, channel select, reset, stop, monitor, power, and record interlock. Frequency response is from 75 to 15,000 Hz, wow and flutter are less than 0.25 per cent, and signal-to-noise ratio is better than 40 db. The unit oper-

(Continued on page 28)

Try this on your changer.



1½ grams (one record)



1½ grams (stack of eight)

The arm of the AR turntable is designed for neutral balance, so that stylus force doesn't change as the cartridge rides up and down the surface of a warped record. The needle doesn't alternately dig into and lose contact with the groove.

Keeping stylus force the same at different cartridge heights is even more important in changers. The stylus force on the eighth record should be the same as on the first.

In some units it is 50% higher, but it doesn't need to be. We do not believe that automatics are inherently inferior to manuals. It is just that for the same quality they are inherently more expensive. They should be judged by equally high standards, with particular attention paid to whether they maintain constant stylus force and constant speed as records build up on the platter.*

About 4% of recorded selections take up more than one disc; whether you use a changer or a manual turntable the remaining 96% must be turned over by hand. A changer has a real advantage only if a good part of your listening is to the multi-record albums, or if you like to stack unrelated singles.

The AR turntable meets NAB standards for broadcast turntables in rumble, wow, flutter, and speed accuracy. It has been rated as being the least sensitive to mechanical shock of all turntables, and has been selected by professional equipment reviewers** above all other turntables, including those costing twice as much. The price is \$78 with arm, oiled walnut base, and transparent dust cover.

**We will be glad to send you a reprint of the article "What the Consumer Should Know about Record Players," describing how the layman can check these characteristics in the home. Please ask for it specifically.*

***Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)*

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141

CIRCLE NO. 61 ON READER SERVICE CARD

JUNE 1966



FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.

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ates from 120 volts a.c., and its dimensions are 13½ x 10¼ x 6½ inches. Price: under \$230.

Circle 178 on reader service card



● **Circle-O-Phonic** has introduced the Micromax 250 compact speaker system. The smallest in Circle-O-Phonic's line of rotating speakers, the new unit is fairly efficient. It weighs 9 pounds and measures 14¾ x 11½ x 7½ inches. Impedance is 4 to 8 ohms, and response is in the 50 to 15,000 cycle range. The Micromax contains a 6-inch woofer and a 5-inch tweeter whose continuous rotation is said to

prevent standing waves, eliminate dead spots, and reduce echo and reverberation. The high-pass crossover is at 4,000 Hz. Price: \$39.95.

Circle 181 on reader service card

● **Knight** has announced a solid-state stereo receiver, the KN-376. All standard functions and controls are incorporated in the unit, including a headphone jack, stereo-indicator light, stereo switching, rumble and scratch filters, and a speaker-selector switch. Specifications of the amplifier include a music power rating of 35 watts per channel, a frequency response of 20 to 20,000 Hz at rated power output,



and a distortion of 1 per cent at full power. Power bandwidth is 30 to 20,000 Hz. Hum and noise are -75 db at high-level inputs, -60 db on the magnetic phono and tape-head inputs. The FM tuner sensitivity is 3 microvolts (IHF). Capture ratio is 3 db, stereo separation is 30 db, and FM distortion is 0.5 per cent. Dimensions are 5 x 16¾ x 13 inches. Price: \$269.95. Metal case: \$9.95; walnut case: \$22.75.

Circle 182 on reader service card

● **Irish Magnetic Tape** has published a new recording-tape catalog for hobbyists and professionals that contains basic technical information on the Irish 190 and 200 series tapes. Detailed descriptions of all magnetic and physical properties and specifications are provided in the catalog.

Circle 183 on reader service card



● **Shure** is producing a new general-purpose microphone, the Spher-O-Dyne. The microphone is omnidirectional and is designed for reproduction of music and voice in applications where pickup of audience noise, acoustic feedback, and background noise is not a problem. The microphone has a built-in on-off switch and a built-in wind, breath, and "pop" filter that permits close talking. An adjustable swivel adapter permits the microphone to be tilted through 90

degrees from vertical to horizontal when mounted on a stand. The adapter also permits the microphone to be

quickly disengaged for hand-held use. Two models are available: the high-impedance 533SA, which is suitable for use with high-gain amplifiers and home tape recorders, and the Model 533SB, a low-impedance model for use where long cable lengths are required. Both models are supplied with detachable cables in 15-foot lengths. List price of the Model 533SA is \$50; the Model 533SB carries a list price of \$47.50.

Circle 184 on reader service card

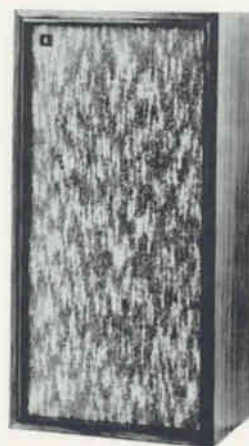
● **Harman-Kardon's "B" Series** receivers have increased wattage, power bandwidth, frequency response, and additional controls. There are four new models: the 100-watt SR-900B FM stereo receiver, the 80-watt SR-600B FM stereo receiver, the 60-watt SR-400B AM/FM receiver, and the 60-watt SR-300B FM receiver. The SR-600B has an 80-watt music-power rating and power bandwidth of 6 to 50,000 Hz. The frequency response is 8 to 40,000 Hz at full power.



Distortion is less than 1 per cent, and FM sensitivity is 1.95 microvolts. Front-panel controls include loudness-contour, high- and low-cut filter switches, FM interchannel muting, FM stereo indicator, and a speaker switch that makes it possible to use one or two sets of stereo speaker systems individually or simultaneously. Price: \$369.

Both the SR-400B (pictured) and the SR-300B have a 60-watt music-power output. Their front-panel controls include a speaker selector switch, headphone jack, and new rocker switches for tape-monitor and loudness-contour functions. Performance specifications include a 2.9-microvolt FM sensitivity, a bandwidth of 6 to 50,000 Hz, and a frequency response of 8 to 40,000 Hz at 30 watts per channel output. The price of the SR-400B AM/FM stereo receiver is \$309, and that of the SR-300B FM stereo receiver is \$279.

Circle 185 on reader service card



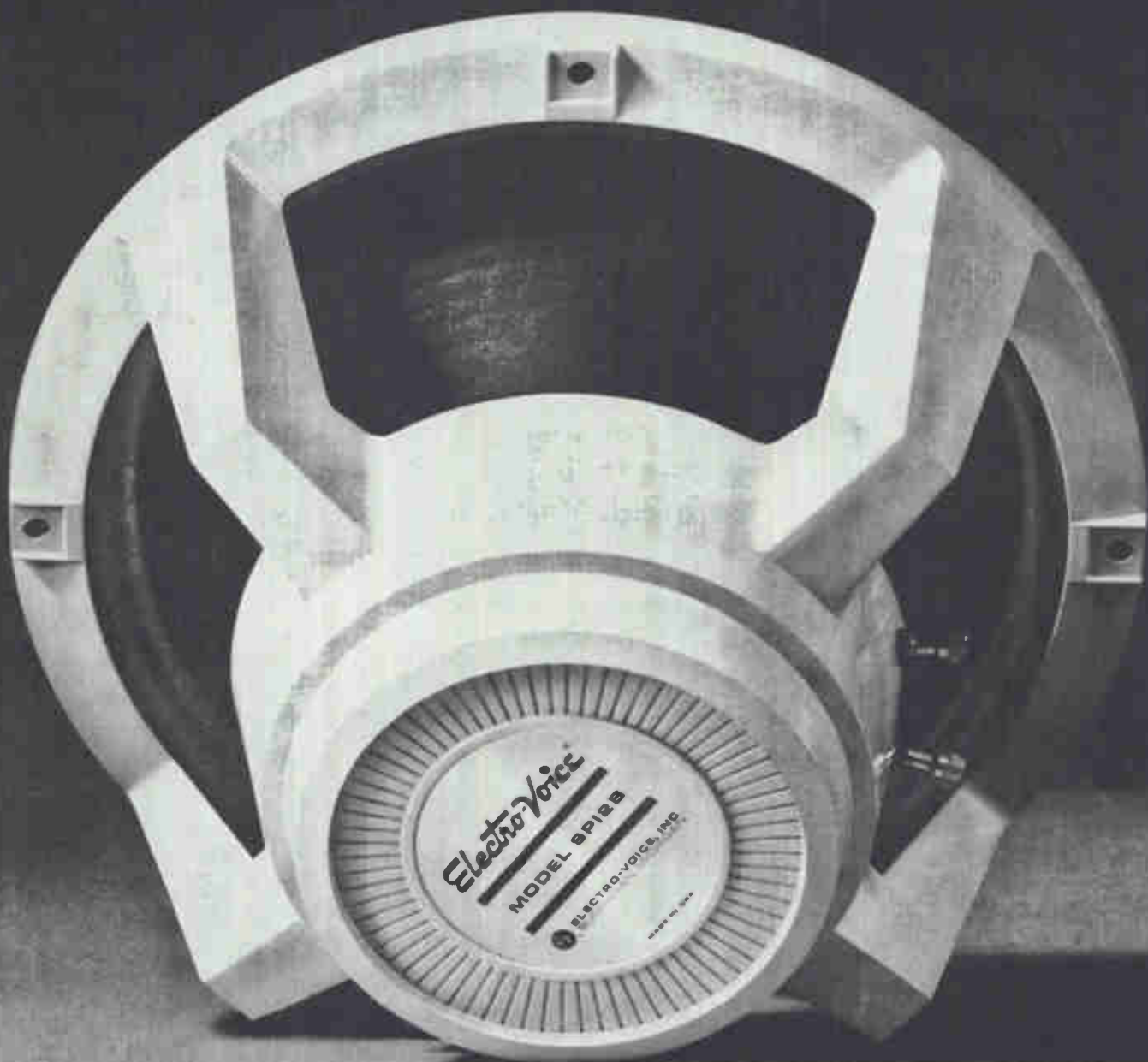
● **Scott** has announced the introduction of the S-8 air-suspension speaker system designed specifically for use with solid-state amplifiers. Most speakers, whatever their nominal impedance rating, vary above or below this rated impedance over their full frequency range. The S-8 is the first of a new series of Scott speaker systems that are designed for nearly constant impedance throughout their frequency ranges to assure optimum and stable performance with transistor amplifiers. The S-8 uses a 10-inch air-suspension woofer and a 5-inch mid-range/tweeter. The dimensions of the new system are 23½ x 11¾ x 9 inches. Price: \$69.95.

Circle 186 on reader service card

● **Michigan Magnetics** has published a ten-page catalog that lists the physical and electrical characteristics of twenty-four basic tape heads. The catalog is arranged in tabular reference form, and the heads are grouped by type: erase heads; record/playback heads; and combination heads that record, play, and erase.

Circle 187 on reader service card

Now, One Look Tells You...



Model SP12B Coaxial \$39.00. Model 12TRXB 3-Way \$69.00.

The Best Buys Are Better Than Ever!

Take a close look at the all-new Electro-Voice SP12B and 12TRXB custom loudspeakers. Speakers with the honest beauty of precision . . . created by the sure, deft hand of a master designer.

Here is beauty with a reason . . . beauty that actively mirrors the superb performance of these famous speakers. Chosen for over a decade as "best buys" by listeners and laboratories alike, now the SP12B

and 12TRXB look better and sound better than ever before.

No mystery about why they sound so good. Every detail of design has been refined, every manufacturing tolerance tightened to assure the highest level of musical performance and engineering integrity in your high fidelity system.

We urge you to carefully judge the SP12B and 12TRXB on every basis . . . on facts

and figures, on appearance, and finally with your own critical ear. In every way these speakers give a full measure of satisfaction. And the real beauty is that they are very modestly priced.



ELECTRO-VOICE, INC., Dept. 664F, 616 Cecil St., Buchanan, Michigan

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Electro-Voice
SETTING NEW STANDARDS IN SOUND

NOW FREE!

STEREO INFORMATION

FM Station Directory

The directory lists 1571 FM stations in the United States and Canada. All the stations broadcasting in stereo are listed.

Test Reports

Test reports full of facts. The test reports were made by independent laboratories. Tests cover tuners, preamps, power amp/preamps. Read the facts from test experts.

Big 36-Page Catalog

You get a 36 page catalog. It tells you about tuners, power amplifiers, preamplifiers, pre-amp/power amplifier combination and tuner preamps.

ALL FREE

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30



AUDIO HEALTH PLAN

TO KEEP your stereo system performing at its best, you should, as suggested last month, give each of its components a regular check-up about twice a year. This routine should include a careful rebalancing of the two channels. Since tubes and other audio parts do not age at a uniform rate, one channel may become slightly weaker than the other and provide less gain at a given volume-control setting. You can compensate for this by making the following balance readjustment:

Sit in your favorite chair and play a monophonic record. As you listen, ask a friend or member of your family to turn the balance control on your amplifier until the sound seems to originate from between the speakers. If you close your eyes, you shouldn't be able to tell which of the two speakers is nearer to you. Mark that position of the balance control and set it that way whenever you listen from that favorite chair.

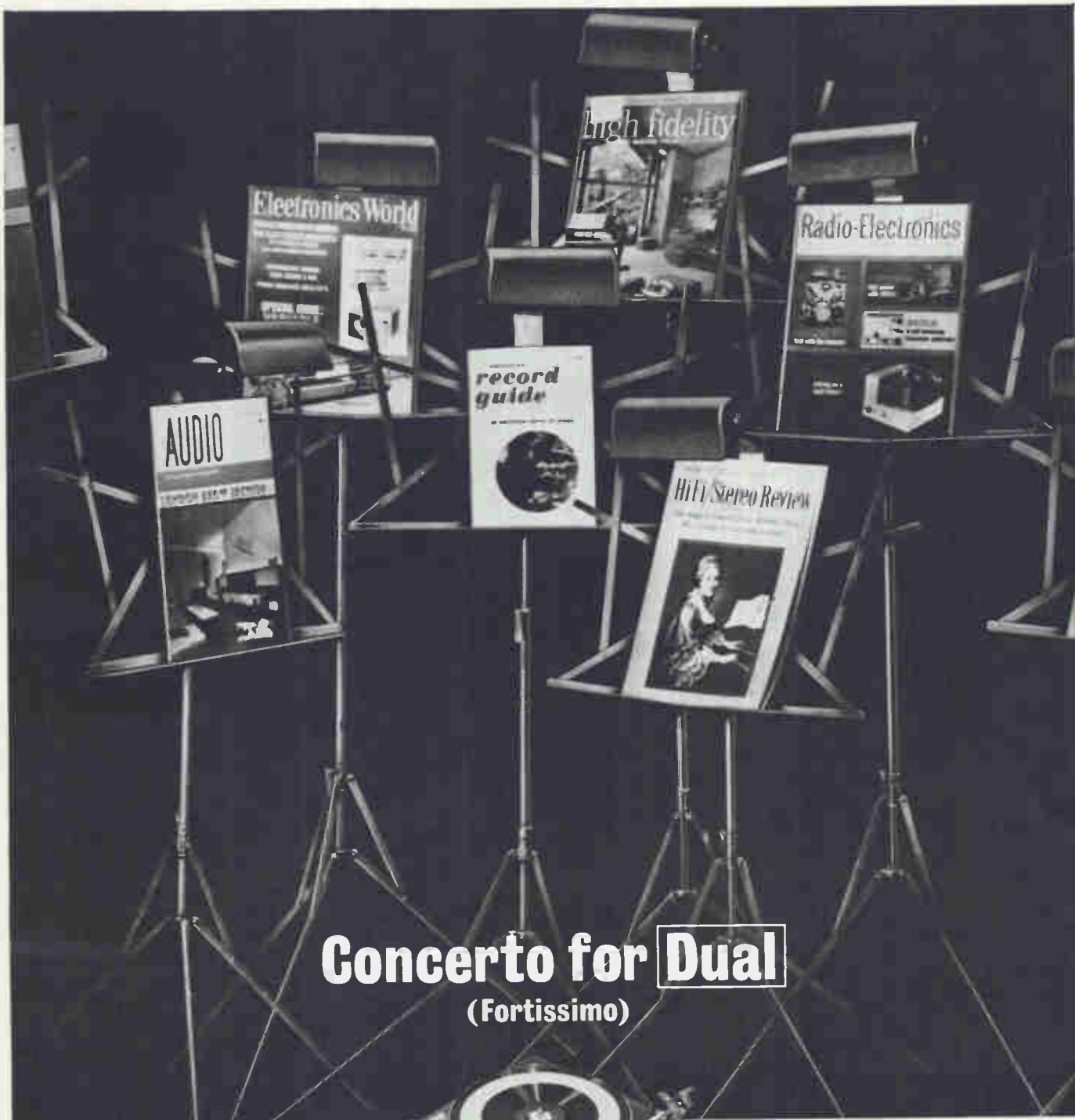
In addition to balancing the volume of the two stereo channels, you should also balance their timbre, the relative prominence of highs and lows in each channel. This is best done by means of the tweeter and mid-range controls found at the rear of most loudspeakers. First, adjust the balance control on the amplifier so that you hear the left speaker alone. Then go back to your listening chair and have your helper slowly turn up the tweeter-level control of that speaker from its minimum position until the sound seems lifelike and natural. Resist the temptation to make the sound overly bright. Excessive brilliance, through an overdose of treble, may sound exciting at first, but it's hard to live with in the long run. Play different kinds of records during this test to make sure the tweeter adjustment you finally choose is suitable for all types of music.

Once you have set the tweeter-level control at the left speaker, play a mono record while your friend flips the balance control back and forth between left and right. Then, as you listen from your usual position, have him adjust the tweeter control on the right speaker system so that its timbre exactly matches that of the left. You may be astonished at the increase in musical realism brought about by these simple routine adjustments. If your speakers also have separate level controls for the mid-range, you should follow the same procedure to adjust them.

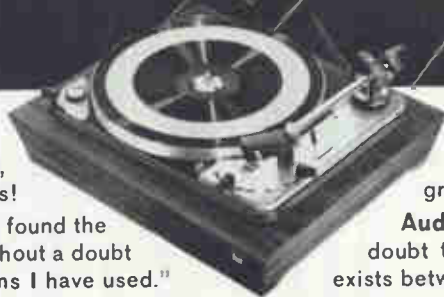
A quick test for speaker phasing should also be part of your semi-annual audio health check. If your speakers are out of phase, their cones do not move back and forth in unison, thus cancelling out some of the bass notes and causing confusion of spatial perspective.

To check speaker phasing, temporarily place your speakers face to face about six inches apart. Play some music or a test record with sustained medium-low bass and flip the phase-reverse switch on your amplifier back and forth, noting in which position the sound is richer and deeper. Then leave the switch that way. If your amplifier lacks a phase-reverse switch, you can accomplish the same thing by reversing the wires at the rear of one of your speakers and observing which connection results in an increase of bass. Be sure to reverse the wires at one speaker only, for if you do it on both, you will have exactly the same phase relationship as before.

Next month the final column in this series on audio health will deal with preventive care for tape recorders and tuners and will also discuss such mundane matters as plugs and wires.



Concerto for Dual (Fortissimo)



Bravos for the Dual 1019 from these leading audio publications are, understandably, music to our ears. Come sight-read with us!

Hi Fi Stereo Review (*Appassionato*): "I found the Dual 1019 to be exactly as represented—without a doubt one of the finest record-playing mechanisms I have used."

High Fidelity (*Con Forza*): "Offers a level of superior uncompromised performance that—regardless of type, manual or automatic—marks it as a splendid piece of equipment."

Radio-Electronics (*Amabile*): "Rumble . . . as good a figure as I have seen for any turntable—and better than I have seen for any automatic . . . Flutter . . . the equal of virtually anything on the market . . . Pitch purists will never have a quarrel with Dual . . . A gentler entrance into a record groove cannot be imagined."

Electronics World (*Animato*): "The anti-skating force adjustment, when set according to the instructions, was quite

accurate and resulted in substantial reduction in measured distortion of the outer groove wall channel at very high velocities."

Audio (*Con brio*): "Removes any vestige of doubt that may have lingered . . . no gulf at all exists between manual and automatic."

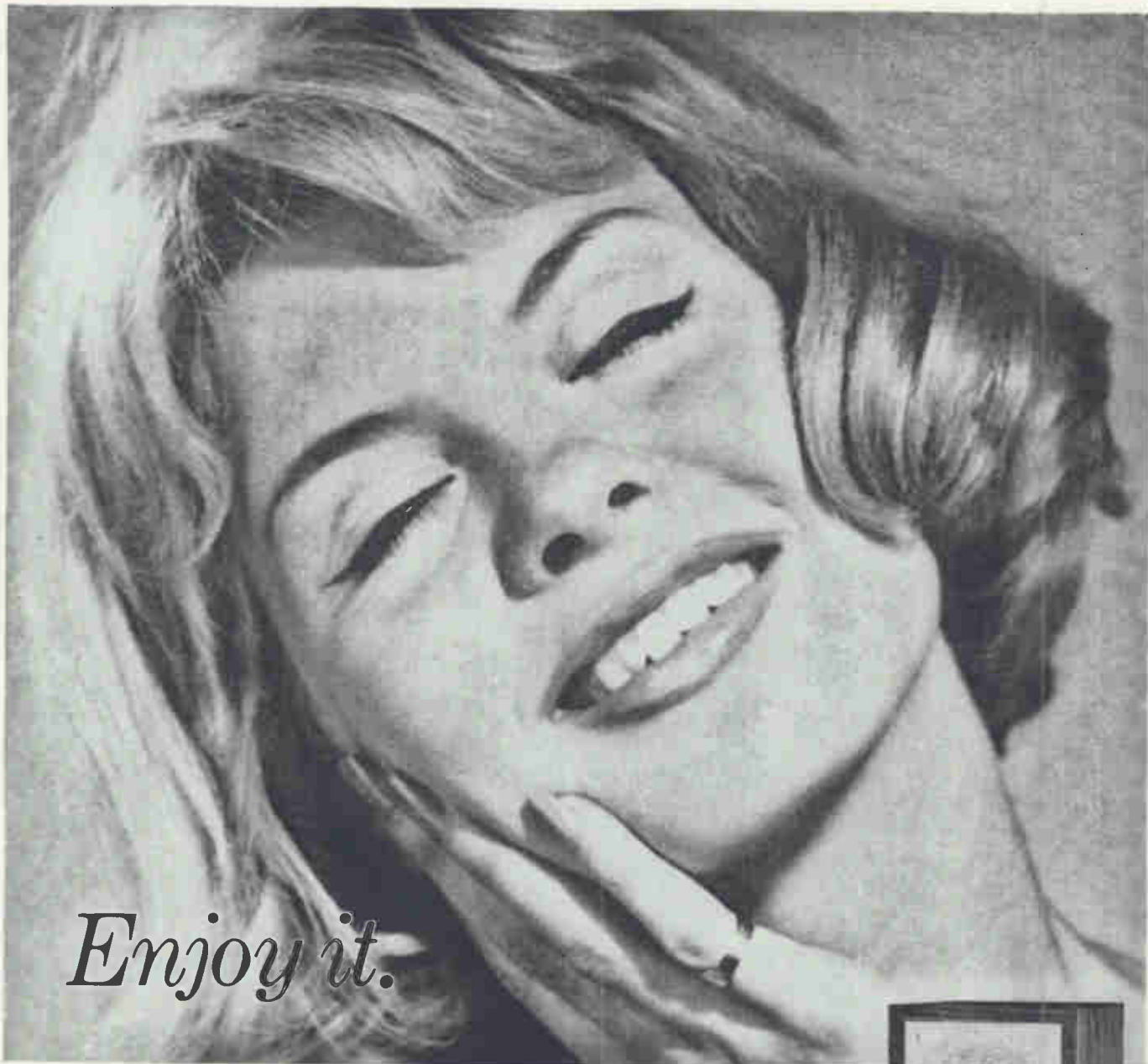
American Record Guide (*Con Anima*): "The Dual 1009 is superb, but the 1019 beats it on every measurement . . . If it is presently the highest-priced automatic at \$129.50, no matter. Quality always costs—and this Dual is worth every last penny!"

Fugue for our own horn (*Serioso*): Complete reprints of these impressive test reports are yours for the asking. But why wait? Ask your franchised United Audio Dealer to audition the Dual 1019 for you in his showroom. Like so many owners, you'll enjoy unlimited encores in your own home.

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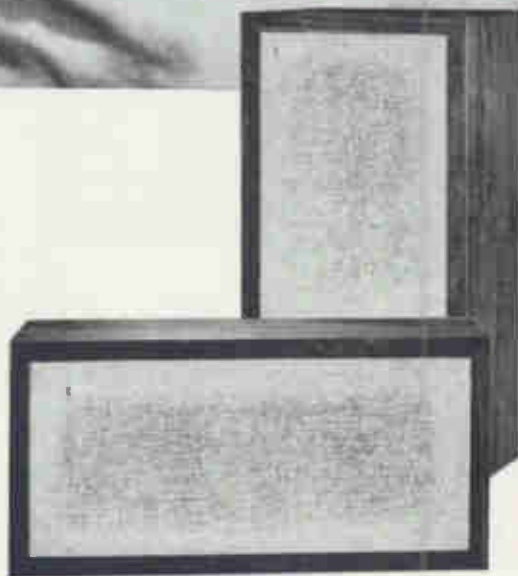
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TECHNICAL TALK

By JULIAN D. HIRSCH



● **SPEAKER TESTING:** Hirsch-Houck Laboratories has received the following very interesting letter from Mr. Edgar Villchur of Acoustic Research in regard to one of our comments on the AR-4x speaker report that appeared in the May 1966 issue. We can only say in reply that we envy Mr. Villchur his excellent test facilities. We are of course aware of the limitations of our own speaker-measurement system, which is one reason for our final reliance upon critical listening. It is gratifying, however, to find that our auditory judgment coincides so well with the verdict of the more complete AR testing procedure. Mr. Villchur's letter follows:

In a recent test report on the AR-4x speaker you wrote: "... even though our measurements failed to reveal any very significant differences between the AR-4 and the AR-4x, our ears proved to be more sensitive. . . . On various types of musical material, the AR-4x had a more open, transparent sound than the AR-4."

Although Hirsch-Houck Labs accept this limitation in their own speaker-measurement techniques, I do not believe that the weakness is inherent in the nature of speaker measurements. I hope that my remarks will be taken as constructive, since I believe Hirsch-Houck Labs to be among the very few equipment reviewers who are on the right track with respect to speaker measurements. Your test techniques indicate that you understand that measuring the on-axis response of a speaker in the conventional way doesn't tell how much relative acoustical power is being radiated at different frequencies, and therefore doesn't tell how the speaker will sound in a normally reverberant listening environment, which is to say the living room. (In such an environment the major part of what we hear, whether we are sitting on or off axis from the speakers, is the sum of reflections from various room surfaces of the off-axis speaker sound; this is why AR's published technical data on our speakers show *families*, or groups, of response curves taken both on and off axis.)

Making measurements (as Hirsch-Houck does) in a live room using a number of different microphone posi-

tions and averaging the results does collect the rays of sound radiated in an almost infinite number of directions by the speaker and comes close—but not close enough—to a reliable measurement of frequency response. The differences between the AR-4 and the AR-4x are not so subtle that they cannot be clearly revealed by measurements, and AR's published curves do reveal them. The AR-4x family of response curves shows an increased treble range, particularly off axis; the 90-degree off-axis treble curve of the AR-4x is superior to the 60-degree curve of the AR-4. Another difference is that the off-axis curves showing woofer roll-off, in the region just above 1,000 Hz, are somewhat smoother in the AR-4x.

Anechoic measurements such as these involve fairly elaborate facilities. Reverberant measurements can provide comparable results, but Hirsch-Houck's reverberant measurements don't. It seems to me that more control should be introduced in their test environment, so that the environment's acoustic characteristics do not mask the speaker's characteristics.

AR has built a reverberation test chamber which has nine dissimilar sides at oblique angles to each other, making up a structure that looks not unlike a carnival crazy house. The interior surfaces are designed for reflection rather than absorption, and no surface is parallel to any other surface. In this chamber, the rays of sound radiated in different directions by a speaker are mixed together by the reflecting sides, and the relative sound-power output of a speaker at different frequencies is measured. Basically, this is the same as the Hirsch-Houck technique, but the controlled design of AR's test chamber, which is asymmetrical with a vengeance, virtually prevents standing waves from forming. The room imposes almost no coloration of its own on the readings.

The differences between the AR-4 and AR-4x show up clearly in our reverberant as well as anechoic measurements. In the 4 to 9 kHz region, the AR-4x has slightly more relative energy—1 to 2 db—because of the improved dispersion. Above 9 kHz the AR-4x power curve leaves the falling curve of the AR-4; the latter drops 3 db below the AR-4x at 10 kHz, 8 db below the AR-4x at 15 kHz, and is out of sight at 20 kHz, where the AR-4x

REVIEWED THIS MONTH

●
Concord Model 994 Tape Recorder
Heath AR-14 Stereo Receiver Kit
●

power is reduced but is still a factor. The increased smoothness of the woofer roll-off also shows up.

If I were asked to translate these reverberant curves or the families of anechoic curves into subjective qualities in a listening environment, I could not find better words than those chosen by Hirsch-Houck when they speak of "more open, transparent sound." This is precisely the qualitative change to be expected from the measurement differences, and these measurements were precisely what enabled us to tell when the design work was mov-

ing in the right direction—"right" because live music has this same openness and transparency.

Manufacturers' claims on succeeding models sometimes seem to add up to this: "Our last model was perfect, and in our new model we have corrected all of its mistakes." Neither the AR-4 nor the AR-4x is perfect, of course, but we take pride in the fact that our technical data published with the introduction of each model clearly show the difference between the two, and predict just those subjective differences reported in reviews.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

CONCORD MODEL 994 TAPE RECORDER



● A RECOGNIZED inconvenience of conventional tape recorders is the need to interchange the reels to play or record on the second pair of stereo tracks. Several methods have been used to circumvent this problem, with varying degrees of success.

One of the first automatic-reversing tape recorders is the Concord Model 994. The point of reversal is determined by a small piece of metallic foil attached to the non-coated side of the tape about three feet from the end of the reel, or at any desired point during the recording. The foil can be added to both ends of the tape, so that the recorder can be set to repeat a reel of tape, or any portion of it, as often as desired without attention.

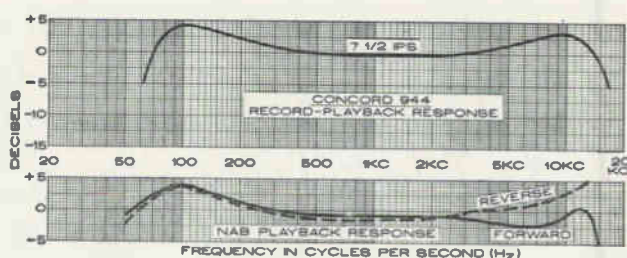
A function-selector switch on the Concord 994 makes provision for the CONTINUOUS mode just described, a SINGLE-PLAY mode in which the transport stops when the foil passes by the sensing unit but does not reverse, and a MANUAL setting for non-automatic operation. Even if the tape has not been prepared with the conducting foil, there is no need to interchange reels manually. With the function selector in the CONTINUOUS position, pressing one of the two control buttons above it instantaneously reverses the tape. Tape reversal is accompanied by an automatic switchover to a second set of erase and record/playback heads.

The Concord 994 is a portable three-speed machine ($7\frac{1}{2}$, $3\frac{3}{4}$, and $1\frac{7}{8}$ ips). Each channel has separate volume controls for recording and playback levels, thus allowing the 994 to monitor the incoming signal through its own speakers while recording. The concentric tone controls provide treble cut (up to -10 db at 10,000 Hz) when required.

The transport mechanism is controlled by a group

of piano-key pushbuttons that require fairly high operating pressure, but are positive in their action. The record buttons (one for each channel) are interlocked for safety and must be pressed before operating the PLAY control when making recordings. Twin meters indicate recording levels. The fast-forward and rewind speeds (which require 225 seconds to handle 1,200 feet of tape) work smoothly and the tape can be rocked between the two fast speeds without breaking or spilling.

Behind a hinged panel on the side of the recorder are paired input jacks for microphones and high-level sources, line and speaker-output jacks, a stereo-headphone jack, stereo-mono switch, and a special-effects switch for making sound-on-sound recordings by copying one channel onto the other with a new program added on. The recorder has built-in playback amplifiers and a pair of detachable speakers that form the cover of the unit when it is closed for carrying. The microphones store in the speaker case.



We measured the overall record-playback frequency response of the Concord 994 as ± 4 db from 65 to 17,000 Hz. At $3\frac{3}{4}$ ips, the recorder's frequency response was ± 5 db from 100 to slightly over 7,000 Hz. The response rose steadily from 100 Hz to about 2,000 Hz. At $1\frac{7}{8}$ ips, the response was ± 4 db from 90 to 4,000 Hz, which is adequate for speech recording. The playback response at $7\frac{1}{2}$ ips, using a standard NAB alignment tape, was ± 4 db from 50 to 14,000 Hz. There was about a 5-db difference in the high-frequency response between forward and reverse play. This was evidently due to slight differences in the alignment of the two sets

(Continued on page 38)

That's right, the REMINGTON® *Lektronic V* Shaver is a little more expensive than anything you've ever used, but it's a completely new way to do away with whiskers. A shaver head polished smooth as silk. Roller comb comfort. Trims sideburns. The only shaver able to tune in foreign electricity at the turn of a dial. Cord or cordless.

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Why We Make the Model 211 Available Now

Although there are many stereo test records on the market today, most critical checks on existing test records have to be made with expensive test equipment.

Realizing this, HiFi/STEREO REVIEW decided to produce a record that allows you to check your stereo rig, accurately and completely, just by listening! A record that would be precise enough for technicians to use in the laboratory—and versatile enough for you to use in your home.

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- A fine program right off the air . . .
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Now tape them forever in
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You play them hundreds of
times without losing that "first
time fidelity." Hi-fi stereo tapes
are the purest sonic reproduc-
tions, and this Panasonic RS-
770 plays them faithfully.

of playback heads on the sample we checked and could be easily equalized with the tone controls.

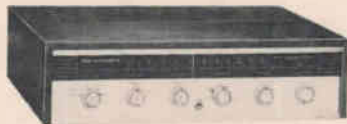
The Concord 994 also had a slight variation in wow and flutter in the two directions of tape travel. Wow and flutter were respectively 0.1 and 0.3 per cent in forward and 0.03 and 0.17 per cent in reverse. The signal-to-noise ratio was 44 db at the two slower speeds, and 37 db at 7½ ips. The output at 7½ ips was about 10 db below that at the other speeds, causing the reduction in signal-to-noise ratio. (A second sample checked had a 47 db signal-to-noise ratio at 7½ ips.) The microphones supplied with the Concord 994 are small dynamic units. They

have a frequency response of ± 5 db from 100 to 8,000 Hz, and are more than adequate for most home-recording purposes.

The recorder sounded quite clean, though slightly thin in the bass when played through its own speakers. Through an external amplifying system and speakers, it sounded fine, except for a slight increase in noise. Mechanically, the unit worked perfectly. The automatic tape reversal is effective and a great convenience. The Concord 994 sells for under \$300 complete with two microphones.

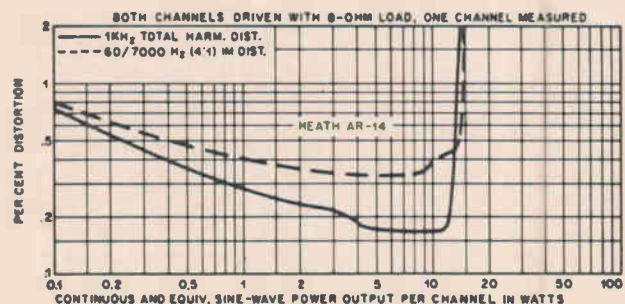
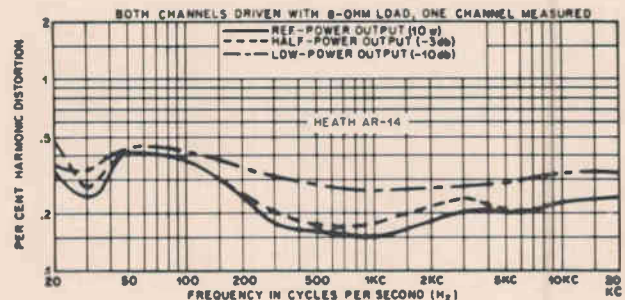
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HEATH AR-14 STEREO RECEIVER KIT



● IN view of the complexity of a stereo receiver (or tuner-amplifier), one would not expect to find one in the low-price range without serious sacrifice of quality. The new Heath AR-14, however, does lower the price and retain the quality, and does so very handsomely. Of course, the AR-14 is a kit, but it is nevertheless priced well below other stereo receiver kits. With most of its circuits on two printed-circuit boards, the AR-14 is as simple to build as most Heathkit audio components. A pre-assembled and aligned front end and pre-aligned i.f. and multiplex coils make instrument alignment unnecessary and minor touch-up alignment can be performed using received broadcast signals. Assembly time runs about 24 hours, and Heath's usual detailed and comprehensive construction manual also includes trouble-shooting hints and instrument-alignment instructions for those who wish to obtain the maximum FM sensitivity of which the receiver is capable.

The FM-tuner section has a tuned r.f. amplifier stage, and automatic frequency control (AFC) is applied to the



oscillator. This is not so much to correct for drift (which is usually negligible in cool-running transistor equipment such as this) as to ensure correct tuning. As an economy measure, the usual tuning meter is omitted from the AR-

(Continued on page 40)

AS OF this issue there will be two technical changes in the Hirsch-Houck Laboratories equipment reports. All charts and graphs dealing with amplifier performance will conform to the new Institute of High Fidelity Amplifier Standard. Until this issue the Hirsch-Houck amplifier reports have presented two graphs: one showing power output at a given harmonic-distortion level as plotted against frequency, and the other showing the percentage of intermodulation distortion plotted against the power output in equivalent sine-wave watts. (The expression "equivalent" sine-wave watts is used because the intermodulation-distortion test signal is not a pure sine wave, as is the one used for harmonic-distortion measurements, but is a 4:1 mixture of two frequencies—usually 60 Hz and 7 kHz. The power output on an IM test signal is therefore always converted mathematically to provide an equivalent to what the power output would be with a sine-wave test signal.)

The new IHF power output vs. distortion ratings will be shown by two graphs. One graph will show distortion (intermodulation and total harmonic at 1 kHz) plotted against the continuous power output (in watts) for each channel of the amplifier. The graph will be similar to the IM distortion

graphs used previously except that both IM and THD curves will be shown on one graph and the distortion measurements will be carried down to 0.1 watt to ensure that any low-level distortion that may be present will show up. In addition, both axes of the graph will be plotted logarithmically.

The second new graph will display the total harmonic distortion of an amplifier at full power, half power, and low power (-10 db from full power) plotted against frequencies of 20 Hz to 20 kHz. This graph indicates the power bandwidth of an amplifier and gives an excellent indication of an amplifier's frequency response and distortion at various power levels. In addition, and also in conformance to the new IHF Standard, all amplifiers will be measured while operating with an a.c. line input of 120 volts.

The other change that will take place as of this issue is the conversion to the term "Hertz"—the new international standard for designating cycles per second. Hertz, generally used in its abbreviated form of "Hz," will be employed henceforth in all technical articles to refer to cycles per second and the term "kilohertz" will be used to refer to thousands of cycles per second. For example, 100 cps will henceforth appear as 100 Hz and 19,000 cps (19 kc) will appear as 19 kHz.

Space-age Scott FET design improves AM as dramatically as it does FM



New Scott 382 Receiver lets you hear more stations, more clearly! 65-watts/Space-age FET circuits in both AM and FM/Only \$339⁹⁵

Scott engineers are constantly on the search for new developments to continually improve a near-perfect product.

After experiencing the miraculous improvements FET's brought to FM, Scott engineers applied amazing new FET circuitry to Wide-Range AM. The result — the new 382 AM/FM stereo receiver — incorporating, for the first time anywhere, a Field Effect Transistor AM circuit along with Scott's astonishing FET FM front end. Introduction of this new model marks the first real improvement in AM circuitry design in more than a decade.

AM Comes of Age

Recent improvements in AM broadcasting equipment, plus the Federal Communication Commission's decision to split AM and FM programming, have given audiophiles renewed interest in superior AM reception. Introduction of the new 382 now brings Scott FET sound to the exciting news, sports, current events and music broadcasts available only on the AM band.

Scott AM Has Advanced FET Circuits

Advanced Scott 382 circuitry incorporates Automatic Variable Bandwidth, a unique feature which automatically adjusts tuner bandwidth to the quality of the incoming signal. The bandwidth automatically narrows for best reception of weak, distant stations, blocking out noise and interference. When tuned to stronger stations, the bandwidth automatically broadens, providing full frequency wide-range reception. In addition, the new Scott Automatic Gain Control circuit, which increases tuner sensitivity when incoming signal decreases, also increases resistance to cross modulation as the signal gets stronger.

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Scott's all silicon IF strip provides three stages of true IF amplification for strong as well as weak signals plus three additional stages of IF limiting action, giving optimum selectivity and stereo separation.

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Output and driver transformers, major causes of diminished power and distortion, are eliminated from Scott's radically new direct-coupled solid-state amplifier design . . . allowing more power over a wider frequency range, with virtually no distortion.

The 382 includes these popular features found in the most expensive Scott components: Tape Monitor switching, Speaker switching with provision for remote speaker selection, switched front panel stereo headphone output, front panel stereo balance switch, separate-channel clutched bass, treble, and volume controls, fully automatic stereo switching with indicator, and precision tuning meter.

382 Specifications: Usable sensitivity, 2.5 μ v; Harmonic distortion, 0.8%; Drift, 0.02%; Frequency response, 18-25,000 cps \pm 1 db; Music Power rating per channel (4 ohms), 32½ watts; Cross Modulation Rejection, 85 db; Stereo separation, 35 db; Capture ratio, 6.0 db; Selectivity, 40 db. Price \$339.95.

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14, but the rather powerful AFC action compensates quite well for its absence.

The four i.f. amplifier stages successively act as limiters as signal strength increases. A ratio detector provides further limiting action and AM rejection. The multiplex circuit, which is of the switching type, uses a two-transistor balanced modulator instead of the more common four-diode circuit. Since the modulator transistors act as amplifiers in the absence of the switching signal produced by the 19-kHz stereo pilot signal, the receiver automatically switches from stereo to mono when no stereo signal is present. A stereo broadcast lights an indicator lamp.

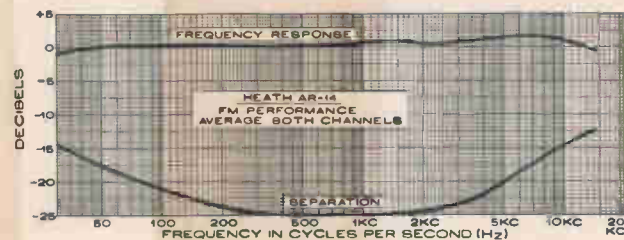
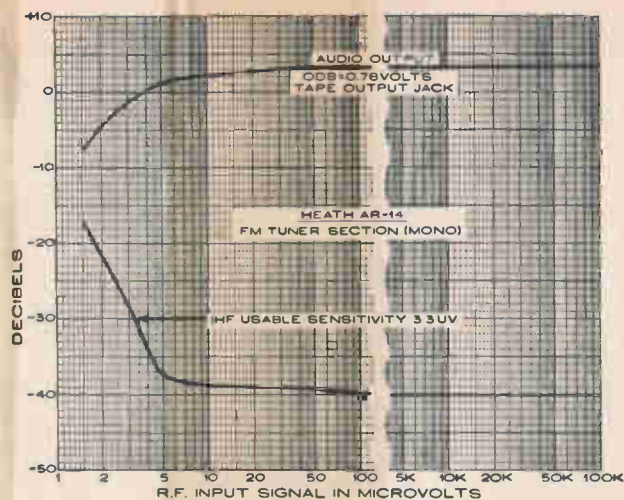
A single switch with six positions combines the functions of input selector and mode selector. There are stereo and mono positions for each of the three program inputs—FM, magnetic phono, and external high-level auxiliary stereo inputs. There are tape-recording output jacks, but no facility for monitoring from a three-head recorder. Pulling out the bass tone-control knob cuts off the speakers for headphone listening via the front-panel phone jack. The receiver is turned on by pulling out the treble tone-control knob. Concentric volume controls with slip-clutch knobs permit differential adjustment for channel balancing.

A front-panel control makes it possible to adjust the multiplex section's 38-kHz oscillator for best stereo separation. Pulling out the knob removes the main-channel program, and the knob is turned for loudest sound from the sub-carrier program. When it is pushed in, the stereo separation is optimized. This does not have to be done often, since a single adjustment seems to be adequate for most FM stereo stations.

The audio amplifiers are rated at 10 watts per channel into 8-ohm loads. The output transistors are protected against damage from brief (30-second) short circuits. They are mounted on the rear of the chassis and are insulated with plastic caps.

In our laboratory tests, the Heath AR-14 after home alignment following the instruction manual had a sensitivity of about 5 microvolts. After instrument alignment, sensitivity was 3.3 microvolts, a very creditable figure and considerably better than the rated 5 microvolts. The FM stereo separation was about 17 db or better over most of the audio-frequency range.

The audio amplifiers performed very well, delivering 10 watts per channel from 20 to 20,000 Hz with less than



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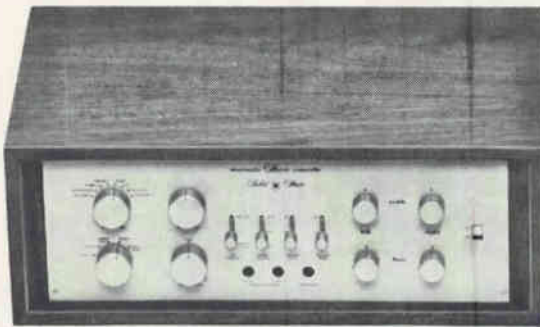
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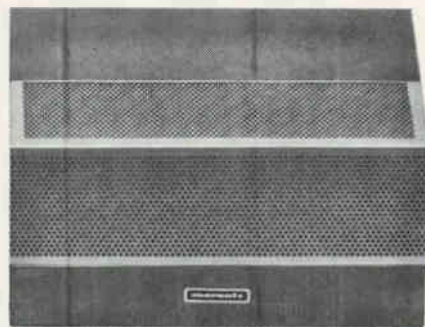
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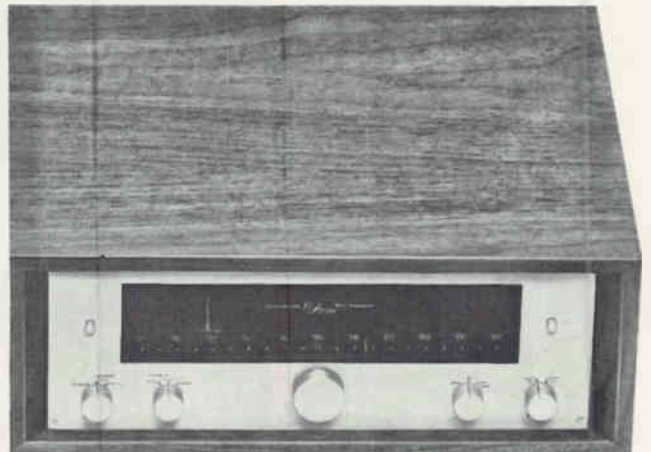
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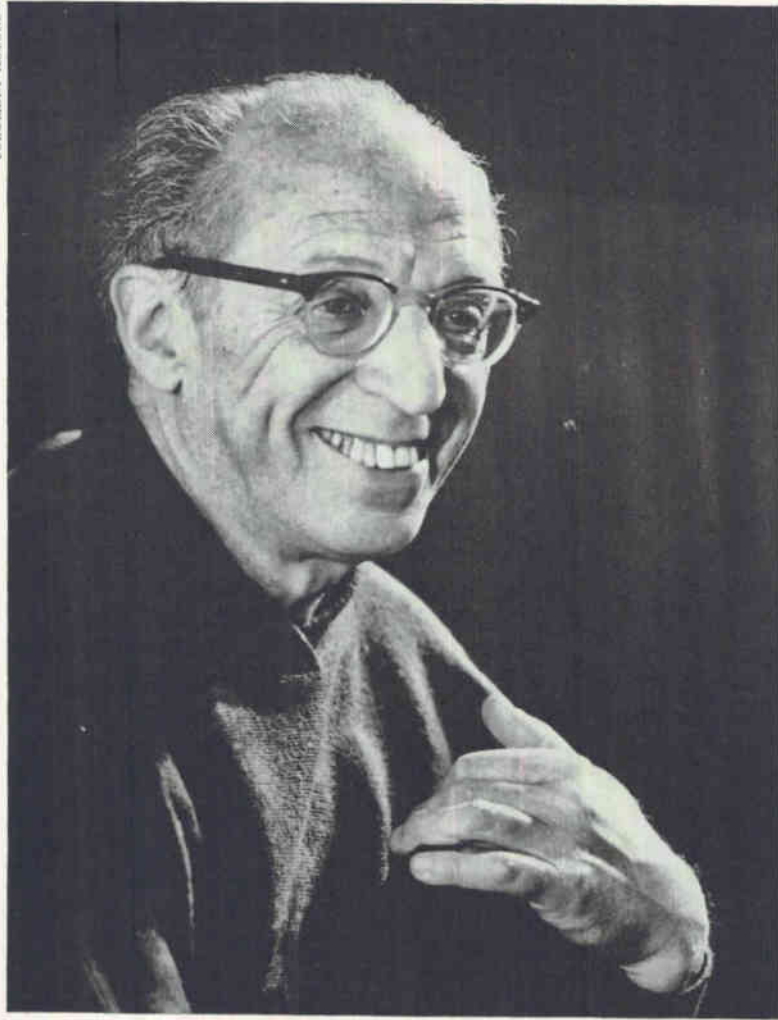
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HiFi/STEREO REVIEW presents the fourth article in the continuing series
THE GREAT AMERICAN COMPOSERS

AARON COPLAND

*"Copland is, at least in a poetic sense,
the original professional among American composers."*

By WILLIAM FLANAGAN

NEAR a town some forty minutes from New York City stands Rock Hill, which in recent years has been the home of American composer Aaron Copland. It is a rather low-lying, brown-shingled, frame house situated on a promontory that commands a view of the

Hudson River. On its modestly spacious, terraced grounds, the house appears isolated, but a surprising number of the local citizens know that a famous American composer lives there—quietly, unobtrusively, seclusively, from time to time seeing a few friends, such as Samuel Barber and

Gian Carlo Menotti, who live in a neighboring community. About a year ago, I had occasion to revisit Rock Hill to arrange an interview with Copland, America's most performed, celebrated, honored, and perhaps ultimately most influential composer.

Like the image projected by Copland himself, everything about the interior of the simply furnished house is thoroughly contemporary yet conservative, cheerful and warm but somehow noncommittal. Copland's studio, where the first of our talks took place, is a newer adjunct to the house, and unlike the popular image of a composer's quarters as a place of romantic disorder, every object there seemed to have a reason for being where it was. Only the grand piano gave off a visual aura of busy-ness, covered as it was with scores by celebrated composers, both European and American. Some were works so new that I hadn't known they'd been composed yet; others were classics of the contemporary repertoire. Alongside them there may have been an unpublished work dedicated to Copland himself by some admiring compatriot, younger or older, good or terrible, famous or obscure—an indication of the esteem in which Copland is held and the scope of his own sympathetic interest.

I recently asked Virgil Thomson what Copland was like during the Twenties, when the two men first knew each other. "In 1921, when I first knew Aaron in Paris," Thomson answered, "he was much the same as now, only younger." And so he seemed to me that day at Rock Hill, essentially unaltered since *my* first meeting with him in 1947. The critic Paul Rosenfeld once essayed an impression of Copland in the Twenties that is easy to revive in the imagination as one looks at the man today: "... at the keyboard, playing and singing one of his own compositions, sways a slim, beghassed, shy and still self-assured young fellow with the aspect of a benevolent and scholastic grasshopper. . . . It is Aaron Copland, still half boyish but a personality."

The shyness has by now given way to casual poise, and age has brought a certain distinction to the physical appearance I first encountered nineteen years ago. But the years—he is sixty-five now—have in no way diminished his freshness of outlook. Little has taken place in the arena of contemporary music that he doesn't know a good deal better than I, a composer-critic twenty-some years his junior. His laughter is still disarmingly boyish, and his voice retains the faint accentual overtones of the determined boy from Brooklyn who more than forty-five years ago decided that he was going to be a composer, that he would somehow save the money to sail off to France to complete his musical training properly, come hell or the high waters of the Atlantic. It is by now history that Copland's discovery of Nadia Boulanger as his teacher led to the formation of a line of young Americans who would follow in his steps to the door of Boulanger's studio in Paris. Today a startling number of them make up a vir-

tual *Who's Who* of distinguished American composers.

That Copland *did* go to France, that after returning he assumed a major role in leading more than one generation of American composers to recognition, and that he became what he remains to this day—America's most famous composer of serious music—renders him a living legend to American composers of all generations, sizes, shapes, musical biases, and even extramusical resentments.

In his book *Our New Music* (McGraw-Hill, 1941) there is an autobiographical chapter headed simply: "Composer from Brooklyn." It has surely been read by every young American since who has aspired to compose. It outlines Copland's origins with the combined nostalgia, charm, and wry humor of a man who has "arrived" but who is still somehow astonished at finding himself a composer at all.

COPLAND was born in Brooklyn, New York, on November 14, 1900. (Although he has lived at his country home for many years now, the aura of the city still clings to him like the August humidity of New York.) His own words tell us that there was little more than the usual bourgeois interest in music in either his family or his educational and environmental background.

"Music as an art is a discovery I made all by myself," he writes. "The idea of being a composer seems gradually to have dawned on me when I was about fifteen years old. I had taken the usual piano lessons, begun at my own insistence some two years previously. My parents were of the opinion that enough money had been invested in the training of the four older children, with meager results, and had no intention of squandering further funds on me. But despite the reasonableness of this argument,



my persistence finally won them over. I distinctly remember with what fear and trembling I knocked on the door of Mr. Leopold Wolfsohn's piano studio on Clinton Avenue in Brooklyn, and—once again all by myself—arranged for piano lessons."

As the idea of becoming a composer took hold of the adolescent Copland, he came to realize the need for hardcore theoretical training. During 1917, Rubin Goldmark (the nephew of Karl Goldmark, composer of *The Queen of Sheba* and the "Rustic Wedding" Symphony) was teaching privately in Manhattan, and it was to him that young Copland turned for a grasp of fundamentals.

But he worked in frustrating isolation from the ideological give-and-take that flourishes among youngsters of common interest in the atmosphere of a conservatory or university. As Arthur Berger points out in his critical study, *Aaron Copland* (1953): "His personal milieu could scarcely be expected to afford access to such circles. The extent to which he missed these associations is, I suspect, responsible to a degree for his efforts later on in bringing together budding composers and introducing them to one another and to vital contemporary musical trends."

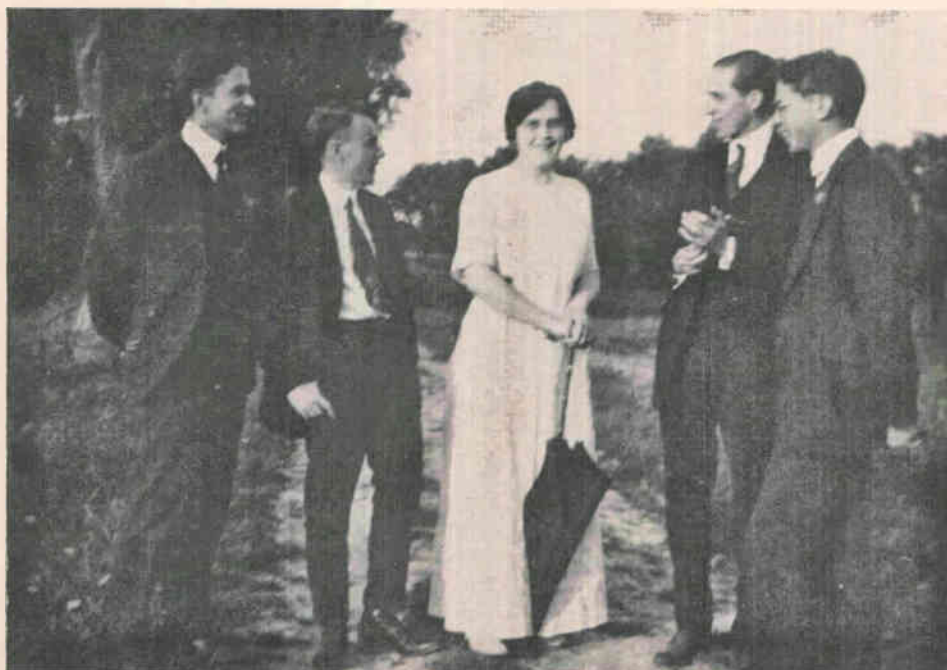
Copland's relationship with Goldmark led to a sort of musical schizophrenia. The clearly insatiable curiosity that drew Copland's interest "from Chopin waltzes to Haydn sonatinas to Beethoven sonatas to Wagner's operas . . . to Hugo Wolf's songs, to Debussy's preludes and to Scriabin's piano poems" complicated his student-teacher relationship zanily. "As far as I can remember," he writes, "no one ever told me about 'modern music.' I apparently happened on it in the course of my musical explorations." But Goldmark took a dim view of the emulative sparks

that his pupil's constant truck with modernism set off in his compositions, and the double life commenced when, with a short piano piece called *The Cat and the Mouse*, Copland produced a little number that defied any standards by which Goldmark could evaluate it. From then on, Copland proceeded with his own "experiments" privately, even as he dutifully brought to his lessons the appropriate academic contrivances that Goldmark's tutelage called for.

Copland's present benign attitude toward even the most far-out of the younger generation of American composers—many of whom have evolved an aesthetic of art-for-the-musico-intellectual-elite-alone that must surely be at variance with the deeply humanistic and communicative attitudes demonstrated by even the most severely "intellectual" of Copland's works—can perhaps be traced to his frustration as an adventurous youth studying under a stubbornly unpermissive academician. Indeed, when I asked him how he felt about a new generation that he admitted had shown interest in no more than a few of his own works, he replied almost as if the question were a personal attack: "Whatever they do, whatever they want to do, I'm all for them."

The atmosphere of Paris, to which Copland expatriated himself in 1921, must have provided shock relief from the vacuum in which he had *somehow* been functioning as a novice. It all began in the summer of that year, when Copland enrolled at a newly born summer music school for Americans at Fontainebleau.

The very air of the Paris he first knew was electrified by the quantity of creative genius astir. Diaghilev and his ballet company were in the city; Picasso, Braque, Tchelitchew, and other artists of the period were upset-



The early-1900's snapshot on the facing page shows young Aaron Copland with his sister Josephine. Near left, summer of 1921 at Fontainebleau, are pupils Zo Elliott, Harrison Kerr, Aaron Copland, and Melville Smith with teacher Nadia Boulanger.

ting appercarts in the world of painting; André Gide and Jean Cocteau were the latest thing among French writers; and it is not unlikely that Copland saw Hemingway, Joyce, and Gertrude Stein at Sylvia Beach's famous Left-Bank bookshop. Perhaps most important, there was a musical milieu that sparked the nose-thumbing concept of *Les Six* and that circulated the music of Ravel, Satie, Milhaud, Honegger, Poulenc, Bartók, Hindemith, Falla, and even Schoenberg—all of whom were, at one time or another, part of the magnificent plot to set Paris on its collective ear.

TO IMAGINE the effect of all this on an impressionable young American from a "drab" street in Brooklyn who had just been freed from an isolating strait jacket of Central European academicism is to imagine a kind of wondrous, wordless poem. Judging by Copland's work during his years in Paris, it was Stravinsky who then made the most profound impression on him. (It would probably not be a bad guess to suggest that Stravinsky is still the contemporary master whose music interests him the most to this day.) Under the close scrutiny of Boulanger's notoriously critical eye, Copland composed, one imagines, cautiously. Still, although the music he wrote while studying with her represents an early phase of his development, much of it uncannily presages what we today recognize in a flash as the "Copland sound." But a one-act ballet, *Grohg* (1922-1925)—parts of which later found their way into his *Dance Symphony*—shows the impact that the composer of *Le Sacre du printemps* and *Petrouchka* had on the young American's development.

Apart from Stravinsky and from the enormous stimulation that Paris offered, Copland's three-year stay in that city must account in part for certain sensibilities that abound in his work. The characteristically French traits of refinement, sophistication, restraint, sensitivity, understatement, elegance, and attention to the minutest of details are all significant aspects of his music. But from the outset there was a curious stylistic duality in his career as a professional composer. When Copland first went to Boulanger, he was head over heels in love with the romantic mysticism of Scriabin, and Boulanger, so legends tell, discreetly discouraged the affair. She managed to convince the young composer that it was only an infatuation and quietly directed his romantic impulses toward the more refined lyricism of Gabriel Fauré. At the same time she revealed what might be regarded as a duality in her *own* tastes by also exposing her pupil to Mahler and thereby precipitating a powerful influence that ought to have brought about a head-on stylistic collision between Copland's fascination with large areas of Mahler's catalog and his Franco-Russian neo-classic orientation. Copland, however, was to absorb the influence of Mahler, too—with but rare compromise of his French ideals.

As a matter of fact, the recurring penchant for out-

sized, Mahlerian rhetoric can be found as far back as 1925, just after Copland repatriated himself from Europe. Boulanger had commissioned a work from him for performance in her first series of American concerts, and Copland's fascination with the grander musical gesture made an early appearance in the resulting *Symphony for Organ and Orchestra* (1925). Nevertheless, the work provoked Walter Damrosch—conductor of the New York Symphony which gave the work its premiere—to turn to the audience, after the performance, in New York's old Aeolian Hall, and utter the legendary phrases that must have contributed hugely to the swiftness of Copland's early rise to fame: "Ladies and gentlemen! It seems evident that when the gifted young American who wrote this symphony can—at the age of twenty-three—compose a work like this one, in five years he will be ready to commit murder."

As it happened, Copland's repatriation occurred under one of those favorable constellations that always seem to accompany the birth of a major career in the arts, producing the right personality, the right sort of talent, the right time, the right place. Several years ago, I had occasion to write a retrospective article for the *New York Herald Tribune* calling attention to the passage of time since the termination of the famous Copland-Sessions Concerts in New York, an influential, pathbreaking organization dedicated to performing the work of new American composers. Shortly after the article was published, an extremely bright and articulate woman, who had been active in contemporary music circles, asked me

In a loft-studio on New York's West 63rd St. in 1940 (only yesterday) pianist Leonard Bernstein tries out a new Copland work.



V. KRAFT



In 1941, Copland visits two composer-neighbors, Samuel Barber and Gian Carlo Menotti, at Barber's home in Mt. Kisco, N.Y.

why I should have undertaken to write an article about an era I was too young to remember. I replied simply that I had been fascinated by the fact that any number of the composers who had been given a public hearing on these programs, although derided as talentless and headed for oblivion by the contemporary press, were by common consent now regarded as master composers. Copland, I suggested, was a classic case in point. She replied, rather acidly, I thought, "Don't be silly. Aaron has always been famous."

And, to be sure, he all but rolled down the gangplank in 1924 to major public performance, hot-copy notoriety, private patronage, fellowships, commissions, and big awards. He directed the power and influence that accompanied this fame toward encouraging a school of American composers, which brought him the inevitable devotion of those his prestige and influence helped to their feet and the equally inevitable resentment of those whose work was of less interest to him.

With a certain tart but admiring candor, Virgil Thomson commented recently on Copland's relationship with his colleagues during the height of his influence: "Sessions and Piston worked with him successfully, also Chávez. Harris, Cowell, and Cage thought him unfriendly. Myself, I never had any but the best relations, though certain of his friends have tried at times to excommunicate me."

"Working with us all," Thomson went on, "he was American music's impresario. Any one of us he could have done without; but none of us could have done much without his encouragement, protection, cooperation, permission—yes, even that."

If any musician can be said to have been of singular importance to Copland's American career, it was the late Serge Koussevitzky, whom Copland had admired from the Paris days. The second performance of the *Symphony for Organ and Orchestra* was given by the Boston Symphony

Orchestra in February of 1925, and Koussevitzky, who was then permanent conductor of the great orchestra, was impressed. There was an immediate rapport between the young American and the Russian conductor. This not only led to a reliable showcase of major scope for all of Copland's new orchestral works; it also enabled him to bring to Koussevitzky's attention scores by many little-known Americans who were introduced to the big time under these auspicious circumstances. Again, a list of composers who, with Copland's help, were given Boston premieres by Koussevitzky would read like yet another *Who's Who* of today's leading composers. As a matter of fact, when the definitive story of Copland's life is written, one distant day, his unyielding effort on behalf of new North and South American and even European talent must take its place next in importance to his own music.

From 1928 to 1931 he was an activating agent in both the Copland-Sessions Concerts and the American Festivals of Contemporary Music at Yaddo (Saratoga Springs, N.Y.). He was, for most of the thirty years of its existence, a guiding light in the League of Composers, and he was also a founding father of the still-influential American Composers Alliance. He taught, he propagandized, he lectured and wrote articles and books on the subject of new music, always—but always—with special emphasis on the new and young composer.

MY OWN first encounter with Copland—mostly because I know and remember it so vividly—will serve as well as any to demonstrate the trouble he went to for young unknowns who knocked on his door. At twenty, I had finished my studies at the Eastman School of Music (while I was there, Copland and the whole school of New York composers had been distant idols to me), and, without so much as a letter of introduction or a plan for further study, I headed for New York. Once arrived, I floundered desperately for six months, and too broke to own or rent a piano, I composed by sneaking into practice rooms at New York University and the Juilliard School when they were unoccupied during the early morning hours. In this way I wrote a whole string quartet unbeknownst to, but entirely through the innocent courtesy of these redoubtable institutions.

One day I impulsively wrote and mailed a letter to Copland. I had never met him, and he had never seen nor heard of me, but I requested an interview. To my simultaneous delight and horror, I found a quick reply in my mail inviting me to bring my music to his studio in Riverview Terrace, in a house just off Sutton Place that had, as I recall, been lent him by a friend. I was—all twenty green years of me—in a state of near catatonic fear when Copland admitted me. But, through the curious alchemy of his personality, which puts a young musician immediately at ease, he soon had me at the piano rattling

through my string quartet, and he seemed to be attending the details of the crudely penciled score as if it were Stravinsky's latest.

He commented on it encouragingly, and just as I thought the interview had come to a triumphant conclusion, he asked me if I would like to meet him at City Center later in the evening for a concert of the New York City Symphony. A now-defunct arm of the City Center of Music and Drama, the orchestra was then under the young Leonard Bernstein's direction and played some of the more fabled contemporary scores that had no chance at the New York Philharmonic because of its horrendously reactionary program policy during those years. As if it weren't enough that the evening found me sitting in the midst of Virgil Thomson's beloved "Intellectual Audience" with the most famous composer in America, I later found myself backstage in the green room and afterwards at the Russian Tea Room, where I first saw and met the likes of Leonard Bernstein, David Diamond, Robert Shaw, Marc Blitzstein, and Jerome Robbins.

Although I was to see Copland only *en passant* during the remainder of the season, it was at that time, during an intermission of the Composers Forum at the MacMillan Theater of Columbia University, that he encouraged me to apply to the composition department of the Berkshire Music Center at Tanglewood for advanced study. I did so, but before I could make a fair copy of my quartet to submit for formal admissions examination, I found an announcement of both acceptance and scholarship for the summer of 1947 in one morning's mail. Not only would I soon study with Copland, but I would be preparing for active professional life as a composer resident in New York. The career of another young American was off the ground, and it was Copland with his utterly impersonal graciousness and generosity who had sent it aloft.

COPLAND'S repatriation coincided with the shrill noises of the Roaring Twenties in America. Madcap musical experimentation was the order of the day. Although the public and press appear to have lumped Copland with the anarchistic artistic factions of the period, he himself was considering a long-range, sober—even cautious—plan of musical development. Never the screwball musical comedian, he sensed something too European in his earlier works, and so he set about consolidating the gains of his European training with the rhythmic and melodic inflections of American jazz.

Music for the Theater (1925), a work of unflawed craftsmanship and sophistication, merges the French sassiness of the Twenties with bits of nocturne-like sensitivity and flashes of brass fanfare that today remind us of the mature Copland. Curiously enough, these personal touches give it a kind of retroactive American flavor, for the jazz element is so closely bound up with the usages then fashionable in Paris that it seems today more closely

related to the jazz experiments of Stravinsky, Ravel, or Milhaud than anything indigenously American. The same is true of the hugely bright and brashly entertaining *Piano Concerto* (1926) with its harsh parodies and syncopated canons and *fugatos*. Again, it is the foreshadowing of the mature Copland, rather than its jazz component, that makes the work seem American to us today.

If Copland perhaps did not see that there was nothing purely "American" about the *way* he was using jazz, he quickly perceived its limitations as a possibility for personal stylistic development. "... All American music could not possibly be confined to two dominant moods: the 'blues' and the snappy number," he wrote, "but the characteristic rhythmic elements of jazz... being independent of mood, yet purely indigenous, will undoubtedly continue to be used in serious native music." With its assertive grandiosity and its Jazz-Agè hangover, the *Symphonic Ode* (1929) is a pivotal work, leading to the *Piano Variations* (1930) and the debut of Copland's much-discussed "severe" style. "Severe" or otherwise, the quintessential Copland appears in the *Variations* for the first time. Within this work—unique, personal, and of a stark expressivity and power that quite defy description—the "Copland sound" is finally crystallized. In a general way, and surely in a poetic sense, everything he has composed since is foreshadowed in the *Variations*. It relates to the recent serial style of a work like *Connotations* by virtue of the modified pseudo-tone-row that serves as thematic material for its serial variations. And it relates to a work as far afield as, say, the ballet score *Appalachian Spring* in its economy of means and by its transposition of thematic notes over a range of several octaves.

Most of all, the *Variations* are the principal harbinger of Copland's celebrated economy of means, of his uncanny ability to define an architectural shape of granitic strength with a mere handful of notes, and from them he distills more pure communication and expressivity

There was a great sympathy of aims between Copland and Serge Koussevitzky, the late great conductor of the Boston Symphony.



V. KRAFT

than many of his contemporaries derive from the most extravagant excesses. Through a process of weeding out nonessentials and experimenting with unorthodox doublings and spacings, chords of common text-book usage had suddenly brought a new, personal sound to music.

At the premiere of the Variations in 1931, the work was an eleven-minute shocker for the audience. Today, even taking into account its almost claustrophobic concentration of musical materials, it exudes the controlled power and the subtle and fastidious structural clarity of the best Stravinsky.

Since its quasi-serial variational technique has made it one of the Copland pieces that most interest today's young, I put a question to Copland about the Variations during one of our talks: "When you composed them, were you conscious of their relation to Schoenberg or did you, in a sense, 'discover' serial technique all by yourself?"

"I was conscious of Schoenberg," he replied. "I can distinctly remember the surprise of discovering how, by simply changing the situation of a note as to the octave you played it in, you got a completely different effect. You keep the same note and skip it around without regard to where it was in the original set-up. That was the Schoenbergian thing. And I always marveled that the classical composers didn't make use of it. It seems like such a natural idea for variations . . . Schoenberg in certain ways fitted in very well with my thinking. I've always tried to be very logical in my writing—just by nature—and the confining of everything to twelve tones was right along with what my thinking would have been."

And cynical speculation to the contrary, Copland's most recent and controversial work, *Connotations* (1962)—his first all-out orchestral twelve-tone number—is not the capitulation of a master, fearful of becoming passé, to the current vogue for serial writing. I asked him bluntly: "Does *Connotations* represent a desire on your part to—as the phrase goes—'come to terms' with twelve-tone

technique, or was it instead a logical climax to the line you picked up with the Variations, resumed with the serial principles underlying the Piano Quartet of 1950 and the *Piano Fantasy* of 1957? In other words, were you consciously *acting on* the twelve-tone vogue, or were you conscious of writing a piece that connected more in your mind with your *own* past?"

Copland answered that it was the latter. He said, "When I started working on *Connotations*, I was taking up where I'd left off with the *Fantasy*, and applying it to an orchestral medium, which I'd never done before. *That* was the new thing . . . I don't think of twelve-tone usage as having anything to do with any inevitable forward movement in music, because nothing is inevitable, and the twelve-tone thing might be over tomorrow for all you and I know. There's no guarantee you're moving in the van of the future."

"Then it has been merely a method of sparking new impulses in your work?" I asked.

"That's very well put," he said, "and I could expand on what you've said, but I couldn't improve on it."

IRONICALLY, the works by which Aaron Copland is most widely known today resulted indirectly from the economic crash of 1929 and the Great Depression that succeeded it. In the early Thirties, Copland cultivated his more severe style. He brought out the rhythmically ultra-complex *Short Symphony* (1933), which for all its abstract qualities has a wondrously poetic and sensitive slow movement, and the bare, epigrammatic *Statements for Orchestra* (1935). Each of these reflects a deepening of Copland's personality, and each was regarded as too recondite in expressive content for audiences to cotton to and too complex of facture for musicians to play. These are still powerfully original and moving works, and the more enlightened public of 1966 would find them, I should venture, far easier going than most conductors imagine.

But even as he composed these works, Copland began to feel what he described as an "increasing dissatisfaction with the relations of the music-loving public and the living composer. An entirely new public has grown up around the radio and phonograph, and it made no sense to ignore them as if they did not exist. I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms." In other words, he wished to write a kind of music that he once described as pleasing "both us and them."

This desire for mass address coincided perfectly with the optimism that Franklin Delano Roosevelt's New Deal administration had brought to the nation as a whole. And it was in this atmosphere—and in the one that continued during the war years—that Copland, along with such men as Roy Harris, Virgil Thomson, Douglas Moore, David Diamond, Marc Blitzstein, William Schuman, and Leonard Bernstein, among many others, led the varying factors

Wanda Landowska applauds as Louis Untermeyer presents an award to Copland in 1946 for the suite *Appalachian Spring*.



RETMANN ARCHIVE

of the neo-classic nationalist movement that thrived up to the Fifties.

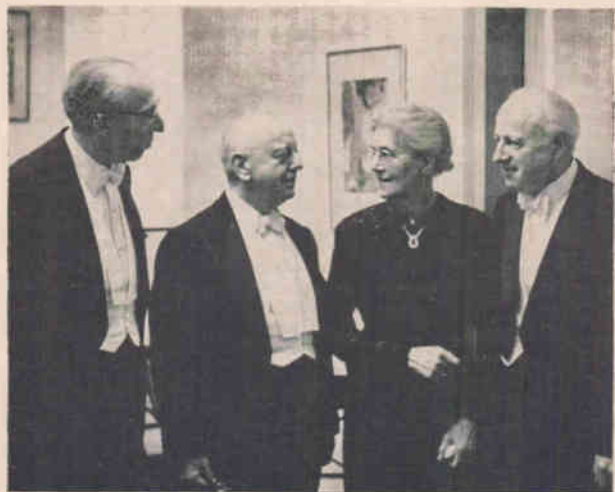
Thus there followed from Copland a series of works that have now been tidily ensconced in the standard repertoire for more than two decades. They included *El Salón México* (1936), an ear-shatteringly brilliant and highly colored orchestral tour de force, which makes use of Latin American folklore very much in the same manner that Debussy and Ravel used Spanish folk music, and *An Outdoor Overture* (1938), composed for young musicians at New York's High School of Music and Art. It was the overture, species Americana, and it served as a stylistic model for more recastings by other composers than a skilled musicologist could count, much less analyze.

But the uncovering of that aspect of Copland's gift that produced works now recognized as American classics came about through a commission from Ballet Caravan for a score for choreographer Eugene Loring's *Billy the Kid* (1938). Copland—in his late thirties by now—was going particularly strong, and his talent for natural yet personal American folk evocation, his intuitively dance-like sense of rhythmic animation and design, and his impeccable feeling for the right musico-dramatic touch all merged to produce a score that may be the first ballet masterpiece by an American.

The stage and screen began to beckon. No regular concert-goer is likely to have missed a performance of the Copland cameo *Quiet City* (1940), a nocturnal work that might tempt one to wonder if Copland had, as it were, "invented" the solo trumpet, much in the way it has long been said that it was really Maurice Ravel who "invented" the harp. Copland's *Quiet City*—as we trace his increasing involvement with dramatic media—is derived from a score he wrote for the Group Theater production of Irwin Shaw's play of the same name in 1939.

A score for the documentary film *The City* (1939) opened the golden gates of Hollywood for the first time

At a musical reception. Nadia Boulanger chats with three former pupils—Aaron Copland, Virgil Thomson, and Walter Piston.



FRED PLAUT

to an established American composer of serious concert music. In the spring of 1939, Copland removed himself from the sidewalks of New York to those of Sunset Boulevard. The producer Hal Roach, erstwhile King of Comedy, was going "deep" and was, in fact, to produce a distinguished filming of John Steinbeck's *Of Mice and Men*. The results of the assignment of the dramatic scoring to Copland would ultimately stop the Max Steiners, Alfred Newmans, and Herbert Stotharts dead in their tracks—just as Copland was to stop the entire menagerie of studio composers dead when, in 1949, he won an Academy Award with his score for William Wyler's film *The Heiress*.

The other film scores he did for Thornton Wilder's *Our Town* (1940), Lillian Hellman's *North Star* (1943), and John Steinbeck's *The Red Pony* (1948) showed that American film music could reach the level of the best being done abroad: the work of Georges Auric in France, William Walton in England, and Prokofiev in Russia. Copland's work in Hollywood also made passé the kind of symphonic corn that previously had underscored Bette Davis' every neurotic gyration. It perhaps prodded the industry's more serious movie makers to re-examine, with a more jaundiced eye, what had been passing for film music. The results can be heard clearly today in the more elevated quality of the music being composed for the serious American film.

During the years of big success—of which Hollywood was only one of many symbols—Copland moved easily between his simple and his severe style. He had, up to at least the 1950's, enjoyed a unique status among serious artists in the United States. Vast success in the market place here all but precludes acceptance in intellectual circles, but Copland, willy-nilly, managed both beautifully, as no other composer before him or since. While the suite from the ballet *Rodeo* (1942)—a highly successful homespun collaboration between composer Copland and choreographer Agnes De Mille—was knocking them dead at Lewisohn Stadium, the bright young men at Harvard were poring over Copland's latest abstract work with all its intellectual implications. This might have been the Piano Sonata (1941), yet another piano work of fiercely concentrated emotional intensity, in which the last drop of formal and expressive energy is drained from each note. The Sonata remains one of Copland's most impeccable, rarefied works. During this period he composed his public-square staple *A Lincoln Portrait* (1942) for speaker and orchestra and went on to merge the folk style with his probings of the abstract media in his Sonata for Violin and Piano (1943), a daring combination of New England hymnody with his own commentary on the neo-classic trends of the day.

The peak of Copland's public success seems to have stretched from the years immediately preceding World War II through those following the war. His books



Foregathered (1948) on the terrace of Copland's home overlooking the Hudson River are (left to right, sitting) composers Leon Kirchner, Copland, Israel Citkowitz, David Diamond, and Elliott Carter; standing are Gerhard Samuels, Donald Fuller, Arthur Berger, and Jerome Moross.

What to Listen for in Music (1939) and *Our New Music* (1941) received wide attention. His fascination with Latin America helped to spread his fame throughout the hemisphere, and when the United States unveiled its Good Neighbor Policy toward Latin America, the government subsidized a tour that enabled Copland to visit nine countries as a cultural emissary. In 1947 the State Department sent him on another such mission.

Perhaps the work that contributed most to Copland's success is the suite from his third important dance score, *Appalachian Spring* (1944), composed for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. As originally conceived, the music was scored—most affectingly—for a mere thirteen instruments. But for the concert adaptation of his work Copland expanded the instrumental forces to standard symphonic dimensions. When first disseminated through the medium of Koussevitzky's famous recording, *Appalachian Spring* caught on, and it has been in the standard repertoire ever since. Copland must be as weary of it as Beethoven would be of his Fifth Symphony. It has already become so thrice-familiar that we tend to take it for granted and undervalue the work itself even as we underestimate now its extraordinary originality as a work of art and its profound influence on the other American composers of the period.

One has only to look at the opening pages to glimpse the mystery of the piece. Copland had been moving toward a greater simplicity, but here the opening bars constitute a kind of miracle—because there is virtually nothing there! A simple bitonal chord formation is shifted, inverted, rearranged, subtly scored, reiterated, and given mild lyrical animation. But what emerges is pure poetry, musical alchemy. With the very first orchestral utterance we know that no one but Aaron Copland could have com-

posed it. If the phrase "Copland sound" has any meaning, these opening bars and, indeed, the whole of *Appalachian Spring* define it.

The suite picked up the big prizes immediately—both the Pulitzer Prize and the New York Critics Circle Award in 1945. But at this moment of success, Copland's development was on the move again. He was now to set about consolidating all his findings in a forty-minute symphony of epic proportions. American and Latin American folk sources would be absorbed but never quoted; Copland's predilection for the abstract would also find its place in the work, as would the influence of Mahler.

As is the case with almost all huge symphonic canvases, one can point out shortcomings, inconsistencies, lapses, perhaps even miscalculations of effect in Copland's Third Symphony (1946). For example, the score is so

Samuel Barber, Lukas Foss, Copland, and Roger Sessions were pianists in a Town Hall performance of Stravinsky's Les noces.



insistent on the high-bright sonority that is the composer's special penchant that the ear is occasionally saturated and the eardrum almost split by it. It could also be considered a shortcoming, I suppose, that a composer who had refined so personal a style was suddenly reaching out into other areas of identifiable influence—not only Mahler, but Shostakovich, and even on occasion Hindemith. But it has always struck me as shrewd of Copland to have recognized that there were not enough different *kinds* of pure Copland to sustain contrast over so long a time span. I myself feel very strongly that his Third—and it is now nearly twenty years since my first encounter with it—is one of the most consistently impressive American symphonies. It contains page after page of Copland's strongest lyricism, standing as a kind of symphonic pageant of what American music was all about during the Thirties and Forties.

As one moves from this work, through the delightful Clarinet Concerto (commissioned by Benny Goodman), we come more or less to the official end of Copland's "middle" period with his song cycle *Twelve Poems of Emily Dickinson* (1950). The Dickinson songs, even though they lack the more spectacular trappings of the Third Symphony, are quite an ending for any composer's middle period. I have never heard them sung adequately—they were allegedly written for Jennie Tourel but never performed by her—and they are a curiously unattended landmark in twentieth-century song.

DURING one of my talks with Copland, I thought I'd found the key to their relative obscurity in remarks that Copland himself made about the songs. I asked how he found them now. "I find they're getting less and less modern musicky," he said, "and they seem to be more and more songs like people write songs. They probably seem more conservative to me now than I thought they were when I wrote them." And it hit me quite forcibly as he was talking that the Dickinson songs had made their appearance on the borderline between a closing era and the onslaught of the tidal wave of post-Webernite serialism, and that they might just have gotten inundated in the flood.

It is clear enough in retrospect that, with the exception of *The Tender Land* (1954), Copland's only full-blown opera and a failure, a period of reassessment on Copland's part set in sometime during the Fifties as the post-Webernite twelve-tone deluge swamped the sophisticated, internationally minded centers of musical culture from New York to San Francisco, from Paris to Rome, from Darmstadt to Los Angeles, from Princeton to Harvard.

The Tender Land would not have been a failure for just any composer, but coming from Copland—when it did—it assumed the dimensions of one at the time it was first performed by the New York City Opera Company, conducted by Thomas Schippers and staged by Jerome

Robbins. The work, taken as a stage piece, is difficult to assess even in long retrospect. The talented but curiously gauche libretto by Horace Everett seemed almost tailor-made for Copland's more popular style. Furthermore, the composer's canny reaching out for different kinds of musical continuity—so evident in the Third Symphony and so necessary in achieving contrast in and sustaining a longish opera—seems to have been decided against here. Thus, when it first appeared, there seemed to be too much of a sameness of a style that, by this time, both public and press were very familiar with. At the same time, many of *The Tender Land's* more sophisticated listeners were wearying of the musical directness that had characterized most of our music during the Thirties and Forties and had ears only for the onrushing post-Webernites.

Yet, as a brand-new recording of lengthy excerpts from the opera proves, *The Tender Land* has much about it that fascinates, and there is much that in its startlingly uninhibited romanticism is extraordinarily beautiful. Copland's development of the recitative over a musical continuity, which seems strikingly related to his film techniques, gives this aspect of the opera a distinct individuality, a remarkably contemporary touch. And whether he succeeded in his individual ideas or inadvertently succumbed to the past, one can only admire the clear attempt to deal with the traditional operatic concept of love music in understated, personal terms.

Since *The Tender Land*, new works by Aaron Copland have come to us far less generously. Like so many others of his generation, he seems caught in a bind, a victim of the gap that inevitably develops between the older generation and the vital, attention-seeking younger composers. Though Copland continues to be recognized by young and old alike as our most successful and prestigious composer, it was difficult to come away from my talks with

Adlai Stevenson was narrator, Copland conductor, in a 1964 performance of A Lincoln Portrait at New York's Lewisohn Stadium.





AARON COPLAND: RECOMMENDED RECORDINGS

Appalachian Spring Suite; El Salón México. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6355, ML 5755.

Billy the Kid Suite; Rodeo. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6175, ML 5575.

Concerto for Clarinet and Orchestra; Benny Goodman (clarinet); Columbia Symphony Strings, Aaron Copland cond. ***Old American Songs;*** William Warfield (baritone); Columbia Symphony Orchestra, Aaron Copland cond. COLUMBIA MS 6497, ML 5897.

Concerto for Piano and Orchestra; Music for the Theater. Aaron Copland (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6698, ML 6098.

A Lincoln Portrait; Fanfare for the Common Man. (With Ives: *Three Places in New England.*) Adlai Stevenson (narrator); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6684, ML 6084.

Piano Variations. (With Carter: *Sonata; and Sessions: Sonata.*) Beveridge Webster (piano). DOVER ST 7014, ATR 5265. (To be released in June, 1966.)

The Red Pony. (With Britten: *Sinfonia da Requiem.*) St. Louis Symphony, André Previn cond. COLUMBIA MS 6583, ML 5983.

The Second Hurricane. New York City High School of Music and Art Chorus; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6181, ML 5581.

Sonata for Piano. (With piano pieces by Kirchner, Rorem, and Sessions.) Leon Fleisher (piano). EPIC BC 1262, LC 3862.

Symphony No. 3. London Symphony Orchestra, Aaron Copland cond. EVEREST 3018, 6018.

The Tender Land (abridged). Soloists, New York Philharmonic, Aaron Copland cond. COLUMBIA MS 6814, ML 6214. (See review in this issue, page 64.)

him without the feeling that, although he has accepted his present status with the young with the elegance, dignity, and poise that have characterized his entire career, he seems to miss the image of himself as *the* focal gathering point for all the Bright Young Men. With Milton Babbitt, John Cage, or Elliott Carter as the latest centers of youthful attention—men whose music is, for the most part, not “out there facing the larger public”—Copland seems a little like a man who, even as he offers himself as a champion of the “new music,” wonders how so complete a circle could have been turned in so short a time.

For today's youngest generation is right back where Copland's was in the 1920's: playing to a special audience made up of a handful of devotees in *outré* little concerts in New York, San Francisco, Los Angeles, and at such universities as Princeton and Columbia. During that after-

noon at Rock Hill, Copland spoke with rueful wit on the subject. I asked: “Do you believe that your own aim of the Thirties and Forties—making contact with the larger cultivated public—is still a valid aim for the young composer today? Or do you believe that as a conscious gesture it has pretty much had it?” “I think that in the sense that I once wrote about contacting a larger public,” he said, “all of that is finished. I don't think a young composer could get away with writing such articles now. And even the ones I wrote have always come back to haunt me, because everybody always writes as if what I thought in 1939 or 1940 is exactly what I think now. Sooner or later, I'm going to have to write something to set the record straight—to add to the evidence. But I still don't see why it's a *bad* aim. If it's done very *quietly*. I think you'd get into trouble if you ran around telling everybody that, as a conscious gesture, 'I'm going out to get a bigger audience!'”

It wouldn't get you very far. But there they sit. There they are. I don't know what you can do about them. They're a problem."

Then I asked: "Do you feel that the youngest generation of American composers, as well as ignoring its potential audience, is ignoring its own past, its own 'usable past,' as the phrase goes? A past that has perhaps even been consciously built for them since the Twenties?"

"Well," he answered, "they're ignoring large gobs of it. I think they are very aware of Ives as a 'usable past.' Some of them are aware of Sessions as a 'usable past.' Some of them may even have an interest in a few pieces I've written. But that's about it. Fascination with the past doesn't seem to me to be a very strong element. In the case of Ives, even, it's more of a poetic thing with the young. Nobody seems to be dying to set Walt Whitman to music in modern fashion. No, we're in an international moment, and that's that. They're all thinking about what startling things they can do next without any relationship to American music or its past."

Copland's long silence following *The Tender Land* was broken in the fall of 1957 with the world premiere of his *Fantasy for Piano*, which took place at the concert hall of the Juilliard School of Music with William Masellos as soloist. The work was a resounding critical success. Not since the Piano Variations, nearly thirty years before, had Copland produced so brave, so deeply personal, and so difficult a work for the average listener to grasp on first hearing. Serial procedures are merged ever so subtly with the *Fantasy's* intellectual and expressive content; the piano is used with a virtuosic flair both striking in itself and new to Copland's previously rather unadorned keyboard style. The expressive tone is that of a master in deep reflection. In a recent re-examination of the work, what I found most remarkable was the intensity and concentration of its imaginative impulse. There are echoes to be sure, particularly in certain binding structural devices with which we are familiar from Copland's other important piano works. But the *Fantasy*, a single, sustained, one-movement work thirty minutes long, is so consistently fresh and inventive in its figurational detail, its articulative impulses, its highly organic yet deeply intuitive rightness of formal procedure, that it stands as one of those rare works that leave one wondering how in heaven's name they ever got composed.

A *Nonet* for nine stringed instruments followed in 1960. The mood of the music is dark, reflective, yet in no way severe. A kind of post-Mahler chromaticism accounts in large part for its enigmatically somber tone. Copland's most recent work of major proportions and significance is the already mentioned *Connotations for Orchestra*. A far cry from the festive hoot of jubilation—harking back to the music of the Forties—that might have been expected from him in celebration of the opening of Lincoln Center, the piece turned out to be a brooding, clangorous,

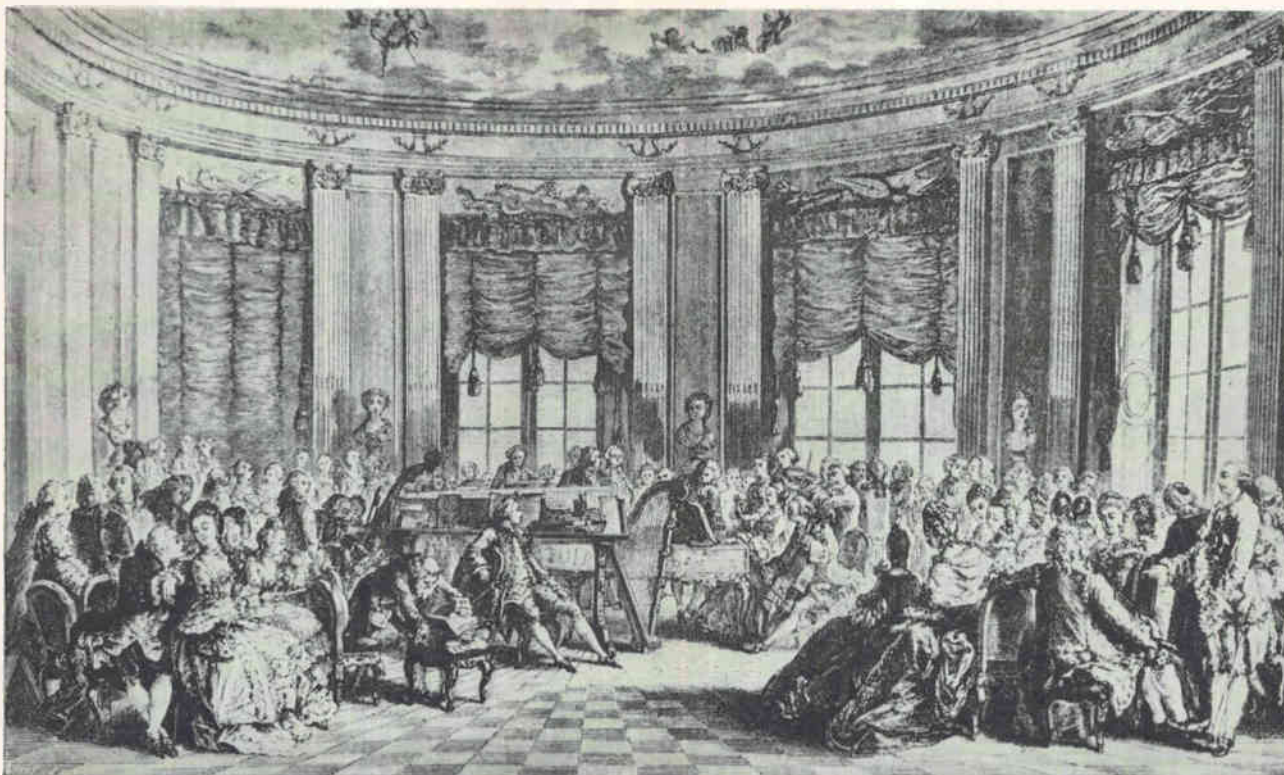
twelve-tone work that produced reactions more extramusical than musical from press, public, and avant-garde alike. There were murmurings from the admirers of Copland's more publicly successful style that he had sold out to the twelve-tone power group. On the other hand, the most outspoken members of the post-Webernite faction itself seemed prepared to accept the work as something of a trophy of the historical inevitability of their cause, even as one of the movement's more articulate critical voices, in a well-known weekly, patronized the composer by conceding his "courage" while deploring the work's lack of neo-Darmstadt sophistication. Ultimately, the *Connotations* affair reflected more on the confused state of values in the contemporary musical world than it did on either Copland or the piece itself. The work, I feel, was clearly, even bravely, trying to retain the stylistic identity of its composer within the new harmonic territories that might be opened to him through the enlarged harmonic vocabulary of its relatively free twelve-tone derivation.

IN *Connotations* Copland remains what he has always dared to be from the beginning: utterly himself. And while I, at least, would neither wish nor attempt to tell any generation of composers, young or old, what it ought to do, where it ought to be going, or when it should be getting there, the American composer who fails to respect Copland's work and career for the major achievement that it is—come fashion, go vogue—is missing a very, very large point. For Copland is, at least in a poetic sense, the original professional among American composers, in the sense that Charles Ives could not possibly have been and to a degree that those who followed Copland were never to achieve.

Julia Smith, in her study of Copland, states fearlessly that he is our first great composer, even as others have more currently made the claim for Charles Ives. While I marvel at the certitude with which such spokesmen press their claims for the greatness of any contemporary or even recent composer, such a conclusion is at best personal and arbitrary. At worst, it places too heavy a responsibility on any working composer—not to speak of his audience. Still, I have myself been familiar with the emotions that prompted Miss Smith's declaration.

The ultimate evaluation of the work apart, Copland's career appears to me to be a model of nearly perfect proportions for the man who wishes to compose music in the complex environment of industrial America. As for the man's music, I am quite willing to go along with a remark that I heard made not so long ago by one of the most publicized heroes of today's youngest generation: "It's the very best we've got, you know."

William Flanagan, composer, critic, former student of Copland, and a regular reviewer for HIFI/STEREO REVIEW, is currently at work on an opera commission for the New York City Opera.



Eighteenth century concert (Librairie Firmin-Didot, Paris)

THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS—PART ONE

By MARTIN BOOKSPAN

IT is once again time for the annual updatings and second thoughts on my recommendations, made in the "Basic Repertoire" columns of this magazine, of recorded performances of the standard musical literature. Again, as in past years, the currently available recordings of the more than eighty works that have thus far figured in the series will be reassessed alphabetically by composer. These recommendations represent one man's opinion; therefore, there is bound to be disagreement with some of

my performance preferences. In every case, however, the recommended recordings are first-class performances that are well engineered (sonics inferior to the current norm are specifically mentioned) and comparable to any rival version of the music. The Schwann catalog remains the guide to current availability. Where stereo and mono versions of the same performance exist, the stereo number is listed first. And this year, for the first time, recommendations include tape versions when they are available.

Bach: Brandenburg Concertos—New performances come along, older versions are withdrawn, and the integral set of the six Brandenburg concertos by Rudolf Baumgartner and the Lucerne Festival Strings (Deutsche Gramophon Archive ARC 73156/7, 3156/7) continues to be, for me, the most consistently satisfying of all available. The Harnoncourt-Vienna Concentus Musicus set (Telefunken SAWT/AWT 9459/60) would be my second choice and the Menuhin-Bath Festival Chamber Orchestra album (Capitol SGBR/GBR 7217) my third. Of the three available tape performances, the best is Klemperer's (Angel Y2S 36279, 3¾ ips).

Bach: Chaconne in D Minor—Still unmatched for intensity and perception is the Szigeti performance (Van-

guard-Bach Guild 627/8/9) that is part of his complete traversal of Bach's six partitas and sonatas for unaccompanied violin. There is apparently no performance of this music on tape at the present time.

Bach: Magnificat—No change from last year: the exuberant but tasteful Bernstein recording (Columbia MS 6375, ML 5775) continues to carry off the prize. Here again, no tape version is listed in current catalogs.

Bartók: Concerto for Orchestra—Recordings by Anserl, Solti, and Szell are new since last year. The generally splendid Szell recording (Columbia MS 6815, ML 6215) is disfigured by a grotesque cut in the last movement, so the Leinsdorf-Boston Symphony Orchestra performance (RCA

Victor LSC/LM 2643) remains the one I prefer. It is also available in a fine tape version (RCA Victor FTC 2130).

Beethoven: Piano Concerto No. 3—The collaboration of Fleisher with Szell and the Cleveland Orchestra (Epic BC 1138, LC 3790) remains my favorite among those available (it is also on tape—Epic EC 828). A close second is the team of Barenboim and Somogyi with the Vienna State Opera Orchestra (Westminster WST 17078, XWN 19078).

Beethoven: Piano Concerto No. 4—The new performance by Rubinstein with Leinsdorf and the Boston Symphony Orchestra (RCA Victor LSC/LM 2848) is now my preferred modern recording, with a nostalgic nod to the mono-only recording by Schnabel, Dobrowen, and the Philhar-



Fritz Reiner



William Steinberg



Charles Munch



Leonard Bernstein

monia Orchestra (Angel COLH 4). The best of the tape versions, it seems to me, is Fleisher and Szell's (Epic EC 807).

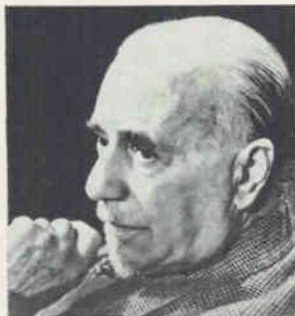
Beethoven: Piano Concerto No. 5 ("Emperor")—The team of Serkin and Bernstein (Columbia MS 6366, ML 5766) still communicates more of the electricity in this score than does any other, and the brilliant-sounding tape (Columbia MQ 489) is one of the most vivid in the whole catalog. The much-admired account by Edwin Fischer and Wilhelm Furtwängler, one that is more inward-probing, is now available in an excellent electronically processed stereo version (Odeon S 90048).

Beethoven: Piano Sonata No. 14 ("Moonlight")—Artur Schnabel (RCA Victor LSC/LM 2654) quite transforms this thrice-familiar music with his own special kind of penetration and poetry. Tape fanciers cannot yet get Schnabel's performance, but the very good one by Serkin (Columbia MQ 582) is available.

Beethoven: Symphony No. 3 ("Eroica")—The first Klemperer recording (Angel 35328, mono only) continues to be my first choice among "Eroica" recordings. The "Breit-



Sir John Barbirolli



Sir Thomas Beecham

klang" (electronic stereo) version of the Furtwängler-Vienna Philharmonic performance (Odeon S 90050) my preferred "stereo" choice, and the Szell-Cleveland tape (Epic EC 800) is my recommendation.

Beethoven: Symphony No. 5—Erich Kleiber and the Amsterdam Concertgebouw Orchestra (Richmond 19105) offer a matchless performance, but the sound is rather pinched and shallow. The supercharged performance conducted by Reiner (RCA Victor LSC/LM 2343) will not be to everyone's liking, and the recording has some severe overloading distortion in heavily scored places, yet it continues to be my favorite modern recording of the symphony. It is also available on tape (RCA Victor FTC 2032).

Beethoven: Symphony No. 6 ("Pastoral")—Bruno Walter "owned" this symphony, and his last recording of it (Columbia MS 6012, ML 5284—tape MQ 370) is one of the glories of the recorded literature.

Beethoven: Symphony No. 7—Situation unchanged: the Walter performance (Columbia MS 6082, ML 5404) is a marvel of ordered vigor and brilliance, and it is my unhesitating recommendation. The less galvanic but, on its own terms, thoroughly imposing account by Furtwängler with the Vienna Philharmonic Orchestra (Odeon S 90016) now exists in a superbly done electronic stereo version. Tape fanciers are directed to the Ansermet performance (London K 80052).

Beethoven: Symphony No. 9—Reiner's version (RCA Victor LSC/LM 6096) is my first choice among contemporary recordings; it is a deeply felt performance, and is quite well recorded. The uniquely individual Furtwängler performance, recorded on the occasion of the post-war reopening of the Bayreuth Festival in 1951, has now been reissued in splendidly realized electronic stereo sound (Odeon S 90115/6). It is an unorthodox but highly stimulating listening experience. Reiner is also my recommendation for tape buffs (RCA Victor FTC 3005).

Beethoven: Trio in B-flat ("Archduke")—The new performance by Isaac Stern, Leonard Rose, and Eugene Istomin (Columbia MS 6819, ML 6219) sweeps the entire field before it. This is one of the great performances of all time. There is no currently available tape of the "Archduke."

Beethoven: Violin Concerto—No new recordings have been released in the past year. My favorites among the many currently available are those by Francescatti and Walter (Columbia MS 6263, ML 5663) and Stern and Bernstein (Columbia MS 6093, ML 5415). The Francescatti-Walter performance is also my preferred tape version (Columbia MQ 409).



Georg Solti



Otto Klemperer

Berlioz: *Harold in Italy*—For disc collectors, it's a toss-up between the recordings by Charles Munch, with William Primrose as violist (RCA Victor LSC/LM 2228), and Leonard Bernstein, with William Lincer as violist (Columbia MS 6358, ML 5758). Tape fans have no choice: the only available version in this medium is a rather soporific performance conducted by Colin Davis, with Yehudi Menuhin as viola soloist (Angel ZS 36123).

Berlioz: *Symphony fantastique*—Several new performances since last year have not changed my mind: the Munch recording (RCA Victor LSC/LM 2608) remains the wildest, most fascinatingly colorful of this score on records. The low-priced Barbirolli recording in Vanguard's Everyman series (SRV 181 SD, SRV 181) is a notable one, however. The Munch is also the choice of the available tape versions (RCA Victor FTC 2113).

Brahms: *Piano Concerto No. 1*—The collaboration of Curzon and Szell (London CS 6329, CM 9329—tape L 80126) produces a well-nigh unbeatable performance.



Ernest Ansermet



Eugene Ormandy

Brahms: *Piano Concerto No. 2*—The Serkin-Ormandy performance (Columbia MS 6156, ML 5491—tape MQ 357) is my first choice from among several worthy readings.

Brahms: *Double Concerto for Violin and Cello*—The Stern-Rose-Ormandy performance, in a two-disc Columbia album (D2S 720, D2L 320) that also includes Beethoven's Triple Concerto and Brahms' C Major Trio, is the only new release since last year. I still prefer the older Stern-Rose performance with Bruno Walter and the New York Philharmonic (Columbia ML 5076, mono only) and the Francescatti-Fournier account (Columbia MS 6158, ML 5493), also conducted by Bruno Walter. The only tape performance currently available is a rather inconsistent one by Schneiderhan and Starker with Ferenc Fricsay conducting (Deutsche Grammophon C 8753).

Brahms: *Symphony No. 1*—Klemperer's recording remains my first choice (Angel S 35481, 35481) despite sonics that certainly do not get better with age. None of the versions of the past twelve months—and there have been several—has displaced the mellow but heroic interpretation by Ormandy from second place in my affections (Columbia MS 6067, ML 5385). The Furtwängler-Vienna Philharmonic recording (Odeon 90992) is a fine one, too, thoroughly characteristic of the concentration and dedication that marked the work of this conductor. Of the available tape performances, the best one, for me, is Bruno Walter's (Columbia MQ 337).

Brahms: *Symphony No. 2*—An excellent new performance by the Vienna Philharmonic under István Kertész (London CS 6435, CM 9435) has now been added to an already superior list that included outstanding versions by



Erich Leinsdorf



Herbert von Karajan

Klemperer (Angel S 35532, 35532), Monteux with the London Symphony (Philips 900035, 500035), Monteux with the Vienna Philharmonic (RCA Victrola VICS/VIC 1055), Steinberg (Command 11002SD, 11002), and Walter (Columbia MS 6173, ML 5573). The new Kertész shares top place in my affections with the Monteux-Vienna Philharmonic performance. As for tape, the Steinberg recording (Command C 11002, or Command GRT 22002 where it is coupled with a solid if not so outstanding performance of Brahms' First Symphony) is my first choice among the available versions.

Brahms: *Symphony No. 3*—Klemperer (Angel S 35545, 35545), Steinberg (Command 11015SD, 11015), and Szell (Columbia MS 6685, ML 6085) offer the outstanding performances of this symphony, with the Steinberg tape (Command C 11015) foremost among those available in this medium.

Brahms: *Symphony No. 4*—The Barbirolli performance (Vanguard SRV 183SD, SRV 183) is an excellent low-



Pierre Monteux



George Szell

priced version. Otherwise, Klemperer's (Angel S 35546, 35546) remains the most stimulating of the available stereo recordings, and Toscanini's (RCA Victor LM 1713, mono only) the most passionate and commanding of all. The Walter performance (Columbia MQ 323) takes top honors in the tape field.

Brahms: Violin Concerto—The Oistrakh-Klemperer performance (Angel S 35836, 35836) remains unchallenged for its freshness. Of the tape versions available my choice is the performance by Heifetz and Reiner (RCA Victor FTC 2151).

Chopin: Waltzes—Rubinstein (RCA Victor LSC/LM 2726) has no rival in this repertoire. His performance is also available for tape buffs (RCA Victor FTC 2169).

Copland: Rodeo and Billy the Kid—Bernstein's performances (Columbia MS 6175, ML 5575—tape MQ 397) are unchallenged for vibrant excitement and drama.

Debussy: Ibéria—No new performances have come along since last year, so Ansermet's reading of *Ibéria* (London CS 6225, CM 9293) is the pick of the crop from discs that hold all three of Debussy's orchestral *Images*, and Reiner's (RCA Victrola VICS/VIC 1025) is the preferred recording of *Ibéria* only. None of the three available taped versions is a satisfying account of the music.

Debussy: La Mer—Three new recordings have appeared during the last twelve months (Barbirolli, Bernstein, and Karajan), but my preference for Giulini's imaginative account (Angel S 35977, 35977) among available stereo versions remains unchanged. And Toscanini's mono-only recording (RCA Victor LM 1833) is still the finest evocation of the color and mystery of *La Mer*. Among four rather indifferent tape versions, my none-too-enthusiastic nod goes to the Reiner performance (RCA Victor FTC 2057).

Dvořák: Cello Concerto—The Rose-Ormandy (Columbia MS 6714, ML 6114) and Starker-Dorati (Mercury SR 90303, MG 50303) performances are my choices among stereo recordings. The Casals-Szell account of 1937 (Angel COLH 30) continues to be one of the glories of recorded music—a passionate, heroic account. On tape only the Starker performance (Mercury ST 90303) is available.

Dvořák: Symphony in G Major, Op. 88—Among several very good recordings of this magical score—including those by Kertész, Munch, Szell, Walter—my own preference is still for the bargain-priced performance conducted by Barbirolli (Vanguard SRV 133SD, SRV 133). On tape it's a toss-up between Szell (Epic EC 806) and Kertész (London K 80133).

Dvořák: Symphony in E Minor ("From the New World")—The original Toscanini mono recording (RCA Victor LM 1778)—not the electronic stereo—is still the one I prefer above all others. Among more recent recordings the outstanding ones are those by Bernstein (Columbia MS 6393, ML 5793), Kertész (London CS 6228, CM 9295—tape L 80120, or K 80133 with Dvořák's G Major Symphony), Szell (Epic BC 1026, LC 3575), and Walter (Columbia MS 6066, ML 5384—tape MQ 339).

Elgar: "Enigma" Variations—Here again it is a Toscanini monophonic recording (RCA Victor LM 1725) that is the last word, as far as I am concerned. Just below this exalted level are the earlier performance of two by Sir John Barbirolli, that with the Hallé Orchestra (Vanguard SRV

184SD, SRV 184), and the Monteux-London Symphony recording (RCA Victrola VICS/VIC 1107). The only available tape is a more recent and less vital Barbirolli performance, with the Philharmonia Orchestra (Angel Y2S 3668, 3¾ ips).

Franck: Violin and Piano Sonata—The Morini-Firkusny collaboration (Decca 710038, 10038) is my first choice, with Stern-Zakin (Columbia MS 6139, ML 5470) not far behind. There is as yet no performance available on tape.

Franck: Symphony in D Minor—As time goes on the Monteux-Chicago Symphony performance (RCA Victor LSC/LM 2514—tape FTC 2092) looms ever larger as the ideal statement of this score.

Gershwin: An American in Paris—Bernstein (Columbia MS 6091, ML 5413—tape MQ 322) and Fiedler (RCA Victor LSC/LM 2702—tape FTC 2004) are my continuing choices.

Gershwin: Piano Concerto in F—Earl Wild with Arthur Fiedler and the Boston Pops Orchestra (RCA Victor LSC/LM 2586—tape FTC 2101) delivers a highly charged, driving performance of this score. The two Andrés, Previn and Kostelanetz (Columbia CS 8286, CL 1495), are a little more relaxed. Either approach is valid.

Grieg: Piano Concerto in A Minor—Rubinstein's performance (RCA Victor LSC/LM 2566—tape FTC 2100) is still the first choice, with either Fleisher's (Epic BC 1080, LC 3689—tape EC 812) or Solomon's (Capitol SL/L 9219, now withdrawn but probably still to be found on some dealers' shelves) recommended from among the recordings that couple the Grieg and Schumann Concertos. The recording by Dinu Lipatti (Columbia ML 4525) still registers a powerful impact.

Handel: Messiah—Klemperer's (Angel S 3657, 3657—tape Y3S 3657, 3¾ ips) and Boult's (London 1329, 4357—tape R 80077) are paramount among recent recordings, while the earlier mono-only Boult recording (Richmond 43002) retains its special qualities of strength and freshness.

Handel: The Water Music—As before, Menuhin's stylish performance of the complete score (Angel S 36173, 36173—tape Y2S 36279, 3¾ ips) has first claim on my affections. Of the recordings of the Suite arranged by Sir Hamilton Harty, the Szell-London Symphony recording (London CS 6236, CM 9305—tape L 80089) is my choice.

Haydn: Symphony No. 94 in G ("Surprise")—The Beecham performance with the Royal Philharmonic is now available with electronic stereo reprocessing in disc form (Angel D 36242) and on a tape (Y3S 3658, 3¾ ips) that contains the other five of Haydn's first set of "Salomon" Symphonies. The sparkle and wit of Beecham in this repertoire remain unique.

Mahler: Symphony No. 1, in D—The Solti recording (London CS 6401, CM 9401—tape LCL 80150) is still the one I prefer of those available in both stereo and mono. Horenstein's mono-only recording (included in Vox VBX 116) presents the most unified structural concept of the symphony ever committed to recordings.

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



DEMONSTRATING COMPONENT FLEXIBILITY: **EIGHT INGENUOUS HI-FI INSTALLATIONS**

By LARRY KLEIN

THE sonic advantages of quality high-fidelity component systems over the usual all-in-one commercial console are immediately apparent to anyone with two ears and the ability to use them. The almost infinite installation possibilities components offer, however, do present something of a challenge to ingenuity and imagination. When you buy a console, all that is required is a certain square footage of floor space in which to locate it. But when you purchase hi-fi components, a vast and perhaps confusing number of installation possibilities immediately open up. A number of our readers have ad-

dressed themselves to this problem with what we feel is conspicuous success, and we present herewith a photo gallery of their solutions, ranging from the simple to the complex, designed to satisfy particular physical requirements and decorating considerations. They all make splendid use of the flexibility that component hi-fi affords, combining the factors of convenience and simple good looks in ways that an off-the-showroom-floor cabinet would find hard to match.

The installation shown on this month's cover and above excellently illustrates the economical use of wall space

for a complete—and rather complex—installation. Leonard Treister of North Miami, Florida lined out his requirements and had his system built by Hi-Fi Associates, Inc. of Miami. Covering one wall of Mr. Treister's study, the installation provides complete facilities and excellent reproduction for an extensive tape and record library in an indisputably attractive bookcase cabinet. Although he does not consider himself an audiophile, Mr. Treister has been steadily upgrading his equipment for over ten years, and several changes have in fact been made since our photograph was taken. Addition of the Revere tape-cartridge machine shown is under consideration as a supplement to an Ampex F-44 four-track stereo portable recorder in use in another room when the picture was taken. The Garrard A-70 automatic turntable also shown has been replaced with the Garrard Lab 80 with Shure V-15 cartridge. A Marantz SLT-12 turntable serves as an alternate to the automatic for manual play. (The glass tops over the equipment at counter level slide back for easy access.) Amplification is also provided by Marantz equipment; the preamplifier is a Model 7 and the power amplifier (concealed in the cabinet below the tape player) is a Marantz 8B. The two meters visible above the preamplifier are Marantz meters converted to indicate speaker drive level, and are particularly useful in adjusting the levels of extension speakers. The three knobs visible immediately above the speaker-selector switch are level controls for the remote speakers. For listening in the study Mr. Treister

uses a pair of KLH Model Six speaker systems and a pair of Koss Pro-4 headphones. Four 8-inch Bozak speakers are installed in cabinets built unobtrusively into the upper part of the living-room wall, and the patio is served by a pair of Electro-Voice 12TRX speakers housed in Electro-Voice cabinets.

MR. Treister got the results he wanted by employing the talents of audio professionals, but the completed installation projects below and on the following pages show what can happen when an able designer-craftsman feels that his personal ingenuity has been challenged.

The component installation of William H. Snider of Reading, Pennsylvania, is a free-standing variation on the built-in approach just covered. Mr. Snider's system is compactly arranged, with everything within easy reach for optimum efficiency. Reading from top to bottom, the equipment consists of a Marantz Model 8B power amplifier (exposed for adequate ventilation), the Marantz Model 7 preamplifier, and the Marantz 10B stereo FM tuner. In the recessed space just below the tuner-amplifier section is a Tandberg Model 74 tape recorder, panel-mounted and inclined slightly back from the vertical. The tape-recorder section is recessed sufficiently so that the two upper doors of the cabinet, with their attached tape-storage shelves, can be closed without interfering with the equipment. The speaker-selector switch at the right of the recorder controls extension speakers. On a horizontal plat-

**William H. Snider,
Reading,
Pennsylvania**





Ron Clark, Bell, California

form flush with the forward edge of the cabinet is a Thorens TD-124 turntable with BTD-12S arm. The cartridge is an Ortofon Model SPE/T, and the headphones next to the turntable are Superex's Model STM. Flanking the cabinet are two JBL speaker systems, each containing a D-131 woofer crossing over to an O-75 ring-radiator tweeter. Enclosures are James B. Lansing reflex types.

Another approach to the upright "component console" is shown in the installation of Ron Clark of Bell, California. Mr. Clark, who is both an electronics hobbyist and a semi-professional musician, chose to mount his components in a cabinet with casters for easy movability. The Scott 299B stereo amplifier on the top shelf of the cabinet is cooled by a rear-mounted fan. The stereo FM tuner, also by Scott, is the 350D. The row of four panel-mounted L-pads just below the tuner control the outdoor speakers on Mr. Clark's patio. The Garrard Lab 80 automatic turntable visible through the dust-shielding window of the phono compartment is mounted on slides and the entire turntable assembly moves forward when the door is opened. The tone arm is equipped with a Pickering V-15 AME-1 cartridge. Concealed in the drawer immediately below the record player is a Concord Model 550 four-

track stereo tape recorder which is Mr. Clark's most often used piece of equipment. The self-contained recorder is easily removed for use at live recording sessions. The small drawer at the very bottom of the cabinet contains blank tapes, microphones, earphones, tape splicer, and other audio appurtenances. The entire system feeds a pair of Scott's S-5 speaker systems mounted above the drapery on a nearby window wall. The overall dimensions of Mr. Clark's home-built cabinet are 52 inches high, 16 inches deep, and 18 inches wide; the material is walnut-veneered plywood.

Judging from his installation, Alan D. Grogan of Parsons, Kansas, could be considered the complete home craftsman. In addition to constructing the louvered-door walnut cabinet that houses his equipment, he assembled almost all of his audio components from kits. In the upper left of the cabinet is the Eico Model 2200 stereo FM tuner. Immediately below it is the Eico RP100 four-track stereo tape deck. At the upper right is a panel-mounted Acoustech IV preamplifier, and two units down is the complementary Acoustech III power amplifier. Between them is a Dynakit Stereo-35 power amplifier, one channel of which drives a center-channel speaker system (Knight-Kit 2330A), the other driving monophonic extension speakers in other parts of the house. The two record players are a Rek-O-Kut turntable and tone arm with Shure

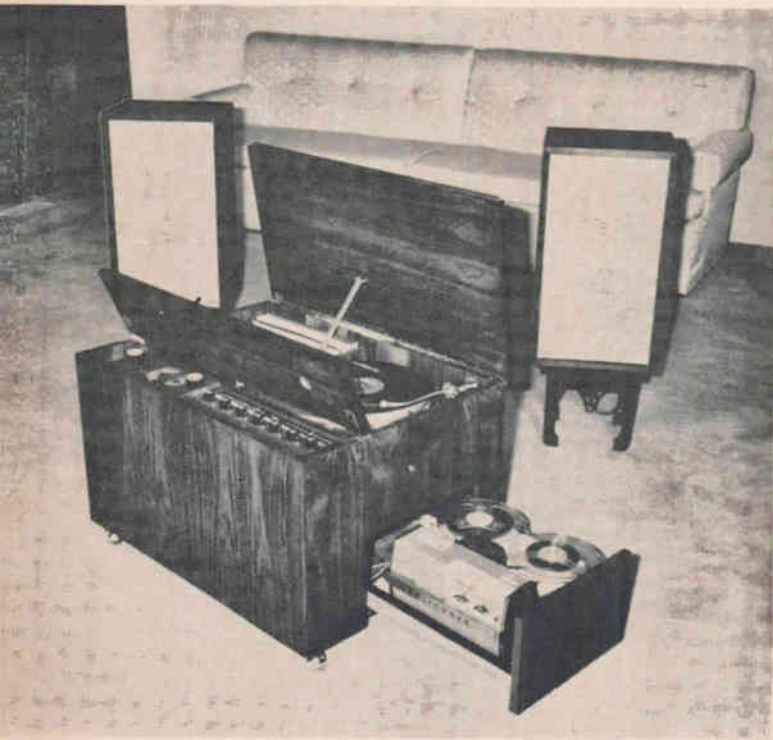
Alan D. Grogan, Parsons, Kansas



M44-7 cartridge, and a Garrard Lab 80 equipped with an ADC Point Four/E phono cartridge for automatic play. The main speakers, not visible in the photograph, are Electro-Voice EV-4's, which alternate with Koss SP3X headphones for private listening. The fold-back louvered doors not only present a neat appearance when closed, but provide adequate ventilation when the equipment is on.

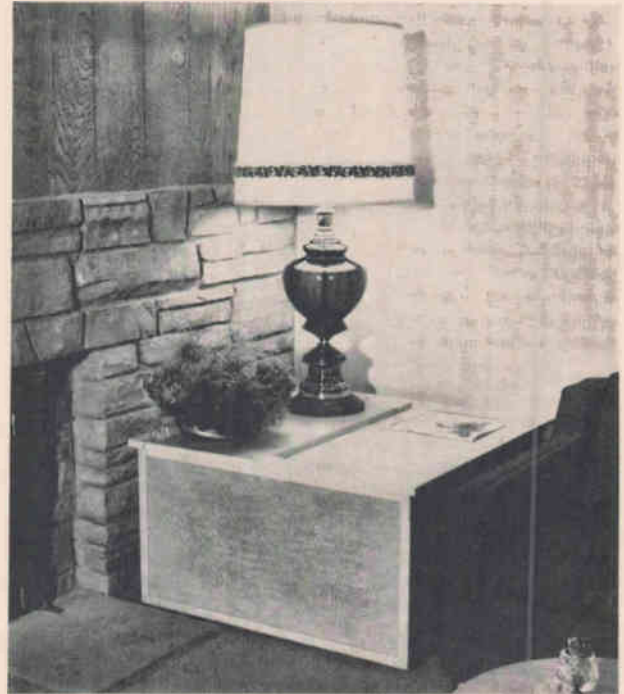
ON A somewhat smaller scale, and displaying, if anything, an even greater amount of ingenuity, are examples of what might be called "component-compact" installations. Each is a masterly solution of a particular problem, each represents the builder's triumph in his private race for space. The objective in all cases was to arrange the components in as small an area as possible within the limitations of utility, unit size, and heat dissipation.

The stereo cabinet of Curt Neustadter of Eugene, Oregon, could be considered an inspired variation on the Chinese puzzle-box, and demonstrates the best possible utilization of cubic footage in a cabinet. Mounted on ball casters, the entire unit measures 31 inches long, 23 inches wide, and 19½ inches high. The sides are made of walnut-veneer plywood and the top of walnut Formica. The Wollensak T1515 four-track stereo tape recorder is installed on a sliding-drawer section that fits flush with the side of the cabinet when closed. The lift top is divided into two separate sections: one accommodates a Heathkit AR-13



Curt Neustadter, Eugene, Oregon

transistor stereo receiver and a Hallicrafter short-wave receiver, and the other a Rek-O-Kut turntable with ESL arm and a Shure M3D cartridge. Next to the turntable is a small record-storage compartment in which Mr. Neustadter keeps his most-played discs. The amplifier is connected



W. D. Leaf, Canoga Park, California

to output jacks at the rear of the cabinet, thus permitting easy disconnection and connection of the speakers when the system is moved to another room in the house. The speakers are both AR-2x's mounted on small custom-built Chinese-style tables. The compactness of the unit plus the manageable weight of the two speakers make it almost a portable, easily moved to the den or to the patio when the Oregon weather is suitable.

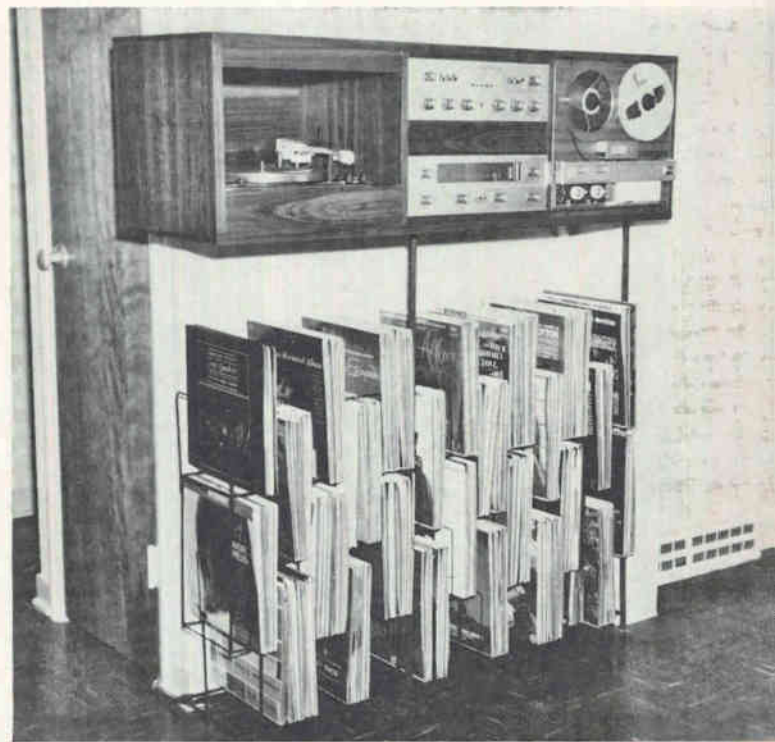
Portability was not the goal for W. D. Leaf of Canoga Park, California, but compactness was. His components are mounted in an end-table combination that fits handily at one end of the living-room couch and provides table-top

space for a lamp. The slide-top cabinet accommodates a Dynaco FM-3 stereo FM tuner, a Fisher KX-200 control amplifier, and an Acoustic Research turntable, feeding a pair of AR-4 speaker systems which Mr. Leaf intends to replace soon with AR-3's. What appears to be grille cloth on the front of the cabinet is actually an anodized aluminum screen that provides adequate ventilation for the interior components. Mr. Leaf is an engineer by profession and constructed both the Fisher amplifier and the Dynatuner from kits. He also designed and constructed the end-table cabinet.

If our two previous contributors constructed their component compact systems as a matter of choice, Ralph Morehouse of Palos Heights, Illinois, built his out of necessity. Mr. Morehouse lives in a mobile home (what used to be referred to as a "trailer" before they became the castles on wheels they are today). The step-table cabinet he built in accordance with severe space limitations houses in its upper section a Bell 360 stereo tape deck panel-mounted at a slight angle. The cabinet top is hinged to give access to the recorder's input and output jacks. A Fisher 800C AM/FM stereo receiver in its own walnut cabinet is visible in the compartment immediately below the tape deck. A Miracord Model 10H automatic turntable with a Shure N99 cartridge is installed in the sliding drawer. Cagily solving his speaker-space problem, Mr. Morehouse chose two James B. Lansing Trimline 54 systems that

measure only 5 1/8 inches deep to complete his installation.

The on-the-wall unit built by Captain Lyman Slack of Griffiss Air Force Base, New York, is one military man's answer to the problem that frequent reassignment poses for some audio buffs. Capt. Slack's cabinet was literally built around the selected components, which determined its width, with the height being determined by the height of the vertically mounted Bell T347 tape deck. The two Fisher components seen in the center of the cabinet are the X-202B amplifier and the FM200B AM/FM stereo tuner. A Rotron fan is installed behind the two components to ensure an adequate flow of cooling air. Hidden behind the components is Fisher's K-10 reverberation device for special effects. A Garrard Model A70 automatic turntable equipped with a Pickering cartridge completes the cabinet installation. The overall width of the unit is 49 inches, and the cabinet is constructed of oiled-finish, 3/4-inch walnut-veneer plywood. The small panel between the amplifier and tuner can be removed to expose a variety of switches and knobs that control various speakers, the reverberation unit, and a phonograph automatic-shutoff relay. The main speakers are two James B. Lansing S5 setups that include a 10-inch woofer and LE-30 tweeter mounted in JBL Minigon enclosures. A pair of Electro-Voice two-way systems serve as extension speakers in other rooms and are driven by the blended center channel of the amplifier. A Finco FM antenna serves the Fisher tuner.



Lyman Slack, Griffiss AFB, New York

Ralph Morehouse, Palos Heights, Illinois

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

BEST OF THE MONTH



CLASSICAL

AARON COPLAND'S OPERA *THE TENDER LAND*

Columbia's new abridged version reveals a work of soaring lyricism

AS ONE OF THE isolated critical champions of Aaron Copland's admittedly flawed opera, *The Tender Land*, when it was first staged by the New York City Opera Company almost precisely twelve years ago, I must admit to taking uncommon pleasure both in Columbia's superb new recording of Copland's shrewdly abridged concert version and in the gratifyingly retractive—even crow-eating—reception that the release has been receiving.

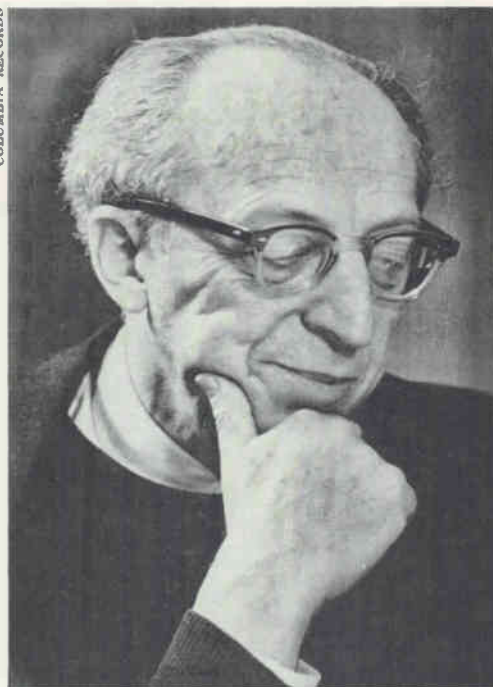
Of all the re-creative arts, it is probably most difficult to put one's finger on the whats and the whys when things go quietly and irrevocably wrong in the theater. But for all its simplicity and directness of musical expression, *The Tender Land* received one of the most curious receptions of any American opera in our history. It was widely pointed out that the libretto left much to be desired, and even in view of Columbia's new release, there would seem to be small reason for altering that judgment.

But the general critical reaction to the music itself was inexplicable at the time, and the opportunity this new release offers us to hear the quintessence of the score makes that reaction, in retrospect, downright bizarre. For in 1954, the score was judged to be generally lacking in either lyricism or significant thematic material. What we hear on this new Columbia recording is, to the apparent surprise of many, almost an embarrassment of riches in exactly these musical areas. Furthermore, the vocal writing, which was thought by many to be

gauche and ungrateful, is heard today as a soaring, Mahleresque vocal manner, beautifully mitigated by Copland's personal tone, and kept alive and interesting by the characteristic angularity of the composer's melodic style.

If I have dwelt at perhaps excessive length on the negative reception given the opera at its premiere, it is only because it has been so slow in coming into its own, because its initial theatrical failure has dogged the score over the ensuing years. Now, to get down to the specifics on the current recording: as I have suggested, the very best—if far from all that is memorable—in the score is presented here. Stylistically, the opera, befitting its rural, 1930's Kansas regionalism, falls roughly into the category of Copland's "folk" manner. But by far the strongest and most expressive segments of the score are but distantly related to it.

Beginning with the song cycle *Twelve Poems of Emily Dickinson* that shortly preceded it, Copland's turn to vocal music showed strong influences of Mahler's vocal manner filtered cannily—or perhaps merely inevitably—through his own highly personal musical speech. One hears this in *The Tender Land* particularly in the moving aria that closes the opera: the final phrase "... is the beginning," the last word sung twice on the descending interval of a perfect fourth, is strongly reminiscent of the closing phrases of Mahler's *Das Lied von der Erde*. Even the superb *The Promise of Living* quintet that ends Act I, although strongly



COLUMBIA RECORDS

AARON COPLAND

At the peak of his expressive powers

dominated by folk melody, rises to a climax that is just short of Wagnerian in its vocal and orchestral power. And the love music of Martin and Laurie, for all its lyrical sentiment, is the purest of Coplandesque understatement in an area that is an extremely touchy and sensitive one for a mid-twentieth century composer to work in.

The recorded performance could scarcely be better—even for the listener most intimately familiar with the printed score. Copland has characteristically eschewed big-time, grand-manner, Metropolitan-style voices for American-trained singers who can cope more effectively with the projection of simple English. One can listen to this recording and catch every word without a text to refer to. Everyone is just about precisely right for his part, although no review of the performance would be just without pointing out the curiously urgent, almost neurotic sensitivity of Joy Clements' performance as Laurie. Copland, with each year, becomes more masterly as a conductor of his own music—no sparing of sentiment here—and Columbia has rewarded the efforts of all concerned with superb recorded sound, both stereo and mono.

If I may indulge myself in the vanity of self-quotation, I wrote in another publication twelve years ago that *The Tender Land* "contains pages—and a lot of them—that are among Copland's best . . . [it] is a distinguished and moving, if imperfect, piece of musical theater which shows Copland at the peak of his remarkable expressive powers . . . it is to be hoped that the rough going it has had in the first year of its life will not doom it to the limbo of neglected operas." Columbia's new release gives promise that this will not be its fate.

William Flanagan

Ⓢ Ⓢ COPLAND: *The Tender Land* (abridged). Joy Clements (soprano), Laurie; Claramae Turner (mezzo-soprano), Ma Moss; Sindee Richards (speaking role), Beth; Norman Treigle (bass-baritone), Granpa Moss; Richard Cassilly (tenor), Martin; Richard Fredericks (baritone), Top; Kellis Miller (tenor), Mr. Splinters; Charlotte Povia (mezzo-soprano), Mrs. Splinters; Don Yule (baritone), Mr. Jenks; Carolyn Friday (soprano), Mrs. Jenks. Choral Art Society, William Jonson, director; New York Philharmonic, Aaron Copland cond. COLUMBIA MS 6814 \$5.79, ML 6214 \$4.79.

THE BAROQUE DELIGHTS OF HENRY PURCELL

Soloist-conductor Alfred Deller presents authentic and entertaining excerpts from the opera *Dioclesian*

ONE YEAR after the production of *Dido and Aeneas*, Purcell began work on *The Prophetess, or the History of Dioclesian*, an opera, first performed in the spring of 1690 in London. This work, actually a semi-opera—

for the drama included both spoken material and vocal and instrumental music, and the principals did not sing at all—was an enormous success and was responsible for establishing Purcell's reputation as a composer for the public theater.

Some of the music (notably the most famous aria, "What shall I do to show how much I love her?") has been recorded before, but never that section, which concludes the opera, known as the Masque. This is the typical "entertainment" of the time, complete with fancy stage devices and allegorical characters having nothing to do with the dramatic situation, but involving songs, choruses, and dances. A complete recording of *Dioclesian*, as the work is usually called, might, because of the curious combination of play and music, be a mixed blessing for many listeners, because this is now a totally unfamiliar idiom. Not so a recording of the Masque, which is a delightful array of musical varieties, especially when it is performed as entertainingly as it is in Vanguard's new recording under Alfred Deller's direction.

The participants are mostly members of the Deller Consort, and the small chamber orchestra is that excellent Viennese ensemble, Concentus Musicus, whose aims of authenticity in performance are by now well known to readers of this magazine. Deller's contribution as a vocal soloist is limited to only one aria, but his understanding of the Purcell style is sensed continually throughout the recording.

The Masque itself takes about three quarters of the disc, and the remaining portion is given over to some of the instrumental music in the play: the First Music; First Act Tune or Hornpipe; Dance of the Furies; Second Act Tune; The Chair Dance; Third Act Tune; Butterfly Dance; and, although it is not listed on the jacket, the Country Dance, which is performed in Act V before the commencement of the Masque. Again, the Concentus Musicus performance is most satisfying from every aspect.

With the current Baroque craze, it is surprising to me that the interest trend has not long since moved from Vivaldi and Telemann to Purcell. Here is a composer who could stand some attention from the record companies, and it is heartening to note that in one month, not just one but two splendid additions (see Purcell *Fantasias* in the review section) have been made by Vanguard. The reproduction throughout is extremely good, and complete texts are included.

Igor Kipnis

Ⓢ Ⓢ PURCELL: *The Masque in Dioclesian* (Z. 627, 25-39); *Dioclesian: Instrumental Music* (Z. 627, Nos. 1, 4, 14, 15, 17, 19, 20, and 25). Alfred Deller (countertenor); Honor Sheppard (soprano); Sally Le Sage (soprano); Max Worthley (tenor); Philip Todd (tenor); Maurice Bevan (tenor); Choir and Orchestra of the Concentus Musicus, Vienna (Nikolaus Harnoncourt, director), Alfred Deller cond. VANGUARD BACH GUILD BGS 70682 \$5.79, BG 682* \$4.79.

(Continued overleaf)

FRENCH OPERA ARIAS BY A PRODIGAL TENOR

*Richard Tucker responds with vigor and passion
to the demands of the French dramatic style*

THE recorded documentation of Richard Tucker's career—consisting of a dozen complete operas and about that many long-play recitals—probably surpasses that of any tenor in history except Beniamino Gigli. The list is diversified as well as lengthy, and the present concentration on the French repertoire fits its broadening pattern. Although his main strength lies in Italian roles, Tucker has already excelled in two important French parts—Don José and Hoffmann—and could have done more in this area if the operas represented in this program still enjoyed the popularity that was theirs a generation ago.

It seems pertinent to point out that six of these arias were Caruso specialties and that most of them were recorded in the late, "dramatic" phase of the great Neapolitan's career. Tucker, too, has used excellent timing in turning to this repertoire at a point when his voice is entering its darker, more dramatic phase but still retains sufficient malleability to serve the needs of the music.

In the light of the much-lamented absence of the true French style of singing among prominent vocalists of our age, it is well to remember that good French *dramatic* tenors have never been in plentiful supply. It was interesting and revealing for me to play Tucker's renditions side by side with the recordings of such celebrated past stylists as Anseau, Thill, and Vezzani. Unquestionably, the stylistic rightness that comes from a perfect linguistic command—an inseparable element in a consideration of the French style of singing—finds Richard Tucker somewhat wanting, though his diction is certainly more than adequate. But, elegance of expression aside, no one of these eminent exponents of the Gallic singing art was Tucker's superior as a dramatic interpreter or a vocal technician. Certainly, they could not match the wealth and prodigality of musical sound Tucker produces here. Most of these excerpts call for the kind of vigorous, passionate utterance that is ideally suited to Tucker's voice and style, and he responds to them with a full emotional involvement. The disc is a complete success: desirable program gorgeously sung, well accompanied, and flawlessly recorded.

George Jellinek

Ⓢ Ⓢ RICHARD TUCKER: *A Treasury of French Opera Arias*. Bizet: *Carmen: Air de Fleur. The Pearl Fishers: Je crois entendre*. Massenet: *Werther: Un autre est son époux; Pourquoi me reveiller. Manon: Ah, fuyez, douce image. Hérodiade: Ne pouvant réprimer. Le Cid: Ô Souverain, Ô Juge, Ô Pere. Méhul: Joseph: Champs paternels.*

Meyerbeer: *L'Africaine: Ô Paradis*. Halévy: *La Juive: Rachel! Quand du Seigneur*. Richard Tucker (tenor); Vienna State Opera Orchestra, Pierre Dervaux cond. COLUMBIA MS 6831 \$5.79, ML 6231 \$4.79.

JAZZ

SINGER-COMPOSER LEN CHANDLER

*A vivid first album of contemporary songs
by a man who can afford to be himself*

THERE ARE urban folk singers who try to pretend they were born in a Mississippi shack. There are others who confuse pamphleteering with music. But we are also beginning to hear singer-composers who write out of their own experiences and who perform as themselves. A vigorous addition to the last group is Len Chandler, whose first album for Columbia is "To Be a Man."

Chandler's background, in view of his present commitment to the Negro folk heritage, reveals the complexity of cross-acculturation in contemporary America. Born into a Negro middle-class family in Ohio, Chandler was trained in classical music (as an oboist and composer). It was a white professor at the University of Akron who first revealed to Chandler the richness and beauty of black American music. Since then, Chandler has mined that lode with pleasure and diligence, but not in order to put himself back into another time and place. He has absorbed these influences, together with some white folk elements, while remaining acutely contemporary and emotionally individual.

Chandler has written all the numbers in this album. In some, *To Be a Man*, for example, the words are more pedestrian than the obvious intent; but even there, the conviction with which he sings gives them enough weight to be at least moderately persuasive. Most of the songs, however, are the products of a superb ear for varied idiomatic speech, edited into stories of real power and poignancy.

Chandler also discloses a considerable range of mood and character development. There are the imperatives of reinforcing one's masculinity (*Feet First, Baby*); an intimate, charming love song that strikes me as the most believable folk ballad of its kind in recent years (*Nancy Rose*); a Beckett-like horror story of urban man in the last stages of isolation (*Bellevue*); and a gently mocking dissection of today's hipsters (*Hide Your Heart, Little Hippie*). Others tell of fantasies, of civil-rights militancy, of rootlessness, of the way most people really feel about work, of "making it" in this society without losing your shadow.

Though competent, Chandler is not a virtuoso guitarist, nor is he the kind of singer who first draws attention just by the quality of his voice. He does have an evocative, husky sound, which is passionate in expressing both virility and vulnerability. But his impact comes from a fusion of qualities—voice, intelligence, integrity, and lyrics of flesh and bone. No matter what happens to various folk fashions, a singer like Len Chandler should last as long as he wants to last. *Nat Hentoff*

① ② LEN CHANDLER: *To Be a Man*. Len Chandler (vocals, guitar). *Nancy Rose; Keep on Keepin' On; Roll, Turn, Spin; Time of the Tiger*; and eight others. COLUMBIA CS 9259 \$4.79, CL 2459* \$3.79.

ENTERTAINMENT

TRUMAN CAPOTE READS: IN COLD BLOOD

Well-chosen episodes from a shocking story profit from the author's skill at mimicry

THE widespread publicity about Truman Capote's true crime story *In Cold Blood*, and his extravagant statements to the press about having invented a new literary form to tell it, have almost drowned in a river of hogwash the sturdy virtues of a splendid piece of writing. As everyone must know by now, Capote spent five years assembling six thousand pages of notes and writing this report about the apparently motiveless murder of four members of the Clutter family in Holcomb, Kansas.

Now comes a curious, hypnotic recording of selections from the book. It is curious both because of the passages that have been chosen, and because of how they are read. The murders themselves, described in graphic, sharply focussed detail in the book, are here mentioned only once. Instead, the emphasis is on isolated passages of description and characterization during which continuity is sustained, but the crime and the events to which it led are alluded to only by indirection. There is a description of the village of Holcomb, a beautiful passage of expository writing; a sketch of the murderers—how they looked, what they wore; an episode about how the news of the multiple murder reaches two women at work in the Holcomb post office; a touching incident concerning a boy and an old man who involve the murderers in collecting empty bottles for food money; the entire passage of excruciating terror and suspense about a traveling salesman who gives the killers a lift "entirely unaware of his guests' intentions, which included throttling him with a belt and leaving him, robbed of his car, his money, and his life, concealed in a prairie grave. . . ." The final bands

are devoted to the capture and ultimate execution of the criminals (in the book we know them like brothers by this time) and the haunting final scene in which Susan, a close friend of the Clutters' murdered daughter, encounters, at the cemetery where the Clutters are buried, the investigator who tracked down the killers.

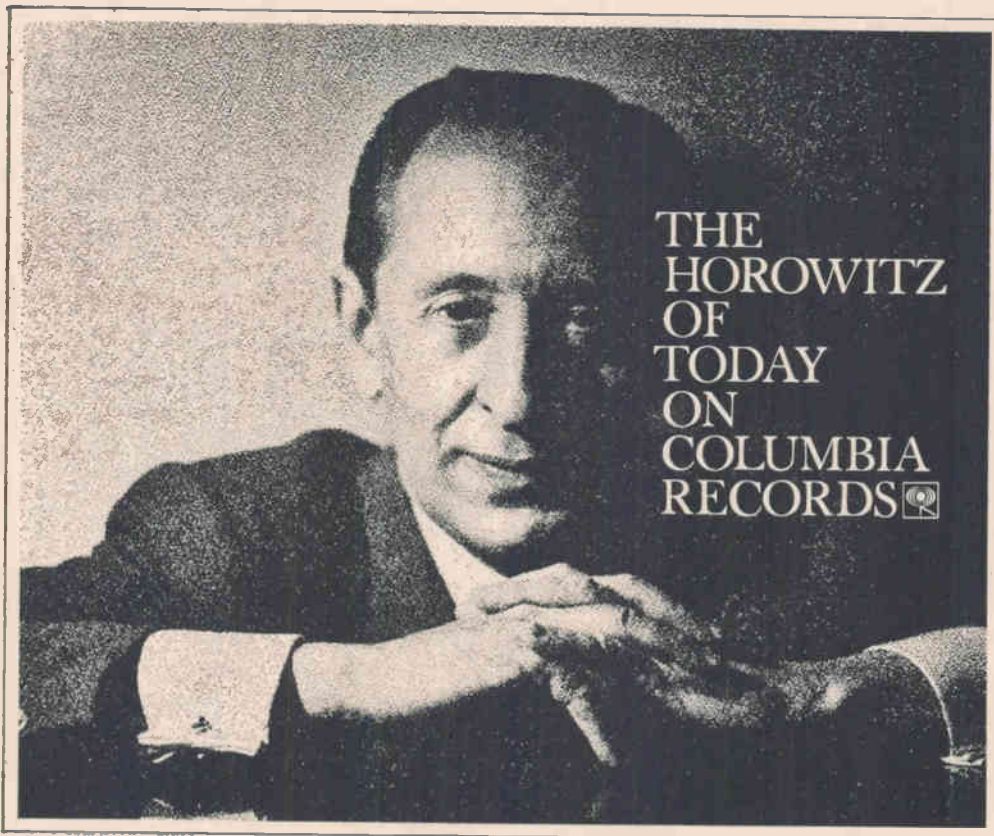
These episodes are so expertly selected and pieced together that even a listener who has not read the book should be able to follow them with no difficulty, although the effect on him will be that of a far more placid encounter with pure literature than is that of reading the whole story. Mr. Capote reads his work in a markedly disconcerting treble, with the result that the personality he so rigorously excluded from the text is all too present here, and it takes quite a while to get used not only to the quality of his voice but the indolent manner of his presentation. He does show a real skill at mimicry, however, which lends an extra dimension to his characterizations of such Kansas types as Sadie Truitt, the town's mail messenger, and her daughter Myrtle, the ex-dance-hall hostess turned postmistress. And so it does not take long before one is completely drawn in by the story itself and by the excellence of Capote's prose, which holds up well for the ear. A text of the passages read comes with this exceptional record. *Paul Kresh*

③ TRUMAN CAPOTE: *In Cold Blood*. Excerpts from the book, read by the author. RCA VICTOR VDM 110 \$4.79.

TRUMAN CAPOTE
A low-key presentation



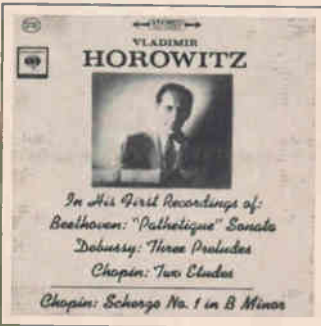
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

① ② BACH: *Cantata No. 60, "O Ewigkeit, du Donnerwort."* Ernst Haefliger (tenor); Hertha Töpfer (contralto); Kieth Engen (bass); Munich Bach Choir and Orchestra, Karl Richter, cond. *Cantata No. 147, "Herz und Mund und Tat und Leben."* Ursula Buckel (soprano); Hertha Töpfer (contralto); John van Kesteren (tenor); Kieth Engen (bass); Solistengemeinschaft der Bachwoche Ansbach, Munich Bach Choir, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73231 \$5.79, ARC 3231* \$5.79.

Performance: Better than average
Recording: Very good
Stereo Quality: Satisfactory

Herz und Mund is one of Bach's longer cantatas, and, I regret to say, one of the duller ones, except for the one famous chorale which concludes each half, "Jesu, Joy of Man's Desiring." The work's history on records has been a kind of hard luck story, and none of the available performances (by such disparate conductors as Kurt Thomas, Geraint Jones, and Fritz Werner) has been on a high enough level of inspiration to make me change my mind about the quality of the writing. No. 60, which has not been available on discs for some time, is a different story. It is a superb cantata, haunting in spite of its chamber-like proportions, especially in the dramatic interchanges between the personages of Fear (Töpfer) and Hope (Haefliger), with interjections by the Holy Ghost (Engen).

Richter is at his best in the choruses of No. 147 (No. 60 has only a final chorale), but in the arias he tends to be variable. Fast ones are invariably excellent, but in such slower arias as No. 147's *Bereite dir, Jesu*, the tempo is too slow to sustain. On the whole, however, this 147 can rank as the best recording of the piece I have heard. Regrettably, the same cannot be said about its disc-mate, for Richter robs the cantata of all its drama through poor pacing, especially in the recitatives. Richter's vocal and instrumental soloists are generally first rate (Haefliger, in particular, deserves to be singled out), and the recording, if not as transparent as in some of the most recent Richter discs, is at least very good. Texts and translations are included with the set. I. K.

Explanation of symbols:

- ① = stereophonic recording
- ② = monophonic recording
- * = mono or stereo version not received for review

RECORDING OF SPECIAL MERIT

⑤ ② BACH: *Easter Oratorio (BWV 249)*. Teresa Zylis-Gara (soprano); Patricia Johnson (alto); Theo Altmeyer (tenor); Dietrich Fischer-Dieskau (baritone); South German Madrigal Choir and Southwest German Chamber Orchestra, Wolfgang Gönnenwein cond. ANGEL S 36322 \$5.79, 36322 \$4.79.

Performance: Very commendable
Recording: Very good
Stereo Quality: Fine

On questions of style, fervor, and quality of orchestral and vocal performance, this record-

ANGEL



WOLFGANG GÖNNENWEIN
Leads a fine Bach Easter Oratorio

ing is, I think, preferable to its competitors, even though it is not entirely ideal. Its best points have to do with the singers, especially Fischer-Dieskau, who is extraordinarily sensitive to the style (to hear his rhythmic flexibility and dramatic conviction in the recitatives is almost worth the price of the entire disc). The alto is less attractive vocally and not entirely accurate in intonation. The instrumental solo playing is on a high level, and the entire performance has a properly festive spirit. Gönnenwein on occasion tends to be a bit stolid (e.g., the slightly too slow tempo of "Saget, saget," as well as some lack of phrase definition in the final chorus), but overall this is an enjoyable interpretation, quite satisfactorily recorded. Text and translation are included. I. K.

BEETHOVEN: *Overtures: Fidelio, Op. 72b; Leonore No. 3, Op. 72a; Coriolan, Op. 62* (see SCHUBERT)

① ② BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58*. Ivan Moravec (piano); Vienna Musikverein Orchestra. Martin Turnovsky cond. CONNOISSEUR SOCIETY CS 163 (45 rpm stereo, 33 1/3 rpm stereo) \$5.79, (33 1/3 rpm mono)* \$4.79.

Performance: Predominantly lyrical
Recording: Handsomely rich
Stereo Quality: First-rate

Among the dozen or so recorded versions of this loveliest of the Beethoven piano concertos, there is one for just about every taste, ranging from the glitter of Rubinstein and nervous energy of Serkin to the lyrical strength of Schnabel or Fleisher. Ivan Moravec and his Czech compatriot Martin Turnovsky on the conductor's podium take a leisurely and soulfully lyrical view of the first two movements, and the result is a presentation of the music that is singularly rich in detail and tonal beauty, if rather lacking in essential dramatic thrust. That Messrs. Moravec and Turnovsky can turn on the *brío* and sparkle when it suits them is amply demonstrated in their scintillating treatment of the finale.

Not the least interesting thing about this 45-rpm compatible stereo disc from Connoisseur Society is the sound that emerges from the Boesendorfer piano played by Moravec: it is just about the last word in combined richness, body, and sparkle. Those accustomed to the sonorities of the Boston Symphony or Philadelphia Orchestra in this music may find the Vienna ensemble used here just a trifle weak in the violin section, but on the whole the piano-orchestral balances are good, and the recording throughout boasts a splendidly warm and full bass register. Good stereo sonics all the way. D. H.

RECORDING OF SPECIAL MERIT

⑤ ② BRAHMS: *Deutsche Volkslieder*. Elisabeth Schwarzkopf (soprano); Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL SB 3675 two discs \$11.58, B 3675* \$9.58.

Performance: Polished and loving
Recording: Very good
Stereo Quality: Suitable

When Johannes Brahms—an enthusiastic collector of German folk songs throughout his life—was finally able to publish his own settings of forty-nine folk songs in 1894, the event filled him with more excitement than he ever revealed when his original creations were involved. This was a late period in his life (the remaining three years were to yield only one composition for voice, the *Vier Ernste Gesänge*, Op. 121), and, for all their

deceptive simplicity, these folk-song settings display the composer at his mature artistic peak.

The first forty-two of the songs, beautifully rendered here, combine the essential simplicity of the folk song with the finely chiseled art of one of the master lied composers. Without altering the original melodies, and with only occasional textual changes, Brahms managed to raise this material to new artistic heights. He held his piano accompaniments to a role that was clearly subservient to the vocal line, but always expressive and always meaningful in the total artistic unity.

There are narrative ballads here, long and short; also songs that are devotional, teasing, sentimental, amorous, humorous; solos and duets (including a dialogue between mother and daughter, neatly accomplished by Miss Schwarzkopf); and even some sung in dialect. But let no one expect close-to-the-soil rusticity—Schwarzkopf and Fischer-Dieskau sing with the poise, control, and sophistication that characterize their lieder recitals. Which is the way it should be, for a sudden turn toward "folkishness" on the part of these two artists would be as convincing as, say, a hot flamenco encore from Andrés Segovia.

Both singers are in excellent form, though Schwarzkopf is at times called upon to transcend her most effective range. There are obvious joy and dedication in their performance, and Gerald Moore enters into their spirit as though he, too, were on native ground. The program is, of course, somewhat specialized and, while all of it is enjoyable, it should be even more so in small portions. G. J.

COPLAND: *The Tender Land* (see Best of the Month, page 64)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ DONIZETTI: *Lucia di Lammermoor*. Anna Moffo (soprano), Lucia di Lammermoor; Carlo Bergonzi (tenor), Edgardo; Mario Sereni (baritone), Lord Enrico Ashton; Ezio Flagello (bass), Raimondo; Pierre Duval (tenor), Lord Arturo Bucklaw; Corinna Voza (mezzo-soprano), Alisa; Vittorio Pandano (tenor), Normanno. RCA Italiana Opera and Chorus. Georges Prêtre cond. RCA VICTOR LSC 6170 three discs \$17.37, LM 6170* \$14.37.

Performance: Very good
Recording: Good
Stereo Quality: Tasteful

Hearing an uncut performance of *Lucia di Lammermoor*—a virtually unattainable experience in the theater—is now possible via two recorded versions, since RCA Victor has laudably followed London's pioneering example (OSA 1327, released in 1962). The difference between these recordings and the version generally seen in staged productions consists of the restitution of several cuts at various key junctures, amounting to a total of some thirty minutes of music of no real magnificence but great pertinence to clarity and motivation in the drama. So I say, *viva la differenza!*

The performance falls far short of perfection, but it is more than good enough to challenge the London set for primary honors. Anna Moffo is not the dazzling, vocally spellbinding Lucia that London's Joan Sutherland occasionally is; hers is a more intimately and more sensitively scaled conception. But it is certainly a *characterization*, with affecting if subtly expressed shadings and emphases. The unrelieved languidness of Sutherland's interpretation seems one-dimensional by comparison, but that one dimension (voice!) is undeniably stunning. Moffo's tone is smaller, her range pales where Sutherland sparkles (the two E-flats in the Mad Scene, for example), and her coloratura embellishments are almost tentative by Sutherland's standard. Those, however, for whom tonal brilliance is not an end in itself will find Moffo a reassuringly musical singer, free of Sutherland's arbitrary tendencies as regards tempo and rhythmic precision, and invariably attentive to the text. Both Lucias have much to commend them and, since otherwise the two sets are closely matched, the

tame affair with insufficient stress on the swelling climaxes, and, by ignoring the universally followed manner of its conclusion (two quarter-rests allowed for the other four singers while Edgardo and Ashton conclude their phrase), Prêtre's treatment sounds hurried and ineffective. Literal interpretation of the *Urtext* need not always imply superior musicianship; some traditions developed in performances are eminently valid!

RCA Victor's stereo sound is thoroughly good without being in any way sensational. The accompanying booklet, capped by a stunning color photo of Miss Moffo in a radiant pre-dementia pose, is unusually attractive. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ELGAR: *The Dream of Gerontius*, Op. 38. Richard Lewis (tenor); Janet Baker (soprano); Kim Borg (bass); Ambrosian Singers; Sheffield Philharmonic Choir; Hallé Choir; Hallé Orchestra, Sir John Barbirolli cond. ANGEL SB 3660 two discs \$11.58, B 3660* \$9.58.

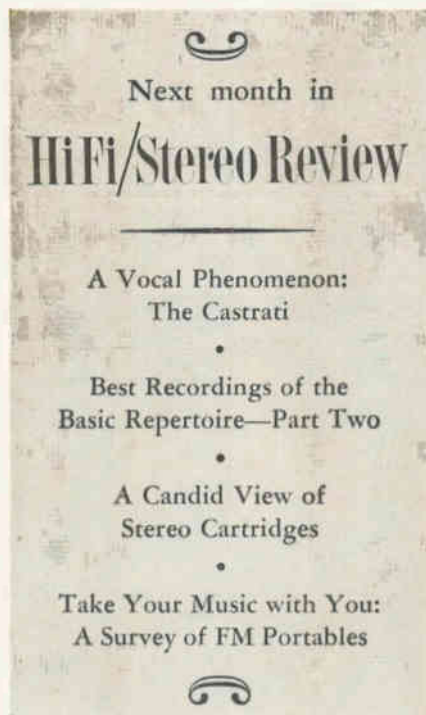
Performance: Fervent
Recording: Most impressive
Stereo Quality: Superb

From the same turn-of-the-century period that saw the creation of his orchestral classic the "Enigma" Variations comes the mystical Catholic oratorio regarded in England as Sir Edward Elgar's masterpiece, *The Dream of Gerontius*. And if ever a recorded performance was conceived with the idea of convincing the outlander skeptics in that regard, this one under Sir John Barbirolli's baton is surely it.

I remain the unconvinced skeptic in terms of the ultimate artistic value of *Gerontius*, but I also remain mightily impressed with the fervor and loving care that shine through every bar of this performance. Taking the text first—a poem by John Henry Cardinal Newman, written in 1865, depicting the progress of the Soul toward the Godhead after death—I suspect that only the most devout Roman Catholics will be able to take every detail of it with complete seriousness. In short, *Gerontius* is hampered from the very beginning by a poem which aspires to universality, but falls far short of the great texts of the Catholic liturgy, let alone those of the Bible. A patriotic or occasional text at least aspires to be no more than what it is.

Musically, Elgar's style is highly dramatic post-Wagnerian with Richard-Straussian elements. His mastery of romantic musical rhetoric, of orchestration, of choral writing was absolute. Yet it is not the grandiose choral-orchestral passages, such as *Praise to the Holiest* or the *Demons' Chorus* that impress here, but rather the exalted lyrical beauty of the dialogues between the Soul (Richard Lewis) and the Angel (sung with the most intense beauty and controlled feeling by young soprano Janet Baker).

I am among those who have been most pleased at the revival of interest in Elgar in recent years among American conductors. However, I feel, too, that the special genius of Elgar found its finest distillation in his orchestral music—the "Enigma" Variations, the middle movements of the Second Symphony, the Introduction and Allegro for Strings, and the *Falstaff* interludes. Thus
(Continued on page 72)



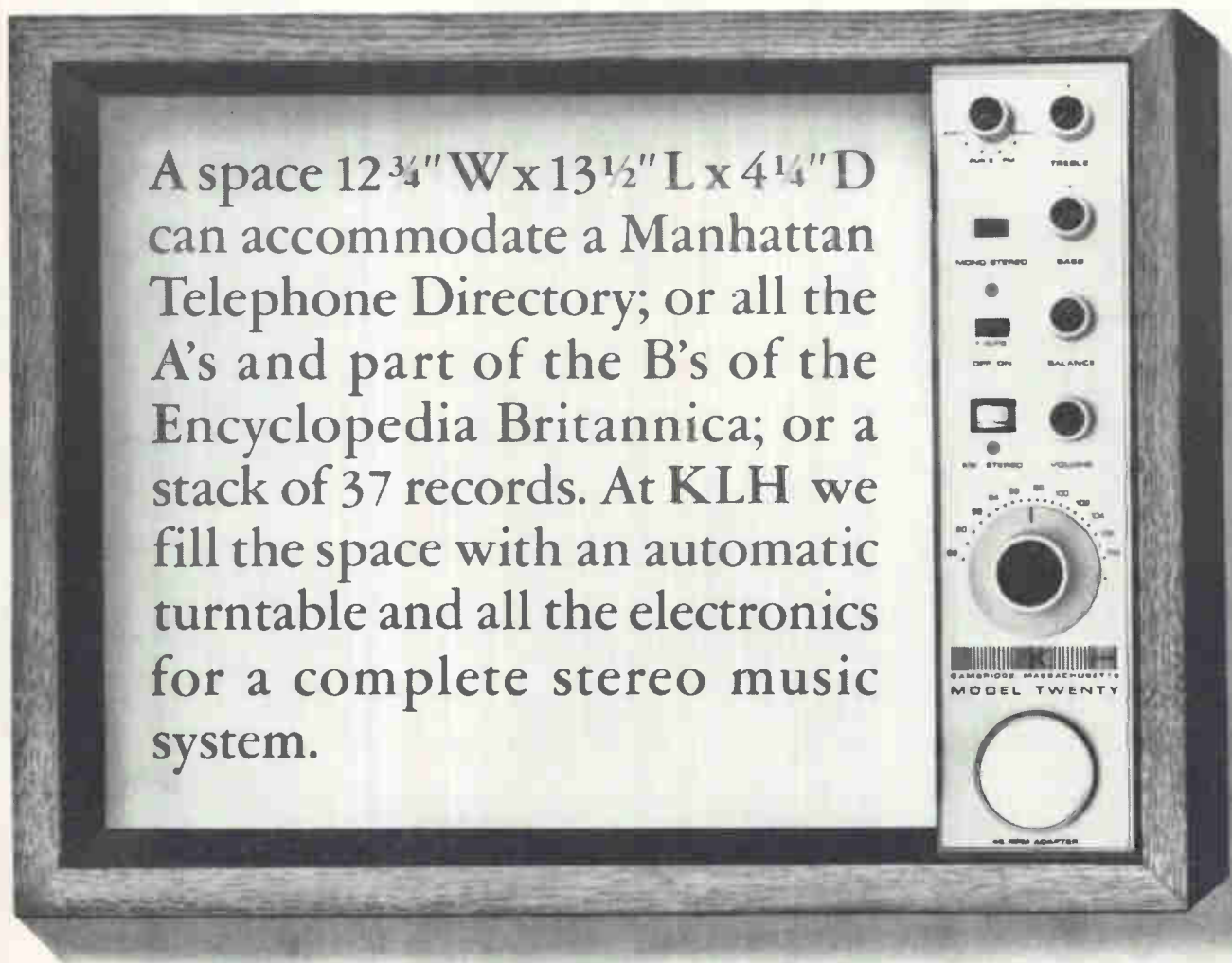
interpretation of the title role is clearly the factor that should determine one's preference.

The Edgardo of Carlo Bergonzi is a subdued, melancholy figure somewhat short on passion and impulsiveness. The great final scene is again enriched by Bergonzi's special kind of elegant, melting vocalism, but London's Renato Cioni—no match for Bergonzi in this scene—handles his part in the earlier episodes with more assertiveness. Mario Sereni's dependable, forcefully drawn Ashton is a decided asset, if not quite on the level with the outstanding work Robert Merrill offers in the rival set. Ezio Flagello, on the other hand, matches any Raimondo on records, and Pierre Duval elevates the role of the luckless Lord Arturo Bucklaw to star rank.

Georges Prêtre is too brilliant a musician to be inadequate in any assignment, but indications that he is not yet a seasoned interpreter of *Lucia di Lammermoor* are nevertheless evident. Much of his execution appears cautious and sparkless—which is not characteristic of Prêtre's work when he is on more familiar ground—and he misses several fine points of expressivity. For all the control displayed, the celebrated Sextet is a

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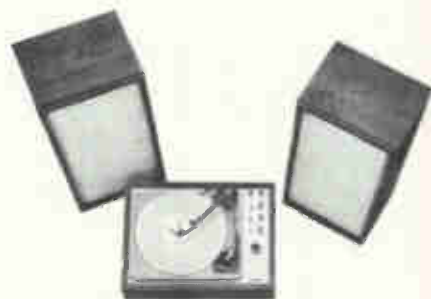
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The Dream of Gerontius for me remains the special property of devout Roman Catholics and Elgar specialists. That it should have been recorded as it has been here, and that it should remain permanently available in this form as a major documentation of Elgar's creative work I would not dispute for an instant.

Sir John Barbirolli, his splendid choral singers, and his soloists have come through here with a performance of surpassing fervor and radiance, and further, Angel's recorded sound does it the fullest possible justice in terms of massive yet transparent sonority, stunning dynamic range, and ravishing tonal beauty. As an exhibition of the contemporary recording art at its peak, this album will stand up with the best.

D. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **GLUCK: *Orfeo ed Euridice*.** Shirley Verrett (mezzo-soprano), Orfeo; Anna Moffo (soprano), Euridice; Judith Raskin (soprano), Amore. Polyphonic Chorus of Rome (Nino Antonellini, director) and the Virtuosi di Roma. Renato Fasano cond. RCA VICTOR LSC 6169 three discs \$17.37, LM 6169* \$14.37.

Performance: Polished but tame

Recording: Very good

Stereo Quality: Good

⑤ ⑥ **GLUCK: *Orfeo ed Euridice* (excerpts).** Margarete Klose (contralto), Anny Schlemm and Rita Streich (sopranos); Munich Philharmonic Orchestra; Berlin Philharmonic Orchestra; Berlin RIAS Symphony, Bavarian State Radio Choir, Arthur Rother cond. HELIODOR HS 25005 \$2.49, H 25005 \$2.49.

Performance: Good

Recording: Fairly good

Stereo Quality: Synthetic

In many ways, RCA Victor's new *Orfeo ed Euridice* is the most successful realization of the opera ever recorded in Italian, though, considering its relatively undistinguished predecessors, this is not a very impressive statement. The French-language version has been more advantageously treated on records, with good alternatives currently available on Angel and Epic. The opera's interesting background and the important considerations relative to Gluck's original conception (1762, with Orfeo cast as a male contralto) and the subsequent Paris edition (1774, with a high-tenor Orfeo) are illuminatingly recounted here in Irving Kolodin's accompanying essay.

Shirley Verrett is a sensitive artist, gifted with a smooth technique and a basically attractive voice, but she does not seem to be ideally cast here as Orfeo. Her arias flow with an appealing lyricism, but the declamation of her recitatives does not carry sufficient weight and authority, partly owing to her faulty Italian pronunciation. And, even more significant, hers is a high mezzo voice indeed, lacking the rich resonance and solidity required for the notes below the staff. To find the right Orfeo in these days of the vanishing contralto is becoming increasingly difficult, and the recent retirement of Giulietta Simionato removed one of the best candidates from the scene. Under the circumstances, record producers ought to give more consideration, perhaps, to a suitable baritone (Gérard Souzay!) in an effort to serve musical authenticity and dramatic plausibility.

Anna Moffo is an ideal Euridice, and Judith Raskin sings Amore's music very pleasingly. And there is no fault with the chorus or with the chiseled perfection of the Virtuosi di Roma. As for conductor Fasano's view of the score, it has the value of unmannered directness and a consistently happy choice of tempos, but it lacks dramatic vigor. The idyllic scenes of the first act, in particular, would benefit from more incisiveness and sharper articulation, while the second act could use more emphasis on dramatic contrasts. (The Furies do not seem particularly furious in their reaction to Orfeo's pleading.) In general, while there is an abundance of fine detail and historical reverence in the performance, the dramatic elements—which form the essence of Gluck's operatic reforms—are understated.

Heliodor's highlights are in German, which is, of course, a serious drawback. In compensation, the disc offers the ample contralto voice of Klose (which, though evidently past its prime, still retains here the dark timbre and tonal solidity the music requires), as well as the delightful singing of Rita Streich as Amore. Rother's pacing is more exciting than Fasano's, but he displays a Germanic predilection for broad tempos. (The heavy-handed treatment of Euridice's "*Questo asilo di placide calme*" is a good case in point.) The excerpts seem to originate from different sources—hence the appearance of three orchestras—and include a very fine performance of the Act II ballet music in the Mottl arrangement. The recorded sound is not free of distortion, but generally quite acceptable, particularly at the low price.

G. J.

⑤ ⑥ **KODÁLY: *Háry János—Suite; Peacock Variations*.** Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2859 \$5.79, LM 2859* \$4.79.

Performance: Stiff-necked

Recording: Splendiferous

Stereo Quality: A-1

⑤ ⑥ **KODÁLY: *Háry János—Suite; Marosszék Dances; Galánta Dances*.** Budapest Philharmonic Orchestra, János Ferencsik cond. QUALITON SLPX 1194* \$5.98, LPX 1194 \$5.98.

Performance: Wholly authentic

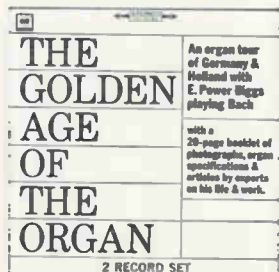
Recording: Somewhat diffuse

The two performances of *Háry János* tell the tale here: Leinsdorf is all spit and polish, like a Prussian drillmaster. The sound is beautiful, the vital impulse nil. The Hungarians may suffer from rather diffuse sonics, but the easy humor and high spirits of their performance go to the head like the finest Tokay wine. The same wonderful, easy-breathing vitality informs their readings of the two sets of Kodály dances. They compare well in every way to those of the Czech Philharmonic playing Dvořák. Smetana, or Janáček; it's in the blood of these players, and the spirit comes through in every bar.

I have had a more than passing acquaintance with Kodály's 1938-39 Variations on a Hungarian Folk Song, *The Peacock*, for I remember well Kodály's own conducting of the piece with the CBS Symphony before World War II, and I supervised Antal Dorati's Mercury recording with the Chicago Symphony in 1954.

This lovely and prismatically colored score
(Continued on page 74)

E. Power Biggs on Columbia Masterworks.



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Biggs, a case of 6-up, and the almost dire results.



“At the age of ten,” reminisces Edward George Power Biggs (E. Power Biggs to audiences, ‘Biggsy’ to friends), “my career was detoured...with almost dire results. I was caned by the music master at my school in Sussex for playing football when I should have been practicing the piano. He administered what the British call ‘six-up’: six hearty whacks on the derriere. I decided to forego my music lessons and become an electrical engineer instead.” It’s fortunate that the music field ultimately replaced the football field. And the electricity is now expressed in his magnetic performances.



Today, any detour Biggs takes is in the direction of music. As he zealously travels down what he calls “the Mozart trail,” retracing Mozart’s career throughout Europe, he visits the very churches where the great composer played.

At the St. Thomas Church in Strasburg, as Biggs enthusiastically studied the historic organ, the caretaker seemed puzzled.

“Mozart performed on this organ,” Biggs explained. The caretaker shook his head. “No one by the name

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Mr. Biggs’ dedication is expressed in his face, in his words, in his music. “I have read all of Mozart’s letters,” he exuberantly states, “...studied his life and compositions, and found the experience exciting and rewarding. In these Columbia albums, I’ve attempted to recreate Mozart’s music and the sounds Mozart heard, by using the *authentic* organs of Mozart’s day.”

As usual, Mr. Biggs is given to the humble understatement of many a genuine artist.

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sparkles with all the finesse and virtuosity that the Boston Symphony can bring to it, as well as the superbly detailed RCA Victor sound. But would that Leinsdorf could have let the music breathe a little more naturally, which it does on the more crudely played and recorded DGG disc with Gyorgy Lehel and the Hungarian Radio Symphony.

If I were to buy the RCA disc, it would surely be for the *Peacock Variations*; but the imported Qualiton disc—diffuse sound and all—I'd recommend without reservation, just as an example of the right style for this music, especially the Galánta and Marosszék dances. D. H.

LARSSON: *Pastoral Suite; Liten March* (see WIRÉN)

RECORDING OF SPECIAL MERIT

© MAHLER: *Symphony No. 4, in G Major.* Judith Raskin (soprano); Rafael Druian (violin); The Cleveland Orchestra. George Szell cond. COLUMBIA MS 6833 \$5.79. ML 6233* \$4.79.

Performance: Exquisitely fashioned
Recording: Flowless
Stereo Quality: To the life

I would rate this recorded performance by George Szell and the Cleveland Orchestra, with soprano Judith Raskin, as the first, in its own special way, to equal the classic Bruno Walter-New York Philharmonic reading of 1945. I say, "in its own special way" advisedly; for Szell's way with this music is not Walter's in terms of pulse, let alone of overall conception. Yet, viewed in terms of exquisite control combined with poetic sensitivity, it is surely the equal of the older reading.

Indeed, this is the first performance on or off records since Walter's that has not suffered from excessive tension on the one hand or mawkish sentimentality on the other. In order to make this purely poetic Mahler symphony really "work," the classic sense of proportion which George Szell has exhibited so superbly in his finest readings of Mozart and Schubert must be brought to bear here with the most careful blending of warmth and finesse—and that is exactly what one senses on the second, third, and fourth hearings of this disc. The pacing of the opening movement and the proportioning of its dynamics fall gratefully and stimulatingly upon the ear; while in the implicitly macabre second movement, the differentiated coloration between the differently tuned violins used by concertmaster Rafael Druian comes through with unexpected vividness.

Program annotator Jack Diether speaks of Mahler's having conceived the slow movement of the Fourth Symphony as a B Major Adagio with the subtitle *Caritas*, and then notes that the slow movement in its final form turned out to be in G Major, retaining only the *Adagio* designation, but no *Caritas*. Hearing this movement again, with this added bit of information in mind, I would settle for retention of the *Caritas* title too—at least in spirit.

The high point of the recording is Judith Raskin's singing of *Das himmlische Leben* (*Life in Heaven*). I expect to wait a long, long time before encountering a more perfect amalgam of purest childlike naïveté of expression and of sensitively fashioned vocal artistry.

The recording is a model of fine balance, true-to-life dynamics, and finely detailed limning of tone color. D. H.

© MAHLER: *Symphony No. 7, in E Minor* ("Song of the Night"). Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VSD 7114/2 two discs \$11.58, VRS 1141/2 \$9.58.

Performance: Reasonably good
Recording: Spacious
Stereo Quality: Good enough

Though I have been a Mahler enthusiast since the early 1930's, I admit to a negative bias when it comes to the composer's middle symphonies, Nos. 5 through 8. It is evident (at least to me) that Mahler during this period was trying to achieve a synthesis between his song style and what we now know as modern linear symphonism, and throughout all of the symphonies of this



HENRY PURCELL

An engraving (1794) by W. N. Gardiner, identifying Purcell as "musician and actor"

period, Mahler's struggle with his materials is all too evident. Only with *Das Lied von der Erde* and the Ninth and Tenth symphonies did Mahler reach his goal.

In the Scherzo, flanked by the two *Nachmusik* movements, Mahler does manage, in this Seventh Symphony, to weave a sinister spell of sorts; but even here I find the melodic imagination deficient when compared with the folk-inspired early works and the freely linear later ones. The end movements are hopelessly overloaded with inferior material and overdense textures. Conceivably, a super-virtuoso orchestra and miracle-man conductor could get this piece off the ground. I heard the late Dimitri Mitropoulos tackle the job with the New York Philharmonic some years ago and was not convinced. I missed this season's Bernstein performance, which I understand has been recorded by Columbia.

With the best will in the world, Maurice Abravanel and his Utah players are not quite up to the task of putting the totality of the Mahler Seventh across to the listener. The middle movements come out best, but this is not enough, in my opinion, to justify investment by any but Mahler fanatics, who will at least enjoy the elaborate program annotation by Jack Diether. The recorded sound is warm and spacious, but also a bit diffuse. D. H.

RECORDING OF SPECIAL MERIT

© ® PURCELL: *Fantasias for Three to Seven Viols (complete)*. Concentus Musicus of Vienna, Nikolaus Harnoncourt, director. VANGUARD BACH GUILD BGS 70676 \$5.79, BG 676 \$4.79.

Performance: Mostly excellent
 Recording: Very good
 Stereo Quality: Satisfactory

Purcell's *Fantasias* for strings consist of three pieces for three instruments, nine for four, a five-part *Fantasia on One Note* (with a C sounding throughout—a fascinating piece), and two *In Nomines*, for six and seven strings, respectively. These were copied out in score in 1680 not long after Purcell became organist of Westminster Abbey, although they are presumed to have been composed earlier, before the composer was in his twenties. Concerning their scoring, the instrumentation is not specific, and either an all-viol consort or a broken consort (involving members of both the viol and violin family) can be considered proper for the music. Today, of course, there also are performances on modern strings and even by string orchestras, but the adaptation involves changing notes because of the original range of the part writing.

The music itself, highly contrapuntal, is quite amazing after one has become familiar with the idiom. One of the most intriguing aspects is the presence of many cross relations: the writing of two parts will clash, say, with a simultaneous C and a C-sharp, giving a particularly violent or even poignant effect. Hearing the *Fantasias* either singly or in small groups (because these multi-movement pieces are basically similar in form) is not unlike listening to the late Beethoven Quartets; it is music that involves concentration, yet is marvelously relaxing. As an emotional experience—despite the idiom, the relatively esoteric nature of the music, and the choice of instruments—a good recording of the Purcell *Fantasias* can consequently be enjoyed in the same manner as the greatest chamber music of the 1800's.

The Concentus Musicus recording is in all respects a worthy performance. The previous complete viol version by August Wenzinger and his consort (Archive ARC 3007, mono only) is still a satisfying one, but the newer interpretation is warmer and, perhaps because of the up-to-date sound, it is also more vivid. Wenzinger's group has a slightly more typical, thinnish viol tone, whereas Harnoncourt's ensemble sounds fuller and rounder. The harmonic clashes are stressed rather more on Vanguard than on Archive, an obvious advantage for the newer performance, but I was sorry to hear a goodly number of trills missing from cadences where they should have been added by the performers of the Viennese group. Overall, however, it is the Concentus Musicus interpretation that I would recommend, both as a sensitive performance and as a particularly well-recorded document of some of Purcell's greatest music. The stereo pressing is first-rate, the mono scarcely less so, but I experienced some difficulty with ticks and pops on the latter before obtaining a clean-sounding mono pressing. I also wish that each of the *Fantasias* had been banded separately instead of being arranged in groups. I. K.

(Continued on next page)



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PURCELL: *The Masque in Dioclesian: Dioclesian: Instrumental Music* (see Best of the Month, page 65)

⑤ ⑥ SCHUBERT: *Symphony No. 8, in B Minor* ("Unfinished," D. 759). BEETHOVEN: *Overtures: Fidelio, Op. 72b; Leonore No. 3, Op. 72a; Coriolan. Op. 62.* Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 139001 \$5.79. LPM 39001* \$5.79.

Performance: Highly polished
Recording: Generally good
Stereo Quality: Good

Refinement and a highly compact (there is no first movement repeat), polished treatment characterize this performance of Schubert's *Unfinished*. In general the long-drawn-

out sweetness of the second movement profits more from this approach than does the highly dramatic and spacious *Allegro moderato* opening movement.

The Beethoven overtures emerge curiously drained of their essential force and vitality. Though Karajan's tempos are by no means fast, one still has the feeling that he is so eager to keep the music moving that the element of dynamic contrast has been scaled down to achieve this effect. Klemperer on Angel is still my man for the *Fidelio* and *Leonore No. 3* overtures, while Walter on Columbia offers a stunningly dramatic *Coriolan* Overture.

DGG's recorded sound seems just, if a little less forceful in terms of overall presence than I would like for such dramatic works as these. D. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ SCHUMANN: *Songs to Poems by Heine. Die Lotosblume ängstigt sich; Leb' deine Wang' an meine Wang': Du bist wie eine Blume; Tragödie; Dein Angesicht, so lieb und schön; Der arme Peter; Es leuchtet meine Liebe; Was will die einsame Thräne; Belsazar: Die feindlichen Brüder; Abends am Strand; Die beiden Grenadiere; Mein Wagen rollet langsam.* Dietrich Fischer-Dieskau (baritone); Jörg Demus (piano). DEUTSCHE GRAMMOPHON SLPM 139110 \$5.79. 39110* \$5.79.

Performance: Compelling
Recording: Piano subdued
Stereo Quality: Centered

It was only natural that the restless romantic spirit of Robert Schumann should find in the bitter, troubled poems of Heinrich Heine an abiding source of inspiration. And it is surely more than a coincidence that both Schumann's first and his last songs were set to Heine poems. Altogether there are about forty of these "Heine Songs," and, with his previous recordings of the *Liederkreis*, Op. 24, and *Dichterliebe* cycles, Dietrich Fischer-Dieskau seems to have recorded all of them.

The present collection contains three narrative ballads (*Belsazar. Die beiden Grenadiere*, and *Die feindlichen Brüder*) in addition to the shorter lyric expressions, of which *Die Lotosblume*, *Du bist wie eine Blume*, and *Dein Angesicht* are justifiably the best known. But there is not an indifferent song in the lot, and *Der arme Peter* and *Mein Wagen rollet langsam* deserve to be ranked with the great ones. In the former, Heine indulged in his familiar feat of encasing a compact tragedy in a simple folksong-like lyric, and Schumann realized this in his music to perfection. In the latter, the poet ends by losing himself in meditation, but the composer has the advantage of a piano postlude which traces the thought even after the words have stopped.

It is hardly necessary at this stage to search for new ways of describing Fischer-Dieskau's interpretive mastery. Vocally, however, he has been heard to better advantage. While virtually faultless in the meditative and narrative passages, he strains on several high notes and produces some explosive sounds in the climaxes.

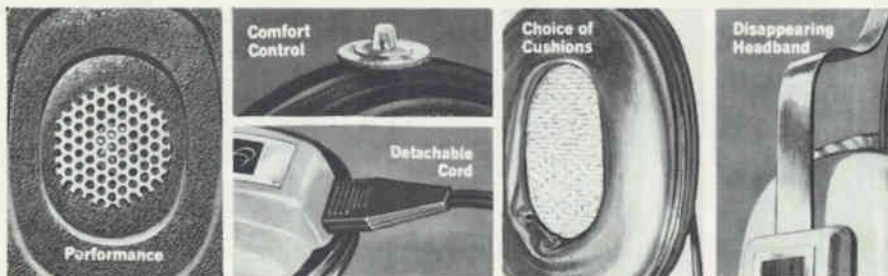
The piano accompaniments are rather subdued, or at least so they seem in the recorded balance. Text and translations are supplied. G. J.

⑤ ⑥ SHOSTAKOVICH: *Symphony No. 1 in F; Festive Overture.* Czech Philharmonic Orchestra, Karel Ancerl cond. ARTIA ALPS 710 \$5.98. ALP 710* \$4.98.

Performance: Excellent
Recording: Good
Stereo Quality: Good

It has long been the fashionable observation that Shostakovich's *Symphony No. 1, in F*—youthful work though it may be—is the composer's best and most successful work in the form. And while it is true that it neither attempts nor reaches the expressive heights of some of his later symphonic creations, hearing it again after a long lapse I am far from sure that the "fashionable" opinion is not, in this case, an accurate one. The First Symphony seems just as fresh today

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as it did years ago. The composer's musical personality is already strongly identifiable, the piece is texturally clean as a whistle, the scoring is bright and inventive—the piece, in short, is realized almost perfectly on every intended level.

Anclerl's performance of it seems to me to be admirable in just about every way. The reading is crisp and sharply perceived, and there is a nice elegance of detail. Yet, when the lyrically intense slow movement arrives, the conductor lets go in just exactly the right scale for the size and limited pretensions of the work itself.

By comparison with the Symphony—and possibly without any comparison at all—the *Festive Overture* (1954) is a piece of expertly negotiated junk. I rather suspect that it gives the word "superficiality" a new intensity.

The recorded sound and stereo are a good cut above what we have been getting from behind the Iron Curtain in recent years.

W. F.

Ⓢ Ⓢ STRAVINSKY: *The Fairy's Kiss*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6803 \$5.79. ML 6203 \$4.79.

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

Early in 1928, Ida Rubinstein approached Stravinsky for a ballet based on the music of Tchaikovsky—a composer for whom Stravinsky, rather paradoxically, had until quite recently expressed a very special fondness. Stravinsky accepted the commission and set about the job of filtering Tchaikovsky melodies through his own very personal and contemporary musical language. In the score that resulted, the juxtaposition of musical personalities and techniques is remarkable. Stravinsky's hallmark has always been a distinctive, virtuosic rhythmic and textural individuality; Tchaikovsky's music, as perceived by twentieth-century sensibility, fails most painfully in precisely these areas. As a matter of fact, I recall once having read a perfectly serious paper by a perfectly serious composer (a disciple of Stravinsky's) who—in his disbelief that his hero could seriously admire a composer like Tchaikovsky—went to considerable effort to establish the theory that *Le Baiser de la fée* was expressly composed to make Tchaikovsky look like a fool. (A terrible waste of time for a busy composer, should that in fact have been the case!)

Taken out of its theatrical context, I find it, as ever, a strange but essentially delightful creation. It has never been very popular, and it very definitely is not for everybody. But it is something of a masterpiece of purely manneristic art, and its purely Stravinskian detail is almost consistently arresting throughout the rather considerable length of the complete ballet score recorded here. (A briefer *Divertimento* from the ballet is the more familiar concert version of the work.)

The present performance of the work is, of course, the composer's own. It is a little drier than is perhaps absolutely necessary, but lovely, sparkling, and animated all the same. The recorded sound and stereo are both very satisfactory.

W. F.

(Continued on next page)

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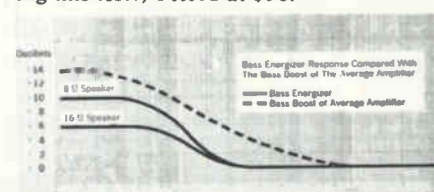
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RECORDING OF SPECIAL MERIT

⑤ ⑩ **VERDI: Requiem.** Birgit Nilsson (soprano); Lili Chookasian (mezzo-soprano); Carlo Bergonzi (tenor); Ezio Flagello (bass). Boston Chorus Pro Musica and Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7040 two discs \$11.58, LM 7040 \$9.58.

Performance: First-rate
Recording: Excellent
Stereo Quality: Very good

Here is another fine version of Verdi's Requiem, additional proof that this is an age of recorded affluence, a far cry from the pre-LP era when this breathtakingly beautiful work could be heard in only one recorded edition! (In fairness, however, I must add that that one edition, still available as Angel GRB 4002, is justifiably ranked with the Great Recordings of the Century.)

Leinsdorf's approach is distinguished by his characteristic sense of structure. The pacing is brisk (this is, in fact, the fastest of all modern recorded editions, save perhaps the Markevitch recording, which was not available for comparison), yet unhurried, with an unobscured view of important details in the scoring. Aware of the theatricalism inherent in the work, Leinsdorf gives us an interpretation that is dramatically effective and often moving. At times, however, his disciplinarian sense seems to inhibit the flow of lyric expression: certainly he does not get as much expressive nuance out of his vocal soloists as, say, Giulini does on Angel 3649. There is no restraint, however, in the per-

formance of Carlo Bergonzi, who gives renewed evidence here of his superlative artistry. At the risk of sounding repetitious, I find that the consistent tonal beauty, elegance of phrasing, and overall musicality Mr. Bergonzi displays in one recording after another place his contributions among the true delights of listening today. Ezio Flagello brings a firm tone and a nice *cantabile* style to the bass part, and Lili Chookasian handles the mezzo line with commendable authority and musicianship.

By the severe standards of her own achievement, however, Birgit Nilsson is somewhat disappointing. Her voice is supremely right in weight and brilliance for the soprano part, it rides the ensembles with a soaring majesty and with an absolute command of the wide range of her music—all these are pleasures readily acknowledged. But there seems to be a lack of involvement in her singing, insufficient warmth in such passages as the long, sustained E natural in "*Sed signifer sanctus Michael*" in the *Offertorio*. As for the final *Libera Me*, where the supplicating fervor of Schwarzkopf (in the Angel set) would melt a stone in "*Tremens factus sum ego*," Nilsson sounds comparatively dispassionate. She also seems to be off her best vocal form, as evidenced by several off-center attacks.

The choral and orchestral execution is all one could ask for, except that the Verdian dynamic markings, particularly the gradations from *ppp* to *p*, are seldom highlighted. The sound is rich and well detailed, and an excellent essay by Neville Cardus enhances the album presentation. There are no separation bands on the disc to distinguish the

different sections. Nothing can justify this puzzling and, in my opinion, damaging procedure, and I hope that subsequent pressings will bring rectification. G. J.

⑤ ⑩ **WIRÉN: Serenade for Strings.** LARSSON: *Pastoral Suite; Liten March.* Stockholm Symphony. Stig Westerberg cond. LONDON CS 6430 \$5.79, CM 9430* \$4.79.

Performance: Polished
Recording: Excellent
Stereo Quality: Good

This recording will come as something of a surprise to those who expect from modern Scandinavian music a full measure of gloomy Nordic rumination, in the manner of Sibelius or Nielsen. These works by two of Sweden's best-known living composers are brimful of pleasant, flexible, remarkably unpretentious and unspoiled lyricism. Neither work would be likely to win prizes for either daring or originality—the accompaniment figure of the second movement of the Wirén *Serenade*, for example, has been all but lifted from the second movement of the Sibelius Fifth Symphony—but there is something remarkably comfortable and, in the best sense of the word, easy about the music.

Larsson's music is a little more ambitious texturally and expressively, but it too goes down very smoothly indeed. In sum, both works represent believable ultra-conservatism.

The performances sound both smooth and expressive, and the recorded sound and stereo are very good. W. F.

(Continued on page 80)

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HIGH PRIESTESS OF DIANA, a huntress
PHAEDRA, Theseus' second wife
OENONE, Phaedra's nurse and confidante
THE GODDESS DIANA
ARCAS, a messenger
THESEUS, King of Athens
TISIPHONIE, a Fury
PLUTO, God of the Underworld
THE THREE FATES

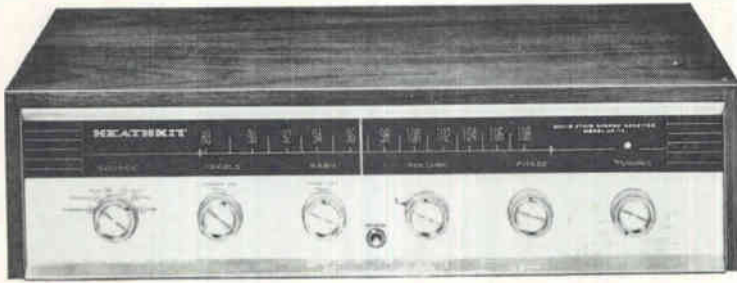
MERCURY, Messenger of the Gods
PRIESTESS/A HUNTRESS
NEPTUNE, God of the Ocean

ANGELA HICKEY
ROBERT TEAR
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JANET BAKER
PATRICIA BLANS
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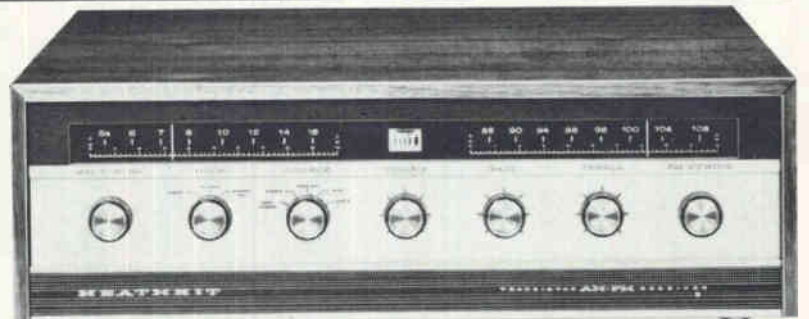
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COLLECTIONS

⑤ ⑥ THE BUDAPEST CHILDREN'S CHOIR AT CARNEGIE HALL: Bartók: *Sorrow*; *Enchanting Song*; *Bread Baking*; *Teasing Song*. Kodály: *Ave Maria*; *In the green forest*; *The Gay Song of the Shepherd*. Schumann: *Dreaming Lake*. Morley: *Now is the month of Maying*. Weber: *Concert of the Frogs*. Lesur: *The Goat*. Britten: *Coaching Song*. Copland: *Ching-a-ring-chau*; others. The Budapest Children's Choir; Valeria Botka and Dr. Lászlo Czányi, directors. RCA VICTOR LSC 2861 \$5.79, LM 2861* \$4.79.

Performance: Delightful
Recording: Good
Stereo Quality: Satisfactory

Zoltán Kodály, who considers himself a musical educator first and a composer second, once observed that "a child can learn anything if properly taught." Then, with a chauvinism characteristic of his compatriots, he added: "Based on observations of a half a century I can state that there are no such things as tone-deaf Hungarian children. And, as for rhythmic sense, we rate above all our neighbors."

The members of the Budapest Children's Choir, founded in 1954, were trained under Kodály's methods. Instruction begins at the age of six, and it is done without instrumental accompaniment. From the outset, relative pitch is stressed to the point that the children are able to sing *all* intervals within the normal range effortlessly and with secure intonation.

That the system works is clearly demonstrated in this program, taped "live" during the Choir's Carnegie Hall concert of October 11, 1965. The songs are grouped in four sections according to the seasons of the year, and include German, English, French, and Japanese settings, all obviously chosen for international audiences. The Weber and Lesur items involve some animal imitations cleverly woven into the musical texture and, naturally, designed for crowd pleasing. All selections are performed disarmingly, with perfect intonation, remarkably precise attacks, and general discipline. The trickier the arrangement—in terms of counterpoint and syncopation—the more fun the children seem to have with it. Understandably, the singing rises to its highest level when the group sings in its native tongue in a collection of traditional songs and Bartók and Kodály settings.

RCA Victor's technical production is one of the best efforts of its kind: audience noises are not too disturbing, and the applause preserved on the disc is limited to a reasonable amount. G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ EARLY BAROQUE MUSIC OF ITALY. Monteverdi: *Cantate Domino*; *Laetantiae della Beata Vergine*; *Nisi Dominus*; *Madrigals*; *O Come sei gentile*; *Lamento della ninfa (Amor)*. Frescobaldi: *Toccata nona*; *Canzona settima detta la Superba*; *Canzona quinta*. Turini: *Trio Sonata*. Dalla Casa: *Alix avoit*. Soloists and Instrumentalists of the New York Pro Musica. Noah Greenberg cond. DECCA DL 79425 \$5.79, DL 9425 \$4.79.

Performance: A tribute to Noah Greenberg
Recording: Good
Stereo Quality: Fine

This recording, the eighteenth album on the Decca label by the New York Pro Musica, is a splendid testament to the man who founded that organization, the late Noah Greenberg. The contents, as with all the Pro Musica records, are quite varied, ranging from secular to sacred, vocal to instrumental, with enough contrast to appeal even to the music lover whose knowledge of this period is limited. Two of the composers are well known, and they are given the lion's share of the disc; a good deal of the Monteverdi and Frescobaldi, however, is material either not previously available or not nearly so well played or sung as here. Nor should the trio sonata by Francesco Turini (c. 1595-1656) be overlooked, for not only is it a very lively piece, but the stylish performance is extremely stimulating. There is also an excellent historical example of how embellishments were added at that time: the Venetian Girolamo Dalla Casa's embroidered version

DECCA



NOAH GREENBERG (1919-1966)
A splendid testament to his achievements

of Crecquillon's chanson *Alix avoit*. If, however, I had to choose the piece that most typified the performance style and abilities of the New York Pro Musica, it would be Monteverdi's setting of Psalm 127, *Nisi Dominus*, marvelously dynamic and very properly gauged for drama. One hears to excellent effect here another of Noah Greenberg's institutions, the Renaissance band, supporting the vocal soloists. Decca's recording of this valuable recital is quite satisfactory, though I heard some shallowness in the vocal sound. Texts and translations, as always, are included, and the entire collection can be most highly recommended. Let us most fervently hope that this is not the last album to come from the New York Pro Musica, for Noah Greenberg achieved far too much with it to allow this worthy organization to become merely a matter of history. I. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ FOUR CENTURIES OF MUSIC FOR THE CLASSIC SPANISH GUITAR. Mudarra: *Fantasia*. Narváez: *Diferencias sobre "Guárdame las vacas"*. Sanz: *Folias*. Scarlatti: *Sonata in G Minor*; *Sonata in G Major*; *Sonata in E Minor*. Sor: *Estudio XII*; *Estudio I'*. Tárrega: *Danza mora*.

Tórroba: *Nocturno*. Maza: *Zapateado*. Granados: *Danza Española No. 5*. Villa-Lobos: *Estude No. 11*. Sainz de la Maza: *Bolero*. Falla: *Farruca*, from *El sombrero de tres picos*. Rodrigo: *En los trigales*. Albéniz: *Asturias-Leyenda*. Trad.: *Estrella del Mar*. Cántico, and *Quirpa Guatireña (Venezuela)*; *La Filla del Marxant (Catalan popular tune)*. Alirio Díaz (guitar). VANGUARD VSD 71135 \$5.79, VRS 1135 \$4.79.

Performance: Animated, musicianly
Recording: Excellent
Stereo Quality: Okay

⑤ ⑥ GUITAR MUSIC OF FOUR CENTURIES. Bach (trans. Segovia): *Prelude and Fugue in D Major (BWV 998)*. Weiss (arr. Kennard): *Fantasia in E Minor*. Frescobaldi (trans. Segovia): *Aria con variazioni (La Frescobaldi)*. Dowland: *Fantasia No. 7, in E Major*. Falla: *Homage à Debussy*. Ponce: *Sonata No. 3, in D Minor*. Villa-Lobos: *Estude No. 11, in E Minor*. Oscar Ghiglia (guitar). ANGEL S 36282 \$5.79, 36282 \$4.79.

Performance: Scholarly, musicianly
Recording: Good
Stereo Quality: Good

These fine recorded performances seem to demonstrate, among so many other things, that an omnibus title on the order of "Four Centuries of Guitar Music" can produce two remarkably different programs.

Ghiglia's for Angel is rather more severe and recital-like, and, considering him as a stylist and interpreter, I detect a note of sobriety and calculated seriousness in his work that I do not find in Díaz's. This is not a statement of preference, simply a description of manner.

Ghiglia, running as he does through Bach fugues and Frescobaldi transcriptions to haunting originals of Falla and Villa-Lobos, is a superb musician and a master technician. I don't happen to fancy anybody's—even Segovia's—guitar transcriptions of Bach, or of any other essentially contrapuntal composer, simply because they put more emphasis on the performer's ingenuity in simulating polyphonic interplay than they do on the music itself. But such transcriptions are here to stay, I guess; they do try the guitarist's technical and musical mettle most tellingly.

Díaz has quite a different manner. His work is sunnier, more animated, more indigenous, somehow, and less—I guess scholarly and longhair are the words. His program is also more diffuse. It too is full of transcriptions, but I mind them less: Scarlatti transcriptions for guitar, for example, don't ask us to focus attention on juxtaposed long lines, and the folk tunes and Falla excerpts suit the technique and temperament of the guitar as if they were written for it.

I would not try to choose between these releases, except on the levels of "tone" and program interest. Guitar fanciers will want both, I would imagine.

The sound is good on both releases, and, while I am told that some of our readers take a dim view of such critical concepts as the following, I must say that *here*, particularly, the rather more muted sound that Angel has provided for Ghiglia is exactly right for what he does and the way he does it, while the brighter, livelier sound that

(Continued on page 82)

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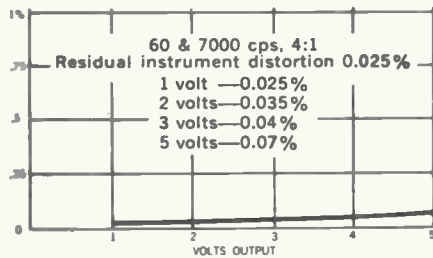
For years since its introduction, the Dynaco preamplifier design has been generally accepted as one in which the noise and distortion are so low and the quality so high that attempts to improve it would be laboratory exercises rather than commercial enterprises. Yet we have always been questioned as to why we did not gild this lily by adding step type tone controls. The enthusiastic audiophiles who ask this tell us that they want to be sure that their tone controls are out of the circuit when not being used. Our answer has always been that continuous controls give a range of flexibility which cannot be attained with step type controls, and that the "neutral" position of our con-

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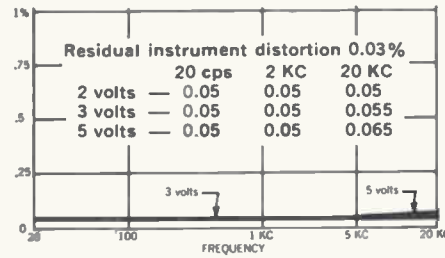
However, our avowed philosophy of perfectionism has kept us working on the possibility of some improvement in the circuit—and this work has now led to the first major change in our preamplifier design since it was initiated. This development (on which patents are pending) is applicable to all continuous tone control systems and immediately makes them superior to the far more expensive step type controls. What we have accomplished is to keep the infinite resolution capability of the continuous control, but to remove all frequency and phase discriminating networks from the circuit when the control is rotated to its mechanical center. This new design is incorporated in the PAS-3X (PAS-2X, too) which is now at your dealer's at the same low price.

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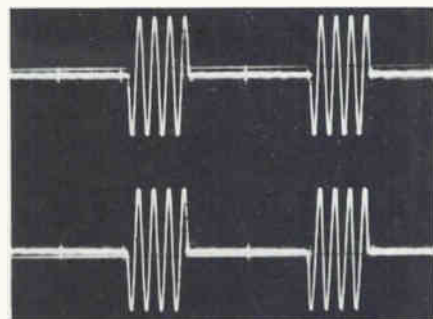
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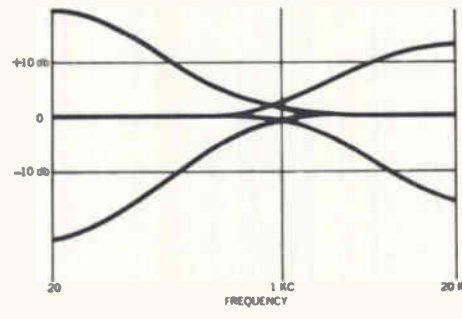
Intermodulation Distortion



Harmonic Distortion



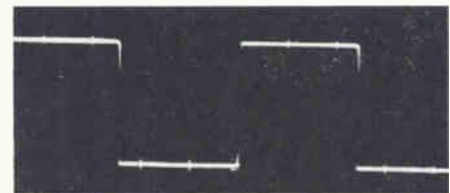
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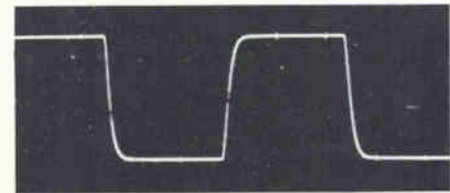
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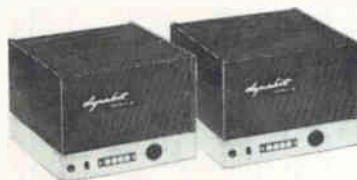


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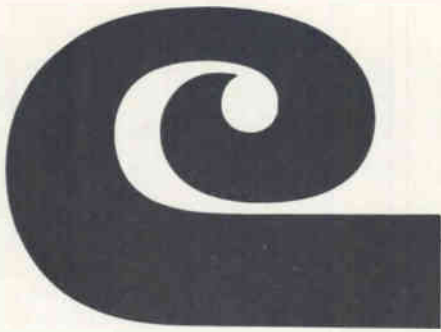


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W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑥ FOUR CENTURIES OF MUSIC FOR HARP. C. P. E. Bach: *Sonata in G Major* (Wq. 139). Dussek: *Sonata in C Minor*. Anon.: *Siciliana* (Arr. Grandjany). Handel: *Theme and Variations*. Cabezón: *Pavan and Variations* (Arr. Zabaleta). Palero: *Romance* (Arr. Zabaleta); Ribayaz: *Hacbaz* (Arr. Zabaleta). Marie-Claire Jamet (harp). NONESUCH H 71098 \$2.50, H 1098* \$2.50.

Performance: Superior
Recording: Excellent
Stereo Quality: Natural

As Edward Tatnall Canby points out in his excellent program annotations for this recital, a good deal of the harp repertoire is contemporary or made up of transcriptions. Of the collection at hand, three earlier works are originally for the instrument, a first-rate sonata by C. P. E. Bach, a shorter but very effective sonata by Jan Ladislav Dussek, and a brief and fairly minor set of variations by Handel. Perhaps because these are the ones untouched by the occasionally anachronistic hands of the transcribers, they come off best; in the longest piece, the Bach sonata, Miss Jamet does a remarkably good job of recreating the *galant* spirit; and she avoids over-romanticizing the Dussek and Handel. As a result, this is some of the most enjoyable harp playing of this kind of material that I have heard on records. Regarding the remaining items, of sixteenth- and seventeenth-century origin (the anonymous Siciliana was used by Respighi in his third Suite of *Ancient Airs and Dances* and then re-transcribed for harp), the French performer is marvelously adept on her instrument, but neither the transcriptions nor the interpretations are very true to the original material. One certainly would like to hear more of Miss Jamet, especially in the late-eighteenth-century repertoire. The recording is full and rich.

I. K.

⑥ FRIEDA HEMPEL: *Recital*. Schubert: *Horch, horch, die Lerch' im Ätherblau*. Mendelssohn: *Auf Flügeln des Gesanges*. Adam: *Ab! Vous dirais-je, Maman?* Meyerbeer: *Robert le Diable: Robert, Robert, mein Geliebter*. *Les Huguenots: O glücklich Land*. Offenbach: *Tales of Hoffmann: Olympia's Air*. Dell' Acqua: *Villanelle*. Auber: *Die Stimme von Portici: Dem Geliebten vermählt*. Donizetti: *La Fille du régiment: Nicht zweifeln darf ich länger*. David: *Charmant oiseau*. Delibes: *Lakmé: Bell Song*. Frieda Hempel (soprano). Orchestral accompaniment. ODEON 83397 \$5.98.

Performance: Brilliant
Recording: Old (1911-1922)

The exceptional range of Frieda Hempel's art is illustrated by the fact that, in the same Metropolitan season (1913-1914) when she sang the role of the Marschallin in the first American performance of *Der Rosenkavalier* her other roles were Eva, Lucia di Lammermoor, and Oscar in *Un Ballo in Maschera*. It has been said that she was primarily a lyric soprano, and that coloratura roles were not really her forte, but the present recital tends to refute this observation.



OPERA NEWS

FRIEDA HEMPEL

An exalted reputation confirmed

For, while she brings affecting lyrical expression and warm, firmly placed tones to the two lieder and to the Meyerbeer arias, she is nothing less than dazzling in the runs, trills, and staccatos of Adam, Auber, and Offenbach. None of these demanding pieces is done to absolute perfection—there are some intonation flaws, rhythmic inaccuracies, and instances of careless phrasing—but ample brilliance remains to confirm Hempel's exalted reputation. Except for the Donizetti duet (in which the soprano is excellently seconded by tenor Hermann Jadlowker), all selections are sung in the original language—a fact one would never guess from the inadequate jacket information. But then the same annotation also identifies Emmy Destinn as a contralto!

G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ ITALIAN WOODWIND MUSIC. Vivaldi: *Concerto, in G Minor, for Flute, Oboe, and Bassoon*. Cambini: *Wind Quintet No. 3, in F Major*. Rossini: *Wind Quartet No. 4, in B-flat Major*. Ponchielli: *Quartet, in B-flat Major, for Winds and Piano*. Philadelphia Woodwind Quintet; Anthony di Bonaventura (piano). COLUMBIA MS 6799 \$5.79, ML 6199 \$4.79.

Performance: Classy
Recording: Excellent
Stereo Quality: Fine

If you are looking for a program of wind music that is lovely and fun, as well as beautifully performed and recorded, this new Columbia release is your dish. As is not often the case in releases of this sort, the music here—at least most of it—is not merely instrumentally vehicular but is work of real quality. The Vivaldi concerto, for example, is an absolute love: fluently instrumental, elegantly lyrical, and exquisitely played. The Cambini wind quintet is another winner, and a surprisingly personal and original one in its quiet way. The Rossini is glib and attractive, while the operatic *bel canto* attitudes of the Ponchielli are strangely winning, even if they do occasionally provide a chuckle.

The performances are miraculously good, for the most part, although it is possible

that the musicians are a little too solemn about both the Rossini and the Ponchielli. The recorded sound and stereo effect are uncommonly suitable. *W. F.*

Ⓢ **LOTTE LEHMANN: Recital.** Wagner: *Tannhäuser: Dich teure Halle, Lohengrin: Einsam in trüben Tagen, Die Walküre: Hinweg, hinweg! Flieh' die Entweibte (Act 2).* Beethoven: *Fidelio: Komm, Hoffnung.* Nicolai: *Die lustigen Weiber von Windsor: Nun eilt, herbei.* Schubert: *Erlkönig.* J. Strauss: *Die Fledermaus: Klänge der Heimat.* R. Strauss: *Der Rosenkavalier: Ah! Du bist wieder da!* Lotte Lehmann (soprano); with Lauritz Melchior (tenor) and Maria Olszewska (mezzo-soprano). Orchestral and piano accompaniment. ODEON 83396 \$5.79.

Performance: Classic interpretations
Recording: 1924-1935 era

"I was never a great technician... I had neither the cold temperament for Turandot nor the fiery, theatrical one for Tosca; mine was an inner temperament... To know life, to acquire experience, and to translate experience into art—this is the artist's task." These observations are part of Lotte Lehmann's spoken commentary (in German) which forms a valuable portion of this reissue in Odeon's *Die Goldene Stimme* series. She also remembers with great affection such musical figures as Richard Strauss, Franz Schalk, Bruno Walter, Lauritz Melchior, and Paul Ulanowsky; reminisces about the Vienna State Opera's great ensemble spirit; and deplors the current addiction to the star system as well as the tense, harried, much-traveled life of today's opera singers. At the same time, she also candidly admits that, were she subjected to the same temptations today, her own career would probably follow a similar pattern.

Aside from this informative commentary, much of the disc covers familiar ground. The Beethoven and Nicolai excerpts are available on Angel COLH 112 (in cleaner processing), and the closing scene of *Der Rosenkavalier's* first act is, of course, taken from the famous 1933 Vienna recording. The Sigmund-Sieglinde scene from the second act

LOTTE LEHMANN IN 1916
An extraordinary career surveyed



OPERA NEWS

of *Die Walküre*, however, is apparently new to LP, and most welcome, for Lehmann and Melchior were in top form under Bruno Walter's baton. The *Tannhäuser* and *Lohengrin* selections are good representative samples of an earlier (1924-1925) stage in the artist's career and offer, together with the *Fledermaus* Czardas, evidence of her warm, expressive communication and dependable technique—her modest disclaimer to the contrary. The *Erlkönig* is less successful; it is rushed, not very well accompanied, and generally inferior to Lehmann's later version for RCA Victor.

Although technically less satisfying than Angel COLH 112, this is nevertheless a rewarding one-disc summary of Lehmann's art, especially recommended to collectors who do not own her performance of *Der Rosenkavalier* (an abridged version) on Angel GRB-4001. *G. J.*

Ⓢ Ⓢ **MASTERPIECES OF RUSSIAN ORTHODOX MUSIC.** Tchesnokoff: *God is with us (Arr. Orlov); Lord, now lettest Thou Thy servant.* Tolstiaikov: *Blessed is the man.* Glazounov: *Easter Exapostilarion.* Gretchaninoff: *Bless the Lord, O my soul; The Cherubimic Hymn.* Panchenko: *The Beatitudes from the Sermon on the Mount (Arr. Orlov).* Lvov: *Of Thy Mystical Supper.* Traditional: *Litany of Petitions.* Sheremetev: *The Lord's Prayer.* Archangelsky: *Hear my prayer, O God.* The Capella Russian Male Chorus, Nicholas Afonsky cond. MUSIC GUILD MS 132 \$2.39, MG 132* \$2.39.

Performance: Vocal problems
Recording: Some overmodulation present
Stereo Quality: Good

Nicholas Afonsky, formerly Director of the Russian Cathedral Choir in Paris (with whom he made recordings in the Thirties) and presently conductor of the Cathedral Choir of New York's Holy Virgin Protection Cathedral, obviously knows the style of Russian Orthodox repertoire like the back of his hand. We hear here the typical Romantic harmonies of the nineteenth- and early twentieth-century arrangers, the solemn intonations of the low, low, basso profundo, and the swooping vocal line, ranging from hushed murmuring to vast outpourings of sound.

Unfortunately, what one also hears is a not too steady choral group; there is nothing wrong with Afonsky's precision, but the wobble of many of the voices is disconcerting. Even more distressing, however, are the many moments of uncertainty of pitch; one must accept the sliding as part of the style, but one should hope that, once the note is arrived at, it be more or less harmoniously in unison. Here, I kept having to play over portions to make certain just what was happening. The reproduction of the voices, too, is not entirely transparent in loud sections, which suffer from distortion owing to overmodulation.

Stereo is well used, however, and, commendably, original Russian texts are presented side by side with English translations (no program notes though). For the benefit of those interested in Russian Orthodox music, I might point out that the present repertoire, with one exception, consists of late arrangements or settings. There are several recordings of the traditional liturgy on the imported Harmonia Mundi label that



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are extremely impressive musically—and also from the standpoint of vocal stability. I. K.

● **JOHN MC CORMACK:** *Recital, The Londonderry Air; By the lakes of Killarney; Silent hour of prayer; At the mid hour of the night; Ould turf fire; Gentle maiden; The star of the county Down; Off to Philadelphia; Oh what bitter grief is mine; Love thee dearest; Garden where the praties grow; Oft in the stilly night.* John McCormack (tenor); piano accompaniment. AVOCA AV 112 \$3.98.

Performance: A giant, past his peak
Recording: Fair

Several tunes on this McCormack disc are introduced by the singer himself, suggesting

that at least part of the program derives from broadcasts or personal appearances. I also suspect that several heretofore unreleased HMV masters (with Gerald Moore at the piano) are included, but cannot be sure because the annotations disclose nothing of pertinence. It is apparent, however, that the entire program dates from a very late period in the artist's career, probably from the years following his formal retirement in 1938. The voice we hear, though no longer managed with its legendary control, still retains its perennial charm. The songs themselves are the kind McCormack always sang in profusion, much to the chagrin of the devotees who would rather have heard him in Mozart, Schubert, or Wolf. The many interruptions

for applause are jarring and unnecessary (and they sound "canned"), but the spoken introductions make the disc something of a personal souvenir, and will doubtless appeal to the beloved artist's many admirers. G. J.

● **TORSTEN RALF:** *Recital, Wagner: Lohengrin: Das süsse Lied verballt, Die Meistersinger von Nürnberg: Morgenlich leuchtend* (both with Tiana Lemnitz, soprano). D'Albert: *Tiefstand: Traumerzählung; Wolfserzählung.* Bizet: *Carmen: Nein, du liebst mich nicht* (with Friedel Beckman, mezzo-soprano). Verdi: *Otello: Love duet from Act I* (with Tiana Lemnitz); *Si, pel ciel* (with Josef Hermann, baritone); *Dio, mi poteri scagliar; Niun mi tema.*

RECORDINGS FROM PENN STATE

By Igor Kipnis

THOUGH these are not the first recordings issued under the auspices of a university, a release as impressive as this one deserves commendation. Quite a number of educational institutions are active in publishing critical editions of music (Penn State is one of them), but recordings of similar repertoire, especially when issued commercially, are still relative rarities. Consequently, the Pennsylvania State University Press should be congratulated for their enterprise, for their choice of Denis Stevens as guiding light, and for the selection of repertoire that is, by and large, uncommon.

Denis Stevens, now professor of music at Columbia University, is one of that rare breed of musicologists interested in performing the fruits of their research. His writing, criticism, and editing of old music has the benefits of a scholarly approach, though it is apparent from his many previous recordings that he is not content to let the music lie on the printed page unheard; nor is his approach to older music of the dry variety so often to be found in the work of many misguided performers and scholars. To judge from his interpretations, both here and on previous discs, his attitude toward his particular repertoire is governed by a pronounced lyrical tendency: phrases are made to flow, there is little that is hectic or nervous about his direction, and one hears more relaxation than tension.

In the recordings of the concertos by William Boyce and Enrico Albicastro (the latter a Swiss Baroque composer who took an Italian *nom de plume*), this lyrical tendency is quite predominant. There is spirit in the playing of the small chamber orchestra, and the music is performed with sensitivity to the variety and different styles of the movements. Boyce's writing here resembles that in his more familiar symphonies and reflects, of course, the Handel influence, whereas Albicastro, in spite of his Italian name, sounds rather more German, with frequent striking harmonies that remind one of Bach. The placement of the orchestra, with divided first and second violins, is particularly commendable here, although the playing of the ensemble itself is not

always the last word in polish and refinement. I was also a little disappointed that there was not more embellishment of the solo lines or that trills were not added consistently to cadences. Baroque enthusiasts, however, will find this repertoire well worth investigating.

The disc devoted to Morley serves as an adjunct to Prof. Stevens' previous recording of Morley madrigals on Archive ARC 73209, 3209 with the Ambrosian Consort. These late-Renaissance works are utterly charming in their effect, especially in the intimate and pleasant recording given to the music here. Most of the canzonets are not familiar from other Morley recordings (the best-known, "O grief!" may also be heard on the Ambrosian Singers Archive disc). The harpsichord selections, played by the British harpsichordist Valda Aveling are less satisfying, partly because of a choppy manner of playing and some inappropriate choices of tempo (the *Galiarda dolorosa* and the *Piper's Galliard* are both too slow, with *The Queen's Alman* being too fast). One might have preferred more canzonets to the selection of Fitzwilliam Virginal Book pieces, virtually all of which are available in better disc performances.

The selection of Spanish secular music, most of it anonymous, is taken from a 1556 Venetian publication. The part-songs range from *villancicos* in the form of pastorals and Christmas songs to songs of love, serenades, and risqué ditties, and Prof. Stevens is most successful in eliciting an appropriate Spanish flavor from his singers. The quality of the vocal consort, here as on the Morley disc, is generally satisfactory, though other madrigal groups have the benefits of more steadiness in intonation. The harpsichord pieces by the blind Spanish composer Antonio de Cabezón are played very competently though a trifle soberly (and with only a modicum of the necessary added ornaments) by Roy Jesson.

For all three discs, Prof. Stevens has provided his own scholarly and illuminating program notes, but I regret that the Spanish album does not have either texts or translations. The recorded sound is

warm but not overly brilliant, and a boost in highs can definitely be advised. Stereo effects are most advantageous in the concerto disc, but since the records are mastered as compatible (and can be played with either stereo or mono stylus) a choice between two versions is unnecessary. In one case, on side 2, band 2, of the Spanish collection, there is a momentary fault in the right-channel signal.

● **THE AMBROSIAN CONSORT:** Morley: *Canzonets: Cruel, wilt thou persevere; False love did me inveigle; My nymph the deer; Adieu, you kind and cruel; Ay me! the fatal arrow; Love took his bow and arrow; O grief! even on the bud; Lo, where with flowery head; Our Bonny-boots could toot it.* The Ambrosian Consort, Denis Stevens cond. MUSIC FROM THE FITZWILLIAM VIRGINAL BOOK: Byrd: *The Queen's Alman; La Volta; Galiarda.* Peerson: *The Primrose; The Fall of the Leaf.* Philips: *Galiarda dolorosa.* Farnaby: *Tell me, Daphne; Tower Hill.* Bull: *Piper's Galliard.* Valda Aveling (harpsichord). PENN STATE MUSIC SERIES PSMS 101-S (compatible stereo) \$5.50.

● **THE AMBROSIAN CONSORT:** SECULAR SPANISH MUSIC OF THE SIXTEENTH CENTURY. Anon.: *Falalalera, de la guarda riera; Hartaos ojos de llorar; Si la noche haze escuro; Ay luna que reluzes; No so yo; Si amores me ban de matar; Si de vos mi bien me aparto; Riu, riu, chiu.* Flecha: *Teresica hermana; Que farem del pobre Joan?* The Ambrosian Consort, Denis Stevens cond. CABEZÓN: *Diferencias sobre el canto llano del Caballero; Pavana Italiana; Durriensela; Pavan.* Roy Jesson (harpsichord). PENN STATE MUSIC SERIES PSMS 102-S (compatible stereo) \$5.50.

● **ALBICASTRO:** *Concerto à 4, in B-flat Major, Op. 7, No. 6; Concerto à 4, in B Minor, Op. 7, No. 7.* BOYCE: *Concerto Grosso in B Minor; Concerto Grosso in B flat Major.* Accademia Monteverdiana, Denis Stevens cond. PENN STATE MUSIC SERIES PSMS 103-S (compatible stereo) \$5.50.

Puccini: *La Fanciulla del West: Lasset sie glauben*. R. Strauss: *Daphne: Götter! Brüder in hohen Olympus*. Torsten Ralf (tenor). Various orchestras. ROCOCO 5233 \$4.95.

Performance: First-rate
Recording: Fair

When Torsten Ralf (1901-1954) first sang Radames at the Metropolitan in 1947, he concluded *Celeste Aida* with a soft, *morendo* B-flat. This unprecedented departure from tradition understandably startled the audience, but the fact of the matter is that Verdi had wanted the aria to end precisely in that way. Although Swedish by birth, Ralf rose to eminence in Germany and appeared very extensively in German theaters. Happily, however, he managed not to succumb to the declamatory style that marred the work of many of his German contemporaries. Even in dramatic roles he succeeded in retaining a fine legato control, and his singing was further distinguished by sensitive, malleable phrasing.

Ralf made his best recordings in the Thirties. The *Love duet* from *Otello* and the *Daphne* excerpts were once available on RCA Victor 78-rpm discs, and they received well-deserved critical praise. (Ralf created the role of Apollo at the Dresden premiere of *Daphne*, the occasion for the present recording.) The *Meistersinger* excerpt appears to be an original English Columbia of 1936 under Beecham. The tenor's singing is distinctive throughout. Even when some vocal unsteadiness develops (in the *Otello* monologues), the artistic conception remains admirable. Lemnitz and Beckman lend excellent support, and Hermann's Iago is competent in a Teutonic fashion. The recorded sound is quite adequate, but the processing is not the smoothest imaginable. G. J.

© ® CHARLES ROSEN: Virtuoso! Chopin-Rosenthal: *Minute Waltz in Thirds*. Strauss-Godowsky: *Wine, Women and Song*. Mendelssohn-Rachmaninoff: *Scherzo from A Midsummer Night's Dream*. Schubert-Liszt: *Soirées de Vienne No. 6*. Strauss-Tausig: *Man lebt nur einmal*. Kreisler-Rachmaninoff: *Liebesleid*. Bizet-Rachmaninoff: *Minuet from L'Arlésienne*. Strauss-Rosenthal: *Carnaval de Vienne*. Charles Rosen (piano). EPIC BC 1312 \$5.79, LC 3912 \$4.79.

Performance: Brave but not foolhardy
Recording: Good
Stereo Quality: Good enough

One hardly associates the brilliant scholar-pianist Charles Rosen with this kind of repertoire, so dear to keyboard virtuosos and their followings a generation or more ago. Although Mr. Rosen shows a real flair for the Viennese pieces of Schubert and Kreisler, he doesn't seem to have the necessary foolhardy gambler's instinct to make the Godowsky transcription come off, with all its over-elaboration. The Rachmaninoff transcriptions are beautifully done, but this is still not the same as hearing the Old Master himself.

All told, this disc is very nice for those who go in for this sort of thing, but I feel it could stand a little more fire to go along with the sheer cold brilliance of it all. D. H.

RICHARD TUCKER: *Treasury of French Opera Arias* (see Best of the Month, page 66)

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Verdi: DON CARLO

Renata Tebaldi, Grace Bumbry, Carlo Bergonzi, Dietrich Fischer-Dieskau, Nicolai Ghiaurov, Martti Talvela, Joan Carlyle—Orchestra and Chorus of the Royal Opera House, Covent Garden—Georg Solti.

Stereo OSA-1432 Mono A-4432

Britten: CURLEW RIVER

Peter Pears, John Shirley-Quirk—Music under the direction of Benjamin Britten and Viola Tunnard.

Stereo OSA-1156 Mono A-4156

Bruckner: SYMPHONY NO. 4 IN E FLAT MAJOR ("Romantic")

The London Symphony Orchestra—Istvan Kertesz.

Stereo CS-6480 Mono CM-9480

RENATA TEBALDI—GREAT MOMENTS FROM PUCCINI OPERAS

Excerpts from *Suor Angelica*, *Il Tabarro*, *Gianni Schicchi*, *Madama Butterfly*, *La Fanciulla del West*, *La Bohème*.

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Arias from *Tannhäuser*, *Oberon*, *Der Freischütz*, *Ernani*, *Aida*, *Il Trovatore*, *La Gioconda*.

Stereo OS-25955 Mono 5955

JOAN SUTHERLAND—

COMMAND PERFORMANCE—VOL. 1

Arias from *Oberon*, *Le Cid*, *Dinorah*, *Pagliacci*, *I Masnadieri*, *Luisa Miller*, *La Cambiale di Matrimonio*, *Beatrice di Tenda*.

Stereo OS-25776 Mono 5776

JOAN SUTHERLAND—

COMMAND PERFORMANCE—VOL. 2

The Gipsy and the Bird, *Parla! Il Bacio*, *Io non sono più l'Annetta*, *Ideale*, *La Serenata*, *Mattinata*, *Lo, Here the gentle Lark*; *Home sweet Home*, *The Last Rose of Summer*, *Scenes that are brightest*, *I dreamt I dwelt*.

Stereo OS-25777 Mono 5777

Beethoven: PIANO CONCERTO NO. 1 IN C MAJOR, CHORAL FANTASIA

Julius Katchen — The London Symphony Chorus and Orchestra—Pierino Gamba.

Stereo CS-6451 Mono CM-9451

Mozart: SYMPHONY NO. 40 IN G MINOR (K.550)

SYMPHONY NO. 41 IN C MAJOR (K.551)

The New Philharmonia Orchestra—Carlo Mario Giulini.

Stereo CS-6479 Mono CM-9479

MARILYN HORNE— SOUVENIR OF A GOLDEN ERA

Arias from *Il Barbiere di Siviglia*; *Otello*; *Tancredi*; *Semiramide*; *L'Italiana in Algeri* (Rossini); *I Capuleti ed i Montecchi* (Bellini); *Fidelio* (Beethoven); *Orphée et Eurydice*; *Alceste* (Gluck); *Sapho* (Gounod); *Le Prophète* (Meyerbeer); *Il Trovatore* (Verdi) with L'Orchestre de la Suisse Romande—Henry Lewis.

Stereo OSA-1263 Mono A-4263

Tchaikovsky: ROMEO AND JULIET—

Fantasy Overture
HAMLET—Fantasy Overture
The Vienna Philharmonic Orchestra—Lorin Maazel.

Stereo CS-6463 Mono CM-9463

Schubert: SYMPHONY NO. 3 IN D MAJOR,

SYMPHONY NO. 6 in C MAJOR
The Vienna Philharmonic Orchestra—Karl Münchinger.

Stereo CS-6453 Mono CM-9453

5 OUTSTANDING NEW RELEASES with ERNEST ANSERMET conducting L'ORCHESTRE de la SUISSE ROMANDE

Mendelssohn: SYMPHONY No. 4 IN A MAJOR ("Italian")

Mendelssohn: *THE HEBRIDES OVERTURE* (Fingal's Cave); *RUY BLAS OVERTURE*; *THE FAIR MELUSINE OVERTURE*.

Stereo CS-6436 Mono CM-9436

Debussy: LA MER; KHAMMA; RHAPSODY FOR CLARINET AND ORCHESTRA.

Stereo CS-6437 Mono CM-9437

MUSIC OF BERLIOZ

Le Carnaval Romain Overture; *Beatrice et Benedict Overture*; *Le Corsaire Overture*; *Benvenuto Cellini Overture*; Excerpts from "Le Damnation de Faust" (*Danse de Sylphes*; *Menuet des Foliets*; *Marche Hongroise*).

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⑤ ② JORDAN CHRISTOPHER: *Jordan Christopher Has the Knack*. Jordan Christopher (vocals); orchestra and chorus, Arnold Goland cond. *I've Just Seen a Face: Going Out of My Head; Our Day Will Come*; and nine others. UNITED ARTISTS UAS 6479 \$4.79; UAL 3479* \$3.79.

Performance: Blah
Recording: Fair
Stereo Quality: Very good

There is a press release in my copy of this album which announces an all-out publicity campaign for Jordan Christopher. It also advises that Mr. Christopher "has a style . . . and a sound of his own. It is readily distinguishable and not to be compared with anyone else's." The only difference I can detect between Christopher and a hundred others is that he's married to Sybil Burton.

This package indicates that Jordan Christopher has dark hair and eyes, a questionable manicure, and a voice that is indisputable in its ordinariness. He has little vocal control and tends to sing flat. Most people do. As for his style, I can't find it. He seems most comfortable with rock-and-roll tunes, such as *I've Just Seen a Face*, which require a minimum of singing prowess. He slides forgettably over a few standards like *A Taste of Honey*. And, ready or not, he includes a "Shakesperian ballad," a quite charming song called *When That I Was (A Little Tiny Boy)*, on which he allegedly "bestows a superb musical reading." Really? He repeatedly reads one line thus: "For the rain, it" (breath) "raineth every day." That's as bad as church soloists who take a breath in the middle of "Je-sus." Apparently, this track is included to give the album some class. It's more like finding a hair in your morning coffee. At any rate, now you know where some of this year's promotion money is going. *M. A.*

⑤ ② DUKE ELLINGTON/ELLA FITZGERALD: *Ella at Duke's Place*. Ella Fitzgerald (vocals); Duke Ellington, Jimmy Jones (piano); Cat Anderson, Mercer Ellington, Herb Jones, Cootie Williams (trumpets); Lawrence Brown, Buster Cooper (trombones); Chuck Connors (bass trombone); Johnny Hodges, Russell Procope (alto saxophone); Paul Gonsalves (tenor saxophone); Jimmy Hamilton (tenor saxophone, clarinet); Harry Carney (baritone saxophone,

bass clarinet); John Lamb (bass); Louis Bellson (drums). *Imagine My Frustration; Duke's Place; Azure; Cottontail; I Like the Sunrise; Passion Flower*; and four others. VERVE V6 4070 \$5.79, V 4070* \$4.79.

Performance: Varies
Recording: Very good
Stereo Quality: Very good

The debates about Ella Fitzgerald continue: no other female singer has her incredible musicianship; very few, thank God, possess her nearly complete lack of comprehension of the meaning of the English language as employed in song lyrics. Why the most naïve

that, Miss Fitzgerald and Mr. Ellington both do what they do. No one else does it half as well, despite my wish that Miss Fitzgerald did more. *J. G.*

⑤ ② JULIE FÉLIX: *The Second Album*. Julie Félix (vocals), unidentified accompaniment. *Port Mabon; Space Girls; Judge Jeffries; You Won't Last; Needle of Death*; and seven others. LONDON PS 442 \$4.79, LL 3442* \$3.79.

Performance: Mannered
Recording: Very good
Stereo Quality: Okay

I wonder whether Julie Félix is trying to be Joan Baez or Barbara Streisand. Her material and liner notes suggest the first; her overheated delivery and album title the second. I didn't hear her first album, and I think I'm probably fortunate. She is a compendium of all the current protest ideas—anti-war, a bit mystical, don't trust anyone over thirty, all of that. She has a good voice, and she's very pretty, at least on the cover of this album. Without such ideas burnin' to be heard, and such an obvious attunement to what's goin' on t'day, she might have decorated someone's reception desk, instead of this record.

Well, fine. One more of Dylan's kiddies has been tossed up on the new folk-rock (read Sixties pop) tide, with them burlesque press-rolls in the back to make it excitin', and the record put out so fast that two songs listed on the jacket aren't even played.

But I haven't the time. I would rather hear (certain colleagues notwithstanding) a new Bob Dylan album than a new anybody else album, but the contemporary conformity he has created is as dreadfully deadening as the imitators of—to use an oblique example—another original, Dashiell Hammett. Miss Félix probably thinks she invented all this young protest thing and feels it deeply, but I'm not convinced. If deep feelin's an' bein' switched on to what's happenin' and bein' hungry for a buck were all it took to make somebody a recordin' artist, then right now somebody else would be reviewin' my record. *J. G.*

⑤ ② JOHN GARY: *Choice*. John Gary (vocals); orchestra, Marty Paich cond. *Tammy; Cbarade; Don't Blame Me*; and nine others. RCA VICTOR LSP 3501 \$4.79, LPM 3501* \$3.79.

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

The faults that have marred John Gary's recent albums for RCA Victor—bad intonation has been the chief fault, particularly in the



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of interpreters should be linked with America's most sophisticated musician remains a puzzlement. It is too late for the Billie Holiday/Ellington album. But it is not too late for the Lena Horne/Ellington album. Please, let's have the First Lady and the First Gentleman go to work, and leave the kids at home.

But, we are talking about *this* album. Three of the tracks were arranged and pianoed, if that's the word I want, by Jimmy Jones, a wealthy unknown who has deserved this chance since his piano album of Ellington tunes for Moe Asch back in the middle ages. As for the rest of it, one side is slow, one fast. The two finest moments are instrumental: Paul Gonsalves on *A Flower is a Lovesome Thing*, and Johnny Hodges' entrance on *Passion Flower*, which is both tremendously exciting and the cleverest Hodges parody I've ever heard. Other than

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- ① = stereophonic recording
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last album—are largely missing in this one. As a result, the qualities I admire in Gary's work shine through: a beautifully clear sound, a huge range, and some of the longest breathing of phrases I've ever heard.

The album has another plus in the arrangements of Marty Paich. Paich's writing, sound and economical, is a considerable improvement over the heavy and somewhat saccharine backgrounds Gary has had in previous recordings. The various song-writers represented here were queried as to which songs of their own they would most like to hear Gary do. Thus they chose the material. This is an interesting approach to program selection and should be tried again.

This is, I think, Gary's best disc to date.
G. L.

RECORDING OF SPECIAL MERIT

⑤ ④ **BOBBY HACKETT:** *A String of Pearls*. Bobby Hackett (cornet); orchestra, Johnny Spence cond. *Perfidia*; *Blue Moon*; *Poor Butterfly*; and nine others. EPIC BN 26174 \$4.79, LN 24174* \$3.79.

Performance: Warm
Recording: Very good
Stereo Quality: Very good

As far as I can tell, Bobby Hackett doesn't make bad albums. His records can be put on a turntable any time without fear of disappointment. This disc was recorded in April, 1965, in London, where Hackett was appearing with Tony Bennett at the Palladium. Most of the material is associated with the Glenn Miller orchestra, for which Hackett played guitar as well as cornet.

I don't know how arranger George Williams managed it, but he's come up with some fresh charts for old and overworked Miller tunes like *Tuxedo Junction* and *Moonlight Serenade*. Williams maintains the Miller flavor but spares us its clichés. On *String of Pearls*, Hackett performs a superb variation of his famous solo on the original version.

Bobby Hackett is a delight. Buy this album and see if it doesn't make you feel better.
M. A.

⑤ ④ **MIMI HINES:** *Mimi Hines Sings*. Mimi Hines (vocals); orchestra, Don Costa cond. *Nothing Can Stop Me Now*; *Till There Was You*; *The Music That Makes Me Dance*; and nine others. DECCA DL 74709 \$4.79, DL 4709* \$3.79.

Performance: Adequate
Recording: Good
Stereo Quality: Good

A Mimi Hines performance on records has this advantage over a Mimi Hines performance on television: you don't have to watch her. You are spared, therefore, her bad jokes, them whiz-bang knee-slappers, her odious cuteness, her crinkly wide smile, and all the rest.

She sings all right, I guess. She makes the requisite pretty noises, and has learned about enough drama to inject some reading into a lyric, though it all sounds calculated. She sings a little flat, mind you. The arrangements (by Don Costa, who produced the disc) are very good.

The album contains a dull song, *Love Conquers All*, by Miss Hines' husband, Phil Ford. The melody sounds like several other songs. The lyric contains this unforgettable

line: "icicles melt at Cupid's call." How's that for imagery? Yoo-hoo, hey there, little icicles! It belongs in the *New Yorker's* "Block that Metaphor" division.

Oh well, everybody's got to make some kind of a living.
G. L.

⑤ ④ **MORGANA KING:** *It's a Quiet Thing*. Morgana King (vocals); orchestra, Torrie Zito cond. *It's a Quiet Thing*; *Useless Landscape*; *Dindi*; and nine others. REPRIS RS 6192 \$4.79, R 6192 \$3.79.

Performance: Odd
Recording: Excellent
Stereo Quality: Excellent

The only singer I know who has even less insight into lyrics than Morgana King is Ella Fitzgerald. Miss King is so caught up in the sounds she can get from her remarkably flexible voice that she distorts words into affected incomprehensibility. I find her,



BOBBY HACKETT
Delightful in Glenn Miller tunes

therefore, frustrating to listen to. Yet she has a way of evoking a dark mood from a song through the voice alone, even as she goes about butchering its lyric, and at times she can be mesmerizing. The trouble with this approach, however, is that it wears poorly: she achieves the same mood on every tune of the album.

Miss King's affectedness is most conspicuous in *Dindi*, a tune by Antonio Carlos Jobim. She has learned that in Rio de Janeiro the people tend to dentalize *i's* and *d's*—rather as they do in the Bronx. So she sings it as *Djin-djee*, a terrible parody of the true Carioca sound. She does Jobim's *Insensatez* entirely in Portuguese. Since she recorded another Jobim song in Portuguese in another album, I gather she thinks her Portuguese is good. It embarrasses some Brazilians I know.

Torrie Zito wrote the arrangements for the album; it's the second project he's done with Miss King. His writing is absolutely exquisite—sensitive, introspective, and extraordinarily skillful. Despite Miss King's cavalier approach to the sound of words, despite all her affectations and the creepy little noises she makes, her voice is one of the most beautiful I've ever heard in popular music, and she has made this a very

HIFI/STEREO REVIEW

good album. Engineer Phil Ramone has turned in another stunning recording job.
G. L.

Ⓢ Ⓢ MITCHELL TRIO: *Violets of Dawn*. Joe Frazier, Mike Kobluk (vocals); John Denver (vocals, twelve-string guitar); Paul Prestopino (guitar, banjo); Jacob Ander (guitar); Bill Lee (bass). *We Didn't Know; Rabbit; For Bobbi; Another Side of This Life; One Time and One Time Only*; and seven others. MERCURY SR 61067 \$4.79, MG 21067* \$3.79.

Performance: Smooth
Recording: Good
Stereo Quality: Good

This is a curious album, delightful and infuriating by turns. First, I should say that the Mitchell Trio is singing better than it ever has (better than it did with Chad Mitchell, who has left), and the group seems to have found its own style. I also admire Tom Paxton's unusually candid liner notes.

Now, to the material. Eric Anderson's *Violets of Dawn* seems merely an attempt to imitate Bob Dylan's personal imagery. Tom Paxton's *Talking Football* is far too obvious to be funny. A song called *Your Friendly, Liberal, Neighborhood Ku-Klux-Klan* alternates, line by line, between brilliance and banality.

But to the real point. There is a song here called *The Sound of Protest (Has Begun to Pay)* which is hilarious in its indictment of wealthy rebels on the protest folk-song bandwagon; the Mitchell Trio also makes a subtle point by performing the song in the style of the Byrds, a group who could well be the object of the indictment. So far, so good. But also on the record is *Bells of Rhymney* (a cover version of the Byrds' hit) and later a mordant, Brechtian protest song called *Business Goes On as Usual*, co-authored by Fred Hellerman, who collaborated on *The Sound of Protest*. And the album ends with a classic protest song of the Spanish Civil War, *The Peat Bog Soldiers*. My question about the Mitchell Trio is simply this: Who are these guys, really?
J. G.

Ⓢ MOULOU DJI: *Chanson et complaintes de temps passé*. Mouloudji (vocals), orchestra. *A Parthany; Le soldat par chagrin; Sur le pont du nord; En revenant de Versailles*; and twelve others. PHILIPS P 77029 L \$5.98.

Performance: Very good
Recording Quality: All right

I first heard of Mouloudji, the French actor (he was born in North Africa, I believe), in 1958, when I was living in Paris. Then he was playing doltish dark parts in films. When later I became aware that he was making records, I thought he must be another of those actors who decide singing is a cinch, and they might as well pick up some money by recording. That was until I heard him. Now it seems more likely that Mouloudji was a singer who became an actor.

This is anything but a pops album. The songs are very old. The origins of most of them are obscure—twelve of the sixteen are ascribed to anonymous authorship. One is credited to Charles d'Orléans (1391-1465), another to Audefroy-le-Batard (c. 1200), another has music by Jean-Baptiste

Lully (1632-1687), and one is by Adam de la Halle (c. 1240-1287).

Mouloudji sings these old songs in a voice of surprising sweetness, which is in startling contrast to his appearance—he looks like a sober Chico Marx wearing a modified version of Harpo's curly wig. The orchestra (which includes strings, harpsichord, and harp) plays all the songs in a medieval style; it sounds to me as if some of the woodwinds used were very old instruments.

Something old and golden bright is captured in the disc. It's not the sort of thing one can recommend to everyone, but I liked the album very much.
G. L.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ SIMON AND GARFUNKEL: *Sounds of Silence*. Paul Simon, Art Garfunkel (vocals); unidentified small combo. *Leaves That Are Green; Somewhere They Can't Find Me; A Most Peculiar Man; I Am a Rock*; and seven others. COLUMBIA CS 9269 \$4.79, CL 2469 \$3.79.

Performance: Arresting, evocative
Recording: First-rate
Stereo Quality: Good

"Sounds of Silence" marks a distinctive growth in maturity since Simon and Garfunkel's previous set, "Wednesday Morning, 3 A.M." In one respect, they seem more secure in their highly personal, often eerie usage of "folk rock"—the fusion of contemporary urban folk themes with the driving beat and raw electronic sound of blues-based rock-and-roll. There is also more depth both in their interpretations of the music and in the songs themselves (all but one are by Paul Simon).

Their basic theme remains urban rootlessness in general and lack of communication in particular. In the title song (also contained in the previous album) people talk without speaking and hear without listening. But there are complementary themes as well—the vulnerable sense of transiency, even among the young (*Leaves That Are Green*); the angry identification with the dispossessed (*Blessed*); and the still existing and almost desperate faith in love as the center of gravity (*Kathy's Song*).

Indicative of the increasing sophistication of the best of the new folk and folk-rock performers is the new perspective on the protagonist of Edwin Arlington Robinson's well known poem "Richard Cory"—his fate is viewed here by a young man who worked in his factory. And especially revelatory of the capacity of this team to deepen its work is the new version of *Wednesday Morning, 3 A.M.* (called here *Somewhere They Can't Find Me*). In the later reworking, the song has more density, and its ominous mood is more disturbing.

The style of Simon and Garfunkel is a reedy lyricism, accenting the contrast between their youthful voices and their bleak, gritty themes. With Bob Dylan, Simon and Garfunkel, and others, we are entering a new stage in American popular music. We are getting—in fully cross-cultured American idioms—our equivalents of Georges Brassens and Jacques Brel. But they are younger, more daring, and more impatient with conventional definitions of beauty and virtue.
N. H.

(Continued on page 91)



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JEANETTE MAC DONALD AND NELSON EDDY

DOES IT MATTER THAT NEITHER OF THESE FAMOUS SINGERS COULD SING?

By Ray Ellsworth

AH, Time! Einstein once pondered what it does to outer space. Proust once pondered what it does to people. And now, here I sit, pondering what it does to movie stars. Back in the grim and glorious Thirties, when Clifford Odets was waiting for Lefty and I was waiting for Gisla (pronounced Geesla) Fremberg, a blond vision in saddle shoes and braids, when Odets was looking for some social justice and I looking for some social activity with Gisla after the movies, who would have thought that these too, too solid reputations—Nelson Eddy and Jeanette MacDonald—would ever melt? Or even be reducible to this—a skinny

differ—some went in for stark realism, such as *King Kong*, the Marx Brothers, or Rogers and Astaire—but everyone had to have something. For me, there was the beautiful helplessness that came over Gisla when Eddy and MacDonald sang *Ab! Sweet Mystery of Life* and *Indian Love Call*.

S. J. Perelman, in his *Westward Ha!*, tells us that among the Hollywood cognoscenti Miss MacDonald was known as "The Iron Butterfly" and Mr. Eddy as "The Singing Capon," but the way I heard it (closing my ears instantly to such blasphemies) Miss MacDonald was "The Cast-Iron Canary" and Mr. Eddy

of fresh popcorn and Gisla? On this set of reissues Miss MacDonald manages her tiny, tremulous, steel-bright soprano with surprising agility—she misses not a trick in that reasonably murderous (for her) coloratura pastiche by Victor Herbert, *Italian Street Song*, for instance. She is off pitch only half the time, but remains stiff and insensitive to any musical values whatsoever, recalling Mr. Perelman's remark with painful aptness. I do remember Mr. Eddy from the movies—Gisla made him pretty inescapable—and he sings here precisely as I remember him, with a kind of ringing, virile bleat. Once again, it is regrettable, but Mr. Perelman's remark *does* stick in the mind.

But what am I carping for? Does it matter at all that neither of these famous singers could sing? If they could have, would it have been the Hollywood we knew and loved? This is an RCA Victor Vintage issue, which means that all the grand old favorites are here, lovingly resurrected. "Tramp! Tramp! Tramp! along the hoiway!" sings Mr. Eddy gloriously (that's from *Naughty Marietta*; Mr. Eddy is a bold soldier of fortune). "I'll! See! You! Again!" sings Miss MacDonald, meaningfully (that's from Noel Coward's *Bitter Sweet*). And remember Miss MacDonald as the opera singer and Mr. Eddy as the bright red Mounted Policeman caroling about the Canadian Rockies? It's all here! There is even a bonus: the previously unreleased duets *You Are My Song of Love* (from Sigmund Romberg's *Blossom Time*—and Franz Schubert's Symphony No. 8 in B Minor) and *The Indian Love Call* (from Rudolf Friml's *Rose Marie*). *Tramp, Tramp, Tramp* (CAL 492), *Italian Street Song*, and *Lover Come Back to Me* (CAL 325) were once available on the Camden label at 33 $\frac{1}{3}$ rpm, the rest only on 78's. Gisla loved them all, and that's good enough for me. What ever happened to Gisla, anyway? Oh, yes, she married that bond salesman from Princeton, the one with the twenty-room ranch house in Larchmont and the fifty-foot cabin cruiser on the Sound. What do you suppose she ever saw in him?



COURTESY MILES KREUGER

"Oh Rose Marie... I love you!"

wafer of plastic from RCA Victor, with scholarly notes by Miles Kreuger?

But, friends, this is all that is left of the glory that was theirs—and ours, too. "Once upon a time, there was Hollywood," writes Mr. Kreuger, and truer words were never writ. But did it ever really exist? No, of course, it didn't. It was all a mist, formed out of Hans Christian Andersen and Elinor Glyn and hung up to dry in the sunshine of Los Angeles County. But how we needed it! I fling this in the teeth of the intelligentsia, they with their superior airs and cutting remarks about Art and Crass Commercialism. What would we have done, the great, uncultured mass of us unthinking types who simply suffered in those affluenceless years, if we hadn't had the sentiment and silliness of *Maytime*, *Naughty Marietta*, and *Rose Marie* to escape into once in a while? Tastes might

"The Booted Baritone." Unkind metaphors! But the soupçon of truth they unfortunately contain is fatal. The scholarly Mr. Kreuger, in his jacket notes, says that Nelson Eddy sang the Drum Major in Alban Berg's *Wozzeck* under Stokowski with the Philadelphia Civic Opera in 1931, and I have to believe it. He also says that Jeanette MacDonald displayed sensitive acting in *Maytime* as an elderly woman telling of her long-lost love and that *Sweethearts*, far from being one of the most saccharine soufflés of all time, as people today seem to think, had a screen play by Dorothy Parker and Alan Campbell and actually was an "amusing spoof" of the whole genre. Again, I have to believe him. Occupied with Gisla, I was a bad witness in 1938.

But today—what comes off the plastic today? Without benefit of technicolor and costumes by Adrian and the aroma

© JEANETTE MAC DONALD AND NELSON EDDY: *Recital, Tramp! Tramp! Tramp!*; *Italian Street Song*; *'Neath the Southern Moon*; *I'm Falling in Love With Someone*; *Ab! Sweet Mystery of Life*; *The Mounties*; *Rose Marie*; *Indian Love Call*; *Will You Remember?*; *Farewell to Dreams*; *Who Are We to Say?*; *Sweetheart Waltz*; *Summer Serenade*; *Lover, Come Back to Me*; *I'll See You Again*; *Song of Love*. Jeanette MacDonald (soprano), Nelson Eddy (baritone), various orchestras. RCA VICTOR LPV 526 \$4.79.

FOLK



RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ UKRAINIAN SONGS AND DANCES, VOL. VII. Bukovenian Song and Dance Ensemble, A. Serebri cond.; Mykhailo Hryshko (baritone), Ukrainian Radio Folk Instruments Orchestra, Mykola Khyvrych cond. *Tandrita*; *Vitsi moi vitsi*; *Hei lita orel*; *Oi u poli krynychenka*; and eight others. MONITOR MRS 460 \$4.79. MF 460 \$4.79.

Performance: Idiomatic
Recording: Adequate
Stereo Quality: Artificial

The songs on this record come from several different geographical regions of the Ukraine. Those performed by the Bukovenian Ensemble concern themselves with the affairs of village life. Thus, in *Tandrita*, the soloists and chorus carry on a jocular conversation telling the story of village gossip that breaks off a couple's engagement, and in *Vitsi moi vitsi* the excellent soloist, baritone Dmytro Hnatyuk, sings of the shepherd who abandons his flock to spend an evening with his sweetheart. Both songs and dances (*Holubar*, *Ruzhenytsya*, and *Pidkovka* are all instrumental) are authentically performed without unnecessary arranged embellishments, and in *Pidkovka* especially one clearly hears the cimbalom, a variety of recorders (*sopilkas*), bagpipes (*dudy*), and the standard folk fiddles and accordion.

The "Bukovenian Spring Melodies" are here mistakenly attributed to the Bukovenian Song and Dance Ensemble; the diction of the performers is that of the Eastern Ukraine, and is a very unlikely one for a Bukovenian group.

Side two of the record is both better coordinated and more refined in performance. Particularly worthy of notice is Hryshko's singing of *Hei lita orel* (*Hey, there flies the eagle*), an old *burlatzky* or vagabond song, and the minstrel song *Oi u poli krynychenka* (*The well in the field*), a song (probably sixteenth-century origin) of the *chumak* type, that is, one concerned with the wandering merchants who carted salt from the Crimea in wagons drawn by powerful oxen. The latter is accompanied by the *bandura*, an instrument of lute-like qualities.

Several songs here are accompanied by balalaika orchestra, which is not traditional in the Ukraine. The balalaika is a Russian folk instrument introduced into Ukrainian folk music in the last few decades.

Although the record is both interesting and pleasurable, it is unfortunate that no texts are provided. Ukrainian folk songs have tightly interwoven relationships of words and music, without knowledge of which the songs sound repetitive and often meaningless.

Borys Patchowsky

(Continued on next page)

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FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.



THEATER • FILMS

Ⓢ Ⓢ THE AGONY AND THE ECSTASY (Alex North). Original sound-track recording. CAPITOL SMAS 2427 \$5.79, MAS 2427 \$4.79.

Performance: Firm
Recording: Excellent
Stereo Quality: Excellent

Alex North is, to my mind, one of the finest composers of film music in our time. The man writes superbly and, when a picture gives him the chance to do so, with great freshness, as witness his scores for *A Streetcar Named Desire* and *Spartacus*. The task of writing a score for the film version of Michelangelo's existence—and I mean that as it sounds—was an impossible one. What could he put into the score but a synthetic reverence and a deliberate evocation of sixteenth-century musical styles? He does it with the skilled hand of a fine craftsman, but the music is inevitably second-hand in its tone and style. This album is for those who prefer quasi-classical music to the real thing.

G. L.



BETTY LEE HUNT

Charity and colleagues: Gwen Verdon, Helen Gallagher, and Thelma Oliver

Ⓢ Ⓢ SWEET CHARITY (Neil Simon-Cy Coleman-Dorothy Fields). Original-cast album. Gwen Verdon, John McMartin, Helen Gallagher, others (vocals); chorus and orchestra, Fred Werner cond. COLUMBIA KOS 2900 \$6.79, KOI 6500 \$5.79.

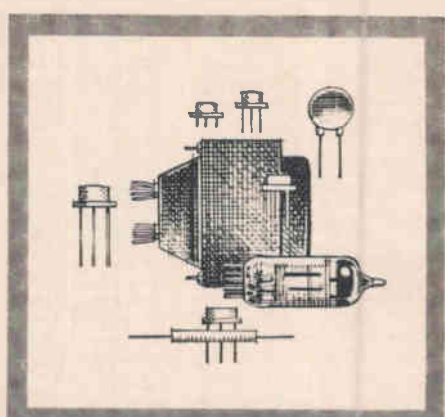
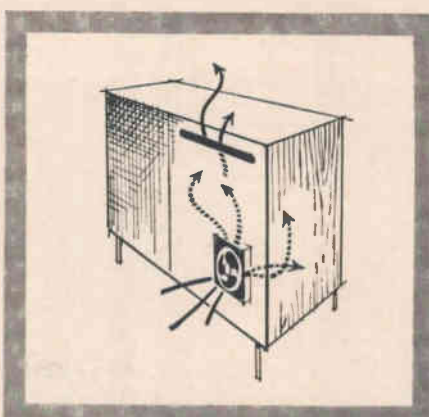
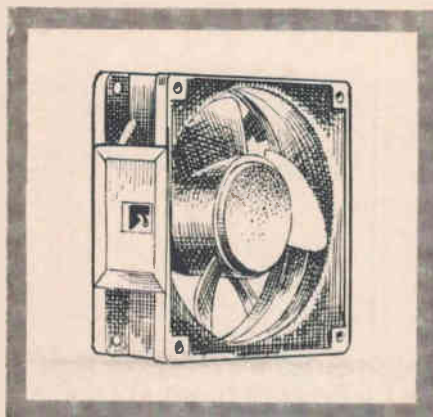
Performance: Loud and lavish
Recording: Superior
Stereo Quality: Aggressive

The fine grain of that lovable Federico Fellini

film *Nights of Cabiria* has been systematically coarsened to provide the framework for the musical *Sweet Charity*. The game, wide-eyed little prostitute (played by Giulietta Masina in the film) has been transformed into a dance-hall hostess named Charity Hope Valentine and rescaled to the singing and dancing talents of Gwen Verdon. There's a score provided by Cy Coleman, who composed the music for *Wildcat* and *Little Me*, and lyrics by Dorothy Fields, who wrote the words of *I Can't Give You Anything but Love*. Miss Fields hasn't come up with anything that durable for Charity, although it would certainly have been appropriate. Still, the words of *Big Spender*, *I Love to Cry at Weddings*, and *Charity's Soliloquy* are more felicitous than what is being supplied these days by most employees of the Broadway word industry. While none of the tunes are exactly intoxicating, they do come across with explosive energy. In fact, the score seems to be screaming "like me" in every bar.

Miss Verdon is as vigorous as her material, whether she's delivering a sentimental number like *You Should See Yourself* or a coquettish item like *I'm the Bravest Individual*, which is sung in a stalled elevator to a tax accountant. As the accountant. John McMartin makes the most of his opportunities at the microphone, and the supporting singers, especially Helen Gallagher and Thelma Oliver, are diverting. If the album as a whole is bullying in its strenuous, super-stereo, inflationary approach to a basically modest score, it's also undeniably trim, tailored, and attractive—like the star herself.

P. K.



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JAZZ



LEN CHANDLER: *To Be a Man* (see Best of the Month, page 66)

⑤ ⑥ THE DUKES OF DIXIELAND: *Come On and Hear!* Frank Assunto (trumpet), Jacinto Assunto (banjo, trombone), Fred Assunto (trombone), Gerald Fuller (clarinet), Gene Schroeder (piano), Red Brown (bass), Barrett Deems (drums). *King of the Road; Indiana; A Taste of Honey; Clarinet Marmalade*; and eight others. DECCA DL 74708 \$4.79, DL 4708* \$3.79.

Performance: Improved
Recording: Very good
Stereo Quality: Good

With age and changes in personnel, the Dukes of Dixieland are mellowing. In this album in particular, the smoother swing-era idiom—in beat and in phrasing—is generously added to their basic Dixieland framework. As a result, the time is less choppy, and the soloists are more flowing. The Dukes have also matured in terms of dy-

namics, using a wider range within which they are more subtle than before. Of the founders of this unit, trumpeter Frank Assunto especially has evolved into a more relaxed and cohesive soloist. The Dukes are not major contributors to jazz by any means, but they are an increasingly well knit unit, and they don't work as hard as they used to at being buoyant. N. H.

⑦ ⑧ LEE MORGAN: *The Rumproller*. Lee Morgan (trumpet), Joe Henderson (tenor saxophone), Ronnie Mathews (piano), Victor Sproles (bass), Billy Higgins (drums). *The Rumproller; Desert Moonlight; Eclipse; Edda; The Lady*. BLUE NOTE ST 84199 \$5.79, 4199* \$4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Lee Morgan has been, for some years, one of those just-under-the-top-rank East Coast trumpeters, like Donald Byrd and the younger Freddie Hubbard. His career has had its ups and downs and occasional tadeouts, but he's back now with more power and conciseness than I've ever heard from him.

The feature track, as its title indicates, is a funky blues, very good and very simple, which is surprising because it is the work of avant-garde pianist Andrew Hill. Drummer Billy Higgins is brilliant in the rhythm section, and bassist Victor Sproles either has a wonderfully big sound or has been lent one by engineer Rudy Van Gelder.

I've been watching tenor saxophonist Joe Henderson for a few years now, always ex-

pecting from him wonderful things that he seems continually on the point of delivering. Although he is refreshingly old-timey and direct on *Eclipse*, he is disappointing elsewhere on the disc—his originality seems to be in danger of being swamped by the common Coltrane vocabulary. J. G.

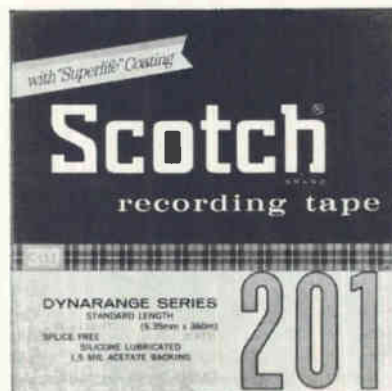
⑨ CHARLIE PARKER: *Historical Recordings, Volume 1*. Charlie Parker (alto saxophone), unidentified combo background. *'Round Midnight; Ornithology; Move; Groovin' High*; and six others. LE JAZZ COOL JC 101 \$4.98.

Performance: Often brilliant
Recording: Very uneven

This is one of a series of Charlie Parker recordings probably made in New York during the early to middle 1940's at private sessions. Since these performances were originally cut on acetate discs, the sound is of low to medium fidelity, and the rhythm section in particular is frequently muddy. Parker, however, comes through strongly—the microphone was placed to favor him. Discographical details are vague, but the consensus of musicians and critics is that most of the trumpet playing is by Fats Navarro, and nearly all the drumming is by Roy Haynes. The pianist is usually Al Haig or Bud Powell. But it is Parker who makes this volume of particular historical and musical value. Hotly swinging, melodically daring, but always logical, Parker communicates with an immediacy of searingly shaped emotion that is overwhelming. (Continued on page 95)



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STAN GETZ: MICKEY ONE

By GENE LEES



COLUMBIA RECORDS

FOUR years ago Verve Records issued an album called "Focus" in which the tenor saxophone of Stan Getz was heard improvising against a group of compositions written by Eddie Sauter for strings and rhythm section. The disc started to sell nicely, despite its deeply serious musical intent. But then Verve put on the market a Getz album called "Jazz Samba." One of its tracks, *Desafinado*, became a hit, and the album became a runaway best-seller. Getz did another album of Brazilian material, and a track of that one too, *The Girl from Ipanema*, became a hit—bigger than *Desafinado*.

A few years earlier, when Getz had returned to America after a long residence in Denmark, he was almost a forgotten man. The era of "hard jazz" was upon us, and no one was interested in a man whose beauty of tone was so conspicuous a feature of his work. On his first engagement after his return, he played in Los Angeles to an audience of about twenty people. *Desafinado* and then *Ipanema* changed that. Getz was suddenly a member of that select group of jazzmen, which includes Dave Brubeck and Miles Davis, who command a large audience and its concomitant, big money.

But success had its unfortunate side effects. One of them was that Getz made some potboiling albums, including one called "Reflections," recorded with a vocal group. Another was that Getz was forced to go on playing the Brazilian songs, though he was growing tired of them (successful musicians often end up hating their hits) and though musically he was most interesting playing jazz in the context of his excellent quartet.

There never was a follow-up album to "Focus" until now. Getz and Sauter have collaborated on the score to a film called *Mickey One*, a study in fear, starring Warren Beatty. The *Mickey One* score is in some ways an extension of "Focus"; it is also one of the most interesting film scores I've ever heard.

It isn't jazz. It isn't classical music. It uses materials and devices of both. Yet I hesitate to call it Third Stream music,

because the term carries so much negative connotation. Most Third Stream music has consisted of alternating jazz passages with "classical" passages in a curiously stiff and synthetic way. Only rarely have jazz and classical elements been successfully combined. Up to now the most successful example of it, to my mind, was "Focus." But *Mickey One* does it even better.

Eddie Sauter, who once was half the leadership of the Sauter-Finegan Orchestra, is a shy and sensitive man who lives in West Nyack, N.Y. Acknowledged in the industry to be an absolutely incredible orchestrator, he does little commercial work. He has never learned (apparently hasn't wanted to learn) to play the game of music-business politics. So he is often passed over by record industry executives in favor of more "commercial" arrangers who in fact often copy Sauter's devices, much as they have borrowed from Gil Evans, another fountainhead of musical thought. All I know of Sauter personally is what the musicians who admire him tell me. But I sense a magnificent naiveté in his writing. I get the feeling he is totally unselfconscious about jazz and classical music. So large is his writing technique, so many worlds does it embrace, that he writes simply what he feels without thinking whether the methods are jazz or "classical."

THESE are two shortcomings in the *Mickey One* score, one of them perhaps inevitable. Despite Sauter's careful integration and development of his material, the score lacks the overall sense of form that was evident in "Focus." This is because it is tied to the story line of the film, not to music's own inner logic. This makes one wish that Getz and Sauter would do a third album together, using as large an orchestra as this one.

The other shortcoming is that at some points in the score, you can hear the sources of Sauter's own inspirations. Sir Thomas Beecham is credited with the penetrating observation that "mediocre composers borrow; great composers steal." Sauter isn't mediocre, but he has made the mistake of obvious borrowing

—when something is stolen, it is repainted so thoroughly that you can't recognize the source. The theme associated with the girl in the film comes from Ravel's *La valse*; and the opening theme of the album, a track titled *Once Upon a Time*, sounds for about three bars like Cole Porter's *So in Love*.

These derivations have to be noted. But they should not be permitted to detract from the overall individuality of Sauter's score. Among other things that he does, he puts into eerie proximity some highly improbable musical styles, including a passage for burlesque-house tenor sax, which Getz plays with acid sarcasm; a Salvation Army-like band; a Polish dance band playing a dreadful polka, and so on. He thus evokes the polyglot garishness of America, and specifically Chicago, where the story is set. Alternating with passages of great beauty, these interjections are strangely disquieting. Yet never do we get the feeling that Sauter is merely being clever: there isn't a note in the score that's there for merely cerebral or look-Ma-I'm-a-composer reasons.

It has been fashionable in certain "in" musical circles to denigrate Stan Getz as merely a derivation of the late Lester Young. Certainly Getz admires Young, as five minutes of conversation with him will reveal. But he has passed way beyond discipleship by now. Getz today, as the *Mickey One* score shows, has a greater command of the tonal resources of the tenor saxophone than any man living. The variety of sounds he can get from the horn is phenomenal. The trouble is that too many people let their opinion of Getz as a man get in the way of accurate evaluation of him as a musician. Getz is complex and ambiguous. He can be petulant, self-pitying, even whining—and that comes through the horn. But there's a sense of beauty in him, and a gentleness that can be startling when it is first glimpsed.

The contradictory qualities of his own personality are all present in his playing on *Mickey One*. One minute it is soft-sad, the next hard-toned and angry; then it's weepy, then murderously sarcastic, then contemptuous, then soaringly lovely. And always the playing is impeccably musical.

There is an amazing paragraph in the liner notes, which Getz must have approved, since he and Sauter produced the disc. The notes portray *Mickey One* (I haven't seen the film) as a man running from his own fear, and then state, "It is imperative for the listener to realize that Stan Getz is Mickey One. He is the ego and the alter ego of this tormented man. He lives through the grinding inner conflicts of the film story. For he, too, has had to come to grips with himself—to stop running—to re-establish his life on a thin ray of hope and trust. . . ."

Yes.

① ② STAN GETZ: *Mickey One*. Original sound-track recording. Stan Getz (tenor saxophone); orchestra, Eddie Sauter cond. MGM SE 4312 \$5.79, E 4312 \$4.79.

despite the considerably less than optimum recording conditions. Warning: the recording, a direct import from France, may be hard to find. N. H.

RECORDINGS OF SPECIAL MERIT

⑤ ⑥ PEE WEE RUSSELL: *Ask Me Now*. Pee Wee Russell (clarinet), Marshall Brown (valve trombone and bass trumpet), Russell George (bass), Ronnie Bedford (drums). *Turnaround*; *Some Other Blues*; *Hackensack*; *Prelude to a Kiss*; *Licorice Stick*; *Calypto Walk*; and five others. IMPULSE AS 96 \$5.98, A 96* \$4.98.

Performance: Lovely
Recording: Good
Stereo Quality: Good

As some writers have observed, Pee Wee Russell has been a modernist for thirty years; you just couldn't hear it because he was buried in Eddie Condon groups. He sounded as though he was playing wrong notes, and he had a tremulous, hesitant tone—I wouldn't be surprised if a lot of people used to think he couldn't play.

Well, here he is on a perfectly modern quartet record; no piano, just Marshall Brown on either bass trumpet or valve trombone, and a bassist and drummer. The repertoire is superb, consisting of a few originals, some standards, some excellent pieces that are relatively obscure, and numbers by three other masters who are sometimes thought unable to play their instruments: Thelonious Monk, John Coltrane, and Ornette Coleman. Of the obscure tunes, I especially like Freddie Stewart's *Baby You Can Count on Me*, and an old Irving Berlin song just beginning to be revived by such singers as Perry Como and Andy Williams, *How About Me*.

I said *other* masters deliberately a few sentences back; Russell is a master. He can always break your heart with a slow blues played in the lower register, but I was unprepared for how lovely he is on Monk's *Ask Me Now*, or the beauty of tone and poignancy he achieves on *I'd Climb the Highest Mountain*.

It seems to me that only bassist Russell George is really up to the clarinetist's level. Drummer Ronnie Bedford accents oddly and unnecessarily, and Brown is a pedestrian soloist: the difference between his ballad feature *Angel Eyes* and Pee Wee's *Highest Mountain* is immeasurable. It occurred to me what a splendid record Pee Wee Russell could make with trombonist Roswell Rudd, a musician much younger than he but just as idiosyncratic. In the meantime, there is this record, which destroys categories and preserves some very lovely, gentle music.

J. G.

RECORDING OF SPECIAL MERIT

⑤ ⑥ DENNY ZEITLIN: *Shining Hour*. Denny Zeitlin (piano), Charlie Haden (bass), Jerry Granelli (drums). *St. Thomas*; *My Shining Hour*; *Spur of the Moment*; *Quiet Now*; and five others. COLUMBIA CS 9263 \$4.79, CL 2463* \$3.79.

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

As Denny Zeitlin keeps improving, or I keep reacting more positively to him, or

both, he is turning into a truly stunning jazz pianist. This album, his third, is also his first "live" performance, recorded at the Trident, a club in Sausalito, California. As often happens with jazz performers, the live setting gives an opportunity to discover new facets of Zeitlin's playing.

For instance, on the opening track, Sonny Rollins' *St. Thomas*, he shows a subtle sense of chords and their voicings that probably only Bill Evans, from whom the approach is derived, could equal. He plays an extended two-note series of figures that would do credit to Cecil Taylor or Rollins himself, and he displays a two-handed approach that I thought only Billy Taylor had—and Zeitlin puts it to more intelligent use.

Zeitlin is eclectic. He is derived from Evans, and therefore from Lenny Tristano,

but he is capable of using any technique that serves his purpose. On Ornette Coleman's *Lonely Woman* (on which Charlie Haden practically duplicates the splendid bass work he did on the original recording) Zeitlin uses tone clusters to approximate Coleman's *vox humana* style. Advanced as Haden is, he shows, on the blues *Spur of the Moment*, that he can "walk" as well as anyone. And drummer Jerry Granelli, unobtrusive as he is, is the perfect complement to the others.

There are also some purely technical moments that will make you gasp, as on *What is This Thing Called Love*. But all I really want to say is that if you love contemporary jazz piano, you cannot be without this album. J. G.

(Continued on next page)

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SPOKEN WORD



Ⓜ **CONRAD AIKEN:** *Reads From His Own Works.* Conrad Aiken (reader). DECCA DL 9128 \$4.79.

Performance: Musical
Recording: Fair

"Music I heard with you was more than music," Mr. Aiken wrote meltingly many years ago. The same might be said of his own verse, especially as read in the poet's own doleful, gentle voice on this record. The sound is a bit dated and remote, but the allure is there. Whether the poet is dealing with a Spanish landscape or a New England town, there is always the seductive harmony of words that sound together like sweet tunes played on silken strings. The key may be minor—and it usually is, for there is not much that is bluff or hearty in this poet's varied output—but little is dissonant and nothing is harsh.

However, life is not prettier up by Aiken—far from it. His Granada is illustrated not only with tropical trees and processions, as in a travelogue, but it is redolent at the same time of filth and cruelty. The poems end in the full confrontation of the enigma of pain and murder: "The bulls die bravely but stupidly." Aiken's "Landscape West of Eden," of which several long stanzas are included, tells of the flight out of Eden from the point of view of the angel who guides the fallen couple on their strange journey that will teach them the bitterness of life outside Paradise.

If there is any objection to this particular collection it is, for a change, a complaint about its brevity: the excerpts from longer works, such as "The Coming Forth by Day of Osiris Jones," are too fragmentary to stand alone. In view of the great range of approaches taken by this writer over the years, it is almost impossible to reflect the many aspects of his work on a single disc, but this is, nevertheless, a very beautiful one. P. K.

TRUMAN CAPOTE: *In Cold Blood—Excerpts from the book, read by the author* (see Best of the Month, page 67)

Ⓜ **A. E. HOUSMAN:** *A Shropshire Lad and Other Poems.* James Mason (reader). CAEDMON TC 1203 \$5.95.

Performance: Sensitive
Recording: Good

It has become customary to quote Housman's yearning lines about the irreversible charm of youth only in mocking tones which spare us the pain of their nostalgia. Young men no longer walk about the parks of London, I am told, with tattered volumes of Housman's verses bulging from their jacket pockets. Yet these rueful, melodic lines which sing of the sadness of our mortality retain their power to move. The brittleness of our

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HIFI/STEREO REVIEW

age has not changed the status of the individual as "a stranger and afraid/In a world I never made." (Yes, that was Housman.) In the later poems, the sorrow over the evanescence of beauty is less offhand and far more somber, but for Housman "the peculiar function of poetry" is still to transmit emotion rather than thought and to make the reader feel what the poet felt.

Mason is just the fellow to read these poems. His velvety voice can weep softly for a tree or a dead soldier, yet it has the urgency to evoke the sweep of the gale in "On Wenlock Edge" and the dark tones to tell of the men who "loved unkindness" in tragic verses such as "Be Still My Soul." P. K.

RECORDING OF SPECIAL MERIT

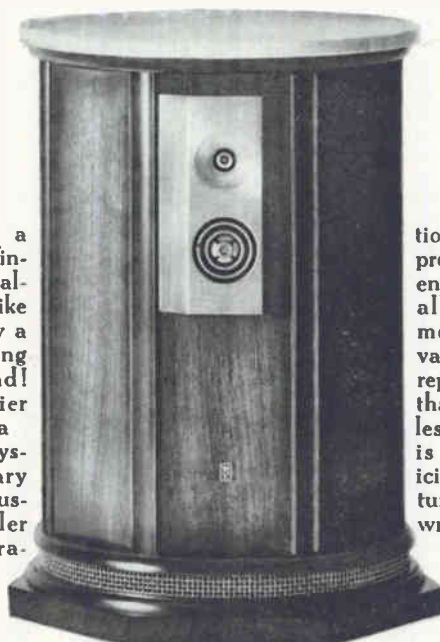
③ ④ HENRIK IBSEN: *The Master Builder*. National Theatre of Great Britain. Michael Redgrave, Maggie Smith, Celia Johnson, Max Adrian, and others. Peter Wood, director. CAEDMON THEATRE RECORDING SOCIETY 307 two discs \$11.90.

Performance: Ideal
Recording: Excellent
Stereo Quality: Unobtrusive

Ibsen's play about the doomed Norwegian architect Halvard Solness, a script well-thumbed by drama students since 1892, is constructed of an interlocking series of questions constantly deepening the mystery and suspense, and only Death holds the answer to all of them. He waits out the game and in the end walks off the winner. The questions raised by the plot are answered, but those arising from the contradictions in human character still hover long after the curtain falls. The dialogue of this intricate and intriguing play has been retranslated and polished to a high gloss by adapter Emlyn Williams, and it is presented on records with superb verve and tact by the same cast who performed it in 1964 under the auspices of the National Theatre of Great Britain.

Ibsen pushes his situations and his people to the very edge of melodrama, but the players in this version skirt every pitfall. Michael Redgrave as the somber architect stops one step short of deadening self-pity, playing the hero as powerful and sane with just the tiniest hint of incipient madness. Celia Johnson makes a frightened bird of his wife, Aline (yet indicates that she might have flown straight and far had her wings not been clipped). As Hilde Mangel, Maggie Smith floods the scene with vitality. She radiates not only charm, not only waywardness and willfulness, but the fatality of an inflexible will. The supporting players—Derek Jacobi as the assistant Ragnar Brovik, Max Adrian as Brovik's dying father Knut, Jeanne Hople as Ragnar's fiancée, who also adores the architect, and Martin Boddey as the intuitive Doctor Herdal—round out a virtually flawless production. It was directed by Peter Wood in a style that calls no attention to itself but keeps the atmosphere charged and the action moving right up to the final chilling climax. A complete text and provocative notes by Eva Le Gallienne and George Freedley are provided. P. K.

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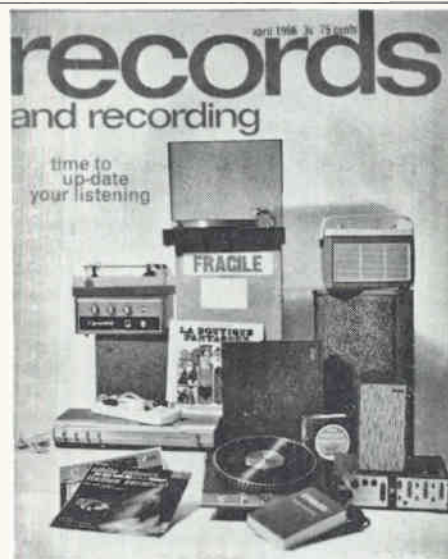


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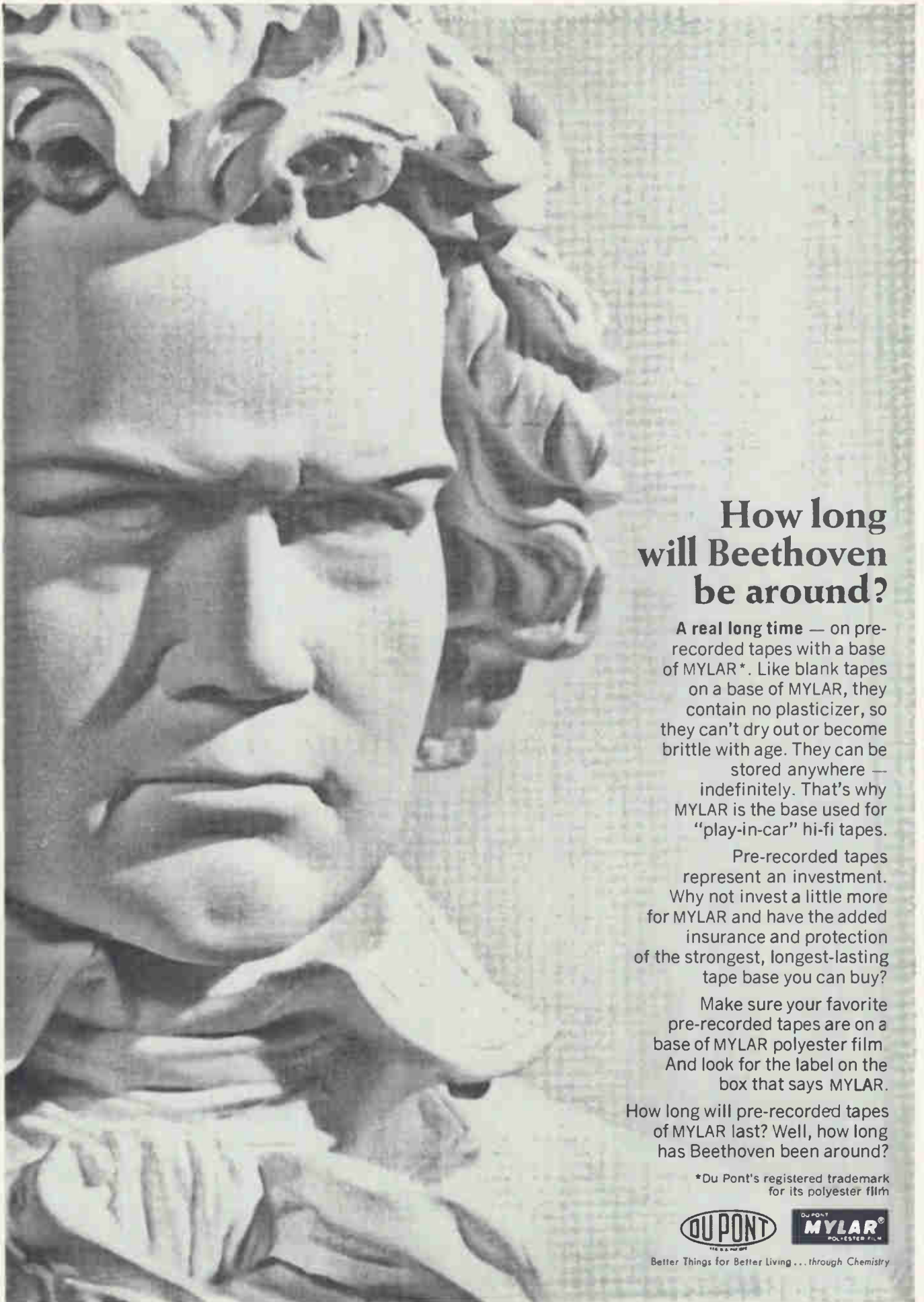
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

⑤ **BEETHOVEN:** *Symphony No. 5, in C Minor, Op. 67.* Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND 11031 \$7.95.

Performance: Somewhat inconsistent
Recording: Handsome
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 32'55"

Steinberg's reading of the first movement here is somewhat unsettling, in that his treatment of the opening makes it uncertain whether we are to get a solid *Mittel-Europa* interpretation or one in Toscanini's hell-for-leather style. The Toscanini influence seems to keep the upper hand throughout most of the first movement, but things become a bit steadier for the remainder of the piece. The finale is taken, in Bernstein fashion, with repeat.

Command's recorded sound is at its rich, full best, but even such sonic splendor would not serve to make this my first choice in a four-track Beethoven Fifth—especially when for the same price one has a choice of Karajan, Szell, or Walter, each with another whole symphony as a bonus (the Beethoven Fourth with Karajan and Walter, the Mozart "Jupiter" with Szell). D. H.

⑤ **BRUCKNER:** *Symphony No. 9, in D Minor.* Vienna Philharmonic Orchestra, Zubin Mehta cond. LONDON LCL 80170 \$7.95.

Performance: Commendable
Recording: Very good
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 63'47"

Zubin Mehta, regular conductor of the Los Angeles Philharmonic, might conceivably be considered an unusual choice to direct a work such as this one. Bruckner is more often than not associated with an older generation of conductors, especially those of European heritage, such as Walter, Klemperer, or Furtwängler. Listening to the present performance, however, it is obvious that Mehta is no stranger to the Bruckner style, the grandiloquent statements, and Wagnerian orchestration. Overall, it is an impressive interpretation (incidentally, the original score is used, rather than the revisions by later adapters) with notable playing by the Vienna Philharmonic.

Mehta is particularly effective in the Scherzo and the climactic sections, but, perhaps at this stage of his career, he is not yet

able to hold together the sprawling first movement nor give the full essence of the final Adagio. In those respects, Walter must be considered first choice, although his Columbia recording has not yet been transferred to tape form. London's recording is full and clean. I. K.

RECORDING OF SPECIAL MERIT

⑤ **HANDEL:** *Alcina: Tornami a vagheggiar; Ab! Mio cor! Schernito sei! Giulio Cesare: Da Tempeste il legno infranto;*



CAMERA PHOTO

JOAN SUTHERLAND AS ALCINA
Spectacular singing in Handel arias

V'Adoro pupille; Piangero la sorte mia. Samson: Let the bright seraphim; With plaintive note. Messiah: Rejoice greatly, O daughter of Zion!; How beautiful are thy feet; I know that my redeemer liveth. Joan Sutherland (soprano); London Symphony Orchestra, New Symphony Orchestra of London, Richard Bonynge cond.; Orchestra of the Royal Opera House, Covent Garden, Francesco Molinari-Pradelli cond.; London Symphony Orchestra, Sir Adrian Boult cond. LONDON LOL 90110 \$7.95.

Performance: Spectacular
Recording: Superior
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 54'34"

In spite of the fact that these Handel arias have been collected from five different recordings made by Sutherland over a period of several years, the quality of sound is quite consistent and of unusually high quality, with

only slight changes of acoustic environment from piece to piece to betray their different origins. Concerning the singing, one can only remark that it is a shame that there are not more Handelian performers of this caliber; this is one of the most spectacular demonstrations of Handel singing to be heard today. Those who don't own the complete sets from which these arias are taken and who might wish to concentrate only on Sutherland's accomplishments are most earnestly advised to hear this reel. The quality of sound of the tape is a very close match to the excellent reproduction to be heard on the equivalent disc. No texts, however, are included in either form. I. K.

⑤ **HAYDN:** *The Seven Last Words of Christ on the Cross.* Virginia Babikian (soprano); Eunice Alberts (alto); John van Kesteren (tenor); Otto Wiener (bass); Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER 17006 \$7.95.

Performance: Good
Recording: Good
Stereo Quality: Effective
Speed and Playing Time: 7½ ips; 54'30"

This first four-track taping of Haydn's *The Seven Last Words* presents the final 1796 version of the score that had begun life in 1785 as an orchestral work for Lenten performance at the cathedral of Cádiz, Spain, and had been transcribed two years later for string quartet. Having heard, in 1794, someone else's attempt to set words to his score, Haydn took on the job himself, thus giving us the oratorio version recorded here.

There is an introduction, seven cannily varied adagio movements evocative of the Seven Words from the Cross, and an "earthquake" *presto* epilogue. For the oratorio version Haydn also added an impressive Largo for winds alone between the fourth and fifth sections.

The overpowering drama of a Bach *St. Matthew Passion* is not to be found here, if only because the music was composed with solemnly meditative rather than dramatic, depictive intent. Except for the somber introduction and the stirring finale, the music is imbued throughout with the compassion and tenderness that one finds in the best of Haydn's slow movements. Perhaps because the music was originally composed to be played and not sung, the words—even when as tastefully and feelingly sung as on this record—seem to take a secondary place to the sheer loveliness and variety of Haydn's melodic contours and harmonic textures. Perhaps this could explain my personal preference for hearing the *Seven Last Words* in its quartet version (as recorded

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RECORDING OF SPECIAL MERIT

⑤ RAVEL: *Piano Concerto, in G Major*; *Piano Concerto, in D Major, for the Left Hand*. Monique Haas (piano); Orchestre National, Paris. Paul Paray cond. DEUTSCHE GRAMMOPHON DGC 8988 \$7.95.

Performance: Skillful
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 38'8"

The Monique Haas performance of these two concertos is clean, dexterous, and devoid of mannerisms, but it lacks the degree of individuality given to the music by such pianists as Samson François or Arturo Benedetti Michelangeli. Nevertheless, I found the recording a most enjoyable one, not least because of the understanding and pointed accompaniments provided by Paray. At present this is the only version of either concerto on tape, and, since the quality of reproduction is really outstanding, with about as transparent an orchestral sound as I have yet encountered, I recommend the reel most enthusiastically. *I. K.*

⑥ STRAVINSKY: *Rénard (1917)*. Gerald English (tenor); John Mitchinson (tenor); Peter Glossop (bass); Joseph Rouleau (bass). *Mavra (1921)*. Joan Carlyle (soprano). Parasha; Kenneth MacDonald (tenor), Hussar; Helen Watts (contralto), Mother; Monica Sinclair (contralto), Neighbor. *Scherzo à la Russe (1944)*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LOL 90113 \$7.95.

Performance: Mostly very good
Recording: Fine
Stereo Quality: True-to-life
Speed and Playing Time: 7½ ips; 48'45"

Stravinsky's barnyard burlesque masterpiece about the demise of Reynard the Fox receives a telling projection here under Ansermet's practiced hands, backed by the first-rate vocal collaboration of four male singers. The Rollo H. Myers English text, as well as the performance itself, seems a little less pungent than what is heard from Stravinsky's own Columbia disc. This consideration, however, is of minor consequence for those interested in owning the one and only available recorded version of *Mavra*, Stravinsky's amusing treatment of a Russian country-house episode from Pushkin.

The story line, dealing with a young girl's attempt to hide her hussar-lover in cook's disguise, is inconsequential. What is intriguing and entertaining is Stravinsky's clever restyling of the Russo-Italian musical idiom current in the St. Petersburg opera house of Pushkin's day. Kenneth MacDonald as the Hussar runs off with the vocal honors, in this writer's opinion, but the production as a whole emerges as a stylish job.

The *Scherzo à la Russe*, written for Paul Whiteman's band in 1944 and later rescored for symphony orchestra, is a rather meaningless makeweight. The fascinating and

powerful harmonization for winds of *Song of the Volga Boatmen* would have been a better choice.

Nevertheless, this tape as a whole is fascinating, filled with fine music making, and beautifully recorded. Furthermore, it has no other competition in the four-track catalog. *D. H.*

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JULIAN BREAM

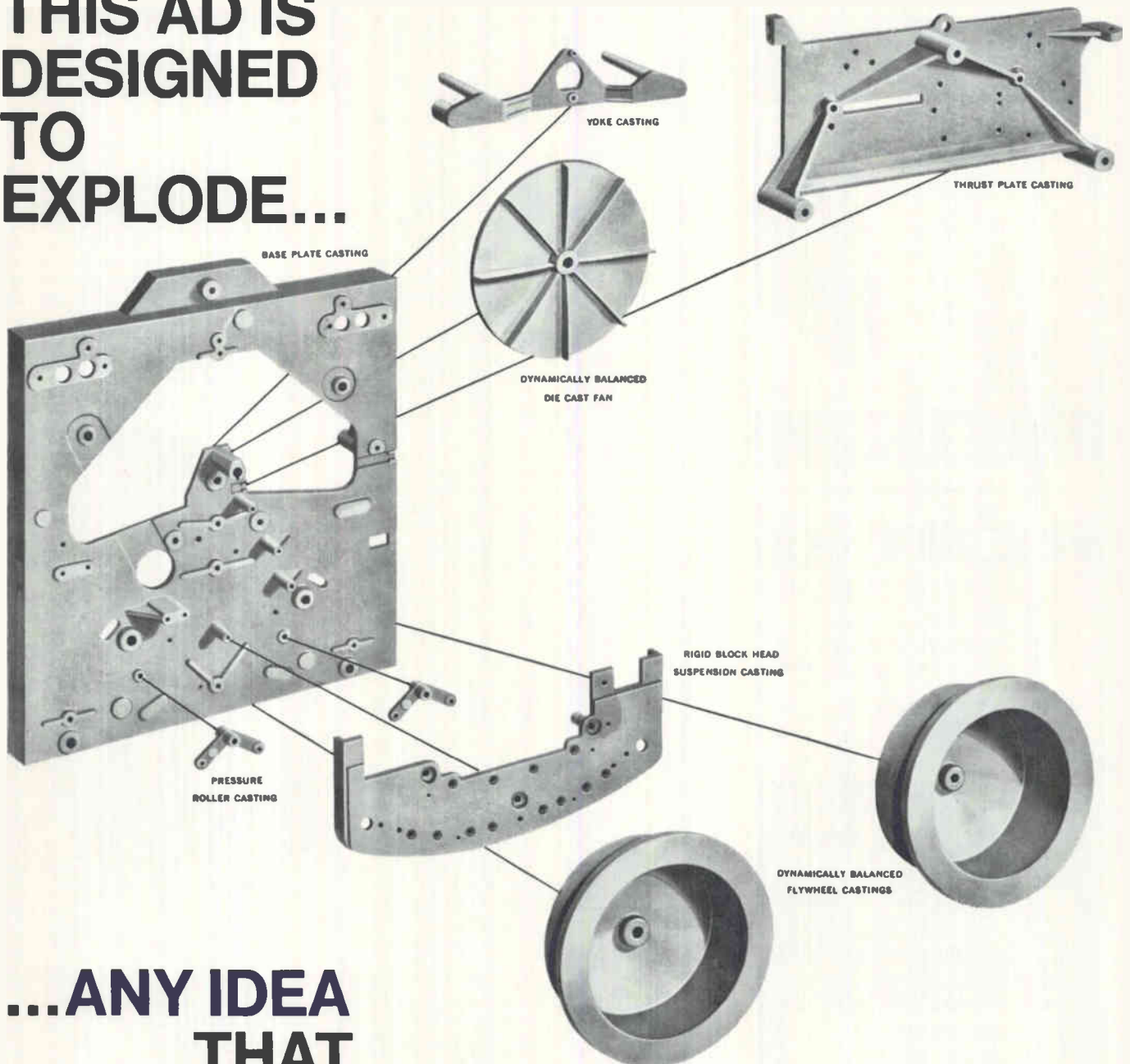
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Performance: Superior
Recording: Distorted first sequence
Stereo Quality: Questionable
Speed and Playing Time: 7½ ips; 45' 41"

This recital, I believe, was Julian Bream's first solo American recording, and it was originally released only in monophonic form by Westminster in 1956. Ranging from the Mozartean Sor selections through the evocative Turina to an incredibly haunting performance of the Manuel de Falla *Tombeau de Debussy*, it is representative not only of Spanish guitar music at its best, but of guitar playing at its absolute finest. The disc version has long been a favorite of mine, and I looked forward to at least comparable pleasure from the tape. Unfortunately, the overall recorded level is high, a fact that may not be to blame for the audible distortion on the first sequence, but is probably responsible for some print-through noticeable at normal playback volume. The distortion emanates from the left channel, which seems to have more signal than the right. The second sequence, containing the Turina and Falla, is quite clean, and matches the disc except for a slight lower-mid-range boost. As for the stereo quality, in the first sequence the highs seem to be mostly on the right and the

(Continued on page 102)

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lows on the left, but the second sequence seems to reverse the effect. I wonder whether this is not an electronically reprocessed item, for in "stereo depth" it is not audibly different from the disc version. The Sor pieces, incidentally, are listed in incorrect order on the tape box; they are given above in the sequence in which they occur. I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

⑤ **WILD BILL DAVIS AND JOHNNY HODGES:** *Con-Soul and Sax*. Wild Bill Davis (organ); Johnny Hodges (alto saxophone); Dickie Thompson, Mundell Lowe (guitar); Milt Hinton, George Duvivier (bass); Osie Johnson (drums). *I'm Beginning to See the Light: Sophisticated Lady; Lil' Darlin'*; and seven others. RCA VICTOR FTP 1314 \$6.95.

Performance: Excellent
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 35'18"

"Wild Bill Davis and Johnny Hodges," say the notes, "go together like bacon and eggs, cheese and crackers, or gin and tonic—so effortlessly and unflinchingly does the one complement the other." The playing is relaxed, sure, and together, with no fight in the feeling. It's an album to play for hours on end.

From Davis and Hodges to Mundell Lowe and Milt Hinton, there's a lot of talent hanging out on this album. For my tastes, the kind of musicians who made this recording are the finest that jazz has to offer. M. A.

⑤ **PAUL DESMOND:** *Desmond Blue*. Paul Desmond (alto saxophone); Jim Hall (guitar); orchestra. Bob Prince cond. *My Funny Valentine; I Should Care; Ill Wind*; and six others. RCA VICTOR FTP 1312 \$6.95.

Performance: Lovely
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 34'06"

Paul Desmond is one of the best saxophonists in jazz, and in this album I find him especially good. Guitarist Jim Hall's contributions are quieter, but just as fine. The album's tapestry is provided by the exquisite orchestrations of Bob Prince. His settings are rich and warm, steady but not overbearing. On *I Should Care*, Prince incorporates the exotic music of Ibert's *Ports of Call*, and creates an effect that is positively breathtaking.

Newly released on tape, the album was released on disc five years ago. Its only flaw is that some of the musicians, especially the string players, sound as though they were ordered out of a Sears-Roebuck catalog. They plod where they should soar, and there were a lot of dead ears on the date (*Like Someone in Love*). But once I tuned my sense of pitch down to theirs, it was tolerable. And it was worth it, just to enjoy Prince's writing and Desmond's sensitive playing.

As for the mood it creates, all I can say is that if you're in love, you should have this album. If you're not, maybe it will help. M. A.

RECORDING OF SPECIAL MERIT

⑤ **ERROLL GARNER:** *A Night at the Movies*. Erroll Garner (piano); Kelly Martin (drums); Eddie Calhoun (bass). *Sonny Boy; I Found a Million Dollar Baby; How Deep Is the Ocean*; and ten others. MGM STC 4335 \$7.95.

Performance: Excellent
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 32'48"

I don't know how Garner does it. You'd think he'd wear himself out, but no. He has taken another group of weary war horses, dying from overwork, and filled them full of fun and new life. He plays poor old *Charmaine* as though he had just heard it for the first time and flipped over it. I've heard pianist Bill Evans get a sound out of treble octaves that is precisely like tinkling laugh-



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ter. Erroll Garner makes his Baldwin guffaw, from one end to the other.

Several factors contribute to Garner's steadily fine performance: consistent humor, high energy, total understanding of his own style and intentions, and great showmanship. Garner is sometimes overlooked when people reel off the giants of today's music. If his feelings are hurt, you can't tell it. He just goes on playing superbly, working steadily, and pleasing audiences. M. A.

⑤ **HORST JANKOWSKI:** *More Genius of Jankowski*. Horst Jankowski (piano); unidentified orchestra and chorus. *Play a Simple Melody; Canadian Sunset*; and ten others. MERCURY STC 61054 \$7.95.

Performance: Slick
Recording: Dreadful
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 30'46"

Horst Jankowski is another of those fashionable cocktail pianists like Peter Nero and Neil Wolfe, and this is another album of fancy cocktail music, using orchestra and chorus. Jankowski's technique is good. But since cocktail music is sheer mechanics, it's
(Continued on page 104)

Plain Talk from Kodak about tape:

Giving your tape library a longer prime of life

How long can you keep a recorded tape? As of today, nobody knows for sure. Recording companies have tapes dating back to the late 1940s that are still in fine shape. Actually, the aging problem for tape is somewhat akin to the ones faced by movie-makers. Their problems are tougher, though . . . movie-makers have to worry about latent chemical reactions, greater mechanical strains, etc. And yet, we can see movies made more than a half century ago if the films have been given proper care and expert duping. Like photographic films, many audio tapes are made on ace-

goes for tapes. One obvious safeguard is to keep tapes away from strong magnetic sources like large electric motors or transformers which could demagnetize a recording.

Keep it clean. Tapes hate dirt just as much as regular records do. Thanks to sturdy, one-piece construction, Kodak's new "library décor" box helps keep dirt out . . . won't fall apart over the years as conventional tape boxes sometimes do. And this new box looks better. Play it clean too, of course. Clean your recorder heads, capstans, rollers and guides regularly with a cotton swab moistened with one of

keep your tapes in the "tails out" format rather than rewinding them. The uneven winding induced in the tape by fast rewinding can cause physical warping of the tape over a period of time. Here too, you're better off with KODAK Tapes because KODAK 5" and 7" Thread-Easy Reels are of dynamically balanced, one-piece construction. This gives you freedom from wobbles and pulsations on both "record" and "rewind". . . keeps the tape under smoother tension . . . just what the doctor ordered for long tape life. The need for smooth winding can not be overemphasized.

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the commercial cleaners sold for that purpose. Use a degausser periodically to remove any magnetization of recording heads.

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impossible to tell how much seriousness the man puts into his craft.

This package gets my vote for the worst engineering job so far this year. The piano was cranked up with such ear-piercing trebles that it ceases to sound like a piano. It's more like a harpsichord with a blanket over the strings. What's more, the balance between the orchestra and piano is erratic and unnatural. Such idiotic interference from the control booth is intolerable.

As production-number cocktail music goes, the album is better than most. But the screeching recorded balance almost assures the fact that, even if you weren't listening closely, the sound would soon get on your nerves, forcing you to drink more cocktails than you'd planned. M. A.

© JULIE LONDON: *The Wonderful World of Julie London*. Julie London (vocals), unidentified orchestra and chorus. *I'm Coming Back to You*; *Little Things Mean a Lot*; *Guilty Heart*; and nine others. LIBERTY LT 7324 \$7.95.

Performance: Brave
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 29'

For fans of the sultry Julie London sound, this is a disappointing album. Julie's gone commercial, and it's left her no room for sexiness.

Liberty has given no credits for arrangements, and who cares? They're hackneyed and back-beated, exactly like a million others. Among the tunes the arrangements manage to sterilize are *Love for Sale* and *A Taste of Honey*. I sympathize with Miss London. She sings adequately, but never has a chance to be her rather pleasant self on this generous helping of so-what. M. A.

© LOVIN' SPOONFUL: *Do You Believe in Magic?* Zal Yanovsky, John Sebastian, Steve Boone, Joe Butler (vocals, accompaniment). *Wild About My Lovin'*; *My Gal*; *Night Owl Blues*; and nine others. KAMA SUTRA KSX 8050 \$5.95.

Performance: Lively
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 3¾ ips; 30'26"

The four young men who stand behind the name the Lovin' Spoonful perform folk-blues. The photo on the cover (well composed by photographer Charles Stewart) displays them in the un-sharp clothes and out-of-it expressions to be expected from a group with such a my-aren't-we-unconventional name.

But comparing them with others in their field, I rather like their music. One of them plays the harmonica (if I were really cool, I'd call it a mouth harp) surprisingly well. Their work utilizes very little vocal harmonizing; they sing mostly in unison or two parts (and even two parts make them uncomfortable). But a couple of them sing quite pleasantly on solos.

There are talent and brightness somewhere in this group. Who knows what will become of such kids in a few years when their youth and the fad of amateurism wear out? But they're enthusiastic, and they sound as though they enjoyed making their messy music on this date. Consequently, I didn't mind listening to it. M. A.

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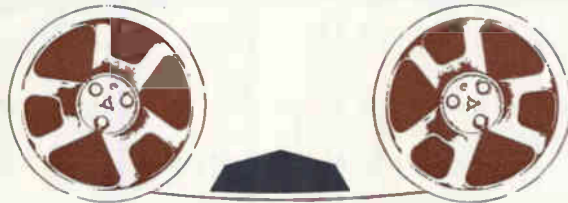
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TAPE HORIZONS

By DRUMMOND McINNIS

PASTORAL TAPES

THE tape recorder, an instrument which can "carry the word," has obvious possibilities for evangelism. But few clergymen have enlisted tape in the service of the church more effectively than Herr Pastor Friedrich Wolf, who leads a congregation of some six thousand Lutherans in Mögelsdorf, a suburb of Nuremberg, Germany.

A German friend, Hans Budewell, who keeps me informed of audio happenings in his part of the world, tells me in his most recent tape letter that the Mögelsdorf project started three years ago when Pastor Wolf put a microphone on his pulpit to record his sermons. At first he intended these recordings purely as an aid to himself, thinking he might improve his delivery through critical listening. But when the congregation realized the services were being taped, they began to circulate each Sunday's reel among those members who, for one reason or another, had not been able to come to church. The elderly and the ill, in particular, seemed to await the weekly tapes with special eagerness.

Their enthusiasm, Pastor Wolf surmised, was perhaps less to be credited to his own persuasiveness than to the fact that the tapes gave elderly shut-ins a longed-for sense of still being able to participate in the life of their church community. To fill this need still better, Pastor Wolf also included on his weekly tape the more mundane aspects of the service: announcements of church activities and personal news of members of the congregation. He even encouraged members to add gossipy small talk to the tape after the service, hoping to convey in this manner the social atmosphere of attending church. To provide enough playback facilities, the congregation took up a special collection to buy several inexpensive portable tape players that were circulated among members' households.

Such a project, of course, entails considerable legwork. Recorders have to be lugged about, and since many of the elderly feel shy with modern gadgetry, someone has to tend the machines for them. This problem ought to be solved by drafting the youngsters of the congregation into a tape brigade. This expedient answer to a manpower shortage should soon yield spiritual benefits in the bargain. Proud to act as "engineers" (what better way to impress adults?), youngsters will be drawn closer to the church. For some of them, recording, duplicating, and distributing the tapes may become the focus of spare-time activities. More significantly, their regular visits to shut-ins will teach them a new sense of personal obligation and responsibility toward others. The visits can also establish a bond between different age groups within the church community, helping to remove the barriers of self-centeredness that usually separate the older generations from the younger. With these young tape-toting deputies making the rounds, any pastor should be able to spend more time with those people who need his personal attention.

Pastor Wolf's favorite use of the tape recorder is at weddings. He likes to present each couple with a recording of the ceremony. And the deacon who runs the recorder has already learned that he has to turn up the volume when the bride and groom whisper "I do."



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