

HiFi Stereo Review

APRIL 1968 • 60 CENTS

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HiFi/Stereo Review

APRIL 1968 • VOLUME 20 • NUMBER 4

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COVER: J. B. S. CHARDIN: STILL LIFE WITH HURDY-GURDY; PHOTO BY PETER ADELBERG, EUROPEAN ART COLOR SLIDE COMPANY, NEW YORK

Copyright © 1968 by Ziff-Davis Publishing Company. All rights reserved. HiFi/Stereo Review, April 1968, Volume 20, Number 4. Published monthly at 307 North Michigan Ave., Chicago, Illinois 60601, by Ziff-Davis Publishing Company—also the publishers of Airline Management and Marketing, Boating, Business & Commercial Aviation, Car and Driver, Cycle, Electronics World, Flying, Modern Bride, Popular Electronics, Popular Photography, Skiing, Skiing Area News, and Skiing Trade News; (Travel Weekly is published by Robinson Publications, Inc., a subsidiary of Ziff-Davis Publishing Company.) One year subscription rate for U.S., U.S. Possessions and Canada, \$6.00; all other countries, \$7.00. Second class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. SUBSCRIPTION SERVICE: Forms 3570 and all subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80302. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an addressed label from a recent issue.

HiFi/Stereo Review

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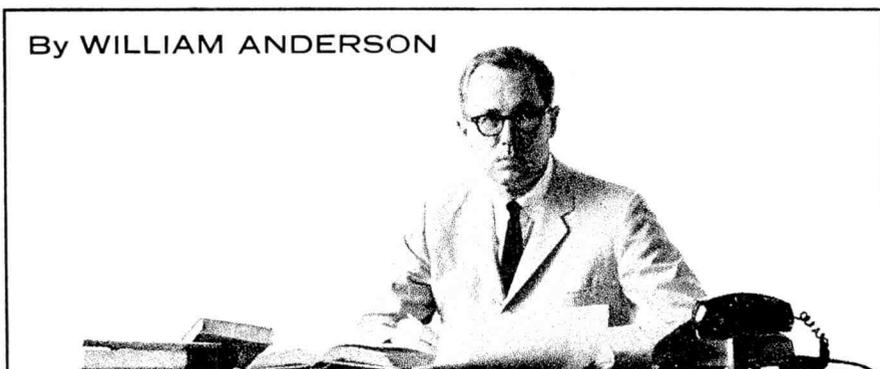
Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10016
212 679-7200
Eastern Advertising Manager: Jerry Sweeney
Paul E. Gelfman, James J. Sullivan
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Telephone: 462-2911-3
Circulation Office
Portland Place, Boulder, Colorado 80302
EDITORIAL CONTRIBUTIONS must be accompanied
by return postage and will be handled with reason-
able care; however, publisher assumes no responsi-
bility for return or safety of art work, photography
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By WILLIAM ANDERSON



EDITORIALLY SPEAKING

MUSIC—SERIOUS AND OTHERWISE

ALTHOUGH the forty-four line sermonette in which this column seems to cast itself each month is one of the most stubborn literary forms I know, and although it is not ideally suited to the handling of Big Subjects, its brevity will at least protect my thesis from being swallowed up in tedious example while I examine a question raised by Mr. Lathrop Crawford in this month's letters column: whether HiFi/STEREO REVIEW, in its record-review section, is being prejudicial when it divides music into the two categories of "Classical" and "Entertainment," whether it might not be more accurate to label them "European" and "American."

I think not. When we have sufficiently organized and systematized our beliefs and prejudices, we usually take the liberty of calling them logic and reason in order to arrive (as Mr. Crawford has) at a theory. And since, for the purposes of editing this magazine at least, my conscience will as easily permit me to operate on what seems to be a reasonable thesis as a demonstrable fact, I have a theory of my own, to wit: though the borderlines are very fuzzy, music divides itself into two kinds—the visceral and the cerebral. But since both "visceral" and "cerebral" have unpleasant connotations for many, and since the limitations of language are what they are, the labels "entertainment" and "classical" will do as well as any others.

The real separation, moreover, seems to me to lie even deeper, in the artistic impulse itself. When a composer—any composer—sets out to write music, he decides, consciously or unconsciously, whether he will write to please himself or to please others, whether he will pay serious attention to his own creative impulses (and devil take financial success) or whether he will aim to please (entertain?) the larger public. Not that "serious" composers are indifferent to popular success, but they do give priority to an inner rather than an outer necessity, and they are punished for it: Irving Berlins flourish; Mozarts die in poverty.

It seems that the larger public—and that is its privilege—would rather feel than think. The response of body, blood, and nerves to the stimulation of the march and other dance rhythms, to the blandishments of sentimental ballads, is quick, easy, and visceral; the response to classical music—shall we say a Beethoven quartet—is slower, more difficult, and cerebral. Time, ironically, gives the classical composer his revenge: his working materials are drawn, however indirectly, from the vast store of popular music, and once the public has done the hard work of catching up to him intellectually, his music will have a Methuselean lifetime compared to the fruit-fly popularity of the originals. And is it not just possible that modern jazz, composed from an inner necessity, intellectual, difficult, and uncompromising (like classical music) will succeed in breaking the time barrier where the older, designed-to-please jazz did not? This is not to disparage the life of the senses at the expense of the life of the mind; each is worth our serious attention. But those who know both also know which offers the more intense, the more human pleasure—and without calling the one American and the other European.

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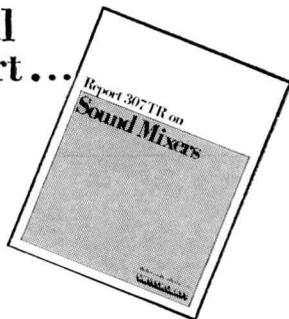
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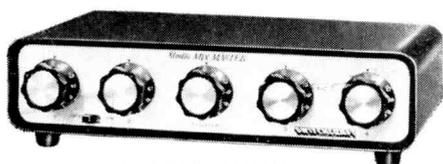


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LETTERS TO THE EDITOR

Country-and-Western

● I very much enjoyed your January issue on country-and-western music. Although my taste in music does not go to country-and-western or hillbilly music, I do have an appreciation for good music and good professional artists in any musical area.

I read very closely Robert Shelton's article "A Basic Library of Country-and-Western Music" and was surprised to find an important omission: the Sons of the Pioneers. This group is by far the leading exponent of authentic western folk songs, ballads, and songs of the plains and pioneers. I recommend their RCA Victor recordings "The Best of the Sons of the Pioneers" (LPM 3476), "Cool Water" (LSP 2118), and "Tumbleweed Trail" (LSP 2456).

TOMMY WHEELER
Dallas, Tex.

● I am compelled to disagree most emphatically with Mr. Anderson's assertion (January Editorial) that country-and-western music now qualifies as a phenomenon; rather, it is a weird outpouring generally communicated to the public by people with chronic colds and sinus trouble, and probably therefore more properly thought of as a disease. It is a generally annoying, obtrusive, and shallow medium.

Both Mr. Anderson and the authors of the articles in the January issue must have been engulfed in a veritable sea of "sympathy and understanding" to have devoted such a great portion of the magazine to the likes of *You Can't Roller-Skate in a Buffalo Herd*.

To borrow some phrases from Mr. Anderson, "... it will be a cold day in New York [and an even colder one in Boston], with my turntable and tape recorder on the fritz, before I sit through... the inane puerilities" and impossible banality of this phenomenon.

RONALD A. COLLINS
Boston, Mass.

Mr. Anderson replies: "Touché, Mr. Collins—but have you tried?"

● The editorial "The Country Point of View" in the January issue deserves commendation. It is the most civilized I remember reading in a national magazine. As I lectured (and, I hope, gently encouraged) my children tonight, we may not—we must not—portray our knowledge without admit-

ting our ignorance. Knowledge undefined by limits of ignorance is guess-work!

WILLIAM M. HUTCHINSON
Bartlesville, Okla.

● Les Leverett's photograph of the Grand Ole Opry on page 120 of the January issue should set a standard for future issues. Full-color photos on good paper, with advertisements overleaf (I hate to cut apart articles) are excellent for mounting and framing. As a teacher I am always on the lookout for good illustrations and pictures.

While country-and-western music isn't top-drawer for me, I found the articles in this issue most informative. It was typical of your magazine—enlightenment in many areas of music. I look forward to each issue for your major articles (the Great American Composers series is first-class), and also for the forthright record reviews, on which I base many of my purchases.

WILLIAM E. HAMILTON
Altoona, Pa.

The Pleasure Business

● To what specific recording does Noel Coppage refer in "The Secret (C.&W) Life of Noel Coppage" (January) when he writes, "Where in popular music is there anything to match the lament of the country boy who has just discovered the perfidy of city women and divorce-court judges: 'I really got the business doing pleasure with you'?"

RAPHAEL E. CARROW
Committee for Fair Divorce
and Alimony Laws
New York, N. Y.

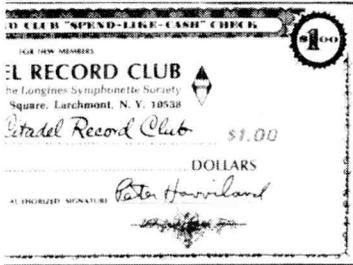
Mr. Carrow will find his theme-song recorded on Mercury's 45-rpm single I really Got the Business (72609, singer Chuck Wood). The song is by Sonny Moore (copyright Screen Gems-Columbia Music Inc.).

Square-Wave Measurements

● As a firm believer in ultra-wideband response, I feel obliged to reply to the article "Frequency Response in Amplifiers" by Dirk Roos and Peter Sutheim in your November 1967 issue.

No one denies the importance of low intermodulation and harmonic distortion in determining the ultimate listening quality
(Continued on page 8)

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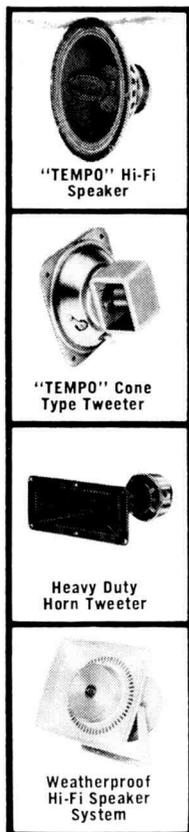
it Pays to go with the Guy that brought You!



Let's face it! Oxford pioneered this speaker business—to coin a phrase—this "sound" business of speakers you're in. The fact that we were first in the making, and still first in selling, ought to tell you something. We've got the name—the quality—the value that sells.

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of an amplifier. It is ludicrous, however, to dismiss totally the significance of square-wave analysis by referring to it as a "fast look into what an amplifier is doing." Square-wave measurements are extremely important in determining phase and transient distortion along with stability.

The audio buff who can listen to an amplifier and judge by ear how it is behaving knows that wideband response coupled with low distortion results in clean articulate sound across the entire audible spectrum. Narrow-band (20 to 20,000 Hz) amplifiers sound narrow-band! They lack the spaciousness and transparency that is characteristic of wideband sound. This becomes apparent especially in the bass frequencies, where deliberate roll-off at 20 or 30 Hz results in boomy, non-defined sound. Bass volume is adequate, but one cannot distinguish one instrument from another.

Physiological tests have often indicated that the low-frequency limits of the single-tone perception of the human ear falls into the approximate range of 20 to 30 Hz. Yet we know that at frequencies substantially lower than this the skin acts as a diaphragm and responds to low-frequency sound phenomena. All of us, I'm sure, have had our stomach pit react to the beat of timpani or a 16-Hz organ tone. Beyond that, however, it has been discovered that if the frequency response of an amplifier is extended to below 5 Hz at usable power levels, something wonderful happens to the low-frequency response of the music system. Speaker hangover seems to be reduced by a considerable factor and the total sound becomes more articulate.

The physicist Hermann Helmholtz, in his book *On the Sensations of Tone*, defines the musical spectrum as up to 40,000 Hz. Helmholtz acknowledged that people don't actually hear frequencies that high, but his experiments proved that they do respond to sensations involving these frequencies. Any nonlinearity in our hearing mechanism could easily produce frequencies within the audible spectrum as a direct result of the presence of one or more tones above and beyond the audible range of frequencies during a musical passage.

It has been established that tonal quality is greatly influenced by the accuracy with which we can reproduce the attack and decay times of sounds. An amplifier which gives good reproduction of steady tones (sine waves) may give serious distortion with transients, distortion which can be detected by square-wave testing.

The article would have been more worthwhile had Roos and Sutheim concluded that all forms of measurement are important in determining the listening quality of audio equipment rather than merely trying so hard to prove that square waves are virtually meaningless.

LEE KUBY
Merchandising/Advertising Manager
Harman-Kardon, Inc.
Plainview, N. Y.

Mr. Roos and Mr. Sutheim reply: "We are continually dismayed at what seems to be a characteristic forensic method among advocates of ultra-wideband response: assertions and claims based on faith rather than on observation and experiment. We quote from Mr. Kuby's letter: 'The audio buff who can listen to an amplifier and judge

by ear how it is behaving knows that wide-band response coupled with low distortion results in clean, articulate sound across the entire audible spectrum.' How can he know that? The hypothetical golden-eared audio buff knows only that he is listening to excellent sound; I doubt that any amount of refinement of his listening faculties will enable him to attribute, by ear alone, the excellence of reproduction to a particular measured characteristic of the amplifier.

"Mr. Kuby also insists on defending something that wasn't being attacked. 'It is ludicrous . . . to dismiss totally the significance of square-wave analysis . . . square-wave measurements are extremely important in determining phase and transient distortion along with stability.' We agree. The article stated, 'The argument here is not that square-wave tests are worthless, but that their importance has been overemphasized—both in terms of their usefulness and their relevance to what we hear.' The disagreement between Mr. Kuby and us is not about square waves generally, but about the use of square waves



around 10,000 Hz—square waves most of whose energy lies outside the audible spectrum. If real musical instruments produce no audible energy up there, is there any sense in evaluating amplifiers according to their ability to reproduce that energy?

"Mr. Kuby argues that 'any nonlinearity in our hearing mechanism could easily produce frequencies within the audible spectrum as a direct result of the presence of one or more tones above . . . the audible range of frequencies. . . .' The implication is that, if such is the case, systems should reproduce those ultrasonic tones. True, nonlinearity could produce audible resultants from inaudible tones, but that is speculation, and speculation which has been fairly well neutralized in a book called *Hearing: Its Psychology and Physiology* by Stevens and Davis (Wiley, 1938). The authors make it clear that they have not discovered any such phenomenon in the ear. The book is thirty years old, and it is entirely possible that new experiments with new apparatus and new points of view could refute that conclusion. But such experiments either have not yet been performed, or have failed to amend existing information. Mr. Kuby's speculation remains an interesting hypothesis, but that's all it is at the moment.

"Our article concerned itself almost entirely with the high-frequency end of the audio spectrum. Effects on our tactile/auditory senses are much more obvious at the low end. Certainly it is true that we perceive vibrations well below 20 Hz. But that 'something wonderful happens' if the low-end limit of a system is extended to below 5 Hz has yet to be demonstrated to us. And if 'something wonderful' does indeed happen,

(Continued on page 10)

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The turntable everyone else is still trying to make.

You've undoubtedly noticed what appear to be Dual features cropping up in other automatics. Features like cue controls, continuously variable anti-skating adjustments and rotating single-play spindles.

There's a good reason for this sort of imitating. Dual has something everyone envies: a reputation for precision and reliability.

And other automatics seem to be made with the idea that if they include as many Dual features as possible, people will think they're apt to perform like Duals. Which they won't.

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Dual's constant-speed motor is precision-linked to the platter—which assures accurate record speed, not just accurate motor speed.

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A final word about other automatics. The more they resemble Dual, the better they perform. The better they perform, the more we should worry. And if we don't seem worried, it's because we know something the others are rapidly finding out.

It's harder than it looks to make a Dual. **United Audio** Products, Inc., 535 Madison Avenue, New York, N.Y. 10022.

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1019, \$129.50

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it could result from a number of other properties of the system besides frequency response alone. Wide, flat frequency response is achieved in audio amplifiers by applying negative feedback around the amplifier circuit. This negative feedback, at the same time it broadens and flattens the frequency response, also reduces nonlinear distortion and certain kinds of noise. It tends to make the amplifier damp the speaker more heavily, resulting in tighter control over the speaker cone's movement, which may 'clean up' the bass by reducing harmonic and intermodulation distortion produced by the speaker, flattening resonant peaks, and so forth. It is quite fallacious to conclude that wide bandwidth, which is one of several interrelated effects from the application of feedback, is responsible for the better sound. Yet that,

at least by implication, is what the wide-banders continually assert. There are many other possible reasons why amplifiers sound good.

"Mr. Kuby's next-to-last paragraph is gratuitous. We all know that tonal quality depends heavily on attack and decay times, and that sine-wave testing with steady tones is not sufficient to evaluate an amplifier's performance. Continuously applied square waves tell us little more than continuous sine waves about this aspect of an amplifier's performance. A much more valid test method would be to use tone bursts shaped to duplicate the attack envelopes of musical sources.

"But it was Mr. Kuby's last paragraph that made our hackles rise. If our article had concluded, as he suggests, 'that all forms of measurement are important in determining

the listening quality of audio equipment . . . , it would have made the article not 'more worthwhile' but utterly valueless. As we remarked in the first paragraph of the article, one could make a superbly accurate analysis of the paint on an amplifier's chassis, but the figures would be meaningless in respect to how well the amplifier reproduces music. All forms of measurement are not equally useful or equally relevant, as the example of the paint analysis indicates. The article argued that judging an amplifier largely on its reproduction of a 10-kHz square wave is practically meaningless because music does not contain such waveforms; that there are other, more important factors that determine its listening quality. Mr. Kuby may (and obviously does) disagree, but it is footless to remark that an article about conclusions deduced from an experiment would have been more worthwhile if it had not stated those conclusions."

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Dulcimer

● The painting "Musiciens" by Renaud de Montauban on your January cover is very interesting. Close examination of the dulcimer player will show a plectrum in the player's right hand, held between the forefinger and thumb. With this hand, the instrument was played as a psaltery. In the left hand is a curved beater, used to play the instrument as a dulcimer. The beater is held between the second and third fingers, an approved method at that time.

In my research I have been able to find only one reference relating to this instrument being used as a psaltery and dulcimer at the same time by one player, and the reference is so vague as to be undependable.

I wonder how many readers noticed how appropriate the bucolic scene is as an illustration for the "country-music issue" of HiFi/STEREO REVIEW.

H. E. MATHENY
 Uniontown, Ohio

Correction

● Just for the record, would you please note that the correct price of the Dual 1019 is \$129.50, not \$119.50, as you listed it in your otherwise excellent article on turntables in the January issue.

JULIAN GORSKI, President
 United Audio Products, Inc.
 New York, N. Y.

Music and the "Dusty Professors"

● May I thank James Goodfriend on behalf of all of the "dusty professors" he referred to in his column "Going on Record" in the January issue. Having taught in a liberal-arts college, I have found that the attitude toward music he describes applies to those who call themselves music majors in almost as many cases as to those who listen merely for enjoyment.

Music teachers working early with those young people who plan to make music a career must either instill in them an appreciation of the music that they are going to be studying in college, or discourage them from making music their career. If a student has not come to love and appreciate serious music before college, it has been my experience that he is not very likely to develop that interest in the difficult courses in theory and history that are thrown upon his unprepared mind. If a person were as unprepared to

(Continued on page 14)

If our new SC740 is just another compact, then the Ferrari is just another car.



We're not knocking the good old family sedan. Or, for that matter, compacts. We're in the compact business. And we think they're pretty terrific.

But the new SC740 is something else. It has all of the convenience of a compact. But it's designed within performance parameters usually reserved for only the most sophisticated component equipment.

The SC740 combines a superb 60 watt AM/FM Nocturne solid state stereo receiver with a professional Dual 1009SK automatic turntable plus two of the highest rated loudspeakers on the market.

As soon as you turn on the SC740, you'll know that this is a different breed of compact. For one thing, it has power to spare. You can actually *feel* the bass response all the way

down to your toes. And those high level transients that can really put a dent in a unit's power supply are child's play for the SC740. Long, dramatic crescendos are reproduced with total clarity—distortion free from start to finish.

The SC740 uses the very latest advances in solid state devices and technology. Its MOSFET front end and newly designed integrated microcircuits let you hear stations you probably didn't even know were on the dial.

The AM in the SC740 also employs a MOSFET front end and delivers crystal-clear broadcast reception without noise or fading. It is probably the first AM radio serious music listeners can really take seriously.

The loudspeakers used in the SC740 are carefully designed to complement the system's electronics. Each

loudspeaker contains a 10" high compliance woofer and a 3½" curvilinear tweeter and delivers exceptionally smooth and clean response.

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The way box speaker even live music wouldn't

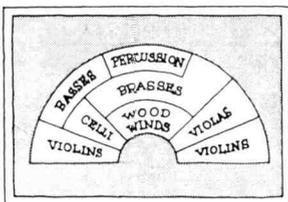
Until the unlikely day that an orchestra divides itself into two rectangular groups, one at either proscenium, a pair of boxes isn't likely to duplicate live concert sound in your living room.

The way the orchestra does sit is like this . . . for several sound reasons.

First, the deep tones of bass viols and tympani, tubas and trombones, are *non-directional*. Their sound waves disperse in circles. Without the reflecting surface of an enclosed stage close behind them, half their sound would fade away.

Violins, on the other hand, derive their characteristic sound from high, delicate overtones that 'beam' on a straight line. Spread completely across the front of the orchestral arc, they can project their narrow-axis tones into, across, and throughout the auditorium.

Bass or soprano, tenor or baritone, each instrumental voice has its place in the stage-wide arc that gives the concert orchestra its full-bodied, perfectly-balanced sound.



This 'sonic arc'—the very essence of living performance sound—can't be duplicated by connecting a pair of old-fashioned boxes to a two-channel amplifier.

It can be duplicated by Grenadiers—the unique speaker systems expressly *created* for true stereophonic sound reproduction. Because they were designed for stereo—not merely adapted to it—each element in Grenadiers provides a no-compromise, true stereo function.

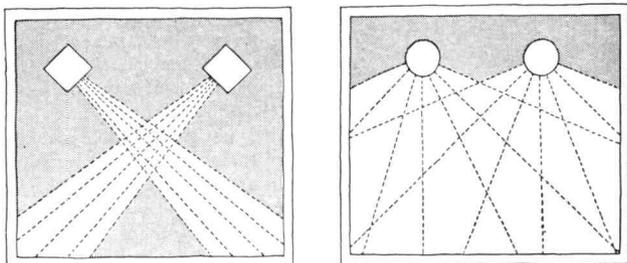
The cylindrical shape, for instance, does two things. First, it permits the superb 15" woofer—with its unparalleled 18-lb. magnetic structure—to face downward. As it delivers full, faithful bass tones, they reflect directly from the floor. You get the same *natural acoustic reinforcement* that bass notes receive in the concert hall. And this cylinder, with its superior strength and rigidity, gives Grenadiers a freedom from vibration and extraneous resonances that no box can duplicate.

Next, there is the patented acoustic lens. As music moves into the upper reaches of the treble range, where essential harmonics become inaudible except on the line of an ever-narrowing axis, this lens



systems reproduce it, be stereophonic.

restores the full musical dispersion of the orchestra in the concert hall. The tight, 'beaming' highs of conventional speakers let you hear the total harmonics of violins, oboes, flutes and violas in only



one place—a kind of 'stereo spot' where these axes intersect. But a pair of Grenadiers, each distributing even the highest frequencies through a 140° arc, spread this total sound throughout the room. Without 'aiming' or special placement, wherever you position your Grenadiers, you hear *all* the music, everywhere in the room.

This total stereo design, with its floor-reflecting, full-circle woofer and broad-dispersal acoustic lens, recreates the sonic arc of the concert orchestra as no other system can.

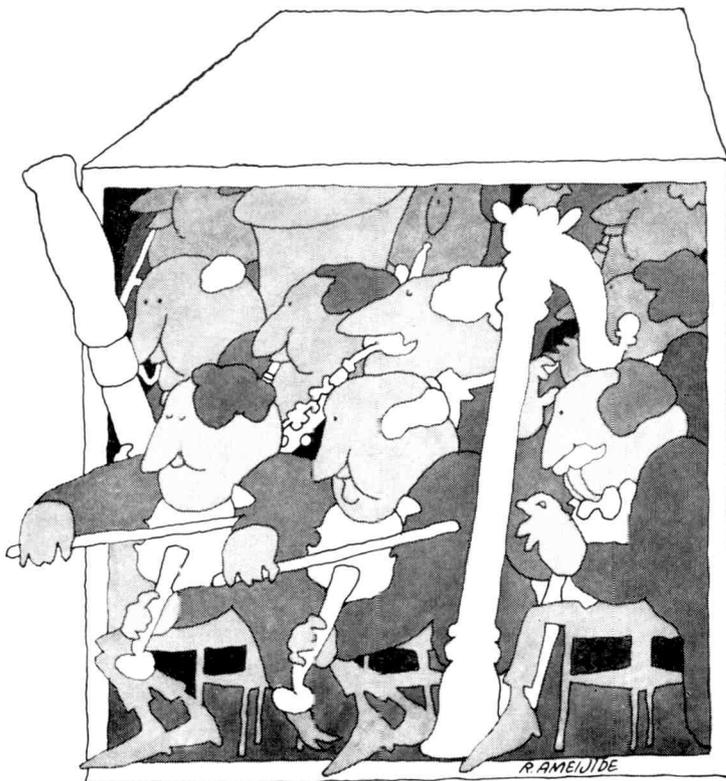
If you would like to experience *true* stereophonic music—music reproduced with such life, depth and uncolored fidelity that you seem to listen *through* the speakers to a living concert—ask your dealer to demonstrate a pair of Grenadiers for you. Then decide for yourself whether you can ever again settle for less. **THE GRENADE 9000**

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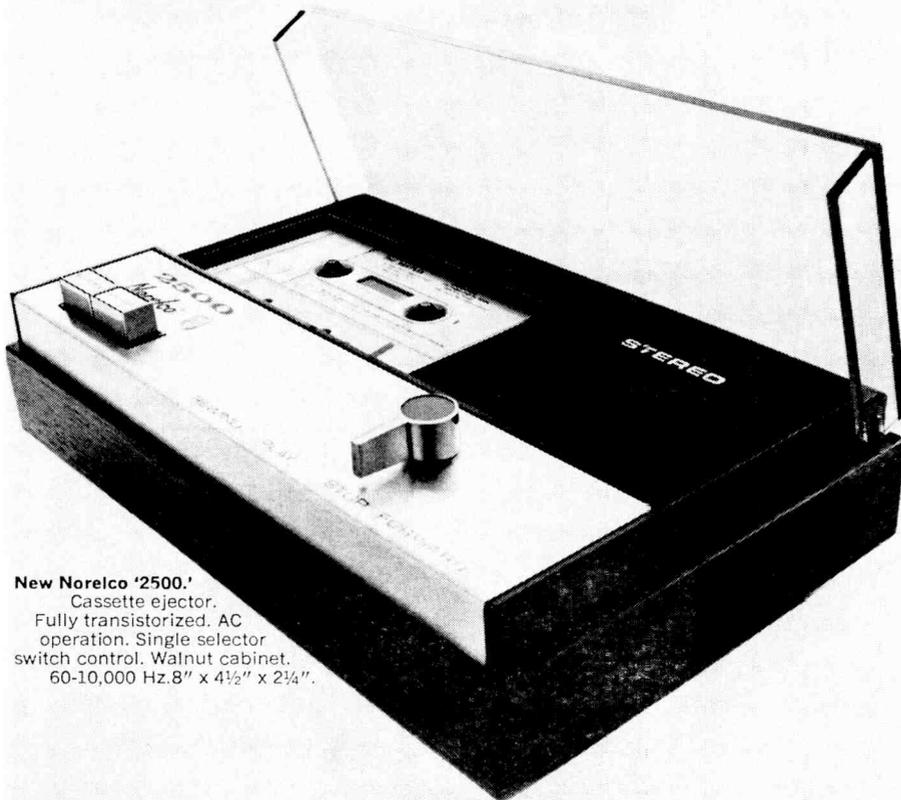
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job in mathematics or biology as most of our music majors are to major in music, I doubt that the mathematicians and biologists our colleges turn out would be much beyond their counterparts in the seventeenth and eighteenth centuries.

PVT. G. B. LANE
50th Army Band
Ft. Monroe, Va.

Phony Stereo

● Regarding Hayden Norwood's "jolly ho-ho-ho shafting" by a major recording company (Letters to the Editor, February), corporate moral bankruptcy seems to be invading just about everything. Another major company issues "stereo" albums—labeled "stereo" in large letters in several places on each cover—that are not stereo at all. In fine print we find the statement that this is a "stereo enhanced record" reprocessed from the original mono recording: exactly the same sound comes out of each speaker—the mono sound that was on the original record, perhaps with some of the snaps, crackles, and pops removed.

I ordered some of these "stereo" recordings from a reliable record club, and when I called their attention to the mislabeling, they accepted the records back for refund. Obviously, monophonic recorded sound cannot be "enhanced" into stereo sound.

And, by the way, in reference to that beautiful stereo installation of Mr. Jack Ward's pictured on your February cover, Mr. Ward needs to wind and set his clocks. One says 1:38, the other 8:38.

OMAR MIDYETT
Jesup, Ga.

Mr. Midyett and other readers who have grown accustomed to looking suspiciously at the word "stereo" on record jackets will be interested to learn that the Federal Trade Commission has "recently reviewed the manner in which members of the phonograph record industry are disclosing that certain records designed to be played on stereo phonographs and bearing the legend 'stereo' have been derived through the alteration of monophonic recordings." Result: the FTC feels many methods of such disclosure are deceptive.

But hold, Mr. Midyett: just as not everything the ear hears coming from two stereo speakers should be taken for stereo, not everything the eye sees on a clock face should be taken for the time of day. Mr. Ward uses one of the clocks in our cover picture to time his tape recordings—and the other in the usual way.

"Classical" vs. "Popular"

● There is, I suppose, no escaping categorization in music. Various individual listeners (and readers) like various kinds of music; and, inevitably, they give what they like (or don't like) a name: classical (or serious), jazz, rhythm-and-blues, country-and-western, rock-and-roll, folk, folk rock, urban blues, and so on.

But HiFi/STEREO REVIEW, it seems to me, compromises the enlightened catholicity of its cross-section coverage by adhering to the conventional division of music into two principal categories—Classical and Entertainment—and lumping pops, jazz, films, theater, folk and spoken word under the latter. The implication seems to be that classi-

(Continued on page 16)

HiFi STEREO REVIEW

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AMPLIFIER SECTION:

IHF Power Output: 120 watts total, IHF Standard at 0.8% THD, 4 ohms (60 watts per channel)

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Frequency Response: +0, -3 dB from 10 Hz to 100 kHz

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Capture Ratio: Less than 1 dB

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Dimensions: 4 1/2" H x 16 3/4" W x 12" D (including knobs)

Weight: 17 lbs.

Amplifier Protection: Three 1-ampere circuit breakers

Damping Factor: 50 to 1

Noise Level: (Below rated output) Tape monitor: - 83 dB — Auxiliary: - 80 dB — Phono: - 60 dB — Tape Head: - 63 dB

Input Sensitivity: (For rated output) Tape Monitor: 0.4 Volts — Auxiliary: 0.4 Volts — Tape Head: 1 mV at 500 Hz — Phono: 4 mV at 1 kHz

Input Impedance: Phono and Tape Head: 47,000 ohms — Tape Monitor: 250,000 ohms — Auxiliary: 10,000 ohms

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Drift: .01%

Distortion: Less than 0.5% at 100% modulation \pm 75 kHz deviation

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cal music "edifies" while all else merely "entertains."

To think of music in terms of serious and light, or of classical, semi-classical, and popular, may have been satisfactory fifty years ago when you had the European masters at the top, Tin Pan Alley at the bottom, and light opera and the concert band in between. Everyone was working, in those days, in the same basic European musical idiom, and the qualitative distinctions were easily identified and commonly acknowledged.

But it must now be obvious to everyone that in music today we are dealing not with one idiom, but with two. There is the older European, or classical, idiom, of which only the superior of the former sub-divisions can be said to survive, and there is the younger American idiom, whose distinctive charac-

teristics, shaped by jazz, are reflected, more or less, in every variety of popular music.

Within this American idiom, jazz is now generally accepted as an art music, with some recent indications that the claim may be challenged by the best of the pops groups, notably the Beatles. Most readers will agree, I think, that jazz, certainly, has produced a great deal of music that is worth taking seriously; and most readers would probably agree, too, that "serious" music, in the same space of fifty years, has produced very little. And yet the habit of thinking in terms of Classical and Entertainment, of serious and popular, persists. It has greatly inhibited a just appreciation of the jazz musician's art.

There is implicit in your categorical use of "entertainment" a suggestion that classical music is not—and is not supposed to be—en-

tertaining, which it often is, and that the kinds of music you lump under entertainment are not seriously intended, or worth serious attention, which they often are.

In other words, your categorization, it seems to me, is prejudicial in the most precisely etymological sense of the word.

LATHROP CRAWFORD
Philadelphia, Pa.

The Editor replies: "I would agree with Mr. Crawford that we are 'adhering to the conventional division of music' in our review columns. Conventions—indeed, all language—are aids to understanding, useful agreements we strike informally among ourselves in order that we may communicate with one another. And that these conventions are seldom precise enough, that they allow of too many exceptions, that they contain confusing ambiguities, I would not deny. But I do deny, enlightened and catholic that we are, that these conventional divisions are necessarily prejudicial. Such prejudices do, unfortunately, exist, but not here; we are merely, within the limitations of language, descriptive.

"I would also agree with Mr. Crawford that in music we are dealing with two idioms. This is nothing new: we always have been. But that these idioms are the ones Mr. Crawford says they are ('European' and 'American') I strongly doubt. The division is a much more fundamental one, with a priority greater than the merely historical or geographical: it is briefly examined in this month's editorial, page four."

"Twentieth-Century Guitar"

● I want to tell you of my enjoyment of the review of Julian Bream's "Twentieth Century Guitar" by William Flanagan in the November issue.

Particularly in the case of the Britten *Nocturnal*, I was glad to see the bouquets distributed generously—it's a haunting work—but I had the feeling that Mr. Flanagan handed several of them to the wrong man.

Mr. Flanagan commended Britten for extending guitar technique and eliciting unbelievable sounds from the instrument. It seems to me Bream deserves the credit here. I don't see how a composer can expand technique or produce sound. This is the performer's province. And I don't see the guitar as restricted—merely enormously difficult.

On the other hand I felt he did not praise Britten sufficiently for one of his major skills. He is one composer who takes the trouble to learn how instruments work and really listens to performers. John Warrack's liner notes put it well: "*Nocturnal* . . . grows directly out of Bream's quality as a musician as well as responding to the enormous range of his technique."

But Mr. Flanagan picked up Bream's outstanding quality—his intense involvement in the music he plays.

HELEN V. MEYER
San Diego, Cal.

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3. You can save even more by taking advantage of the regular extra discount "Specials." Save up to 80% off list price. Right now, for example, the entire RCA Red-Seal catalog is \$2.75 mono; \$3.25 stereo. The Vox \$4.98 series is \$1.75 mono and stereo.

4. Never a requirement to buy. No monthly "stop-order" forms to return. You receive just what you order.

5. LIFETIME MEMBERSHIP

The club membership fee is \$5. This is for lifetime privileges which are increasing all the time.

6. FREE CLUB MAGAZINE

Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join you receive a free 300-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.

7. FASTEST SERVICE ANYWHERE

Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory-new sealed albums and tapes only. Defects are fully returnable at no charge.

8. SAVE UP TO 50% ON STEREO GEAR

Individual components or complete systems—

uniCLUB supplies hi-fidelity equipment of virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard Lab 80 turntable; List \$100.00, to members only \$59.95.

9. BOOKS OF ALL PUBLISHERS

The Book Division—only uniCLUB has it—offers members at least 25% off on any book in print.* You get only original publishers' editions. uniGUIDE lists best-sellers, just-published works and book "Specials."

*Texts are reduced 10%.

10. FOUR CLUBS IN ONE

uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE

Give gift memberships with full lifetime privileges for only \$2.50 each. Splitting the cost with one other person lowers cost to \$3.75; enrolling five at a time brings cost down to only \$3 each.

Send my Free Schwann catalog; order blanks & uniGUIDE by return mail. \$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/3 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

I must be delighted with uniCLUB or within 30 days I will let you know and receive a full refund.

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255 West 42nd Street DEPT. HS-48
New York, N. Y. 10036

NAME _____
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CITY _____ STATE _____ ZIP _____

- Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.
 I am also interested in pre-recorded tapes.

Erratum

● In the article "Recording Tape: A Short Primer" in the March issue there is a typographical error on page 74, column two. Under the rules for tape handling and storage, the first line of Rule 5 should read as follows: "Avoid storing or handling tape near strong magnetic fields. . . ."

CIRCLE NO. 66 ON READER SERVICE CARD

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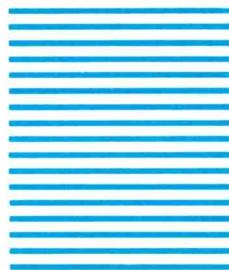
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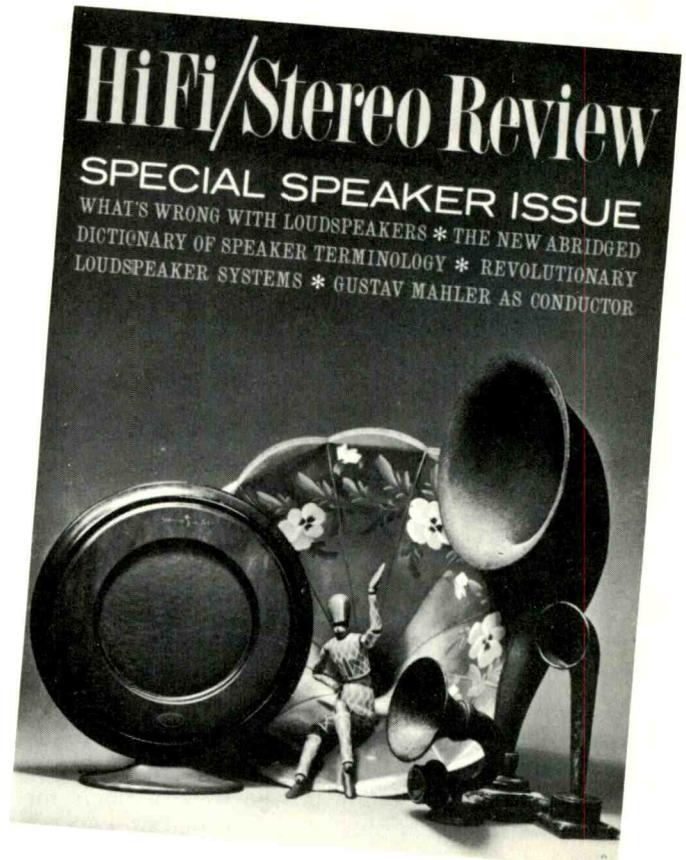
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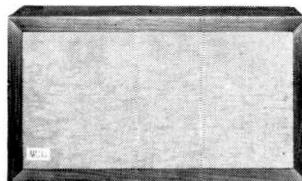
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HiFi/Stereo Review's Free Information Service can help you select everything for your music system without leaving your home.

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



AR-3a

Acoustic Research announces a new speaker system.

In 1959, our first advertisement for the AR-3 stated, "it has the most musically natural sound that we were able to create in a speaker, without compromise." This judgment was supported by distinguished writers in both the musical and engineering fields. Hirsch-Houck Laboratories, for example, agreed that "the sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard." For nearly nine years the AR-3 has been the best speaker we could make.

However, technical development at Acoustic Research, as at many companies in the high fidelity industry, is a never-ending search for improvement. After much effort we have found a way to better the performance of the AR-3. The new speaker system, the AR-3a, has even less distortion, more uniform dispersion of sound and still greater power handling capability. The improvement can be heard readily by most listeners; it has been brought about by the use of newly designed mid-range and high-frequency units, and a new crossover network. Only the woofer and the cabinet of the AR-3 are retained in the new system. The AR-3a is priced from \$225 to \$250, depending on cabinet finish, and is covered by AR's standard five-year speaker guarantee.

Detailed information on conversion of an AR-3 to an AR-3a is available from
ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141



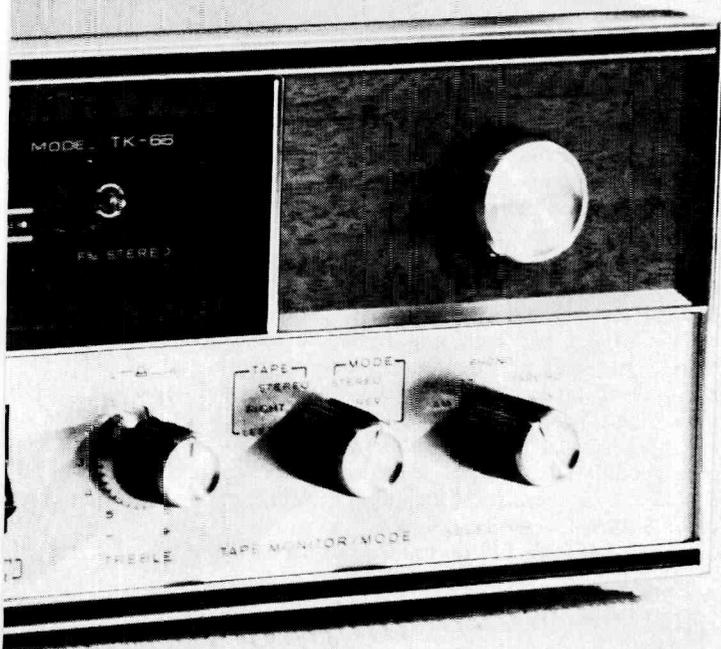
The Sound of Success...

KENWOOD TK-66

60 WATTS • AM/FM • FET
SOLID STATE STEREO AMPLIFIER

The amazing solid state AM/FM automatic multiplex stereo receiver has won enthusiastic acceptance of audiophiles everywhere... and the reasons are legion... like features normally found in receivers costing far more than the \$239.95 price tag including cabinet... like the Field Effect Transistor and the handsome simulated walnut cabinet... like the performance of this 60-watt beauty with its superior selectivity and stereo separation... like the all-silicon transistor amplifier with its wide frequency response and exclusive blowout-free automatic circuit protection (U.S. Pat.)... And then there's the traditional KENWOOD dependability... backed up by a **2-year warranty on parts and labor.**

The TK-66 has lots of other fine features, too... see your dealer and let him show you why the TK-66 deserves its popularity.



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NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT



● **Muntz Stereo-Pak's** Model PR-30 Porta Four is a portable player that will accommodate all standard four-track stereo tape cartridges. The PR-30 is powered by six "D" cells and has a 500-milliwatt power output. The speaker measures 3 x 5 inches, and the overall frequency response is 150 to 6,000 Hz ± 3 db. The Porta Four has controls for volume, tone, and track selection. Its weight, with batteries, is less than 5 pounds, and its dimensions are 6 $\frac{1}{4}$ x 11 x 3 $\frac{1}{2}$ inches. Price: \$29.95.

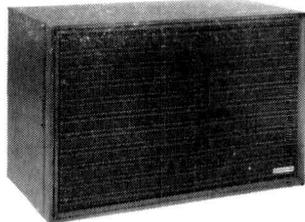
Circle 144 on reader service card



● **Pioneer's** Model SE-30 stereo headphones come in a black Scotch-grain box with a satin lining. The headphones have an input impedance of 8 ohms and a rated frequency response of 20 to 20,000 Hz. Power-handling capacity is 0.5 watt per channel. The cushioned steel headband is adjustable, and the ear cushions are washable. The headphones, which weigh 13.4 ounces, come with an 8-foot connecting cable that terminates with a standard three-conductor stereo phone plug. Price: \$29.95.

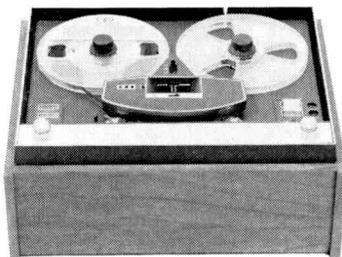
Circle 145 on reader service card

● **University** has introduced the Laredo, a four-way speaker system with frequency response from 30 to 40,000 Hz. The drivers are from University's Mustang series, and include the M-12 woofer, M-8 mid-range, and the MS



Sphericon tweeter. The system has a tweeter-output level control and is rated at 30 watts. Hand-rubbed walnut is used for the enclosure, which measures 27 x 19 x 13 inches. Price: under \$110.

Circle 146 on reader service card



● **Ampex's** new Model 750 four-track stereo tape deck has unusual versatility for a machine in its price range. The three-speed deck (7 $\frac{1}{2}$, 3 $\frac{3}{4}$, 1 $\frac{7}{8}$ ips) has three tape heads and internal switching providing for off-the-tape monitoring, sound-on-sound, and echo effects. The machine can also record on a track without erasing material previously recorded on that track. The electronics of the Model 750 are all solid-state, and the overall record/reproduce frequency response is 50 to 15,000 Hz ± 4 db at 7 $\frac{1}{2}$ ips. Response is 50 to

7,500 Hz ± 4 db at 3 $\frac{3}{4}$ ips. The signal-to-noise ratio is 46 db at 7 $\frac{1}{2}$ ips and 43 db at 3 $\frac{3}{4}$ ips. The deck has two record-level meters, dual-capstan drive, and automatic shut-off at the end of the reel. Overall dimensions are 15 $\frac{3}{4}$ x 13 x 6 $\frac{1}{2}$ inches. Price: \$199.95. An optional walnut cabinet with a smoked plexiglass cover is available for \$50.00.

Circle 147 on reader service card

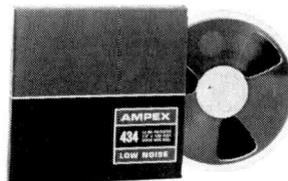
● **Lafayette's** Model LR-1000T is a solid-state, AM/stereo FM receiver rated at 120 watts (IHF music power) with a 4-ohm load. With an 8-ohm load, the music power rating is 95 watts. The receiver uses four integrated circuits (IC's) and two field-effect transistors (FET's) in the FM-tuner section. FM sensitivity (IHF) is 1.65 microvolts, and the capture ratio is 1.5 db. Among the receiver's features are a signal-strength tuning meter, front- and rear-panel tape-output jacks, a front-panel headphone jack, a five-position speaker/headphone selector knob, and a



variable interstation-noise muting control. Three rocker switches control loudness compensation, high-frequency filter, and tape monitor. Bass, treble, and volume controls are all of the ganged, clutch type.

The power-output transistors are protected by a fuseless circuit that restores normal operation automatically when the overload or short circuit is removed. The receiver's specifications include a frequency response of 22 to 20,000 Hz ± 1 db at a 1-watt output level, intermodulation distortion of 0.4 per cent, and harmonic distortion of less than 1 per cent at rated power output. Hum and noise are -57 db on low-level inputs, -75 db on high-level inputs. The tuner provides 38 db of stereo separation at 400 Hz, and has 0.4 per cent harmonic distortion at 100 per cent modulation. Overall dimensions are approximately 5 x 12 x 16 inches. Price, including a walnut-grained metal case: \$219.95.

Circle 148 on reader service card



● **Ampex** is producing a new series of low-noise tapes intended for use by recording studios, broadcast stations, and high-fidelity enthusiasts. The series (called 404) comprises three types: 414, which is 1.5-mil acetate; 434, which is 1.5-mil polyester; and 444, which is 1-mil polyester. The 404 series is available in reel sizes of 5, 7, and 10 $\frac{1}{2}$ inches, and in widths from $\frac{1}{4}$ inch to 2 inches. The lengths available are from 600 to 3,600 feet. Bias requirements are similar to those of other low-noise tapes. The price of a $\frac{1}{4}$ -inch, 1,200-foot roll of 414 is \$4.40; of 434, \$5.10.

Circle 149 on reader service card

(Continued on page 24)

If you hear any distortion on the new Fisher 550-T AM-FM stereo receiver, write the station engineer.

The 550-T really shows up a poor program source, because it is virtually distortion-free.

If they're having transmission problems on the station you've tuned in, you'll hear about it. If you hear hiss, rumble, shrill highs or muddy lows, at least you'll know where they're not coming from.

Of course, the 550-T offers some remedy for poor signals. You can compensate for scratchy records, rumbling turntables, squeaky tape simply by turning a knob or pressing a pushbutton. Or you can write to the station engineer.

Here's why we're so sure you'll get undistorted sound from your 550-T if your program source is undistorted.

The amplifier delivers 90 watts music power (IHF). Harmonic distortion is always under 0.8% at full output.

The FM-tuner section is extremely sensitive: 1.8 μv IHF. It brings in weak signals so they're virtually indistinguishable from local ones.

And AM reproduction is good enough to please even the most critical audiophile.

Other features of the new receiver are Fisher's Transist-O-Gard™ overload protection circuit, the patented Fisher Stereo Beacon*, and 3 FM limiters using 7 Integrated Circuits.

Listen to your favorite stations on the new Fisher 550-T AM-FM receiver. And if you should hear any distortion, you know what to do about it.

Price \$449.95 (Cabinet \$24.95). For more information, plus a free copy of the new 1968 edition of Fisher's 80-page reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.



The Fisher

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Olson** has introduced the Model AM-311, a solid-state amplifier intended for use with headphones only. The amplifier has inputs for magnetic or crystal phono cartridges and outputs for two sets of stereo headphones. The con-



trols comprise knobs for volume and balance and slide switches for on/off and tone. Frequency response is from 20 to 30,000 Hz. The amplifier's dimensions (in its wooden case) are 7½ x 3¼ x 4½ inches. Price: \$24.95.

Circle 150 on reader service card

● **Allied Radio** has published a 112-page book, *Understanding Schematic Diagrams*, which is an introduction to the subject of electronics. The book explains the functions of components and their use in electronic circuits and the symbols and techniques of schematic diagrams. Illustrations and diagrams are used profusely throughout the book, which is available from the Allied Radio Corp., 100 N. Western Ave., Chicago, Ill., 60680. Price: 75¢.

● **Knight-Kit** has introduced a new 50-watt, solid-state, stereo FM receiver, the Model KG-980. The kit comes with the FM front-end tuning section and the i.f. amplifier section factory-assembled and aligned. Construction time is said to average from fifteen to eighteen hours. Among



the receiver's features are a center-of-channel tuning meter, a speaker-muting switch, a front-panel headphone jack, a tape-monitor switch, and a built-in FM dipole antenna. FM tuner specifications include a sensitivity of 3 microvolts (IHF), 30 db of stereo separation, and 1 per cent harmonic distortion.

The amplifier has a continuous-power rating of 17 watts per channel into 8 ohms, and an IHF music-power rating of 25 watts per channel. Power bandwidth is 20 to 20,000 Hz at 1 per cent harmonic distortion. Intermodulation distortion is less than 1 per cent at rated output power. Hum and noise level is -65 db on the high-level inputs, and -60 db on the magnetic-phono input. The receiver's dimensions are 4 x 13½ x 16 inches. Price: \$149.95. The optional walnut case (shown) is available for \$19.95.

Circle 151 on reader service card

● **AKG** is offering a free twelve-page illustrated catalog of its microphones, microphone accessories and stereo headphones. The catalog has complete specifications for the

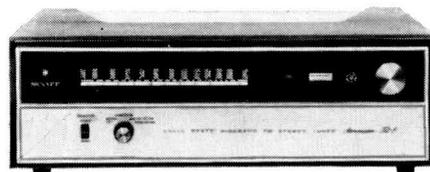
products listed, including response curves and pick-up patterns for each microphone. An explanation of the various response and pick-up characteristics of the equipment is included.

Circle 152 on reader service card

● **3M** is producing a Philips-type cassette loaded with its Dynarange low-noise tape for improved fidelity at the 178-ips speed used by cassette recorders. The cassette, Scotch No. 272, plays for 45 minutes on each side and comes in a plastic mailer with an address label. Suggested list price: \$4.76.

Circle 153 on reader service card

● **Scott** has introduced the Model 315B, a solid-state stereo FM tuner. Field-effect transistors (FET's) are used in the tuner's front-end tuning section to achieve an IHF sensitivity of 2 microvolts and cross-modulation rejection of 80 db. Integrated circuits are used in the i.f. strip. An indicator light shows when a stereo signal is being received,

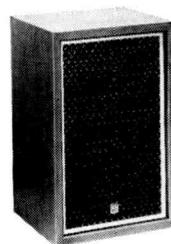


and switching to the stereo mode is automatic when the unit is tuned to a stereo broadcast. The 315B's specifications include a signal-to-noise ratio of 60 db, total harmonic distortion of 0.8 per cent, and a capture ratio of 2.5 db. Stereo separation is 40 db. Price: \$199.95.

Circle 154 on reader service card

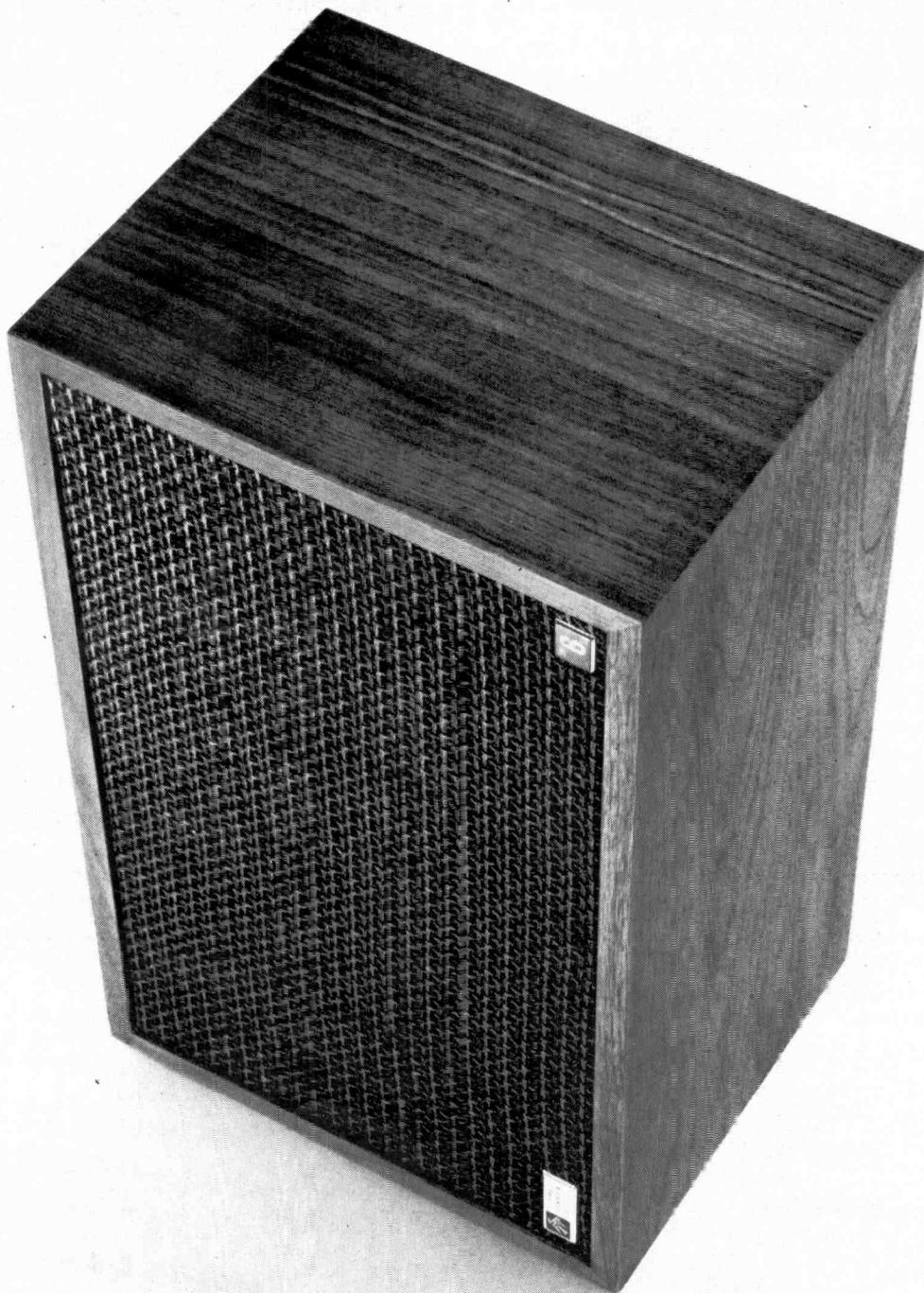
● **Duotone's** Auto and Home Tape Care Kit enables the user to clean and lubricate tape heads and guides. Packed in a plastic box are bottles of a tape-head cleaning solution and lubricant. A nylon brush and two chemically treated cloths are also included for use in removing dust and dirt from the areas around the tape head. The kit comes with complete instructions for use. Price: \$2.95.

Circle 155 on reader service card



● **Pioneer** has introduced the Model CS-63, its new top-of-the-line speaker system. The CS-63 is a relatively high-efficiency four-way system using a 15-inch woofer, a 6½-inch cone-type mid-range, a horn tweeter, and a 2½-inch cone-type super tweeter. The crossover points are 600, 4,000, and 13,000 Hz. The system, which can handle up to 60 watts, has a frequency response of 25 to 20,000 Hz. The input impedance is 8 ohms. Two controls on the rear of the enclosure provide for an increase or a decrease of the mid and high frequencies to adjust to the acoustical environment. The enclosure is of oiled walnut, and its overall dimensions are 28 x 19 x 13 inches. The grille cloth is removable and can be replaced with other suitable material to match a particular decor. Price: \$250.

Circle 156 on reader service card



The speaker system that doesn't have to apologize for being inexpensive.

When an all new 2-way speaker system is developed that sounds as good as many 3-ways, it has a lot of explaining to do. But no apologizing.

The Fisher XP-6B, pictured above, is that system. Its newly designed combination mid-range/treble unit, featuring an ultra-low-mass cone, is the first speaker we know of that can reproduce *all* the middle and treble frequencies with clarity and presence. (From 1,000 Hz all the way up through 19,000 Hz.)

The 10-inch bass speaker is also a remark-

able unit. Its massive copper voice coil eliminates doubling and allows smooth response as low as 32 Hz.

With a price of \$89.95, the 2-way Fisher XP-6B has absolutely nothing to apologize for. Listen to a pair before you pay more for somebody else's 3-way, and you won't be sorry either.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on magazine's front cover flap.)

The Fisher

EXPERTS AGREE...the finest in sight

here's what they say about Heathkit® Color TV, world's finest performance and value

Popular Science: . . . "the circuitry, features, and performance match or exceed those of sets selling at twice the price. Some of the features, such as the built-in servicing aids, can't be bought in ready-made sets at any price."

Audio: . . . "sets similar in appearance seem to run around \$700, without the built-in service feature like the dot generator. Add to this the saving in service costs which the average set would require, since the builder would undoubtedly service his own set throughout its life, and the Heathkit GR-295 is a real bargain." "Besides that, it is capable of a great picture."

High Fidelity: . . . "others who own big-name color sets . . . have stared in amazement (and envy) at the pictures received on our own home-built Heathkit." "Reasons for the high performance? The circuit design, to begin with, uses many advanced and sophisticated electronic techniques; the parts are of high quality and no scrimping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of the cautious so to speak, just to provide a wide margin for the varying ability of diverse kit-builders." "The sound is distinctly better than what you hear from most TV sets."

" . . . the GR-295 boasts a very up-to-date color convergence circuit which not only makes for sharply defined, lifelike color images but permits the owner to initially adjust the set, and re-adjust it later if need be, without the use of instruments or test gear." " . . . the Heathkit set produces pictures that are as good as high quality color film, or better."

Popular Electronics: . . . "We simply had to know how well a 25-hours-to-build color TV kit would stack up against the more expensive, well-advertised wired sets" . . . "it didn't take us long to find out that the Heath GR-295 compares favorably with the best of them."

Radio-TV Experimenter: "Over the life of a color set, repair and service call costs can exceed \$200. But, build the color set yourself and you will save several hundred dollars in repairs plus wind up with better color as you'll align the color reception to what you, not a serviceman, thinks is good to look at."

Radio-Electronics: "Friends who've seen my Heathkit GR-295 generally ask, 'Why can't I get a good picture like that on my color set?'"

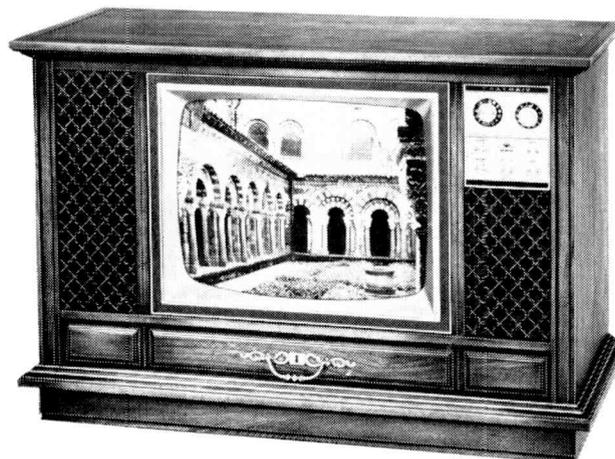
here's why they agree . . .

- **295 sq. in. rectangular color tube** with bonded face anti-glare safety glass
- **27 tube, 10 diode, 1 transistor circuit**
- **Automatic degaussing** each time you turn on the set plus a mobile degaussing coil for use in initial set-up
- **Exclusive built-in dot generator** for use in adjusting convergence any time you wish
- **Dynamic pincushioning correction circuit** eliminates picture edge distortion
- **Extra B+ boost** for improved definition
- **3-stage video IF strip** reduces interference and improves reception
- **Exclusive Heath "Magna-Shield"** surrounds tube to improve color purity
- **Gated Automatic Gain Control (AGC)** for steady, flutter-free pictures even under adverse conditions

- **Automatic Color Control circuit** reduces color fading
- **Deluxe VHF turret tuner** with "memory" fine tuning & long-life nickel silver contacts
- **2-speed transistor UHF tuner** for both fast station selection and fine tuning individual channels
- **Two hi-fi sound outputs** . . . a cathode follower for playing through your hi-fi system, and an 8 ohm output for connection to the special contained-field 6" x 9" speaker included
- **Two VHF antenna inputs** . . . a 300 ohm balanced input plus a 75 ohm coax input to reduce interference in metropolitan or CATV areas
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- **1-year warranty** on picture tube, 90 days on all other parts

Kit GR-295, all parts including chassis, tubes, mask, UHF & VHF tuners, mounting kit, and special extended-range 6" x 9" speaker, 131 lbs., REA or motor freight only, credit terms available. **\$479.95**

Kit GR-295
\$479⁹⁵
(less cab.)



GRA-295-4, Mediterranean Oak Cabinet (above), \$112.50
GRA-295-1, Contemporary Walnut Cabinet, \$62.95
GRA-295-3, Early American Salem-Maple finish Cabinet, \$99.95

Other Heathkit Color TV Models: Kit GR-227, 227 sq. in. tube, \$419.95, Optional cabinets from \$59.95.
Kit GR-180, 180 sq. in. tube, \$359.95, Optional Cabinets from \$24.95

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here's what they say about Heathkit® AR-15, world's most advanced stereo receiver

Electronics World, May '67: "Heath implies strongly that the AR-15 represents a new high in advanced performance and circuit concepts. After testing and living with the AR-15 for a while, we must concur."

Hi-Fi/Stereo Review, May '67: "Several people have commented to us that for the price of the AR-15 kit they could buy a very good manufactured receiver. So they could, but not one that would match the superb overall performance of the Heath AR-15."

Modern Hi-Fi & Stereo Guide, 1968: "I cannot recall being so impressed by a receiver . . . it can form the heart of the finest stereo system."

Audio Magazine, May 1967: "The entire unit performs considerably better than the published specifications."

High Fidelity, Dec. '67: "The AR-15 has been engineered on an all-out, no-compromise basis."

Popular Electronics, Jan. '68: "There is no doubt in your reviewer's mind that the AR-15 is a remarkable musical instrument."

Popular Mechanics, Nov. '67: "... Heathkit's top-of-the-line AR-15 is an audio Rolls Royce . . ."

Popular Science, Dec. '67: "Top-notch stereo receiver" . . . "it's FM tuner ranks with the hottest available" . . . "it's hard to imagine any other amplifier, at any price, could produce significantly better sound."

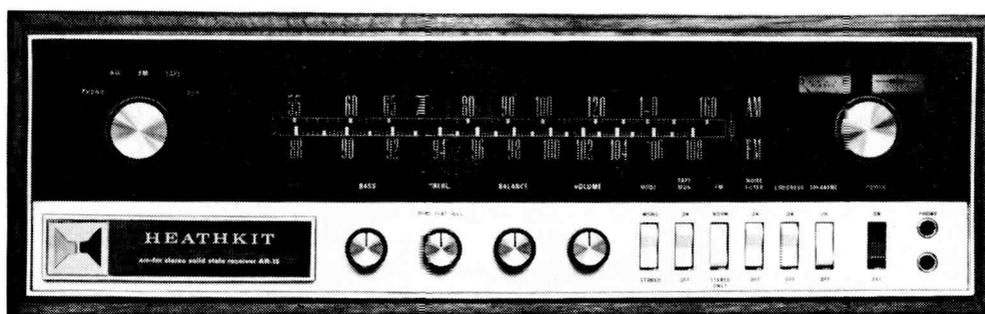
And leading testing organizations agree.

here's why they agree . . .

The Heath AR-15 has these exclusive features:

- **Best sensitivity ever** . . . special design FM tuner has 2 FET rf amplifiers and FET mixer
- **Best selectivity ever** . . . Crystal filters in IF . . . no other has it . . . perfect response, no alignment . . . like having 8 transformers in IF
- **Best limiting characteristics ever** . . . Integrated Circuits in IF . . . like having 20 transistor stages in IF
- **Most power output of any receiver** . . . 150 Watts of Music Power . . . enormous reserves
- **Ultra-low distortion figures** . . . harmonic distortion less than 0.2% at 1 watt or full output . . . IM distortion less than 0.2% at 1 watt, less than 0.5% at full output
- **Ultra-wide power response** . . . 6 Hz to 50,000 Hz, 1 dB, at 150 Watts Music Power
- **Ultra-wide dynamic range phono preamp** (98 dB) assures no overload regardless of cartridge type used.
- **Unique Noise-Operated Squelch** . . . hushes between-station noise *before* you hear it . . . unusually elaborate and effective
- **Unusual Stereo Threshold Control** . . . automatically switches to stereo only if quality of reception is acceptable . . . you adjust to suit

- **Stereo-Only Switch** . . . silences all monophonic programs if you wish
- **Adjustable Multiplex Phase Control** . . . for cleanest FM stereo reception
- **Tone Flat Switch** . . . bypasses tone control circuitry for flat response when desired
- **Front panel Input Level Controls** . . . easily accessible, yet hidden from view by hinged door
- **Transformerless Amplifier** . . . direct coupled drivers and outputs for lowest phase shift and distortion
- **Capacitor coupled output** . . . protects your speakers
- **Massive power supply, electronic filtering** . . . for low heat, superior regulation . . . electrostatic and magnetic shielding
- **Two Tuning Meters** . . . for center tuning and maximum signal . . . also used as volt-ohmmeter during assembly of kit
- **All-Silicon transistor circuitry** . . . 69 transistors, 43 diodes, 2 IC's.
- **Positive Circuit Protection** . . . Zener-diode current limiters plus thermal circuit breakers protect unit from overloads and short circuits.
- **"Black Magic" Panel Lighting** . . . no dial or scale markings show when receiver is turned off, thanks to exclusive tinted acrylic dual-panel design



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*optional walnut cabinet, \$19.95



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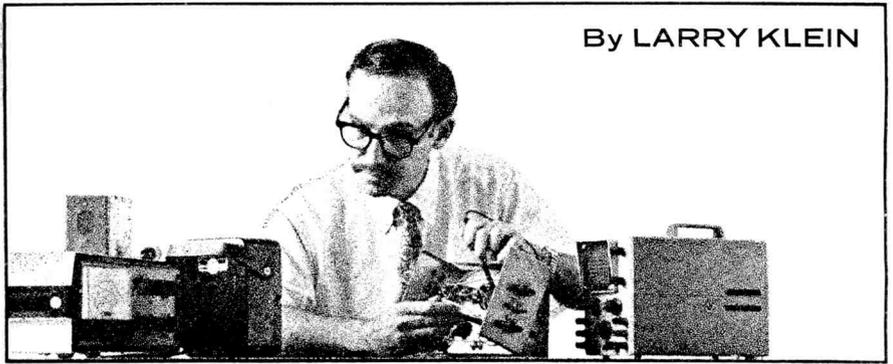
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CIRCLE NO. 8 ON READER SERVICE CARD

By LARRY KLEIN



HIFI QUESTIONS & ANSWERS

Test-Report Policy

Q. How is it that HiFi/STEREO REVIEW has not reported on some of what I feel to be the very best components available?

DANNY VALENTI
Charleston, W.Va.

A. Because of some misunderstanding (by both readers and manufacturers) of how equipment is chosen for test, it is worthwhile to spell it out here. First of all, we are interested in performing a service for the readers. If a manufacturer announces, say, a \$200 tone arm, we may run a photo and description in the New Products column, but it is not likely to be tested by Hirsch-Houck Laboratories. The reasons for this are not difficult to understand. Perhaps 3 or 4 per cent of our readers may be curious about the arm as a technical achievement, but only a very few among that already small group would ever think of purchasing it. Considering the limited space available in our pages for test reports, testing a product of that nature would be a disservice to the vast bulk of our readers who look to our test reports for practical guidance on what to buy, rather than theoretical expositions on esoteric products.

Another factor is somewhat less easily explained in a clear-cut fashion: I am very conscious of my responsibility to the readers of our magazine. I am hired by the publishers of HiFi/STEREO REVIEW to be the resident "expert" who selects the equipment to be tested and who works—to a greater or lesser degree—with Julian Hirsch in the presentation of the reports. My intent is never to give a poor product a good report—or a good product a poor report. When I'm in doubt as to the value of a product, either because of a bad history of quality control on the part of its manufacturer or importer, or because of my judgment that the product is an over-engineered—and hence overexpensive—solution to an insignificant problem, I tend not to have Hirsch-Houck Labs do a test report on it. I'm deliberately not mentioning any product names here because I don't want to hassle with read-

ers (or advertisers) over what is or is not trivial. My approach may perhaps work a hardship on a small percentage of audiophiles and manufacturers, but obviously far more people gain than suffer as a result of it. And in any case, my mind is far from closed on any hi-fi matter—I'm open to argument on (or better yet, demonstration of) the relative merits of any product.

Transistors and Transformers

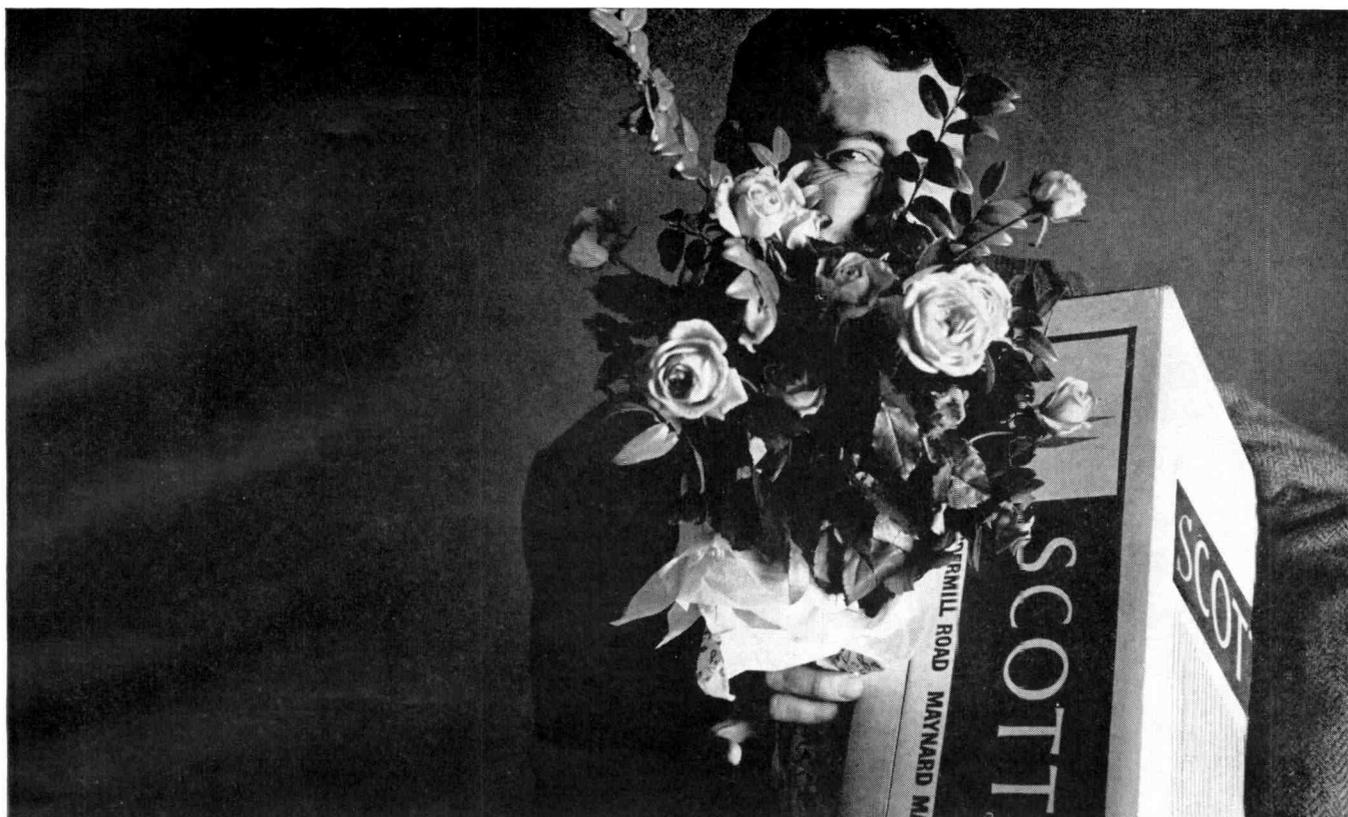
Q. I've been told that audio transformers in amplifiers cause distortion and poor transient response, eat up power, and in general are "old fashioned." One of the big advantages claimed for transistor amplifiers is that they don't need transformers. Yet some of the best new solid-state amplifiers do have transformers (aside from the power transformer). How come?

CLIFFORD TAYLOR
Cambridge, Mass.

A. Audio transformers used in hi-fi amplifiers are of two general types: output transformers and inter-stage or driver transformers. Output transformers, required in just about all tube amplifiers, serve as impedance-matching devices in that they enable the high-impedance (say, 10,000 ohms) output tubes to deliver audio power efficiently to speakers, which are of much lower impedance (4, 8, or 16 ohms). Because of the demands of the output circuit, output transformers must be large, heavy, and expensive if they are not to have an adverse effect on audio quality and power output.

The power transistors used in the output stages of transistor amplifiers are low-impedance devices that do not require output transformers because their output impedances are reasonably well matched to speakers already. The small transformers that are found in some solid-state amplifiers are inter-stage or driver transformers, which aren't required to handle very much audio power. As a result they can be made smaller, relatively inexpensive, and yet of extremely high quality. Ac-

(Continued on page 30)



How to be a hero when you bring home Scott's best receiver.

Let your wife think you bought it for her — remark about her great flair for home decorating, and how beautiful music would enhance it. Don't confuse her with technical talk about the Scott 388B's 3-FET front end or integrated circuit design — simply point out that her favorite FM broadcasts will never be spoiled by the electric mixer or the noise from your shaver. Talk about programs — the 388B's 1.7 microvolt FM sensitivity and wideband AM bring in more stations than she's ever heard before. And the 7-position input selector lets you record Baby's first words, or save money by taping right off the air. And wouldn't connecting a mike and electric guitar add a new kick to your parties!

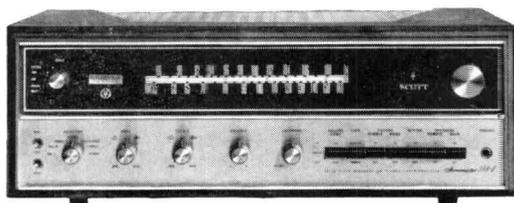
She may think 120 Watts just means louder music. It really means power enough for extra speakers in the den, the kitchen, and the sewing room. And, you're just planning ahead for that big new house.

More? There's a scratch filter that makes the records you used to dance to sound new again.

And a special control to cut out that annoying hiss between FM stations. And a stereo/mono remote speaker switch that lets you have background music throughout your house.

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Front Panel Controls: Dual bass, treble and loudness controls, balance control, rumble filter, dual microphone inputs, volume compensation switch, tape monitor, noise filter, muting control, dual speaker switches, rear panel remote speaker mono stereo switch, front panel headphone output, input selector, tuning knob, and tuning meter. Price, \$559.95.

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We designed a
new automatic
transcription
turntable for
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But, we didn't forget the ladies.

A his and her automatic turntable? Well, why not?

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For her, the PE-2020 is styled to fit beautifully into any decor. But beyond its form is its function. The PE-2020 operates so simply for her. Thanks to an exclusive command center. Just one handsome

lever is all she touches to start, stop, repeat, cue, pause and lift.

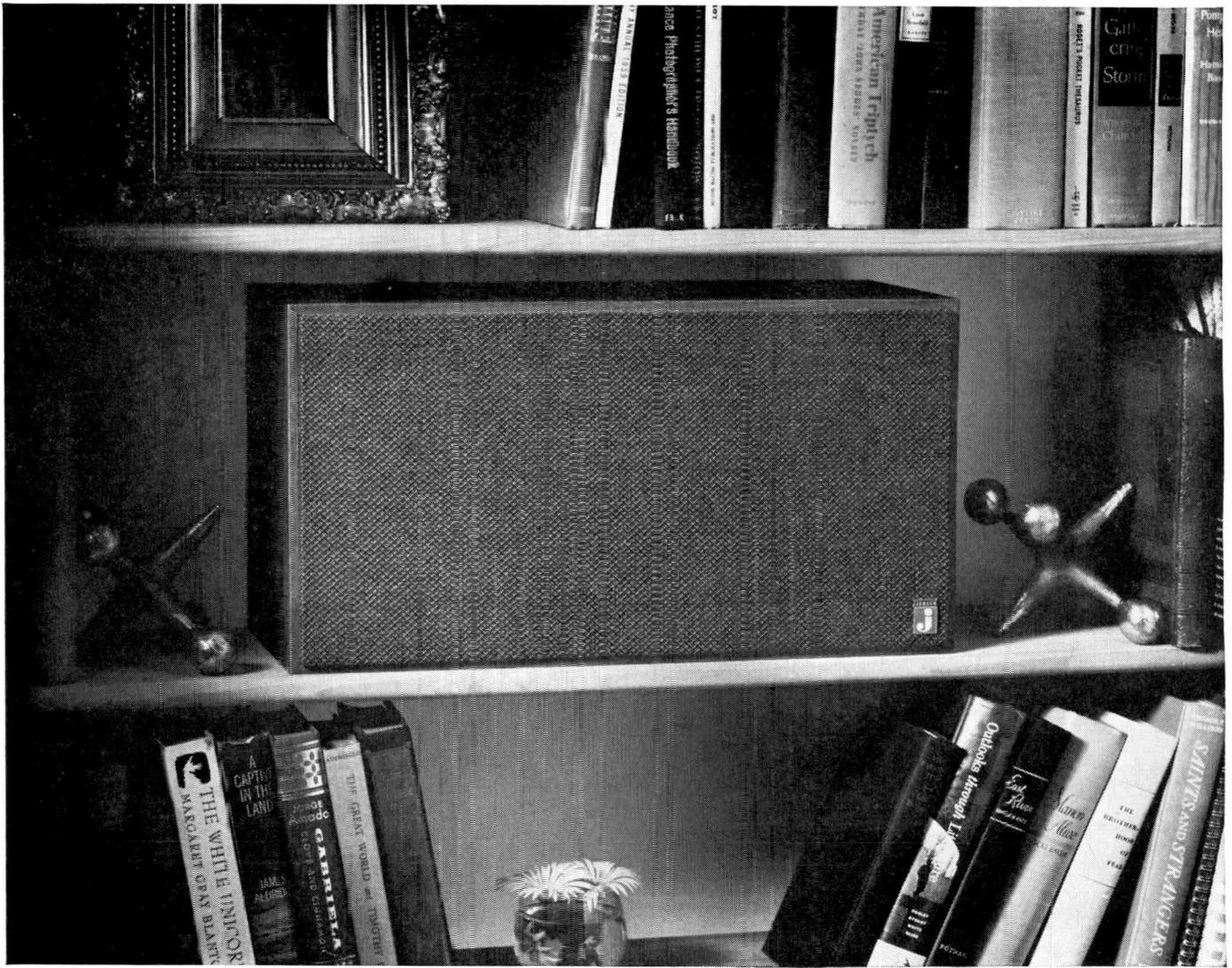
There's also an automatic anti-skating device. An automatic scanner. A four-speed setting control with pitch control... and much more. The PE-2020 only \$129.95 less base.

Test and see the PE-2020 for yourself at your local Elpa Dealer. If you don't know who he is and wish further information just ask us.

And when you visit him, be sure to bring her along. There's something in the PE-2020 for both of you. ELPA MARKETING INDUSTRIES, INC., NEW HYDE PARK, N.Y. 10040.



the Elpa PE-2020



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Put big sound between your bookends

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Jensen engineers have created this big-system sound with an 8-inch, long travel FLEXAIR® woofer and a 3-inch

direct radiator tweeter housed in a fine oiled walnut cabinet. And for only \$57.

Don't miss hearing the X-40 in a monaural or stereo demonstration at your Jensen dealer. If you prefer the highs of a horn-loaded tweeter, ask to hear the dynamic new X-45 loud-

speaker system, too. (It costs only six dollars more.)

Both models have high frequency balance controls. Both are two-way systems that cover the complete audio range from 30 to 16,000 cycles.

And that's a lot of sound between anyone's bookends.

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CIRCLE NO. 38 ON READER SERVICE CARD

By HANS H. FANTEL



AUDIO BASICS SPECIFICATIONS XX—SEPARATION

UNLIKE most of the other specifications discussed in this series, the term *separation* is applicable only to stereo components. The separation specification indicates the amount of right-channel signal that appears spuriously in the left channel, and *vice versa*. Separation is tested by feeding a test-tone signal into one channel of a component and measuring how much undesired signal appears at the output of the other channel. The difference between the two channels is expressed in decibels—the greater the number, the better the separation. Although the specific technical reasons for loss of separation differ somewhat among the various components (pick-up cartridges, stereo FM tuners, amplifiers, and tape recorders), the general procedures relating to the measurement of separation and the laws—acoustical and electrical—apply equally well to all.

To the question "How much separation is necessary for good stereo performance?" engineers tend to reply, "the more the better." No manufacturers seem to be burning the midnight oil to increase the separation potential of their equipment, because the majority of the new components are capable of all the separation that program material seems to require.

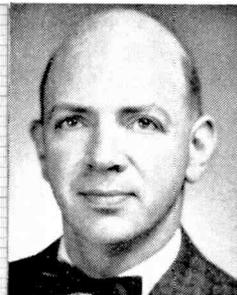
Adequate separation is very important in the mid-range and upper mid-range frequencies, say 400 to 8,000 Hz, not only for spatial localization of the instruments, but for reproducing the acoustic environment of the original performance. On the other hand, a component's separation at frequencies below 400 Hz is not particularly significant since the natural laws of acoustics prevent accurate localization of sound in that range anyway. At frequencies of 10,000 Hz and above, it becomes increasingly difficult to maintain separation in a hi-fi component because of the capacitive-coupling effect that causes interchannel feed-through of high-frequency signals. However, since the amount of energy (and program material) in these frequencies is quite small, deterioration of separation is not audibly apparent.

It doesn't seem to be generally understood that although a component may be capable of separation in excess of 20 or 30 db, the program material itself may not have that much channel-to-channel isolation in it. In fact, it's safe to say that the better the recording (at least with classical material), the less obvious and startling the separation will be. The greater-separation-than-life recordings made during the early days of stereo have given way to more natural-sounding (albeit less "impressive"), smoothly blended sound. The object of modern recording is to have a stable stereo image that appears to be evenly spread between the speakers. A good recording of even a solo instrument takes on a life in stereo not present in a mono recording, because the stereo separation helps reproduce the acoustic environment that surrounded the solo instrument during the recording session.

An analogy can be drawn between those new listeners who prefer exaggerated, unreal separation and those listeners who prefer heavy, larger-than-life bass response. They find no pleasure in a hi-fi system or recording that merely duplicates the live spatial distribution and moderate bass of the original performance. Their aim, apparently, is to "improve" the original performance, not duplicate it. They are certainly entitled to this approach, but they should not be under the impression that it has anything to do with high-fidelity reproduction.

TECHNICAL TALK

By JULIAN D. HIRSCH



● **PRODUCT EVALUATION:** In a recent letter, a reader criticized me for accepting at face value a manufacturer's statement regarding certain features of his product and his reasons for designing it in a particular manner. I feel that the reader's point, both in general and in this specific instance, is of interest to others and deserves some comment from me.

In this case, he questions the reasoning of Acoustic Research in omitting anti-skating (tone-arm bias compensation) from their excellent Model XA turntable (see the report in *HiFi/STEREO REVIEW*, August, 1967). AR claims that a very small increase in tracking force will accomplish all the benefits claimed for anti-skating systems, without complications and possible undesirable side effects.

The reader takes issue with this philosophy, and with my acceptance of it without comment. He points out, correctly, that bias compensation can produce marked reduction in distortion on the channel corresponding to the outer-groove wall on test records having high recorded velocities. However, at the velocities normally found on stereo records, and at any tracking force greater than the bare minimum allowed by the cartridge design, this improvement is not so apparent.

As the velocity of the recorded test signal increases, distortion first appears as a deformation of the positive peaks of the waveform on the outer-groove wall. Either the application of anti-skating force *or* a slight increase in tracking force usually corrects this condition. As the velocity of the test signal is raised even further, *both* the outer- and inner-groove-wall waveforms become clipped, showing that the limit of the cartridge's tracking ability has been reached. Neither anti-skating nor a further increase in tracking force is likely to help at this point.

AR's position, with which I agree, is that the increase of tracking force needed to equal the compensating effects of anti-skating bias is ordinarily less than a few tenths of a gram. It is certainly not sufficient, with present cartridge designs, to affect either record or stylus wear to any appreciable degree.

This is not to deny the efficacy of anti-skating in performing its assigned task. In a well-designed record

player, it works and works well in that it *does* reduce distortion under certain extreme conditions. In this respect, I consider it in the same category as the 15-degree vertical cutter/playback stylus angle question which was much discussed a few years ago. It can be demonstrated (with test discs) that standardization on a 15-degree vertical stylus angle is of benefit in reducing distortion. However, I have never *heard* any benefits from it; similarly, I have not *heard* any improvement from anti-skating compensation.

A simple analogy might be made to the ability of an automobile tire to "hold the road" under extreme cornering or accelerating conditions. In a racing car, driven most of the time at the limits of its tires' capability, even the slightest improvement in tire performance can make the difference between winning and losing. Off the race course, no one in his right mind drives at the limits of adhesion of his tires, and the racing tire is no better than an ordinary passenger-car tire. In fact, it may be less satisfactory, due to increased cost, reduced life, and a harder ride. For the person who frequently listens to records that have peak velocities approaching the state of the art and who insists on using the minimum possible tracking force, anti-skating is probably useful. The rest of us are not likely to be sonically aware of its presence—or of its absence.

This brings me to the general question of the importance of any particular design feature in view of the intended use of a product. Consider a few examples: magnetic *vs.* ceramic *vs.* strain-gauge phono cartridges, pivoted *vs.* in-line (radial) tone arms, idler-

driven *vs.* belt-driven turntables, acoustic-suspension *vs.* bass-reflex *vs.* horn-type speaker systems, separate transistors *vs.* integrated circuits, FET "front ends" *vs.* conventional bi-polar transistors in FM tuners, and others too numerous to list.

In a competitive field such as the hi-fi component industry, every manufacturer continually seeks to improve his product and to publicize the improvements in a manner that increases its appeal to the buying public. In the effort to avoid the appearance of a "me-too" product, the advertisements often suggest advantages for a particular design approach that are difficult to demon-

REVIEWED THIS MONTH

●
Altec 711B Stereo FM Receiver
Switchcraft 307TR Studio Mixer
Wollensak 5800 Tape Recorder

strate objectively. I do not mean that such claims are inevitably inaccurate or invalid, but a dispassionate appraisal of their significance is required.

This I attempt to do by applying a combination of engineering judgment, experience, and common sense. Not everyone will agree with my verdict, and that is as it should be. For the record, I am concerned primarily with how well a product performs its function and only secondarily with its design details (unless they indicate a really new approach to the subject or are responsible for the above-average performance of the component). It is more important to me, for example, to learn whether a muting circuit in a tuner operates smoothly than whether the tuner employs IC's in its i.f. section (other factors being equal, of course). I would rather have a good-

sounding phono cartridge without built-in problems than a slightly better-sounding one whose stylus clogs with dust so rapidly that it must be cleaned halfway through a record side. I prefer a good-quality receiver whose controls do not introduce "thumps" when operated to one which may have unmeasurable distortion but which produces extraneous noises when switching or tuning.

All the examples cited are real. They have happened to me and have had much to do with forming my attitudes toward product evaluation. In other words, my major concern is the practical performance of a product rather than its theoretical approach and test-bench measurements. Of course, as may be gathered from past test reports, my heart really goes out to those products that score well in both areas.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

ALTEC 711B STEREO FM RECEIVER



● ALTEC LANSING'S 711B stereo FM receiver is a revised version of the now-discontinued model 711A. Although the designations are similar, the changes in the 711B are so numerous that one might well consider it a totally new model.

Like its predecessor, the Altec 711B uses only silicon transistors. The audio section is rated at 30 watts per channel continuous-power output into 8 ohms, or 50 watts per channel music-power output into 4-ohm loads. Elsewhere, the electronics of the two receivers have little in common.

The control functions of the 711B have been slightly changed. The tone controls are no longer dual concentrics, but are ganged for both channels. The dual concentric volume controls, a feature which we have never admired, have given way to the much more desirable separate volume and balance controls. Instead of a single switch to select either local or remote speakers, there are now separate rocker switches for the two pairs of speakers. Either or both can be switched on, or both shut off for headphone listening. The loudness compensation of the Altec 711B is one of the best-sounding circuits of its type we have used. It is effective, yet free of unnatural tubbiness. The rumble filter of the 711A has been eliminated, and the former MPX filter is now a high-frequency filter, effective on all inputs.

The most striking changes have been made in the 711B's FM tuner section, which is literally all new. In the 711's front-end tuning section there is a field-effect transistor (FET) amplifier followed by a conventional tuned amplifier, which in our tests demonstrated notable freedom from cross-modulation effects. The IHF sensitivity, rated at 1.9 microvolts, measured 1.7 microvolts. This places the 711B among the most sensitive FM tuners we have tested.

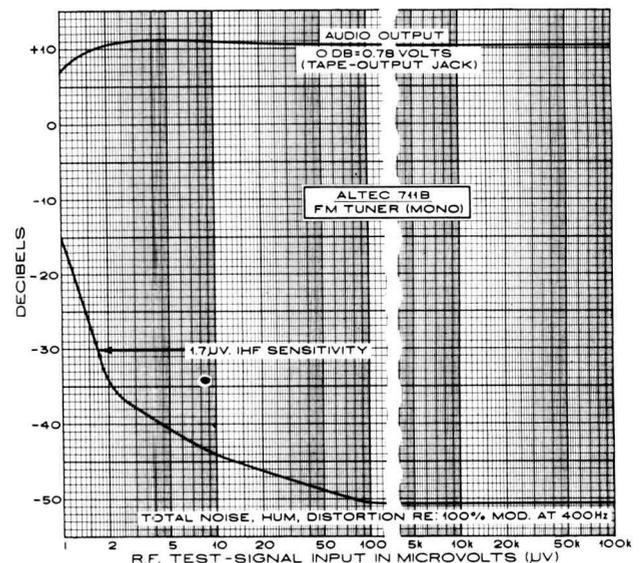
The FM distortion was as low as we have ever measured, about 0.3 per cent with 100 per cent modulation of the test signal. This may well represent the residual distortion of our test instruments. The stereo FM separation

ranged between 20 and 30 db from 30 to 5,000 Hz, and was about 13.5 db at 10,000 Hz.

The 711B has two integrated-circuit (IC) i.f. amplifiers, with a total of three double-tuned i.f. transformers. There is a marked improvement in selectivity over the older model, and the excellent limiting characteristics of the new IC amplifiers leave little to be desired. A nicety has been added to the 711B in the form of one of the best interstation-noise muting circuits we have had the pleasure of using. It is completely free of thumps or noise bursts, and seems to be as close to ideal as one could wish.

The tone controls of the Altec 711B have excellent characteristics. It is possible to boost or cut the frequency extremes appreciably with absolutely no effect on the frequencies between 100 and 2,000 Hz. It is also possible to boost the lowest bass register without disturbing the overall sonic balance.

The amplifier's hum and noise level was 80 db below 10 watts at the high-level inputs and 59 db below 10 watts at the magnetic-phono inputs. The noise consisted entirely of hiss and was quite inaudible. (Continued on page 40)



Sherwood

the low- distortion tuner

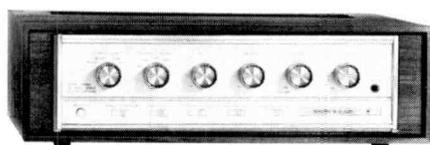


We are proud that Sherwood FM tuners were selected because of their low distortion by America's foremost heart-transplant pioneers to receive telemetered EKG data in their critical research programs.

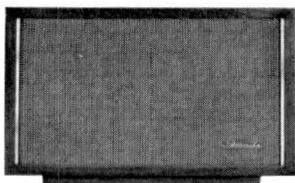
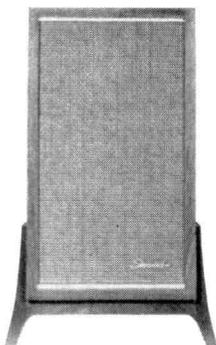
Hirsch-Houck Laboratories evaluates the 0.15% distortion Sherwood tuner shown above as follows: "The tuner has a usable sensitivity of 1.8 microvolts, with an ultimate distortion level of -48 db. This is just about as low as we have ever measured on an FM tuner..."*

The S-3300 features our unique Synchro-Phase FM Limiter and Detector with micro-circuitry, field-effect transistors, a stereo noise filter (which does not affect frequency response), and of course, only 0.15% distortion at 100% modulation. *Less case - \$197.50*

* Electronic World, Oct., 1967



*Amplifiers and speaker systems
best suited for low-distortion tuners!*

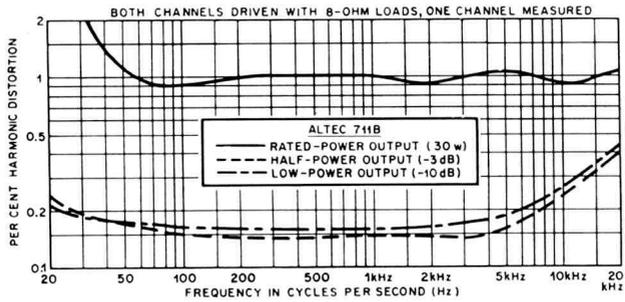


Sherwood offers three low-distortion amplifiers precisely suited for your needs—led by the Model S-9000a with 160 watts music power (at 8 ohms). The 140-watt S-9900a and the 80-watt S-9500b feature main and/or remote stereo speaker switching and separate terminals for monophonic center channel or extension speakers. All feature 0.1% distortion at normal listening levels. *Prices from \$189.50 to \$309.50.*

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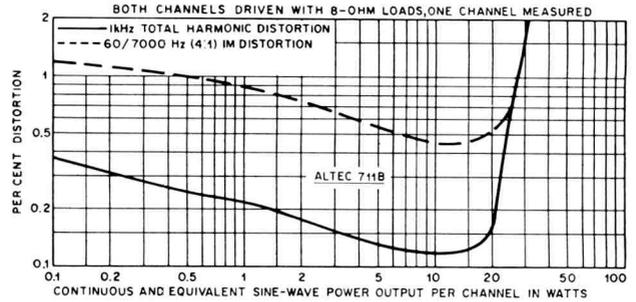
SHERWOOD ELECTRONIC LABORATORIES, INC.
4300 North California Avenue, Chicago, Illinois 60618

Write dept. R-4



At 30 watts per channel continuous output into 8-ohm loads, the distortion was under 1 per cent between 70 and 20,000 Hz. A decibel or so below 30 watts, distortion was at the 0.5 per cent level. At half power and less, the distortion was under 0.2 per cent from 20 to 7,000 Hz, and 0.4 per cent up to 20,000 Hz. Into 4-ohm loads, the available power was increased about 42 per cent. The Altec 711B is protected by three thermal circuit breakers, much more convenient than fuses and evidently quite effective. We tripped the breakers many times during our full-power tests without damage to the amplifier.

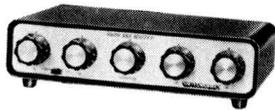
The front panel of the Altec 711B has a velvet-textured matte black finish that is extremely tough, virtually immune to scratches, and in our opinion uncommonly handsome. A walnut-finish metal cover is standard equipment.



We listened to the Altec 711B for some time before lab testing it and knew at once that this was no ordinary receiver. Everything had a feel of "rightness," from the smooth, noncritical tuning to the superb squelch circuit, which could easily make the user forget that he was tuning an FM receiver. The unit was obviously very sensitive, yet was completely free of cross-modulation problems. It had an unusually clean sonic quality and even though we had a number of other receivers at our disposal, we always preferred to listen to the 711B. There are a number of receivers whose specifications are not unlike those of the 711B, but few of them could match its overall performance in a side-by-side comparison. The price of the Altec 711B is \$399.50.

For more information, circle 157 on reader service card

SWITCHCRAFT 307TR STUDIO MIXER



● A MIXER is an indispensable part of any well equipped recording, broadcast, or public-address installation. It makes possible the individual adjustment, mixing, and fading of several different program sources—such as microphones, record players, tape recorders, and tuners. Switchcraft's new Model 307TR Studio Mixmaster is a solid-state stereo (or mono) mixer with four input channels admirably suited to the needs of the serious amateur or to less-exacting professional requirements.

The Model 307TR has four basic inputs, each with its own front-panel gain control. Each of the four inputs has two jacks, only one of which can be used at a time. There is a high-level AUX standard phono jack and a phone-plug microphone jack. A fifth, master gain control affects the total output of the Model 307TR. In the rear of the unit is a stereo/mono switch, which in the mono position

KENWOOD TK-88 AM/FM STEREO RECEIVER TEST ADDENDUM

● IN OUR test of the Kenwood TK-88 receiver (November, 1967), we found the FM usable sensitivity of the unit we checked to be slightly lower than rated. Since then we have tested another sample and are pleased to report that the IHF usable sensitivity of the newer unit was 2 microvolts, exactly as rated by the manufacturer. FM harmonic distortion (at 100 per cent modulation), rated at 0.6 per cent, measured a low 0.48 per cent.

We noted in the earlier report that, even with the reduced sensitivity, the Kenwood TK-88 was one of the better receivers we have tested. Obviously, the improved performance makes it an even better value.

connects the combined output of all four inputs into the left-channel output. For stereo recording, the stereo position of the switch, in effect, divides the mixer into two halves, each of which has two inputs and separate outputs. In the rear of the Mixmaster there are also two phono-equalization slide switches that convert two of the four microphone inputs into RIAA equalized magnetic-phono cartridge inputs. In this mode of operation, the Model 307TR can be used as a mixer for a stereo cartridge and a pair of microphones, a cartridge and a stereo-tuner signal, and numerous other combinations of program sources.

The Switchcraft Model 307TR has a unique built-in power supply powered by two 1.5-volt "D" cells. This 3-volt basic power source operates a transistorized inverter which generates a square-wave a.c. voltage. This is stepped up by a small toroidal transformer, rectified and filtered, and the result is 18 volts d.c. for powering the amplifier transistors. The batteries should last about one hundred hours, if used two hours a day, and somewhat less in continuous service. Since there is no pilot light or other indication (except the position of the on-off slide switch) that the unit is turned on, it is necessary to cultivate the habit of switching it off when not in use.

With all level controls at maximum, only 100 millivolts was needed at the AUX inputs to develop a 1-volt output. At the microphone inputs, 1 millivolt was sufficient to drive the amplifier to 1-volt output, and the magnetic-phono inputs required 4.6 millivolts.

At maximum gain, the signal-to-noise ratio was about 58 db referred to 1 volt output, and slightly better at lower gain settings. The noise was all hiss, and the noise level would be rated even lower if the measurement were weighted to be restricted to the audible range. Noise was inaudible under ordinary operating conditions, and was unmeasurably low on PHONO, where the RIAA-equalization de-emphasis attenuated it considerably.

The microphone inputs did not overload until the very high signal level of 160 millivolts was applied, regardless of control settings. The phono inputs withstood 200 milli-

(Continued on page 42)

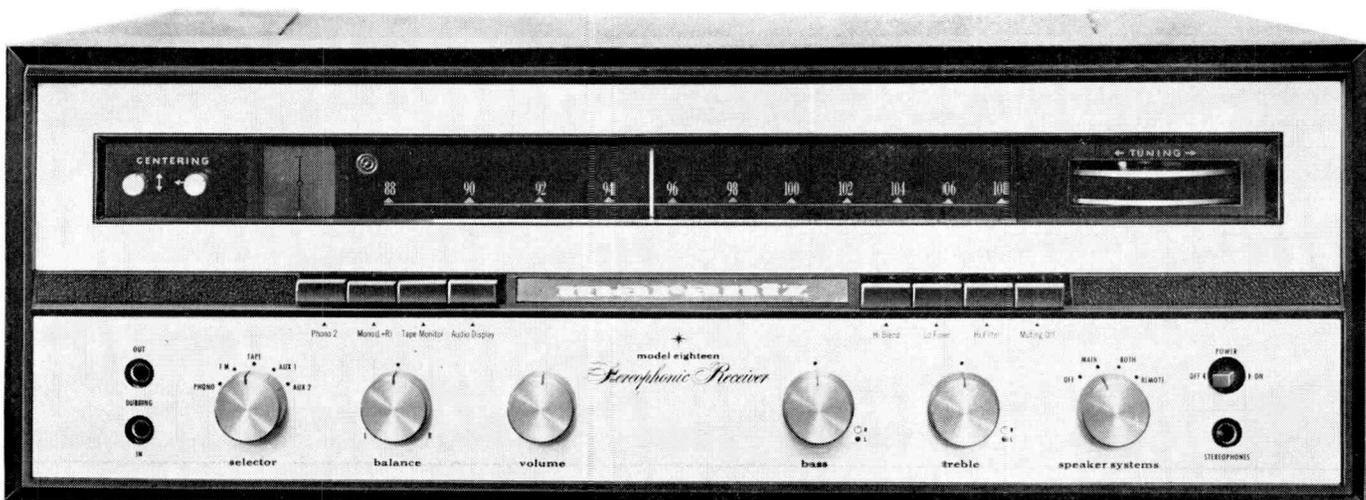
!!! a Marantz receiver

Now everyone may enjoy the eloquent sound of Marantz components, combined in a single completely solid-state system — the Marantz Model 18 Stereo Receiver. Here is the incomparable quality of Marantz stereo components — tuner, preamplifier and power amplifiers — combined on a single chassis. Designed to the unequivocal standards which have made Marantz a legend in stereo high fidelity, the Model 18 achieves the level of performance of the most expensive components in a moderately priced compact receiver. Here is the total performance you would expect from Marantz. Finer sound than you have heard from most quality component systems and it is priced at less than half the cost of the fine Marantz components which inspired its design — only \$695.00.

Features: Out of intensive research comes the Marantz "passive RF section" a revolutionary new development which advances the state of art and eliminates the overloading problems commonly encountered in strong signal areas . . . Four I.F. stages assure maximum phase linearity and maximum separation . . . an integral Oscilloscope, a Marantz hallmark, provides absolute tuning accuracy and permits elimination of multipath . . . Gyrotouch tuning provides a new experience in quick, silky-smooth station selection and precise tuning. **Amplifiers:** Solid-state throughout with a massive power output of 40 watts continuous rms per channel, from 20 Hz to 20k Hz, nearly three times the output of many receivers rated at 60 "music power" watts . . . Direct coupled design for instantaneous recovery from overload . . . Automatic protector circuits for amplifier and speaker systems eliminate program interruptions . . . Total distortion from antenna input to speaker output is less than 0.2 per cent at rated output . . . and substantially less at listening level. Flawless performance was the design objective. Flawless performance has been achieved.

Specifications: **Tuner Section:** Usable sensitivity — 2.8 μ v; Signal-to-Noise Ratio — 0.15%; Frequency Response, 75 microsecond de-emphasis — ± 0.5 DB; Multiplex Separation, 20 Hz — 43 DB, 1000 Hz — 45 DB, 10k Hz — 35 DB, 15k Hz — 30 DB. **Amplifier Section:** Power, 40 rms watts per channel at 4 and 8 ohms, 20 Hz to 20k Hz; Distortion, 0.2% THD; Frequency Response, 15 Hz to 30k Hz, ± 0.5 DB. **Dimensions:** P.O. BOX 99, SUN VALLEY, CALIFORNIA 91352 18 $\frac{1}{4}$ " wide x 16" deep x 6" high.

marantz[®]



MARANTZ MODEL EIGHTEEN STEREOPHONIC RECEIVER
CIRCLE NO. 46 ON READER SERVICE CARD

volts without overloading. In practical terms, this means that the Switchcraft Model 307TR is immune to overload from its intended program sources.

The distortion level depends on the setting of the individual gain controls. At the maximum setting, distortion was about 0.5 per cent at a 1-volt output, 0.85 per cent at 1.5 volts, and 4.5 per cent at 2 volts. At half of maximum setting, although the maximum output conditions were not affected, the distortion at 1.5 volts was 0.25 per cent and at 1 volt was a very low 0.13 per cent.

The basic frequency response through the AUX inputs was flat within ± 0 , -0.5 db from 20 to 20,000 Hz, and

the RIAA magnetic-phono cartridge equalization was accurate to within a decibel or so over its full range. For this reason, we have not shown curves since they would appear essentially as straight lines.

There is little that can be said about the performance of a unit such as the Switchcraft Model 307TR, except that it worked exactly as intended, and seemed to have absolutely no vices or weaknesses. It sounded fine and was stable and quiet under all conditions of operation. It is housed in an attractive, glossy black-enamel metal case with three rubber feet. The Switchcraft Model 307TR sells for \$87.

For more information, circle 158 on reader service card

WOLLENSAK MODEL 5800 TAPE RECORDER



● THE Wollensak 5800 stereo tape recorder offers a refreshingly different approach to component styling. It consists of three attractive walnut enclosures, one for each speaker system and one for the recorder proper. A similarly styled matching AM/FM stereo tuner module is available that also includes storage space for a number of tape reels. Each module is approximately 21 inches wide, 11 inches high, and 9 inches deep.

Aluminum extrusion "hangers" supplied with the modules may be bolted to the wall, and the three (or four) modules hung from them. Any module can be lifted off readily, yet all are held securely by the mounting fixtures. When the modules are mounted in line, they form a very handsome music wall, requiring no supporting furniture or floor space. Walnut sliding doors are supplied with the recorder and tuner, permitting the concealment of all signs of mechanical or electronic components if this is desired.

The Wollensak 5800 recorder is a three-speed, two-head, four-track stereo machine with considerable operating flexibility. It can be used either vertically or horizontally, and the transport is controlled through mechanical linkages by light-touch pushbuttons. Each channel has a level meter (uncalibrated) that indicates both record and playback levels, a volume control, and a tone control concentric with the volume control.

The speakers of the Wollensak 5800 are substantially better than those usually supplied with home tape recorders. Each enclosure contains a 6 x 9-inch woofer and a 3½-inch tweeter, with a crossover network. Although we did not make measurements on the speakers, we found them to be quite smooth and listenable.

On the front panel of the recorder are an illuminated pushbutton power switch, speed-change wheel, pushbutton-reset index counter, headphone jack, and two microphone jacks. The reel spindles have effective built-in locks which eliminate the easy-to-misplace push-on rubber reel holders used on many recorders. A lever control selects fast forward or rewind operation, and a "cue" lever stops the tape

instantly when recording without causing the machine to switch out of the record mode.

Operation of the Wollensak 5800 is somewhat unconventional. A slide switch marked TUNER must be set to ON in order to record from an external high-level source, and to OFF in order to play back through an external power amplifier or to record from microphones. In order to depress the two RECORD lock buttons, small unmarked interlock release buttons on the side of the head housing must first be pressed and then released to hold the record-lock buttons in their engaged positions. The release buttons are so inconspicuous that they are not likely to be noticed at first glance, making a study of the operating manual a must before attempting to use the recorder. Of course, this is recommended practice with any piece of audio equipment, but it is indispensable with this one.

The recorder contains built-in, solid-state 3-watt playback amplifiers. A switch on the panel cuts off the external speakers for playing through a separate stereo amplifier and speaker system. The tone controls are marked to show the direction of rotation for increased treble or increased bass response, but no "flat" setting is indicated.

With the tone controls set to the middle of their rotation (which apparently is not the optimum setting for flattest frequency response), the response of the Wollensak 5800 was ± 5 , -0 db from 50 to 15,000 Hz, referred to the 1,000-Hz level on the Ampex 31321-04 test tape. Overall record/playback frequency response was ± 3 , -6 db from 20 to 10,000 Hz at 7½ ips. The highs rolled off gradually to 15,000 Hz, then fell sharply. At 3¾ ips, the response was ± 2 , -6 db from 20 to 4,700 Hz. At 1⅞ ips, it was ± 2.5 , -6 db from 20 to 2,500 Hz. It appears that in most cases the tone controls should be well advanced toward their maximum treble settings for best response.

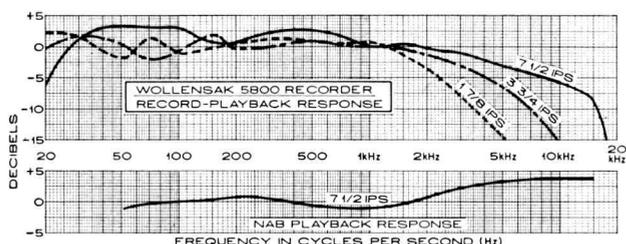
In listening tests, the Wollensak 5800 sounded quite good at 7½ ips, adding a small amount of brightness to the program with the tone controls set for flattest overall response. At slower speeds, the loss of highs was audible, although the 1⅞-ips speed was quite adequate for voice recording.

An input of 1 millivolt from a microphone, or 50 millivolts (0.05 volt) from a tuner, is sufficient for maximum recording level. The signal-to-noise ratio at this level was 45 db. Wow was virtually unmeasurable, and flutter was 0.2 per cent at 7½ ips, which is below the rated maximum of 0.25 per cent. In the fast-wind and rewind speeds, 1,200 feet of tape was handled in 60 to 70 seconds.

This recorder, while not designed for the serious tape-recording hobbyist, should be perfectly adequate for the casual user. Its attractive packaging should appeal to many people who are not fascinated by a multitude of push-buttons and knobs but who do want a pleasant-sounding, good-looking tape recorder and home-music system.

The Wollensak 5800, including the two speaker systems, sells for \$299.95. The speakers are available in pairs for \$74.95. The AM/FM stereo tuner module is \$169.95.

For more information, circle 159 on reader service card



The high-frequency response curves shown above are not truly representative of the potential of the machine because of lack of an indicated "flat" position for setting the tone controls.

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priced at \$299.50

OR



another model
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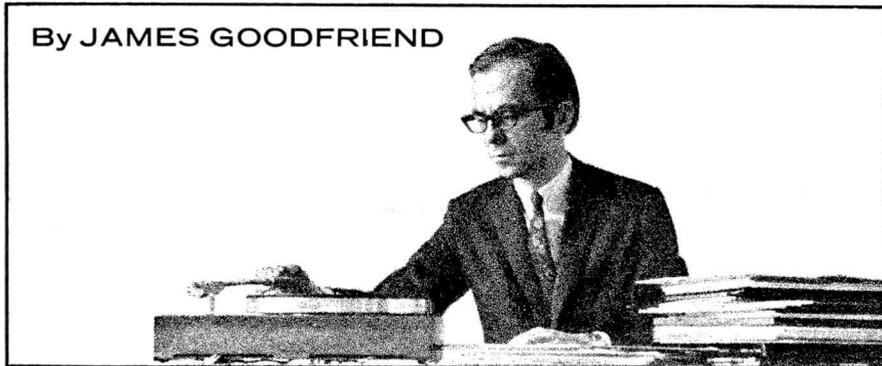
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CIRCLE NO. 18 ON READER SERVICE CARD

By JAMES GOODFRIEND



GOING ON RECORD

SOCIAL ECONOMICS AND THE RECORD INDUSTRY

THERE ARE large numbers of people concerned with records who do not understand that the record business is a business. These include collectors who become angry and upset over the deletion of a wanted record from the catalog, the unavailability of some particular piece from the repertoire or some particular artist's interpretation of it; and those in the record business themselves who become equally angry and upset when a decidedly uncommercial (nine times out of ten, read "classical") record, over which they have labored long and hard, not only does not produce enough sales revenue to pay its costs, but worse, does not draw the proper praise, thanks, and gratitude their self-sacrificing and costly contribution to culture deserves.

But this is silly. The collector is looking upon the record producer as someone with nothing but a continuous obligation to society. The producer, at the same time, looks upon himself as a generous contributor to a charitable cause, and upon the collector and critic as ingrates. If neither is right in any real sense, it is easy to see how the frustrations of each can lead to such views.

Suppose we fantasize a bit and create a couple of recording projects that, from all past experience, could be counted upon to produce multiple frustrations. Company X, or Producer X, decides to record and release a four-record set of symphonies by Michael Haydn. Now, Michael Haydn's symphonies, as opposed to some of his brother's, are not in the general repertoire, and, of course, are not currently available on record. This means no competition, and automatically makes the set a genuine contribution to musical documentation, but it also means that no major conductor knows the works—nor could he be sufficiently recompensed for learning them. Hence, the records are made by a lesser conductor and a lesser orchestra. The album comes out, marked to sell for a little under \$24. What happens? Initial sales are slow; stores hesitate to stock such an expensive sampling of an al-

most unknown composer's work, particularly without critical praise. When the reviews come out, the critics, who must pay attention to something as impressive as a new (not recoupled) four-disc album, note the musicological significance of the release, but point out, first, that Michael Haydn was by no means the equal of his brother in accomplishment, second, that the symphonies are variable in their interest and that most could well have been left unrecorded, and third, that the performances, though adequate, do not make the case for the music that a major conductor and ensemble could have. But, the critic continues, for those who have a particular interest in the music of Michael Haydn, the set is certainly of great value.

Of "those who have a particular interest in the music of Michael Haydn" (unarguably a small band), several have already purchased the set and are guardedly delighted, a few have been discouraged by the reviews, and most make a note of the set's availability on that never-ending list of records to buy when finances permit. The record company, aghast at the sales and unhappy with the reviews, marks the album for deletion, thus leaving high and dry those remaining collectors who wanted to purchase it "sometime." Money has been spent, labor wasted, and practically everyone is unhappy.

ANOTHER instance: Company X has under exclusive contract a pianist—a major pianist—and the terms of his contract call for three records to be made each year with him. He, however, an internationally acclaimed artist and getting on in years, plays almost exclusively major works, the standard repertoire that he has played for years in concert and on records and that has been the building material of his reputation. Company X decides to record with him Schumann's *Kinderszenen* and *Carnaval*, two works that he has recorded before—but the record is old and has been out of the catalog for a couple of years. The

(Continued on page 46)

CIRCLE NO. 6 ON READER SERVICE CARD →

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48



Joan Sutherland (center) as Marguerite de Valois in Meyerbeer's *Les Huguenots*

LONDON LETTER

GIACOMO MEYERBEER'S OPERA OF THE SEVEN STARS

By Henry Pleasants

AN enterprising young impresario, Michael R. Scott, is taking a leaf from Allen Oxenburg's book—bringing off-beat opera to London in stylized concert performances at the Royal Albert Hall that are modeled on the Carnegie Hall productions of the American Opera Society.

He started off, hardly modestly, with Meyerbeer's *Les Huguenots*, once celebrated as the Opera of the Seven Stars; and if he couldn't quite match the old Met's Nordica, Melba, Scalchi, Plançon, Maurel, and the two de Reszkes (January 8, 1896), he had Joan Sutherland, at least (whose husband, Richard Bonyngue, was the conductor).

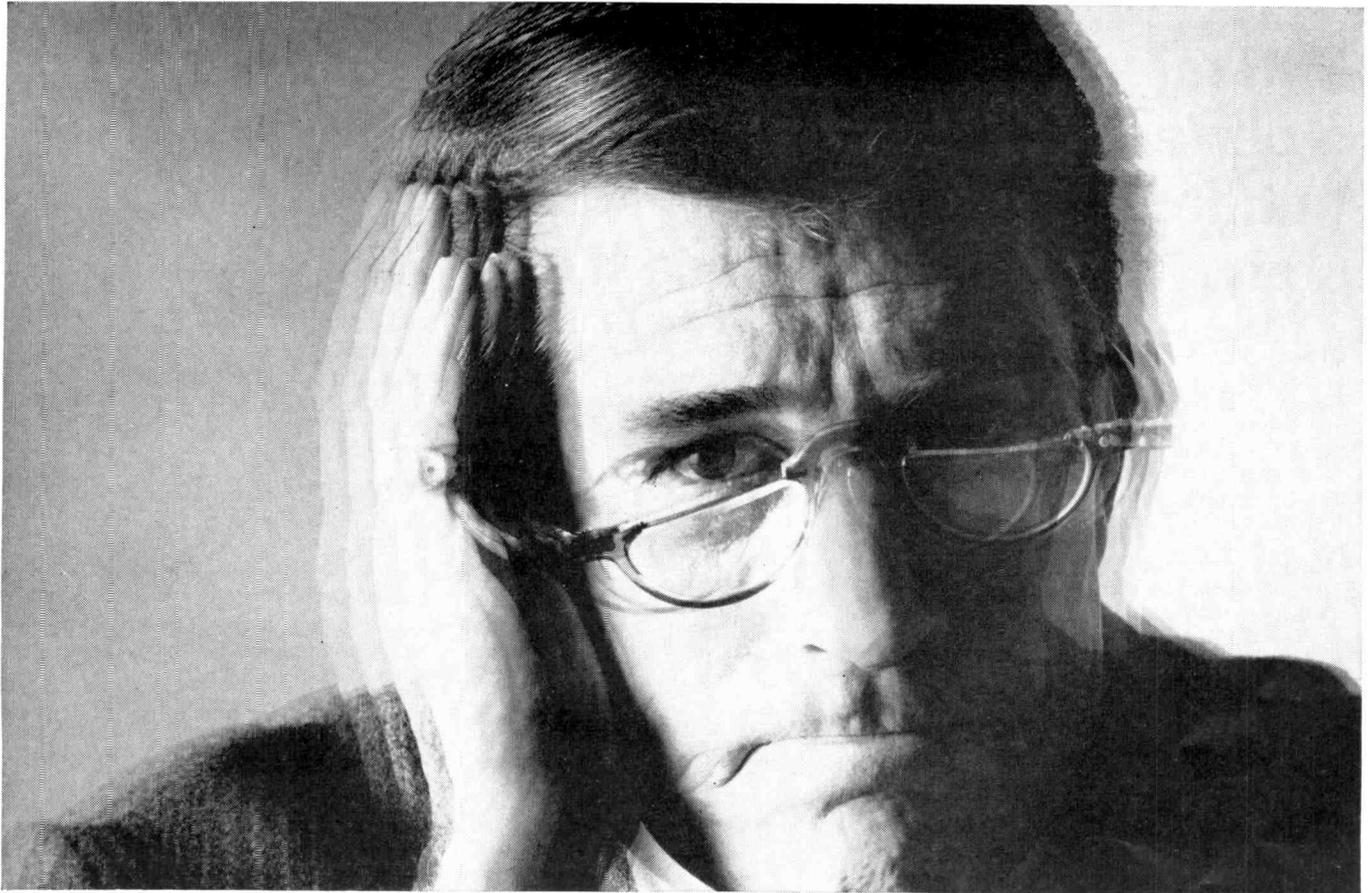
He had some vocal surprises, too, several of them American. Martina Arroyo, the Valentine, was singing in London for the first time; and once Miss Sutherland, as Marguerite de Valois, had gathered in the second-act laurels, it was Miss Arroyo's show. Anastasios Vrenios, an American tenor, was too slight of voice as Raoul, but he produced not only the required D natural, but also, on his own initiative, an E-flat and an E-natural. The three basses were all good, including Dominic Cossa, of the New York City Opera, who sang the role of de Nevers.

It was, in other words, a very decently sung performance, and what it demonstrated was that Meyerbeer needs more than good singing: he needs great pro-

ductions—and lots of time. They did all five acts at the Albert Hall, but they didn't do all of every act by any means; and even with the cuts it lasted four hours. This business of cutting is serious with Meyerbeer, rather more so than with Wagner, whose continuous melody withstands surgery better than Meyerbeer's neatly laid out "numbers." Meyerbeer was a fastidious craftsman, with a fine sense of proportion, and he paced for the eye as well as the ear. But the proportions of *Les Huguenots* were tailored for Paris of 1836, long before any union had thought up overtime—or before anyone had thought up trade unions, for that matter.

THE only place in the world for five-hour operas today is Bayreuth; and Bayreuth would, indeed, be the ideal place for a Meyerbeer festival—*Robert le Diable*, *Les Huguenots*, *Le Prophète*, *L'Africaine* and all. Wagner's heirs could repay Meyerbeer for all the favors he did for Wagner when Meyerbeer was up and Wagner was down, and make amends for the Wagnerian slander that was Meyerbeer's earthly reward and that prompted even Ernest Newman to write: "There are some things in Wagner's career that it is not a pleasure to dwell on."

Unthinkable, I suppose, but I cannot help thinking about it. Nor is it really so
(Continued on page 50)



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Shure development engineers have created a unique recording that authoritative high fidelity critics call the most significant new test record in years. It enables you to identify certain prevalent distortions that you may have blamed on speaker break-up, pressings, or amplifier overloading for what they really are: tracking distortions brought about by the stylus parting company with the record groove. Comprehensive notes and a working "score chart" guide you through the entire recording. Your own ears are the only diagnosis "instrument" necessary. It will conclusively prove to you the importance of the new specification called "Trackability", and demonstrate the clear-cut superiority of the revolutionary Shure V-15 Type II Super-Track™ cartridge in achieving maximum trackability. Recording TTR 101, "An Audio Obstacle Course" is available directly from Shure for only \$3.95. (Residents of Illinois must include Illinois State Sales Tax.) Send your check or money order to Shure Brothers, Inc., Dept. 63, 222 Hartrey Avenue, Evanston, Ill. 60204.



P.S. Incidentally, purchasers of the Shure V-15 Type II cartridge automatically get the record free.

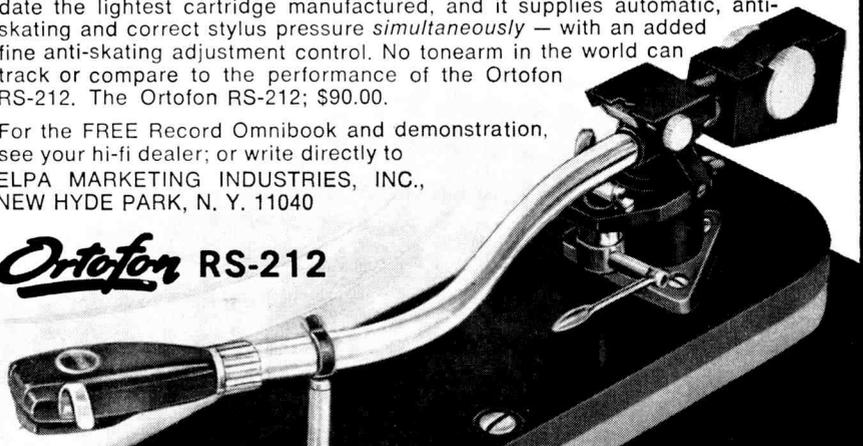
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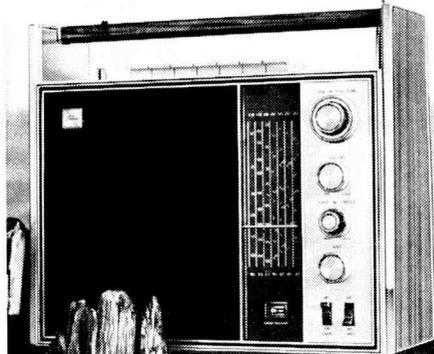
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preposterous as it might seem at first blush. The two men had much in common, including a grand sense of theater and theatrical spectacle, which, in Wagner, is called *Gesamtkunstwerk* and in Meyerbeer "effect-seeking." We tend, because Wagner's *Rienzi* and all of Meyerbeer's operas are so rarely performed, to forget how much Wagner owed to Meyerbeer, and how much of Meyerbeer there is in Wagner. But Wagner knew, and his slander was probably that of an unforgiving debtor. Bülow knew, too: with characteristic acidity, he once referred to *Rienzi* as Meyerbeer's greatest opera.

WAGNER and Meyerbeer had more in common, certainly, than Wagner and Rossini, who shared a program given by Marilyn Horne and the London Symphony Orchestra under the direction of Miss Horne's husband, Henry Lewis, also at the Albert Hall and under the aegis of Michael Scott.

There was something both eye-catching and breathtaking in the prospect of a soprano's beginning with the Willow Song from Rossini's *Otello* and ending with the Immolation Scene from *Götterdämmerung*. The distance between the two is rather greater than that traversed in Siegfried's Rhine Journey, which was Mr. Lewis' major contribution. Many singers have covered it in the course of a career, but the commuters have been rare—Lilli Lehmann, Emma Albani, Lillian Nordica. . . .

Although Miss Horne is most widely known, on records and in the opera house, as Miss Sutherland's inspiring partner in such *bel canto* operas as *Norma* and *Semiramide*, her repertoire actually extends from Handel through *Carmen* to *Wozzeck*. But she is not, I suspect, so versatile as this variety of roles would suggest.

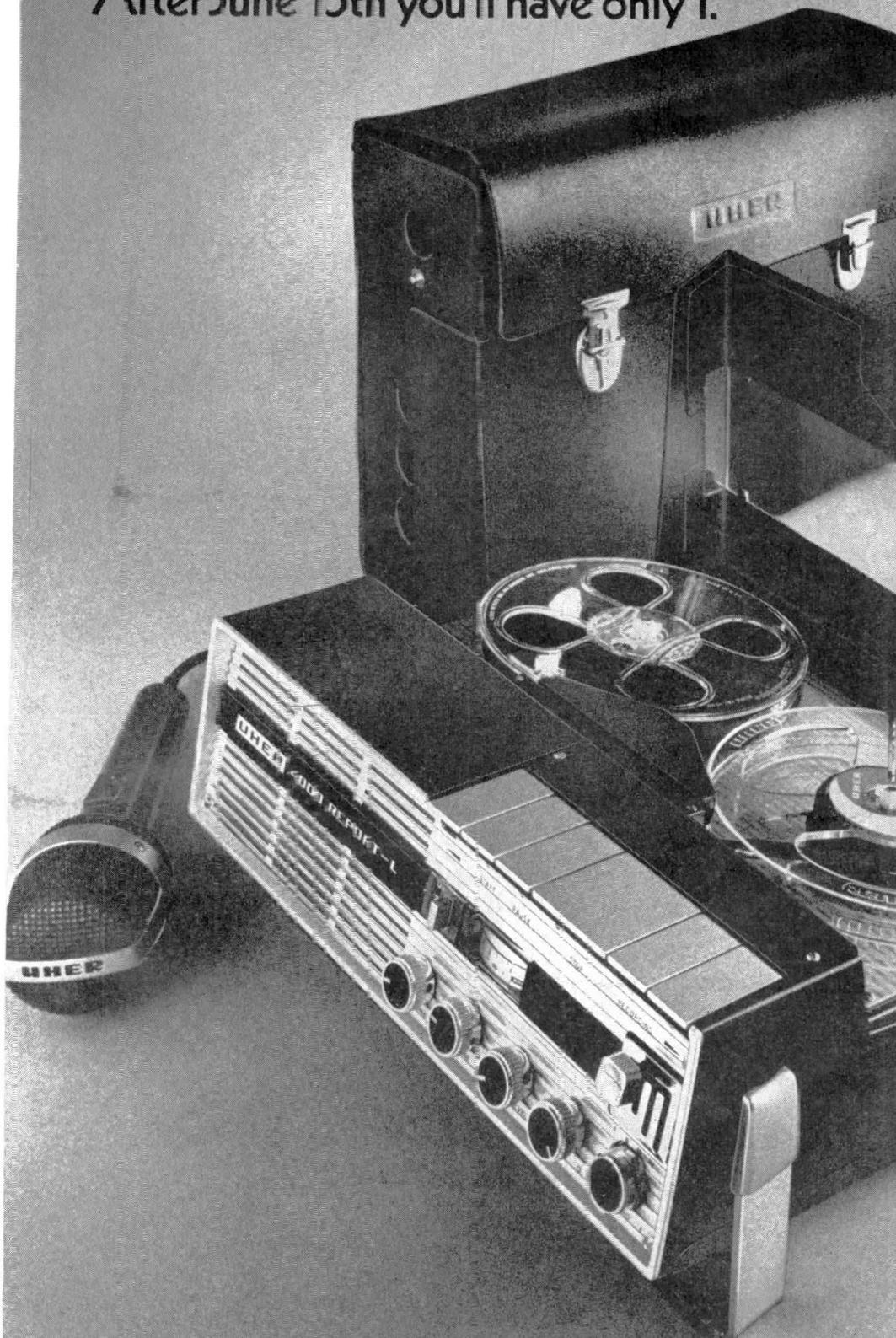
Her secret is a beautiful voice so nicely focused and so beautifully managed that she can sing just about everything beautifully. And she is a singer of fine musical intelligence. In the Willow Song, and in two other Rossini arias, these attributes accounted for a kind of incandescent vocalism matched today only by Teresa Berganza.

She sang Brünnhilde's immolation music perfectly, too—which is not quite the way it should be sung. But I confess to being the happier for it. The passion, the grandeur, the reckless abandon, the exaltation of this Wagnerian peroration defy the kind of circumspection that enables Miss Horne to negotiate it without vocal damage. A singer who can demonstrate how much more eloquent Rossini's Willow Song is than Verdi's cannot do similar justice to Wagner without jeopardizing precious vocal assets. Miss Horne sang Wagner wisely, but she would be wiser still, I think, to leave Brünnhilde to the Brünnhildes.

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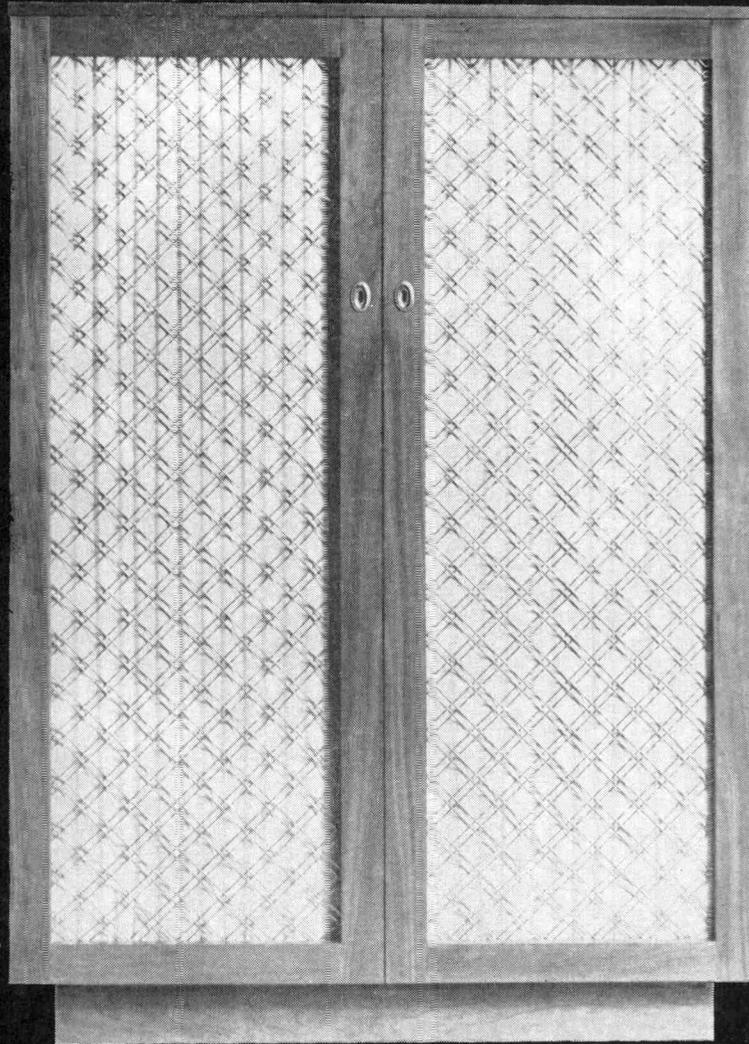
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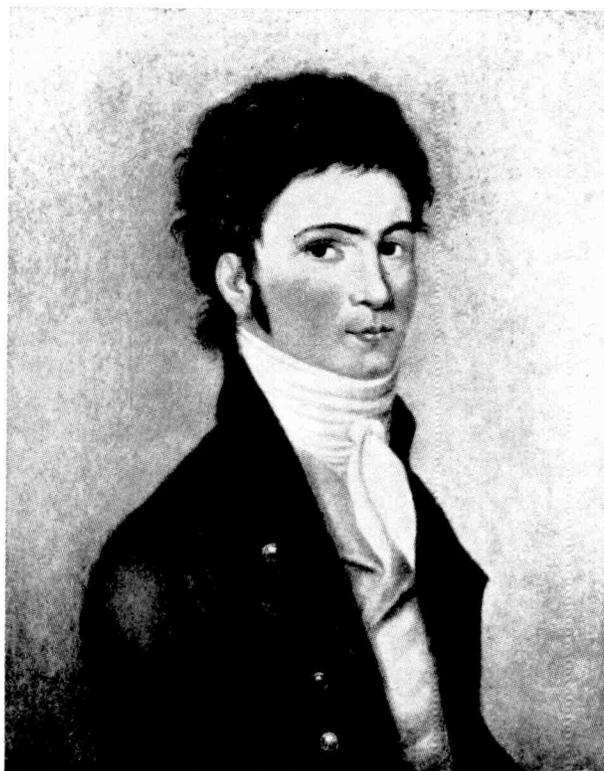
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Engraving of Beethoven after C. F. Riedel (about 1800)

BEETHOVEN'S SYMPHONY NO. 1, in C Major

IN the last years of the eighteenth century, Vienna was the unrivaled capital of the music world. Music was a vital part of the fabric of Viennese life, particularly in the palaces of the aristocracy. Some noble families maintained their own orchestras, and chamber-music evenings were regular events in aristocratic society. It was to this Vienna that Ludwig van Beethoven came in November, 1792, and there he spent the rest of his life.

For the first few years of his Vienna residence, Beethoven concentrated on his studies and the need to earn a living. In short order, thanks to the introductions given him by his friend Count Waldstein, he succeeded in penetrating to the very core of Vienna's musical life. Stories of his lack of grace and his roughhewn manner are legion, and yet he seems to have had a remarkable gift for inspiring devoted personal loyalty: perhaps it was the essential nobility of his character that so quickly attracted friends and admirers whose allegiance remained steadfast through the years.

Beethoven made his first public appearance in Vienna in March of 1795 at a charity concert, at which he played a piano concerto of his own; which one is not certain, but it was probably the B-flat Concerto—numbered two, but the first to be composed, a product of the years 1794-1795.

For the next five years he continued to compose, to teach, and to play concerts; he also did a fair amount of traveling, making trips to Prague, Dresden, and Berlin.

On April 2, 1800, Beethoven undertook his first concert in Vienna under his own auspices and for his own benefit. The concert, which began at six-thirty in the evening, offered a very generous musical bill of fare. Consider it:

1. Grand symphony by the late *Kapellmeister* Mozart.
2. Aria from Haydn's *Creation*.
3. A grand concerto for piano, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to Her Majesty the Empress.
5. A duet from Haydn's *Creation*.
6. Improvisation by Beethoven on Haydn's *Emperor's Hymn*.
7. A new grand symphony for full orchestra by Beethoven.

The final item on this formidable program was Beethoven's initial exercise in the form that over the ensuing quarter-century he was to transmute into the noblest and most heroic in music: his Symphony No. 1, in C Major.

A contemporary correspondent of the Leipzig musical periodical *Allgemeine Musikalische Zeitung* reported that



Beethoven's *Symphony No. 1* has been recorded by most of the conducting titans of the present and recent past. Among the finest stereo versions are Otto Klemperer's imposing reading (Angel), John Barbirolli's relaxed treatment (Vanguard Everyman), and George Szell's intense rendition (Columbia)—the last also the best of single-reel tape accounts.

Beethoven's "new grand symphony" contained "much art, and the ideas are abundant and original." The correspondent adds, however, that "the wind instruments are used far too much, so that the music is more for a band of wind instruments than an orchestra." The critic chose to remain silent about another aspect of the symphony that must have been perplexing to its first hearers: the ambiguous hovering of its opening measures in two other tonalities (F and G) before settling comfortably into the "home" key of C Major. Once he arrives at C Major, however, Beethoven insistently hammers the tonality home. The second theme offers a contrasting, "feminine" quality that was to become a hallmark of Beethoven's symphonic style. The slow movement, marked *andante cantabile*, has a main theme that has been described as "kittenish." The third movement, a so-called Minuet, marks Beethoven's most significant break with symphonic tradition. Of this movement, the great Beethoven enthusiast and biographer Sir George Grove wrote that Beethoven here abandoned the spirit of the minuet of his predecessors,

increased its speed, broke through its formal and antiquated mould, and out of a mere dance-tune produced a Scherzo, which . . . needs no increase of style or spirit to become the equal of those great movements which form such remarkable features in his later symphonies. . . . When he wrote this part of his First Symphony he took a leap into a new world.

The last movement begins with five playful bars marked *allegro* in which the violins play with fragments of an ascending scale before the body of the movement erupts in a joyous *allegro molto*; the pace is brisk, and the feeling is one of irresistible energy and motion. Beethoven's First Symphony is a vigorous, extroverted proclamation of a young but emerging composer intent upon placing his own stamp on his chosen art.

At latest count, there are seventeen recordings of Beethoven's First Symphony available, eleven of them part of complete sets of the Beethoven symphonies. Among the conductors represented are most of the titans of the present and the immediate past: Ansermet, Barbirolli, Karajan, Klemperer, Krips, Monteux, Ormandy, Reiner, Steinberg, Szell, Toscanini, and Walter. By its very nature, the First

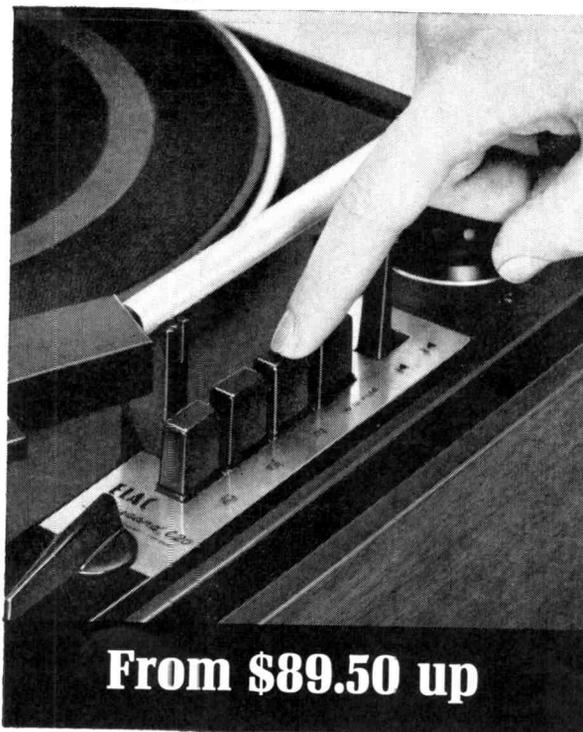
Symphony does not allow the conductor much personal leeway; hence the various recorded performances have many points in common. Yet some among them seem to me to have a definite edge over the others. My preferences are for the recordings by Otto Klemperer (Angel S 35657, 35657), Pierre Monteux (RCA Victor LSC/LM 2491), George Szell (Epic BC 1292, LC 3892), Arturo Toscanini (available only in RCA Victrola's eight-disc set, VIC 8000), and Bruno Walter (Columbia MS 6078, ML 5398). Among the budget-price performances available singly, my nod goes to Sir John Barbirolli's recording (Vanguard Everyman S 146, 146).

Toscanini's First is one of the most successful of all his Beethoven symphony recordings. Along with his well-known virtues of clarity and hair-trigger precision, he also brought to this recording of the symphony a relaxed good humor that did not always mark his music-making. Szell's account of the score resembles Toscanini's in its basic outlines, except that Szell doesn't seem to be having as much fun with the music as Toscanini. The performances by Monteux and Walter are altogether less intense than those by Toscanini and Szell, but they are no less effective in their different ways. Both of these conductors emphasize the grace and the smallish contours of the music, and both deliver genuinely charming and easygoing performances. Klemperer sees the score as much more imposing than the other conductors do, and he successfully infuses it with his own special brand of weight and power. The Barbirolli performance generally steers a middle course between the easy objectivity of Toscanini and the greater freedom of Monteux and Walter. Save for some harshness in the reproduction of Barbirolli's Hallé Orchestra strings, all six of these discs are well recorded, with Szell having the edge over the others in smoothness and naturalness of sound.

Both the Klemperer and Szell versions are also available to tape buffs in omnibus reel-to-reel collections devoted to performances of all the Beethoven symphonies (Klemperer's is Angel Y8S 3619 and Szell's Epic E7C 846, both 3¾-ips reels). The Szell performance is also available on a single 7½-ips reel coupled with a splendid account of Beethoven's Second Symphony (Epic EC 843), and this is the tape I most strongly recommend.

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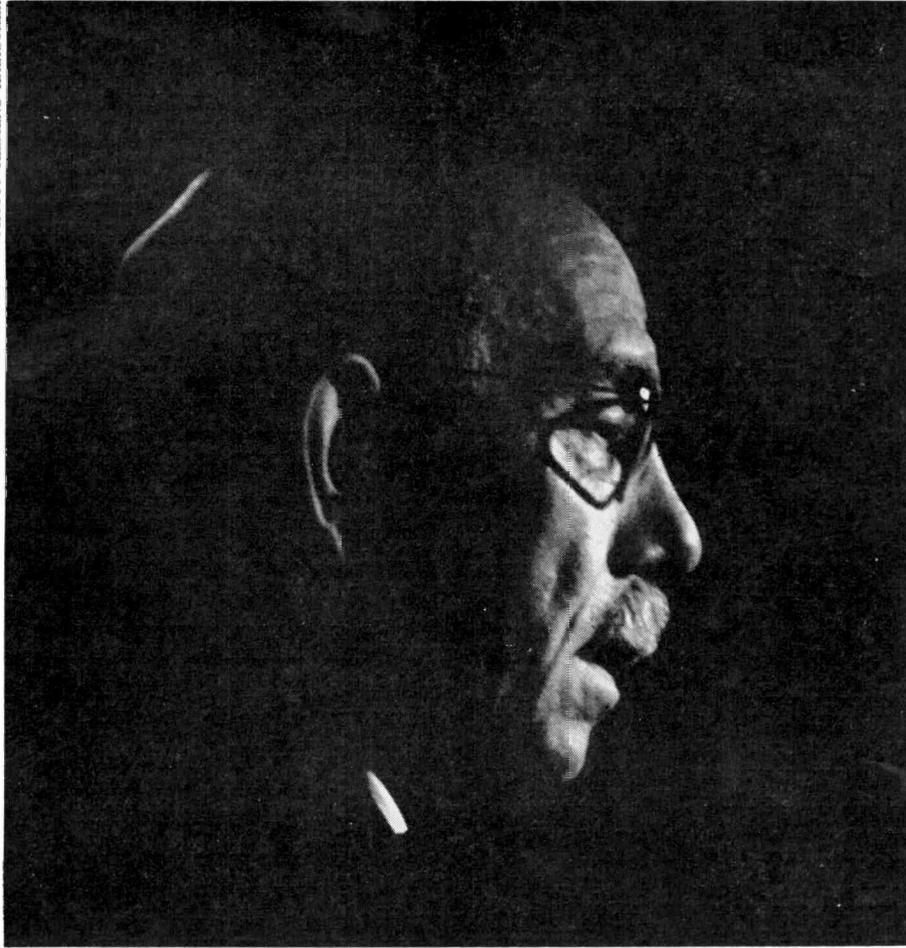
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THE GREAT AMERICAN COMPOSERS

WALLINGFORD RIEGGER

"I regard Mr. Riegger as one of the true 'originals' of our musical culture and one of our most significant composers."

—Leonard Bernstein

By RICHARD FRANKO GOLDMAN

THE CASE of Wallingford Riegger, some seven years after his death on April 2, 1961, shortly before his seventy-sixth birthday, remains one of the most puzzling in the annals of music in America. His music, shamefully neglected during most of his lifetime, enjoyed a small critical and even public vogue during the Fifties, but is now once again much underrated and generally overlooked. And yet this is the music of a man highly esteemed by most of his professional colleagues and rightly regarded by many as one of the most original and important composers America has produced.

Riegger was never very notably in the public eye. He pursued his career quietly and independently, was never associated with publicity-minded groups or institutions,

and was, as a person, unusually modest and unaggressive. Public recognition of a major sort did not come to him until 1948, late in his career, when his Third Symphony unanimously won the New York Critics Circle Award. And this symphony, composed when he was sixty-two years old, was also the first major orchestral commission he had ever received!

Nevertheless, Riegger was known, at least to musicians, as an important and striking composer as far back as the Twenties. When I was a student in those years, the name Riegger was one that was always mentioned among the members of the American avant-garde. The scandal produced by Stokowski's 1929 performance of Riegger's *Study in Sonority* was vivid. And the noise

generated by the group known as the Pan-American Association of Composers (including Ives, Varèse, Cowell, Riegger, Slonimsky, Ruggles, and Chávez) was not inconsiderable, though of brief duration.

One wonders what happened. Perhaps an accident of timing, a chain of unavoidable circumstances. Riegger was no longer a young man in the Twenties, when American music had its first explosive thrust to maturity. The generation of Copland, Harris, and Gershwin (as well as rising younger men) was in the center of the stage. We know that both Varèse and Ruggles suffered eclipses similar to Riegger's over a period of years, and that both of them, like Riegger, "reappeared" at a later time, revalued and respected.

That they were too "radical" when their works were first heard is unquestionably true. Almost no one in America was ready for music of such dissonance, force, and novelty. But this is not the entire story. The composer Elliott Carter, in the *Bulletin* of the American Composers Alliance (1952), wrote:

Riegger has followed the dictates of his own personality and musical instinct unobtrusively for years, without caring whether he was or was not in step with the fashions of the time, or, apparently, whether he would become known or his music performed. . . . While Riegger has been quietly writing music, a host of aggressive, younger composers has appeared, most of them more impatient than he to gain acclaim. . . . So he was generally overlooked in favor of composers more determined and skillful about personal promotion. However, a number of still younger musicians, feeling the need for a change from points of view prevalent in the 1930's and 40's, have recently found him out and begun to take his music with the seriousness it deserves. . . .

My own article on Riegger, published in *The Musical Quarterly* for January, 1950, was, rather belatedly, the first large-scale critical appreciation of this composer to appear in any periodical, here or abroad. Even at that time, there was little critical material on which to draw—melancholy evidence of a lack of appreciation not only on the part of the public, but also on the part of those critics and journalists who are supposed to lead and enlighten the public. True, there had been honorable exceptions, notably Paul Rosenfeld and Alfred Frankenstein, and fellow composers John J. Becker, Henry Cowell, and Otto Luening, who had all on occasion called attention to the qualities of Riegger's work. But performances continued to be few and far between, and it was not until after 1950 that Riegger's music was taken up enthusiastically by many. But it is pleasant to record that for at least a decade Riegger enjoyed the knowledge that his music had made an impression.

Wallingford Riegger was a remarkable man, one for whom I have great admiration and affection both as a man and as a musician. He was, in the old-fashioned sense of the phrase, a man of character. He bore up under a life that was seldom easy with patience and

with humor, regarded himself humbly and his art with humility, and was honest with himself and with others. He thought that "glamour" was rather funny. He had too much humor and sense of balance ever to strike a pose or to be impressed by a sense of his own importance. He had high principles and scruples, both morally and musically, and he never abandoned them. And he never looked for an easy way of doing things, an easy avenue to success, or a compromise that might produce some passing advantage.

It is one of the enduring peculiarities of American musical life that so many of its manifestations are tied to awards, festivals, anniversaries, dedications of buildings, and other nonessential activities that produce a flurry of promotional merchandising. And so Riegger enjoyed brief fame when he received the award of the New York Critics Circle, and basked in congratulatory messages on the occasions of his seventieth and seventy-fifth birthdays, when, having survived, he more or less officially became a "grand old man" or even a "dean." His seventy-fifth birthday, in fact, brought forth exhilarating messages from people as diverse as William Schuman, Leopold Stokowski, Henry Cowell, Douglas Moore, and Leonard Bernstein. But there were, and are, still no recordings of *Dichotomy*, the wonderful Piano Quintet, and *Study in Sonority*, and a great deal of Riegger's other major work. Riegger himself took all of the jollification with some amusement, and wondered what he was supposed to wear when being presented with a citation.

WALLINGFORD RIEGGER was born on April 29, 1885, in Albany, Georgia, into a highly literate and musical family. His father, Constantin Riegger, owned a lumber mill, but was a musician at heart, and played the violin well. He was also active as a choir director. His mother, Ida Wallingford, was an accomplished pianist. There was always music, that of cultivated amateurs, in the home. When Wallingford was three, the lumber mill burned down, and his parents decided to return to Indianapolis, where both had been born. There, a few years later, Wallingford began to study the violin under the tutelage of one Beisenherz, an elderly gentleman who claimed to have been a pupil of Ludwig Spohr. Riegger said, later in life, that he practiced as little as possible, but he was obviously musical, and was amazed to learn, at the age of ten or thereabouts, that not everyone has perfect pitch. At this same time, he learned the rudiments of harmony, and played the piano by ear, no doubt with some instruction from his mother.

When the family moved to New York in 1900, it was decreed that Wallingford should learn the cello, so that the family could have its own string quartet. A younger brother, Harold, played the viola, and an uncle the violin. The family, as Riegger acknowledged, "was loaded with talent." In the course of time, Riegger recalled,

"our volumes of Haydn, Mozart, and Beethoven became well worn, and I can truly say that these Sunday afternoon quartet rehearsals were among my most enjoyable musical experiences." Wallingford was supposed to go into his father's business (at that time plumbing supplies) upon graduation from high school, but he won a scholarship to Cornell University to study languages, and thus, as he put it, "staved off the evil hour." Music, however, proved to be a stronger interest, and he left Cornell after one year in order to enter the Institute of Musical Art as a cello student. Riegger's teacher there was Alvin Schroeder of the Kneisel Quartet. At the same time, he began studies in composition with Percy Goetschius. Riegger became a member of the Institute's first graduating class in 1907. He was then twenty-two years of age.

Of his studies with Goetschius, Riegger preserved a grateful memory, which may seem strange to some, since Goetschius was renowned as an arch-conservative even in the first decade of the century. But Riegger was aware of Goetschius' gifts as a teacher and disciplinarian, and in a letter to me dated September 11, 1949, he wrote:

Goetschius, by the way—and this estimate, I think, is objective—was our greatest theoretician, and has not since been equalled. This in spite of his stopping with Wagner. . . .

A letter, amusing in retrospect, was sent to Riegger by Goetschius in June, 1907, urging his former student and recent graduate to become a composer and to think of the cello as a means of livelihood. The letter concluded with the following exhortation:

And let me warn you, most earnestly, to avoid the teachings of the ultra-modern school. If you will build your foundation on the principles of the *classic* ideals, you will (if diligent) one day attain the master's rank.

Riegger wrote a charming and instructive autobio-

graphical sketch for the August, 1939, issue of *The Magazine of Art*, in which he recalled many of the incidents of the next few years of his life and studies. In his own words:

In 1907, not long after graduating from the Institute, I received a letter from Berlin from my old chum, Rudolph Reuter, who had enrolled at the *Hochschule*. In New York our favorite resort had been an ice-cream parlor on St. Anne's Avenue in the Bronx, where we used to annoy the proprietor's wife, a matter-of-fact woman who had no ear for harmonic niceties, by whistling "Mer-rily We Roll Along" in parallel fifths.

To make a long story short, the next Fall saw me on the *Kronprinzessin Cäcilie*, leaving a Hoboken pier and familiar faces in the distance, en route to Berlin, then the Mecca of music students throughout the world.

Riegger goes on to describe his three years of study in Germany as "intensive, extensive, and expensive." He studied cello at first with Robert Hausmann, of the Joachim Quartet, and later with the celebrated Anton Hekking. In composition, he worked under Max Bruch and the American Edgar Stillman Kelley, then residing in Berlin. His daily schedule was

. . . five hours' cello practice, two hours' piano and at least one hour at counterpoint. Besides this, I played cello in one orchestra, viola in another, belonged to smaller ensemble groups and attended one hundred and fifty orchestra concerts the first season alone, usually with small scores in my pocket. . . . Arthur Nikisch, who conducted the Berlin Philharmonic, was my idol, and has not, in my opinion, been equalled since. Richard Strauss conducted the Opera House orchestra, usually giving brilliant interpretations, but being at times indifferent and erratic (probably when a new opera was on his mind). . . .

As if this schedule were not enough, Riegger read the German classics, dipped into philosophy and the natural sciences, "did" the art galleries, museums, and cathedrals

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Riegger's early compositional training was solidly traditional. Among his teachers in Berlin were the German romantic composer Max Bruch (far left) and the American Edgar Stillman Kelley.

"with a vengeance, and got side-tracked on French poetry. . . ." He realized, after a time, that in order to become a composer, he would have to be more single-minded; but at the same time, he was much attracted to the idea of conducting. He made his debut as a conductor in 1910 with the Blüthner Orchestra, then the second-ranking organization in Berlin, in a program consisting of the Tchaikovsky Sixth, the Brahms Third, and the Saint-Saëns Cello Concerto, with Hekking as soloist. He conducted from memory, a procedure not too common at the time, and received a good press.

But funds from home were running out, and Riegger's student days were ending. He returned to the United States and took a position as cellist in the St. Paul Symphony Orchestra. Riegger described this as "a pioneer existence in more ways than one." But by playing hotel and movie-theater jobs on the side, he was able to make enough money to marry his high-school sweetheart, Rose Schramm, during the first year in St. Paul. Through the three years he remained in St. Paul, conducting became more and more his principal interest, and in April, 1914, he managed to secure a post as assistant conductor in the Stadttheater of Würzburg in Bavaria. He spent the next several years in wartime Germany, conducting in Königsberg as well as Würzburg, and finally returning to Berlin to conduct the Blüthner Orchestra during the season of 1916-1917.

The Rieggers returned once again to the United States in March, 1917, and Wallingford attempted to find a position as an orchestral conductor. As he wryly commented forty years later in an interview with Jay Harrison (*New York Herald Tribune*, April 7, 1957):

I was perfectly willing to take over the New York Philharmonic or the Philadelphia. I was even willing to *move* to Philadelphia if it was absolutely necessary. The orchestra managers, however, didn't see it my way, and so I made a compromise—I accepted a job teaching cello at Drake University in Des Moines. And it was at Drake that I completed my first major composition.

This first major composition was a Trio in B Minor, for violin, cello, and piano, completed in 1920. It is a thoroughly conservative work, but written with obvious skill. As Eric Salzman commented when the Trio was finally recorded in 1960 (the recording is now out of print):

It is an enormously competent and professional work in a thoroughly unoriginal style. There is a certain faded elegance in the Fauré-like contours, the old-fashioned gestures, and the attractive instrumental writing. He could prove that he knew how to draw.

The Trio won for Riegger the Paderewski Prize, and was published as Opus 1 by the Society for the Publication of American Music. It was not an inauspicious debut, and had Riegger continued to write in this traditional and conservative style, he might have enjoyed a modest

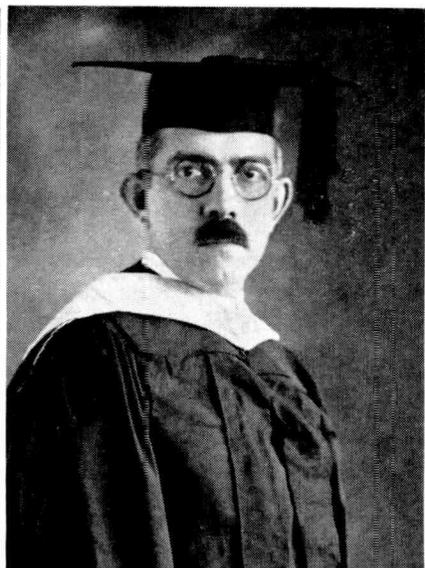
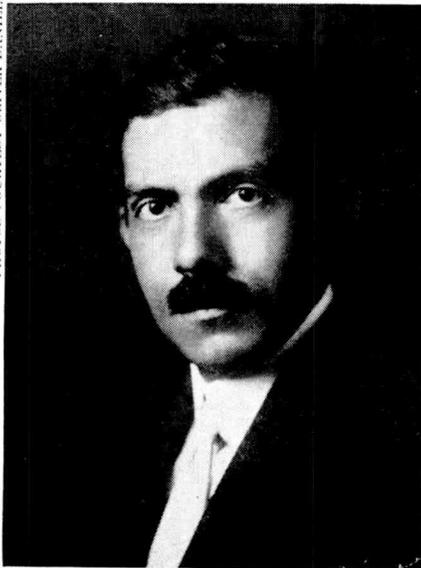
but continuing success. He would, however, today be ranked with Edgar Stillman Kelley or Henry Holden Huss or Daniel Gregory Mason, names that the younger generation will recall with some difficulty.

Riegger's next few works were, in fact, quite respectable; they were successfully performed and generally admired. His setting of Keats' *La Belle Dame sans Merci*, Opus 4, composed in 1923, for four solo voices and chamber orchestra, received its first performance at the Berkshire Festival in September, 1924, with the composer conducting, and won the Elizabeth Sprague Coolidge Prize for chamber music. It was the first work by an American composer to be so honored. A review in the Baltimore *Evening Sun* stated that "it proved a work of real imagination and not a little strength and received a reception so cordial as to amount to something akin to an ovation."

In view of the decisive step Riegger was about to take, this review is immensely significant. Few composers can resist anything "akin to an ovation," but it is striking evidence of Riegger's strength of character that that is exactly what he did. He came to the conclusion, out of inner conviction, and after three years of thought, that he was on the wrong track as a composer. From 1923 until 1926 he wrote nothing at all, devoting the time to a serious reconsideration of his musical position and beliefs. He had realized, even while in Berlin as a student, that he "had not resolved the conflict between the old and the new." Again, in his own words:

In my childhood experiments at the keyboard I had invented whole-tone chords (literally invented, not having been exposed to any) and yet the home influence and all my training had been along orthodox lines. The *Hochschule* had made me a confirmed Brahmsite; I revelled in the works of the classic and for that matter the romantic period, and falsely construed them in the light of norms in my own creative undertakings—or to put it bluntly, I blushing admit to having upheld at that time the good old academic tradition, so much so that at the first Berlin performance of Scriabin's *Poème de l'Extase* I hissed exactly in the same manner as did the Philadelphia box-holders twenty years later when Stokowski gave my own *Study in Sonority*.

THE *Study in Sonority*, a crucial work in Riegger's career, was written in 1926-1927, and revealed the thoroughness with which Riegger had reconsidered. It is, even today, an "advanced" work, certainly one of powerful originality in idiom, texture, sonority, and logic. As a first essay in a new style, it is absolutely realized; there is nothing tentative or hesitant about it, and it remains an extraordinary accomplishment. Shockingly, it has never been recorded. But Stokowski did have the courage to present it to a Philadelphia subscription audience and, as Riegger noted, the audience, not surprisingly, was horrified and angry. Its strength was recognized, for the most part, only by fellow musicians, although even



Perhaps because of the retiring character of the man, early photographs of Riegger are scarce. These three date from (left) 1918, when he returned from Europe; (center) 1925, when he received an honorary degree from the Cincinnati Conservatory; and 1928 at Ithaca.

Olin Downes, not noted for his receptivity to modern music, recognized that the work was mature and sophisticated, with "some beautiful effects in the atonal manner," and added that Riegger "is obviously a musician with a keen ear for sonorous values, whose studies appear to have been very thorough." Henry Cowell, as might have been expected, hailed the work and also gave, in a review in the *San Francisco Argonaut* (October 18, 1930), a brief technical description:

Wallingford Riegger's *Sonorities* for ten violins is a well written composition which explores many new possibilities of sonorous combinations of violins. Riegger establishes a new and self-invented dissonance as a tonic chord, from which the music proceeds, and to which it returns. He also establishes another dissonance as a dominant chord, which always resolves to the tonic. In this way he induces a logic which the ear can readily follow, though the material is very complex. Emotionally, the work soars like the choring of angels in the altissimo register of ten fiddles.

As the reader will have learned from Cowell's review, the *Study in Sonority* was not written for full orchestra, but for ten violins (or any multiple of ten), itself a novel and imaginative conception. And Riegger did invent a sharply dissonant harmonic scheme that was both bold and logical. Virgil Thomson, commenting on a 1952 performance of the piece, stated that it "is dissonant in the grand way . . . the work of a master craftsman with a rich fancy. Atonal in harmony, elaborate in contrapuntal design, airy in texture, animated, atmospheric, and witty all at the same time. . . ."

The *Study in Sonority* announces, and almost completely reveals, the elements of Riegger's mature style. But his next work of major importance carried some of the characteristic elements somewhat further, and added one other technical procedure that Riegger used more or

less consistently in his later work. *Dichotomy*, composed in 1931-1932, is based on two tone rows, the independence and opposition of which gives rise to the title. The tone rows are not orthodox Schoenbergian ones of twelve tones (Schoenberg's first avowedly twelve-tone works date from 1923), nor are they used in a manner reminiscent of Schoenberg. The rows in *Dichotomy* are of eleven and ten notes, respectively. The astonishing fact is that Riegger knew very little of Schoenberg's work or theories at that time. And although in later works he did use twelve-tone rows, and was, of course, an enthusiastic admirer of Schoenberg, Riegger's approach to atonality or dodecaphony remained entirely his own, and even his most strictly written twelve-tone works can never be mistaken for those of any rigid adherent of the Viennese school.

Both the *Study in Sonority* and *Dichotomy* reveal Riegger's fondness for melodies of highly profiled, almost jagged, contour, his rhythmic inventiveness and drive, his fondness for contrasting strains of pure unaccompanied melody with block harmonies of crushing dissonance. These harmonies are often built on seconds, and can, in some instances, be described as "tone clusters." But Riegger also retained a mastery of contrapuntal styles—fugue, canon, fugato—and of such traditional forms as the passacaglia, the sonata, and the theme and variations. Both of these works also reveal Riegger's wonderful sense of sonority and texture. *Dichotomy*, which was first performed in Berlin by Nicolas Slonimsky in 1932, was composed for chamber orchestra, and is utterly brilliant in sound. It retains, after thirty-five years, an astonishing freshness. It has never been widely performed in this country, and, like the *Study in Sonority*, is unfortunately not available in recorded form.

Aside from Stokowski's performance of the *Study in*

Sonority, Riegger had only one other major orchestral performance in the United States prior to 1948. That was when Erich Kleiber performed the *Rhapsody*, Opus 5, with the New York Philharmonic on October 29, 1931. The *Rhapsody*, a work for large orchestra, was written at about the same time as the *Study in Sonority*, and Riegger considered it, even much later in life, to be one of his best works. He described it as "atonal except for an impressionistic part in the middle . . . not twelve-tone." It was this piece that caused Paul Rosenfeld to write a brief article about Riegger, in *The New Republic*, which began:

There would be little profit in leaving the field without attempting to make amends, to the full extent of our small powers, to an American composer stupidly neglected by the musical press. This composer is Wallingford Riegger, and the poor treatment he received at the hands of the professional critics incidental to the performance of his *Rhapsody* for orchestra . . . was characteristic. Some of the writers gave him space while others did not, but none gave him any of the applause his piece richly merited; and evidently for no better reason than the one that, with the exception of an episode in the middle of the *Rhapsody*, which was chromatic in scheme, the whole composition was atonal, or rather, free of diatonic tonality. Yet it was evidently the work of an excellent musician, magnificent in texture and consistent in idea, grateful to the ear and lucid in form.

Riegger had returned East in 1922, and had taught first at New York's Institute of Musical Art (later to merge with the Juilliard Foundation) and then at the Ithaca Conservatory. Shortly after winning the Coolidge Prize, he was awarded an honorary degree of Doctor of Music by the Cincinnati Conservatory, almost the last public recognition or award he received until 1948. In the late Twenties he returned to New York, where he enjoyed "Villaging" for a while, but also became acquainted with some of the pioneer figures in modern music in America, including Varèse, Ives, Cowell, and Ruggles. Realizing that he was "spiritually akin to them," he aligned himself with them, and, as he wrote:

We had rejected the neo-classicism of a war-weary Paris, and had struck out for ourselves, each in his own way. We formed, of the remains of the International Composers Guild and the Pro-Musica Society, a new organization, the Pan-American Association of Composers (which included Latin-Americans) and gave numerous concerts here and abroad.

It was undoubtedly the most anomalous chapter in American music, or in music anywhere. Here was a group of serious composers, literally making music history and yet without the slightest show of interest on the part of those newspaper pundits who are supposed to keep their readers informed. We gave, at no end of effort and sacrifice, concerts of our own and of Latin-American works, with a generous sprinkling of works by younger composers. In justice I must say that once we did obtain a review. It was of a program given at the New School for Social Research, and appeared in the *New York Post*,

but unfortunately the day before the concert, which had been postponed at the last minute.

The review of the concert that did not take place is matched in Riegger's experience by the publication of his *Study in Sonority*. A major publisher undertook to bring out the work, evidently feeling that a composer who had won the Paderewski and Coolidge Prizes must be fairly safe, and that a piece for ten violins might be much used by violin teachers with large classes. The composer's royalty statement, the first year after publication, showed, to Riegger's delight, that *one* copy had been sold, and that he had earned ten cents. The following year's statement indicated, however, that the one copy had been returned, and the ten cents was deducted from future earnings.

RIEGGER'S financial situation during most of these years necessitated his finding a means of livelihood, as composing was obviously not going to provide enough to eat. Fortunately, his thorough German training and his obviously meticulous craftsmanship in traditional media enabled him to find work in editing, arranging, proofreading, and other necessary, if time-consuming, professional chores. Riegger never minded hard work, nor did he feel that society was obligated to support him. Over the years, working for various publishers, he turned out some seven hundred choral arrangements alone, ranging in style from Palestrina motets to such evergreens as *Tea for Two* and *Shortnin' Bread*, arranged for almost every conceivable combination of voices. For these potboilers, he used a variety of pen names, including William Richards, Gerald Wilfring Gore, John H. McCurdy (a family name on his mother's side), George Northrup, Robert Sedgwick, Leonard Gregg, Edwin Farrell, and Edgar Long, some of them doubtless better known than Wallingford Riegger.

From 1933 through 1939, Riegger composed almost exclusively for modern dancers and their companies. He had written a score for Martha Graham in 1930, and had become an ardent admirer of her work. Other dancers for whom he composed included Doris Humphrey, Hanya Holm, Helen Tamiris, Charles Weidman, Anna Sokolow, and Eric Hawkins, practically a *Who's Who* of the American dance in those years. Most of these works involved themes of what is generally known as "social protest," a fundamental concern of the dance world at that time, with which Riegger was completely in sympathy. Despite his German background and training, Riegger was revolted by the Nazi regime, and ardently supported the Republicans in Spain. He became known for his outspokenly liberal views and was, of course, widely regarded as a dangerous Leftist, which obviously did not make things easier for him. He was, in the course of time, accused of being a Communist, or at least a sympathizer, and eventually, during the heyday

of Joseph McCarthy, was called before the House Committee on Un-American Activities, which was investigating possible Communist influence at the Metropolitan Music School, of which Riegger was president-emeritus.

Murray Kempton, in the *New York Post* of April 10, 1957, commented as follows:

Wallingford Riegger belongs among our few serious composers of substance, somewhere by himself with Roger Sessions. . . . He is a composer of monumental integrity; he went on in his grain during the most savage period of Soviet attacks on the bourgeois formalism of music like his. He was not so much resistant as absolutely inattentive to the aesthetic theories of Andrei Zhadakov; and this is the man the Un-American Activities Committee presents to us as submissive to Communist dictation.

Wallingford Riegger, by the way, spit in the committee's eye with an elderly grace which would have suited Bach better in his relations with the Margrave of Brandenburg. "As an American," he said, "I fear the loss of my self-respect if I answered you." Riegger was standing on the First Amendment alone; the committee told him that he wasn't "being very smart." This means that he could expect to go to jail, and that is perhaps not very smart. It is, however, in the lonely, noble tradition of this old man's life.

Riegger's music for the dance is perhaps the least viable part of his work, though it served its purpose admirably, and at least one of the scores he did, the Finale of *New Dance*, achieved a certain popularity. Riegger arranged this Finale for a number of instrumental combinations. Two other dance scores, one composed for Doris Humphrey and the other for Martha Graham, were later reworked and used as movements of his Third and Fourth Symphonies, respectively. Riegger used to love to recount an anecdote connected with his composing for the dance. At one point, it appears, a promi-

nent dancer came to him with a request for a new work—"something slow and noble, in three-quarter time, you know: one, two, THREE, um; one, two, THREE, um. . . ." Riegger wrote, as requested, a slow and noble piece, four quarters to the bar, and everyone was satisfied.

Riegger's last score for the dance was written in 1941, and he never returned to this type of composition. Shortly before the end of what may be called his "dance period," he began working on his first String Quartet and on an orchestral piece entitled *Consummation* (later rewritten as *Music for Orchestra*, Opus 50). At about the same time, he produced several fine choral works and the lovely Canon and Fugue for Strings, Opus 33, one of his few works currently available on recordings. The most productive period in his career was under way; for the next twenty years, he continued to compose steadily, and although he could never be called a prolific or facile composer, he had reached the fairly impressive total of seventy-five opus numbers by the time of his death. Riegger as a rule composed slowly, revised extensively, edited his works with disciplined responsibility, and felt very strongly the need for absolute control and clarity of his ideas. At no time did he ever rely on the doctrinaire application of a system or method, nor was he ever attracted to casual music-making. Riegger felt strongly that the primary responsibility of the artist is to himself, and this responsibility he never shirked.

Throughout this final period of his creative life, Riegger's individuality of expression became, if anything, more accentuated, which is made more remarkable by the fact that he continued to write in several fairly well-differentiated styles. Riegger made a little catalog of his works in about 1950, in which he grouped his compositions as: Non-dissonant (mostly), Impressionist, Partly Dissonant, and Dissonant. The works labeled "Impres-



Wallingford and Rose Riegger enjoying a blizzard in Chicago during the winter of 1951-52, while Riegger was a Visiting Professor at Northwestern University. Riegger was fond of the picture and sent it to the author as a wry Christmas card.

Conductor Leopold Stokowski examines a complex orchestral score with Riegger and fellow composers Paul Creston and Alan Hovhaness.



OLIVER DANIEL

sionist" are of course all early works, but Riegger never disavowed them. Although most of the works of his later years were atonal and dissonant, many being written in strict or free twelve-tone technique, others were more or less tonal and traditional. Thus, while the First String Quartet represents one of Riegger's most strict applications of the twelve-note idiom, the Canon and Fugue for Strings of about the same time is clearly tonal and neo-Baroque in character. Yet each piece bears the unmistakable Riegger stamp.

Riegger's achievement as a musical architect was that of combining, especially in his later works, an advanced harmonic and rhythmic idiom with traditional structures. He did this in a way unlike that of any other composer of this century. Basically, despite its wealth of invention and the depth of its technical vocabulary, Riegger's music is uncomplicated, almost always direct, and as concise as possible. Riegger strove for clarity and logic and never padded a work by so much as a single measure. He felt that the enlargement of the tonal vocabulary in the twentieth century was not a license to greater freedom for the composer, but on the contrary imposed on him an even greater need for discipline. In this sense his use of set forms acted as an integrating factor binding his work to a tradition from which, at first hearing, it may appear remote.

Riegger discarded two symphonies he wrote during the Forties (a measure of his self-criticism), and so did not actually write a symphony until 1946-1947, when he completed his Third on commission from the Alice M. Ditson Fund of Columbia University. As noted earlier, he was then past sixty years of age, outdoing even Brahms in waiting to be sure that he was "ready for a symphony." He was indeed ready; the Third Symphony is one of the finest works in the whole body of American music, and is still probably the single work of Riegger's that one would choose (if one were limited)

to represent him most typically. The symphony demonstrates Riegger's application of twelve-tone techniques as well as his independence in their use. It is not written in a strict style, following the methods of Schoenberg or Webern, but uses a row as a basis of melodic and harmonic structure in three of the four movements, while modifying it or departing from it more or less at will. The reader interested in detailed technical analyses will be able to find several in various periodicals, but such analysis is less important for the layman than the general impression of power, order, and expressiveness that the symphony can hardly fail to convey. The melodic contours are full of contrast, the rhythmic vigor is extraordinary, and the scoring is full of imagination. Alfred Frankenstein described the symphony as "a work of great energy and impact . . . there is a grand, abrasive brutality about it . . . its orchestration rings clear and hard as hammer blows on steel, and at heart it is as romantic as anything of Mahler's." Henry Cowell (who, incidentally, was one of our finest music critics) also felt the strong Romantic impulse in this symphony and in other music of Riegger's, and noted that

His real allegiance to music as a language of expression, rather than to "pure" music alone, is betrayed by his amused disregard of the idea, common among musicians, that any form must be followed slavishly to the bitter end. The enormous success of his Third Symphony was not due to its good construction, but to the fact that this well-constructed work had wide emotional appeal. . . .

Cowell mentions that the symphony was an enormous success. It was Riegger's first such success with the public, and, in fact, with many musicians who had previously had little opportunity to become familiar with Riegger's music. Its first performance at Columbia University's Fourth Annual Festival of Contemporary Music (May 16, 1948) was followed by several others in this country and a considerably larger number abroad. In 1951 it

was recorded as a result of a Naumburg Award. This was, of course, also Riegger's first major recording.

A succession of stunning works followed the symphony, many of them commissioned as the result of Riegger's sudden celebrity. Among the most remarkable in the entire catalog of his works is the *Music for Brass Choir*, Opus 45, begun in 1948 and first performed under my direction on April 8, 1949. Like the *Study in Sonority*, which it in some ways resembles, it is a dazzlingly original conception not only in sonority and texture, but in musical content as well. The score calls for ten trumpets, eight horns, ten trombones, two tubas, and timpani. Such a massing of brass instruments had not been undertaken since the days of Giovanni Gabrieli, but needless to say, Riegger's music is rather different in style. There are twenty-six independent voices, only the horns being two to a part. The work opens with an unaccompanied melodic motif on the horn, followed by a six-note tone cluster on trombones, and the eight-minute work is built almost entirely on these elements. The tone clusters grow larger and thicker as the work progresses, climaxing in a twenty-six-note cluster that is one of the most remarkable sounds in all music. By a curious acoustical effect, this unheard-of dissonance is extremely gentle and mysterious to the ear. It is not only, as Henry Cowell pointed out, "a sound unprecedented in music . . . but an intensely exciting musical experience." And as Virgil Thomson put it, the whole work is "as impressive to the mind as it is invigorating to the ear."

THE year 1948 also marked the completion of Riegger's Second String Quartet, Opus 43. This, unlike the first Quartet, does not use the twelve-tone idiom at all, but is freely atonal. It has the poise of an absolutely mature work, and is one of the most immediately accessible of Riegger's major compositions. From 1948 on, Riegger was able to compose more steadily, as he received a num-

ber of commissions for works and invitations to hold visiting professorships. The variety of work is interesting: aside from his Fourth Symphony (1957), two major symphonic works commissioned by the Louisville Orchestra, and several other orchestral works in various forms, Riegger wrote a number of fine songs, an assortment of chamber music, and even (on commission) a piece for solo accordion. Among the chamber works are several for winds and brass, and Riegger thus helped to provide some additional ensemble literature in this comparatively neglected area. Among these pieces are a Nonet for Brass, Opus 49 (1951); a Woodwind Quintet, Opus 51 (1952); a Concerto for Piano and Woodwind Quintet, Opus 53 (1952); and a Movement for Two Trumpets, Trombone and Piano, Opus 66 (1957). The Concerto for Piano and Woodwind Quintet is available on recordings—two of them, in fact. It is an excellent and representative example of Riegger's music, and for those unfamiliar with this composer, a good one with which to begin. The fact that it has been twice recorded does not mean, however, that it is better than other Riegger works; it indicates only how grateful woodwind players still must be to have anything really good to perform.

Music for Orchestra, Opus 50, was a revision, done in 1951, of a work entitled *Consummation*, Opus 31, completed in 1939 but never performed. At some point in the Forties Riegger told me that he did not consider it as successful as *Dichotomy*, adding, "It has never been done, so let sleeping dogs lie. . . ." The work, however, when revised, proved eminently successful. It is another of Riegger's freely atonal works, only seven minutes in length, and it too is available on records. George Szell gave brilliant performances of the work with the Cleveland Orchestra in Cleveland and elsewhere in 1956, prompting Herbert Elwell to write:

I was pleasantly surprised at the warm reception of his work here. Even persons who said they did not "under-

Seated next to a seemingly too-concerned Ernst Křenek, Riegger takes a moment to raise his glass in a toast to the photographer.



PHOTOS BY REITER FOR BMI

Riegger always found the time to confer with younger composers, as here with Swedish composer Karl-Birger Blomdahl (b. 1916).



RIEGGER RECORDED

By James Goodfriend

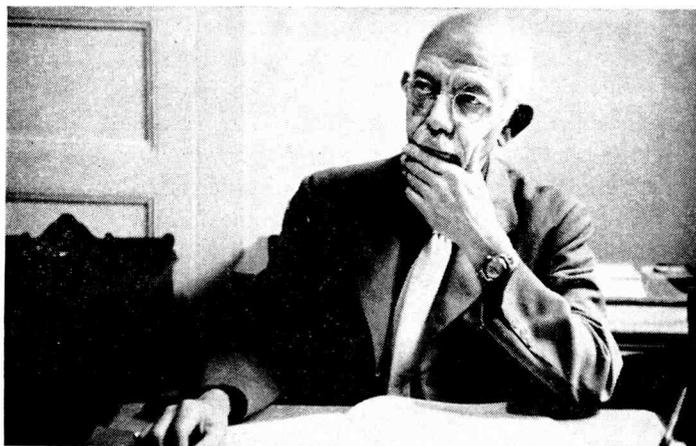


PHOTO MARTIN I. DAIN

THE available Riegger discography is, as Mr. Goldman intimates, a far from complete or even representative one. There is no recording of the Rhapsody, *Study in Sonority*, or the Piano Quintet, and many of the once available recordings have been discontinued: the Third Symphony, the Quartet No. 2, the Trio for Piano, Violin and Cello on Columbia; the *Dance Rhythms* on Epic; and the *New Dance* on Mercury. Although it is no longer listed, intensive search may turn up a copy of the MGM recording of the Sonatina for Violin and Piano with Anahid and Maro Ajemian. Nevertheless, a fair amount of Riegger's music is currently available and well worth investigating. Since there is only a single duplication, all in-print commercial recordings of his music are listed below.

Canon and Fugue in D Minor (1941). Members of the Oslo Philharmonic Orchestra, William Strickland cond. (with pieces by Ives and Becker). COMPOSERS RECORDINGS INC. (M) CRI 177.

Concerto for Piano and Woodwind Quintet, Op. 53 (1953). Frank Glazer (piano); New York Woodwind Quintet (with a piece by Poulenc). CONCERT DISC (S) CS-221. Harriet Wingreen (piano); New Art Wind Quintet (with a piece by Ezra Laderman). COMPOSERS RECORDINGS INC. (M) CRI 130.

Fantasy and Fugue for Orchestra and Organ, Op. 10. Polish National Radio Orchestra, Jan Krenz cond. (with

pieces by Luening and McPhee). COMPOSERS RECORDINGS INC. (S)(M) CRI 219 USD. (Recording reviewed in this issue.)

Music for Brass Choir, Op. 45; Nonet for Brass, Op. 49; Movement for Two Trumpets, Trombone, and Piano, Op. 66. Members of the Alumni of the National Orchestral Association, John Barnett cond. (with pieces by Ertler). COMPOSERS RECORDINGS INC. (S)(M) CRI 229 USD.

Music for Orchestra, Op. 50; Dance Rhythms, Op. 58. Oslo Philharmonic Orchestra, Alfredo Antonini cond. *Romanza, Op. 56a.* Orchestra of L'Accademia di Santa Cecilia, Rome, Alfredo Antonini cond. (with pieces by Avshalomov and Cazden). COMPOSERS RECORDINGS INC. (M) CRI 117.

Suite for Flute Solo, Op. 8. Samuel Baron (flute); (with pieces by Hovhaness, Kupferman, Wigglesworth, Mamlok, Martino, and Perle). COMPOSERS RECORDINGS INC. (M) CRI 212.

Symphony No. 4, Op. 63. Louisville Orchestra, Robert Whitney cond. (with a piece by Gerhard). LOUISVILLE (S) LS-646.

Variations for Piano and Orchestra, Op. 54. Benjamin Owen (piano); Louisville Orchestra, Robert Whitney cond. (with pieces by Mennin and Toch). LOUISVILLE (M) LOU-545-3.

Variations for Violin and Orchestra, Op. 71. Sidney Harth (violin); Louisville Orchestra, Robert Whitney cond. (with a piece by Ben-Haim). LOUISVILLE (M) LOU-601.

stand" his music admitted that they intuitively sensed in it integrity and authenticity.

I am coming more and more to the conclusion that it is Riegger who has been the real leader and pathfinder in contemporary American music and I was pleased that Cleveland at long last could make the acquaintance of this charming, unpretentious septuagenarian who is not only a master of his craft but in some ways a prophet and a seer. As one prominent Cleveland composer put it when listening to his work, "Here is the real thing."

Three major works of Riegger's last years are also, fortunately, recorded. These are his Fourth Symphony, Opus 63 (1957); his Variations for Piano and Orchestra, Opus 54 (1953); and the Variations for Violin and Orchestra, Opus 71 (completed in 1959). The two latter

were commissioned by the Louisville Orchestra, the Symphony by the Fromm Foundation. One can regret that commissions such as these did not come Riegger's way earlier in his career, but one must be grateful that they came finally. Other commissions came from the Stanley Quartet (Quintet for Piano and Strings, Opus 47, of 1951, a fine, strong work), from the University of Iowa (*Quintuple Jazz*, Opus 72, of 1959), from the Juilliard Musical Foundation (a setting, for voice and piano, of Dylan Thomas' poem "The Dying of the Light," of 1955), from conductor Thor Johnson (*Dance Rhythms*, Opus 58, of 1955), from the Koussevitzky Music Foundation (the Concerto for Piano and Woodwinds), and from the Conference on the Creative Arts sponsored by

Boston University (*Festival Overture*, Opus 68, of 1957). These commissions gave Riegger, for the first time in his life, some leisure in which to compose, and enabled him to do less of the time-consuming hack-work he had been accustomed to performing.

No Riegger work had ever been done by the Boston Symphony until 1959, when both the *Study in Sonority* and the Fourth Symphony were presented. Riegger was among those American composers who apparently did not make an impression on Koussevitzky, and one wonders why. In any event, Boston was apparently ready for Riegger by 1959, for Cyrus Durgin and other critics made up for lost time by going all out with enthusiastic praise. Of the *Study in Sonority*, Harold Rogers wrote in the *Christian Science Monitor* that "It is always a cause for rejoicing when an inventive mind goes exploring in the orchestra and pulls out something undreamed of." Durgin wrote of the Fourth Symphony:

It is, upon first acquaintance, a work of much technical and orchestral stature, and of a great deal of expressive power. This is a Symphony which has both head and heart appeal, and whose texture ranges from free-flowing melody to grinding dissonance, with a good amount of mild and tonal harmony in between.

Unless one is a qualified and licensed Prophet, prediction is but one man's guess. Yet I venture to think that this Symphony will wear well, and will emerge as a major score of American composition in the second half of the 20th Century. . . .

AFTER Boston, one wonders what worlds are left to conquer. As far as I am aware, no Riegger work has yet been performed in Lincoln Center, either by resident or visiting organizations. Shortly after the premiere of his Third Symphony, Riegger observed to me, with his usual perfectly straight face, that he thought he was about to become the American composer most performed in Scandinavia. He estimated, however, that there were some 1,100 orchestras that had still never heard of him.

He was heard of, certainly, in Louisville. The two sets of Variations commissioned by the Louisville Orchestra are among the finest of Riegger's late works. Of the Variations for Piano and Orchestra, Theodore Strongin wrote (*New York Herald Tribune*, February 18, 1954):

The *Variations*, twelve of them plus a theme and coda, are assorted in mood, but each does its job perfectly. Some dance, others throb with sentiment, still others are broad and noble in carriage. In none is the ear allowed to grow tired; the scoring is full of quick surprises and the rhythm makes every moment buoyant and free. . . . Everything is witty and neat, cool on the surface, warm and eloquent beneath. Because the work does not try too hard to be great, it becomes exactly that.

Riegger died as the result of a trivial accident, just a few days after the announcement of his selection as winner of the Brandeis Award for 1961. He tripped

while walking near his home on a side street near Columbia University, and died after brain surgery a few days later at Columbia-Presbyterian Hospital. At his funeral, Carl Haverlin, President of Broadcast Music, Inc., spoke briefly and warmly:

. . . Wallingford Riegger, for those who knew him, will continue to be what he was to them—father or delightful companion or friend or teacher or composer. . . . His music, his bubbling good humor, his interest in puns and words, his playing of little jokes upon his friends, his passion for all that seemed right to him, his thoughtfulness and generosity to others, many of them far more fortunate than he was—all these are still with us, impressed on printed page, on manuscript, on recordings or in the hearts and minds of those of us who were fortunate enough to know him. . . .

My own obituary for Wallingford Riegger appeared in *The Musical Quarterly* for July, 1961. As I can phrase it no better today, I will conclude this appreciation by quoting from it:

Riegger was a remarkable teacher, whose abilities should have attracted a far greater number of pupils than ever found their way to him. He loved and understood the music of the past as well as that of the present and, like Schoenberg, was able to convey penetrating insights into music of all periods through reference to the classics that he knew so well. He believed in discipline rather than in inspiration or experiment without rationale, and his criticisms were invariably apt and illuminating. He was too honest and too devoted to a high ideal of music and of craftsmanship to be free with praise. His encouragement was therefore the more meaningful and valuable. He was broadminded enough to look with interest and sympathy on all of the idioms of the twentieth century, but all forms of expression were, in his view, the continuation of traditional forms and values.

Riegger's qualities of honesty, kindness, and humor will not be forgotten by those who knew him. He was a serious and devoted person, humble towards his art and unassuming in his relations with his colleagues. Like all serious people, he was able to laugh at himself. He viewed life with passion and accepted its difficulties with patience. He had conviction and faith, and at heart an unquenchable optimism about art and about people. . . .

In any history of American music, Riegger's name must have an honored place. . . . Riegger produced a body of work that for originality, craftsmanship, vigor, and sheer musical quality is not surpassed by any native composer of his generation. Neither musicians nor the public have yet done his music full justice. . . . Riegger's music is still not as often performed as it should be . . . and there are still too few recordings available. . . . These gaps in the recorded repertory should be repaired. Performances, live or recorded, are the best memorials to a composer, the best reminder of his work and his importance, and Wallingford Riegger surely deserves our most affectionate and admiring remembrance.

Richard Franko Goldman, composer, conductor, author, and musicologist, will be remembered by readers of this magazine for his essay on John Philip Sousa, published in the July 1967 issue.



DESERT-ISLAND

French Couple Tell Of 60 Days Stranded On Australian Isle



The New York Times April 3, 1967
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By Reuters

DARWIN, Australia, April 2—A couple stranded on a small island off North Australia for two months after their yacht went off course said today

that they had played records of Mozart and Bach to keep their sanity and had finally built a raft in a desperate attempt to reach the mainland.

The couple, Capt. Henri Bourdens, 44, a Frenchman who was an airline pilot, and his wife, José, 48, told their story in the Darwin hospital where they were recovering from exhaustion and hunger.

The skipper of the coastal vessel that picked them up in the Timor Sea said they had almost been ignored because his crew thought their raft was a navy artillery target and their smoke signal a sign of shelling.

The Bourdens said they had been sailing from Singapore through the Indonesian islands on the way to France when their yacht was sent off course by a cyclone and blown ashore on Bathurst Island, about 100 miles from Darwin.

Their food supplies ran out quickly and they ate lizards and a wallaby, a small kangaroo, Captain Bourdens said. He continued:

"We were living on sea snails, starving in style while listening to the radio and playing Bach records on our transistor record player.

"My wife wore a modish suit from St. Tropez—right out of Vogue. There we were reading books every day, mostly stories of shipwrecks. And Mozart and Bach—they kept us sane."

During one venture inland to try to find food, they were trapped knee-

deep in mosquito-infested mangrove swamps for three days and nights surrounded by wild animals.

"That was the most terrifying experience of my life," Captain Bourdens said.

"Finally, we knew we would have to risk everything on one desperate chance," he added. "I built a raft."

Captain Bourdens made the raft from sections of the yacht's mast and rigged up a bamboo mast and a storm jib. They left "with a jerrycan of water and no food."

The raft was made of dry wood that would not float. It soon became waterlogged and began to sink.

"We were terrified of sharks," the captain said. "If they had come nothing could have saved us. I prayed.

"Of course, we couldn't sleep, and we were like that for 80 hours, drifting into the Indian Ocean with the raft gradually going deeper beneath us."

By yesterday, their fourth day on the raft, they were exhausted and thought they could not last much longer. The coastal vessel Betty Joan sailed by, however, and her crew was attracted by a smoke distress signal Captain Bourdens fired.

Tony Tardent, the skipper of the Betty Joan, said Captain and Mrs. Bourdens were found a few hours before darkness when his crew, after thinking that Captain Bourdens' red shirt was an artillery target marker, decided to have a closer look.



DISCOGRAPHY

Captain Henri Bourdens
c/o Darwin Hospital
Darwin, Australia

Dear Captain Bourdens:

The New York *Times* story of your thrilling escape from Bathurst Island was fascinating and inspiring. Heartiest congratulations to you and your good wife! What the *Times* did not tell us, however, has me fairly bubbling with curiosity: just what were the works of Mozart and Bach that you played on your record player to keep you sane? We often play a game around the office here called "Desert Island Discography"—making lists of recordings we would simply not want to be without if we were to be marooned far from civilization. Did you, by any chance, have the Brandenburgs?

Cordially,
W. E. Anderson, *Editor*
HiFi/STEREO REVIEW

Mr. W. E. Anderson
HiFi/Stereo Review
New York, N. Y.

Dear Sir:

Receiving your letter of the 6th, I was much amused by the idea of your "Desert Island Discography," and felt that your curiosity was well worth satisfying! As a matter of fact, we had about twenty-five records on the island, salvaged from the boat. Most of them had been in our possession for fifteen years or so, and played I do not know how many times—too many for their sake, I guess!

Of course we had the Brandenburgs (by the Berlin Philharmonic Orchestra), and I rather think that if we could have taken along but *one* record that would have been it. From J. S. Bach we had the flute and harpsichord

sonatas (J. P. Rampal is *the* flutist as far as I am concerned, and all the flute works we had were interpreted by him). Then the Musical Offering (by Markevitch) and several concertos and partitas. Of J. S. B. alone, seven records, plus one each for Carl Philipp Emanuel and Jean Chrétien.

Four Mozart records: the piano concertos K. 466 and K. 503, the Symphony No. 39 in E Flat, and three concertos (K. 447, 191, and 622). Vivaldi was a dead-heat with four records too—no, not the "Seasons," although we like them very much, but my beloved concertos for *ottavino* and various concertos interpreted by the N. Y. Philharmonic; also sonatas. The flute and harpsichord sonatas by Handel, plus another of his sonatas.

Then various records including works by Haydn, Boccherini, Scarlatti, Cimarosa, Telemann, Bartók, and Beethoven (who is not one of my favorites, but still worth carrying around) in the shape of the "Eroica." This collection, I think, reflects rather well what our musical tastes are, although my wife wished we had some of Ravel's works, and I pined after Webern's.

I forget to mention the last record we had bought in Singapore before sailing away: Bach's Partitas Nos. 1 and 2, wondrously played by your Glenn Gould, whom we consider one of the first pianists of our time.

On the last day on the island, just before putting to sea on our raft, I said cheerfully, "Let's listen to music once more before we die," and we put the Brandenburgs on. The batteries in the record player ran out in the midst of the fourth, and so we knew that it was time for us to take off, and that this was really the beginning of the end!

Otherwise, with our desert-island discography, we could have waited until Doomsday. But I hope for you that you never have to make such a choice!

Most cordially,
H. Bourdens

STEREO INGENUITY

OUR READERS OFFER INVENTIVE SOLUTIONS TO THE
COMPONENT-INSTALLATION PROBLEM

By LARRY KLEIN



WHETHER the urge to get involved in stereo-cabinet design and construction derives from special requirements that a commercial product cannot satisfy, or simply from the need for self-expression in oiled walnut, I do not know. But the fact is,

judging from the flow of "installation" mail across my desk, that a large number of audiophiles are happily building custom housings for their stereo components at the cost of considerable time, trouble, and plywood. And this despite the great and growing number of cabinet



Hi-fi coffee table built by George Douglass of Miami, Florida

*Above right and at right are
two views, closed and open,
of the knee-hole desk reconstructed
and converted for stereo by
E. J. Oltman of Minneapolis, Minnesota*



styles, types, and sizes available on the hi-fi furniture market.

The installations shown in the photos I receive range from the simple to the complex, and include both the ingenious and the absurd. Many of the photos submitted as Installation of the Month candidates, however, though they represent well-executed solutions to specific problems, have to be returned to their justly proud owners because they do not fit what we see as the purpose of this feature of the magazine. Our aim is not to demonstrate that it is possible to spend \$5,000 or more on a state-of-the-art audio system and an equally glorious cabinet, but rather to provide the average reader with some inspiration and insight into the many clever and inexpensive cabinet options available to the do-it-yourselfer. With this end in view, we present herewith a portfolio of photographs of some of the more interesting installations that have come to our attention in the past year.

One of the most popular approaches to audio housing could be called the conversion gambit. Anything from Aunt Minnie's turn-of-the-century armoire to Uncle Charlie's 1928 hand-wound-Victrola cabinet is a suitable candidate for conversion into an up-to-date stereo-component cabinet.

Among the most clever and complex conversions I've seen was performed on a commercially produced knee-hole desk. E. J. Oltman of Minneapolis, Minnesota, completely disassembled the desk and did an internal reconstruction job which now enables it to house a Scott receiver, a Dual record player, and a pair of JBL speaker systems—one in each leg of the desk. As you can see from the open and closed views, the drawer fronts are now false. They are hinged and swing out of the way to reveal the components. When closed, the unit continues to serve as a desk, which was the original method in Mr. Oltman's apparent madness.



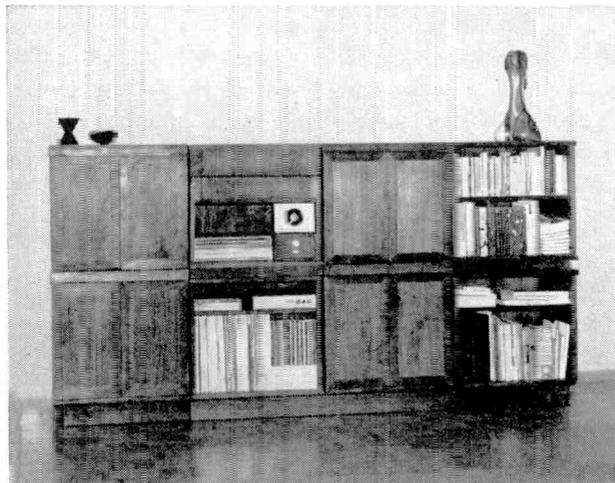
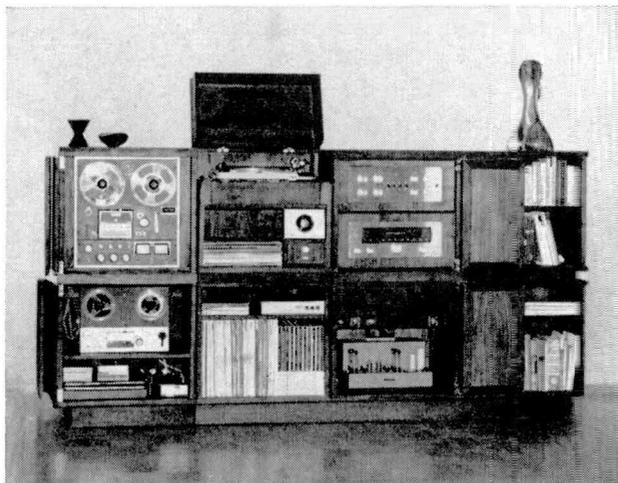
Above, left and right, are the inside and outside views of the converted doughbox redesigned for stereo by Eva Fiedelman of Sherman Oaks, California

The geometric free-standing wall installation of William Steffin of Mount Prospect, Illinois

Another fine example of a successful conversion of an existing piece of furniture, in this case a copy of an early American doughbox, was supplied by Eva Fiedelman of Sherman Oaks, California (see page 71). To avoid marring exterior surfaces of the doughbox, Miss Fiedelman mounted the amplifier and tuner face up inside the cabinet. A fan beneath the equipment helps dissipate any heat produced by the separate amplifier and tuner. The PE turntable's controls and platter are quite accessible despite the tight dimensions of the unit, and the player is capable of handling a stack of records with the lids of the doughbox closed. For an extra

touch of convenience, the box is mounted on casters, which makes it available for use in other parts of the house or even for lending to friends. The speaker systems are equally compact and portable.

A system that might be called quasi-conversion, although perhaps dual-purpose would be more accurate, is George Douglass' component coffee table in his Miami, Florida, apartment (see page 70). The table is constructed of 3/4-inch walnut-veneered plywood except for the side panel in the changer end, which is of 1/4-inch Plexiglas, its purpose being to provide a clear view of the record being played. Both the turntable and the tape



Open and shut views of the modular console of Major R. E. Lawton, Montgomery, Alabama



The beautifully designed stereo cabinet of Arthur Moehle, St. Louis, Missouri (closed, above, and open, right)





A novel free-standing shelf arrangement by Peter Schwarz of Minneapolis, Minnesota

recorder (housed at the opposite end of the cocktail table) are on heavy-duty slides that permit easy loading and unloading of discs and tapes. An inspired touch, not apparent in the photo, is the fact that the two legs supporting the unit are hollow and the power and speaker leads are all concealed within them. The cocktail table is 5½ feet long and 19 inches wide, and the compartments for the Ampex tape recorder, Fisher receiver, and Garrard record-player have an interior height of 9 inches.

Shown at left is one version of what could be called the super-bookshelf approach to component housing. In this technique, the idea is not to use already existing bookcases (most of which do not have the depth required to accommodate components), but to design a combined bookcase/component setup that provides room for books, tapes, and discs in addition to the audio equipment. This installation (by Arthur Moehle, Jr., of St. Louis, Missouri), shown both open and shut, illustrates the get-it-out-of-sight-if-you-are-not-using-it approach to component housing. With the vertical swinging doors open and the flaps raised, the Marantz, Ampex, and other components are readily accessible and at convenient operating heights. Except for the color TV set, all equipment is hidden from view when the various doors and panels are closed.

(continued overleaf)



Dermot Marnell of Inglewood, California, produced this highly successful deep-book-cuse design.

The installation by William Steffin of Mount Prospect, Illinois (see page 71), provides an interesting contrast to the previous setup. Mr. Steffin's approach exemplifies the open, light, and somewhat abstract effect that can be achieved with free-standing poles, shelves, and cabinet modules. The Harman-Kardon tuner and amplifier are panel-mounted in one cabinet, the turntable and tape deck are housed in another. The two speaker cabinets house JBL drivers and are built into opposite ends of the system. As can be seen, the speaker cabinets match in size and dimensions the two equipment housings in the center sections.

Another valid approach to an oversize-bookcase installation is the free-standing construction technique employed by Dermot Marnell of Inglewood, California. With the doors that conceal the tape recorder and record-player compartments closed, the only components visible are the Dynaco tuner and preamplifier. When either records or tapes are to be played, the appropriate drop panel or door can be opened. The Sony recorder is panel-mounted and tilted back at a slight angle for easy loading. Both the tape-player and record-player compartments have small shelves at their tops to hold accessories.

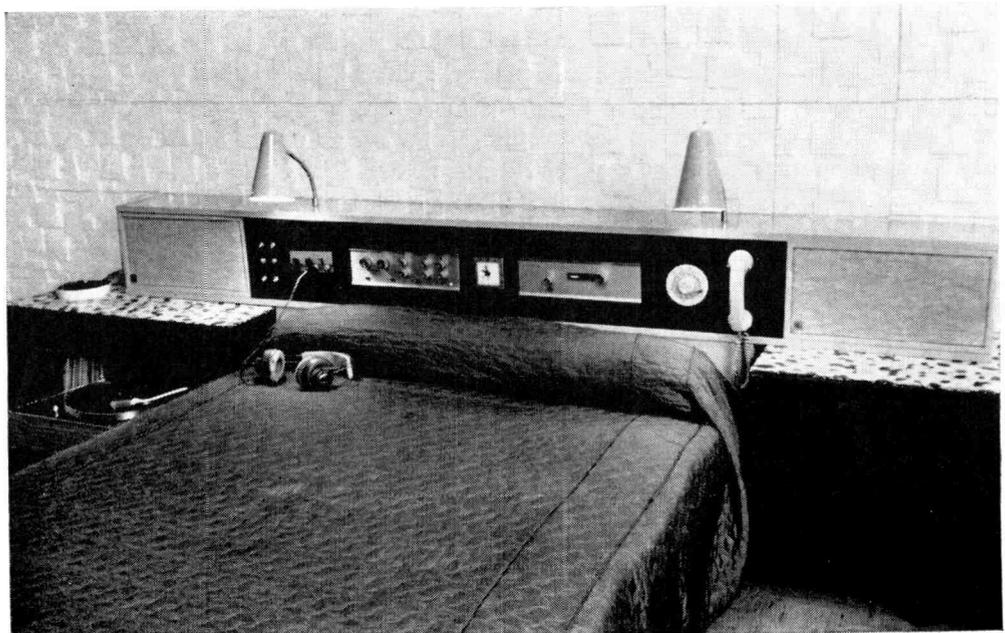
Major R. E. Lawton, at present stationed near Montgomery, Alabama, has assembled for himself what appears to be a super-console but is actually made up of a number of discrete modules. The Major's reason for such construction was the uncertainty of the housing accommodations that most military men must face. The module arrangement, of course, makes for easy disassembly and shipment and can be made to accommodate itself to either vertical or horizontal arrangements, depending upon the space available. Major Lawton reports that his Marantz and other equipment stands up well

under the inevitable shaking up that takes place during shipping. The present arrangement of his modules is shown on page 72.

In the special-purpose (or perhaps way-out) category is the setup designed by Peter Schwarz of Minneapolis, Minnesota, for use in his home. If the construction looks somewhat familiar, it is because Viking, Mr. Schwarz's employer, has been using a similar unit at hi-fi shows for the past several years. Dubbed the Hi-Fi Tree, the structure consists of an upside down "T" arrangement built of 3/4-inch walnut-veneer plywood. Standards and brackets are installed on both sides of the vertical section. The shelves all measure approximately 18 inches by 17 inches wide, and the cabinet on the lower left-hand side serves both as a support for the upright and for record and accessory storage. Additional support is supplied by an upright panel (in Mr. Schwarz's design it is cloth-covered) secured to the bottom and vertical sections and the rear of the shelves.

Appropriately, we have saved for last what could be called a stereo headboard, built by Walter Berry of New York City. It illustrates one man's solution to the problem of late-night listening. Preferring not to run extension-speaker leads from his high-powered main system in the living room, Mr. Berry constructed a complete headboard whose flanking ends are formed by a pair of AR-4x speaker systems and whose center section houses a Dynaco FM tuner and integrated amplifier, a headphone control box, and a timer that doubles as an alarm clock. An AR turntable is housed in a night table at the lower left of the headboard. For private hi-fi listening in the wee small hours, Mr. Berry's installation obviously has much to recommend it. Incidentally, his headphone control box will accommodate two pairs of headphones.

*Stereo for sybarites:
a hi-fi headboard by
Walter Berry of
New York City*



HIFI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

FERRUCCIO BUSONI'S MONUMENTAL PIANO CONCERTO

John Ogdon's new recording for Angel would have pleased the enigmatic Italian

ONE OF THE striking facts of musical life and taste in recent years has been the thorough re-evaluation of the major turn-of-the-century masters: Mahler, Ives, Nielsen, Debussy, Strauss, Sibelius, *et al.* have all come in for substantial up- or down-grading. Indeed, our whole picture of that remarkable and difficult late-Romantic/early-modern era has changed so thoroughly that texts and reference books published only a few years ago seem inadequate or misleading in their picture of it.

No single figure of that period is more fascinating and yet more enigmatic than Ferruccio Busoni, the Italian-German virtuoso-philosopher, radical romantic, mystic, prophet, and visionary. Mahler, Debussy, and now Ives have had a far more profound effect on the actual course of modern music, yet, in a curious way, the influence of Busoni—the man, the thinker—has been kept alive right down to our own day. Busoni was a man of vision. He was a classicist, yet he also foresaw electronic music, a presentiment he passed on to his great disciple Edgard Varèse. Paul Feyerabend, in a perceptive note accompanying Angel's new recording of Busoni's Concerto, even credits the composer with the anticipation of Brechtian *Verfremdung*—the notion of aesthetic distance so important in modern art—and, sure enough, Busoni was also Kurt Weill's teacher.

Yet, because Busoni's music is almost exclusively "late Romantic," because it does not seem to break out of the conventions it inherited, it invariably disappoints

those of us who, fired up by the enthusiasm of our elders, rush to his work and fail to find more than the merest traces of our own age. But, of course, we're looking for the wrong thing. The Busoni Piano Concerto is the great and original masterpiece it is, not because it has lots of unresolved dissonances or atonalities (it doesn't), but because, like certain works of Mahler or Ives (whom Busoni resembles in more ways than one), it sums up great areas of experience.

The Concerto is a work for piano and orchestra with chorus in five movements and lasts a good bit over an hour. It was written in 1903-1904 and premiered by the composer in Berlin in the latter year. The work has an inner, spiritual program, and Busoni even drew a kind of symbolic design to illustrate the first edition, but this

need not concern us overmuch. I am more fascinated by two Busoni remarks quoted in the handsome booklet provided by Angel: "If we try to find new ways in music we have to cultivate the short piece for the moment"; and "Just as the artist who wants to move must not be moved himself . . . the spectator should remain critical so that he is able to freely use his mind and his artistic sensibility." But it was Schoenberg and Webern who wrote the short, abstract pieces. How does one reconcile one hour and ten minutes of ultra-Romantic concerto with these "modern" statements? This is where Feyerabend, taking his cue from Busoni, sees "aesthetic distance" as the key: you keep your distance, your sense of criticism, in order not to get so caught



FERRUCCIO BUSONI
A summation of the Romantic experience

up in your own emotions that you cannot experience real understanding and real pity. The Busoni Concerto, the last work of the nineteenth century, a conscious summing-up encompassing the entire Romantic period from Beethoven to Brahms, from Liszt and Wagner to Verdi, is then the first *neo-classic* work in the modern sense. It is not so much a Romantic work as a work *about* the Romantic experience.

I think this view of the work accounts for the fact that, in all its scope and variety, it does not really seem derivative or eclectic. I think it also explains why the work has come back to life at a time when there is a distinct feeling and understanding for this kind of expression. We have here the phenomenon of two brilliant young artists born a decade or more after Busoni's death rediscovering him and bringing one of his masterpieces back to life. Daniell Revenaugh, a remarkable young conductor from Louisville, has a lineal connection with Busoni—he studied with Egon Petri, one of Busoni's most outstanding piano pupils—and he conducted the New York premiere of the Concerto in 1966. John Ogdon, the English pianist, has been an exponent of Busoni's work at least since he made his debut with this very same concerto. The coming together of these two young artists on this recording is felicitous: the performance has just that quality of virtuosity without sacrificing depth that would have pleased Busoni.

The odd side of the release is by no means negligible: the very beautiful *Sarabande* and *Cortège* are studies for Busoni's final masterpiece, the opera *Doktor Faust*. Excellent sound, well placed for stereo. I predict that this disc will join some of the Mahler and Ives items on that special list of sleeper best-sellers.

Eric Salzman

BUSONI: *Concerto, Op. 39, for Piano, Orchestra, and Chorus; Sarabande and Cortège, Op. 51.* John Ogdon (piano); Royal Philharmonic Orchestra and Chorus, Daniell Revenaugh cond. ANGEL © SBL 3719 two discs \$11.58.

RENATA TEBALDI'S PASSIONATE GIOCONDA

London's new recording of the popular Ponchielli opera boasts an exceptionally strong cast

THE OPERA *La Gioconda* is with us again, in all its colorful, balletic, preposterous glory! To the utter mystification of its detractors, this work is approaching its centenary in splendid vigor: it is performed everywhere, it seems, and no fewer than four stereo recordings dispense its melodious riches. The newest to arrive (London OSA 1388) boasts an exceptional cast, and

their lusty and exciting singing is precisely what the opera needs for its success.

Renata Tebaldi etches the part of the ill-fated Gioconda in passionate strokes, with earthy inflections that underline the character's plain origins. Vocally, this is not the Tebaldi of the peak years—tones are hardly ever floated, and the effortless *piano* of earlier days is no longer discernible. On the other hand, there are newly acquired strengths: a well supported, luscious-sounding chest register with tones down to a low C that are well blended with her natural range and strongly sustained. In general, the role lies very well in her present range, and she can always summon the required power for the ensembles. She lives the part with conviction and makes a vivid impact in every one of her scenes. At certain junctures we may recall phrases more delicately traced by Milanov (RCA Victrola 6101) or more expressively projected by Callas (Angel 3606), but Tebaldi must be awarded the palm for the totality of her interpretation.

When Carlo Bergonzi makes his entrance with Enzo's outraged "*Assassini!*", his voice seems to lack the penetrating, metallic quality needed to cut through the massed voices. But everything thereafter—the duets with Barnaba and Laura, in particular—is virtually perfect, delivered with expressiveness and melting lyricism unshuffled by self-indulgent tenorism. Bergonzi understands that Ponchielli wished "*Cielo e mar*" to be sung with "*inspirata meditazione*"; his delivery is a model of fine-spun elegance.

The Laura of Marilyn Horne does not leave a striking dramatic impression, but it is vocally above reproach.

RENATA TEBALDI

A new Tebaldi for a new Gioconda



LONDON RECORDS

Oralia Domínguez's *La Cieca* is excellent. Robert Merrill, as Barnaba, does not sustain the high level attained in his forceful, malevolent "*O monumento*" throughout the entire performance, but Merrill is unquestionably a major performer even when he is below his best form. Nicolai Ghiuselev's *Alvise* is well sung and suitably characterized, if somewhat limited in effectiveness by a lack of sonority in the bottom range. Silvio Maionica, Piero de Palma, and Giovanni Foiani divide seven roles among themselves: the roles are minor, but all three are singers of substance. *La Gioconda* must be cast in strength all the way down the line, and laudably London has done just that.

Lamberto Gardelli's direction adds nothing new to the values displayed by the eminent conductors who preceded him in other *La Gioconda* recordings (Votto, Gavazzeni, and Previtali). His tempos for some of the dance sequences are a shade too fast (the introduction to the Dance of the Hours, for example, though the venerable piece itself goes very well), and some of the vocal ensembles are not quite as transparent as they could be. But his pacing is vigorous and propulsive, and though he gives his singers the needed latitude, he retains firm control. The chorus is excellent, and the technical production has depth, spaciousness, and remarkable clarity for such tumultuous goings-on.

This may not be a performance for the ages, but it is an awfully good one. And, since it has no major weaknesses to detract from its overall strength, I consider it the best *La Gioconda* in the catalog. *George Jellinek*

PONCHIELLI: *La Gioconda*. Renata Tebaldi (soprano), *La Gioconda*; Oralia Domínguez (contralto), *La Cieca*; Nicolai Ghiuselev (bass), *Alvise*; Marilyn Horne (mezzo-soprano), *Laura*; Carlo Bergonzi (tenor), Enzo Grimaldo; Robert Merrill (baritone), *Barnaba*; Silvio Maionica (bass), *Zuane*; Piero de Palma (tenor), *Isepo*; Giovanni Foiani (bass), *Barnabotto*; others. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Lamberto Gardelli cond. LONDON © OSA 1388 three discs \$17.37.

ENTERTAINMENT

THE WELKIN EYE OF MISS JANIS IAN

Her second album of songs for our time demonstrates the growth of a fresh young talent

IF Janis Ian never wrote, performed, or recorded another song, I think it likely that she could still be assured a sizable claim to fame on the basis of her new album "For All the Seasons of Your Mind." It is a magnificent recording, and the breadth of talent Miss Ian displays in it is astonishing.

The fact that the artist has yet to leave her teens is noteworthy, I suppose, in the sense that all prodigies generally evoke admiration and unease in almost equal measure. But when you hear her take off after the generation that preceded her, as she does in *Shady Acres*, you begin to understand what a lot of youth's disgust with those who have brought them up is all about. It is a song about the desires of the middle-aged, or younger, to rid themselves of their parents and ship them off to anonymous nursing homes to await death. (And does it perhaps also explain why so many young people find it easy to abandon *their* parents and scuttle, without a backward glance, into the nearest hippieville?) During the course of the song Miss Ian offers a devastating description of such homes for the aged along with a terrifying peek into the minds of the selfish, callous, and empty people who have caused them to be created. She sings it in her sweet and childish voice, but one is brought up sharply by the clear, cold, and deadly accurate eye of sensitive youth. It is a song that makes one vaguely uneasy—in the way, I suppose, that the truth about anything usually does.

Along with her piercing reflections about her elders, Miss Ian (and this is perhaps what sets her apart from so many of her contemporaries) casts a candid eye on the phoniness of her own generation. *Honey D'Ya Think?* is a blistering attack on a self-styled hippie who thinks, because he chooses to go around shoeless to proclaim his poverty, that he has a right to really sing the blues when (as Miss Ian witheringly points out) he has never, in his short life, had to pay any dues to anything. The whole pose of "marches," "protest," and "involvement" is simply a cloak for conceit and self-aggrandizement, and his abstract concern for the whole human race doesn't stretch far enough to include giving a dime to the blind man on the corner. This is strong stuff, but again it has the ring of truth.

Perhaps the strongest band in the album is *Insanity Comes Quietly to the Structured Mind*, a poignant and chilling description of the desolate preparations of a young girl about to commit suicide. It is quietly horrifying and, within its modest limits, a work of art.

All is not downbeat here, however. *And I Did Ma* is a fine comic song performed with a fine comic sense by Miss Ian, and to hear her giggling in a very childlike way when she loses her place in it is to realize just how very much of a kid she still is. Fortunately, there is none of what I call the "Baby Stella Syndrome" or the "how-can-I-be-so-young-and-yet-so-very-talented (sigh)" narcissism of the precocious show-biz youngster. In everything she does, Miss Ian convinces the listener of her honesty, sincerity, and clear-eyed view of the world she lives in. And all of this she is able to express superbly through her impressive talent. "For All the Seasons of Your Mind" is one of the best albums to come out of the en-

tire youth movement, and one that you most definitely should own and treasure.

Peter Reilly

JANIS IAN: *For All the Seasons of Your Mind*. Janis Ian (vocals, guitar, and piano); orchestra. *A Song for All the Seasons of Your Mind; And I Did Ma; Honey D'Ya Think?; Bahimsa; Queen Merka and Me; There Are Times; Lonely One; Sunflakes Fall, Snowrays Call; Evening Star; Shady Acres; Insanity Comes Quietly to the Structured Mind*. VERVE/FORECAST © FTS 3024 \$4.79, (M) FT 3024* \$3.79.

TRUMPET/GUITAR DUETS: TEN BANDS OF PERFECTION

Decca presents Rafael Mendez and Laurindo Almeida in stunningly arranged Latin favorites

QUIETLY, unobtrusively, Decca Records has produced one of the finest recordings of the last few seasons in a brilliant tribute to Rafael Mendez and Laurindo Almeida called simply "Together." But in spotlighting these two magnificent musicians, the disc also pays tribute to two of the most exciting musical instruments in the world: the trumpet and the guitar. According to the liner notes for this inspired album, this is the first time the two instruments have been recorded in duet. This is not exactly true, since I remember that Stan Kenton once profiled Almeida's guitar with Maynard Ferguson's trumpet in an exercise called Concerto for Guitar and Trumpet used in the film *Blackboard Jungle* and later recorded in a Capitol album (no longer in print). At that time I had high hopes that the two instruments would someday be integrated musically in memorable fashion, but never in my wildest dreams did I conceive of anything as uniquely sensitive and thrilling as this. For here is that rarest of musical surprises, ten bands of unimpeachable perfection!

Without hedging and sans apology, I'd like to come right out with my prophecy that Rafael Mendez will be remembered, long after all the hacks are forgotten, as the world's greatest trumpeter. Some day a movie will undoubtedly be made of his life, for it has been much more colorful than those of the fictional heroes overrunning the screen today. When Mendez was ten years old, the bandit Pancho Villa took him from his village of Jiquilpan on the road to Guadalajara, and the life that followed—filled with days and nights of trumpet playing in jungle tents for Villa, pursuit by Mexican border patrols, growing up under the protection of Villa's bodyguards, and ending up years later in Hollywood as the champion of trumpet artistry in America—makes a story as colorful as his music. And Laurindo Almeida, with



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RAFAEL MENDEZ AND LAURINDO ALMEIDA
Virtuosos in exciting collaboration

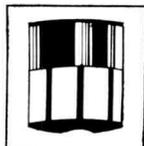
his reputation as one of the world's most complete guitar virtuosos, needs no screenplay to introduce him to an already adoring public.

But *together!* It's more than words can describe. Simply everything about this album takes off. Though Mendez is often associated with the music of the *corrida*, there is none of the brave-bulls business here. And if Almeida is associated too often with wild, pulsating scores for television spy films and with contrapuntal jazz riffs performed with Kenton and the Modern Jazz Quartet, he reaches new heights of achievement here. On these ten cuts are classical songs, orchestral compositions, and flute (now trumpet) and guitar duets, all arranged by Mendez and Almeida for their own needs. Surprisingly, one finds Ravel's moody *Pièce en Forme de Habanera* side by side with the very contemporary sound of *Bambuco*, Ibert's theatrical *Entr'acte* snuggling cozily next to the lushly amorous *Bossa Romantica*. There is also a generous sampling of Fauré and Albéniz and a Spanish lullaby (arranged by Mendez) that defies description. Both artists are at the top of their forms, sitting together sipping *sambuca* with coffee beans in it (at least I'd like to picture them that way), and playing their noses off with more precision, range, delicacy, technique, and velocity than I've heard assembled on one recording in many years. ¡Viva!

Rex Reed

RAFAEL MENDEZ AND LAURINDO ALMEIDA: *Together!* Rafael Mendez (trumpet) and Laurindo Almeida (guitar). *Romanza; Sevilla; Lullaby; Malagueña Salerosa; Bambuco; Bossa Romantica; Sicilienne*; and three others. DECCA © DL 74921, (M) DL 4921* \$4.79.

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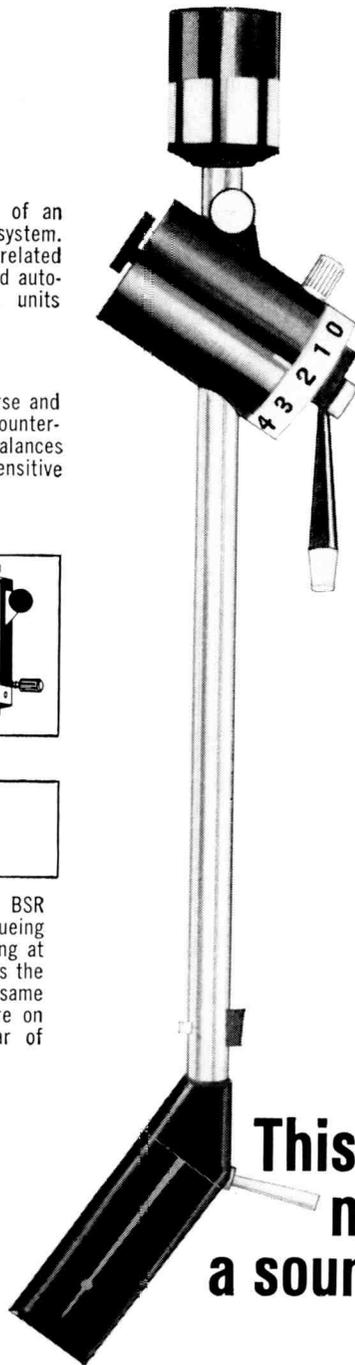


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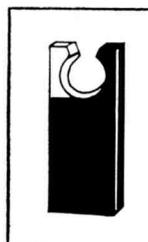
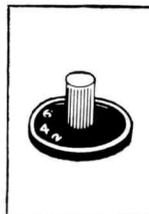
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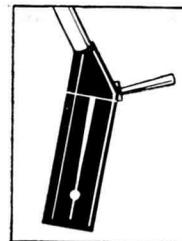


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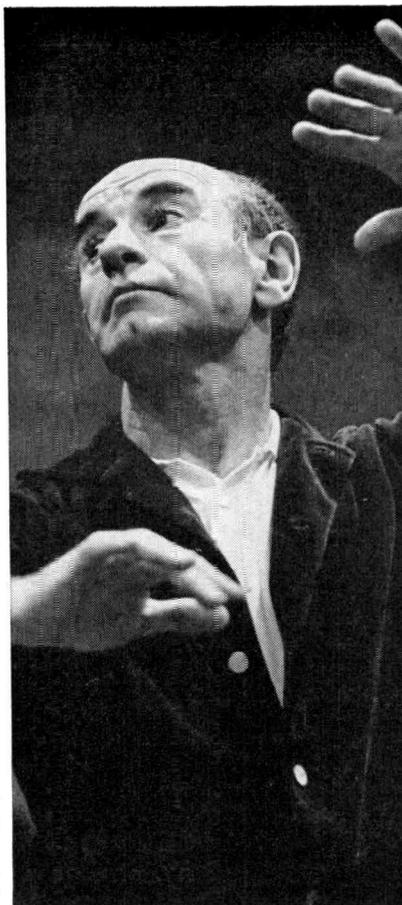
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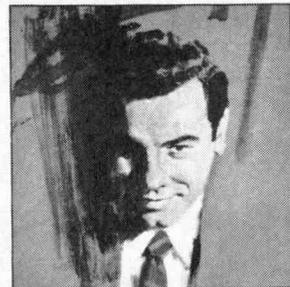
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HIFI/STEREO REVIEW



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

RECORDING OF SPECIAL MERIT

BACH: *Cantata No. 209, "Non sà che sia dolore."* **HANDEL:** *Cantata, "Nel dolce dell'oblio"; Cantata, "Ab, che troppo ineguali."* Elly Ameling (soprano); Hans-Martin Linde (flute and recorder); Johannes Koch (gamba); Gustav Leonhardt (harpsichord); Collegium Aureum. RCA VICTROLA (S) VICS 1275, (M) VIC 1275* \$2.50.

Performance: Very accomplished
Recording: Excellent
Stereo Quality: Good

This Harmonia-Mundi-originated recording gives us three Italian cantatas. Bach's secular work, No. 209, is not one of his greatest pieces, but there are some fine moments in it, especially the *sinfonia* with its florid flute *obbligato*. Of the Handel cantatas, "Nel dolce dell'oblio" (sometimes known as "Phyllis' nocturnal dreams"—"Pensieri notturni di Filli") is the best known and is distinctly a chamber piece with recorder and continuo in addition to the solo voice. The final cantata, with string accompaniment, also represents Handel during his Rome years at the beginning of the eighteenth century and is a partly secular, partly sacred work in praise of Mary. All three pieces are sensitively done by the dulcet-voiced Miss Ameling (she adds some discreet embellishments in the Handel) and the small but highly superior group of instrumentalists. In particular, the contributions of Hans-Martin Linde must be singled out for praise. The recording is most satisfactory, but the jacket provides only texts—no translations.

L. K.

RECORDING OF SPECIAL MERIT

C. P. E. BACH: *Four Orchestral Symphonies for Twelve Obligato Parts (Wq. 183): No. 1, in D Major; No. 2, in E-flat Major; No. 3, in F Major; No. 4, in G Major.* Little Orchestra of London (Harold Lester, harpsichord continuo), Leslie Jones cond. NONESUCH (S) H 71180 \$2.50.

Performance: Splendid
Recording: Excellent
Stereo Quality: Very good

These four symphonies, published in 1780, were written when Carl Philipp Emanuel

Explanation of symbols:

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

Bach was residing in Hamburg. They make as good an introduction to this composer's output as I know of, for they are rhythmically bouncy and melodically rich, with a formal construction that is often unusual. As the title implies, the scoring involves a good deal of independent writing for the winds and not just mere doubling. Most of the symphonies have been recorded before, but never to my knowledge on one disc. The performances here are models of stylistic understanding, and the recording is first-rate. The disc can be recommended as a source of considerable pleasure.

I. K.

Mme. Crespin scores top honors in the dramatic department here, but the lyrical aspects of her effort (at least as recorded) are marred by a disconcerting edginess in the top vocal register. As an overall production, the Cantata comes off somewhat better, thanks in no small measure to the imposing vocal quality and musicianship of bass soloist Justino Díaz.

The choral work is good, and the orchestral backing, from the standpoints both of ensemble and of conductorial interpretation, is sufficient for the occasion. The recorded sound is clean and solid.

D. H.

BEETHOVEN: *Symphonies (complete); Overtures: Coriolan, Egmont, Prometheus, and Consecration of the House; Septet, Op. 20; Adagio and Scherzo, Op. 135.* NBC Symphony (in the Ninth: Eileen Farrell, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor; Norman Scott, bass; Robert Shaw Chorale, Robert Shaw, director), Arturo Toscanini cond. RCA VICTROLA (M) VIC 8000 eight discs \$20.

Performance: Historic
Recording: Passable

There is very little I can say about this re-issue package that will be news to anyone. After the celebrations, re-evaluations, and canonizations of the Toscanini centennial year just past, few readers can be innocent of all knowledge of Toscanini and his conducting style. Most, in fact, will probably have heard some or all of these interpretations of the Beethoven symphonies, which are drawn from the LM-1700 series of the Fifties (Nos. 1 and 9 come from LM-6009, the "Eroica" not from LM-1042, which was included in the complete RCA Victor package, but from LM-2387, a broadcast of December 6, 1953).

The first question that will occur to many is: has anything been done to improve the sound of these recordings? The answer is a qualified yes. I compared several of these new pressings with the LM-series releases: things have been brightened up somewhat—in the case of the "Pastoral," considerably—but often at the expense of bass fullness. For the most part, however, the sound remains severely limited. The frequency and dynamic ranges are narrow by contemporary standards; the almost painful lack of reverberation—the *secco* quality Toscanini insisted upon—has its advantages in the clarity with which we can hear orchestral detail and the articulation of passage work, but it also makes the brass sound like so many taxicab horns and string *tutti*s like a bunch of dried beans being shaken in a paper sack. Much of the impression that Toscanini and his orchestra—the virtuosity of which is still astonishing even in our golden age of orches-



HANS HOFFMANN

JUSTINO DÍAZ

Imposing vocal quality and musicianship

BEETHOVEN: *Ab, Perfido!, Op. 65.* Régine Crespin (soprano). *Cantata on the Death of Joseph II (1790).* Martina Arroyo (soprano); Justino Díaz (bass); Camerata Singers; New York Philharmonic, Thomas Schippers cond. CBS (S) 32 11 0040, (M) 32 11 0039* \$5.79.

Performance: With dramatic emphasis
Recording: Generally good
Stereo Quality: Satisfactory

Despite the late opus number of *Ab, Perfido!*, it is a product of the young Beethoven, having been composed in 1796. Whereas the more rhetorical of Mozart's concert arias serve as a launching platform for this piece, the Joseph II Cantata takes its cue from the late choral-orchestral style of Haydn. Both pieces "work," and the *Ab, Perfido!* remains the sort of topflight test piece that will put any dramatic-lyric soprano on her mettle.



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tral excellence—must have made in person is simply lost in sonic sludge.

This is certainly no starter set: there are equally fine recorded interpretations of all of these symphonies—among them Schmidt-Isserstedt's powerful "*Evoica*" and Ninth, Cantelli's beautiful Seventh, and Casals' quicksilver Eighth—in the catalog, all of them much more realistic sonically. Listening to this set straight through, I was once more made aware of Toscanini's almost unique musicianly virtues, particularly in the "Pastoral" and the Eighth; I was also again made aware of the conductor's obstinate uniformity of intention in the face of works containing amazing creative diversity. I would say to the listener whose experience is confined to a few hearings of these works: don't buy *anyone's* complete Ninth; shop around. Eventually, of course, every record collector of sufficient curiosity and affluence will have this set, if only for the reason that this fierce little Italian, through the iron strength of his will and his musical genius, was one of the chief architects of the musical edifice we all inhabit today.

Robert S. Clark

BERLIOZ: *Symphonie fantastique, Op. 14.* Toronto Symphony Orchestra, Seiji Ozawa cond. CBS © 32 11 0036, Ⓜ 32 11 0035* \$5.79.

Performance: **A bit square**

Recording: **Good**

Stereo Quality: **Good**

With a dozen-and-a-half disc versions of the Berlioz *Fantastique* listed in the current Schwann catalog—not only by such Gallic stylists as Monteux and Munch, but by such formidable and seasoned baton virtuosos as Karajan, Ormandy, and Bernstein—young Mr. Ozawa is traveling in pretty fast company. And while the Toronto Symphony functions here like a well-built GM vehicle, it is no Mercedes after the fashion of Karajan's Berlin Philharmonic or Ormandy's Philadelphia Orchestra.

We have a brave and (in its own way) brilliant effort to cope with a work that can be curiously ungrateful unless every subtlety of nuance and drama is not merely brought out, but exquisitely proportioned to the whole as well. Nuance and subtlety are exactly what the Ozawa reading lacks, especially in comparison with the reading by Pierre Monteux, whose essentially classic approach wears better for me than the hell-for-leather dramatics of Munch. Ozawa's prevailing fast tempos come off best in the first movement, and pass muster in the last; but they disconcert in the *Scène aux champs* and manage to transform the March to the Scaffold into something dangerously close to a quick-step.

The CBS sonics are generally excellent, most notably in capturing the fundamental and sub-harmonics of bass drum and other dark-toned instruments.

D. H.

RECORDING OF SPECIAL MERIT

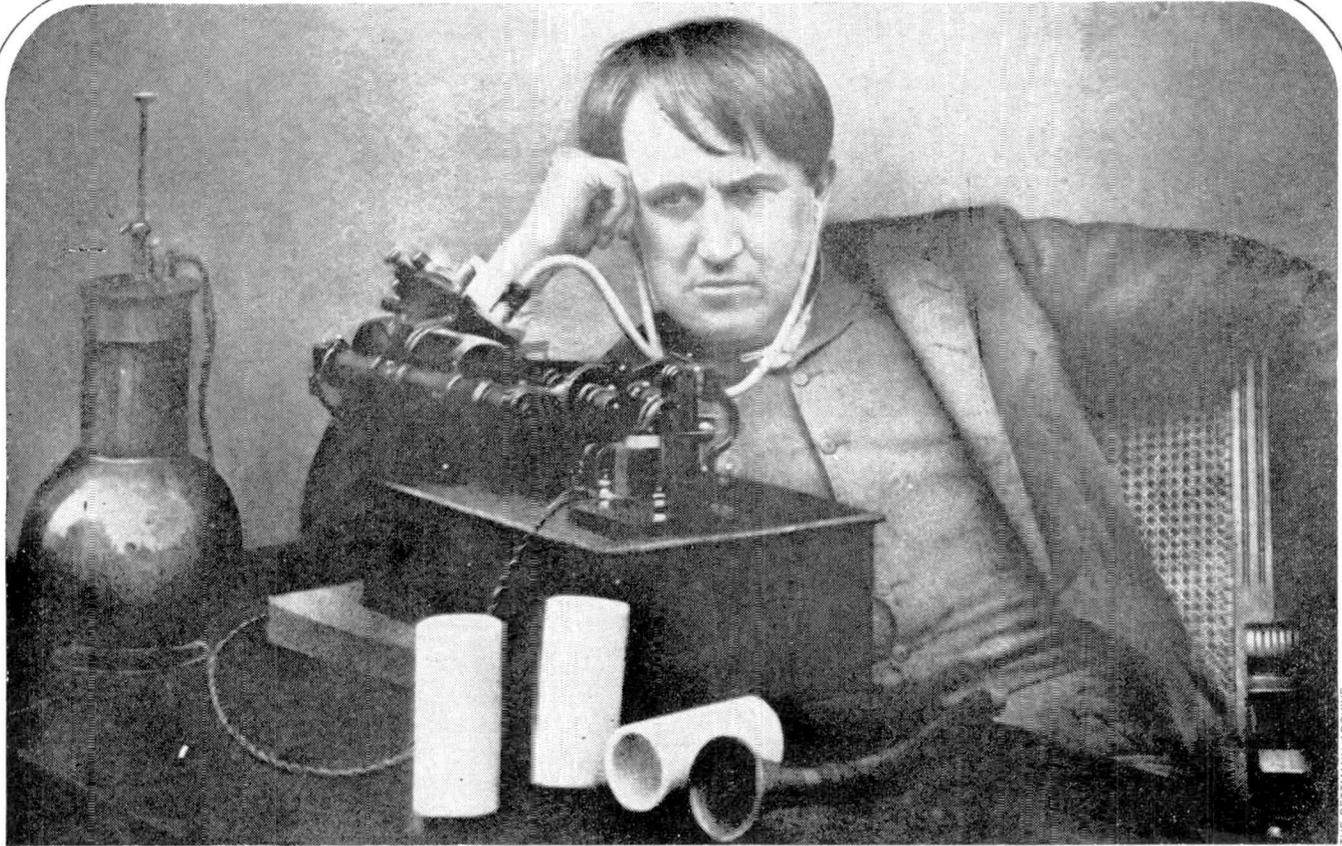
BRAHMS: *Concerto for Piano and Orchestra No. 1, in D Minor, Op. 15.* Daniel Barenboim (piano), New Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL © S 36463 \$5.79.

Performance: **Impressive**

Recording: **Lacks presence**

Stereo Quality: **Resonant**

(Continued on page 84)



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CIRCLE NO. 25 ON READER SERVICE CARD

Barenboim is a brilliant Beethoven-and-Mozart man, but Brahms? Well, yes, Brahms! I find this an impressive achievement on the part of pianist, orchestra, and conductor. To be sure, no smooth, creamy Brahms here; no sweetness and light, no comfortable Romanticism. Barbirolli and the New Philharmonia men set the stage in that huge, impossible opening *tutti*: deliberate pacing, tremendous scale and force, a bit rough-hewn but with a sense of line and range. Barenboim does not have an easy time matching this; he is not basically a powerhouse pianist, but he manages to convey the sense of immense inner strength. I might ask for more brilliance in the finale, but the marking is *allegro non troppo*, and I am not sure it doesn't benefit from a little determined deliberation. I do not care for the recorded sound, which is distant and lacks presence (there were other problems with the recorded sound but these I attribute to the fact that the work was being reviewed from test pressings). But I think the performance stands out nonetheless, and, even if not to everyone's taste, is a real contribution in a field where merely good is often not good enough. E. S.

BUSONI: *Concerto for Piano, Orchestra, and Chorus; Sarabande and Cortège* (see Best of the Month, page 75)

RECORDING OF SPECIAL MERIT

CHOPIN: *Nineteen Nocturnes*. Artur Rubinstein. RCA VICTOR (S) LSC 7050, (M) LM 7050* two discs \$11.58.

Performance: Poetic, mellowed, and reflective

Recording: Excellent
Stereo Quality: Fine

This is Artur Rubinstein's third complete recording of the Nocturnes, the first having been made in 1936-1937, the second in the early Fifties. In every way this new set is a distinguished product, although I think that a comparison with either of the older versions (they are still available, the oldest set having been reissued on Odeon within the last few years) might reveal that the present-day Rubinstein (understandably) is temperamentally a little less fiery, a bit more subdued emotionally than in his earlier renditions. Nevertheless, the pianist's superb touch, tonal color, and poetic manner are very much in evidence here. If I continue to prefer the recording of the nineteen Nocturnes by Ivan Moravec (Connoisseur Society CS 1065 and 1165), it in no way lessens my esteem for Rubinstein's more subdued and mellowed approach. RCA Victor's recording is highly satisfactory. L. K.

DEBUSSY: *Complete Piano Music. Images, Books 1 and 2; Children's Corner; L'isle joyeuse; D'un cahier d'esquisses; Études, Books 1 and 2; Arabesques Nos. 1 and 2; La plus que lente; Préludes, Books 1 and 2; Pour le piano; Suite bergamasque; Rêverie; Nocturne; Danse; Ballade; Masques; Danse bobémienne; Estampes; Valse romantique; Mazurka; Hommage à Haydn; Le petit Nègre; Berceuse héroïque*. Werner Haas (piano). WORLD SERIES (S) PHC 5012 five discs \$12.50.

Performance: Assertively Germanic
Recording: Good
Stereo Quality: Good

According to World Series' annotative material accompanying this five-disc package of "The Complete Piano Music of Claude Debussy," pianist Werner Haas (b. 1931), "... one of the late Walter Gieseking's pupils ... widely saluted as the successor to his great master ... is preserving the tradition [Gieseking's] with ... recordings of the complete piano music of Debussy and ... Ravel."

It should be suggested in early defense of the present effort that *no* pianist of my knowledge could undertake this task and come out ahead artistically. Furthermore, since Haas' playing here represents the absence of those old-hat approaches to Debussy I have so frequently lamented in these columns, I returned to this album several times—well rested and cheerful, well-fed or famished, in good and in bad moods—



Next Month in

HiFi/Stereo Review

The Scandalous Music
of
La Belle Epoque

•

A Visit with
Leopold Stokowski

•

Stereo Compacts:
Another Revolution?



to make *absolutely* certain that my reaction to it was not a matter of fleeting mood. I guess it isn't. In spite of a natural admiration for the mere size of the task involved, in spite of my respect for Haas' pianistic skill and musicianship, I simply won't buy what he has done here.

In the overall sense, although the music spans about forty years of a remarkable, innovative composer's development, Haas' approach to it is so obsessively single-minded that, listening casually, one might guess Debussy had composed *all* this music, if not in the same month, at least during the same "period." And while there is no detestably slushy pedaling or figurational smearing, the prevailing sound is dry, often coarse, often like the sound of metal being hammered. Although the pianist eschews the feminine *eau de Cologne* approach, he is ever pouring the music into quasi-Germanic formal definitions, rather as if it were iron being poured into a cast. He rarely approaches the heart of the matter in Debussy's piano music: art concealing art, letting the music "seem to happen." One *hears* bar lines as if one were listening to Brahms; subtle figurations are

frequently turned into dazzling passage-work. A sort of Lisztian grandeur pervades Haas' performance of the flashier pieces. Rarely do the pieces seem at all relevant in mood to their titles.

A detailed spot-check, as one proceeds chronologically through the collection, shows that Haas' approach is at first fresh and interesting—in *Images*, or even *Children's Corner*. Continuing through the *Études*, Books I and II, the approach is perhaps even more germane. But in an interim group, before the *Préludes* begin, an alarm bell sounds: *La plus que lente* is played, not with relaxed nostalgia, but as if it were *about* something quite serious. With the first of the *Préludes*, we *know* we're in trouble! In so many, many ways: the rigidity and neatness of *Danses des Delphes*; the Czernyesque articulation of just the *opening* thirds of *Voiles*; the bombastic closing of *Les collines d'Anacapri*; the dead-pan, let-every-note-be-heard murder of *La Cathédrale engloutie*. And where is the French wit, the sly humor in *General Lavine—eccentric*, *Minstrels*, *Hommage à Pickwick*—all musical characterizations of masterpiece order?

On the credit side: it is a pleasure (or is it merely a relief?) to hear *Clair de lune* played simply, antiseptically, directly—even after Haas' rudely peremptory opening of *Suite bergamasque*. And the same goes for *La Fille aux cheveux de lin*. Haas also does nicely by Debussy's evocations of old dance forms: e.g., the *Sarabande* from *Pour le piano*, or the *Menuet* from *Suite bergamasque*. But even here his approach is Ravel's neoclassic view of such formal resuscitation rather more than Debussy's.

The job is a giant one. The failure, if such it be, is perhaps a noble one—although I will pretend no admiration for the overall gesture lying behind it. The recorded sound is quite good, although I never made up my mind whether a constant rush to the dials of my equipment to eliminate sonic bombast was an engineering failure or the pianist's—I suspect the latter. By the way, risking charges of favoritism, I would point out that James Goodfriend, music editor of this magazine, has written for this album a supplementary booklet on Debussy and his piano music that is far more subtle, perceptive, and enlightened than most of the piano playing. W. F.

RECORDING OF SPECIAL MERIT

DEBUSSY: *La Mer; Prélude à l'après-midi d'un faune; Jeux*. New Philharmonia Orchestra, Pierre Boulez cond. CBS (S) 32 11 0056, (M) 32 11 0055 \$5.79.

Performance: The essential Debussy
Recording: Clear
Stereo Quality: Restrained

In reviewing Boulez's performance of *Pierrot Lunaire*, I remarked that this was Schoenberg with the "expressionism" taken out; it is tempting to describe this release as Debussy with the "impressionism" taken out. But this would be misleading if it were taken to imply that these are dry, "modern-music" versions, the kind in which "all the inner voices can be heard." Not at all. Indeed, there is no one in the world better equipped to understand Debussy's use of timbre than Pierre Boulez. What Boulez *has* done is to strip away the glamorous, Holly-
(Continued on page 86)

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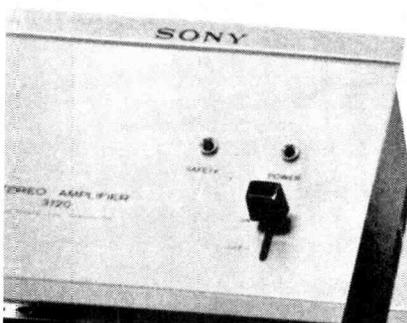
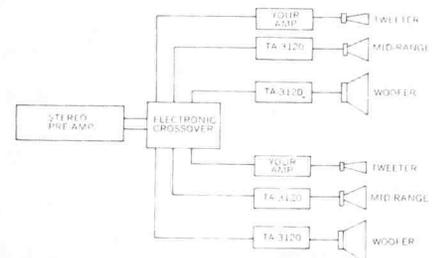
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wood conductor's rhetoric that has clouded our aural image of this music and thus let the essential Debussy emerge. Not a bit of intensity or color is lost in the process; on the contrary, a lot is gained.

Boulez understands that Debussy was the first twentieth-century composer. Already in the 1890's, with *Afternoon of a Faun*, Debussy had created a work in which tone color is no longer an ornament, no longer merely the external clothing of some more essential conception but an organic part of the conception. Debussy's fluid musical speech—which, in its lack of "verse" patterns, its lack of jogging accent, and its subtle phrasing, is like the French language itself—turns harmony into color, color into harmony. The fluid rhythm of color and dynamics is something new in music, and as Boulez's own music well demonstrates, the influence of all this is still very much alive today.

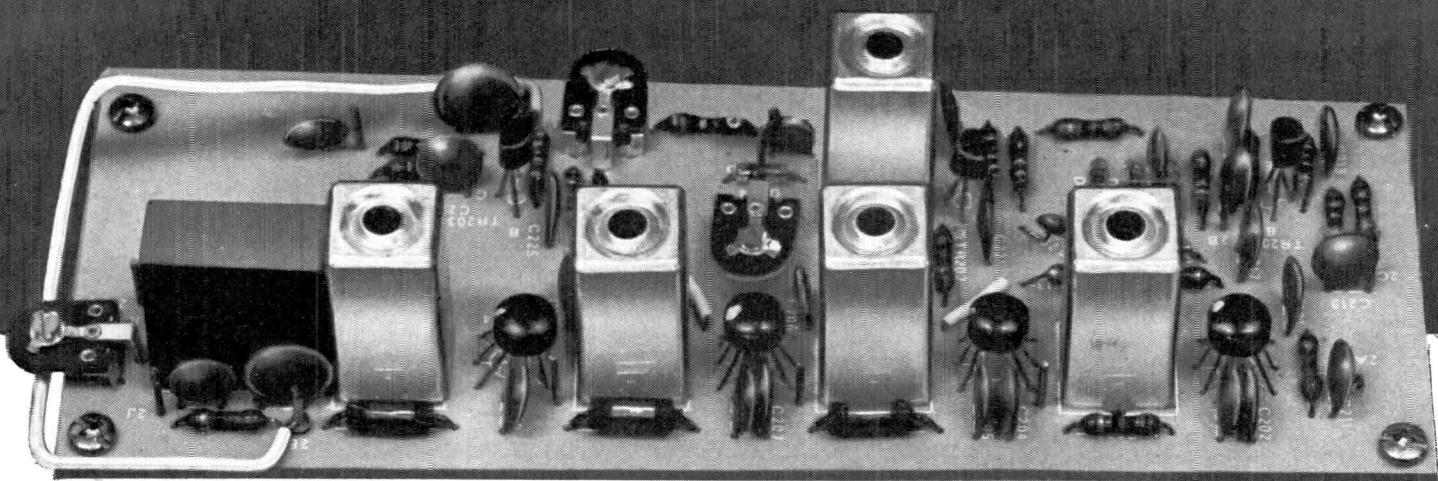
Boulez himself was one of those responsible for the resurrection of the remarkable *Jeux*, and it is fitting and logical that he should have recorded it here. The ballet score, commissioned by Diaghilev, premiered in 1913 only a short time before *Sacre du printemps* and buried by the *succès de scandale* of Stravinsky's famous work, has been recognized only recently for the masterpiece that it is. It is Debussy's most "advanced" music: sparer, more dissonant, more driving and rhythmic than the Debussy we think we know—worlds away from the conventional idea of "impressionism." Perhaps the most striking characteristic of the work is the way extraordinary tensions and energy are built up through an unflagging, inventive fantasy in rhythm and color. Debussy—and Boulez is right with him—moves from one idea-association to the next in a unique form almost entirely built out of densities and intensities of sound.

Boulez's success with *Jeux* is perhaps not unexpected, but the magnificent performance of *L'Après-midi d'un faune* may come as more of a surprise. Beyond the beauty of orchestral color, perfectly meshed and "set" by the conductor with these excellent English musicians, there is a rhythmic, tempo, and phrase shape throughout which is quite remarkable and seductive. This is surely one of the best and freshest and most expressive versions of this familiar piece. If the performance of *La Mer* is less striking, it can only be so by comparison. *La Mer* is much closer to traditional symphonic architecture than the other works here, and, as such, gives Boulez slightly less chance to show off his distinctive abilities and insights. Also, the sheer quality of the playing does not seem quite as high, and the recorded sound (perhaps because of the nature of the piece) is unequal and a bit dry. But this, let me emphasize, only relative to the overwhelming achievement on the other side. E. S.

FOSS: Phorion. **DENISOV: Crescendo e diminuendo.** **SCHULLER: Triplum.** New York Philharmonic, Leonard Bernstein cond. COLUMBIA © MS 7502, (M) ML 6452* \$5.79.

Performance: Dedicated
Recording: Superb
Stereo Quality: Excellent

A composer I know, a wise old party, upon
(Continued on page 88)



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reading a particularly lacerating review of a new work—or more accurately, a summing up of the long-range career—of one of the composers on this release, laughed at what I had written (composers rarely laugh), but cautioned me, too. His words were to this effect: "As composers become conductors, expediency being what it is, those who are far to the left move pragmatically toward the center." I know that at least two of the three composers involved here have indeed entered upon careers as professional conductors, and I'm going to leave you guessing which of them inspired the comment above. Of course, it is only fair to observe that, the country wide, composers of advanced, ultra-complex music are modifying their techniques as they begin to attain performance through "normal" musical channels, as against the small, in-group contemporary-music event.

Be that as it may, we have three "advanced" composers here. Well, Denisov isn't so advanced, really. I would guess his presence here to be largely a matter of demonstrating that, underground or above, Soviet Russian composers are now writing twelve-tone music. This is not to denigrate *Crescendo e diminuendo*. It is quite sensitive, lyrical in its dodecaphonic fashion, and beautifully scored. It's not the *demier cri*, but what *is*, these days?

Lukas Foss should go stand in the corner for composing *Phorion*. The title, we are informed, is Greek for "stolen goods" (classy, what?). Also reprinted here are notes on the work, which the composer has supplied. I will quote in part: "The idea . . . came to me while asleep. In my dream I heard (or saw) torrents of Baroque sixteenth notes washed ashore by ocean waves, sucked in again, returning *ad infinitum*. . . upon awakening, the technical realization of my dream suddenly became clear to me in terms of a composition: groups of instruments play and keep playing, inaudibly, tonelessly. Only when called upon by the conductor do they emerge for a moment, then submerge into inaudibility on another conductorial sign. . . I decided to use (borrow, steal) the Prelude from the solo string Partita in E by Bach. . . My score is made out of the Bach Prelude in every detail . . . as if no other notes were available."

Now that is *one* way of moving center, if it can be described as a musical direction at all. A character who shall remain nameless sang in a musical comedy called *Gypsy*: "You gotta have a gimmick." Foss' sounds a little like a horror-movie background score—one in which a vampire, perhaps, plays Bach on the organ in an echo-chamber. (Foss, I respectfully submit, should have taken that dream to an analyst.)

Gunther Schuller, perceptibly moving center these days, could make a tin-can orchestra sound like the Philharmonic. As a matter of fact, the one thing that has isolated him from the hard-core avant-garde is that, trained as an orchestral player, he just can't *help* making his music do what is presumably the intention of the art: sound! Still, *Triplum* is an interesting work in other ways. The Ives-cum-Carter notion of thinking of instrumental combinations as a "single" line is not the latest thing, but why ever should it be? In any case, what the piece is *really* about is the art of orchestration: it's big and masterful and has a fine ending.

Having no access to the scores involved, I would nonetheless bet my last Baroque sixteenth note that the performances are first-rate. They are surely brilliant and dedicated. And the recorded sound and stereo are top Columbia. W. F.

RECORDINGS OF SPECIAL MERIT

GABRIELI, G.: *Motets. Plaudite, Psalite; In Ecclesiis; O Magnum Mysterium; Hodie Christus Natus Est; Deus qui Beatum Marcum; Three Mass Movements (Kyrie, Gloria, & Sanctus); Organ Intonations on the 1st, 9th, 10th, 11th, 8th, and 7th tones*. E. Power Biggs (organ); Gregg Smith Singers; Texas Boys Choir of Fort Worth; Edward Tarr Brass Ensemble; Vittorio Negri cond. COLUMBIA © MS 7071 \$5.79.

GABRIELI, A.: *Gloria in excelsis Deo; Benedictus Dominus; Ricercar; O crux*



GUNTHER SCHULLER

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splendidior; Magnificat. GABRIELI, G.: *Buccinate in neomenia; Timor et tremor; Canzona à 8; In Ecclesiis*. Barry Rose (organ); Ursula Connors (soprano); Christopher Keyte (baritone); string and brass ensemble, Denis Stevens cond. ANGEL © S 36443 \$5.79.

Performance: **Both striking**
Recording: **Both very good**
Stereo Quality: **Used to advantage**

Columbia's release, called "The Glory of Gabrieli," has the unusual distinction of having been recorded in the cathedral of San Marco in Venice, where these pieces were first heard. Little effort seems to have been spared to make this a fruitful collaboration for all concerned, including the record buyer. Biggs uses an Austrian instrument for his organ intonations (very well played, incidentally) and the continuo in the choral works; the two choirs are American, and they sing superbly, and cleanly as well, even though they lack the more "spread," passionate vocal quality of their Continental counterparts. The excellent instrumental ensemble was imported from Germany, and the scores used were edited by Denis Stevens. The result is extremely exciting musically and sonically. As one might guess, stereo has

been very advantageously used; the massed ensembles emerge with unusual clarity, and without the unrealistic close miking that has been typical of other San Marco-based recordings. Vittorio Negri elicits powerful effects from all these forces; only in one place, in the *Alleluia* section of the well-known *In Ecclesiis*, did I feel that, by slowing up, he was sacrificing the accumulated tension of that extraordinary motet. All in all, a fine, well-produced disc.

Angel's collection, which is entitled "The Glory of Venice," provides much the same kind of material, although it, presumably, was recorded (very well indeed) in England. Here, Giovanni shares a side with his uncle Andrea Gabrieli, and the comparison is quite fascinating. Giovanni is characteristic of early Baroque in his effects of grandeur; he is obviously highly indebted to his uncle for his ideas about antiphony. Andrea's music, though spectacular, is still Renaissance in concept; one feels a sense of restraint through all the grandiose and colorful sounds. In contrast to Columbia, Angel includes one instrumental ensemble piece by both uncle and nephew. There is excellent variety here, and Denis Stevens (who edited most of the material here, too) provides performances that are extremely stirring and powerful, with fine, full-bodied singing by the English choir. Incidentally, there is only one duplication between discs: the aforementioned *In Ecclesiis*, of which Stevens' version on Angel is better. Both records are well worth owning and are among the best of their type to be heard today. Angel's notes include no texts, but translations are provided as part of Prof. Stevens' commentary; the Columbia record does not provide either texts or translations. I. K.

RECORDING OF SPECIAL MERIT

GOTTSCHALK: *Piano Music. The Banjo, Op. 15; Berceuse in A Major, Op. 47; La Scintilla, Op. 20; Ballade No. 6, Op. 85; Tournament Galop; Souvenir de Porto Rico; Morte!, Op. 60; Le Bananier, Op. 5; Minuit à Séville, Op. 30; Pasquinade, Op. 59*. Amiram Rigai (piano). DECCA © DL 710143, (M) DL 10143 \$5.79.

Performance: **Convincing**
Recording: **Mostly good; some harsh highs**
Stereo Quality: **Good**

This new Decca album, entitled "Louis Moreau Gottschalk: American Romantic," offers a long-overdue sampling of some once-celebrated nineteenth-century piano pieces. Ten in number, these selections represent Gottschalk's output from roughly 1849 to 1868, years when their author was commonly ranked as a pianistic giant somewhere between Chopin and Thalberg. The earlier of these dates is the chronological shocker. It fixes the moment when such people as Berlioz, Théophile Gautier, Adolphe Adam, and Antoine Marmontel loudly told Europe that young Gottschalk was the fountainhead of a truly American music—a nationalistic art based, like Chopin's and Glinka's, on an indigenous popular folklore.

At present, Gottschalk's position is an oddly anomalous one. Thanks to his journal, *Notes of a Pianist*, our first internationally celebrated musician is now far better known to specialists in ante-bellum *literary* Americana than to music-lovers. A single new album
(Continued on page 90)



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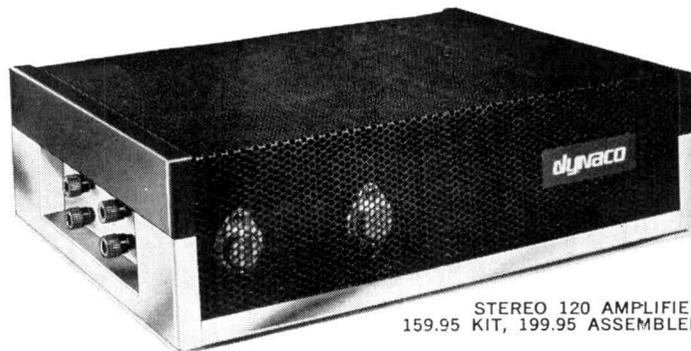
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bum added to the few already in Schwann cannot possibly correct this state of affairs, but with the centenary of Gottschalk's death coming due next year, one may hopefully interpret it as a straw in a fresh musicological wind.

Under these circumstances, it is encouraging to report that Decca's artist, the Israeli-American pianist Amiram Rigai, plays Gottschalk perfectly straight, with no trace of condescension or archness of "period" quotation marks. In the nature of the case, this is not easy to do. To begin with, the listener will note at once that this music exploits special notions of pianoforte acoustics, involving the addictive use of the high treble for incisive line-drawing.

More importantly, however, these pieces also demonstrate Gottschalk's considered view of music as being primarily non-abstract, an art of sentiment, not intellect. Today it is a common supposition that sentiment in music necessarily springs from a cynical, soft-sell commercialism on the one hand or intellectual naïveté on the other. In Civil War America it was practically indistinguishable from simple professionalism: Gottschalk himself could turn from sentiment to sentimentality with the calculated precision of an acrobat. Tear-jerkers as such were all part of a musical day's work, and when what he wanted from his audience was audible sobs, he had the formula down cold.

Most of the remaining pieces represent Gottschalk in his two best veins. *Le Bananier*, Op. 5, written in Paris before he was twenty, and *The Banjo*, Op. 15, composed shortly after his return to the United States, are samples of his youthful folkloristic inspiration, small masterpieces in their genre. *Le Bananier* (originally subtitled *Chanson nègre*) is based on a work song straight from the New Orleans docks, where Gottschalk heard it as a child. In *The Banjo* (*Caprice américain*), Gottschalk translates directly to the piano the idiomatic strumming patterns of the plantation banjo. And in the remarkably evocative *Minuit à Séville*, Op. 30 (originally called an *aubade*), he similarly transplants the more sophisticated patterns of the Spanish popular guitar.

Gottschalk's other good vein—which also makes use of popular references but reflects a certain darkening of emotion plus an interest in more expansive forms—is a development of his repatriate years. John Kirkpatrick's edition of *Souvenir de Porto Rico*, Op. 31, first called contemporary attention to this vigorous and superbly pianistic work. Not quite accurately, the liner notes state that this piece was developed from a "languorous Negro theme." It was written during Gottschalk's somewhat disreputable five-year vacation in the West Indies and is actually based on a tune of the *gibavos*, a notoriously incorrigible type of Antillean peasant.

The Ballade No. 6 (published posthumously as *Sixième Ballade*, Op. 85) should come as a large surprise to anyone who supposes that *The Last Hope* or *Morte!!* is the essential Gottschalk. In scale, intensity of statement, and elegance of detail, it merits that favorable comparison with Chopin that Gottschalk's contemporaries were always making for his numerous mazurkas and nocturnes, frequently on what today strikes us as fairly slender ground.

(Continued on page 92)



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Given this assortment of aged novelties, Mr. Rigai's performance is to be questioned in only one respect, and that is the debatable matter of stylistic anachronism. He is perhaps a little too respectful of current notions of pianistic good taste. The far-out aspects of Gottschalk's own performance style are a matter of record, ranging from a torrential *brio* that left his audiences limp to a sensuous languor that the Boston critic John S. Dwight found downright immoral. I think Mr. Rigai might profitably pull his punches less on the *brio* side and go a little smoochier in the clinches. He does a remarkable job getting into the Ballade, *Morte!!*, and *Minuit à Seville*. But *Pasquinade* (which Teresa Carreño, Gottschalk's pupil, reportedly played to a rowdy fare-thee-well) calls for less deliberation, a touch of something satirical and really perverse. Finally, when the implacable cross-rhythms of *Souvenir de Porto Rico* reach their magnificently jazzy climax, *everything* should simply go out the window—a feat of which Mr. Rigai, technically speaking, is obviously perfectly capable, but unfortunately does not undertake.

Robert Offergeld

HANDEL: *Cantata, "Nel dolce dell'oblio"; Cantata, "Ah, che troppo ineguali"* (see BACH)

RECORDING OF SPECIAL MERIT

JANÁČEK: *Concertino for Piano, String Quartet and Winds; In the Mist (Four Pieces for Piano); Youth (Sextet for Winds)*. Lamar Crowson (piano), Melos Ensemble. ANGEL © 36455 \$5.79.

Performance: **Sounds first-rate**
Recording: **Excellent**
Stereo Quality: **Superb**

In 1917, after the huge success of his opera *Jenufa*, the composer Leoš Janáček found himself an international celebrity at the age of sixty-three. Just a year later he fell in love with and married a Mrs. Kamila Stössel. As with the proverbial "great woman behind the great man," the marriage miraculously made the aging composer a (creatively) young one. A torrent of new works, startlingly different from his earlier music, and sharply contemporary in style, seemed to emerge from almost nowhere. He composed with Verdi-esque, youthful vigor until a remarkably great age.

On Angel's new recording, two "rejuvenated" works are separated by one from the pre-1917 (pre-Mrs. Kamila Stössel) period. This work, *In the Mist* (1912), is a set of four pieces for piano, Chopinesque in idiom. The craft is competent, but you'll listen long and hard for a personal voice; the music might have been composed by anyone.

Dissolve. It's 1924 and we hear a work called *Youth*. I could live without one of its dominating themes, one derived reputedly from an instrumental prosodization of the words "Youth, golden youth." But elsewhere the music is personal (without being innovative), sharply contemporary with its period, credibly busy and contrapuntal, and flashy in its scoring.

The Piano Concertino is an even more dazzling bolt into the future for a composer of seventy-one—and it came along but a year later. The terse motif dominating the first movement is a simple scale fragment, but the composer drains it of all manner of develop-

mental possibility without for a moment lessening its strange freshness of effect. The Concertino is wonderfully cleansed of musical excess; it has a compelling dryness that in no way vitiates the electric liveness and expressivity of the music. Quite a fellow, this Janáček!

The performances sound superb to me, the sonics are on the spectacular side, and the stereo engineers make uncommonly felicitous use of Janáček's ingenious, original, and occasionally madcap wind writing. In short, a release to be investigated—at the very least. W. F.

LUENING: *Synthesis for Orchestra and Electronic Sound; Fantasia for Organ* (see RIEGGER)

McPHEE: *Nocturne* (see RIEGGER)



Title page of an 1802 edition of Mozart's Second Horn Concerto (K. 417)

RECORDING OF SPECIAL MERIT

MOZART: *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat (K. 417); No. 3, in E-flat (K. 447); No. 4, in E-flat (K. 495); Concert Rondo, in E-flat (K. 371)*. Alan Civil (French horn); Royal Philharmonic Orchestra, Rudolf Kempe cond. RCA VICTOR © LSC 2973, (M) LM 2973* \$5.79.

Performance: **Fluent and spirited**
Recording: **Good**
Stereo Quality: **Good**

The horn concertos are the sheerest vintage Mozart; together with the Clarinet Concerto and Quintet, they are the most beautiful and untroubled of his instrumental works. The K. 371 Concert Rondo was written as a separate movement and receives its first recording with orchestra on this disc. Alan Civil recorded the four horn concertos a half-dozen years ago with Otto Klemperer conducting on a still available Angel disc. His playing, now as then, is warm and fluent, and it is backed by knowingly sensitive accompaniments by Rudolf Kempe and the Royal Philharmonic. The recorded sound is as warm and comfortable as the music itself. Only Barry Tuckwell with the London Symphony Orchestra under Peter Maag offers serious competition to the RCA disc.

Tuckwell, by the way, plays a fragment of an uncompleted Mozart horn concerto instead of the Concert Rondo. D. H.

PONCHIELLI: *La Gioconda* (see Best of the Month, page 76)

RIEGGER: *Fantasy and Fugue for Orchestra and Organ, Op. 10*. Polish National Radio Orchestra, Jan Krenz cond. LUENING: *Synthesis for Orchestra and Electronic Sound; Fantasia for Organ*. MCPHEE: *Nocturne*. Ralph Kneerum (organ); Hessian Radio Symphony Orchestra, David Van Vactor cond. COMPOSERS RECORDINGS INC. © 219 USD \$5.95.

Performances: **Organ good, orchestras fair**
Recording: **Reasonable**
Stereo Quality: **Good**

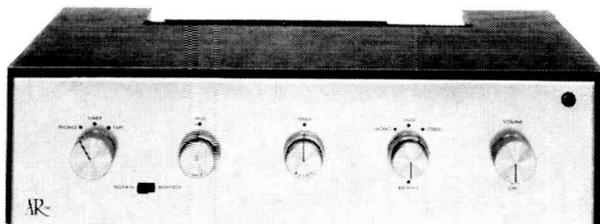
Wallingford Riegger's *Fantasy and Fugue* is dated 1963 on the sleeve—which would make this one of the most remarkable examples of an opus posthumous in musical history. Riegger died in 1961. However, the actual date of this composition ought to be something more like 1933, and the difference is, in a way, crucial. Riegger was one of the first American composers to plunge into atonal expressionism and a kind of personal twelve-tonery mixed with fantasy and rhythm (Riegger wrote extensively for the leading modern dancers of the day, including Martha Graham and Doris Humphrey). Although knowing the history of a piece does not change a note of the music, it is important to recognize the work of that remarkable group of American innovators active in the first part of the century and only beginning to be rediscovered. Riegger was one of the best of them, and this tense, intense music has real scope and power; the fantasy is full of weird and imaginative fancy, the fugue is striking and dance-like, and the chorale ending is particularly impressive. It is a work well worthy of revival by our own orchestras.

Otto Luening, fifteen years younger than Riegger, is another American whose often path-breaking work has sometimes been overlooked. Together with Vladimir Ussachevsky, Luening founded the electronic studio at Columbia—now the Columbia-Princeton Electronic Music Center—and it was there that the tape portions of his *Synthesis* were realized. The plan is simple, whimsical, and subversive; the orchestra makes the splintered, fragmented, coloristic, twitching, throbbing, atonal electronic-type sounds, while the separate tape part is lively, witty and quite tonal in feeling. The Organ Fantasia, written in 1929, is a strong, more traditionally oriented work, here extremely well played by Kneerum on the Columbia Chapel organ.

Colin McPhee was a Canadian-American musician and part of a kind of Oriental musical underground in the Thirties and Forties (other members included Henry Cowell and John Cage). McPhee spent several years in Bali and evolved a pleasant, genteel, exotic style which today, unfortunately, sounds like South Sea Islands movie music. The orchestral performances are as good as is generally the case under such circumstances, and they are reasonably well recorded. E. S.

ROSSINI: *Overtures: La Gazza ladra; William Tell; Il Signor Brusolino; The* (Continued on page 94)

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CIRCLE NO. 1 ON READER SERVICE CARD

Barber of Seville; Semiramide. William Tell: Passo a sei. NBC Symphony Orchestra, Arturo Toscanini cond. RCA VICTROLA (M) Vic 1274 \$2.50.

ROSSINI: *Overtures: William Tell; La Cenerentola; Tancredi; La Gazza ladra; Semiramide.* Philharmonia Orchestra, Carlo Maria Giulini cond. SERAPHIM (S) S60058 \$2.49.

ROSSINI: *Overtures: William Tell; La Cenerentola; Semiramide; La Gazza ladra.* Paris Conservatory Orchestra, Peter Maag cond. LONDON (S) STS 15030 \$2.49.

ROSSINI: *Overtures: Il Viaggio a Reims; La Scala di seta; L'Italiana in Algeri; Il Turco in Italia; La Gazza ladra.* Cleveland

Orchestra, George Szell cond. COLUMBIA (S) MS 7031, (M) ML 6431 \$5.79.

ROSSINI: *Overtures: William Tell; The Siege of Corinth; Semiramide; Il Signor Brusolino; Tancredi; The Barber of Seville; La Cenerentola; L'Inganno felice; La Gazza ladra; La Scala di seta; L'Italiana in Algeri.* Santa Cecilia Academy Orchestra, Fernando Previtali cond. EVEREST (S) 3186 two discs \$4.98.

Performances: **First four good**
Recordings: **Serviceable to excellent**
Stereo Quality: **Good (where present)**

Gioacchino Rossini is supposed to have said that there are only two kinds of music—good and bad—and that the bad music is the boring kind. By this definition there is very,

very little bad music in the overtures to Rossini's operas. The best of them—*Semiramide, William Tell, La Scala di seta, L'Italiana in Algeri*—are miniature tone poems full of the most fanciful invention, brilliantly orchestrated and well calculated to be rousing effective. Their wit and sparkle give them a place of honor in the literature of musical entertainment, and they have challenged the imaginations of our greatest conductors over the years. In a way, they test a conductor's art more severely than, say, the symphonies of Schubert, with which they were contemporary. To take anything like the full measure of a Rossini overture, a conductor must be able to secure from his orchestra a hair-trigger response, must have the ability to balance orchestral textures and timbres in the most refined and subtle way, and must yet impart to the music a feeling of spontaneity.

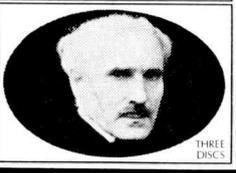
The foregoing is close to being a capsule description of the art of Arturo Toscanini, and it is small wonder that Toscanini conducted and recorded a number of the Rossini overtures during the course of his long career, even though he apparently conducted only two of the operas in the theater—*The Barber of Seville* and *William Tell*. The five Rossini overtures and the dance from *William Tell* included on the new Victrola release stem from recording sessions held in Carnegie Hall in 1945, 1951, and 1953, and most of the items were included originally on RCA Victor LM 2040. The sound, as one might expect, leaves something to be desired, but the irresistible dynamic vitality, the rhythmic propulsion, and the lean orchestral textures combine to make these performances marvels of musical re-creation. And if you've never heard the Toscanini performance of the *William Tell* overture, you're in for a rare treat. Each of the four episodes is a positive revelation, and the élan of the concluding "Heigh-ho Silver" section must be heard to be believed.

Three other conductors also do very well by the Rossini overtures in recent releases. A special delight of Giulini's collection is a marvelously springy performance of the overture to *La Cenerentola*, and both he and Maag seem to have even more fun with the *Semiramide* overture than Toscanini does. Szell, for his part, molds performances of meticulous attention to detail, and the precision of the Cleveland Orchestra's response to his direction is awesome. Indeed, not since Toscanini's early recording of the overture to *L'Italiana in Algeri* with the New York Philharmonic (not the later one with the NBC Symphony) have I heard a performance that could compare to the Szell-Cleveland one in sheer orchestral virtuosity. Further adding to the special value of the Szell collection is the inclusion of two relative rarities, the overtures to *Il Viaggio a Reims* and *Il Turco in Italia*, two items missing from the so-called "complete" set of Rossini Overtures in the Everest release. What this collection does in fact contain are eleven of the overtures—including all the most popular ones—in rather prosaic performances.

In sum, four of these five collections of Rossini overtures offer distinctive performances on the highest level. Szell and Maag receive the best (i.e., the most vivid) recorded sound, Giulini's is quite good, and Toscanini's is serviceable. *Martin Bookspan*

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The New Age of Angel

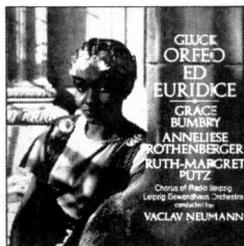
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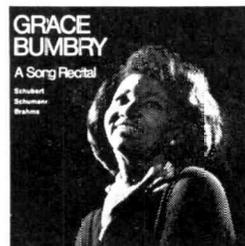
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pet viewed as a shiny F. A. O. Schwartz Christmas toy, with the rhythmic angularity and stark tone colors inherent in Stravinsky's music pushed into the background. As with Command's recent William Steinberg recording, it seems to me that both the recorded sound—long on presence and textural clarity, but a bit short on brightness—and the manner of performance tend to round off the rhythmic and tonal edges.

There are ample alternate (and, for me, preferable) choices of *Petrouchka* in stereo. Of the 1947 revision (used by Mehta), we have the composer himself (Columbia), Dorati (Mercury), and at a bargain price on Philips World Series a very interesting and revealing treatment by the late Hans Rosbaud with the Amsterdam Concertgebouw. Then there is the excellent Ansermet recording of the original 1911 scoring with its more elaborate orchestra.

Why did Mehta choose the amusing but insignificant three-and-a-half minute *Circus Polka* (written for Barnum and Bailey's elephants) to round out the second side? The 3' 10" second portion of *The Moor's Room* could have been accommodated on side one, making a total duration of 20' 25", and leaving room for a substantial eight- or ten-minute work—the composer's 1952 transcription for twelve instruments of the Concertino for String Quartet, for example.

D. H.

RECORDING OF SPECIAL MERIT

WOLF: *Spanisches Liederbuch*, Elisabeth Schwarzkopf (soprano), Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano). DEUTSCHE GRAMMOPHON © 139329/30 two discs \$11.58.

Performance: **Top-level**

Recording: **Excellent**

Stereo Quality: **Just right**

To the best of my knowledge, this is the first complete recording of Hugo Wolf's *Spanisches Liederbuch*, a collection of forty-four songs based on Spanish poems translated into German by Paul Heyse and Emanuel Geibel. Some of the songs are, of course, very well known and have been frequently recorded. At one time we even had single-disc collections by Dietrich Fischer-Dieskau and Gerald Moore (twenty-three songs on Angel 35838), and Irmgard Seefried and Eberhard Wächter, with Erik Werba at the piano (eighteen songs on DGG 18591). These recordings are deleted now, which is the customary fate of Hugo Wolf collections, since this composer has always fared better with critics than with the public.

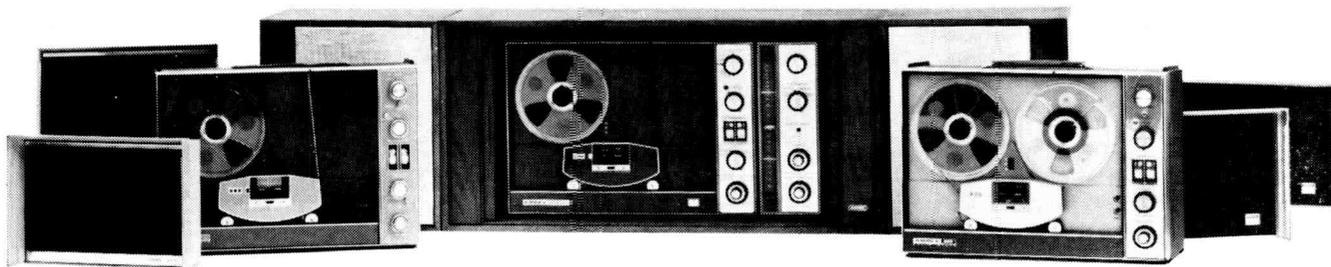
The *Spanisches Liederbuch* consists of ten "spiritual" and thirty-four "worldly" songs. Here they are recorded in their natural sequence, each record side corresponding to one book in the four-volume *Original-Ausgabe* as published by Peters. Wolf's mastery of fusing music and text into an indivisible unity is amply evident in these songs, though not all are on the same level of inspiration. Among the spiritual songs, a unique blend of passion and devotion, there are some unquestioned masterpieces: "Herr, was trägt der Boden hier" and "Wunden trägst du, mein Geliebter," for certain, and the haunting "Nun wandre, Maria" with its deceptively simple vocal line above the winding piano figures. (Some of the more elaborate songs

(Continued on page 100)

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in this group, with their restless, ever-wandering chromaticism, do not hold much appeal for me, much as I admire the uncanny craftsmanship of their construction. Among the worldly songs there are some of matchless inspiration, but also a few settings where simple, or even trivial, texts appear in an unduly complex musical framework.

This complete edition will undoubtedly delight the Wolf *aficionados*, whose number, if not legion, is certainly not negligible. My only regret is that it did not appear a few years ago when these exceptional song interpreters were in their prime vocal estate. This may seem like carping, for both are artists of penetrating insight and sensitivity, and both possess the necessary control and precision to realize the none-too-obvious subtleties of the challenging task Wolf poses for the singer. And, since they have the collaboration of the extraordinary Gerald Moore, the performances resulting from their joint effort are on the highest level of musicality, inspiration, and sophistication. Nonetheless, certain vocal limitations intrude.

With Elisabeth Schwarzkopf, the once secure upper register has grown quite unpredictable in recent years, her tone production is breathy and at times too covered, and her style is very often excessively mannered. She can still turn "In dem Schatten meiner Locken" into an unforgettable cameo, but the equally light "Klinge, klinge mein Pandevo" is quite labored, and "Sagt, seid Ihr es, feiner Herr" is overlaid with coyness.

Dietrich Fischer-Dieskau comes off to better advantage, and it is unlikely that he can be surpassed today in this repertoire. Comparison with his own earlier recording of some of these songs, however, reveals a noticeable decline in his command of the upper range (the E-G area), where his tones are strained and unresonant now. His interpretive art, on the other hand, has become even more keen and imaginative in the intervening years. This does not invariably lead to better results—at times, in fact, it seems to impede the song's spontaneous flow. There are many other instances, however, where the new approach seems unsurpassable—my special favorite being "Ach, im Maien war's," in which he and Moore work a magical effect with their ineffably delicate touch.

Gerald Moore's artistry is immune to the passing of time. DGG's engineering is outstanding. Despite my reservations, this is a major contribution to song literature. May its durability in the Schwann catalog shatter all precedents!

G. J.

COLLECTIONS

MARIA CALLAS: *The Artistry of Maria Callas.* Verdi: *La Traviata: Ah! fors'è lui; Sempre libera (Act I); Non sapete quale affetto; Amami, Alfredo (Act II); Addio del passato (Act IV).* Ponchielli: *La Gioconda: Act IV, Scene 1.* Maria Callas (soprano); RAI Symphony Orchestra, Torino, Gabriele Santini and Antonino Votto cond. EVEREST © 3169, Ⓜ 6169* \$4.98.

Performance: **Exceptional**
Recording: **Fairly good**
Stereo Quality: **Synthetic**

One side of this reissue offers the opening scene of the last act of *La Gioconda* (including "Suicidio!") uncut up to Enzo's entrance, at which point there is the inevitable fadeout. The other side includes Violetta's big scenes

from Act I and Act IV of *La Traviata*, and two fragments from Act II, which are lamentably short, yet sufficient to underline the point. And what is the point? That as early as 1952, when these excerpts were recorded as part of complete operas, Callas could not sustain a high note without a waver. On the other hand, everything she does here is vital, exciting, moving, intelligent, dramatically convincing, and—nearly always—tonally beautiful. On the *La Traviata* side, the "Addio" and "Amami, Alfredo" are immensely affecting, the first-act scene is good but unexceptional technically, though the high E-flat at the conclusion is there. It is hard to improve on the *La Gioconda* scene, and the contralto-like chest tones I find enormously impressive.

There are some annoying pre-echoes, but otherwise the sound is not bad for its age. Fans will want this early souvenir.

G. J.

CAPITOL RECORDS



RÉGINE CRESPIN

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RECORDING OF SPECIAL MERIT

RÉGINE CRESPIN: *Song Recital.* Schumann: *Five Poems of Mary Stuart, Op. 135.* Wolf: *In der Frühe; Der Gärtner; Das verlassene Mägdlein; Ich hab' in Penna; Anakreons Grab; Verschwiegene Liebe.* Debussy: *Trois Chansons de Bilitis (La flûte de Pan; La Chevelure; Le Tombeau des Nāïades).* Poulenc: *Chanson d'Orkénise; Hôtel; Le Carafon; La reine de coeur; Les gars qui vont à la fête; "C"; Fêtes galantes.* Régine Crespin (soprano), John Wustman (piano). LONDON © OS 26043, Ⓜ OM 36043* \$5.79.

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

Song recitals combining the German and French repertoires usually fill me with foreboding. I expect and even welcome the combination in the concert hall, for it denotes an adventurousness on the part of the artist. But on records, shortcomings in one domain or the other are soon revealed, and the listener is left in no mood to appreciate half-success. Such, however, is not the case with Régine Crespin, whose affinity for the German song literature equals her expected total identification with the French.

She imparts a pervading sense of tragedy to the Schumann cycle, an affecting group of songs which is today increasingly favored by recitalists. To the Wolf songs—all chosen from the composer's top drawer—she brings a wide range of emotional variety and a rare mastery of their diversified subtle challenges. Her tone is lustrous throughout, and there is ample breath support for the fast-moving "Ich hab' in Penna," and effortless ease for *Der Gärtner* (which is sung one step below the original high key of D major).

It is hard to imagine a more satisfying rendering of Debussy's *Chansons de Bilitis*. There is no resorting here to over-interpretation to conceal vocal deficiencies, and *Le Chevelure*, with its dreamy beginning and ardent climax, becomes a vocal as well as an interpretive tour de force. The Poulenc group is a varied lot: Mme. Crespin displays the needed lightness and humor for the semi-nonsensical *Le Carafon*, and her lovely tone breathes life into the purposely insubstantial *Hôtel*. At the same time, she delivers the moving "C" (set to the poem of Louis Aragon) with great poignancy.

John Wustman's accompaniments match the singing in poetic insight, and the sound is ideal.

G. J.

LUCIA POPP: *Lucia Popp Sings Mozart and Handel Arias.* Handel: *Rodelinda: Ombre, piante, urne funestil; Ho perduto. Serse: Un cenno leggiadretto.* Ottone: *Vinto è l'amor.* Julius Caesar: *Piangere la sorte mia.* Joshua: *O bad I Jubal's lyre.* Mozart: *Exsultate, Jubilate (K. 165); Laudate Dominum from Vesperae Solemnes de Confessore (K. 339); Laudate Dominum from Vesperae de Dominica (K. 321).* Lucia Popp (soprano); The English Chamber Orchestra, Georg Fischer cond. ANGEL © S36442 \$5.79.

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

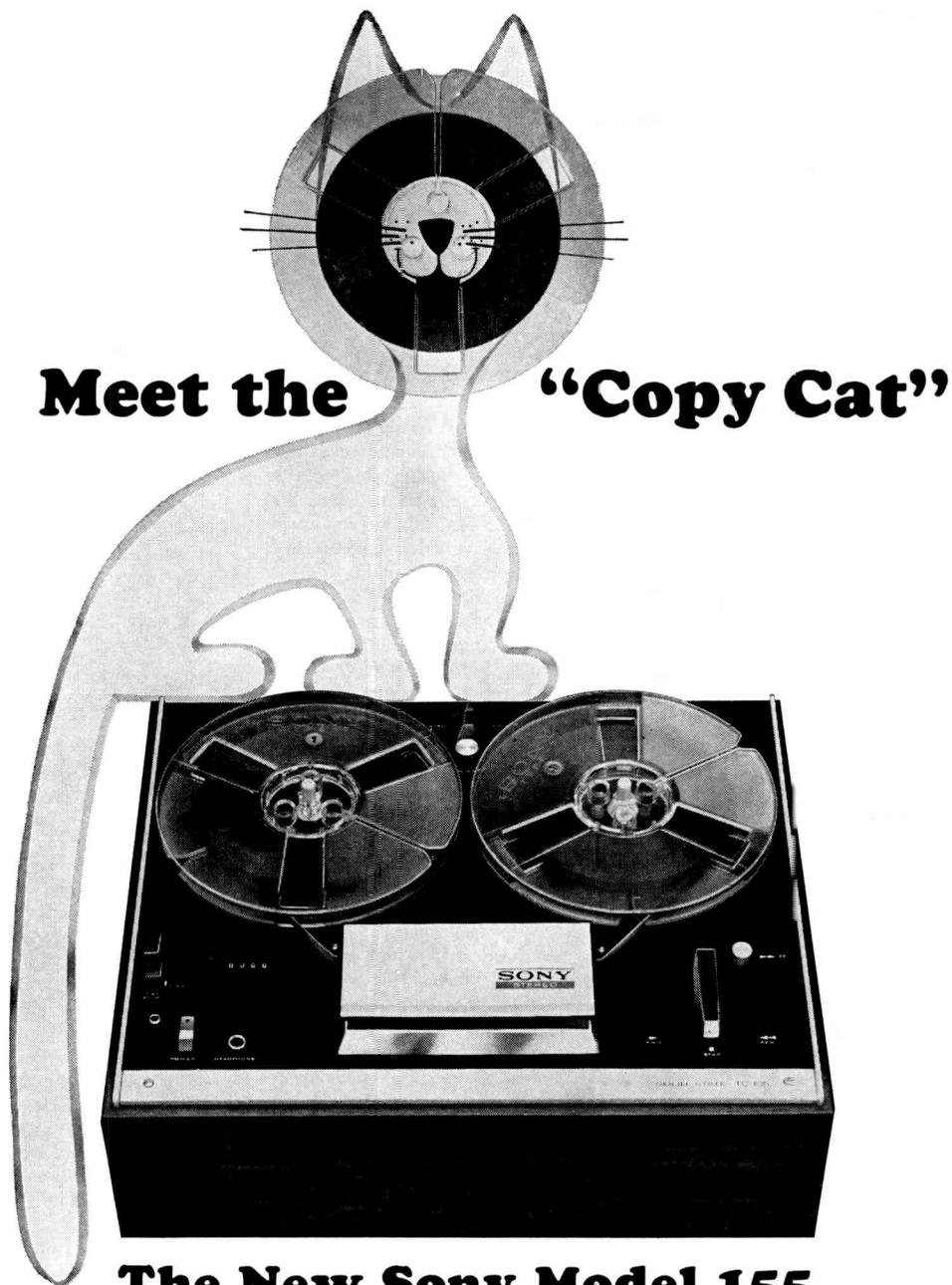
This is a bravura program, and it displays the luminous voice and polished art of Lucia Popp in a manner worthy of the Ivogün-Berger-Stader tradition. The Handel arias, some of them quite unfamiliar, are all beautiful, and they are rendered securely with a gleaming tone and consistently artistic phrasing. The tempos are well chosen, and Miss Popp's enunciation of the Italian and English texts is well above the average for a non-native.

The Mozart titles may suggest sacred music, but these selections are entirely secular in feeling. It was a happy thought to combine the two contrasting treatments of *Laudate Dominum* (the 150th Psalm), written respectively in 1779 and 1780. The more familiar K. 339 is one of Mozart's most affecting *Andantes*; the seldom-heard K. 321 is brighter, showier, and more operatic in character. Miss Popp's low tones in the first section of *Exsultate, Jubilate* are less firm than the rest of her range, but her singing is bright and neat. I find the orchestra a shade too subdued in *Exsultate, Jubilate*, and the final *Alleluia* could do with more spirit, but the program adds up to a very enjoyable whole.

G. J.

RECORDING OF SPECIAL MERIT

BORIS SHTOKOLOV: *Russian Opera Arias and Romances.* Glinka: *Ivan Susanin.* (Continued on page 102)



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CIRCLE NO. 61 ON READER SERVICE CARD

Today's best
argument
for English song:
JANET BAKER

by James Goodfriend



ANGEL RECORDS

CLASSICAL English song is an area of music that to date has claimed few partisans outside its native land. Among English-speaking people, at least, this is unfortunate: the English song repertoire offers them the best possible opportunity to experience the synergistic quality of song—the simultaneity of music, word sounds, and word meaning, and the interrelationships of the three. A song, in most cases, is not something to be taken as pure music; it is literature and literary commentary as well.

I happen to be partial to English song myself, and in the attempt to hear as much of it as possible I have accumulated recordings (mostly 78's) of some of the most abysmal musical performances ever put down for posterity. It has often been necessary to listen *through* the performances, rather than *to* them, to hear the songs. Nevertheless, I have come to know a portion of the repertoire and to be inordinately fond of it, even though the larger part of it is by no means great music.

There are many reasons why this repertoire should be more generally cultivated by music listeners than it is. But I think the best argument I have heard for it is Angel's new recording "A Treasury of English Songs" by mezzo-soprano Janet Baker and assorted all-star accompanists. The best argument for any music, I suppose, is a superlative performance, and there are quite a few of those on this record. If I find that the recital is not consistently on the highest level, it has more to do with the variability of the recorded competition than it does with ups and downs in Miss Baker's own performance.

In general I would say that in the earlier works (Dowland, Campian, Purcell, etc.) the renditions are on an exceedingly high plane. But there are other singers who work or have worked this particular field with at least equal success: Aksel Schiøtz, Alfred Deller, Max Meili, perhaps Russell Oberlin. At their best, their performances seem to me to have a somewhat greater involvement with the import of the songs than Miss Baker exemplifies here. The Thomas Arne Shakespeare setting, by the way, was once recorded by Elisabeth Schwarzkopf, and she brought to it an element of fancy that is simply not present in this very admirable but very straightforward interpretation. On the other hand, and on the evidence both of this record and of recital appearances, I don't know of a better female singer of Purcell's music today than Janet Baker.

In the nineteenth- and twentieth-century repertoire, Miss Baker's competition is not so keen, and it is here that this disc really assumes the character of a revelation. Sir Charles Stanford and Sir Hubert Parry were by no means the lackluster figures they seemed in their almost inevitable butcherings by drawing-room contraltos. Here they are a good bit more than merely interesting. And even Roger Quilter's setting of Shelley's *Love's Philosophy* (impossible text that it is) actually works here, actually builds to a point of dramatic excitement and delivers its statement clearly and concisely. Peter Warlock's little breather is as well performed as I've ever heard it, and Ralph Vaughan Williams' beautiful *Linden Lea* is sung so exquisitely by Miss Baker that I think I prefer her performance to John McCormack's (which is saying a great deal).

FOR the most part, this is not profound music—nor profound poetry. But Miss Baker brings to it more than just the ability to sing well, rare as that may be in some of this repertoire. I would venture to guess that she really likes the songs, for she sings them not merely with natural grace but with flair and warmth. If some of them sound a bit better than perhaps they really are, let's just call it compensation for their sad lot in the past.

The accompaniments, both varied and appropriate, are beautifully handled by all concerned. The recording is equally well managed. No texts are given, but it is in a way a measure of the record to say that one gets along quite nicely without them.

JANET BAKER: A Treasury of English Songs. Dowland: *Come Again*. Campian: *Never love unless you can; Oft have I sighed; If thou longest so much to learn; Fain would I wed*. Purcell: *Sleep, Adam, sleep; Lord, what is man?* Boyce: *Tell me lovely shepherd*. Monro: *My lovely Celia*. Arne: *Where the bee sucks*. Stanford: *La Belle Dame sans merci*. Parry: *Proud Maisie; O mistress mine*. Busch: *Rest*. Warlock: *Pretty ring-time*. Vaughan Williams: *Linden Lea*. Gurney: *The fields are full*. Britten: *Corpus Christi*. Ireland: *The Salley Gardens*. Quilter: *Love's Philosophy*. Janet Baker (mezzo-soprano); Gerald Moore (piano); Robert Spencer (lute); Martin Isepp (harpichord); Ambrose Gauntlett (viola da gamba); Douglas Whittaker (flute). ANGEL © S 36456 \$5.79.

They sense the truth. Rimsky-Korsakov: *Sadko: Song of the Varangian [Viking]*. Guest. Mussorgsky: *Boris Godounov: Ah! I am suffocating (Clock Scene)*. Dzerzhinsky: *A Man's Destiny: Three arias*. Bulakhov: *Shine, shine, my star*. Oppel: *Watching the purple sunset*. Sheremetyev: *I loved you*. Abaz: *Misty morning*. Malashkin: *Oh, could I in words*. Boris Shtokolov (bass); Leningrad Kirov Theater Orchestra, Sergei Yeltsin cond. MELODIYA/ANGEL © SR 40038 \$5.79.

Performance: **Sensational**
Recording: **Very good**
Stereo Quality: **Voice favored**

The brief notes on the back cover of this release call Boris Shtokolov, leading bass of the Kirov Theater in Leningrad, an artist "of international renown." That, undoubtedly, is what he ought to be, but the present disc seems to be his first exposure hereabouts, and I don't recall seeing his name in opera and concert programs in Western Europe, either. But this is a minor point. Shtokolov is a stupendous singer, and any claim his sponsors care to put forth in his behalf will go unchallenged by me.

His is a big, dark, melancholy voice in the great Slavic tradition. It is penetrating in size yet warm in timbre, and its considerable extension accommodates strain-free production at both extremes. With a gargantuan breath support he seems able to exert full control over this remarkable instrument, and he uses it to fine expressive ends. While the full range of Slavic stylistic devices is at his command—the catch in the voice, the aspirated attack, the reflective *mezza-voce* (and what a sonorous, fully supported *mezza-voce* this is!)—his artistry keeps him clear of excessive mannerisms.

In the first three operatic excerpts, all high points in Russian operatic literature, Shtokolov challenges the best recorded interpretations. The arias from the contemporary opera by Dzerzhinsky (born 1909) offer music in the thoroughly traditional vein, agreeable if not particularly distinguished, but singing of this kind can make any music sparkle. The five Romances are all familiar-sounding (though only Malashkin's elegiac song is really familiar), and all are done to perfection.

The sound is fine, though the orchestra is kept a little too much in the background. Boris Shtokolov has restored my faith in Russian singers, and I recommend this recital to just about everybody. G. J.

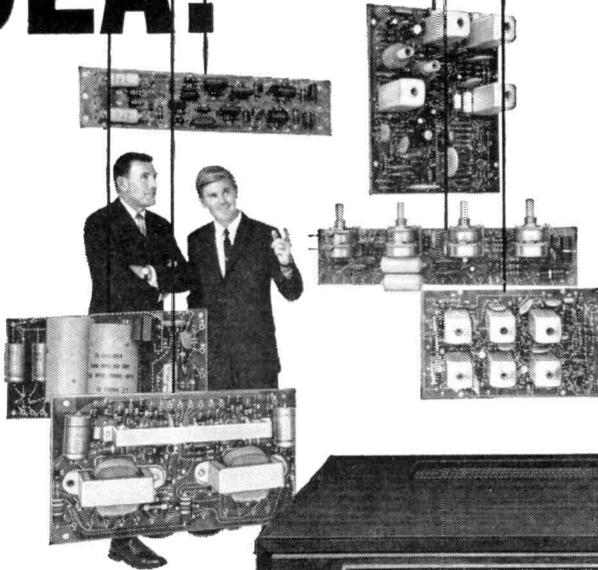
ELENA SULIOTIS: Operatic Recital. Verdi: *Macbeth: Nel dì della vittoria . . . Vieni! t'affretta*. Luisa Miller: *Tu puniscimi, o Signore. Un ballo in maschera: Morrò, ma prima in grazia*. Donizetti: *Anna Bolena: Final Scene*. Elena Suliotis (soprano); assisting artists; Rome Opera Orchestra, Oliviero de Fabritiis cond. LONDON © OS 26018, OM 36018* \$5.79.

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

Elena Suliotis is an incandescent theatrical personality, possibly the most exciting operatic performer to have emerged since Maria Callas. She is destined for stardom, but what with excessive promotion and insufficient preparation, she is in danger of never becoming a good singer.

(Continued on page 104)

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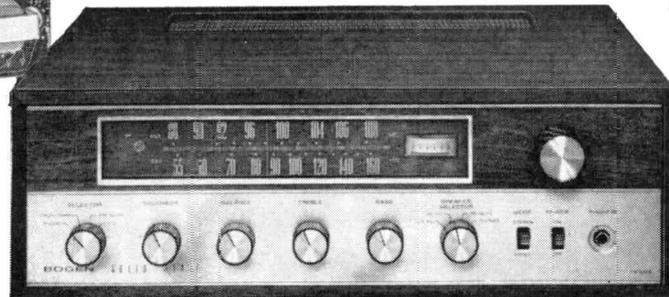
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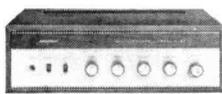
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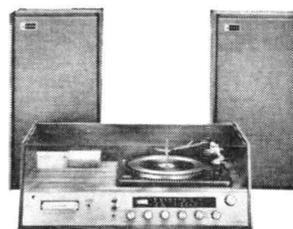
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CIRCLE NO. 9 ON READER SERVICE CARD

In the present program she reveals a blazing temperament, a natural gift for big dramatic utterance, and a grasp of the sweeping Verdian line. Her voice is powerful but unevenly used, impressive in the climaxes, but unpredictable in sustained *cantilena*. Her chest register is uncommonly strong, but she cannot resist exploiting it for showy effects. The *Macbeth* scene is not very beautiful tonally but, starting with an effective reading of the letter, it builds an atmosphere of fierce excitement. In Luisa Miller's aria *Miss Suliotis* shrewdly exploits her two contrasting registers with some effectiveness, though at times she appears to be singing a duet with herself. The *Ballo* aria, too, has its moments, but it lacks a sustained *legato* line.

The problems are even more evident in the *Anna Bolena* finale, a scene heretofore recorded only by Maria Callas, prompting a comparison *Miss Suliotis'* advisers would have been wiser to avoid. For the blunt fact is that she is not equipped to sing the florid repertoire. Her ornamental technique is insufficient: she is incapable of a smooth joining of embellishments to the musical fabric. Tonal refinement is also in short supply: the plaintive quality is missing from "*Al dolce guidami*," and the ascending trills in the final aria are omitted altogether. On the basis of this evidence and the soprano's recent *Norma* in a New York concert performance, *Miss Suliotis* should give a wide berth to Bellini and Donizetti for a while and set her sights on the *verismo* repertoire, which will exploit her considerable gifts without throwing such a merciless light on

her present deficiencies of technique. G. J.

RECORDING OF SPECIAL MERIT

THE TRIUMPH OF MAXIMILIAN I.
Isaac: *La la bö bö; Virgo prudentissima; Isbruck, ich muss dich lassen; Carmen; Jay pris amours; O Venus baut; Le serviteur; Lasso, quel ch'altri fugge; Et je boi d'autant; Un di lieto giamai; Carmen in fa; Tricinium.*
Senfl: *O Herr, ich rief dein'n Namen an; Magnificat primi toni; Fortuna—Ich stuehd an einem Morgen; Die Brünnlein, die da fließen; Nun grüss dich Gott; Ach Elslein—Es taget vor dem Walde; Maecenas atavis; Das Gläut zu Speyer.*
Hofhaimer: *Salve Regina; Tröstlicher Lieb (arr. Heckel); Hertzliebste bild, beweiss (arr. Schlick); Carmen magistri Pauli; On freud verzer ich; Meins trawrens ist.*
Anon. (16th-C.): *Tocceda; Fanfare.*
Festa: *Quis dabit oculis (Lament on the death of Maximilian, arr. Senfl).*
 Vienna Renaissance Players; Gudrun Margarethe Schmeiser (organ and clavichord); The London Ambrosian Singers, John McCarthy dir. NONESUCH © HB 73016 two discs \$5.00.

Performance: Exceptionally well done
 Recording: Excellent
 Stereo Quality: Very fine

During the last several years, the Emperor Maximilian I and his enlightened Imperial court in the fifteenth and sixteenth centuries have been the subjects of a number of recorded collections, including a couple of excellent programs on DGG Archive (7) 3223 and Angel 36379. But the most extensive an-

thology devoted to the principal composers of Maximilian's entourage—Isaac, Senfl, and Hofhaimer—is the present two-disc set. There is an extraordinary variety included here: sacred and secular vocal and instrumental pieces, works for larger and smaller forces. The anthology begins with an anonymous set of fanfares and concludes with Constanzo Festa's Lament, which Maximilian's court composer Ludwig Senfl arranged as a memorial to the Emperor. In between, one may hear Isaac's *Virgo prudentissima*, a large-scale motet written in honor of Maximilian; the same composer's popular *Isbruck [Innsbruck], ich muss dich lassen* (this was the Emperor's favorite city, and that song is to be found in every similar Maximilian collection on discs); representative samples by the two other leading musical luminaries of the court, including songs by Senfl and organ pieces by Maximilian's organist, Paul Hofhaimer. The performances, by soloists, an ensemble of ancient instruments, and the London Ambrosian Singers in the choral works, are extremely well done. In a few instrumental pieces, I missed the application of *musica ficta*, and I am not too certain of the correctness of the female voice for *Isbruck, ich muss dich lassen*. Otherwise, this is a fine album, imaginatively presented, and very well recorded. Texts and translations are included. I. K.



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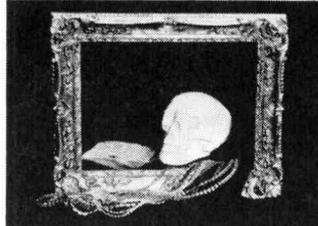
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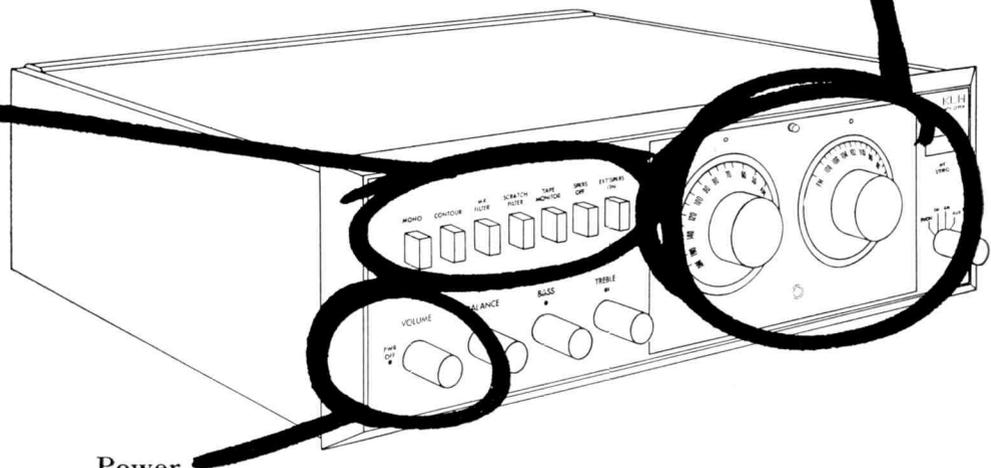
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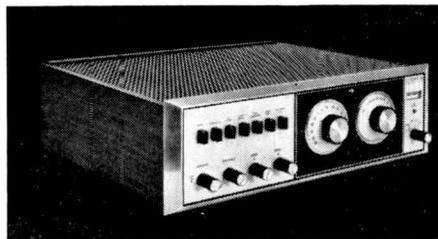
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THE BAROQUE MADE PLAIN

By Igor Kipnis



THE two albums under review here (details are listed below) are primarily educational in intent: the first is devoted to eighteenth-century music, represented by Vivaldi and Mozart, and has both spoken and written commentary; the other is devoted to one of the fascinating aspects of Renaissance and Baroque performance practice, the art of ornamentation and embellishment. Each subject has the potential for being an extremely useful teaching tool.

Spoken Arts' "Invitation to XVIII Century Music" seems aimed at a more elementary level of music education than the Vanguard album. I say "seems," because it is a little difficult to decide for just what kind of audience this release is intended. The two pieces—Vivaldi's *Concerto Grosso* in D Minor and Mozart's *Eine kleine Nachtmusik*—certainly represent two extremes of that century. Both are popular selections, and each work is short enough to illustrate the various points of Baroque and Classical composition without becoming tedious. Preceding the performances is a spoken commentary, narrated clearly and sonorously by Arthur Luce Klein, together with some brief illustrative excerpts of the music to ensue. But the promised benefits fail to materialize. I cannot imagine the narrated text holding the attention of either a younger audience (if indeed such an audience is what Spoken Arts had in mind for this disc) or older listeners. The approach is too obviously didactic; compare, for instance, the manner in which Leonard Bernstein can cover every salient point and still make such a subject a source of fascination for audiences of any age. Furthermore, the narration is too verbose and often too complicated; at the same time, many points are not sufficiently clarified. There are also some strange inconsistencies. For example, the jacket notes tell us (correct-

ly) that the Vivaldi work has three movements; the narration claims there are four. Then, too, on the second side, the spoken commentary goes into the basic aspects of sonata form, and mentions the customary repeat of the exposition; the performance, however, skips the repeat. The playing of the chamber orchestra is competent, although the Vivaldi (done, incidentally, without any keyboard continuo instrument at all) is neither very stylish nor very scintillating. The disc is banded, making it possible to skip the narration if you wish, and the mono-only recording is competent if not brilliant sonically.

IN contrast, the Bach Guild album, "The Art of Ornamentation and Embellishment in the Renaissance and Baroque," is an exceptional production from all standpoints. The subject is one that has been written about fairly extensively. In the Renaissance, Baroque, and early Classical eras a tremendous amount of variation of the written text was expected of performers (would you expect to hear *Stardust* or a similar "pop" standard played exactly as written?). Classical musicians today are, however, extremely suspicious of this procedure, especially since our own age has emphasized fidelity to the written score so strongly. There is a considerable body of literature on the subject, far more than most musicians would think; much of this is musical material illustrating how Renaissance and Baroque composers varied their own or other composers' music—for instance, the Marcello oboe concerto, which Bach transcribed for keyboard and at the same time ornamented and embellished. Arcangelo Corelli, in one eighteenth century publication, provided his own "graces" for many of the slow movements in his solo violin sonatas; Couperin

wrote a varied repeat, or *double*, for a Menuet in his first *Ordre*. There are several excellent secondary sources, such as Ferand's *Improvisation in Nine Centuries of Western Music*, which present just such examples as these. But up to now, trying to illustrate these processes in a classroom lecture has been a problem. A teacher has either had to collect the examples from a great many individual recordings (if indeed one can find them at all), as I have myself attempted to do for lectures on this subject, or simply play them on one of the keyboard instruments.

Vanguard has provided an admirable solution. The collection, on four sides, presents a wide variety of examples of ornamentation and embellishment, given, for the most part, as "before and after" treatments: for instance, the Ambrosian Consort sings a German song by Hofhaimer, and this is followed by a contemporary composer's elaboration for organ of the same tune, played here by Anton Heiller. The contents of the disc are, of course, a little choppy, being just bits and pieces (although, invariably, complete movements are included); however, I can imagine listening to one or more sides of this set simply for the pleasure of hearing the music itself. The primary purpose, of course, is to provide clear illustrations of the intriguing art of performance practice, and for this the album should prove immeasurably valuable either in the classroom or the living room.

The contents (mercifully, there is no spoken commentary) are taken in part from the Vanguard catalog, but quite a large number have been specially recorded for inclusion here. There are twenty-five selections in all, preformed by almost as many participants, including members of the Deller Consort, I Solisti di Zagreb, the Jaye Consort of Viols, violinists Eduard Melkus and Jelka Stanic, oboist Bernard Klebel, flutist Raymond Meylan, and harpsichordists Gustave Leonhardt, Anton Heiller, Harold Lester, and myself (in a Bach-Vivaldi movement, a participation so brief that it constitutes, I feel, no impediment to my objectivity about the album). I congratulate the album's producer, Seymour Solomon, and its deviser, Denis Stevens, on successfully carrying out a project that has been badly in need of doing. Included are Prof. Stevens' helpful descriptive comments, bibliography, and suggestions for further study. The sonic reproduction is excellent.

INVITATION TO XVIII CENTURY MUSIC. Mozart: *Eine kleine Nachtmusik*, K. 525. Vivaldi: *Concerto Grosso* in D Minor, Op. 3, No. 11. Hartford Symphony Chamber Orchestra, Fritz Mahler cond.; narration by Arthur Luce Klein. SPOKEN ARTS © 201 \$5.95.

THE ART OF ORNAMENTATION AND EMBELLISHMENT IN THE RENAISSANCE AND BAROQUE. Music by Archilei, Merulo, Hofhaimer, Monteverdi, Corelli, Marcello, Vivaldi, Bach, Handel, Quantz, Telemann, Gluck, and others. Various performers. VANGUARD BACH GUILD © BGS 79697/8 two discs \$11.58.

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CHARLES AZNAVOUR: *Than Whom None Greater*. Charles Aznavour (vocals in French); orchestra, Paul Mauriat cond. *Reste; Le Toréador; Sophie; Au Printemps tu reviendras; C'est fini; Je ne crois pas;* and four others. REPRISE (S) RS 6271 \$4.98, (M) R 6271* \$3.98.

Performance: **Typical Aznavour**
Recording: **Good**
Stereo Quality: **Good**

The troubadour tremolo of Charles Aznavour is beginning to wear thin. Just how much can you take of songs about "God help me from suffering the disease and tears that eat at my heart"? Lovely poetic images of lacy skies and leafy spots on the banks of the Seine abound in *Je te rechaufferai*, a song composed with feeling and sung by Aznavour with double helpings of *tendresse*. *Weltschmerz* coats *Le Toréador* in thick sheets as he sings about the shroud draping a dead bullfighter's body. "My heart is in pieces/I dream of you dying/Love is dead," he sings ruefully in *C'est fini*. But what else is new? We've heard it before. Has Aznavour run out of ideas? If this is his bag, then repeating the message is all we can expect and there is no point in typing up detailed studies of his genius. Gilbert Bécaud and Jacques Brel still head the team.

And just who the hell decided on the title of this album? "Than Whom None Greater." C'mon, fellas. How phony and pretentious can you get? R. R.

RECORDING OF SPECIAL MERIT

JACQUES BREL: *Le Formidable Jacques Brel*. Jacques Brel (vocals); orchestra, François Rauber cond. and arr. *Mon Enfance; Le Cheval; Mon Père Disait; La La La; La Chanson des Vieux Amants; A Jeun;* and four others. VANGUARD (S) VSD 79265 \$5.79, (M) VRS 9265 \$4.79.

Performance: **Inimitable**
Recording: **Superior**
Stereo Quality: **Excellent**

There is a growing movement among some of the world's most creative musical talents to withdraw from public appearances and to practice their art primarily through recordings. On the classical scene Glenn Gould is such an artist as, to a lesser extent, are Horowitz, Heifetz, and Klemperer. On the pop side both Bob Dylan's and the Beatles' future would seem to indicate more time spent in the recording studio than in live performances. Now added to these is Jacques Brel, who last year gave what he designated as his farewell appearances in New York at Carnegie Hall and in Paris at the Olympia. Only time will tell whether or not his decision is a firm—or wise—one. Happily, however, his latest album for Vanguard is an indisputable affirmation of a phenomenal talent at the peak of its powers.

Among the youth of Europe, Brel is with-

When they deal with love they emphasize the passionate transitoriness and need of it rather than its fulfillment. All of his themes seem to match with amazing exactness the contemporary current of opinion among today's youth throughout much of the Western world. He is also at present the subject of close scrutiny in the American music business; by publishers, singers, and lyricists, all eager to adapt his songs for English-speaking audiences. In short, Brel is very, very "in." Fortunately, I think he also displays more than enough genuine talent to be able to survive that perilous condition.

"Le Formidable Jacques Brel" is a heartening indication of this. No two bands here are alike, yet there is no straining for variety's sake. There are the tenderness and wonder of *Mon Enfance*, the fierce ironic disdain of *Les Bonbons 67*, the controlled vitality and excitement of *Le Gaz*, and the wistful simplicity of *Les Coeurs Tendres*. He continues to write some of the best songs of this generation, gap or no gap, and his performances here are well-nigh perfect. The arrangements and conducting by François Rauber could not be better, nor could the recorded sound. The stereo quality too is exceptional.

Forgive my arrogance in not translating the French titles or telling you what the songs are about, but that, apparently, seems to be the way Vanguard intended them to be heard by this country's listeners (most of whom, of course, do not speak or understand French). Since they have not included translations or even brief summations of Brel's songs, I will go along by doing my bit to keep Brel "in" by leaving the majority out. For those who understand French this record is indispensable; for others it might just be worth that brush-up at Berlitz. P. R.

JUDY COLLINS: *Wildflowers*. Judy Collins (vocals); orchestra, Joshua Rifkin cond. and arr. *Michael from Mountains; Since You Asked; Sisters of Mercy; Priests;* and seven others. ELEKTRA (S) EKS 74012, (M) EKL 4012 \$4.79.

Performance: **Balmy, as in breeze**
Recording: **Good**
Stereo Quality: **Good**

Whatever you may have thought of her earlier singing, as of this record Miss Collins is a kind of latter-day Ophelia who murmurs fey songs in a sweet voice to soothing, sometimes unnoticeable accompaniments. Some of her songs are by Leonard Cohen, who writes sadly about priests and sisters of mercy; some are by Joni Mitchell, including one about a boy named Michael from Mountains whom the singer apparently would be



REPRISE RECORDS

JACQUES BREL
Some of the best songs of this generation

out question the most popular of all solo singers. In America there is a Brel cult-audience whose size would be hard to estimate, but which seems to be substantial. He is also highly regarded by most critics, being, as he is, a dynamic continuation of the great *chansonnier* tradition. This is a tradition that I suppose might be traced back all the way to the fifteenth-century balladeer François Villon, but for general purposes might be said to stem from Aristide Bruant (in the late nineteenth century) to such poet-singers as Pierre Brassens, Charles Trénet (my own all-time favorite), and Mo'oudji (much underrated and now almost forgotten) of the immediate past, and to Charles Aznavour, Gilbert Bécaud, and of course Brel in the present.

Brel is a more "committed" artist in every sense than either Bécaud or Aznavour, and his themes are often social and political.

Explanation of symbols:

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

pleased to know better, and another about clouds, the acquaintance of which she also finds desirable ("I really don't know clouds at all") and some are by herself ("What will I do with my arms when they are empty?"). Some of the songs are in Italian, like the *Ballata* of Francesco Landini, which she has chosen to resurrect from the fourteenth century; some are in French, like Jacques Brel's *Chanson des vieux amants*; and some are in slightly psychedelic English. The tunes, if that is what they are, sound like homemade Debussy, and Miss Collins herself like a pallid, resigned disciple of Joan Baez. I know that this fragile, frightened-looking maid with the flaxen hair and wide green eyes has quite a following. I wish them bluebirds.

P. K.

ANN DEE: *Free Again*. Ann Dee (vocals), orchestra, Ernie Freeman arr. and cond. *Free Again; The Look of Love; Goin' out of My Head; I/ He Walked into My Life; Carnival; This Dream*; and six others. CAPITOL © ST 2784 \$4.79.

Performance: **Assured but misguided**
Recording: **Fair**
Stereo Quality: **Muddled**

Like most quality singers trying to make some money in a crass, commercial world that doesn't give a damn about talent or taste, Ann Dee comes upon the record scene at a sad time. Her smoky Lauren Bacall contralto produces interesting emotional effects, her sense of theater gives her songs rich undertones they might not have in the hands of a more hackneyed vocalist, and her potential as a solid night-club staple seems to assure her a rosy future. But Miss Dee is simply wasting her time singing songs that do not deserve her. With the exception of Burt Bacharach's *The Look of Love*, her material on this debut disc is either banal or trivial, and sometimes worse than that. Where did she dig up a piece of pretentious puff like *Woman in a Man's World*? This song is so bad it makes one wonder about Miss Dee's own taste in choosing to perform it. And where would most singers today be if they had not heard Streisand sing *Free Again*? Better off, you can be sure.

If I could overlook the material (I defy anyone to listen to something called *Your Zowie Face* without giggling at its clumsiness), I might be more impressed with Ann Dee. She certainly has all the ingredients to become a really first-rate cabaret singer (at times she even sounds like Piaf). But unfortunately material is nine-tenths of the goal. I'd like to hear her on tunes by Tommy Wolf or Bob Dorough for a start. Then we might have something.

R. R.

RECORDING OF SPECIAL MERIT

BOB DYLAN: *John Wesley Harding*. Bob Dylan (vocals, guitar, harmonica, piano), Charles McCoy (bass), Kenny Buttrely (drums), Pete Drake (steel guitar on two tracks). *I Dreamed I Saw St. Augustine; Drifter's Escape; Dear Landlord; I Pity the Poor Immigrant*; and eight others. COLUMBIA © CS 9604, (M) CL 2804* \$4.79.

Performance: **Assured, relaxed**
Recording: **Very good**
Stereo Quality: **Excellent**

Until he appeared in late January, 1968, at a Carnegie Hall tribute to Woody Guthrie,

Bob Dylan had not performed in public since July, 1965. Nor had any new recorded material by him been released since "Blonde on Blonde" (October, 1966). Judging from this long-awaited set, made in Nashville this past October, the long period of rest, part of it in recuperation from a motorcycle accident, has resulted in a gentler Dylan who is in firmer control of his voice than ever before and who continues to be an arrestingly original bard.

The meanings of some of the songs are opaque, but in terms of general clarity, the album is reminiscent of early Dylan. So is the non-electronic accompaniment. The moods are different, however, for while Dylan is still concerned with the problems of staying whole and free in a society that increasingly proves George Orwell to have been prescient, he is not nearly so accusatory as he used to be in his initial songs. Nor does he now convey the sense—in what I suppose we

our common condition in the present Dylan. Musically, there are no significant extensions or changes of style. He moves between folk and country-and-western and rock and free-form idioms with confidence and, I might add, satisfaction. He's had time to appraise where he's been in music and in life and has chosen what he wants to keep—for the time being anyway. This is an album of consolidation. The restlessness and the probing are still there, and there is no predicting what will come after. But this is Dylan now: troubled, resilient, compassionate, and when the circumstances are right, unselfconsciously sensual. He has survived success. N. H.

JOHN FAHEY: *Requia*. John Fahey (guitar). *Requiem for John Hurt; Requiem for Russell Blaine Cooper; When the Catfish Is in Bloom; Fight On Christians, Fight On; Requiem for Molly*. VANGUARD © VSD 79259 \$5.79, (M) VRS 9259* \$4.79.

Performance: **Accomplished**
Recording: **Excellent**
Stereo Quality: **Imaginative**

John Fahey's talents as a guitarist are not the most impressive thing about this album. He is also a composer of talent, although again nothing extraordinary. What is extraordinary, however, is what Fahey refers to as a "special montage" which he composed for *Requiem for Molly* and which, in four parts, takes up most of side two. This "special montage," put together with the aid of Samuel Charters and Barry Hansen, is an eerie and gripping collection of sounds—mostly ominous—that range from street and crowd noises to a Nazi rally with, presumably, Hitler speaking. Against this at times murmurous, at times thunderous, barrage of sound Fahey plays his guitar, providing a moody counterpoint of lonely instrumental sound. If this all sounds a trifle gothic and strange, well, it is. It is also, with its tinges of the horrific, often eerily splendid. The liner notes are by Mr. Fahey, and they too, while not always comprehensible, have about them the same muted Pinteresque undertones of danger, of the "weasel hiding under the cocktail cabinet." Cautiously recommended. P. R.

STAN FREEMAN: *Fascination*. Stan Freeman (piano); orchestral acc. *Fascination; Take Me in Your Arms; When I Look in Your Eyes; The Gentle Rain; I've Got a Crush on You; Strangers in the Night*; and six others. PROJECT 3 © PR 5012 SD \$5.79.

Performance: **For squares**
Recording: **Good**
Stereo Quality: **Marked**

"Stereo has come of age," the liner notes of this one announce breathlessly. "Total Sound is the full impact . . . distortion-free sound." The listener is promised "complete musical definition of instruments; natural presence . . . perfect musical balance." As for the contents, "nobody . . . NOBODY . . . plays them the way Stan Freeman does."

And so it is that Mr. Freeman at his piano, backed by a "warm cushion of strings" and "floating flutes," offers straightforward renditions of lovely songs, most of them old standbys, in which the tunes are blessedly recognizable, the approach old-fashioned, the effect pleasing, but no more. The sound, when not total, is okay too.

P. K.

(Continued on page 112)

COLUMBIA RECORDS



BOB DYLAN
He has survived success

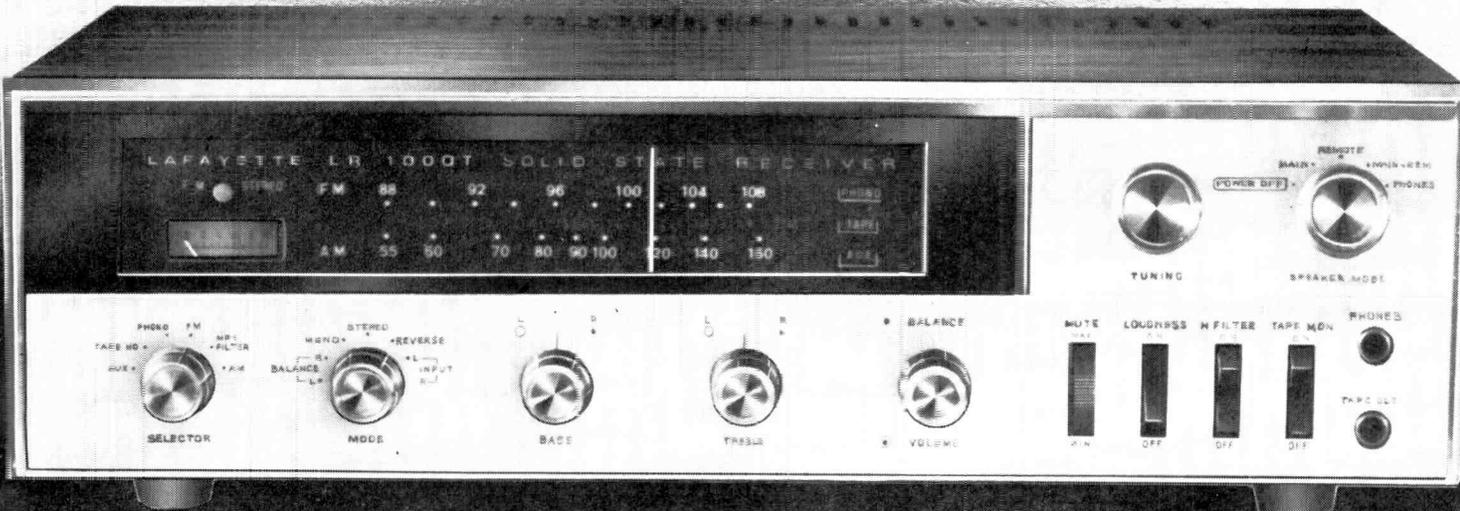
must temporarily call his middle period—of being sardonically, expressionistically above it all. He is again, if not the average man, at least as vulnerable as the rest of us: sometimes scared, sometimes having a ball with the television set shut off and the newspapers thrown away. What is new, as in *Dear Landlord*, is a search for reconciliation, for mutual understanding ("If you don't underestimate me, I won't underestimate you").

But Dylan is hardly resigned to the world as it is. He continues to focus on personal morality and complicity (*I Dreamed I Saw St. Augustine*); and there are demonic visions of betrayal (*All Along the Watchtower*), of arbitrary injustice (*Drifter's Escape*), and of eerie portents of destruction (*The Wicked Messenger*). Part of the current Dylan credo, I expect, is distilled in *I Am a Lonesome Hobo* ("Stay free of petty jealousies, live by no man's code, and hold your judgment for yourself"). Its obverse is the life of corrosive deceit described in *I Pity the Poor Immigrant*.

At twenty-six, Dylan is also able, more warmly and easily than in any of his previous songs in that vein, to communicate love fulfilled (*I'll Be Your Baby Tonight*). There is, in sum, more breadth of experience and more careful appraisals of his and

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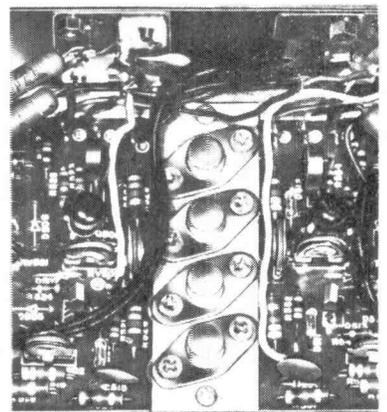
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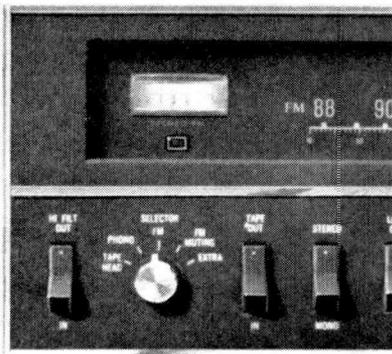
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112

JANIS IAN: *For All the Seasons of Your Mind* (see Best of the Month, page 77)

JEFFERSON AIRPLANE: *After Bathing at Baxter's*. Jefferson Airplane (vocals and instrumentals). *Young Girl Sunday Blues*; *Watch Her Ride*; *Last Wall of the Castle*; *Spayre Change*; *Won't You Try Saturday Afternoon*; and seven others. RCA VICTOR Ⓢ LSO 1511, Ⓜ LOP 1511* \$5.79.

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

Things are getting a bit more complicated with the Jefferson Airplane, and I am not certain that it is all to the good. They seem to have entered a more reflective phase; their music is quieter and more controlled, heavily spiced with the by-now almost obligatory "Indian" sound. It works well enough on something like *Streetmasse*, which is made up of three songs (*The Ballad of You and Me and Pooneil*, *A Small Package of Value Will Come to You Shortly*, and *Young Girl Sunday Blues*), but often their calm drifts close to listening lethargy.

There is one band here, however, which seems to me to be as good as anything they have yet done. It is *The Last Wall of the Castle*, a brilliant job featuring Grace Slick as soloist (with all the intensity of a Buffy Sainte-Marie in her performance, but none of the vocal wobble) surrounded by an imaginative and what would seem to me to be a really authentic (how I'm beginning to hate this next word) psychedelic pattern of sound.

Jefferson Airplane is still one of the best groups around, so I think this record is worth your time. It isn't as consistently striking as some earlier efforts, perhaps, but is entirely creditable. P. R.

ANITA KERR SINGERS: *All You Need Is Love*. Anita Kerr Singers; orchestra, Anita Kerr cond. and arr. *The Look of Love*; *No Salt on Her Tail*; *The Last Waltz*; *Holiday*; *All You Need Is Love*; *Stay*; *In the Morning*; and five others. WARNER BROS. WS Ⓢ 1724, Ⓜ 1724* \$4.79.

Performance: **Full of insulin shock**
Recording: **Good**
Stereo Quality: **Good**

The Anita Kerr Singers are talented, enlightened, multi-faceted musicians who seem to be wasting their lives on junk. It seems only yesterday that I said the same thing in a review of Miss Kerr's album of Bert Kaempfert trivia. At least none of his mush has been included in this release, but the end result is pretty much the same. I love her "Slightly Baroque" album (Warner Bros. 1665), and some of the accompaniments she fashioned for Rod McKuen's poetry in their albums called "The Sea" and "Through European Windows" have shown both incredible intelligence and versatility. But lately she has harnessed her vast talents as arranger-conductor-orchestrator to current rock muck. She does make it sound better than it really is, but in the process she also makes the four voices for which she arranges sound like a compromise between the Hi-Los and the Mamas and the Papas. Consequently, they end up being a big fat nothing. For example, listen to *The Look of Love*. This is one of the sexiest songs Burt Bacharach ever wrote, but the way Miss Kerr has arranged it here it sounds like the

theme from *Pollyanna*. The doodling on the other minor-league tracks in this set makes the songs about as important as if they were all singing "Oh by gosh by golly, it's time for mistletoe and holly." An air of the saccharine hangs over the whole affair until you want to scream from the squareness of it all. The best place for this music to be played is on the Muzak in some crowded pancake grill.

In an attempt to explain what she is trying to do with the current NOW music, the rather rococo liner notes on this album dub Anita Kerr the "Micronite Filter of Rock." Hmm. "Sort of like Roy Lichtenstein recreations of Cézanne or Walt Disney." Well, I declare! She performs, the notes conclude, for "all of us who dig singalongs or wonder what is really happening between the commercials on our triple-tonguing radio stations." So that explains it. I don't know anyone who still digs singalong. And I certainly don't want to, either. R. R.

LEWIS AND CLARKE EXPEDITION: *The Lewis and Clarke Expedition*. The Lewis and Clarke Expedition: Travis Lewis, Boomer Clarke, Johnny Raines, John London, Ken Bloom (vocals and instrumentals). *Windy Day*; *Everybody Loves a Fire*; *House of Sorrow*; *Blue Revelations*; *Memorial to the American Indian*; and seven others. COLGEMS Ⓢ COS 105 \$4.79, Ⓜ COM 105* \$3.79.

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

And still they drop like manna from the Brill Building—the new groups, that is. This one, fresh off the Colgems assembly line (whose best-selling model last year was the Monkees), probably will win a fair amount of public acceptance; its members perform well enough together; their material, in the main written by Travis Lewis and Boomer Clarke, is not bad; and they have been surrounded with such talented arrangers as Shorty Rogers, Don McGinnis, Ken Bloom, and Jack Keller. This album is a slick commercial item, and not very much more. *Windy Day* and *This Town Ain't the Same Anymore* are viable enough, but I have a suspicion that most of the credit ought to go to Shorty Rogers' arrangements, which are fresh and inventive. The Lewis and Clarke Expedition's most ambitious effort here is an overwrought *Memorial to the American Indian*, which includes four songs: *Legend of Creation*, *Send Me Rain*, *Red Cloud's Farewell to His Tribe*, and *(The Lament of) The Cherokee Reservation Indian*. It is a mawkish and puerile performance, and has about as much to do with the American Indian as *The Dagger Dance* from *Natoma* did. P. R.

LULU: *From Lulu with Love*. Lulu (vocals); orchestra. *She Will Break Your Heart*; *Here Comes the Night*; *Leave a Little Love*; *Shout*; *Call Me*; *Lies*; and six others. PARROT Ⓢ PAS 71016, Ⓜ PA 61016* \$4.79.

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

Lulu, a young Scots girl, has had an enormous success in the United States with her single *To Sir with Love*. The present album would seem to predate that success, and al-

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though it does not contain her hit, it does give a clue to why she was eventually to have one: the breathless sincerity that she brings to practically everything she sings. Not that she really sings very well, and often her material is much beyond her, both in scope and in style. When she tackles a song like Ray Charles' *Lies*, she plows into it with the conviction and purposefulness of a sparrow building a nest. However, sparrows should not try to soar like hawks, because the results are inclined to be ludicrous—and they are here. She does a considerably better job on such things as *Call Me* and *Leave a Little Love*, but even so I applaud the effort rather more than the performance. If you like Lulu, buy this one. If not, or if you are neutral, then I suggest you wait a few years until she has had time to grow into her material. P. R.

MARILYN MAYE: *Step to the Rear*. Marilyn Maye (vocals); orchestra, Jimmy Wisner and Don Sebesky arr. and cond. *Mame*; *I Will Wait for You*; *A Certain Girl*; *Sunny*; *Ode to Billy Joe*; *Golden Rainbow*; and five others. RCA VICTOR © LSP 3897, (M) LPM 3897* \$4.79.

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

If Marilyn Maye can keep it up at this rate all she will need is a hit single to propel her into the big, big time. Her large, expansive, musical voice has never sounded better, and in something like *I Will Wait for You* she sounds as classically good as the roar of a 1930 Bugatti "Royale" speeding along the Grande Corniche—although, come to think of it, that may be just what will keep her from getting that hit single. They don't make that kind of car any more—it doesn't seem to fit our time or way of life. And I have a feeling they are not *really* writing the kind of song Miss Maye sings best any more.

At least, I don't think the most talented and honest song writers are: to hear the amount of talent and effort Miss Maye puts into such pale imitations of the glorious past of American theater music as *Mame*, *Golden Rainbow*, or *Step to the Rear* (from the current *How Now, Dow Jones*) is to realize to what a low estate the Broadway show tune has fallen. Pity. But, then again, the cranked-out Broadway show tune doesn't really seem to have much relevance to our time or way of life either, and therefore survives as a sentimental curio or a rather glamorous *recherche du temps perdu* for those who fancy that sort of thing. But I suppose a lot of people still do, and this album—most of it—is for them.

Aside from the show tunes mentioned, Miss Maye also sings *A Certain Girl* from *The Happy Time* and a Vera Lynn-like *What Now My Love* (broad "a" and all), and they too are for the romantics. However, on one band here, Miss Maye gets down to what I remember from my press-agent days as the "nitty-gritty" (we were a colorful and rollicking group, as skilled in the art of the poetic image as we were altruistic and self-effacing), and that is in *Ode to Billy Joe*. Miss Maye's interpretation of this song is quite different from that of Bobbie Gentry, but it is equally valid. There is a cool, wise, and tragically detached quality to Miss Maye's performance here lyrically, but her voice stings with the passionate fury and despair of one possessed. This is singing of a

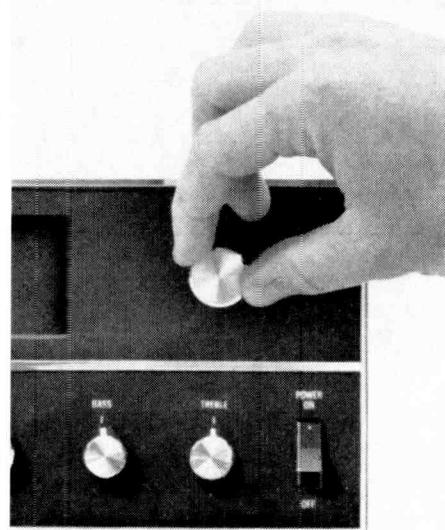
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very high order indeed, mature in the best sense. Whereas Miss Gentry's performance is sadness bordering on melancholy, Miss Maye's is one of contemptuous, controlled rage, deepened by the implication that this is how it is and, unfortunately, how it always will be. Of the eleven songs here, *Ode to Billy Joe* is the only one that seems really important in 1968.

I think Miss Maye ought to get away from the show tunes and start looking for repertoire that has a slightly more contemporary basis. I am convinced that she has the talent and can sing the hell out of anything she wants to. And I hate to hear her wasting it on moribund material. Buy this one anyway, even if you're not a sentimentalist, if only for *Ode to Billy Joe*. P. R.

SCOTT MCKENZIE: *The Voice of Scott McKenzie*. Scott McKenzie (vocals); orchestra. *San Francisco (Be Sure to Wear Flowers in Your Hair)*; *Like an Old Time Movie*; *Celeste*; *Rooms*; *Reason to Believe*; *It's Not Time Now*; and four others. ODE © Z12 44002, (M) Z12 44001* \$4.79.

Performance: **Excellent**
Recording: **First-rate**
Stereo Quality: **Excellent**

"Ode" seems to be the label designation of the recordings made by Lou Adler (of the Mamas and the Papas producing fame) to be distributed through Columbia Records. This album was produced by Adler and John Phillips (one of the Papas) and contains many of Phillips' song-writing efforts, including the excellent *San Francisco*, which McKenzie delivers here in fine style.

Scott McKenzie has a pleasant but rather wailing performing manner, and since his voice has a tendency to strangle in the lower registers, the result is that it very often develops into a plaintive monotone. But as so many of the songs here depend on the words rather than the music for effect, McKenzie is able to bring off, on the whole, an entertaining album. He does know and understand his lyrics, and he projects them with intelligence and sympathy. There are two songs by Tim Hardin (*Don't Make Promises* and *Reason to Believe*) which are very well done indeed, as is Phillips' *Like an Old Time Movie*. I was not impressed, however, by *What's the Difference (Chap I and Chap II)*, written by Mr. McKenzie.

Again a word must be said about the superb job that Adler, this time abetted by Phillips, does in producing his records. The arrangements, the orchestra, the recorded sound are just about ideal—as usual. I look forward to more Odes. P. R.

RAFAEL MENDEZ AND LAURINDO ALMEIDA: *Together!* (see Best of the Month, page 78)

MARTY ROBBINS: *Tonight Carmen*. Marty Robbins (vocals); orchestra. *Tonight Carmen*; *Waiting in Reno*; *Bound for Old Mexico*; *The Girl with Gardenias in Her Hair*; *Spanish Lullaby*; and six others. COLUMBIA © CS 9525, (M) CL 2725 \$4.79.

Performance: **For his fans**
Recording: **Good**
Stereo Quality: **Good**

Marty Robbins' albums often have themes. In the past he has made a couple about gunfighters and their songs and drifters and

their songs, and I seem to remember one collection of Hawaiian songs. This latest reveals him in his Spanish-Mexican bag. Be assured, however, it is still the same old Robbins. If you like him and his placid performances then you will like this album. For myself, I found that my interest slackened quickly. I never have the impression that Robbins is singing to anyone or for anyone, but only that he is *there*. *The Girl with Gardenias in Her Hair* and *Spanish Lullaby* should appeal to his fans, as will, I am sure, many other songs included here. P. R.

MONGO SANTAMARIA: *Explodes at the Village Gate*. Mongo Santamaria (conga and bongos), Hubert Laws (sax, flute, piccolo), Bobby Porcelli (sax and flute), Ray Maldonado (trumpet), Hungria Garcia (drums), Victor Venegas (bass), Rodgers Grant (piano). *Philadelphia*; *Juan Jose*; *Bloodshot*; *Afro Blue*; *Yes It Do*;



MARILYN MAYE WITH PRODUCER JOE RENÉ
Classically good singing for romantics

and four others. COLUMBIA © CS 9570, (M) CL 2770* \$4.79.

Performance: **Too much of a good thing**
Recording: **Good**
Stereo Quality: **Good**

Mongo Santamaria may be the bongo's best friend, but every time I've seen him perform I couldn't wait to get out of there. This disc, recorded live at the oppressively hot, smoky tourist trap called the Village Gate in New York's Greenwich Village, is no exception. I couldn't wait to get it off the turntable.

Afro-Cuban jazz, at best, is quite infectious and imaginative, but at its worst, it's merely imitative and boring. Mongo Santamaria seems always to find his groove and stay there. I have never found his music to be clearly defined enough to provoke sustained interest or diversely flavored with enough different rhythmic patterns and tempo changes to break up the interest in different sections. Occasionally he surprises me, as he did on his "La Bamba" album (Columbia CS 9175). But this release I listened to without smiling. R. R.

NANCY SINATRA: *Movin' with Nancy*. Nancy Sinatra (vocals) with Lee Hazlewood and Dean Martin; orchestra, Billy Strange

cond. *Who Will Buy?*; *Jackson*; *Up, Up and Away*; *This Town*; *I Gotta Get out of This Town*; *Younger than Springtime*; and six others. REPRISE © RS 6277 \$4.79.

Performance: **Crummy**
Recording: **The worst**
Stereo Quality: **Fair**

The phenomenal rise to stardom of Miss Nancy Sinatra defeats most music lovers, but it can, I think, be traced to two factors: nepotism and bad taste. How else can any girl with absolutely no conceivable talent recognizable to the human ear get this far? No matter how hard she tries to sing, how many top musicians she lines up for her recording dates, how many different types of songs she adds to her repertoire, or how much money she shells out to her conductors and arrangers, her palsied voice comes no closer to real singing than the milk from a coconut comes to resembling the milk from a Jersey cow. And yet she survives, while talented girls who can sing circles around her drop by the wayside.

Why? Well, first, her father's record company has poured a small fortune into promoting and publicizing the boots off her. Let's not brush aside too hastily the importance of the Sinatra name, bankroll, and influence: although Nancy possesses none of her father's musical knowledge or talent (incredible that she could have grown up around so much talent with none of it ever rubbing off), we're going to have to face the sorry fact that the girl has never had to struggle. And finally, after having her stuffed down its throats with every Sunday newspaper supplement and on the car radio on every drive to the office or Ladies' Aid tea, the public has decided the hell with it, let's just accept what we're told to accept. It's easier than searching around and trying to find something better.

And so, dear fellow sufferers, we're stuck with something implacable, immovable, and here to stay called Nancy Sinatra. Worse, we're stuck with an endless roar of TV specials, record albums, and pin-ups in *Photoplay*. Personally, I am strong-willed enough to avoid most of it. But recently I had occasion to see Miss Sinatra's "really big" *Movin' with Nancy* TV special (anything on TV which does not invade the living room—and the gall bladder—every week is called a special these days) and I am here to announce that if there is one thing in my life more excruciatingly unendurable than watching Nancy Sinatra on her TV special it's listening to this album Nancy Sinatra has pieced together from it. In her hands, songs like the beautiful *Wait Till You See Him* become weapons. And whoever ill-advised her to attempt a complicated and vocally difficult song like *Who Will Buy?* should have his charge account cancelled in Vegas. In fact everyone connected with this disaster should sue, including the mysterious "very close relative" who all but butchers Richard Rodgers' *Younger than Springtime*. But then again, I suppose the strain of working on a project like this one is enough to ruin anybody. Even Frank sounds like an amateur. R. R.

SARAH VAUGHAN: *It's a Man's World*. Sarah Vaughan (vocals); orchestra, Hal Mooney and Bob Freedman arr. *Alfie*; *Man That Got Away*; *My Man*; *Danny Boy*; *I'm Just Wild About Harry*; *Jim*; *Trouble is a*

Man; and three others. MERCURY © SR 61122, (M) MG 21122* \$4.79.

Performance: **Assured but unexciting**
Recording: **Good**
Stereo Quality: **Good**

The last thing in the world I'd want to do is write disrespectfully of Miss Sarah Vaughan. She's one of the high priestesses of singers, and she has certainly contributed to my own knowledge of and pleasure in vocal jazz throughout the years. But something profoundly disturbing has happened to Sassy in recent days. She no longer sings with the enthusiasm she once displayed. Perhaps she has worked so hard at perfecting her incredible range, her flexible projection, her rich tones, and her hopscotch way of phrasing, like playing ping-pong with a song, that she has forgotten how to sing a song on its own terms. In her recent albums, she has come across merely as a lady who is singing notes written on paper. Miss Vaughan should get back to the roots of jazz, where it all started.

As overcooked as the arrangements in this album are, *I'm Just Wild About Harry* almost makes it on its own. *For Every Man There's a Woman* is palatable enough, and *Alfie*, tired a song as it is, regains some of its lost strength through Sassy's *savoir faire*. But *Jim* is a dismal disappointment when compared to her earlier recording with Clifford Brown (Emarcy 36004), and *The Man That Got Away* has been sung better by just about everybody. Sassy should listen to her old recordings, in which she improvised and polished as she went along. This disc, as well as most of the others she has recorded lately, is a lackluster affair that shows what can happen when even a great singer falls down on the job. R. R.

THE WEST COAST POP ART EXPERIMENTAL BAND: Vol. 2. Shaun Harris, Bob Markley, and Dan Harris (vocals and instrumentals). *In the Arena; Queen Nymph; Unfree Child; Carte Blanche; Buddha;* and five others. REPRISÉ © RS 6270, (M) R 6270* \$4.79.

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

The cover photograph on this album depicts Messrs. Harris, Markley, and Harris sitting shirtless and dejected on the floor of a bathroom, which someone has taken the time and trouble to paint completely silver, including the fixtures. Even the bottles and vials in the medicine chest have been sprayed and painted. I suppose a platinum bathroom might be an interesting enough place to visit, but I wouldn't want to live there. To me this group sounds like at least one hundred other groups currently around with an extra-aggressively adenoïdal quality that soon wore on my nerves. Others, however, may enjoy their comparatively artless renditions of such things as *Queen Nymph* and *Suppose They Give a War and No One Comes*, songs which, by the way, sound pretty much what you expect them to from their titles. I don't think this recording was made in the bathroom because there is not *that* much reverberation in the recorded sound, but then, when speaking of California and things Californian, I have found it best to be noncommittal. P. R.

(Continued on next page)

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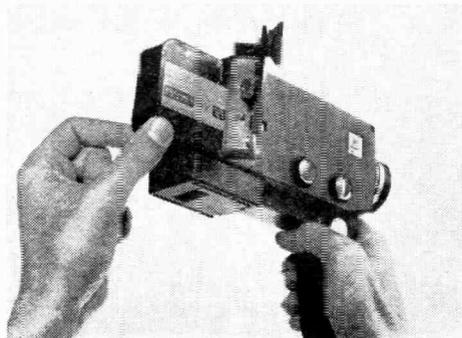


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RECORDING OF SPECIAL MERIT

PAUL BLEY: *Closer*. Paul Bley (piano), Steve Swallow (bass), Barry Altschul (percussion). *Start; Batterie; And Now the Queen; Violin*; and six others. ESP-Disk' © S1021, (M) 1021* \$4.98.

Performance: **Strongly, calmly lyrical**
Recording: **Good**
Stereo Quality: **Very good**

It is hard enough these days for a jazzman to hold and increase an audience. It is all the harder if he is not outwardly dramatic in his music, for the nucleus of today's listeners to avant-garde jazz wants to be shaken, even shattered, by apocalyptic sounds and emotions. Paul Bley, while very much aware of where jazz is going, insists on remaining a lyricist of order. It is his *own* order, for his improvisations do take many unexpected turns, but his jazz could be appreciated, if not fully understood, by someone who had stopped listening to the music in the early 1940's. Himself a superior melodist, he chooses compositions, many by his wife Carla, which have fresh, provocative, but never confusing patterns. With the aid of a subtle, sensitive rhythm section, Bley also explores quite personal but continually flowing ways of structuring time. This is an album, I expect, with a very wide potential audience, and it is also one of which you are not likely to become weary. But since Mr. Bley does not get the attention he merits in this time of upheaval, I doubt if the album will be bought by more than a few thousand. It's too bad, for he is a musician of real distinction. N. H.

RECORDING OF SPECIAL MERIT

BILL DIXON: *Intents and Purposes*. Bill Dixon (trumpet); Jimmy Cheatham (bass trombone); Byard Lancaster, Robin Kenyatta (alto saxophones); George Marge (English horn); Catherine Norris (cello); Jimmy Garrison, Reggie Workman (bass); Robert Frank Pozar (drums); Marc Levin (percussion); Byard Lancaster (bass clarinet); George Marge (flute). *Metamorphosis 1962-1966; Nightfall Pieces I; Voices; Nightfall Pieces II*. RCA VICTOR © LSP 3844, (M) LPM 3844* \$4.79.

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

Trumpeter-composer Bill Dixon has been active, though largely unheralded, in the jazz avant-garde for the past decade. These compositions come from a particular phase of his most recent development, an association with dancer/choreographer Judith Dunn. "We work collectively and independently," Dixon is quoted in the notes. "The music does not accompany the dance and the dance does not accompany the music. Yet—at the

same time it's both. There is no special way to view or see or hear. Make up stories if it makes you more comfortable. Find the music programmatic, but know it wasn't done that way. The music and the dance are what they are. There are no stories, no symbols."

As pure music, then (for we cannot see the symbiotic dance here), Dixon is essentially a romanticist who places stress on creating dense orchestral textures through which (in *Metamorphosis* and *Voices*) stately melodies unfold, tempos and dynamics shift, and insistently, jarringly personal soloists speak their feelings. In those two pieces there is a dream-like aura, effectively sustained and not so much resistant to analysis as impervious to it. Some may find it portentous, in the pejorative sense of that word, but I was drawn inside and considerably moved. Neither comfortably nor abrasively, but rather in the sense of entering into a twilight world of stirrings and yearnings, first Dixon's and then my own. The two



BENNY GOODMAN

A legend swings hard and mellifluously

Nightfall pieces are fragile, luminous, floatingly lyrical. They are affecting, therefore, in quite another way—as contemporary idylls, with none of the churning and ominousness of the two larger works. Is all of this jazz? In many of its essential idioms, yes, but Dixon is moving away from even that loose a category, and I expect his subsequent works may resist compartmentalization entirely.

N. H.

RECORDING OF SPECIAL MERIT

BENNY GOODMAN: *Benny Goodman and Paris; Listen to the Magic*. Benny Goodman (clarinet), Joe Newman (trumpet), Urbie Green (trombone), Bernie Leighton (piano), Attila Zoller (guitar), George Duvivier (bass), Joe Marshall (drums). *Autumn Leaves; I Love Paris; April in Paris; Petite Fleur; A Man and a Woman; Mimi; C'est si bon*; and five others. COMMAND © RS 921 SD \$5.79, (M) 921* \$4.79.

Performance: **Dynamic**
Recording: **Excellent**
Stereo Quality: **Excellent**

The wonderful thing about jazz, aside from its universal communication, is the way it exists on many levels and in many different

styles and periods. It allows several generations of musicians—with completely different approaches, motives, and results—to function under one musical label: the name of the game is still jazz.

Benny Goodman's clarinet has never touched my nerve endings in quite the same way as Peanuts Hucko's clarinet, but I am perfectly willing to give the legend its due. On this magnificently recorded disc, I find Goodman the end result of another time and another place. I guess that's the point, but I can't get away from the feeling that, as well-balanced and technically brilliant as this recording is, Goodman's best playing years are behind him. On the other hand, some combination of ingredients of which I am unaware seems to have inspired him to reach down in the old grab bag and really swing, because he plays hard and heavy. I don't remember ever hearing him sound quite so mellifluous as he does on *C'est magnifique*. And although his *Man and a Woman* is taken at too slow a clip for my taste, the ballad flavor in *Under Paris Skies* is moody, almost surreal.

A lot of praise should go to the really fabulous septet Goodman has assembled here. It is responsible for much of his success in this album. Joe Newman's muted trumpet on *C'est magnifique* is like the best wine, and the always brainy subtlety of Joe Marshall's drums enhances *Petite Fleur* like dew on dahlias. Goodman does not put himself into each piece as much as *on it*, but he's still a pretty good man to listen to. R. R.

WOODY HERMAN: *Woody Live East and West*. Woody Herman (clarinet, alto saxophone, soprano saxophone); orchestra. *I Remember Clifford; Four Brothers Revisited; The Preacher; Waltz for a Hung-up Ballet Mistress; Make Someone Happy; Cousins*; and two others. COLUMBIA © CS 9493, (M) CL 2693* \$4.79.

Performance: **Spirited**
Recording: **Very good**
Stereo Quality: **First-rate**

These are "live" performances by the big jazz band of Woody Herman, recorded at the Riverboat Room in New York and at San Francisco's Basin Street West. As always, Herman has fused his sidemen into a briskly driving unit. Although there are no towering soloists, the level of musicianship, in improvisation and in section work as well, is high. However, the band sounds decidedly dated. Duke Ellington endures because his orchestral language is so strongly personal and keeps reaching out to new experiences. But Herman depends on writers who, for the most part, are stylistically back in the 1940's and 1950's. They have not continued to grow, and what they have to say is not distinctively individual enough to make a relevant place for itself in a time of swiftly changing ways of musical expression. I expect some of his young sidemen have more to say about themselves in the present than these largely anachronistic settings allow. Woody might well consider recruiting new writers and might also severely review his repertoire. N. H.

RECORDING OF SPECIAL MERIT

STAN KENTON: *The World We Know*. Stan Kenton Orchestra. *Sunny; Imagine; A Man and a Woman; Invitation; Girl Talk*;

Hotel; Gloomy Sunday; Theme for Jo; and two others. CAPITOL (S) ST 2810 \$4.79.

Performance: **Colors on a wide canvas**
Recording: **Excellent**
Stereo Quality: **Excellent**

The genius that made Stan Kenton the musical Maharishi of the Fifties is again evident on this new collection of re-vitaminized movie tunes and jazz classics. Certainly the approach seems to be "Hold down the brass section, boys, we're not doing the *Peanut Vendor*," but the end result is nevertheless exciting and dramatic in tempo and structure. The best work here is on Kenton's own compositions—*Theme for Jo*, *Interchange*, and *Changing Times*. But Bronislau Kaper's theme from the old Van Johnson-Dorothy McGuire film *Invitation* gets a technicolor treatment that ranges from subtle piano to Macbethian chords of muted awesomeness. And the use of reeds and rhythms on Neal Hefti's *Girl Talk* proves again that the old Kenton genius for putting richly hued harmonic patterns on paper is still intact. (My one gripe is his updating of his old Billie Holiday tearjerker, *Gloomy Sunday*; I hope I never hear it swung at this tempo again.) All told, this is a beautiful, enthralling listening experience which cuts through all the over-arranged, exaggerated orchestral music of today like a welcome laser beam.

R. R.

DAVID NEWMAN: *House of David*. David Newman (tenor saxophone, flute), Kossie Gardner (organ), Tod Dunbar (guitar), Milt Turner (drums). *One Room Paradise; Miss Minnie; Just Like a Woman; Blue New;* and four others. ATLANTIC (S) SD 1489, (M) LP 1489* \$5.79.

Performance: **Straightforward, deeply felt**
Recording: **Very good**
Stereo Quality: **Good**

Formerly with Ray Charles' big band, David Newman has spent the last three and a half years back home in Dallas, and this is his first recording since 1963. He has certainly grown musically—in both breadth and consistency of conception. His earlier work was characterized by a sure sense of swinging time, but now he is also an effective ballad player, and that is an art in which many instant swingers fail. Newman's tone is big and firm, his ideas clear and free of rhetoric. The rhythm section supports him smoothly and discreetly.

N. H.

RECORDING OF SPECIAL MERIT

FATS WALLER: *Smashing Thbirds*. Fats Waller (piano, vocals), Herman Autrey (trumpet), Gene Sedric (clarinet, tenor saxophone), Al Casey (guitar), Charles Turner (bass), Slick Jones (drums, vibes). *Beat It Out; Honeysuckle Rose; Spring Cleaning; You're My Dish; What Will I Do?; You've Got Me under Your Thumb; Waitin' at the End; I'm Blue, Turning Grey, Over You; She's Tall; I'd Rather Call You Baby;* and eight others. RCA VICTOR (M) LPV 550 \$5.79.

Performance: **Full-spirited**
Recording: **Good**

Under the knowledgeable guidance of Mike Lipskin, RCA Victor's Vintage Series has now released a fourth collection of Fats Waller reissues. There are three 1929 piano solos, the rest consisting of small-combo ses-

sions recorded in 1937. All the characteristic Waller elements are here—buoyancy, parody, swing. But I would suggest that this collection, like all previous Waller reissues, should also be listened to for the *other* Waller. He was not always a Bacchus—he did not always like to *be* a Bacchus. Privately, and often in his music, he was gentle, graceful, and sometimes sad, for he wanted to work in a wider spectrum of expression than the times and his own sense of priorities would permit. (His overhead was high, and for a black musician who started in show business, where else was there to go but more show business?) I am not saying that Waller wore a mask in public. Fats enjoyed what he was doing, but there was more in him than the driving funster. If you listen with care, you'll hear it.

N. H.



RECORDING OF SPECIAL MERIT

BIG BILL BROONZY: *Big Bill Broonzy*. Bill Broonzy (vocals and guitar). *Ridin' On Down; Feelin' Lowdown; Baby Please Don't Go; St. Louis Blues; In the Evenin';*

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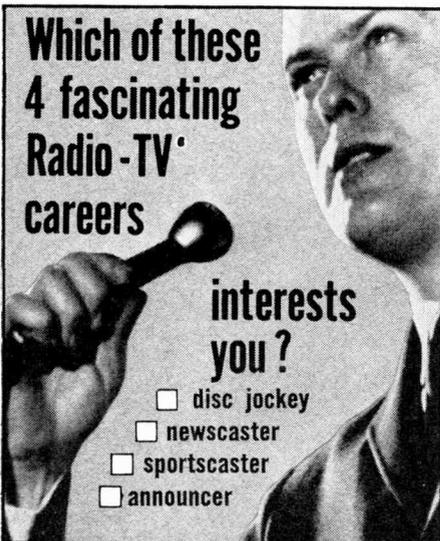
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and five others. EVEREST ARCHIVE OF FOLK MUSIC © FS 213 \$5.79.

Performance: **Informal and earthy**
Recording: **Good**
Stereo Quality: **Rechanneled**

A stranger with a guitar is all Big Bill Broonzy was before I heard this disc. Now we are fast friends. Except for the fact that he spent forty years as an Arkansas farmer, little is known of his early life. After numerous invitations to visit New York City, he finally left the farm and accepted the hospitality of Huddie Ledbetter. Others who gathered at "Leadbelly's" were Josh White, Sonny Terry, and Brownie McGhee, who all appreciated Broonzy's style so much they convinced him to join them in a Carnegie Hall concert in the 1940's. This was to be his only appearance in public, because he did not seek popular recognition or star status. Instead, he left America in the late Forties for Paris, where the songs on this disc were recorded. The French immediately recognized his raw-boned talent and couldn't get enough of his recordings, while American tourists visiting Paris at that time had never even heard of their own valuable export.

Now this can all be remedied thanks to the Archive of Folk Music, a label which has sought out the original not-so-hi-fi 78's and transcribed them onto this "electronically enhanced for stereo" album.

In these days of slick and facile popularizations, it is a treat to listen to Big Bill's informal and virile vocal and instrumental renditions. When he sings *Sixteen Tons* you know you are listening to a man who owes his soul to the company store, whereas you knew all along that Tennessee Ernie Ford recorded his version between trips to the nearest Beverly Hills deposit vault. A loud bravo and many thanks to the Archive of Folk Music for this wholly refreshing album, and to every record buyer who gives Big Bill Broonzy a chance at immortality.

R. R.

IAN & SYLVIA: *Lovin' Sound*. Ian and Sylvia (vocals, instrumentals). *Windy Weather; Hang on to a Dream; Mr. Spoons; National Hotel; Lovin' Sound*; and seven others. MGM © SE 4388, ® E 4388 \$4.79.

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

The liner notes here would seem to indicate that Ian and Sylvia are fast becoming the Lunts of the folk-music world. They have a ranch in Ontario, address each other as Maude and Ned—"affectionate nicknames that also contain a sweet measure of feeling for our Mr. Jonathan Winters and his rich humor in the face of all that's around us everywhere"—and refer to their child as "Mr. Spoons." They call their accompanist "The Kid." The same liner notes go on to tell you that *Sunday*, which is performed in this album, "was written on commission for the very proper CBC, as a theme song for the quite prestigious TV series which bears that name."

Well, it certainly is nice to know that one is in good company, but as Ian and Sylvia sang tastefully and elegantly through a collection of their own songs and a few of their peer group's efforts (they refer to Bob Dylan as "El" Dylan and Timothy Hardin is "Timmie"), I began to feel about them as I did

about the Lunts in the era of "Elsa" and "Noel," "Tallulah" and "Cole"—which is that although I'm glad everyone is having such a swelegant time, it all seems quite artificial to me. There is also about them and their performances an aura of self-conscious simplicity and high-mindedness that is surely more suitable to bead-craft instructors than to entertainers. The liner notes are signed JC; bearing in mind Ian and Sylvia's penchant for cozy names, I quail to think of what *that* stands for.

P. R.

RECORDING OF SPECIAL MERIT

CARLOS VALDEZ AND EUGENIO ARANGO: *Patato and Totico*. Patato (drums), Totico (vocals); orchestra. *Mas que nada; Ya Yo E; Que linda va; En el Callejón; Dilo como yo*; and five others. VERVE © V6 5037, ® V 5037* \$4.79.

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



BIG BILL BROONZY
Raw-boned folk blues singing

This is an album of Cuban street music. In Cuba it is known as Lucumi music after the Nigerian ancestry of its creators, who are descended from the Lucumi tribe. Here in the United States it is known as Afro-Cuban music. Under any name this is torrid stuff. Patato (Carlos Valdez) is considered one of the finest conga players in the world and is also a master of the African drum (you know, the one that tells you the natives are restless), and he teams up here with Totico (Eugenio Arango), who is supposedly "King of Afro-Cuban street singers," to record what the liner notes describe as "the most authentic album of Cuban street music ever!"

Well, in conjunction with several others, most notably Arsenio Rodríguez the guitarist and a number of percussionists and singers, I guess they have. This is a wild album with a lot of wild singing, chanting, wailing and the wildest of beats. I did not understand a word, but somehow I did not feel that I needed to. A lot of this particular kind of communication, I think, predates verbal communication. I don't know whether the performers involved are good or not, but they surely stir up a lot of excitement. Really basic repertoire!

P. R.



THEATER • FILMS

HAIR (Galt MacDermott—Gerome Ragni and James Rado). Original-cast recording. Jonelle Allen, Ed Crowley, Walker Daniels, Steve Dean, Sally Eaton, Marijane Maricle, Jill O'Hara, Shelley Plimpton, Gerome Ragni, Arnold Wilkerson, others; John Morris, musical director; Gerald Freedman, director. RCA VICTOR Ⓢ LSO 1143, Ⓜ LOC 1143 \$5.79.

Performance: **Head-splitting**

Recording: **Good**

Stereo Quality: **Aggressive**

The liner notes for this recording of *Hair* refer to the disc in assorted phrases of self-adulation as a "recorded freak-out," a "tribal love-rock musical," and a "McLuhan era love-rock musical fresh out of the teeming streets of the East Village where the flower children are . . . turning one another on with love and a whole new set of values." As for the music, it claims to send out "new, positive, electronic vibrations in rock rhythms," offering "hymns of praise of both hedonistic and spiritual values" in songs which are not only "more than social protest" but also "deeply antithetical to the grim puritanical work-war-wed bag." These are lofty claims, and I wish I could have detected even a fraction of such giddy qualities in the songs from *Hair*. Personally, I found it more a cop-out than a freak-out, and its detonations more deafening than exalting. I didn't turn it off, but it certainly did *me*.

What has happened here is that a few dozen talented youngsters of the persuasion have been assembled in a rather shoddy attempt to exploit the lurid local-color aspects of hippiedom on the musical stage, much as has been done in the awe-struck articles written about this sect for popular periodicals. And now that they have their own long-running musical, now that the giant amoeba of mediocrity has stretched out its pseudopodium to ingest this latest far-out phenomenon, what of its "hymns of praise"? At their best, as in *Frank Mills*, a number in which a teeny-bopper sings of her love for a boy in a leather jacket, they are cute and curious; at their worst, as in the "folk-rock" assertions of *I Got Life*, the pseudo-Oriental monotonies of *Have Krishna*, the shoddy exploitation of marijuana "trip" sensations in *Walking in Space*, or the warmed-over Bernsteinisms of *Where Do I Go?*, they are noisy, sloppy, and depressing by turns. The youngsters involved in all the shouting are a trim and talented crew, and their potentialities shine through in such numbers as a take-off on the Supremes called *White Boys* and *Aquarius*, a ballad. Little else is exceptional in the sound of *Hair*. P. K.

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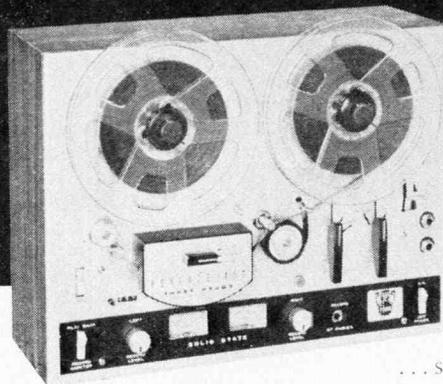
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the 1946 production. Pearl Bailey, Harold Nicholas, Ruby Hill, others (vocals); orchestra, Leon Leonardi cond. CAPITOL (S) DW 2742 \$6.79.

Performance: **Good to have back**
Recording: **Good**
Stereo Quality: **Good**

St. Louis Woman was an important Broadway musical, though not entirely a box office bonanza. It was Harold Arlen's first show after *Bloomer Girl*, and everybody was expecting another *Oklahoma!* What they got was one of the first important all-Negro musicals, with a heavy emphasis on opera and blues (so much so that Arlen later re-assembled the score and wrote it into his *Blues-Opera*). In recent years, he has finally been granted the recognition he deserved all along as the most original composer produced in America since the 1920's, and *St. Louis Woman's* remarkable score proves that his work has never dated. It is thoroughly original, and invested with the kind of inventiveness and musicianship that never allows anything to seem repetitive. Everything about this score—from the wistful chinquapin-bush *Lullaby* to the rousing chorus on *Cakewalk Your Lady* to the standard classics such as *Come Rain or Come Shine* and *Anyplace I Hang My Hat Is Home*—stands apart from the circumstances of plot and stage for which it was written. You don't need a synopsis. It is just wonderful music, thrilling to hear.

As a footnote, I hope Capitol's reissue of *St. Louis Woman* inspires more record companies to dust off the old master tapes gathering cobwebs in their archives and revive scores no longer available. People are always writing to me asking where they can purchase a black-market copy of everything from *Flabooley* to Bette Davis' *Two's Company*. With this revitalized interest in old show albums, now seems a good time to reissue some of the other old scores.

R. R.

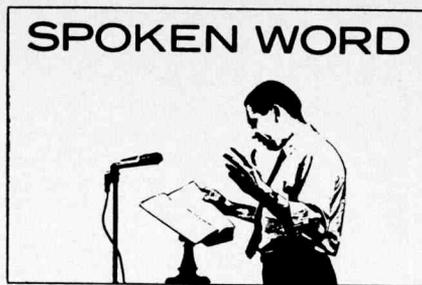
COLLECTIONS

MIKLÓS RÓZSA: *Miklós Rózsa Conducts His Great Themes.* Orchestra, composer cond. Themes from *Ben-Hur*; *El Cid*; *Quo Vadis*; and *King of Kings*. CAPITOL (S) ST 2837 \$4.79.

Performance: **Engulfing**
Recording: **Excellent**
Stereo Quality: **Clinging**

What would a Hollywood epic be without music by Miklós Rózsa? Try to imagine *Ben Hur*, *El Cid*, *Quo Vadis*, or the *King of Kings* bereft of those great surging Hungarian harmonies, those crashing cymbals, those caterwauling crescendos in which life is expressed as an endless climax. . . . It's impossible. Mr. Rózsa went to Rome to gather material "on every phase of life" in the ancient city for *Ben Hur* and *Quo Vadis*; to Madrid where he "composed most of the film's score while actually on location" for *El Cid*; to "Europe's cathedrals and cultural centers searching for themes of faith and inspiration" for the *King of Kings*. And each time, aside from a couple of instrumental aids to local color, which in no way corrupted the purity of his intention, Mr. Rózsa somehow managed to compose the same score! The "great themes" from them are heard here in all their heaving and panting delirious glory under the composer's own invincible direction.

P. K.



RECORDING OF SPECIAL MERIT

ANTON CHEKHOV: *Three Sisters.* Siobhan McKenna (Olga), Caroline John (Irina), Zena Walker (Masha); with Cyril Cusack, James Donald, Alec McCowen, Ian McKellen, John Stride; Howard Sackler, director. CAEDMON (S) (M) TRS 323 three discs \$18.85.

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

It was Maxim Gorky who first objected to the title *Three Sisters*, and somehow Chekhov's play does sound rather gloomy, with its strange image of three ladies of uncertain age longing plaintively—and this, after all, is what people think the play is about—to go to Moscow, as some kind of pathetic feminine folly. The play is more than that. Chekhov was right to insist that it be called a comedy, although few people, I imagine, find much in it to laugh at. Rather, it is an ironic human picture, the comedy we ourselves all play out, the game in which our vanities and our hopes are the counters, and the final prize is illusory.

Howard Sackler has approached this Chekhov with no false reverence. He seems to avoid deliberately the somber Russian solemnity, loaded with pregnant pauses and larded with hardly less pregnant histrionic poetics, that too often bedevils Anglo-Saxon views of Chekhov. Here Mr. Sackler appears to have gone particularly out of his way to capture the comic evanescence, the terribly moving futility of the play. Chekhov was perhaps the first playwright ever to insist that life was not tragic but trivial, and that this was the final, ultimate pain.

What makes this recording of *Three Sisters* outstanding, apart from Mr. Sackler's shrewd enough understanding of the playwright's exquisitely balanced purpose, is the acting of an unusually talented and even more unusually well-balanced cast. No one here is out to give a virtuoso performance, and all are playing with the smiling grace and generosity of a first-class repertory team. Caedmon has got together what amounts to an all-star cast, with the sisters themselves—Siobhan McKenna as Olga (has she ever played this on stage? I think not, and it is the world's loss), Zena Walker all womanly grace as Masha, and Caroline John beautifully accurate as Irina—setting the pace for a cast full of glories. I could also mention John Stride as Andrey, or James Donald as the Colonel, and certainly Alec McCowen as the luckless Kuligan. But then the cast can also boast Ian McKellen, Jack May, Cyril Cusack (superb as the doctor), Elvi Hale, Emrys James, Arthur Hewlett; in fact this is a fine example of how a play should be recorded.

Too often recording companies refuse to

take what I think of as the operatic approach to play recordings. If such recordings are to fulfill any function other than the educational one (which I do not despise), then they must be recordings (like those provided for opera) that you can listen to with pleasure over and over again. Such recordings are regrettably rare, but this *Three Sisters* is among them.

C. B.

CARL SANDBURG: *The People, Yes.* Carl Sandburg (reader). CAEDMON (M) TC 2023 two discs \$11.90.

Performance: **Definitive**
Recording: **Acceptable**

The liner notes here open with a poignant question: "When Caedmon was a few hours old, with Dylan Thomas in the can and the future catalogue yet a blank page, the problem already arose: how do you reach a poet?" My suggestion would have been to wait around until Dylan Thomas came out of the can and just go right up and say hello to him. Somehow, no one seems to have thought of that, however, and five years later Caedmon was still trying to nail down Carl Sandburg to record for them. Through the good offices of Norman Corwin, a meeting with Sandburg was finally arranged, with the result that Caedmon now lists—including this offering—eight albums, three of them two-record sets, of Carl Sandburg reciting Carl Sandburg. And there are more to come. Again according to the liner notes, "For thirty-four days in 1951 and 1952 Sandburg had made himself at home in Miss (Mari) Jinishian's living-room with mike and tape recorder, and talked and read and sung."

This album, which resulted from the Jinishian sessions, is, I suppose, a valuable enough document. Sandburg reads his famous *The People, Yes* in his folksy, spry, and real "Amurikin" way, which effectively deadens any interest I might have in his poetry. Obviously the man was a talented poet. Did he have to affect the suspender-snapping, twinklingly garrulous manner of a supporting actor in a TV western? Must every line be spoken so portentously that you feel as though you are listening to one of the signers of the Declaration of Independence? Finally, must the *personae* of Carl Sandburg, Poet, American, and Important Personage, intrude upon the poetry itself? Apparently Sandburg thought they must. I feel that he often did a disservice to his own work by his fabricated readings of that work. The poems, I think, will stand; I have my doubts about whether these recordings will.

P. R.

WILLIAM SHAKESPEARE: *The Comedy of Errors.* Alec McCowen (Antipholus of Syracuse), Anna Massey (Adriana), Harry H. Corbett (Dromio of Syracuse), Finlay Currie (Aegeon), and others; Howard Sackler, director. CAEDMON (S) (M) SRS S 205 two discs \$11.90.

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

There is, as you must have observed, a Shakespeare fallout. What I mean is that there are a number of Shakespearean plays that frankly would scarcely have been heard of except as dusty echoes in the groves of academe had they not received that remarkable Renaissance literary equivalent of our

own Good Housekeeping Seal, namely the name of William Shakespeare.

The Comedy of Errors is simply an adaptation of a Plautus comedy, with a plot concerning two pairs of twins (the second pair was Shakespeare's own contribution to the confusion) that confounds brief description. Howard Sackler's direction here has brought together a splendid number of fine English actors, and the play makes more sense on records than, at least to me, it has ever made in the theater.

The performances are almost uniformly splendid; apart from the stars there are Graham Crowden, John Moffatt, and Bernard Bresslaw all adding substantially to the gaiety of nations and the clarity of the plot. Anna Massey is shrewd and witty as Adriana, but best of all are Alec McCowen as the Syracuse Antipholus, and Harry H. Corbett as his servant Dromio. Not only are these two superb Shakespearean actors, but their voices, distinctive and brilliant, are unusually well suited to recording purposes.

C. B.

JERRY STILLER AND ANNE MEARA: *The Last Two People in the World.* Jerry Stiller and Anne Meara (performers). COLUMBIA © CS 9542, (M) CL 2742 \$4.79.

Performance: **High-strung**
Recording: **Excellent**
Stereo Quality: **Intimidating**

Miss Meara and Mr. Stiller turned up on the Verve label a couple of years ago bickering their way through routines in the shadow of the Nichols and May tradition, and now

they're back working the same street for Columbia—this time with the blessing of the hallowed Ed Sullivan, who produced the record and even signed the liner notes. As Hershey Horowitz and Mary Elizabeth Doyle, a volatile couple brought together by a defective computer and planning an inter-faith wedding which has to be postponed indefinitely because of an endless number of Catholic and Jewish holidays, they are at their sprightliest. When they try to cap this vignette with a song on the subject by Will Holt, the interest level plummets, and it never gets back up to snuff in a routine that lampoons (will they never cease?) TV commercials, a shaky performance of *Do You Love Me?* from *Fiddler on the Roof*, a blunt assault on "adult" movies, and (more successfully) a reprise of the Doyle-Horowitz act in which they appear as the "last two people in the world" and decide to repopulate. They're at their best when they're at each other—especially when one accuses the other of "daring to make an ethnic remark during Brotherhood Week." Oh, yes!

P. K.

JOHN UPDIKE: *The Centaur (excerpt); The Lifeguard (complete short story); Poems.* John Updike (reader). CMS (M) 523 \$4.98.

Performance: **Definitive**
Recording: **Good**

Did you ever have the feeling that you wanted to go? And then had the feeling that you wanted to stay? Along with Jimmy Durante, I often do—especially when it

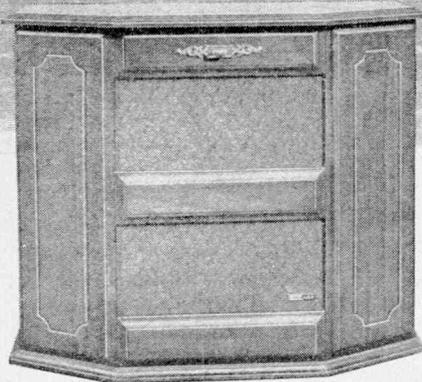
comes to spoken-word recordings. At first I find the idea of being read to, particularly when an author I admire is reading from his own works, quite appealing. Unfortunately, the whole enterprise generally palls after about ten minutes. That is when I have the feeling that I want to go. Occasionally, however, there is something that detains me. Perhaps it is a tone in the author's voice, a snag of interest on my part which refuses to unskoin, or even a somewhat bloodless curiosity about plot. And that is, often, when I've had the feeling—you guessed it—that I wanted to stay.

I am not talking about the spoken-word recordings of the kind that rivet your attention from the first moment; Katherine Anne Porter, James Joyce, Somerset Maugham, Truman Capote, T. S. Eliot all possess a skill that the Ancient Mariner might envy. Instead, I am talking about the average author-reading, of which the present disc is an example.

John Updike is one of the finest young writers in America, combining a penetrating satirical eye with a humorously lyrical approach. As a reader, he emphasizes the lyricism of his work, particularly in the excerpt from *The Centaur*, in which the hero murmurs to his mistress of the Olympian museum he used to visit as a child. The five poems that Mr. Updike reads do not, I feel, gain much from his recitation, and I think the short story *The Lifeguard* might benefit from a more dramatic reading style. I'm sorry to report it, but the feeling that I wanted to go finally triumphed about midway through this recording.

P. R.

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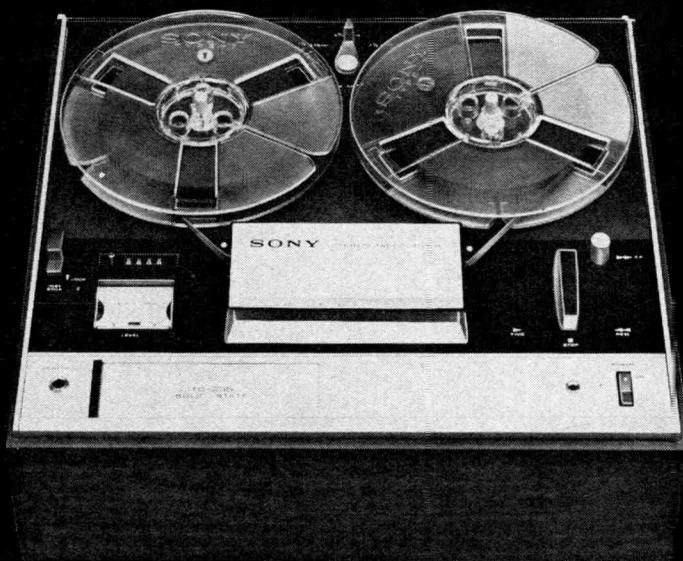
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STEREO TAPE

Reviewed by DAVID HALL • PAUL KRESH • REX REED
PETER REILLY • ERIC SALZMAN

KHACHATURIAN: *Violin Concerto, in D Minor*. **SIBELIUS:** *Violin Concerto, in D Minor, Op. 47; Humoresques, Op. 87b*. David Oistrakh (violin). Moscow Radio Symphony Orchestra, Aram Khachaturian and Gennady Rozhdestvensky cond. MELODIYA/ANGEL © Y2S 3715 \$11.98.

Performance: **The best of its kind**
Recording: **Resonant**
Stereo Quality: **Rich**
Speed and Playing Time: **3¾ ips; 74'02"**

The Sibelius Violin Concerto, a relatively early work, has a kind of northern exoticism that goes very well with Khachaturian and makes a perfect vehicle for Oistrakh's rich, robust playing. I can't say that I'm overfond of either of these works (although the Sibelius is a profound masterpiece next to the *Kitsch-y* Khachaturian) and I'm not a fan of all the roomy Russian resonance. But the recording is as fat as the violinist's tone, and if you like to gorge yourself on this high-calorie stuff, then Oistrakh is without doubt your master chef. The *Humoresques*, Op. 87, are a curious pair of pieces, the first mainly slow, the second bustling like a Liszt zarzuela, both ending abruptly and unconvincingly. In a few places, I caught tiny discontinuities in the recorded sound; check the very opening of the Sibelius. Otherwise the transfer seems adequate. E. S.

RECORDING OF SPECIAL MERIT

MAHLER: *Symphony No. 9, in D Major*. New Philharmonia Orchestra, Otto Klemperer cond. ANGEL © Y2S 3708 \$11.98.

Performance: **Sound and monumental**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 86'16"**

This is only the third stereo-tape version of the immensely complex and poignant Mahler Ninth Symphony, although there are a half-dozen stereo disc releases. Thus, the widely differing disc readings of Bruno Walter (who premiered the work after Mahler's death), Kubelik, Barbirolli, and Klemperer can be compared on a variety of levels, but only Walter and Klemperer are in serious competition in the four-track-tape arena.

Where Walter searches out the expressive essence, sometimes at the expense of structural clarity, Klemperer strives above all for monumentality and utter clarity of texture (hence his deliberate tempos in the

middle movements). The steadiness of pulse throughout the highly involved opening movement works splendidly for Klemperer, while he and Walter take a somewhat similar view of the Austrian "pop art" second movement. The savage expressionistic irony of the *Rondo Barlesk* is given its full due by Walter; Klemperer chooses to concentrate on elucidating its intricate polyphonic texture, a procedure that has merits of its own, the loss of expressive intensity notwithstanding. The infinitely poignant slow movement finale is treated with noble objectivity in Klemperer's reading, and perhaps it is for this reason that the last, almost static pages

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I would not be without Bruno Walter's reading of this work—if only as a document; but Klemperer's way works, too, in its own fashion. There are occasional bobbles and muddy spots in the performance, but these do not detract from the realization of Klemperer's overall concept—which is *the* thing here. The recorded sound is full and warmly reverberant. D. H.

RECORDING OF SPECIAL MERIT

ORFF: *Catulli Carmina*. Judith Blegen (soprano); Richard Kness (tenor); Temple University Choirs, Robert Page director; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA © MQ 930 \$7.95.

Performance: **Sensual and spectacular**
Recording: **Superb**
Stereo Quality: **Adds pungency**
Speed and Playing Time: **7½ ips; 40'40"**

Carl Orff, who likes to take old Latin texts and medieval musical means and shine them up with liberal modernistic and theatrical embellishments, is not the most profound of contemporary composers, but his scores pulsate with a theatrical and an animal excitement that are hard to resist. His cantata *Carmina Burana*, with its twenty-five lusty songs celebrating the life of the senses, is intoxicating stuff. And the same is true of its sequel, *Catulli Carmina*, which is based on the life and works of Catullus, the Roman poet of the first century B.C. Presented here with notes and a new translation of the text from Latin into English by Horace Gregory, these songs, brilliantly delineated by the Philadelphia forces in an almost orgiastic interpretation, set fire to the senses like strong wine. The poems deal with the affairs of a rather racy set of Romans and their bohemian antics, especially the adventures of a woman named Clodia who drives her lover Catullus mad with her wild ways. In the course of the cantata, the goings-on of the younger generation lead a chorus of old men to laugh in derision and warn that "time is not love's bedchamber." The ways of passion and the frank worship of sexuality in the text are set to music so beguiling and explosive (and so ravishingly interpreted here) that the case for wisdom is easily lost to the lovers and their perishable pleasures. P. K.

SIBELIUS: *Violin Concerto; Humoresques* (see KHACHATURIAN)

RECORDING OF SPECIAL MERIT

VERDI: *La Traviata*. Montserrat Caballé (soprano), Violetta; Carlo Bergonzi (tenor), Alfredo; Sherrill Milnes (baritone), Germont; Dorothy Krebill (mezzo-soprano), Flora; Fernando Iacopucci (tenor), Gastone; Gene Boucher (baritone), Baron Douphol; Thomas Jamerson (baritone), Marquis d'Obigny; Harold Enns (bass), Doctor Grenvil; Nancy Stokes (soprano), Annina; other soloists; RCA Italiana Opera Orchestra and Chorus, Georges Prêtre cond. RCA VICTOR © TR3 8003 \$17.95.

Performance: **First-rate**
Recording: **Excellent**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 124'10"**

This *Traviata* achieves its high place in the face of considerable competition (even in the tape medium) principally through its two leads. Caballé sings her "*Ab! fors' è lui*" and the third-act "*Addio del passato*" as beautifully as I've ever heard; hers is not an especially dramatic interpretation, but, histrionics aside, the sheer vocalism is

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brehtaking. Equally impressive is the virile, ringing tenor of Bergonzi—a superb contribution. The American baritone Sherrill Milnes, in the part of the elder Germont, sings with sensitivity though not with great tonal opulence, and the rest of the cast is very worthy. Prêtre's conducting, always well controlled, sometimes concentrates on surface excitement, but I thought his third-act prelude exceptionally well done. The 3¾-ips reproduction is extremely good, and the purchaser is able to obtain a full-size record-album libretto by returning the usual enclosed post card. Recommended. I. K.

COLLECTIONS

LEONARD BERNSTEIN: *Polovetsian Dances and Other Russian Selections*. Borodin: *Prince Igor: Polovetsian Dances*. Ippolitov-Ivanov: *Caucasian Sketches, Op. 10: No. 2, In the Village; No. 4, March of the Sardar*. Moussorgsky: *A Night on Bald Mountain; Khovanchina: Introduction*. Glinka: *Ruslan and Ludmilla: Overture*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA (S) MQ 918 \$7.95.

Performance: **Mostly A-1**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: 7½ ips; 42'40"

Three out of the five performances on this tape transcend the "highly competent run-through" designation. The tonal picture postcards of Ippolitov-Ivanov are freshened up considerably beyond their essentially "chromo" character; the wonderful Moussorgsky "Dawn over Petersburg" evocation gets its full poetic due for the first time since the old Koussevitzky and Hamilton Harty 78's; and it's a pleasure to hear the Glinka *Ruslan* overture done with an eye (and ear) to its effective contrasts of rhythmic verve and virile lyricism rather than as a simple virtuosic rat-race.

On these virtues alone, even apart from the general sonic excellence, I'd recommend this tape. D. H.

ENTERTAINMENT

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CANNONBALL ADDERLEY QUINTET: *Why Am I Treated So Bad?* Cannonball Adderley (alto sax), Nat Adderley (trumpet), Joe Zawinul (piano), Vic Gaslin (bass), Roy McCurdy (drums). *Mini Mama; I'm on My Way; One for Newk; Yvette; The Other Side; The Scene; Why Am I Treated So Bad?* CAPITOL (S) Y 1T 2617 \$6.98.

Performance: **Hard-driving**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: 3¾ ips; 40'

Cannonball Adderley's music is so beautiful and challenging and melodic and powerful that words fail me. All I can think of when I hear him in clubs and on tapes like this (one of his best) is that you don't have to wade through all the fifth-stream Coltrane junk that is hanging up most of the good jazz sax men these days. He just plays sizzling, smashing, lyrical, hard-driving jazz, and you just groove along with him without having to worry about the "message" or the "point of view." I don't mean to imply that his

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approach is not cerebral enough to be pro-
vocative or sensitive (to use those over-
worked descriptions). *The Other Side*, on
this tape, sounds like Coltrane's jigsaw puzzle
all put together in only eight minutes,
fifty-five seconds. But his music is happy and
it stimulates the adrenal glands, and that's
where it's at, baby.

Highlight: Cannonball's brother Nat ric-
ocheting about from Miles Davis pungency
to Rafael Mendez blood-and-sand trumpet-
blowing on a fabulous composition called
I'm on My Way, so swinging that it has the
entire audience at the session in Hollywood,
where this was recorded, jumping up and
down, screaming, and clapping in rhythm.
This is not the *I'm on My Way* from *Porgy
and Bess*. It's something new and fantastic
by Cannonball's nephew, Nat Adderley, Jr.,
who also wrote the quintet's entire arrange-
ment. He's only eleven years old.

If you like jazz, and especially if you like
Cannonball, this tape is delicious! R. R.

LOVE: *Da Capo*. Love (vocals and instru-
mentals). *Stephanie Knows Who*; *Orange
Skies*; *¡Qué Vida!*; *Seven & Seven Is*;
The Castle; *She Comes in Colors*; *Revelation*.
ELEKTRA (S) EKX 4005 \$5.95.

Performance: Good
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 3¾ ips; 35'14"

"Love" is a four-letter word; it also the col-
lective title under which Arthur Lee, John
Ehols, Bryan Maclean, Ken Forssi, Alban
"Snoopy" Pfisterer (!), Tjay Cantrelli, and
Michael Stuart operate as a vocal and in-
strumental group. "*Da capo*" is an Italian
musical phrase which means "from the be-
ginning." After I've passed along those bits
of information there isn't really all that much
to tell. Love is a good enough group, al-
though their almost twenty-minute *Revela-
tion*, which takes up the entire second side of
the tape, didn't do much to me except make
me wish that it were over. The group is am-
iable enough, however, in such songs as *The
Castle* and *Stephanie Knows Who*. P. R.

PETER AND GORDON: *In London for
Tea*. Peter and Gordon (vocals), instru-
mental accompaniment. *London at Night*;
The Joker; *I'm Your Puppet*; and eight
others. CAPITOL (S) Y1T 2747 \$6.98.

Performance: Spiked tea
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 30'26"

Any teen-age girl in London who owns a
shiny plastic raincoat will don it hastily, I
am told, and grope her way through the
soupiest fog to be close to Peter and Gordon
as they offer their "cocktails of sound" to
intoxicate their adolescent admirers. Al-
though the beat is rock-and-roll, there is
more than a hint of Camerata in this sound,
and the subject matter of these offerings,
which deal with such cozy matters as Sunday
dates for tea and the symptoms of falling in
love, are equally conservative, resulting in an
odd combination of violent clanging and
English refinement. I liked them best when
they kept away from the folk idiom and in-
dulged their penchant for carefree foolish-
ness. If British-brand devilry laced with a
bit of juvenile nonsense is the tea you like to
sip, here is a pot of it. P. K.

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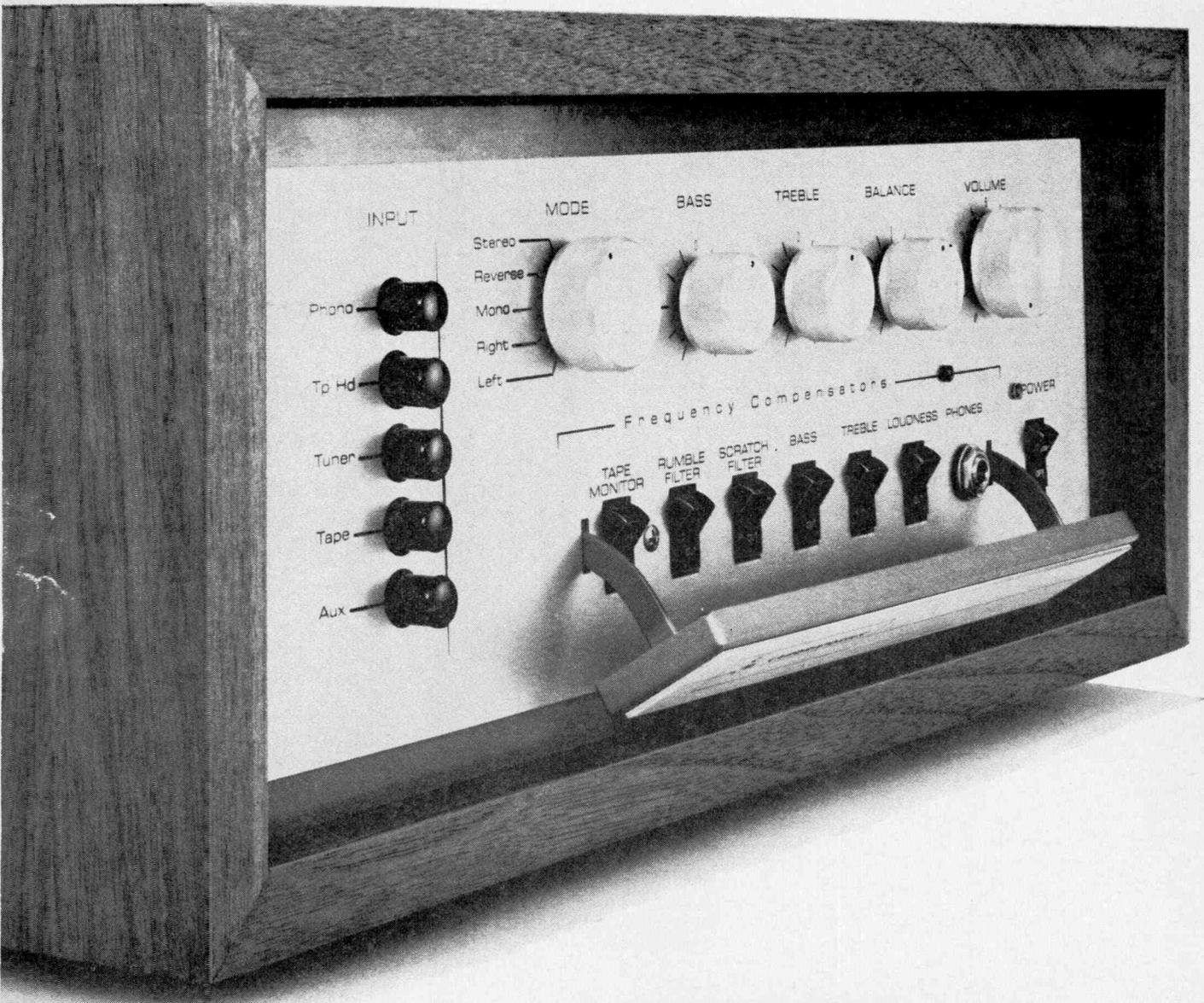
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TAPE AND HOME MOVIES

As you show your home movies to your friends, are you oppressed by a horrible feeling that your cinematic efforts bore them as much as theirs bore you? And do your attempts at *ad lib* narration sound like: "Uh, that's . . . uh, Aunt Sally in front of the . . . uh, Something-or-other Falls. I think." Well, to get out of this . . . uh, rut, all you need is your tape recorder, a few records, and some imagination. You too can make talkies.

Preparing a sound track for a movie is not really hard, and an ordinary stereo tape recorder has all the flexibility you need to get some fairly impressive results. There are a couple of things you should avoid, though, to keep the job simple. Most important is *not* to try for close synchronization between the sound track and the action. Even with a fairly short film, timing errors of a second or two are sure to creep in, and just two seconds off is enough to make for possible trouble. (Rover's bark apparently coming out of Uncle Ben's mouth just might not strike Ben as being all that funny.) And second, don't try for a big stereo blend of a dozen different sounds—that takes a lot of experience and expensive equipment.

With these general don'ts in mind, let's take a look at the things you should do to assemble your sound track. First, run the film through several times while you jot down some notes for your narration. You should have a pretty good idea of what you want to say before you begin to record, but don't read a prepared script word for word—unless you are a good actor, that will make you lose spontaneity and immediacy. When you feel ready, relax and then start the tape recorder and the projector for your first take. Use only one channel of the stereo recorder for your voice, leaving the other one blank for the moment. If you flub your lines badly, you can always start again, but the first take is likely to be the best. Use a directional microphone if you have one to avoid recording the noise of the projector. A tent of couch cushions built around the rear, top, and sides of the projector will help stifle the high-frequency chatter from an old projector.

Once the narration is finished, you can start recording the music and sound effects on the channel you left blank before. A portable tape recorder is useful in collecting material to use on the sound track, but with a few sound-effects records and the music already in your collection, you should be able to find the right background for nearly any scene. (*Popular Photography* has prepared two discs of background music, "Sound for a Picture Evening," Volumes I and II, which can be ordered from Sound for a Picture Evening, P.O. Box 3118, Church Street Station, New York, N.Y. 10008, for \$3.98 each.) Even though you can adjust the volume balance between channels during playback, try to get the correct balance during the recording process so that you won't need to fiddle with the controls when you present the finished product.

Leave a few sections of your sound track blank so that you can stop the recorder for a moment if it gets ahead of the projector during the show. Reasonable care and a couple of run-throughs will make goofs unlikely. A little imagination will add a lot of zip to your movie. After all, look what the talkies did for Al Jolson.



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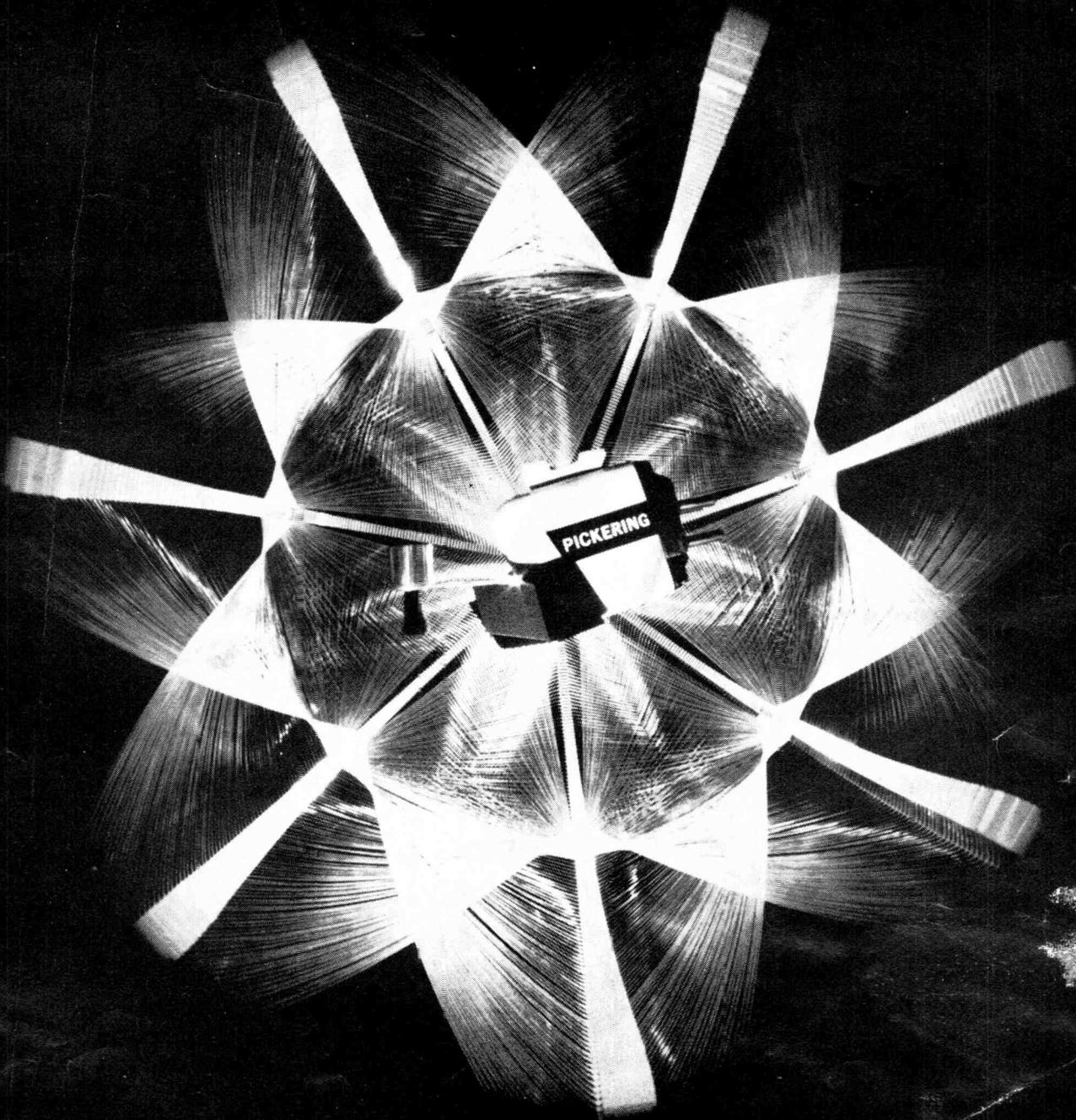
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The X factor in the new Pickering XV-15.



The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).SM

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

For an ordinary record changer, the DCF is 100. For a transcription quality tonearm the DCF is 400. Like other complex engineering problems, such as

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stereo amplifier
\$94.00



E-V 1159
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\$94.00



E-V 1180 30-watt
FM/stereo receiver
\$176.00

Sorry! We've just shot the bottom out of stereo prices!

E We think we're about to explode the current notions about how much high fidelity should cost (or—more accurately—how little).

First, we resisted the temptation to take any shortcuts in the development of these new components . . . unless you count our computer, used to design new circuits in a fraction of the time needed by ordinary methods.

And we kept each component simple and easy to use, yet complete. Not that we stuck to just plain vanilla. You'll find thoughtful touches like an accurate zero-center FM tuning meter

and combination balance control/stereo-mono switch included, for instance.

Finally, we knew that quality had to start high—and stay high. That's why we built spanking-new facilities, staffed with skilled craftsmen, and provided them with the most modern production equipment . . . an inspired combination.

The result? A new 30-watt stereo amplifier and a sensitive FM/stereo tuner, each priced well under \$100.00. and the E-V 1180 receiver that combines these two components for even greater savings—just \$176.00. Each built in the U.S.A. and each one war-

ranted free from defects in materials and workmanship for two years. A warranty we'll back to the hilt.*

Listen to these exciting new components soon . . . now at most leading independent high fidelity showrooms. Critically compare them and you'll find that our bargains offer you more in the bargain!

*We don't expect much need for warranty service—but we're ready. Once the unit arrives at our factory or authorized service station, any defects we discover are repaired or replaced with no charge for parts, labor, or return transportation. Other repairs at nominal cost. Fair enough?

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